Msgr. Van Nuffel Conducting His Choir

Sacred Music Symposium 2022

Priestly Fraternity of Saint Peter
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Musical Booklet for Participants
258 pages

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He who does God's work does not do so in vain.
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This booklet is dedicated to John Ostrowski, whose generous financial support made this conference possible.
16 May 2022
This is a teaching booklet, made for Sacred Music Symposium 2022. Many of our participants have never sung the Divine Office before; therefore, we have striven to make this booklet "user friendly." Indeed, some participants have never sung in Latin before—while others have not done so in a long time.

Anyone who wishes to sing the (Ordinary Form) "Liturgy of the Hours" should first become familiar with the traditional Divine Office, which serves as a model for the "Liturgy of the Hours." It's similar to learning how to paint: the first thing is to obtain classical training. Then—after the artist has mastered the basics—other styles (impressionism, avant-garde styles, minimalism, etc.) may be explored.

We encourage you (please) to send corrections: dom.mocquereau@gmail.com

IN PRINCIPIO
VESPERARUM

O e-us, in adju-tó-ri-um me-um inténde.

R. Dómi-ne, ad adjuvándum me festí-na. Gló-ri-a Patri,

et Fí-li-o, et Spi-ri-tu-i Sancto. Sic-ut e-rat in

princí-pi-o, et nunc, et semper, et in sǽ-cu-la

OPENING HYMN FOR MONDAY

English translation of Imménsæ Cæli Cōnditor

Rehearse the SATB harmonies at #259 here: CCWATERSHED.ORG/HYMN/
The melody is from The Saint Jean de Brébeuf Hymnal · Used with permission.
tune: “Rogers Park” · 88 88 (LM)

1. Mighty creator of the firmament, You divided the streams of water that,
if left together, would cause confusion, and made the firmament the line of division.

And bade the clouds on high to rise And fixed with bounds the ocean wave.

2. You fixed a place for the waters of heaven and one for those of earth
so that the burning heat, tempered by water, should not scorch the face of the earth.

So shall the year its wealth re-new Of vernal glow and harvest boon.

3. Pour into us now, most gracious God, a stream of never-failing grace
that the wrong of past days may not be repeated and wear our virtue away.

3. Now, gracious Lord, on us out-pour Thy ever-flowing gift of grace,
4. Let faith increase the light in our souls. O that faith would bring its radiant light. May faith trample under foot all vanity and let nothing that is false suppress our faith.

5. Grant this, O most gracious Father, and (Thou, Christ) the only equal to the Father With the Spirit Paraclete, ruling through every age.
A clerican (usually) intones to the asterisk—then Tutti continue:

\[ \text{\textit{Cantor.}} \]
\[ \text{In. eli-ná-vit Dó-mi-nus * au-rem su-am mi-hi.} \]

\[ \text{\textit{Chorus.}} \]

The accompaniment above is not very good; but it can be used for starting pitches.

\[ \frac{\text{\textit{1. Ant.}}}{\text{I. g. 2.}} \]

1. Diléxi, quóniam ex-áu-di et Dóminus * vocem ora-ti-ónis me-án.

The women sing Verse 2; the men sing Verse 3; and so forth.

\[ \text{\textit{1. Ant.}} \]
\[ \text{n-cli-ná-vit Dó-mi-nus * au-rem su-am mi-hi.} \]

\[ \frac{\text{\textit{1. g 2}}}{\text{I. g. 2.}} \]

\[ \frac{\text{\textit{2. Qui-a incliná-vit aurem su-am mi-hi: * et in di-ébus me-is in-vó-ca-bó.}}}{\text{3. Circumdedérunt me do-lores mortis: * et perícu-la inferni in-ve-né-runt me.} \]

When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 114

1. My heart is aflame, so graciously the Lord listens to my entreaty;

2. Because he hath inclined his ear unto me: * and in my days I will call upon him.

3. The sorrows of death have compassed me: * and the perils of hell have found me.

4. I met with trouble and sorrow: * and I called upon the name of the Lord.
5. O Lord, 
deliver my soul.  
* The Lord is 
merciful and 
just, and our 
God sheweth 
mercy.

6. The Lord is 
the keeper of 
little ones: * I 
was humbled, 
and he 
deivered me.

7. Turn, O my 
soul, into thy 
rest: * for the 
Lord hath been 
bountiful to 
thee.

8. For he hath 
delivered my 
soul from 
death: * my 
eyes from tears, 
my feet from 
failing.

9. I will please 
the Lord * in 
the land of the 
living.

10. Glory be to 
the Father, and 
to the Son, * 
and to the Holy 
Ghost.

11. As it was in 
the beginning, 
is now, * and 
ever shall be, 
world without 
end. Amen.

When the antiphon is repeated, no pause is made at the asterisk:

1. Ant. 
   n-cli-ná-vit Dó-mi-nus * au-rem su-am mi-hi.
The accompaniment above is not very good; but it can be used for starting pitches.

_A cleric (usually) intones to the asterisk—then Tutti continue:_

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Crédi-di, propter _quod_ _lo-cú-tus_ sum: * ego autem humi-li- á-tus

2. Ego _di-xi_ _in_ _ex-cés-su_ _me-o:_ * Omnis _bo-mo_

3. Quid _re-trí-bu-am_ _Dó-mi-no,_ * _pro_ ómnibus, _quæ_

4. Câ-li-cem _sa-lu-tá-ris_ _ac-cí-pi-am:_ * et _nomen_

When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

**Psalm 115**

1. I have believed, therefore have I spoken; * but I have been humbled exceedingly.

2. I said in my excess: * Every man is a liar.

3. What shall I render to the Lord. * for all the things that he hath rendered to me?

4. I will take the chalice of salvation; * and I will call upon the name of the Lord.
5. I will pay my vows to the Lord before all his people: * precious in the sight of the Lord is the death of his saints.

6. O Lord, for I am thy servant: * I am thy servant, and the son of thy handmaid.

7. Thou hast broken my bonds: * I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.

8. I will pay my vows to the Lord in the sight of all his people: * in the courts of the house of the Lord, in the midst of thee, O Jerusalem.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.


vo-cá-bo. 8. Vo-ta me- a Dómino reddam in conspéctu omnis pó-pu-li e- jus: * in átri- is domus Dómi-ni, in médi- o tu- i, Je-


The antiphon is repeated.
When the antiphon is repeated, no pause is made at the asterisk.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Ad Dó-minum cum tribu-lá-rer cla-má-\(\text{vi}\): * et ex-au-dí-vit me.  


3. Quid detur ti-bi, aut quid appo-ná-tur ti-bi * ad lin-guam do-ló-sam?  

Psalm 119

1. In my trouble I cried to the Lord; * and he heard me.

2. O Lord, deliver my soul from wicked lips, * and a deceitful tongue.

3. What shall be given to thee, or what shall be added to thee, * to a deceitful tongue?
4. The sharp arrows of the mighty, * with coals that lay waste.

5. Woe is me, that my sojourning is prolonged! I have dwelt with the inhabitants of Cedar: * my soul hath been long a sojourner.

6. With them that hated peace I was peaceable: * when I spoke to them they fought against me without cause.

7. Glory be to the Father, and to the Son, * and to the Holy Ghost.

8. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

   po-tén-tis a-cú-tæ, * cum carbónibus de-so-la-tó-ri-is.

5. Heu mihi! qui-a in-co-látus meus pro-lon-gá-tus est: †

   ha-bi-tá-vi cum ha-bi-tán-ti-bus Ce-dar: * multum in-co-la

   fu-it ánima me-a. 6. Cum his, qui o-dérunt pacem,

   e-ram pa-cí-fi-cus: * cum loquébar il-lis, impu-gná-bant me


   8. Sicut e-rat in princí-pi-o, et nunc, et semper, * et in sácu-


   The antiphon is repeated.

   When the antiphon is repeated, no pause is made at the asterisk.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk — then Tutti continue:

A u-xí-li-um me-um a Dó-mi-no, qui fe-ci-t
cóc-lum et ter-ram. E u o u a e.

1. Levávi óculos me-os in mon-tes, * unde véni-et auxí-li-um mi-hi. 2. Auxí-li-um me-um a Dó-mi-no, * qui fe-ci-t cóc-lum et ter-ram. 3. Non det in com-mo-ti-ó-nem pe-dem tu-

um: * neque dor-mí-tet qui cu-stó-dit te. 4. Ecce, non

When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 120

1. I have lifted up my eyes to the mountains, * from whence help shall come to me.

2. My help is from the Lord, * who made heaven and earth.

3. May he not suffer thy foot to be moved; * neither let him slumber that keepeth thee.
4. Behold he shall neither slumber nor sleep, * that keepeth Israel.

5. The Lord is thy keeper, the Lord is thy protection * upon thy right hand.

6. The sun shall not burn thee by day: * nor the moon by night.

7. The Lord keepeth thee from all evil: * may the Lord keep thy soul.

8. May the Lord keep thy coming in and thy going out; * from henceforth now and for ever.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

The antiphon is repeated, with no pause made at the asterisk.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Laetátus sum in his, quæ dicta sunt mi-hi: * In domum

Dómi-ni í-bimus. 2. Stantes e-rant pe-des no-stri, * in átri-is
tu-is, Je-rú-sa-lem. 3. Je-rú-sa-lem, quæ aedí-fi-cá-tur ut ci-vi-
tas: * cu-jus parti-cipá-ti-o e-jus in id-íp-sum. 4. Illuc enim

ascendé-runt tribus, tri-bus Dó-mi-ni: * testimóni-um Isra-él ad

Psalm 121

1. I rejoiced at the things that were said to me:
* We shall go into the house of the Lord.

2. Our feet were standing
* in thy courts, O Jerusalem.

3. Jerusalem, which is built as a city,* which is compact together.

4. For thither did the tribes go up, the tribes of the Lord: * the testimony of Israel, to praise the name of the Lord.
5. Because their seats have sat in judgment, * seats upon the house of David.

6. Pray ye for the things that are for the peace of Jerusalem: * and abundance for them that love thee.

7. Let peace be in thy strength: * and abundance in thy towers.

8. For the sake of my brethren, and of my neighbors, * I spoke peace of thee.

9. Because of the house of the Lord our God, * I have sought good things for thee.

10. Glory be to the Father, and to the Son, * and to the Holy Ghost.

11. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

confinendum noni-ni Domini. 5. Qui- a illic sederunt sedes

in iudicio, * sedes super domum David. 6. Rogate quae ad

pacem sunt Jerusalem: * et abundantia ad iliggentibus te:

7. Fiat pax in virtute tua: * et abundantia in turribus

tuis. 8. Propter fratres meos, et proximos meos, * loquebar

pacem de te: 9. Propter domum Domini, Dei nostri, *

quasi bona tibi. 10. Gloriat Patri, et Filio, * et

Spiritu Sancto. 11. Sic ut erat in principio, et nunc, et


The antiphon is repeated, with no pause made at the asterisk.
Vespers Hymn for Monday • Immènse Cæli Conditor

Rehearse the SATB harmonies at #790 or #220 or #266: CCWATERSHED.ORG/HYMN/
The melody is from The Saint Jean de Brêbeuf Hymnal • Used with permission.
Tune: “Song 34” • 88 88 (LM)

1. Mighty creator of the firmament, You divided the streams of water that, if left together, would cause confusion, and made the firmament the line of division.

2. You fixed a place for the waters of heaven and one for those of earth so that the burning heat, tempered by water, should not scorch the face of the earth.
3. Pour into us now, most gracious God, a stream of never-failing grace that the wrong of past days may not be repeated and wear our virtue away.

4. Let faith increase the light in our souls. O that faith would bring its radiant light. May faith trample under foot all vanity and let nothing that is false suppress our faith.

5. Grant this, O most gracious Father, and (Thou, Christ) the only equal to the Father With the Spirit Paraclete, ruling through every age.
Our Lady's Own Hymn (Lk 1:46-55)

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

MAGNIFICAT

(Luke 1:46)
My soul doth magnify the Lord.

2. And my spirit hath rejoiced in God my Saviour.

3. Because he hath regarded the humility of his handmaid; for behold from henceforth all generations shall call me blessed.

The accompaniment above is not very good; but it can be used for starting pitches.
4. Because he that is mighty, hath done great things to me; * and holy is his name.

5. And his mercy is from generation unto generations, * to them that fear him.

6. He hath shown might in his arm: * he hath scattered the proud in the conceit of their heart.

7. He hath put down the mighty from their seat, * and hath exalted the humble.

8. He hath filled the hungry with good things; * and the rich he hath sent empty away.

9. He hath received Israel his servant, * being mindful of his mercy:

10. As he spoke to our fathers, * to Abraham and to his seed for ever.

11. Glory be to the Father, and to the Son, * and to the Holy Ghost.

12. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

The organist improvises before the “Glória Patri”


The antiphon is repeated by Tutti.
If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spíritu tuo.” (Otherwise: “Dómine, exáudi oratiónem meam” to which all respond: “Et clamor meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

F. F. G. A
B

Ene-di-cámus Dó-mi-no.

R. De-o grá-ti-as.

ψ. Fidélium ánimae per misericórdiam Dei requiescant in pace.
R. Amen.

Closing Hymn for Monday
“Hail Redeemer, King Divine” by Fr. Patrick Brennan, Redemptorist
Page 755 from The Saint Jean de Brébeuf Hymnal • Used with permission.
Rehearse the SATB harmonies at #868 or #697: CCWATERSHED.ORG/HYMN/
Tune: “Paschal Lamb” • 77 77 D

Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.

1. Hail Redeemer, King divine! Priest and Lamb, the throne is thine,

King, whose reign shall never cease, Prince of everlasting peace.

R. Angels, Saints and nations sing “Praised be Jesus Christ, our King;

Lord of life, earth, sky and sea, King of love on Calvary.”
v3. Shepherd-King, o'er mountains steep, Home-ward bring the wand-ring sheep;

Shelter in one royal fold States and kingdoms, new and old.

R. Angels, Saints and nations sing "Praised be Jesus Christ, our King;

Lord of life, earth, sky and sea, King of love on Calvary."

v5. Eucharistic King, what love Draws thee daily from above,

Clad in signs of bread and wine: Feed us, lead us, keep us thine!

