

Praeparatio ad Nativitatem
Domini Nostri Iesu Christi

NOVENA DI NATALE

Melodia gregoriana
in notazione rotonda

NOVENA DEL S. NATALE

INVITATORIO

CANTORI

Re-gem ven-tu-rum Do - mi - num,..... ve-ni-te a - -do-re - mus.

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note, and ends with a quarter note. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Il Coro ripete: Regem venturum...

CANTORI

Ju-cun - da-re, fi - -li-a Si - -on, et e - xul-ta sa-tis Fi-li-a Je -

The second system continues the musical score with a vocal line and piano accompaniment. The vocal line features a mix of eighth and quarter notes, with some rests. The piano accompaniment continues with a steady rhythmic pattern.

-ru - sa-lem:..... ec-ce Do-mi-nus ve - ni-et, et e-rit in di-e il-la lux ma-gna,

The third system of the musical score shows the vocal line and piano accompaniment. The vocal line has a more melodic character with some longer note values. The piano accompaniment supports the vocal line with harmonic accompaniment.

et stil - la-bunt mon-tes dul-ce-di-nem, et col - les flu-ent lac.....et mel,

The fourth system continues the musical score with a vocal line and piano accompaniment. The vocal line features a series of eighth notes, and the piano accompaniment provides a consistent harmonic background.

qui-a vé-ni-et Pro-phe-ta ma - gnus, et i - pse re-no-va - bit Je - -ru-sa-lem.

The fifth and final system of the musical score on this page shows the vocal line and piano accompaniment. The vocal line concludes with a series of eighth notes, and the piano accompaniment provides a final harmonic resolution.

Coro: Regem venturum...

CANTORI

Ec-ce... ve - - ni - et De - - us, et ho - mo de do - mo, Da - vid

Musical score for the first system. The vocal line is written on a single staff in a soprano or alto clef. The piano accompaniment is written on two staves (treble and bass clefs). The music is in a minor key and 4/4 time. The vocal line begins with a series of eighth notes, followed by a quarter note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

se - de - re..... In tro - - no, et vi - de - bi - tis, et gau - de - bit cor ve - strum.

Musical score for the second system. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady eighth-note bass line and chords in the right hand.

Coro: Regem venturum...

CANTORI

Ec-ce ve - ni - et Do - mi - nus pro - te - ctor no - ster, San - ctus J - sra - el,

Musical score for the third system. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady eighth-note bass line and chords in the right hand.

co - ronam re - gni ha - bens in ca - pi - te su - o, et do - mi - na - bi - tur a ma - ri'

Musical score for the fourth system. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady eighth-note bass line and chords in the right hand.

usque ad ma - re, et a flu - mi - ne usque ad ter - mi - nos or - bi - ter - ra - rum.

Musical score for the fifth system. The vocal line continues with eighth notes and quarter notes. The piano accompaniment maintains the same rhythmic pattern as the first system, with a steady eighth-note bass line and chords in the right hand.

Coro: Regem venturum...

CANTORI

Ec-ce..... ap - pa - re - bit Do - - mi - nus et non men - ti - e - - tur:

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

si mo - ram fe - ce - rit expe - cta e - um, qui - a ve - ni - et, et non tar - da - bit.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the first system, with eighth notes and longer note values. The piano accompaniment maintains its accompanimental role with consistent rhythmic patterns.

Coro: Regem venturum...

CANTORI

De - scen - det Do - mi - nus si - cut plu - vi - a in vel - - lus o - ri - -

The third system of music shows the vocal line and piano accompaniment. The vocal line features a mix of eighth and quarter notes. The piano accompaniment continues with its characteristic accompanimental style.

- e - tur in di - e - bus e - jus ju - sti - ti - a, et a - bun - dan - ti - a pa - cis, et a - do -

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a similar rhythmic pattern to the previous systems. The piano accompaniment remains consistent.

