

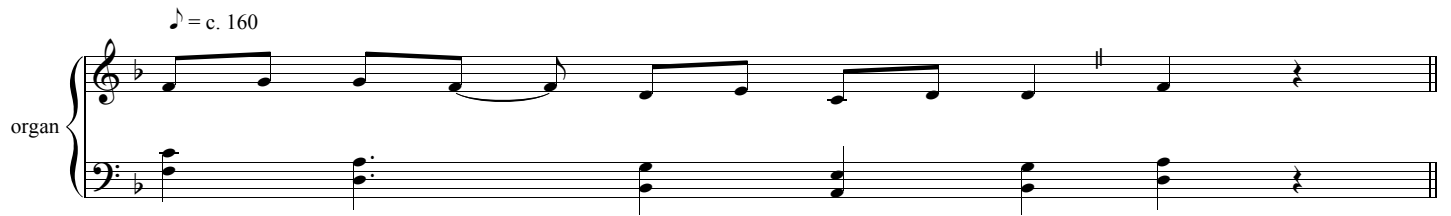
Christmas: Third Mass At Mid-Day

Communion

Viderunt omnes

Mode 1

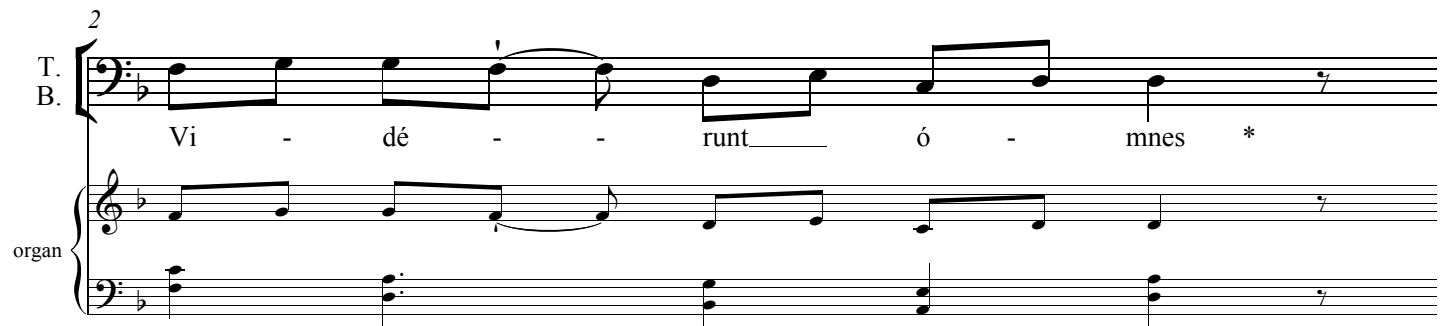
♩ = c. 160



organ

The organ introduction consists of two staves. The right staff has a treble clef and a key signature of one flat (B-flat). The left staff has a bass clef and the same key signature. The music is in a simple, homophonic style, starting with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. This is followed by a half note D3, a half note E3, and a half note F3. The piece ends with a quarter rest.

2



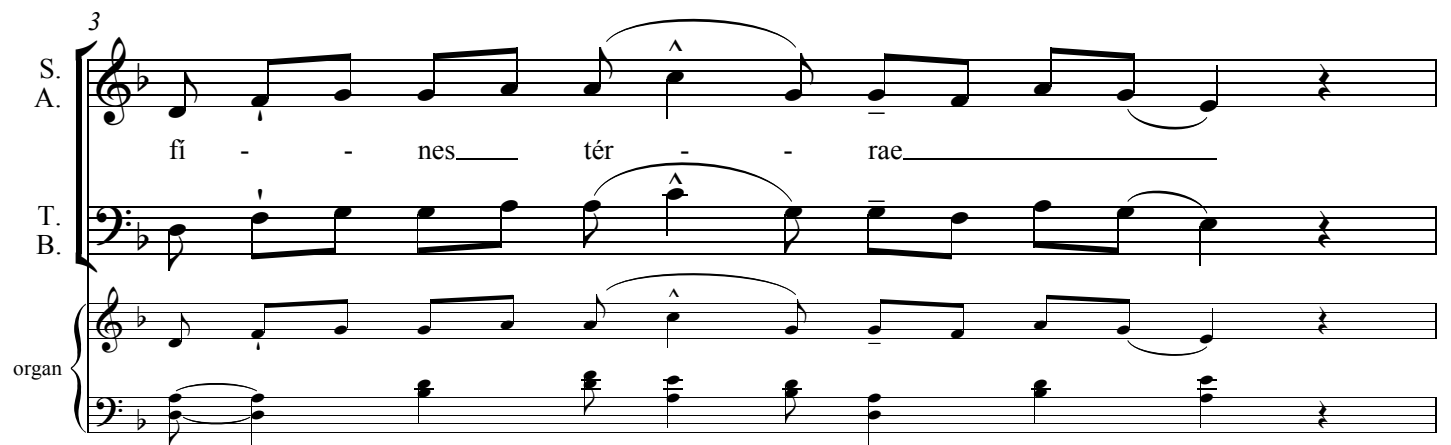
T. B.