R. Angels, Saints and nations sing "Praised be Jesus Christ, our King;

Lord of life, earth, sky and sea, King of love on Calvary."
Processional Hymn for Tuesday

English translation of *Adesto Pater Domine* — Translation: Alan Gordon McDougall

Rehearse the SATB harmonies at #790 or #220 or #266: CCWATERSHED.ORG/HYMN/
The setting is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Tune: “Song 34” • 88 88 (LM)

1. Be present, Father, Lord of all, Thou Light that art most worshipful,

   Be near us as our prayers we raise And heart unites with mouth in praise.

2. And may thy Son, the Sole-begot, The Co-eternal, fail us not,

   Who hath redeemed us on the Rood And paid the price of his own blood.

3. And may the Holy Ghost be nigh, The Comforter from thee on high,

   Who doth adorn our humble race With sev’n-fold mystic gifts of grace.
4. O everlasting Trinity, And ever perfect Unity,
Hear thou from heav’n thy suppliants’ vows, And cleanse from stains of sin their brows.

5. Laud, honor, might and praise be done To God the Father and the Son,
And to the Holy Paraclete Through endless ages, as is meet.

The Officiant intones, and Tutti join and finish:

This must not be sung too slowly; it should not be allowed to “drag.”

D

e-us, in adjutóri-um me-um inténde.

R. Dómi-ne, ad adjuvándum me festína. Gló-ri-a Patri,
et Fí-li-o, et Spi-ri-tu-i Sancto. Sic-ut e-rat in
princí-pi-o, et nunc, et semper, et in sæ-cu-la
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

1. Ant. VIII. G

Qui há-bi-tas * in cœ-lis, mi-se-ré-re no-bis.

* The word cælis illustrates how one must elongate both notes of a 2-Note Neume.

Å. Thou who dwellest in heaven, have mercy on us.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Ad te le-vá-vi ócu-los me- os, * qui há-bi-tas in cæ-lis.


When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 122

1. To thee have I lifted up my eyes, * who dwellest in heaven.

2. Behold as the eyes of servants * are on the hands of their masters,
3. As the eyes of the handmaid are on the hands of her mistress: * so are our eyes unto the Lord our God, until he have mercy on us.

4. Have mercy on us, O Lord, have mercy on us: * for we are greatly filled with contempt.

5. For our soul is greatly filled: * we are a reproach to the rich, and contempt to the proud.

6. Glory be to the Father, and to the Son, * and to the Holy Ghost.

7. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

The antiphon is repeated, but no pause made at the asterisk.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

*A. Our help is in the name of the Lord.

The word nostrum illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Ni-si qui- a Dóminus e-rat in no-bis, di-cat nunc Isra-él: *

* The word nostrum illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

2. Cum exsúrge-rent

When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 123

1. If it had not been that the Lord was with us, let Israel now say: * If it had not been that the Lord was with us,

2. When men rose up against us, * perhaps they had swallowed us up alive.
3. When their fury was enkindled against us, * perhaps the waters had swallowed us up.

4. Our soul hath passed through a torrent: * perhaps our soul had passed through a water insupportable.

5. Blessed be the Lord, * who hath not given us to be a prey to their teeth.

6. Our soul hath been delivered as a sparrow * out of the snare of the fowlers.

7. The snare is broken, * and we are delivered.

8. Our help is in the name of the Lord, * who made heaven and earth.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

---

The antiphon is repeated.


The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tuti continue:

\[ \text{3. Ant.} \]

\[
\text{In circú-i-tu pópu-li su-i * Dómi-nus, ex hoc nunc, et usque in sæcu-lum. Euouae.}
\]

\[ \text{A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.} \]

1. Qui confidunt in Dómi-no, sic-ut mons Si-on: * non com-

mo-vé-bi-tur in æ-térmum, qui há-bi-tat in Je-rú-sa-lem.

2. Montes in circú-i-tu e-jus: † et Dóminus in circú-i-tu

\[ \text{Ä. The Lord standeth round his people from this time forth and for evermore.} \]

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

**Psalm 124**

1. They that trust in the Lord shall be as mount Sion: * he shall not be moved for ever that dwelleth in Jerusalem.

2. Mountains are round about it: * so the Lord is round about his people from henceforth now and for ever.
3. For the Lord will not leave the rod of sinners upon the lot of the just: * that the just may not stretch forth their hands to iniquity.

4. Do good, O Lord, to those that are good, * and to the upright of heart.

5. But such as turn aside into bonds, the Lord shall lead out with the workers of iniquity: * peace upon Israel.

6. Glory be to the Father, and to the Son, * and to the Holy Ghost.

7. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

pópu-li su- i, * ex hoc nunc et us-que in sǽ-cu-lum.

sor-tem ju-stó-rum: * ut non exténdant justi ad in-i-quí-tá-

tem ma-nus su- as. 4. Béne- fac, Dó-mi-ne, bo-nis, * et re-ctis
cor-de. 5. De-cli-nántes autem in obli-ga-ti- ónes addú-cet

Dóminus cum ope-ránti-bus in-i-quí-tá-tém: * pax su-per


San-cto. 7. Sic-ut e-rat in princi-pí- o, et nunc, et semper, *

et in sǽcu-la sǽcu-ló-rum. Amen. The antiphon is repeated, with no pause made at the asterisk.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

\[ M \text{agni-fi-cá-vit Dó-mi-nus * fá-ce-re no-bis-cum:} \]
\[ \text{facti sumus læ-tántes. Euouae.} \]

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. In \textit{con-verténdo Dóminus capti-vi-tá-tem Sí- on}: * facti sumus sic-
\[ ut \text{con-so-lá-ti:} \]
\[ 2. \text{Tunc replé-tum est gáu-di- o os no-strum:*} \]
\[ et lingua nostra exsul-ta-ti- óne. 3. \text{Tunc di-cent inter Gentes:*} \]

\[ A. \text{The Lord hath done great things for us, whereof we rejoice.} \]

\[ \text{When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:} \]

\textbf{Psalm 125}

1. When the Lord brought back the captivity of Sion,* we became like men comforted.

2. Then was our mouth filled with gladness;* and our tongue with joy.
3. Then shall they say among the Gentiles: * The Lord hath done great things for them.

4. The Lord hath done great things for us: * we are become joyful.

5. Turn again our captivity, O Lord, * as a stream in the south.

6. They that sow in tears * shall reap in joy.

7. Going they went and wept, * casting their seeds.

8. But coming they shall come with joyfulness, * carrying their sheaves.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Magnificat Dominus facere cum eis. 4. Magnificat Dominus facere nobiscum: * facti sumus lactantes.


The antiphon is repeated.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.


When you prepare Vespers for your parish, it’s good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 126

1. Unless the Lord build the house, * they labour in vain that build it.

2. Unless the Lord keep the city, * he watcheth in vain that keepeth it.
3. It is vain for you to rise before light, * rise ye after you have sitten, you that eat the bread of sorrow.

4. When he shall give sleep to his beloved, * behold the inheritance of the Lord are children: the reward, the fruit of the womb.

5. As arrows in the hand of the mighty, * so the children of them that have been shaken.

6. Blessed is the man that hath filled the desire with them; * he shall not be confounded when he shall speak to his enemies in the gate.

7. Glory be to the Father, and to the Son, * and to the Holy Ghost.

8. As it was in the beginning, is now, * and ever shall be, world without end. Amen.


The antiphon is repeated, with no pause made at the asterisk.
Officiant sings the Chapter:

**Ecclesiasticus 31:8-9**

BEATUS vir, qui invéntus est sine má-cula: † et qui post aurum non ábíit, nec sperávit in pecúnia et the-sáu-ris. * Quis est hic, et laudábimus eum? fecit enim mirabilia in vita su-a.

R. Déo gráti-as.

---

23 March 1955  c) De quibusdam partibus in officio

5. Hymni proprii quorundam sanctorum certis Horis assignati non transferuntur. In hymno *Iste confessor* numquam mutatur tertius ver-

R. Thanks be to God.

R. Déo gráti-as.

---

Father Joseph Connelly served as Dean of Music and Professor of Plainchant at Saint Mary’s Seminary in New Oscott (Birmingham) from 1934-1956. His book, *Hymns Of The Roman Liturgy*, bears a 10 December 1954 *Impressum* from the Roman Catholic Archdiocese of Westminster. Father Connelly wrote:

“The *Iste Confessor* loses much of its force when applied to bishops who were not, as was St Martin, famous as wonder-workers, just as it loses much when used for saints who were not bishops and perhaps not even priests. The breviary seems deficient in the offices of Confessors.”

Here’s the text that is always to be used:

Iste conféssor Dómini, coléntes  |  Quem pie laudant pôpuli per orbem,
Hac die látus méruit suprémos  |  Laudis honóres.

But in the olden days, if the feast day were the day of the saint’s death, it was:

Iste conféssor Dómini, coléntes  |  Quem pie laudant pôpuli per orbem,
Hac die látus méruit beátas  |  Scándere sedes.

In other words, in the olden days (prior to 1954), there were two versions—and it was necessary to know on what day the saint died. For example:

---

The Confessor of Christ, from shore to shore
Worshipp’d with solemn rite;
This day with merits full, his labours o’er,
Went to his seat in light.

[If it be not the day of his death.]
This day receives those honours which are his,
High in the realms of light.

1 This day, most devoutly, throughout the whole world,
All peoples sweet hymns to this Confessor raise,
This day the glad Saint erst ascended on high
By the Heavenly ways.
Or if not on his Anniversary,
This day the glad Saint hath deservedly won
Great honour and praise.
A Confessor, in the language of Holy Scripture, is one who praises God; in that of the Church, one who bears witness publicly to the Christian faith. A Christian can declare his faith, not only when threatened with punishment, but also by a life full of good deeds and good example. The title of Confessor, then, is given to those who have glorified God by heroic virtues and by miracles, but have suffered no martyrdom.

**HYMN**

Iste Confessor
Domini Colentes


Harmonies from *The Saint Jean de Brébeuf Hymnal*.

CCWATERSHED.ORG/HYMN

1. This confessor of the Lord, honored and lovingly praised by the peoples of the world, on this day merited to receive with joy the highest honor and praise.

Priest

I - ste Con - fés - sor

Men

Dó - mi - ni, co - lén - tes Quem pi - e lau - dant pó - pu - li per or - bem,

M.

2. Qui pius, prudens, humilis, pudicus,
Sobriam duxit sine labevitam, Donec huma

3. Cujus ob praestans meritum, frequenter,
Aegraque passim jacere membra, Viribus

3. Because of his outstanding holiness many sick persons from different places were freed of the malady that afflicted them and restored to health.

Aegraque passim jacere membra, Viribus

morbi domitis, saluti Restituntur.
4. For this reason, we as a choir sing his praise and celebrate his renowned victories so that he may help us now and always by his prayers.
5. Sit sa-lus il-li, de-cus at-que vir-tus, Qui, su-per cae-li

5. Salvation, glory and power be to Him that sits in dazzling splendor on the heavenly throne and guides creation on its ordered course, God, three and one.
Ps. The Lord guided the just in right paths.

Vs. Justum dedúxit Dómi-nus per vi-as rectas.

R. And showed him the kingdom of God.

R. Et osténdit illi regnum De-i.

---

**Our Lady’s Own Hymn** (Lk 1:46-55)

Ā. Lo, a servant of God who esteemed but little things earthly, And by word and work laid him up treasure in heaven.

Hic vir, de-spi-ci-ens mundum* et ter-re-na,

tri-úmphans, di-ví-ti-as cœ-lo cón-di-dit o-re,

Ma-nu. Magní-fi-cat *

Now turn to the polyphonic Magnificat in Mode 7a on page ZZZZ.

After the Magnificat, you must remember to turn back to this page, since the Antiphon is repeated.
If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spíritu tuo.”
(Otherwise: “Dómine, exáudi oratiónem meam” to which all respond: “Et clámor meus ad te véniat.”).
The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

\[ \text{F.F.G-A} \]

\[ \text{B} \]

Ene-di-cámus Dó-mi-no.

R. De- o grá-ti-as.

\[ \text{‰} \]

Fidélium ánimae per misericórdiam Dei requiéscant in pace.

R. Amen.

**Recessional Hymn for Tuesday**

*Vicit Sibi Cognomina* ("Conquering kings their titles take")

Page 558 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

**Rehearse the SATB harmonies** at #868 or #697: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

**Tune:** "Paschal Lamb" • 77 77 D

Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.
2. That which Christ so hardly wrought, That which he so dearly bought,
That salvation, mortals say, Will you madly cast away?
Rather gladly for that name Bear the cross, endure the shame;
Suffer with him joyfully, Death, through him, is victory.

3. Dost thou, Jesus, descend To be called the sinners’ friend?
Ours then it shall always be Thus to make our boast of thee.
Glory to the Father be; Glory, Virgin-born, to thee;
Glory to the Holy Ghost, Ever from the heav’nly host.
**Processional Hymn for Wednesday**

English translation of *Jesu Nostra Redemptio* (“Redeemer of our fallen state”)
Translation: Fr. John Fitzpatrick, Oblate of Mary

Rehearse the SATB harmonies at #259 here: CCWATERSHED.ORG/HYMNS/

The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

*Tune: “Rogers Park” • 88 88 (LM)*

1. Redeemer of our fallen state, Thou, Jesus, joy of every heart,
   Who didst Thy ransomed world create, Pure light to faithful souls Thou art.

2. What clemency Thy heart o’er-came, That Thou wouldst bear our load of sin?
   And, sinless, die a death of shame, From death and hell our souls to win?

3. Thou dost the gates of hell with stand, Its captives from their fetters free,
   As victor sit at God’s right hand, And reign with Him triumphant ly.
4. Compelled by pity, let Thy grace Our losses and our ills repair;
And may the vision of Thy face With us its blessed radiance share.

5. Our guide to Heaven and the road, Be Thou the goal to which we tend;
Our joy in this our sad abode, Our life's reward which ne'er shall end.