- ra - bun - te - um om - nes re - ges ter - ra omnes gen - tes ser - vi - ent e - - i.

The fifth system of music is the final system on the page, showing the vocal line and piano accompaniment. The vocal line concludes with a final note. The piano accompaniment ends with a few final chords.

Coro: Regem venturum...

CANTORI

Na-sce - -tur no-bis par - -vu - lus, et vo - ca - bi - tur De - - us

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a half note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

for - -tis ipse..... se - de - bit su - per tro - num Da - vid Pa - - tris su - i

The second system continues the vocal line and piano accompaniment. The vocal line has a more melodic character with some slurs. The piano accompaniment maintains its rhythmic pattern with some harmonic changes.

et im - pe - ra - bit, eu - jus... po - te - stas su - per hu - me - rum e - jus.

The third system continues the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment concludes with a few chords.

Coro : Regem venturum...

CANTORI

Be - tle - hem ci - vi - tas De - i sum - mi, ex te e - xi - et Do - mi - na - tor

The fourth system begins with a new vocal line and piano accompaniment. The vocal line starts with a series of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

J - sra - el, et e - gres - sus e - jus si - cut a prin - ci - pi - o di - e - rum æ -

The fifth system continues the vocal line and piano accompaniment. The vocal line has a melodic line with some slurs. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

- ter - ni - ta - tis, et ma - gni - fi - ca - bi - tur in me - di - o u - ni - ver - sæ

ter - ræ, et pax..... e - rit in ter - ra no - stra dum ve - ne - rit.

Coro: Regem venturum...

Nei giorni anteriori alla Vigilia i Cantori ripetono: Regem venturum Domium ed il Coro ripete: Venite adoremus.

Nella Vigilia si aggiunge:

CANTORI

Cra - sti - na di - e de - le - bi - tur i - ni - qui - tas ter - ræ,

et re - gna - bit su - per nos Sal - va - tor mun - di.

Coro:
Regem venturum...

CANTORI

Pro - pe est..... jam Do - mi - nus*

CORO

Ve - ni - te a - do - re - mus.

Subito dopo l'Invitatorio, si canterà alternativamente dai Cantori e dal Coro il Cantico Laetentur caeli. Riguardo al tono si potrà variare ogni giorno, usando successivamente tutti gli 8 toni del Canto Gregoriano. Alla vigilia si prenderà il tono V Gallico

Lætèntur cœli, et exùltet terra * jubilâte, mòntes, làudem.

Erùmpant mòntes jucunditatem * et còlles justitiam.

Quia Dòminus nòster veniet * Et pàuperum suòrum miserèbitur.

Roràte cœli dèsuper et nùbes plùant jùstum * aperiàtur tèrra et gèrminet Sàlvatorem.

Memènto nòstri, Dòmine, * et vùsita nos in salutàri tuo.

Ostènde nòbis Dòmine, misericòrdiam tuam,* et salutàre tùum da nòbis.

Emìtte Agnum, Dòmine, dominatòrem tèrræ, * de pètra desèrti ad mòntem filiaè Sion.

Vèni ad liberàndum nos, Dòmine, Deus virtùtum * ostènde fàciem tùam,et sàlvi èrimus.

Veni, Dòmine, visitàre nos in pàce * ut lætèmur còram te, còrde perfècto.

Ut cognoscàmus, Dòmine, in tèrra viam tùam * in òmnibus gèntibus salutàre tùum.

Èxcita, Dòmine, potèntiam tùam, et veni; * ut sàlvos fàcias nos.

Veni, Dòmine, et nòli tardàre, * relàxa facinora plèbi tùæ.

Ùtinam dirùmperes cœlos et descènderes, * a fàcie tua mòntes defluerent.

Veni, et ostènde nòbis fàciem tùam,Dòmine, * qui sèdes sùper Chèrubim.

Glòria Pàtri...

