Victimae Paschali Laudes

Harmonization by Jeff Ostrowski (12 April 2020) according to the rhythmic theories of Dom André Mocquereau (d. 1930)

According to the rhythmic theories of Dom André Mocquereau, the ictus should avoid the tonic accent whenever possible, which helps to prevent plainsong from becoming heavy, plodding, predictable, and dull. Some choirmasters scrupulously adhere to the Mocquereau method (a.k.a. “Classic Solesmes Method”) with excellent results, while others dislike this method. To see an example of “Mocquereau Rhythm” from the 16th century, turn to page 486 of the Saint Jean de Brébeuf Hymnal (pew edition), which has a remarkable text by Richard Verstegan. – ccwatershed.org/hymn

VICTIMAE PASCHALI LAUDES

IMMEMORANTES CHRISTIANI

2. AGNUS REDEMIT OVES: CHRISTUS INNOCENS PATRI

RECONCILIavit PECATARES.

3. MORS ET VITA DUELLO

CONFLEXERE MIRANDO: DUX VITAE MORTEMUS, REGNAT VIVUS.
4. *Dicit nobis Maria, quid vidi sti in vita?*

5. *Sepulcrum Christi viventis, et gloriam vidi resurrectionis:*


8. *Scient Christum surrexisse a mortuis vere: tu nobis, victor Rex, miserere.*

Amen. Alleluia.

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The Saint Jean de Brébeuf Hymnal • Have you gotten your copy yet?

*A brilliant new strategy of “common melodies” allow a congregation to get through the entire liturgical year even if they only know a few excellent tunes: CWATERSHED.ORG/HYMN*