The Officiant intones, and Tutti join and finish:

This must not be sung too slowly; it should not be allowed to “drag.”
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

\[ \text{Benedictus omnibus qui timent Domum.} \]

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Be-áti omnes, qui timent Dómi-num, * qui ámbu-lant in

vi-ís e-jus. 2. Labó-res má-nu-um tu-á-rum qui- a mandu-cá-

bis: * be-á-tus es, et bene ti-bi e-rit. 3. Uxor tu-a sic-ut vi-tis

Psalm 127

1. Blessed are all they that fear the Lord: * that walk in his ways.

2. For thou shalt eat the labours of thy hands: * blessed art thou, and it shall be well with thee.

3. Thy wife as a fruitful vine, * on the sides of thy house.
4. Thy children as olive plants,*
   round about thy table.

5. Behold, thus shall the man be blessed * that feareth the Lord.

6. May the Lord bless thee out of Sion: * and mayst thou see the good things of Jerusalem all the days of thy life.

7. And mayst thou see thy children's children, * peace upon Israel.

8. Glory be to the Father, and to the Son, * and to the Holy Ghost.

9. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

The antiphon is repeated.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tuti continue:

* The word omnes illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Sæpe expugnavé-runt me a juventú-te me-a, * di-cat nunc

Isra-ël: 2. Sæpe expugnavé-runt me a juventú-te me-a: *

ét-enim non potu- é-runt mi-hi. 3. Supra dorsum me-um

fabri-cavé-runt pecca-tó-res: * pro-longavé-runt in-iqui-tá-tem

Psalm 128

1. Often have they fought against me from my youth, * let Israel now say.

2. Often have they fought against me from my youth: * but they could not prevail over me.
3. The wicked have wrought upon my back: * they have lengthened their iniquity.

4. The Lord who is just will cut the necks of sinners: * let them all be confounded and turned back that hate Sion.

5. Let them be as grass upon the tops of houses: * which withereth before it be plucked up:

6. Wherewith the mower filleth not his hand: * nor he that gathereth sheaves his bosom.

7. And they that passed by have not said: The blessing of the Lord be upon you: * we have blessed you in the name of the Lord.

8. Glory be to the Father, and to the Son, * and to the Holy Ghost.

9. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

su- am. 4. Dóminus justus concí-dit cerví-ces peccatórum: *

confundántur et convertible retrósum omnes, qui o-dé-


The antiphon is repeated.
The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

De profúndis * clamá- vi ad te Dó-mi-ne.

Out of the depths I have cried to thee, O Lord.

The “dies irae” theme may be (perhaps) the model for the antiphon above; De profúndis [Psalm 129: Out of the depths I have cried to Thee, O Lord...] That same theme may have been chosen intentionally for Credo IV (passus et sepúltus est):

no-bis: sub Pónti-o Pi-lá-to passus, et sepúltus exc.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. De profúndis clamá-vi ad te, Dó-mine: * Dómine, exáudi

vo-cem me-am: 2. Fi-ant aures tu-æ inten-dén-tes: * in

corem depre-ca-ti- ó-nis me-æ. 3. Si in-iqui-tá-tes observá-
4. For with thee there is merciful forgiveness: * and by reason of thy law, I have waited for thee, O Lord.

5. My soul hath relied on his word: * my soul hath hoped in the Lord.

6. From the morning watch even until night, * let Israel hope in the Lord.

7. Because with the Lord there is mercy: * and with him plentiful redemption.

8. And he shall redeem Israel * from all his iniquities.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated, with no pause at the asterisk.

The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

Dó-mi-ne, * non est ex-altá-tum cor me-um. E u o u a e.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Dómi-ne, non est ex-altá-tum cor me-um: * neque e-lá-ti sunt ó-cu-li me-i.

Psalm 130

1. O Lord, my heart is not exalted: nor are my eyes lofty.

2. Neither have I walked in great matters, * nor in wonderful things above me.

2. Neque ambu-lá-vi in ma-gnis: * neque in mi-ra-bí-li-

bus su-per me.
3. If I was not humbly minded, * but exalted my soul:

4. As a child that is weaned is towards his mother, * so reward in my soul.

5. Let Israel hope in the Lord, * from henceforth now and for ever.

6. Glory be to the Father, and to the Son, * and to the Holy Ghost.

7. As it was in the beginning, is now, * and ever shall be, world without end. Amen.


4. Sic-ut abla-ctá-tus est super ma-tre su- a: * i-ta retri-bú-

5. Spe-ret Isra- ěl in Dó-mi-no: * ex hoc nunc et us-que


7. Sic-ut e-rat in prin-ci-pi- o, et nunc, et semper, * et in

A cleric (usually) intones to the asterisk—then Tutti continue:

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

Psalm 131

1. Lord, remember David, * and all his meekness.

2. How he swore to the Lord, * he vowed a vow to the God of Jacob:

3. If I shall enter into the tabernacle of my house: * if I shall go up into the bed wherein I lie:

4. If I shall give sleep to my eyes, * or slumber to my eyelids,

5. Or rest to my temples: until I find out a place for the Lord, * a tabernacle for the God of Jacob.

The accompaniment above is not very good; but it can be used for starting pitches.
6. Behold we have heard of it in Ephrata: * we have found it in the fields of the wood.

7. We will go into his tabernacle: * we will adore in the place where his feet stood.

8. Arise, O Lord, into thy resting place: * thou and the ark, which thou hast sanctified.

9. Let thy priests be clothed with justice: * and let thy saints rejoice.

10. For thy servant David's sake, * turn not away the face of thy anointed.

11. The Lord hath sworn truth to David, and he will not make it void: * of the fruit of thy womb I will set upon thy throne.

12. If thy children will keep my covenant, * and these my testimonies which I shall teach them:


14. Quóni- am e-lé-git Dó-mi-nus Si- on: * e-lé-git e- am in habi-ta-ti- ó-

nem si-bi.

15. Hæc réqui- es me- a in sé-cu-lum sé-cu- li: * hic habi-tábo, quóni- am

e-lé- git e- am.


pá-nibus.

17. Sacerdó-tes e-jus índu- am sa-lu-tá- ri: * et sancti e-jus exsulta-ti- óne

ex-sul-tá-bunt.

18. Illuc prodúcam cor-nu Da- vid: * pa-rávi lucérnam Chris-to me- o.
19. His enemies I will clothe with confusion: * but upon him shall my sanctification flourish.

20. Glory be to the Father, and to the Son, * and to the Holy Ghost.

21. As it was in the beginning, is now, * and ever shall be, world without end. Amen.


Amen.

5. Ant. III. g

* The word Sion illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

Chapter.

Ecce sacérdos magnus, † qui in diébus suis plácuit Deo, et invéntus est justus : * et in témpore iracúndiae factus est reconciliátió.

R. Déo gráti-as.
1. This confessor of the Lord, honored and lovingly praised by the peoples of the world, on this day merited to receive with joy the highest honor and praise.

2. He was holy, discreet, humble and chaste; and, as long as the breath of life was in him, he led a mortified and blameless life.

3. Because of his outstanding holiness many sick persons from different places were freed of the malady that afflicted them and restored to health.
4. For this reason, we as a choir sing his praise and celebrate his renowned victories so that he may help us now and always by his prayers.

4. No-ster hinc il-li chor-us ob-se-quén-tem Cón-ci-nit

4. Lau-dem ce-le-brés-que pal-mas, Ut pi-is e-jus

5. Salvation, glory and power be to Him that sits in dazzling splendor on the heavenly throne and guides creation on its ordered course, God, three and one.

5. Sit salus illi, decus atque virtus, Qui, super caeli

soli o coruscans, Totius mundi seriem gum

b ernat, Tri nus et un nus. Amen.

5. Salvation, glory and power be to Him that sits in dazzling splendor on the heavenly throne and guides creation on its ordered course, God, three and one.

5. Sit salus illi, decus atque virtus, Qui, super caeli

soli o coruscans, Totius mundi seriem gum

b ernat, Tri nus et un nus. Amen.
The following is a “Neo-Gregorian” composition. If you are planning to sing the Divine Office according to the Ordinary Form, be prepared to compose your own “Neo-Gregorian” compositions. For the record, the antiphons for the Feast of the Sacred Heart have been changed several times over the last century.

Our Lady's Own Hymn (Lk 1:46-55)

A. The Lord loved him and beautified him. He clothed him with a robe of glory, and crowned him at the gates of Paradise.

A-má-vit e-um Dó-mi-nus, et orná-vit e-

um: sto-lam gló-ri-æ índu-it e-um, et ad portas

pa-radí-si coroná-vit e-um. Magní-fi-cat

Now turn to the polyphonic Magnificat in Mode 7a on page ZZZZ.
If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spíritu tuo.” (Otherwise: “Dómine, exáudi oratiónem meam” to which all respond: “Et clamar meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

[*Fidélium ánima per miserícordiam Dei requíescant in pace.*]

*R.* Amen.

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**Closing Hymn for Wednesday**

“Solemn Hymn To The Son Of God” by Fr. Dominic Popplewell

Page 868 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

**Rehearse the SATB harmonies** at #868 or #697: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

**Tune:** “Paschal Lamb” • 77 77 D

Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.

1. Of the Father born alone, Heir co-regent of his throne,
   Word he speaks eternally, Mirror of his majesty:
   Man to save, who man became, Pleased his servile form to claim,
   As a blessed Maiden’s child Earth to heaven reconciled.

---
2. Ever God, in time a man, Limited, whom none may span,
Knowing all, whose wisdom grew, Paschal Lamb and Shepherd true:
Who yielding won the strife, Who by dying garnered life,
Who departed, but to bide With the Church, your chosen Bride.

3. Come for men to mediate, Sovereign Priest and Advocate,
To your own who pledged to send, For their help, another Friend:
With the Father intercede, Sinless one, for sinners plead,
That the way of life they tread, By your grace to glory led.
Opening Hymn for Thursday

English translation of *En Ut Superba Criminum*
Translation: Fr. John Fitzpatrick, Oblate of Mary

Rehearse the SATB harmonies at #259 here: ccwatershed.org/hymn/
The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.
Tune: “Rogers Park” • 88 88 (LM)

1. Look how the proud cruel multitude of our sins has wounded
the sinless heart of God, undeserving of such treatment.

2. It was this that put direction and vigour into the soldier’s hesitation;
it was man’s sin that sharpened the spear’s point.

3. The Church, bride of Christ, is born of His pierced Heart; this
is the gate in the side of the ark, put there for man’s salvation.
4. Seven streams of never-failing grace flow from this Heart that we may wash our soiled robes in the blood of the Lamb.

5. How shameful it would be to return to sins which wound this sacred Heart; how much better to try to reproduce in the burning love of our hearts the flames that are signs of the love of His Heart.

6. Grant this to us, Lord Christ; grant this, Father and holy Spirit. To You belong power, glory and dominion for ever.

Whose glory, pow'r, and kingdom live For ever, yea, for ever more.
HISTORY OF THE FEAST OF THE SACRED HEART.

In 1856, the feast of the Sacred Heart was prescribed for the universal Church. Later on, Pope Pius XI gave it an octave and raised it to the same rank as the feasts of Christmas and Ascension. It was assigned a new Mass formula and Office by a decree of 29 January 1929. The 1929 Mass formula has various points in common with the Mass Miserēbitur hitherto prescribed for the universal Church and the Mass Egredimini permitted to some localities. It was revised again in 1970.

If we examine the Magnificat antiphon in Abbat Pothier’s 1891 Antiphonale:

...we observe what appears to be an effort at continuity, when it comes to the 1st Antiphon (at First Vespers) in 1929:

If we examine the 2nd Antiphon (from Second Vespers) in the 1929 version:

...we observe what appears to be an effort at continuity, when it comes to the 1st Antiphon for the Ordinary Form, although the mode is changed from Mode 7 to Mode 8:
Here's the 3rd Antiphon as found in Abbat Pothier's 1891 *Antiphonale*:

- pud Dómi-num mi-se-ri-córdi-a, & co-pi-ó-sa apud e-um redémp-ti-o. E u o u a e.

Here's the 3rd Antiphon as found in Dom Mocquereau's 1903 *Liber Usualis*:

- pud Dóminum * mi-se-ri-córdi-a, et copi-ó-sa apud é-um redémp-ti-o. E u o u a e.

Here's the 1929 version, which we assume was edited by a monk of Solesmes in 1929:

- pud Dóminum * propi-ti- á-ti-o est et copi-ó-sa apud e-um redémp-ti-o.

Here's the 1934 version (*Antiphonale Monasticum*). Dom Gajard did not make any changes; but he did make (very slight) changes to other chants from the 1929 version—and such changes are difficult to understand since the 1929 version does not seem to come from ancient sources.

- pud Dómi-num * propi-ti- á-ti-o est et co-pi-ó-sa apud e-um redémp-ti-o. E u o u a e.

This antiphon is not used for the feast of the Sacred Heart in the *Graduale Simplex* (1967) nor *Antiphonale Romanum II* (2009); instead, it is used for the *Ordo Exsequiarum*:

- pud Dómi-num * mi-se-ri-córdi-a, et co-pi-ó-sa apud e-um re-démp-ti-o.

---

The Officiant intones, and Tutti join and finish:

This must not be sung too slowly; it should not be allowed to "drag."

- e-us, in adju-tó-ri-um me-um inténde.
- R. Dómi-ne, ad adjuvándum me festi-na. Gló-ri-a Patri,
  et Fi-li-o, et Spi-ri-tu-i Sancto. Sicut e-rat in
  princi-pi-o, et nunc, et semper, et in sæ-cu-la
Ps. Dixit Dóminus.

The top note is held "by tradition."

A single cantor intones — then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Di-xit Dóminus Dó-mi-no me-o: * Sede a dex-tris me-is:

2. Donec ponam in-i-mícos tu-os, * scabéllum pedum tu-órums. 3. Virgam virtú-tis tu-æ emittet Dómi-nus ex Si-on: * dominá-re in médi-o in-i-

Psalm 109

1. The Lord said to my Lord: * Sit thou at my right hand:

2. Until I make thy enemies * thy footstool.

3. The Lord will send forth the sceptre of thy power out of Sion: * rule thou in the midst of thy enemies.
4. With thee is the principality in the day of thy strength: in the brightness of the saints: * from the womb before the day star I begot thee.

5. The Lord hath sworn, and he will not repent: * Thou art a priest for ever according to the order of Melchisedech.

6. The Lord at thy right hand * hath broken kings in the day of his wrath.

7. He shall judge among nations, he shall fill ruins: * he shall crush the heads in the land of many.

8. He shall drink of the torrent in the way: * therefore shall he lift up the head.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.


Miserere mei, Deus, secundum misericordiam tuam.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.