Vi - dé - - runt ó - mnes *

organ

This system contains the vocal entry for the Tenor and Bass parts and the organ accompaniment. The vocal line is on a bass clef staff with a key signature of one flat. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. This is followed by a half note D3, a half note E3, and a half note F3. The organ accompaniment is on a grand staff (treble and bass clefs) with a key signature of one flat. It follows the same melodic line as the organ introduction.

3



S. A.

fī - - nes tēr - - rae

T. B.

organ

This system contains the vocal entries for Soprano and Alto and Tenor and Bass parts, and the organ accompaniment. The Soprano and Alto line is on a treble clef staff with a key signature of one flat. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. This is followed by a half note D5, a half note E5, and a half note F5. The Tenor and Bass line is on a bass clef staff with a key signature of one flat. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. This is followed by a half note D3, a half note E3, and a half note F3. The organ accompaniment is on a grand staff with a key signature of one flat. It follows the same melodic line as the organ introduction.

4



S. A.

sa - lu - - tá - - - - re

T. B.

organ

This system contains the vocal entries for Soprano and Alto and Tenor and Bass parts, and the organ accompaniment. The Soprano and Alto line is on a treble clef staff with a key signature of one flat. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. This is followed by a half note D5, a half note E5, and a half note F5. The Tenor and Bass line is on a bass clef staff with a key signature of one flat. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B-flat2, and a quarter note C3. This is followed by a half note D3, a half note E3, and a half note F3. The organ accompaniment is on a grand staff with a key signature of one flat. It follows the same melodic line as the organ introduction.

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5

S. A.

Dé - - - i no - stri.

T. B.

organ

Psalm 97

Tone 1-d

6 (chanters)

T. B.

Can - tá - te Dó - mi - no cán - ti - cum no - vum:_____ *

organ

7

T. B.

qui - a mi - ra - bí - li - a fe - cit.

organ

fauxbourdon by
LUDOVICO GROSSO DA VIADANA
(c. 1560 - 1627)

♩ = c. 100

8

S. A.

2. Sal - vá - bit si - bi déx - te - ra e - - ius: et

T. B.

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13

S. A. bra - chi - um san - ctum e - ius.

T. B.

17 $\text{♩} = \text{c. } 160$

S. A. Vi - dé - - runt ó - mnes *

T. B.

organ $\text{♩} = \text{c. } 160$

18

S. A. fī - - nes tēr - rae

T. B.

organ

19

S. A. sa - lu - - tá - - - re

T. B.

organ

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20

S. A. Dé - - - i - - - no - stri.

T. B.

organ

21

S. A. 3. No - tum__ fe - cit Dó - mi - nus sa - lu - tá - re su - um:_____ *

T. B.

organ

22

S. A. in__ con - spé - ctu gén - ti - um re - ve - lá - vit iu - stí - ti - am su - am.

T. B.

organ

23

$\text{♩} = \text{c. } 100$

S. A. 4. Re - cor - dá - tus est mi - se - ri - cór - di - ae su - ae, * et

T. B.

29

S. A. ve - ri - tá - tis su - ae dó - mu - i Is - ra - el.

T. B.

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34 $\text{♩} = \text{c. } 160$

S. A. Vi - dé - - runt. ó - mnes *

T. B.

organ $\text{♩} = \text{c. } 160$

35

S. A. fi - - nes. tér - rae.

T. B.

organ

36

S. A. sa - lu - - tá - - - - re

T. B.

organ

37

S. A. Dé - - - i no - stri.

T. B.

organ

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38

T. B.

5. Iu - bi - lá - te De - o, om - nis ter - ra: _____ *

organ

39

T. B.

can - tá - te, et ex - sul - tá - te, _____ et psál - li - te.

organ

40

$\text{♩} = \text{c. } 100$

S. A.

6. Psál - li - te Dó - mi - no in cí - tha ra, _____ in

T. B.

44

S. A.

cí - tha - ra et vo - ce psal - mi: * in

T. B.

48

S. A.

tu - bis duc - tí - li - bus, et vo - ce tu - bae cór - ne - ae.

T. B.

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53 $\text{♩} = \text{c. } 160$

S. A. Vi - dé - - runt - - ó - mnes *

T. B.

organ

54

S. A. fi - - nes - - tér - - rae

T. B.

organ

55

S. A. sa - lu - - tá - - - - re

T. B.

organ

56

S. A. Dé - - - - i - - no - stri.

T. B.

organ

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57

S.
A.

7. Iu - bi - lá - te in con - spé - ctu re - gis Dó - mi - ni:

organ

58

S.
A.

mo - ve - á - tur ma - re et ple - ni - tú - do e - ius: *

organ

59

S.
A.

or - bis ter - rá - rum, et qui há - bi - tant in e - o.

organ

♩ = c. 100

60

S.
A.

8. Flú - mi - na plau - dent ma - plu - nu,

T.
B.

64

S.
A.

si - mul mon - tes, ex - sul - tá - bunt a con - spé - ctu Dó - mi - ni: *

T.
B.

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69



S.
A.

quó - ni - am ve - nit iu - di - cá - re ter - - - raum.