Toni del Salmo

Læ-ten-tur cœli, et e-xul-tet ter-ra * jubilare, montes, lau-dem.

Tono 1º

Læ-ten-tur cœli, et exultet ter-ra * jubilare, mon-tes, lau-dem.

Tono 2º

Læ-ten-tur cœli, et e-xul-tet ter-ra * jubilare, montes, lau-dem.

Tono 3º

Læ-ten-tur cœli, et e-xul-tet ter-ra * jubila-te, mon-tes, lau-dem.

Tono 4º

Læ-tentur cœli, et exultet ter - ra * jubilate, mon-tes, lau - dem.

Tono 5º

Musical score for Tono 5º, featuring a treble and bass clef with a key signature of two flats. The melody is written in a simple, homophonic style with a steady rhythm.

Læ-ten - tur cœli, et e-xul-tet ter - ra * jubilate, mon-tes, lau - dem.

Tono 6º

Musical score for Tono 6º, featuring a treble and bass clef with a key signature of one flat. The melody is more active than the previous one, with some eighth-note patterns.

Læ-ten-tur cœli, et e-xul - tet ter - ra * jubilate, mon-tes, lau - dem.

Tono 7º

Musical score for Tono 7º, featuring a treble and bass clef with a key signature of one sharp. The melody is more rhythmic and includes some triplet-like figures.

Læ-ten-tur cœli, et exultet ter - ra * jubilate, mon-tes, lau - dem.

Tono 8º

Musical score for Tono 8º, featuring a treble and bass clef with a key signature of two flats. The melody is similar to Tono 5º but with a different harmonic setting.

Læ-tentur cœli, et e-xul-tet ter - ra * jubilate, mon-tes, lau - dem.

Tono Gallico

Musical score for Tono Gallico, featuring a treble and bass clef with a key signature of one sharp. The melody is more rhythmic and includes some triplet-like figures.

Il Celebrante o l'Ebdomadario dice a modo di Capitolo:

Præcursor pro nobis ingreditur Agnus sine macula secundum ordinem Melchisedech,
Pontifex factus in ætèrnum et in sæculum sæculi.

Ipse est Rex iustitiæ, cuius generatio non habet finem. (Cfr. Ad Hebraeos, 6, 20; 7, 2.3)

R./ Deo gràtias.

INNO

En cla-ra vox re-dar-gu-it, Ob-scu-ra quæ-que per-so-nans,

Pro-cul fu-gen-tur som-ni-a, Ab al-to Je-sus pro-mi-cat. A-men.....

2. En Agnus ad nos mittitur Laxare gratis debitum: Omnes simul cum lacrimis Precemur indulgentiam.
3. Beatus Auctor sæculi Servile corpus induit, Ut carne carnem liberans, Ne perderet quos condidit
4. Castæ parèntis viscera Cœlestis intrat gratia, Venter puellæ bajulat, Secreta quæ non nòverat.
5. Domus pudici pectoris Templum repente fit Dèi, Intàcta nèsciens virum Concepit alvo Filium.
6. Deo Patris sit glòria Ejusque soli Filio, Cum Spiritu Paràclito In sæculòrum sæcula. Amen.

Quindi segue il cantico Magnificat preceduto da una delle seguenti Antifone:

16 Dicembre.

Do - mi-nus ter - ræ, et ipse

4 - A.♯

Ec-ce Rex ve - ni - et ✠

au-fe-ret ju - gum ca-pti-vi-ta-tis no-stræ. e u o u a e

17 Dicembre.

quæ ex o - re Al -

2 - D.

O..... Sa - pi - en - ti - a, *

- tis - si - mi pro - di - sti, at - tin - gens a fi - ne us - que ad fi - nem,

for - ti - ter..... su - a - vi - ter di - spo - nens - que om - ni - a :

ve - ni ad do - cen - dum nos..... vi - am pru - den - ti - æ. e u o u a e

*Unica finale per
tutte le altre antifo
ne del 2º tono*

18 Dicembre.

et Dux do - mus I - sra - el,

2 - D.