3. Confitebor Domino, et in consiliis suis opus meum:

4. Memoriae tuae fecerunt operum tuorum, * et misericors et misericors et

Psalm 110

1. I will praise thee, O Lord, with my whole heart; * in the council of the just, and in the congregation.

2. Great are the works of the Lord: * sought out according to all his wills.

3. His work is praise and magnificence: * and his justice continueth for ever and ever.

4. He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: * he hath given food to them that fear him.
5. He will be mindful for ever of his covenant: * he will shew forth to his people the power of his works.

6. That he may give them the inheritance of the Gentiles: * the works of his hands are truth and judgment.

7. All his commandments are faithful: confirmed for ever and ever, * made in truth and equity.

8. He hath sent redemption to his people: * he hath commanded his covenant for ever.

9. (bow head) Holy and terrible is his name: * the fear of the Lord is the beginning of wisdom.

10. A good understanding to all that do it: * his praise continueth for ever and ever.

11. Glory be to the Father, and to the Son, * and to the Holy Ghost.

12. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

rátor Dó-minus: * escam dedit timén-tí-bus se. 5. Memor e-rit

in sǽculum tes-taménti su-i: * virtútem ó-perum su-órum annun-
ti-á-bit pópu-lo su-o: 6. Ut det il-lis he-re-di-tátum génti-um: *

ó-pe-ra mánuum e-jus vé-ri-tas, et ju-dí-ci-um. 7. Fi-dé-li-a ómni-
a mandá-ta e-jus: † confirmáta in sǽ-cu-lum sǽ-cu-li, * facta in

ve-ri-tá-te et à-qui-tá-te. 8. Redempti-ónem misit pópulo su-o: *

mandávit in à- tér-num tes-taméntum su-um. 9. Sanctum, et

ter-rí-bi-le nomen e-jus: * in-i-tium sa-pi-én-ti-a ti-mor Dó-mi-
ni. 10. Intelléctus bonus ómnibus fa-ci-én-tibus e-um: * laudá-ti-o


The antiphon is repeated.
Exórtum est* in ténebris lumen rectis;

\[\text{3. Ant. VII.a} \]

misérı́cors et misérátor Dóminus. E u o u a e.

\[Ps.\ Beátus\ vir.\]

---

**A cleric (usually) intones to the asterisk—then Tuti continue:**

\[\text{Xór-tum est* in ténebris lumen rectis;} \]

misérı́cors et misérátor Dóminus.

---

**Psalm 111**

1. Blessed is the man that feareth the Lord: * he shall delight exceedingly in his commandments.

2. His seed shall be mighty upon earth: * the generation of the righteous shall be blessed.

3. Glory and wealth shall be in his house: * and his justice remaineth for ever and ever.
4. To the righteous
a light is risen up
in darkness: * he
is merciful, and
compassionate and
just.

5. Acceptable
is the man that
sheweth mercy and
lendeth: he shall
order his words
with judgment: * be
cause he shall
not be moved for
ever.

6. The just shall
be in everlasting
remembrance: * he
shall not fear the
evil hearing.

7. His heart is
ready to hope in
the Lord: his heart
is strengthened,
* he shall not
be moved until
he look over his
enemies.

8. He hath
distributed, he
hath given to the
poor: his justice
remaineth for
ever and ever: * his
horn shall be
exalted in glory.

9. The wicked
shall see, and
shall be angry, he
shall gnash with
his teeth and pine
away: * the desire
of the wicked shall
perish.

10. Glory be to the
Father, and to the
Son, * and to the
Holy Ghost.

11. As it was in
the beginning, is now,
* and ever shall
be, world without
end. Amen.

The antiphon is repeated.
A cleric (usually) intones to the asterisk—then Tutti continue:

$$\text{Quid re-trí-bu- \textit{am} * Dó-mi-no pro ómni-bus}$$

$$\text{quæ re-trí-bu- \textit{it mi-hi}. Ê u o u a e.}$$

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Cré-di-di, propter quod lo-cú-tus sum: * ego autem humili-

\[\text{á-tus sum ni-mis.} \]

2. Ego di-xi \textit{in excéssu me-o: * Omnis ho-mo men-dax.} \textit{3. Quid re-tríbu- \textit{am Dó-mino, * pro ómni-bus, quæ re-}

\[\text{trí-bu-it mi-hi?} \]

4. Cá-li-cem sa-lu-tá-\textit{ris acf-pi- \textit{am: * et nomen}

\[\text{Psalm 115}\]

1. I have believed, therefore have I spoken; * but I have been humbled exceedingly.

2. I said in my excess: * Every man is a liar.

3. What shall I render to the Lord, * for all the things that he hath rendered to me?

4. I will take the chalice of salvation; * and I will call upon the name of the Lord.
5. I will pay my vows to the Lord before all his people: * precious in the sight of the Lord is the death of his saints.

6. O Lord, for I am thy servant: * I am thy servant, and the son of thy handmaid.

7. Thou hast broken my bonds: * I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.

9. I will pay my vows to the Lord in the sight of all his people: * in the courts of the house of the Lord, in the midst of thee, O Jerusalem.

10. Glory be to the Father, and to the Son, * and to the Holy Ghost.

11. As it was in the beginning, is now, * and ever shall be, world without end. Amen.


The antiphon is repeated.
A cleric (usually) intones to the asterisk—then Tutti continue:

Mode IV

\[ A \]

A-pud Dó-mi-num * pro-pi-ti-á-ti-o est

et co-pi-ó-sa apud e-um re-démpti-o.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

\[ \text{¶. With the Lord there is mercy, and with Him is plenteous redemption.} \]

Psalm 129

1. Out of the depths I have cried to thee, O Lord: * Lord, hear my voice.

2. Let thy ears be attentive * to the voice of my supplication.

3. If thou, O Lord, wilt mark iniquities: * Lord, who shall stand it.

4. For with thee there is merciful forgiveness: * and by reason of thy law, I have waited for thee, O Lord.
5. My soul hath relied on his word: * my soul hath hoped in the Lord.

6. From the morning watch even until night, * let Israel hope in the Lord.

7. Because with the Lord there is mercy: * and with him plentiful redemption.

8. And he shall redeem Israel * from all his iniquities.

9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

The antiphon is repeated.

Chapter.

Brethren, to me, the least of all the saints, is given this grace, to preach among the gentiles the unspeakable riches of Christ: and to enlighten all men, that they may see what is the dispensation of the mystery which hath been hidden from eternity in God.

R. Déo grátias.
1. Look how the proud cruel multitude of our sins has wounded the sinless heart of God, undeserving of such treatment.

En ut su-pér-ba crí-mi-num

Et sé-va no-stró-rum co-hors Cor sau-ci-á-vit

in-no-cens Me-rén-tis haud ta-le De-i!

2. It was this that put direction and vigour into the soldier’s hesitation; it was man’s sin that sharpened the spear’s point.

Ví-brán-tis ha-stam mí-li-tis Pec-cá-ta no-stra di-ri-gunt:

Fer-rúm-que di-ræ cu-spi-dis Mor-tá-le crí-men ácu-t.

3. The Church, bride of Christ, is born of His pierced Heart; this is the gate in the side of the ark, put there for man’s salvation.

Ex Cor-de scis-so Ec-clé-si-a, Chrí-sto ju-gá-ta, ná-sci-tur:

Hoc ó-sti-um Ar-cæ in lá-te-re est: Gen-ti-ad sa-lú-tem pó-si-tum.
4. Seven streams of never-failing grace flow from this Heart that we may wash our soiled robes in the blood of the Lamb.

5. How shameful it would be to return to sins which wound this sacred Heart; how much better to try to reproduce in the burning love of our hearts the flames that are signs of the love of His Heart.

6. Grant this to us, Lord Christ; grant this, Father and holy Spirit. To You belong power, glory and dominion for ever.
The following is a “Neo-Gregorian” composition. If you are planning to sing the Divine Office according to the Ordinary Form, be prepared to compose your own “Neo-Gregorian” compositions. For the record, the antiphons for the Feast of the Sacred Heart have been changed several times over the last century.

Our Lady’s Own Hymn (Lk 1:46-55)

[Lk 12:49] It is fire that I have come to spread over the earth, and what better wish can I have than that it should be kindled?

Now turn to the polyphonic Magnificat in Mode 7a.
MAGNIFICAT IN MODE SEVEN

Rehearsal videos are available for each individual voice by searching for number 79075 here:
CCWATERSHED.ORG/POLYPHONY

This setting consists of Mode 7a compositions by
Father Guerrero, Palestrina and Father Morales:

2. Et exsultavit ... (Guerrero, 4v) — **Soprano** carries *Mode v*ii *PsTn*

4. Quia fecit mihi magna ... (Morales, 4v) — **Tenor** carries *Mode v*ii *PsTn*

6. Fecit potentiam ... (Guerrero, 4v) — **Tenor** carries *Mode v*ii *PsTn*

8. Esurientes implevit bonis ... (Guerrero, 4v) — **Bass** carries *Mode v*ii *PsTn*

10. Sicut locutus est ... (Palestrina, 4v) — **Soprano & Tenor** carry *Mode v*ii *PsTn*

12. Et nunc, et semper ... (Guerrero, 5v) — **Alto** carries *Mode v*ii *PsTn*
Guerrero's 
SOPRANO 
compared to Mode vii 
Psalms Tone (PaTn) from 
Solesmes and Pustet 
(Edição 
Medicæa) 

Septimoni toni. 

et exsultavit spiri-tus mé-us 
in Dé-o sa-lu-tá-ri mé-o.

Tonus VII.

2. Et exsultavit spiri-tus mé-us: 

Ma-gni-ficat ánima mé-a Dó-mi-num. 

2. Et exsultavit 

ántima mé-a Dó-mi-num. 

2. Et exsultavit 

8
Et exultavit spiritus meus, in Deo salutari meo.

Francisci Guerrero.

In Deo salutari meo, salutari meo.

Déo salutari méo, salutari méo.
FOR Sacred Music Symposium 2020, we have replaced the fourth verse with a verse by Father Cristóbal de Morales, who taught Father Guerrero in Toledo. The Psalm Tone melody is used in “augmentation,” and we ask you to compare “et sanctum nomen ejus” in Bass and Tenor (in brackets) to Father Guerrero’s “mente cordis sui” in Tenor (in brackets) ending the sixth verse. Beware the minor chord start, testing your tuning!

This shows the waveforms from the Tenor Recording:
THOSE who sing Renaissance music have freedom with regard to Text Underlay for three reasons: (1) it is difficult to ascertain the composer’s intentions; (2) the part books are not always clear; (3) composers showed flexibility. Verse 6 (below) is an excellent example, and the editor has changed Text Underlay based on his study of the part books, which are conveniently printed on the opposite page. Dr. Owen Rees, Professor at Oxford, in 2017 published *Reworking in the motets of Francisco Guerrero*, a marvelous document, and two of his examples (1555v1570—1555v1589) are provided. Sometimes Text Underly is puzzling; e.g. *Missa Salve Regina* by Victoria seems to demand different pronunciations of “Kyrie Elyson” in the same movement! Yet sometimes it could not be more simple; e.g. the Bass line for Verse 8.

Scholars are divided on whether the Text Underlay was done by the composer or the publisher. Jane Bernstein (*Oxford University Press*, 1998) says: “a reader would check one of the earliest sheets pulled from the press. [The printer]—or a professional proofreader knowledgeable in music—presumably did this task for many of the music editions, particularly the anthologies, but a composer or his representative was usually responsible for correcting commissioned publications of his own works.” She gives two examples where proofreading was undertaken by a surrogate because the composer himself could not be present. Richard Agee (*University of Rochester Press*, 1998) says: “while music historians might be drawn to the possibility of extensive composer collaboration with in-house editing in printing houses, it is most likely that the printers themselves—who would be forced to reset the type of any portions of the book found objectionable by the composer—would have wanted as little interference as necessary after they had received a fair copy of the music.” Although he cites possible involvement by the composer in the editing process in the cases of editions of Cypriano de Rore (d. 1565), Gioseffo Zarlino (d. 1590), and Orlando de Lassus (d. 1594), Agee nevertheless concludes that “as standard practice it would appear that composers rarely participated in the proofreading process.” But Tess Knighton (*Bulletin of Spanish Studies*, 2012) emphasizes the evidence from Spanish printing contracts which say “it was the composer who was responsible for proofreading and corrections.” When we consider the utter perfection of the Renaissance compositions, it is somewhat difficult to accept that composers such as Guerrero did not care whether their scores were reproduced accurately; it would be like suggesting that Michelangelo never bothered to pop his head into the Sistine Chapel to see how the ceiling came out.
SOPRANO
(Superius)

Nacho Alvarez confirmed (3 April 2020) his source book was “copied from a modern Spanish book FULL of typos, errors, and mistakes.” Text underlay for Soprano seems poor:

**TENOR**

The second verse (Guerrero) placed PsTn in Soprano. The fourth verse (Morales) placed PsTn in Tenor. The sixth verse (Guerrero) also places PsTn in Tenor, allowing an “apples to apples” comparison between Father Morales and his pupil, Father Guerrero.

**ALTO**
(Contratenor)

When you see “ij” or “!/” it means some part of the text is repeated. The Alto line here demonstrates that it isn’t always easy to know which part to repeat; specifically, should the word “in” be repeated, or just the word “bracchio.”

**BASS (Bassus)**

The fourth note of the Bassus line has a “ligature.” Why did composers continue using ligatures, even after some were no longer necessary from a notation standpoint? We can assume: (1) “tradition” played a role; (2) making sure the syllable was not broken; (3) reminding the singers of the plainsong origins.
Towards the end, the Alto voice has a most remarkable ascending stepwise passage (more than an octave). This technique is reminiscent of something Felix Mendelssohn like to do; cf. Trio in D Minor (op. 49) Finale measure 251 and Scherzo measure 133.

This section demonstrates common difficulties with Musica Ficta, because certain notes have sharps added while others do not; cf. Soprano measure 88. With regard to Musica Ficta, a particularly difficult section begins in measure 74; editors struggle with this.

Notice the lyrical way Father Guerrero sets the words speaking of God sending the rich away empty: Esuriéntes implévit bónis: et divites dimísit inánés. — “He has filled the hungry with good things, but sent the rich away empty-handed.” Father Guerrero makes up for the incomplete chord in measure 88 by elongating the C-Sharp as much as possible.