T.
B.

74 $\text{♩} = \text{c. } 160$



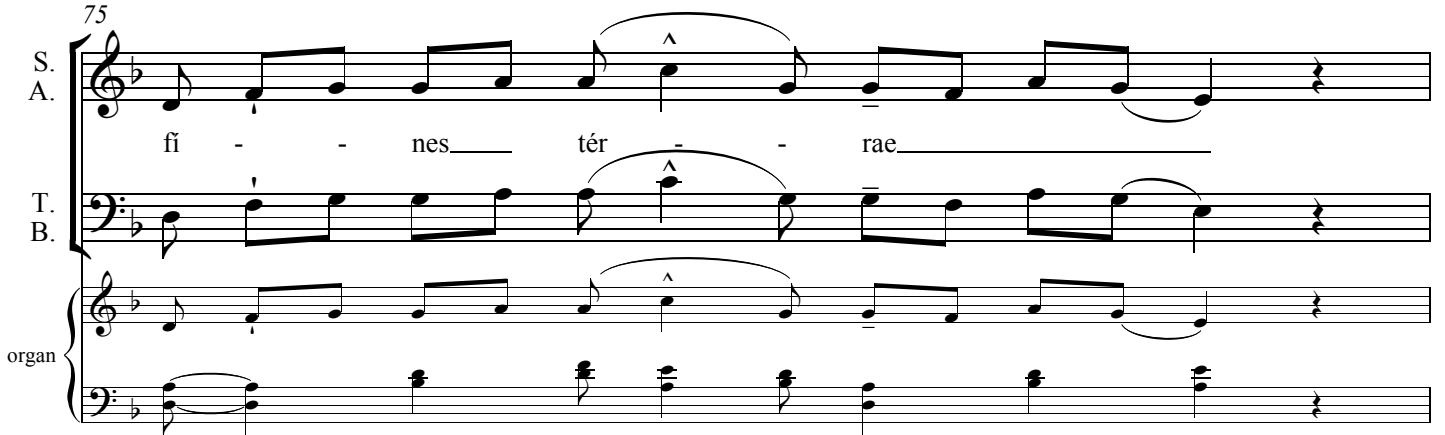
S.
A.

Vi - dé - - runt ó - mnes *

T.
B.

organ

75



S.
A.

fī - - nes tēr - - rae

T.
B.

organ

76



S.
A.

sa - lu - - tá - - - - re

T.
B.

organ

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77

S.
A.

Dé - - - i - - - no - stri.

T.
B.

organ

78

T.
B.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto._____

organ

79

$\text{♩} = \text{c. } 100$

S.
A.

Si - cut e - rat in prin - cí - pi - o, et nunc et sem - per,

T.
B.

85

S.
A.

et in saé - cu - la sae - cu - ló - rum. A - - - men.

T.
B.

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91 ♩ = c. 160

S. A. Vi - dé - - runt ó - mnes *

T. B.

organ

♩ = c. 160

Detailed description: This block contains the first system of the musical score, measures 91 and 92. It features three staves: Soprano (S. A.), Tenor (T. B.), and Organ. The Soprano and Tenor parts are written in a single system with lyrics underneath. The organ part is written in two staves (treble and bass clefs). The tempo is marked as ♩ = c. 160. The key signature has one flat (B-flat). The lyrics for measure 91 are 'Vi - dé - - runt ó - mnes *'. Measure 92 continues the vocal line with 'fī - - nes tēr - - rae'. The organ accompaniment consists of a simple harmonic pattern in the right hand and block chords in the left hand.

92

S. A. fī - - nes tēr - - rae

T. B.

organ

Detailed description: This block contains the second system of the musical score, measures 92 and 93. It features three staves: Soprano (S. A.), Tenor (T. B.), and Organ. The Soprano and Tenor parts are written in a single system with lyrics underneath. The organ part is written in two staves (treble and bass clefs). The tempo is marked as ♩ = c. 160. The key signature has one flat (B-flat). The lyrics for measure 92 are 'fī - - nes tēr - - rae'. Measure 93 continues the vocal line with 'sa - lu - - tá - - - - - re'. The organ accompaniment continues with the same harmonic pattern as in the previous system.

93

S. A. sa - lu - - tá - - - - - re

T. B.

organ

Detailed description: This block contains the third system of the musical score, measures 93 and 94. It features three staves: Soprano (S. A.), Tenor (T. B.), and Organ. The Soprano and Tenor parts are written in a single system with lyrics underneath. The organ part is written in two staves (treble and bass clefs). The tempo is marked as ♩ = c. 160. The key signature has one flat (B-flat). The lyrics for measure 93 are 'sa - lu - - tá - - - - - re'. Measure 94 continues the vocal line with 'sa - lu - - tá - - - - - re'. The organ accompaniment continues with the same harmonic pattern as in the previous systems.

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94

S.
A.
T.
B.
organ

Dé - - - i - - - no - - stri.

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*Raymond H. Clark, San Diego, California,
2 July A.D. 2007
Feast of the Visitation of the Blessed Virgin Mary*