O..... A - do - na - ti, *

qui Mo- - y - si in i - gnæ flam-mæ ru - bi ap - pa - ru - i - -

Musical notation for the first system, featuring a treble and bass clef with a piano accompaniment. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

- sti..... et e - i in Si - na..... le - gem de - di - - sti:

Musical notation for the second system, continuing the melody and accompaniment. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

ve - - ni ad re - di - men - dum..... nos in bra - chi - o..... ex - ten - to.

Musical notation for the third system, concluding the phrase. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

19 Dicembre.

qui stas in si - gnum

2 - D.

Musical notation for the fourth system, starting with 'O Ra-dix Jesse'. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

po - pu - - lo - rum, su - per..... quem con - ti - ne - bunt re - ges os.....

Musical notation for the fifth system, concluding the phrase. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8.

su - - - um, quem gen - tes de - pre - - ca - - - bun - tur :

ve - ni ad li - be - ran - dum nos, jam no - li tar - da re.

20 Dicembre

et scep - trum do - mus I - sra - el :

2 - D.

qui a - pe - ris et ne - mo clau - dit; claudis, et ne -

- mo a - pe - - - rit: ve - ni, et e - duc vin - ctum de do - mo

car-ce- - -ris, se-dentem in te - ne - bris..... et um-bra mor-tis.

21 Dicembre.

splen-dor lu-cis æ - ter-næ,

2-D.

0 0 - -ri - ens*

et sol..... ju sti ti æ:..... ve-ni et ... il - lu - mi -

- - na se - den - tes in te - ne - bris..... et..... um - bra mor - tis.

22 Dicembre.

et de - si - de - ra - tus e - a - rum,

2-D.

0..... Rex... gen - ti - um*

la-pis - que an-gu - la - ris,..... qui fa-cis u - tra - que..... u - num:

ve - - ni, et sal - - va ho - mi - - nem,..... quem de li-mo for - ma - sti.

23 Dicembre

Rex et le - gi fer no - ster,

2 - D.

O..... Em - - ma - nu - - el,*

ex-pe - cta - ti-o gen-ti-um,..... et Sal-va-tor e - - a - rum:

ve - - ni ad sal-van - dum - nos Do - - mi-ne De - - us no - ster.

24 Dicembre (*Vigilia*)

Sol de cœ-lo, vi-de-bi-tis

8 - G.

Cum or- - - tus fu- - e - rit *

Re-gem re- - - gum pro-ce - den-tem a Pa - tre,

tau - quam spon - sum de ta - la - mo su - o. e n o u a e

Canticum B. M. Virginis

1. Magnificat * anima mea Dominum.
 2. Et exultavit spiritus meus * in Deo salutari meo.
 3. Quia respexit humilitatem ancillæ suæ: * ecce enim ex hoc beatam me dicent omnes generationes.
 4. Quia fecit mihi magna qui potens est: * et sanctum nomen ejus.
 5. Et misericordia ejus a progenie in progenies * timentibus eum.
 6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
 7. Deposuit potentes de sede, * et exaltavit humiles.
 8. Esurientes implevit bonis: * et divites dimisit inanes.
 9. Suscepit Israel puerum suum, * recordatus misericordiæ suæ.
 10. Sicut locutus est ad patres nostros, * Abraham et semini ejus in sæcula.
- Gloria Patri etc...

Finito il Magnificat si ripete l'Antifona del giorno: indi il Celebrante o l'Ebdomario:

Oremus. Festina quæsumus, Dòmine, ne tardàveris, †
et auxilium nobis supernæ virtutis impènde, *

ut adventus tui consolationibus sublevèntur qui in tua pietate confidunt.

Qui vivis et regnas cum Deo Patre, in unitate Spiritus Sancti Deus, per omnia sæcula sæculòrum.
R.) Amen.