**ALTO (Contratenor)**

**TENOR**


8. Es - su - ri - én - tes im - plé - vit bó - nís, im - plé - vit bó - nís,
The second verse (Father Guerrero) placed the PsTn in Soprano. The fourth verse (Father Morales) placed the PsTn in Tenor. The sixth verse (Father Guerrero) also placed PsTn in Tenor, allowing “apples to apples” comparison. The eighth verse (Father Guerrero) has the PsTn in the Bass voice, transposed down a fourth. Notice how Father Guerrero—or his publisher—places a large X on the Ti notes. That’s because a natural tendency (pardon the pun!) would be to flatten Ti into Te, because of Musica Ficta rules. Therefore, the singer is reminded here NOT to do that. The same thing occurs in the Alto.
The following verse—Verse #10—comes from Palestrina’s collection of Magnificat Settings publ. in Rome (1591 AD). There is nothing wrong with what Father Guerrero wrote for Verse #10, but now you can compare what other composers did. The plainsong melody is more or less used in canon at the unison (Soprano and Tenor).


10. Sic ut loc-cu-tus est, sic ut loc-cu-tus

This ascending “free” counter-melody—free meaning not derived from the plainsong—occurs at least five times.

10. Sic ut loc-cu-tus est, ad pa-tres no-stros,

10. Sic ut loc-cu-tus est, ad pa-tres no-stros,

10. Sic ut loc-cu-tus est, ad pa-tres no-stros,

10. Sic ut loc-cu-tus est, ad pa-tres no-stros,

10. Sic ut loc-cu-tus est, ad pa-tres no-stros,
AN ORGANIST, singer, and famed composer, PALESTRINA (d. 1594) uses the Mode 7 “Psalm Tone” as the basis for this movement, but does so differently than Father Morales or Father Guerrero. Carefully study the excerpts and see whether you agree that they come from the plainsong—then notice them as you sing them! For the record, the 1570s was difficult for Palestrina: he lost his brother, two of his sons, and his first wife in three separate outbreaks of the plague: 1572, 1575, and 1580, respectively.
Father Guerrero follows a very common practice in this final movement—he adds an extra voice. (Jeff Ostrowski has called this voice “Quintus” and recommends that altos and tenors join together, for a variety of reasons.)

Father Sebastián de Vivanco (ordained a priest in 1581) was the first peninsular composer to make a regular habit of printing two alternate Gloria settings at his Magnificat endings: the first Gloria not increasing the number of voices nor displaying the composer’s contrapuntal prowess; the second Gloria increasing voices and spurring with contrapuntal geyers. (This observation comes from Robert Murrell Stevenson.) A printed rubric always appears at the end of the simpler Gloria and usually reads as follows: “Verte folium et alteram videbis” (Turn the leaf and you will see another Gloria)—such a wonderful and practical idea!

Mode 7 PsTn is in the Alto voice:
Some will disagree, but it seems Guerrero has introduced a “free counter-melody” (free meaning “not taken from the plainsong”) based on ascending and descending fifths and octave leaps; but only in the Bass, Tenor, and Quintus voices.

**ALTO (Superius II)**

Francisco Guerrero.

**QUINTUS (Contratenor)**

**BASS (Bassus)**
et nunc, et semper, semper, et
nunc, et
et in saecula saeculorum, amen, saeculorum, amen,
Vespers on Thursday — Magnificat • VERSE 12 ... with added “Quintus” voice

After the Magnificat, the antiphon is repeated:

I-gnem ve-ni mit-te-re in ter-ram, * et quid vo-lo ni-si ut accendá-tur?
WHEN composers set the Magnificat—“Our Lady's own hymn”—they write sixteen (16) versions: *even* and *odd* for each mode. For Sacred Music Symposium 2020, we sang the “even” setting by Guerrero, which uses plainsong for the odd verses. It seemed appropriate to include a few examples from Guerrero’s Mode 7 “odd” setting. Notice the stunning capital letters. Notice, also, the PsTn placed in the *Soprano* voice, as well as how the word “Magnificat” is sung in the treble range. Finally, notice the ascending “free counter-melody.”

*We will not be surprised Verse 7 has the PsTn in the Tenor voice:*

[Musical notation images and transcription]
Part books for Verse 4, taken from a 1542 AD Magnificat by Father Christóbal de Morales:

**SOPRANO • “Quia Fecit” (Father Morales, 1542)**

**ALTO • “Quia Fecit” (Father Morales, 1542)**

**TENOR • “Quia Fecit” (Father Morales, 1542)**

**BASS • “Quia Fecit” (Father Morales, 1542)**
WE HAVE now sung the Guerrero/Morales/Palestrina technique: placing the PsTn in different voices, using the PsTn in augmentation, adding variety to the different movements through by means of various methods, and so on. To demonstrate how commonplace that technique was, we include below an excerpt by Orlando de Lassus (d. 1594). In many ways, Lassus was quite a different type of composer—in particular, his preference for chordal (horizontal) textures. Yet, he still uses the same techniques we’ve emphasized, e.g. placing the PsTn in different voices.

Notice how in Verse 10 (below), Lassus places the PsTn in the Tenor voice. Notice, also, how the PsTn is treated in a “cursive” manner, rather than an “accentual” manner. It will be remembered that Gregorian composers used cursive cadences, accentual cadences, and (sometimes) a mixture of both for psalmody. A cadence which takes the Tonic Accent into consideration—repeating notes if necessary—is “accentual.” A cadence which operates without respect to the Tonic Accent is “cursive” (a.k.a. “fixed”).

Lassus wrote something like 200+ Magnificat settings, and these are ripe for further investigation!
WE SHOULD NOT be surprised that Father Victoria uses the same techniques as his fellow Spanish composers (Morales+Guerrero), or his teacher (Palestrina). His setting of the Mode 7 Magnificat places the PsTn in various voices, but not the Bass voice (as we saw Guerrero do in Verse 8 above). Placing the PsTn in the Bass voice seems to be *relatively* uncommon. Here is an example of Victoria placing the PsTn in the Tenor I voice:
If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spíritu tuo.” (Otherwise: “Dómine, exáudi oratiónem meam” to which all respond: “Et clamor meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

\[ \text{Fidélium ámbíae per misericórdiam Dei requiéscant in pace.} \]
\[ \text{R. Amen.} \]

**Closing Hymn for Thursday**

“Solemn Hymn To The Son Of God” by Fr. Dominic Popplewell

Page 868 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Rehearse the SATB harmonies at #868 or #697: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)  

Tune: “Paschal Lamb” • 77 77 D

Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.

1. Of the Fa- ther born a- lone, Heir co- re- gent of his throne,

Word he speaks e- ter- nal- ly, Mir- ror of his maj- es- ty:

Man to save, who man be- came, Pleased his ser- vile form to claim,

As a bless- ed Maid- en’s child Earth to heav- en re- con- ciled.
2. Ever God, in time a man, Limited, whom none may span,

Knowing all, whose wisdom grew, Paschal Lamb and Shepherd true:

Who by yielding won the strife, Who by dying garnered life,

Who departed, but to bide With the Church, your chosen Bride.

The organist will improvise before the final verse, which includes a Soprano Descant (copyright © The Saint Jean de Brébeuf Hymnal).
With the holy Paraclete, Let your works your praise repeat:

To your most exalted name Let unfaltering acclaim

From created things ascend Now and ever, without end.

VERUMTAMEN FILIUS HOMINIS VENIENS,
INVENIET FIDEM IN TERRA? (Lk 18:8)
Saint John Henry Newman (d. 1890)

LEAD, KINDLY LIGHT

for SSAATTBB Choir

Tranquillo e molto sostenuto

Lead, Kindly Light, amid the

circling gloom Lead Thou me on!

Kevin Allen © 2022
The night is dark, and I am far from home.

The night is dark, and I am far from home.

The night is dark, and I am far from home.

Lead Thou me on! Keep Thou my feet; I do not ask to see the distant scene.

Lead Thou me on! Keep Thou my feet; The distant scene.

Lead Thou me on! Keep Thou my feet; The distant scene.

Lead Thou me on! Keep Thou my feet; The distant scene.
me on! I loved the gar - ish day, and,

and, spite of fears, Pride ruled my will: re -

and, spite of fears, Pride ruled my will: re -

spite of fears, Pride ruled my will: re -

and, spite of fears, Pride ruled my will: re -

mem - ber not past years.

mem - ber not past years.

mem - ber not past years.

mem - ber not past years.

Turn the page very quietly.
I Sopr.

Till The night is gone; And with the morn those

II Sopr.

The night is gone; And with the

I Alto

Till The night is gone; And with the

II Alto

Till The night is gone; And with the

I Tenor

Till The night is gone; And with the morn those

II Tenor

Till The night is gone; And with the morn those

Bari.

Till The night is gone; And with the

Bass

Till The night is gone; And with the

I Sopr.

Angel faces smile, long since, and lost a while.

II Sopr.

Which I have loved long since, and lost a while.

I Alto

Which I have loved long since, and lost a while.

II Alto

Which I have loved long since, and lost a while.

I Tenor

Angel faces smile, long since, and lost a while.

II Tenor

Which I have loved long since, and lost a while.

Bari.

Which I have loved long since, and lost a while.

Bass

Which I have loved long since, and lost a while.
This version has the rhythmic markings of Dom Mocquereau:

Mode V

OGITA-TI-ONES * Cor-dis e-ius
The-thoughts-of the-Heart of-Him

in genera-ti-ó-ne et ge-ne-ra-
from generation to generation:

ti-ó-nem : ut é-ru-at a mor-te á-nimas e-
to deliver from death the-souls

ô-rum et a-lat e-os in fa-
of-them & feed them during famine.

T. P. Alle-lú-ia, al-le-lú-ia. Ps. Exsul-

[ Double “Alleluia” only in Paschal Time ]
Rejoice

tá-te, justi, in Dómi-no, rectos de-cet collaudá-tí-o.
O-ye-just in the-Lord, righteous fittingly employ-praise.

CCWATERSHED.ORG/HYMN • "Hands down, the best Catholic hymnal ever printed"
—The New Liturgical Movement Blog (6/10/2019)

Mode V

Ló-ri-a Patri, et Fí-li-o, * et Spi-rí-tu-i San-cto. Sicut e-rat in

THE THOUGHTS of His Heart to all generations: to deliver their souls from death and feed them in famine. (Ps 32: 1) Rejoice in the Lord, O ye just, praise becometh the upright. * Glory.

Feria VI. post Octavam SS. Corporis Christi

Sacratissimi Cordis Jesu


CCWATERSHED.ORG/HYMN "Hands down, the best Catholic hymnal ever printed" —The New Liturgical Movement Blog (6/10/2019)

GLORIA IN EXCELSIS

Missa “Iste Sanctus”
Published in 1582 AD
Francisco Guerrero (d. 1599)

Priest: Glória in excelsis Déo

Et in terra pacem hominibus bonae voluntatis.

Bo nae voluntatis. Laudámus

Iste Sanctus

Laudámus te. Be ne di ci mus te. Adorámus

mus te. Be ne di ci mus te. Adorámus te. Glor-
Dómi-ne Dé-us, Á-gnus Dé-i, Á-gnus Dé

Su Chri-ste. Dómi-ne Dé-us, Á-gnus Dé-i, Á-gnus

Su Chri-ste. Dómi-ne Dé-us, Á-gnus

Slowing down

Dé-i, Fi-li-us Pá-tris, Fi-li-us Pá-tris.

Dé-i, Fi-li-us Pá-tris, Fi-li-us Pá-tris.

Dé-i,Íste Sanctus

Á-gnus Dé-i, Íste Sanctus
N.B. The time signature changes at “Qui tollis.” A Stanford professor of early music explains why:

Technically it is *tempus imperfectum diminutum* shifting to *tempus imperfectum* [integer valoris], i.e., cut C and C. You find this occasionally in Masses of Victoria, and I think other Masses of Guerrero, and possibly Morales. It comes at a point in the *Gloria* or *Credo* where there could be a slightly slower tempo. In my opinion, it is an occasional mensural indication of a tempo change that would be made even without it. Thus, very likely at “Quoniam tu solus sanctus” the original tempo would be resumed. I have long resisted such tempo changes, but the more I do these pieces, the more I think it is the most appropriate interpretation. In the Josquin era, it seems to me that more strict tempos should be maintained, but by the second half of the sixteenth century, there is acknowledged expressive use of tempo variation, and this is the most likely spot in the Gloria. (3 May 2017)
Qui sédes ad déx-te-ram Pá-tris, miséré-re

ds ad déx-te-ram Pá-tris, miséré-re nó - bis, miséré-

sédes ad déx-te-ram Pá-tris, miséré-re nó - bis.

Quó - ni-am tu só-lus sán-tius.

Quó - ni-am tu só-lus sán-

nóbis.

Quó - ni-am tu só-lus sán-

nóbis.

Quó - ni-am tu só-lus sán-

nóbis. Quó - ni-am tu só-lus sán-

nóbis. Quó - ni-am tu só-lus sán-

nóbis. Quó - ni-am tu só-lus sán-

nóbis. Quó - ni-am tu só-lus sán-

nóbis. Quó - ni-am tu só-lus sán-

nóbis. Quó - ni-am tu só-lus sán-

s - - -

s - - -

s - - -

s - - -

s - - -

s - - -

s - - -

s - - -

s - - -

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s - - -

s - - -

s - - -

s - - -

s - - -

s - - -

s - - -
S Tamil

Tu sólus Dómi-nus,
tu sólus Dómi-nus. Tu sól-
L

us Dómi-nus,
tu sólus Dómi-nus,
R

us, tu sólus Dómi-nus, tu sólus Dómi-
M

nus.

A

sólus Al-tis-si-mus, Jé-su Chri-ste. Cum Sáncto Spí-

iste

R

R

sólus Al-tis-si-mus, Jé-su Chri-ste. Cum Sáncto Spí-

T

tu sólus Al-tis-si-mus, Jé-su Chri-ste. 

B

Tu sólus Al-tis-si-mus, Jé-su Chri-ste.

ISTE SANCTUS

PRO LEGE

ISTE SANCTUS

ET A VERBIS

ISTE SANCTUS
tu, in glória
Dé - i Pá-tris. Á - men,

Cum Sáncto Spi - ri - tu, in glória
Dé - i Pá-tris. Á - men,

Slowing down


men,
Dé - i Pá-tris, á - men.

