

St. John Mary Vianney, Confessor - Aug. 8

*Introit*

Intr.

6.

O

S jú- sti \* medi- tá- bi-tur sapi- énti- am,

et língua é- jus loqué-tur judí- ci- um : lex Dé- i

é- jus in córde ipsí- us. *Ps.* Nó-li æmu-lá-ri in

ma-lignántibus : \* neque ze-láve-ris fa-ci-éntes in-iqui-tá-

tem. Gló-ri- a Pátri. E u o u a e.

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*Gradual*

Grad.

2.

**J**

Us-tus \* ut pálma flo-ré- bit : sic-ut cé-

drus Líba- ni mul-tipli-cá-

bi-tur in dó- mo Dómi-ni.

*∩*. Ad annunti-ándum ma-

ne mi- se-ri-córdi- am tú-

am, et ve-ri-tá-tem tú-

am \* per nó-ctem.

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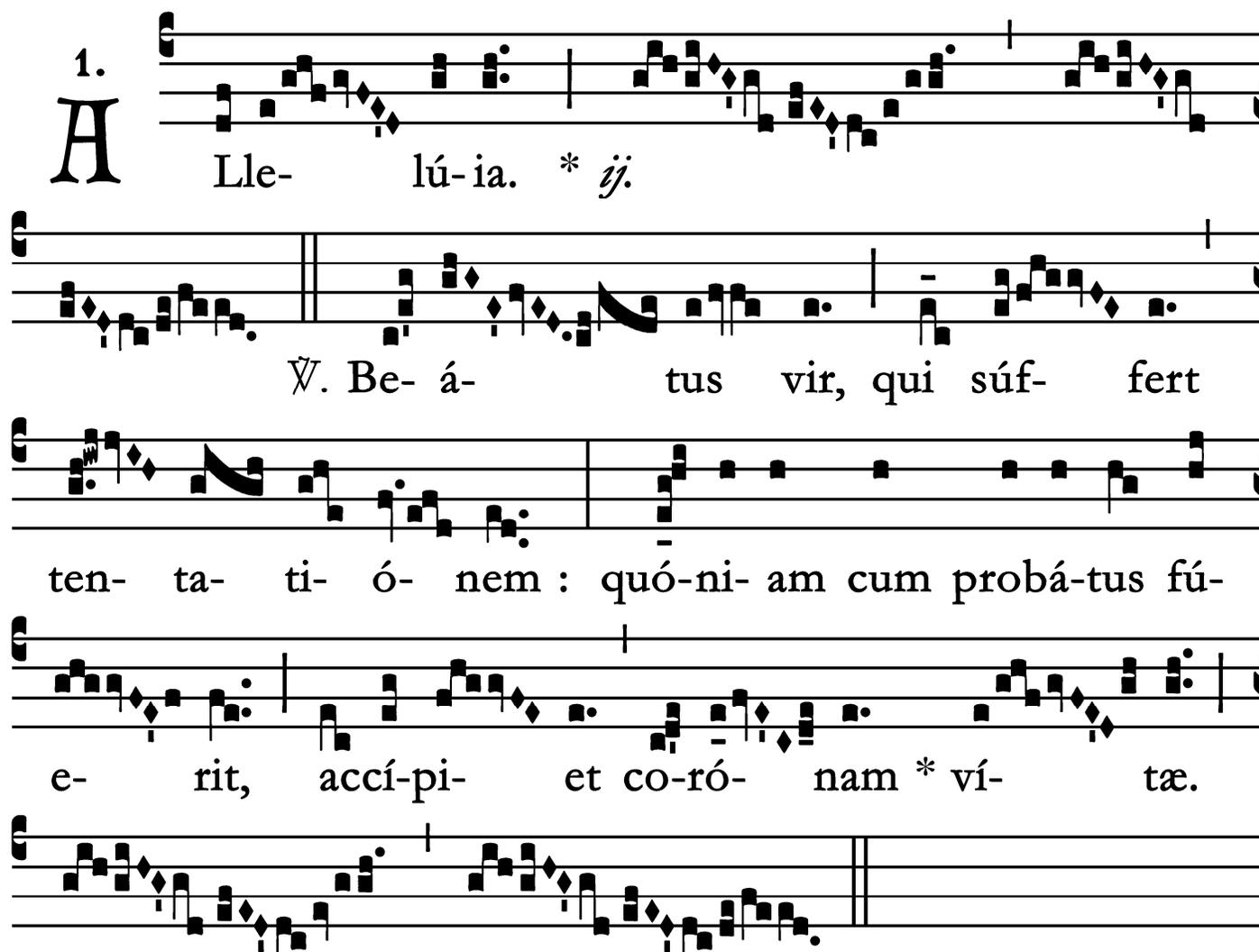
*Alleluia*

1.  
**A** Lle- lú-ia. \* *ij.*

Ÿ. Be- á- tus vir, qui súf- fert

ten- ta- ti- ó- nem : quó-ni- am cum probá-tus fú-

e- rit, accí-pi- et co-ró- nam \* ví- tæ.

The image shows a musical score for the Alleluia. It consists of six systems of music. 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 begins with a large initial 'A' and the number '1.' above it. The lyrics are 'Lle- lú-ia. \* ij.'. The second system has a 'Ÿ' symbol above the first note and the lyrics 'Be- á- tus vir, qui súf- fert'. The third system has the lyrics 'ten- ta- ti- ó- nem : quó-ni- am cum probá-tus fú-'. The fourth system has the lyrics 'e- rit, accí-pi- et co-ró- nam \* ví- tæ.'. The fifth system continues the piano accompaniment. The sixth system concludes the piece with a double bar line.

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*Offertory*

Offert.  
2.

**V** E- ri- tas mé- a \* et mi-se-ri-cór- di-  
a mé- a cum í- pso : et in nómi- ne mé-  
o exaltábi- tur córnu é- jus.

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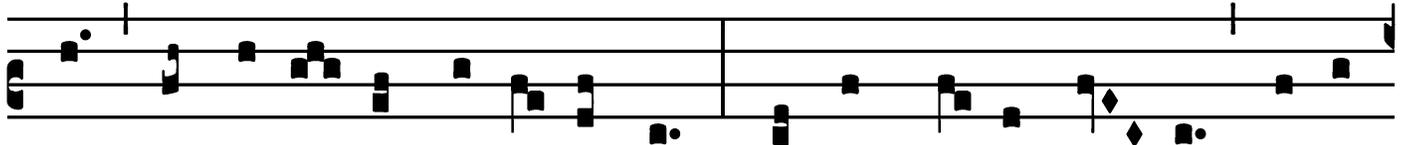
## Communion

Comm.  
3.

**B**



E- á-tus sér- vus, \* quem, cum vé- ne-rit Dómi-



nus, invéne- rit vi-gi- lán-tem : amen dí-co vó- bis, super



ómni- a bóna sú- a constí- tu- et é- um.