The priest says "Dóminus vobiscum" and we respond "Et cum spiritu tuo." Then he sings the Collect (see below), and at the end of the Collect we reply as follows:

\[
\begin{align*}
&\text{Omnis a saecula saeculorum,} \\
&\text{et in saecula saeculorum.}
\end{align*}
\]

R. A.-men.

**COLLECT.**

GOD, who, in the Heart of Thy Son, wounded by our sins, hast deigned mercifully to bestow infinite treasures of love upon us; grant, we beseech Thee, that as we offer Him the faithful service of our devotion, we may also make worthy reparation. Through the same.

**EPISTLE.** Eph 3: 8-12, 14-19

Brethren: To me, the least of all the saints, is given this grace, to preach among the gentiles the unsearchable riches of Christ; and to enlighten all men, that they may see what is the dispensation of the mystery which hath been hidden from eternity in God, Who created all things: that the manifold wisdom of God may be made known to the principalities and powers in the heavenly places through the Church: according to the eternal purpose, which He made in Christ Jesus our Lord, in Whom we have boldness and access with confidence by the faith of Him. For this cause I bow my knees to the Father of our Lord Jesus Christ, of Whom all paternity in heaven and earth is named; that He would grant you, according to the riches of His glory, to be strengthened by His Spirit with might unto the inward man; that Christ may dwell by faith in your hearts; that being rooted and founded in charity, you may be able to comprehend, with all the saints, what is the breadth, and length, and height, and depth: to know also the charity of Christ, which surpasseth all understanding, that you may be filled unto all the fullness of God.

**REGARDING THE ORIGIN OF THE FEAST OF THE SACRED HEART:**

This particular Mass formulary dates from 29 January 1929. None of the Propers are ancient, but in the case of the Offertory, it matches the ancient melody for Palm Sunday (until the brackets). In the Vatican Edition—published by Abbat Joseph Pothier under Pope Saint Pius X—the Introit was Egregimini Et Videte; the Gradual was Dicite Filiae Sion; the Alleluia Verse was Dicite A Me; the Offertory was Dómine Deus In Simplicitáte; and the Communion was Gustáte Et Vidête. The 1908 Vatican Edition also gives an alternate Mass for the Sacred Heart with Introit (Miserébitur Secundum), Gradual (O Vos Omnes), Alleluia Verse (Dicite A Me), Offertory (Bénedic Anima Mea), and Communion (Impropérium Expectávit).
Dulcis et rectus Dóminus: propter hoc legem dabit delinquéntibus in via. ὡς. Diriget mansúetos in iudicio, dócebí mittas vias suas.


THE LORD is sweet and righteous, therefore He will give a law to sinners in the way. ὡς. He will guide the mild in judgment, He will teach the meek His ways.

Alleluia, alleluia. ὡς. Take up My yoke upon you and learn of Me, because I am meek and humble of heart, and you shall find rest to your souls. Alleluia.

“For a long time, after the ambo had disappeared, the idea remained of singing the Gradual from a high place.”
—Father Fortescue

Note: Sacred Music Symposium 2022 is singing a POLYPHONIC VERSION of the Allelúja (a contrafactum from the Magnificat Dr. Calabrese is conducting). Nevertheless, you can still examine the Gregorian Alleluia for the Feast of the Sacred Heart, which is a melody composed in 1929:

“We usually speak of all the chant between the epistle and Gospel as the Gradual.” —Quote from Fr. Fortescue

1958 New Saint Basil Hymnal, page 240:

“Gradual” can denote 3 things. It is the book containing the choir’s chants. It is a particular chant that comes before the Tract. It can also refer to everything sung between Epistle & Gospel (e.g. Gradual, Alleluia, Sequence)—i.e. everything that was once sung “from the steps.” (GRADUS in Latin means “step.”)

Gradual (Proper): Sung as soon as the celebrant has completed reading the Epistle.

Alleluia (Proper): Follows the Gradual immediately.

Sequence (Proper): Follows the Alleluia and Verse immediately. (Found in only five Masses of the year.)

N.B. On certain days and in certain seasons there is a Gradual and Tract – or no Gradual but double Alleluias with Verses, and various other combinations of these which are clearly indicated in all books of Proper. This is called the Gradual Section of the Mass, and is sung as one entity regardless of the given combination.
THE LORD is sweet and righteous, therefore He will give a law to sinners in the way. He will guide the mild in judgment, He will teach the meek His ways.

The Editio Vaticana calls this chant “Responsorium, quod dicitur Graduale” and prefers that the first part should be repeated by the choir after two cantors have sung the verse. “Quando magia id videtum opportunum” — De Ritibus Servandis In Cantu Missae, section iv. ...but this repeat is seldom taken in real life.
Sloppy in 1929: Below is the same Gradual, as printed in the famous Schwann edition. The committee formed by Pope Pius X in 1905 was disbanded in 1913. This Gradual was written in 1929. Notice how the Schwann editors were very sloppy in marking the "MMV" ("Melismatic Morae Vociis"). For example, look at the Virga on the word "mites." It's almost as if—with the passage of two decades since 1905—they had "given up" or forgotten about the MMV.

Spacing issue: There should be an MMV on the 6th note of the word "et." The NOH (from the 1940s) correctly marks the MMV with a dot. Yet the Schwann edition doesn't appear to leave enough "blank space" before the flat symbol.

The 1951 Mechlin edition does leave the correct amount of space:
Not Sloppy in 1929: Below is the same Gradual, as printed in the famous Pustet edition. Unlike the Schwann, the printers at the Pustet company are much more careful with the MMV. Notice the Imprimatur at the bottom (May 1929):

Grad. l.

Dulcis* et rectus Dominus:

prop-ter hoc legem habet delinquentibus

in vi-a. V. Diriget mansuetos

in judicio,

docebit

mitates vi-as su-as.

Concordat cum Originali approbato.

Ex Secretaria S. Rituum Congregationis, die 3 Maii 1920

L. + S.

Angelus Mariani, S. R. C. Secretarius

Imprimatur.

Ratisbone, die 22 Maii 1929

Dr. Höcht Vic. Gen.
Flor Peeters Is Scrupulous: Even though the Sacred Heart Propria Missae were composed in 1929, notice how Flor Peeters (and his associates at the Lemmens Institute) scrupulously harmonize them, just like they do for every other chant:

Nóva órgani harmónia ad graduále júxta editionem vaticánam (1940s–1950s)
Sloppy in 1929: When the Feast of the Sacred Heart is chosen as a “votive Mass,” a Tract is sung. Inexplicably, the Schwann edition leaves no blank space after the Virga on “multum miséricors.” In 1939, Joseph Gogniat (the greatest and most passionate supporter of the “pure” Editio Vaticana rhythm) wrote on page 7 of his book: “as we seemed a little out of date to some persons...” Could it be the Schwann editors had “given up” on the blank spaces by 1929?

The Schwann edition:

\[ \text{et mul-tum mi-sé-} \]

The Pustet edition:

\[ \text{et mul-tum mi-sé-ri-} \]

The Solesmes edition:

\[ \text{et mul-tum mi-sé-} \]

1951 Mechlin edition:

\[ \text{sé-ri-cors. ¥} \]

Father Mathias edition:

\[ \text{mi-se-ri-cors.} \]

Flor Peeters edition:

\[ \text{mi-sé-ri-cors.} \]
Immediately after the Gradual Chant comes the Alleluia. Below, you will find the verse (which comes between the polyphony). In other words, the form is:

**ALLELUIA + Verse + ALLELUIA**

---

The ending of the polyphonic Alleluia:

---

ψ. Tól-li-te jugum me-um su-per vos, * et dé-si-te a me,

qui- a mi-tis sum et hú-mi-lis Cor-de, * et inveni- é-tis

réqui- em aní-má-bus ve-stris.

---

The beginning of the polyphonic Alleluia:
FOR ORDINARY FORM &
ALLELUIA
EXTRAORDINARY FORM

Based on a section of
MAGNIFICAT IN THE SEVENTH MODE,
by Father Morales (d. 1553)

Rehearsal videos posted at:
CCWATERSHED.ORG/POLYPHONY
Priests usually choose Option 3: "Another more ancient Tone"

**Introduction to the Gospel:**

\[ \text{V. Dóminus vobiscum.} \quad \text{R. Et cum spíritu tuo.} \quad \text{Initium or Sequéntia sancti Evangélii secúndum } N. \quad \text{R. Glória tíbi Dómine.} \]

\[ \text{V. The Lord be with you.} \quad \text{R. And with thy spirit.} \quad \text{The beginning or continuation of the Holy Gospel according to } N. \quad \text{R. Glory be to thee, O Lord.} \]

2. **Another Tone ad libitum.**

3. **Another more ancient Tone.**

**Gospel. John 19: 31-37**

**The Jews** (because it was the Parasceve) that the bodies might not remain upon the cross on the Sabbath-day (for that was a great Sabbath-day) besought Pilate that their legs might be broken, and that they might be taken away. The soldiers therefore came, and they broke the legs of the first, and of the other that was crucified with him. But after they were come to Jesus, when they saw that He was already dead, they did not break His legs, but one of the soldiers with a spear opened His side, and immediately there came out blood and water. And he that saw it hath given testimony; and his testimony is true. And he knoweth that he saith true, that you also may believe. For these things were done that the Scripture might be fulfilled: You shall not break a bone of Him. And again another Scripture saith: They shall look on Him whom they pierced. **Credo.**

---

**There will undoubtedly be a Homily.**

**Organist will improvise (loudly) as Preacher walks to Pulpit.**

**During the sermon, Choir A changes places with Choir B.**
Credo VII. With polyphony by Father Francisco Guerrero.

Imprimatur. — Tornaci, die 13 septembris 1924
V. Cantineau, Vic. Gen.
Imprimé par la Société S. Jean l’Evangéliste,
Desclée & Cie. — Tournai (Belgique).

Mode 8 • XIII cent.

Re-do in u-num De- um,  
or: Credo in unum De-um,

 Cré-do in ú-num Dé- um.  
or: Cré-do in ú-num Dé- um.

The singers begin on F-Natural. They must not sink, otherwise the bass section will struggle with the polyphonic sections toward the end.

Ladies

Patrem omni-po-téntem, factó-rem cae-li et ter-


Men

t in unum Dóminum Je-sum Chri-stum, Fí-li-

um De-i uni-gé-ni- tum.
Et ex Patre natus ante omnia saecula.

Deum verum de Deo verum.

Eunum de Deo, lumen de lume, Deum verum de Deo verum.

Eunum, non factum, consubstantiam.

Per quem omnia facta sunt.

Qui propter nos homines et propter nos.

Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:

Et incarnatus est de Spiritu Sancto

Ex Maria Virgine: Et homo factus est.
Credo “Et Incarnatus Est” Canonic Extension • Fits with Plainsong Credo 7 using Missa Beata Mater (Father Guerrero) which was published at Paris in 1566

Like his teacher [Morales], Father Guerrero published two books of Masses: the first at Paris in 1566 containing nine Masses; the second at Rome in 1582 containing eight.

Qui propter nos homines et propter nostram salutem
de scendit de caelis.

Et incarnatus est de Beata mater,

Et incarnatus est de Spiritu

Et incarnatus est de Spiritu Sancto

Sancto
Seville: *Actas Capitulares* against “troped” & “poly-textual” Mass settings:

1575 January 7: the chapter decrees that henceforth the Roman rite, as reformed by the Council of Trent, is to be used exclusively. At a stroke this decree renders obsolete such a troped mass as Guerrero’s *De beata Virgine* (*Liber primus missarum* [1566], folios 79v-95) or polytextual mass as his *Beata Mater* ([1566] folios 119v-133).
Men

C

ru-ci-fí-xus é-ti-am pro nobis: sub Pón-ti-o

Pí-lá-to passus, et sepúltus est.

Ladies

E

t resurréxit térti-a di-e, secúndum Sscriptú-ras.

What follows might be called an “NOH Falsobordone” or “NOH Fauxbourdon”:

This teaches participants it’s not necessary to sing the entire Creed in polyphony or fauxbourdon. It is “mixed” with Credo VII.
mór-tu-os: cu-jus re-gni non e-rit fi-nis.

mór-tu-os: cu-jus re-gni non e-rit fi-nis.

mór-tu-os: cu-jus re-gni non e-rit fi-nis.

mór-tu-os: cu-jus re-gni non e-rit fi-nis.

Ladies

Et in Spí-ri-tum San-ctum...


Omnes

qui cum Patre et Fi-li-o simul ado-rá-tur,


Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:

Et unam sanctam cathó-li-cam et apostó-li-cam Ecclé-si-am. Confi-
te-or unum baptísma in remís-si-ónem pecca-tó-rum. Et expécto
Canonic Extension by Father Guerrero 1566AD

Corpus Christi Watershed Score: 2 July 2021

qui locútus est per Prophétas. Et únam sánctam ca-thó-li-cam et

quis locútus est per Prophétas. Et únam sánctam ca-thó-li-cam et

qui locútus est per Prophétas. Et únam sánctam ca-thó-li-cam et

M D M M R S F R F F M D R M F (f) F F F R F

cam ca-thó-li-cam et a-póstó-li-cam Ec-lé-si-am. Con-fí-te-or ámb

D L D D T S L T D D D D L D T L (l) S F M F

cam ca-thó-li-cam Ec-lé-si-am. Con-fí-te-or ámb

M F M D S M F S L L F S F F F R L S L T

cam ca-thó-li-cam Ec-lé-si-am. Con-fí-te-or ámb

S F S L T D L D R D F F F E (d) M R D R

cam ca-thó-li-cam Ec-lé-si-am. Con-fí-te-or ámb

num ba-ptí-sma in re-mis-si-ónem pec-

S F M M R D T L D (d) T L S L

num ba-ptí-sma in re-mis-si-ónem pec-

D T L L (l) S F M L (l) S L (l) S F M F S R M F R M F S L

num ba-ptí-sma in re-mis-si-ónem pec-

D S R M D L M F M

ba-ptí-sma in re-mis-si-ónem, in re-
After the Homily and Creed (and after “Dóminus vobíscum” — “Et cum spíritu tuo” and “Orémus”) the Offertory is sung:

**OFFERTORY • Sacred Heart, EF (Ps 68: 21)** My heart is broken with insults and sadness, and I looked for one who would share my grief, and there was no one; for one who would comfort me, and I found no one.

Reproach-has-been expected-by-the Heart

me-um et mi- sé-rí-am, et sustí-
of-Me & misery: & I-looked-

nu-i qui simul me-cum contrista-ré-tur et
for-one who together with-Me would-grieve &

non fu-it; con-so-lán- tem me quae-sí-vi
none there-was; someone-to-console Me I-sought

et non invé-ni.
& none I-found.

* Antiphon Text is identical to Palm Sunday Offertory, except that it was truncated:
* Improperium exspectavit Cor meum et misériam: et sustínui, qui simul mecum contristarétur,
et non fuit: consolátem me quassivi, et non invéni.
For purposes of comparison, here is the same Offertory in the Schwann edition. There are no instances of MMV ("melismatic morae vocis"):

\[\text{m-propé-ri-um * exspectá-vit Cor} \]
\[\text{me - um et mi-se-rí-am, et sustí-nu-i qui simul me-cumcontrista-ré-tur} \]
\[\text{et non fu-it; con-so-lán-tem me quae-sí-vi} \]
\[\text{et non invé-ni.} \]
The picture on the left shows Monsignor Jules Van Nuffel conducting Missa Papae Marcelli by G. P. Palestrina in the Mechelen Cathedral, which is dedicated to Saint Rumbold.
To sing hymn tunes by Flor Peeters (Van Nuffel's organist), purchase the Brébeuf Hymnal.
VERSE

2. Uni trino que, Uni trino

dolcissimo

dolce

2. Uni trino que

S

novo Domin

S

que Domin

S

que Domin

novo Domin

S

que Domin

S

que Domin

S

que Domin

S

Qui vitam sine

S

Qui vitam sine

S

Qui vitam sine

S

Qui vitam sine

S

Qui vitam sine
Importance of Variety:

At the FSSP Masses in Los Angeles, we seek variety: (1) unaccompanied plainsong; (2) accompanied plainsong; (3) plainsong by women only; (4) plainsong by men only; (5) Medieval music; (6) Baroque music; (7) organ music with no singing; (8) Renaissance polyphony; (9) contemporary polyphony; (10) melismatic plainsong; (11) hymns with interludes, descants, alternation; and so forth and so on.

Reminder: It is not mandatory to have a Motet—nor a hymn—at the Offertory or Communion. In fact, it is (perhaps) better to have the organ playing at the Offertory.

Consider the mandatory songs for High Mass. These items follow one another immediately, without any silence. Reading through these items, do you see why Mr. Ostrowski favors having organ music at Offertory and Communion whenever possible? Do you agree that when motets are sung at Offertory and Communion, the argument can easily be made that there is too much singing at Mass?

Entrance Hymn is sung (or organ is played)
Asperges is sung, followed by special Responses
Introit is sung
Kyrie is sung
Gloria is sung
Epistle is sung
Gradual & Alleluia are sung
Gospel is sung, followed by the Homily (which, of course, is not sung)
Offertory Antiphon is sung
Blank Space (motet, hymn, or solo organ)
Preface is sung
Sanctus is sung
There is a slight moment of Silence during the Consecration
Benedictus is sung
Pater Noster is sung
Agnus Dei is sung
There is a pause while the Confiteor is recited at the front of Church
Communion Antiphon is sung
Blank Space (motet, hymn, or solo organ)
Post-Communion is sung
Ite Missa Est is Sung
Recessional Hymn is sung

This view of Mr. Ostrowski can also (quite easily) be applied mutatis mutandis to the Ordinary Form.
Choosing one of the following, the priest then sings the "Preface"—then comes the SANCTUS.

He will most likely choose this one:
POST-CONCILIAR DEVELOPMENTS • The Second Vatican Council never spoke about adding more prefaces, but did say that “other elements which have suffered injury through accidents of history are now to be restored to the vigor which they had in the days of the holy Fathers” (Sacrosanctum Concilium §50b). In 1979, Bishop Rudolf Graber of Regensburg spoke to the Institutum Liturgicum of his diocese:

“At this point, I must address a comment to all liturgists. Apart from the fact that the post-conciliar reform of the liturgy is taking place too quickly and has almost everywhere brought with it changes which cause one to wonder why such changes were necessary, one omission seems particularly regrettable to me: namely, the failure to state what sources the new collects and prefaces, for example, were taken from. How much annoyance among our loyal Catholics could have been avoided if evidence had been provided that various elements had been taken from old sacramentaries and were not more or less arbitrary innovations. I do not know whether this omission can still be made good.”

The answer to Bishop Graber’s question is partially given by Father Antoine Dumas, who became director of Coetus 18bis (responsible for euchological texts) upon the death of Dom Placide Bruylants. In 1971, Dom Dumas published an article (“Les Préfaces du nouveau Missel”) in Ephemerides Liturgicae, explaining that “very few prefaces have been kept in their entirety.” The venerable prayers, Dom Dumas admits, were deemed “unsatisfactory” by the reformers, owing to many defects (insufficiences des textes traditionnels) and so the reformers modified them, making them conform to a “contemporary mindset” (adaptés à la mentalité contemporaine). He calls the Preface of the Dead “tiresome” (fastidieuse). He labels the ancient Preface for the Apostles—giving no explanation—one of the “false prefaces” (fausses préfaces). The traditional Common Preface he refers to as “an empty frame” (cadre vide), and finds the traditional preambles and conclusions—loved by so many Catholics—to be “monotonous” (la monotonie des préambules et des conclusions fixés). Dom Dumas even says that the authentic prefaces “reproduced in their original form would be intolerable, if not erroneous” (reproduits dans leur forme originale, eussent été insupportables, sinon fautifs). As a result, the reformers after Vatican II inserted into the 1970 Missale Romanum hundreds of prefaces which were manufactured (in spite of Sacrosanctum Concilium §23 and §50). In the United States, there is even a preface for Independence Day on July 4th.

MAGNIFICENT MONOGRAM • More than 1,000 years ago, a very clever monk discovered that the beginning of the preface—VERE DIGNUM—forms a monogram. That is to say, if those letters are rotated a certain way, each letter “fits” in the monogram (although several must be rotated 180°). The monogram was often illuminated, covering the entire page with ornate beauty. Below is an excerpt from a manuscript written around the year 988AD, and you will notice the preface for Missa Dominicae Prime post Theophaniam (First Sunday after Epiphany) indicated by the monogram, which was written in blue ink:
Preface for the Most Sacred Heart.

Worthy and right it is in truth, apt it is and saving, that at all times and places we should thank thee: O holy Lord, Father almighty, eternal God: Who hast willed that Thine only-begotten Son hanging on the cross should be transfixed with a soldier’s lance, so that the opened Heart, treasure-place of divine bounty, might flood us with the torrents of compassion and grace, and that that which never ceased to burn with love for us, should be repose for the devout and to the penitent should open the shelter of salvation. And therefore with the angels and archangels, with the thrones and dominations and with all the array of the heavenly host, we sing a hymn to Thy glory and unceasingly repeat:

* Now is sung the Sanctus, Pleni Sunt Cæli, and Hosanna.

After the consecration, the Benedictus & Hosanna are sung.

Christ wanted what He did at the last supper to be repeated in His memory.

Quod in coena Christus gessit faciendum hoc expressit in sui memoriam.

— Saint Thomas Aquinas (d. 1274)
Finally, a hymnal that is truly Roman Catholic: CCWATERSHED.ORG/HYMN
HO SANNA IN EXCELSIS

Duplicitam vestem fecit sibi (“He made himself a double set of clothing”) cf. Prov. 31:22

TYPE OF CANON: Augmentation – the second half of the chanson melody is stretched out.

CAPPENDA SISTINA MS 17 • Father Cristóbal de Morales (d. 1553)

T

Ho - sán - na

in ex -

T

Ho - sán - na

M R M F S F M R M

Ho - sán - na, ho - sán - na,

M R M F S F M R M

Ho - sán - na in ex-cél - sis,

D T D R M M R D T D T M R M F S

Ho - sán - na, ho - sán -

L S L T D D T L S L F S

Ho - sán - na

L R M F S F M R M D L

Ho - sán - na, ho -

S

cél - sis,

L F F R M R M F S F M

ho - sán - na, ho - sán -

L L S L T D L

in ex-cél - sis,

A1

ho - sán - na,

M R M D R T M

ho - sán -

A2

in ex-cél - sis,

D D R M R T D R D R M R M F

Ho - sán - na, ho - sán -

T1

Ho - sán - na in ex-cél -

R M F S L L S L T S L S L T D T L

Ho - sán - na, ho - sán -

T2

ho - sán - na, ho - sán -

R M F S L L S L T L L S M F D R M L R L L

Ho - sán -

B

Ho - sán - na in ex-cél - sis, ho - sán -
To be sung by a small group of singers:

5bis. Benedictus

Versión del Ms. 17 de la Capilla Sixtina
Cristóbal de Morales (c.1500-1553)
**Contrafactum** • Whenever we host the Sacred Music Symposium, we sing the praises of “contrafactum.” We encourage choirmasters to use it whenever possible. Indeed, the *Saint Jean de Brébeuf Hymnal* makes constant use of contrafactum. The Sacred Music Symposium held a few years ago was completely dedicated to contrafactum. It’s so important, because choirmasters only have a limited amount of rehearsal time for their choirs. It is hardly necessary to “prove” the value of contrafactum; anyone in possession of rudimentary knowledge of plainsong knows that contrafactum (in the Gregorian hymnal, the Graduale, and the Antiphonale) is on every page. Nevertheless, you can see the Father Cristóbal de Morales agrees with us. By examining a different version of the Sanctus, you can see that he created a contrafactum version of the “Pleni Sunt Cœli” when he composed his alternate *Mille Regretz* Mass parts:
Before beginning the Canon, the Celebrant first joins his hands, separates, elevates, and rejoins them, as he lifts his eyes to the Cross, then bows profoundly with joined hands resting on the Altar edge. This entire gesture is made in silence. Only once he is bowed down does he begin "Teigitur..."

**CANON MISSAE**

**QUAM LAETUS EST, QUEM VISITAS; CONSORS PATERNAE DEXTERAE,**

HAPPY IS HE WHOM THOU VISITEST; THOU WHO SITTEST AT THE RIGHT HAND OF THE FATHER;

*Corpons domesticus, simul et amabilis.*

THOU ART THE LIGHT CONSOLING HEAVEN, BUT WHO CANNOT BE SEEN BY MORTAL EYES.

TU DULCE LUMEN PATRIAEC, CARNIS NEGATUM SENSIBUS. *(Lux Alma)*

**TEigitur, clementissime Patér, per Jesum Christum Filium tuum Dóminum nostrum, supplices rogámus, ac pétimus, uti accepta hábeas, et benedicas haec doña, haec núnera, haec sancta sacrificia illi-báta, in primis, quae tibi offerímus pro Ecclesiá tua sancta cathólica: quam pacificáre, custodíre, adunáre, et régere dignéris toto orbe terrárum: una cum fámulo tuo Papa nostro N. et Antístite nostro N. et omnibus orthodoxóxis, atque cathólicae et apostólicae fidei cultóribus.**

**Wherefore, we humbly beg and beseech thee, most merciful Father, through Jesus Christ, thy Son, our Lord, to receive and to bless these gifts, these oblations, these holy and spotless sacrifices which we offer up unto thee for, in the first place, thy Holy Catholic Church. Do thou vouchsafe in all the earth to bestow upon her thy peace, to keep her, to gather her together, and to guide her; as likewise, thy servant N., our Pope, N., our Bishop, and all men who are orthodox in belief and who profess the Catholic and Apostolic Faith.**
The Commemoration of the Living:

Meménto, Dómine, famulórum famularumque tuárum, N. et N.; et omnium circumstántium, quorumbibibì fides cógnita est; et nota devotioni pro quibus tibi offerimus: vel qui tibi offerunt hoc sacrificium laudis, pro se, suisque omnibus: pro redemptione animárum suárum, pro spe salútis, et incolúmitátis suæ: tibiqúe reddunt vota sua aetérno Deo, vivo et vero.


† Having communion with and venerating the memory in the first place of the glorious Mary ever a Virgin, Mother of Jesus Christ: our God and our Lord; but also of thy blessed Apostles and Martyrs, Peter and Paul, Andrew, James, John, Thomas, James, Philip, Bartholomew, Matthew, Simon, and Thaddaeus; of Linus, Cletus, Clement, Xystus, Cornelius, Cyprian, Laurence, Chrysogon, John and Paul, Cosmas and Damian, and all thy Saints: for the sake of whose merits and prayers do thou grant us to be in all things safeguarded by thy sure defence. Through the same Christ, our Lord. Amen.

With his hands spread over the offerings, the Priest continues the prayer:

Hanc ígitur obligationem servítiús nostrae, sed et cunctae famílieae tuae, † quaésumus Dómine, ut placátus accípias: diéisque nostros in tua pace dispónas, atque ab aetérna damnatione nos éripí, et in electórum túórum júbeas greges numerári. Per Christum Dóminum nostrum. Amen.

Wherefore, we beseech thee, O Lord, to be appeased by this obligation which we, thy servants, and with us thy whole family, offer up to thee, † and graciously receive it: do thou establish our days in thy peace, nor suffer that we be condemned, but rather command that we be numbered in the flock of thine elect. Through Christ, our Lord. Amen.

Quam obligationem tu, Deus, in omnibus, quaésumus, benedíctam, adscriptam, ratam, rationávelm, acceptabílémque fá ceré dignéris: ut nobis Corpus et Sanguis fiat dilectíssimi Filii tui Dómini nostri Jesu Christi.

And moreover, do thou, O God, in all ways vouchsafe to bless this same oblation, to take it for thy very own, to approve it, to perfect it, and to render it well-pleasing to thyself, so that, on our behalf, it may become the Body and Blood of Jesus Christ, thy most dear Son, our Lord.
Consecration of the Bread.

QUI pridie quam pateretur, accipit panem in sanctas ac venerabiles manus suas, et elevatis oculis in caelum, ad te Deum Patrem suum omnipotentem, tibi gratias agens, bendixit, fregit, deeditque discipulis suis, dicens: Accipite, et manducate ex hoc omnes:

HOC EST ENIM CORPUS MEUM.

WHO the day before he suffered, took bread into his holy and venerable hands, and having lifted up his eyes to heaven to thee, God, his almighty Father, giving thanks to thee, blessed it, broke it, and gave it to his disciples, saying: Take ye, and eat ye all of this;

FOR THIS IS MY BODY.

The Priest adores and elevates the Body of Christ to show it to the people.

Consecration of the Wine.

Simili modo postquam coenatum est, accipiens et hunc praeclerum Calicem in sanctas ac venerabiles manus suas: item tibi gratias agens, bendixit, deeditque discipulis suis, dicens: Accipite et bibite ex eo omnes:

HIC EST ENIM CALIX SANGUINIS MEI, NOVI ET AETERNI TESTAMENTI: MYSTERIUM FIDEI: QUI PRO VOBIS ET PRO MULTIS EFFUNDITUR IN REMISSIONEM PECCATORUM.

Haec quotiescunque feceritis, in mei memoriam facietis.

The Priest adores and elevates the Precious Blood of Christ. Then he goes on:

Unde et memores, Domine, nos servi tui, sed et plebs tua sancta, ejusdem Christi Filii tui Domini nostri tam beatae passiones, nec non et ab inferis resurrectionis, sed et in caelos gloriosae ascensionis: offermus praeclerae majestatis tuae de tuis donis, ac datis, hostiam puram, hostiam sanctam, hostiam immaculatam, Panem sanctum vitae aeterna, et Calicem salutis perpetuae.

In like manner, after they had supped, taking also into his holy and venerable hands this goodly chalice, again giving thanks to thee, he blessed it, and gave it to his disciples, saying: Take ye, and drink ye all of this;

FOR THIS IS THE CHALICE OF MY BLOOD, OF THE NEW AND EVERLASTING TESTAMENT, THE MYSTERY OF FAITH, WHICH FOR YOU AND FOR MANY SHALL BE SHED UNTO THE REMISSION OF SINS.

As often as ye shall do these things, ye shall do them in memory of me.

Therefore, O Lord, bearing in mind the blessed Passion of the same Jesus Christ, thy Son, our Lord, his Resurrection likewise from the grave, and his glorious Ascension into heaven, we too, thy servants, as also thy holy people, offer up to thine excellent majesty from among the things thou hast given to us and bestowed upon us, a Victim which is pure, a Victim which is holy, a Victim which is stainless, the holy Bread of life everlasting and the Cup of eternal salvation.
Supra quae propitio ac sereno vultu respicere dignérīs : et accépta habére, sicut accépta habére dignátus es múnera püeri tui justi Abel, et sacrificium Patriarchae nostri Abrahæ : et quod tibi obtulit summus sacerdos tuus Melchisedech, sanctum sacrificium, immaculátam hóstiam.

The Priest bows low.


Humbly we beseech thee, Almighty God, to command that by the hands of thy holy Angel, this our Sacrifice be uplifted to thine altar on high, into the very presence of thy divine majesty; and to grant that as many of us as, by partaking thereof from this altar, shall have received the adorable Body and Blood of thy Son, may from heaven be filled with all blessings and graces. Through the same Christ our Lord. Amen.

Memory of the Departed.

Meménto étiam, Dómine, fámulórum, famularúmque tuárum N. et N., qui nos praece- sérunt cum signo fídei, et dórmiunt in somno pacis.


Be mindful also, O Lord, of thy servants, and of thine handmaidens, N. and N., who have gone before us with the sign of faith and who sleep the sleep of peace.

For them, O Lord, and for all who rest in Christ, do thou, we beseech thee, appoint a place of solace, of light, and of peace. Through the same Christ our Lord. Amen.

The Priest strikes his breast.

Nobis quoque peccatóribus fámulis tuis, de multitúdine miserationum tuárum sperántibus, partem ámbiquam, et societátem donáræ dignérīs, cum tuis sanctis Apóstolis et Martýribus : cum Joáne, Stéphano, Matthia, Bárnaba, Ignátio, Alexán-

On ourselves too, who are sinners, but yet thy servants, and who put our trust in the multitude of thy tender mercies, vouchsafe to bestow some lot and fellowship with thy holy Apostles and Martyrs : with Stephen, John, Matthias, Barnabas, Ignatius, Alexander, Marcellinus,
dro, Marcellino, Petro, Felicitate, Perpetua, Agatha, Lucia, Agneta, Caecilia, Anastasia, et omnibus Sanctis tuis: intra quorum nos consortium, non aestimatur meriti, sed veniae, quaesumus, largitor admitt. Per Christum Dominum nostrum.

Peter, Felicity, Perpetua, Agatha, Lucy, Agnes, Cicely, Anastasia, and with all thy Saints. Into their company do thou, we beseech thee, admit us, not weighing our merits, but freely pardoning us our sins. Through Christ our Lord.

**Conclusion of the Canon.**

Per quem haec omnia, Domine, semper bona creas, sanctificas, vivificas, benedicas, et praestas nobis.

Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omnipotent, in unitate Spiritus Sancti, omnis honor et gloria.

By whom, O Lord, thou dost, at all times, create, hallow, quicken, bless, and bestow upon us all these good things.

Through him, and with him, and in him, is to thee, who art God, the Father almighty, in the unity of the Holy Ghost, all honour and all glory.

The Priest sings the final words in order that the people may share and ratify by their Amen all that he has said in silence.

**Communion in the Sacrifice.**

The priest begins the preparation for the Communion by singing the Our Father.

**Oræmus.**

Praecéptis salutáribus móniti, et divína institutióne formáti, audémus dicere:

Pater noster, qui es in caelis:
Sanctificetur nómen túum:
Advéniat régnum túum:
Fiat vo-

luntas túa, sicut in caelo, et in térra. Pánem nóstrum quotidiá-
num da nóbis hódie:

dimite nóbis débita nóstra, sicut et nos
dimittimus debítóribus nóstris.

Let us pray.

Thereto admonished by wholesome precepts, and in words taught us by God himself, we presume to say:

O R Father, who art in heaven:
hallowed be thy name: thy king-
dom come: thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation. R. But deliver us from evil.

World without end. R. Amen.

**Et ne nos indúcias in tenta-ti-ónem. R. Sed líbera nos a má-lo.**
The Priest answers Amen in a low voice, and then goes on:

Deliver us, we beseech thee, O Lord, from all evils, past, present and to-come, and by the intercession of the-blessed and glorious Virgin, Mother of God, of thy holy Apostles Peter and Paul, of Andrew, and of all thy Saints, of thy loving-kindness grant peace in our time; so that in the help thy mercy shall afford us, we may all the days of our life find both freedom from sin and assured safety in every trouble. Through the same Jesus Christ, thy Son, our Lord, who lives and reigns with thee in the unity of the Holy Ghost, God.

During this prayer the Priest breaks the Host. Then he sings:

<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The peace of the Lord be ever with you. Rő. And with thy spirit.</td>
</tr>
<tr>
<td>Pax † Dómini sit † semper vobís- † cum.</td>
</tr>
<tr>
<td>Et cum spí-ri-tu tú-o.</td>
</tr>
</tbody>
</table>

Haec commíxtio et consecrá-tio Córporis et Ságuinis Dó-mini nostri Jesu Christi fiat accipiéntibus nobis in vitam acétérnam, Amen.

May this commingling and consecrating of the Body and Blood of our Lord Jesus Christ be to us who shall receive it, unto life everlasting. Amen.

The AGNUS DEI is now sung.

During the singing of the “Agnus Dei,” the priest says three prayers in preparation for Holy Communion.
Agnus Dei
Missa Christus Latens Hortulanus

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W. J. Fritz
COMMUNION • Sacred Heart, EF (John 19: 34) One of the soldiers stabbed his side with a spear, and at once blood and water poured out.

FSSP in Los Angeles • http://fssp.la Possible Starting Pitch = B♭

Unus milium lancia latus ejus aperuit, et continuo exivit sanguis et aqua.

The 501(c)3 organization — Corpus Christi Watershed — is named in honor of this communion antiphon. That is to say: Water, Shed from the Heart of Christ.
A “pure” Editio Vaticana accompaniment by Flor Peeters and associates:

Comm. VII.

A Dom Mocquereau accompaniment by Henri Potiron:

Comm. VII

A “pure” Editio Vaticana accompaniment by Father Mathias:
ONE OF THE SOLDIERS WITH A SPEAR OPENED HIS SIDE

FACIENT MIHI SANCTUARIUM ET HABITABO IN MEDIO EORUM. Ex 25:8

HAURIEI TIS AQUAS IN GAUDIO DE FONTIBUS SALVATORIS. Is 12:3

AND IMMEDIATELY THERE CAME OUT BLOOD AND WATER.
Commixtion Corporis et Sanguinis
Dómini nostri Jesu Christi
sit nobis salus in vitam ætérnam. Amen.

May the blending of the Body and Blood
of our Lord Jesus Christ be welfare
for us unto everlasting life. Amen.
o Cór - po-ris et Sán - gui-nis Dó - mi-

o Cór - po-ris et Sán - gui-nis Dó - mi-

o Cór - po-ris et Sán - gui-nis Dó - mi-

ni, Dó - mi - ni no - stri Je - su Chri - sti

in, Dó - mi - ni no - stri Je - su Chri - sti

ni, Dó - mi - ni no - stri Je - su Chri - sti

sit no - bis sa - lus in vi - tam, in

sit no - bis sa - lus in vi - tam, in

sit no - bis sa - lus in vi - tam, in
This piece is from the “Stowe Missal Motets” • Copyright © 2022

The following shows how Psalm 33 (on the following pages) intermingles with the Refrain:
1. Be-ne-dí-cam Dómi-num in o-mni tém-po-re: * semper
laus e-jus in o-re me-o. 2. In Dómi-no laudá-bi-tur án-
ni-ma me-a: * áudi-ant mansu-é-ti, et læ-tén-tur.

3. Ma-gni-fi-cá-te Dó-mi-num me-cum: * et ex-al-témus
nomen e-jus in íd-i-psum. 4. Exqui-sí-vi Dómi-num, et
ex-au-di-vit me: * et ex ómni-bus tri-bu-la-tí-ó-ni-bus
me-is e-ri-pu-it me.

5. Ac-ce-di-te ad e-um, et il-lu-mi-ná-mi-ni: * et
fá-ci-es vestræ non con-fun-dén-tur. 6. Iste pauper
clamavit, et Dominus exaudivit eum: * et de omnibus tribulatióniibus ejus salvavit eum.


10. Sic ut erat in principio, et nunc, et semper, *
et in saecula saeculorum. Amen.
Then comes the Post-Communion prayer:

\[
Dómi\-nus\ vo\-bis\ -cium.\ R.\ Et\ cum\ spí\-ri\-tu\ tu\-o.
\]

O-ré\ -mus. And then he sings the prayer... ...per ó-mni\-a saé-cu\-la sae\-cu\-lo\-rum. R. A\-men.

POSTCOMMUNION.

May Thy holy mysteries, O Lord Jesus, give us holy fervor; that by it perceiving the sweetness of Thy most loving Heart, we may learn to despise earthly things and to love those of heaven. Who livest.


During the (silent) reading of the Last Gospel, the organist plays the final hymn softly:
CLOSING HYMN FOR FRIDAY’S MASS

“Solemn Hymn To The Son Of God” by Fr. Dominic Popplewell

Rehearse the SATB harmonies at #868 or #697: cCwatERSHED.ORG/HYMn/
TUNE: “Paschal Lamb” • 77 77 D

Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.
2. Ever God, in time a man, Limited, whom none may span,

Knowing all, whose wisdom grew, Paschal Lamb and Shepherd true:

Who by yielding won the strife, Who by dying garnered life,

Who departed, but to bide With the Church, your chosen Bride.

The organist will improvise before the final verse, which includes a Soprano Descant (copyright © The Saint Jean de Brébeuf Hymnal).
With the holy Par-a-clete, Let your works your praise repeat:

To your most ex-alt-ed name Let un-falter-ing acclaim

From created things ascend Now and ev-er, without end.

VERUMTAMEN FILIUS HOMINIS VENIENS,
INVENIET FIDEM IN TERRA? (Lk 18:8)
ADDITIONAL RESOURCES FOR STUDY
Additional Resources for Study • Ostinato
Kyrie Ele.

Miss “Iste Sanctus”

Published in 1582 AD

Francisco Guerrero (d. 1599)

Tempus imperfectum diminutum
“not too slowly”
Three Tenor Cantors
Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison

Kyrie Eleison, Kyrie Eleison, Kyrie Eleison

Kriste... (eh)... eleison...
Tempus imperfectum [integer valor]
“more slowly”

Christe e-léy-son,

ISTE SANCTUS

Christe e-léy-son,
FREE C.S.

Christe e-léy-son,
FREE C.S.

ISTE SANCTUS
In augmentation

Christe e-léy-son, Christe e-léy-son,
FREE C.S.

ISTE SANCTUS

Christe e-léy-son, Christe e-léy-son,
FREE C.S.

ISTE SANCTUS
Three Tenor Cantors

Tempus imperfectum diminutum
“not too slowly”

CERTAVIT

Christe eleison.

Kyrie eleison.

Kyrie eleison, Kyrie eleison.

Kyrie eleison, Kyrie eleison.

Kyrie eleison, Kyrie eleison.
CCWATERSHED.ORG/POLYPHONY • Free polyphonic rehearsal videos.
KYRIE for Our Lady of the Holy Rosary

Giovanni Pierluigi da Palestrina (d. 1594)
CCWATERSHED.ORG/6482
Rehearsal videos are found there.

Full choir & congregation:

Soprano

Alto

Tenor

Bass

Cantor: Kyrie eleison.

The polyphonic sections are from a Litany by Palestrina. The chant sections were added by the editor.
This Mass is based on a hymn tune, and was published in 1590 AD. For information about the hymn tune, turn to the penultimate page.
The “Christe” section may be sung by soloists.
P
ALESTRINA BASED his Missa Jam Christus astra ascenderat on a hymn tune shared by many texts. Modern pairings include Vexilla Christi, Inclyta et Tu saeculorum principe. Ancient pairings include Te lucis ante terminum, Jam Christus astra ascenderat, and Lucis Creator optimo. The New English Hymnal contains a melody based on this tune (#150, from the 17th century) called “Lucis Creator.” For a modern setting using the same tune as Palestrina, cf. http://www.ccwatershed.org/mercier
**CREATOR ALME SIDERUM**

**REFRAIN (4a):**

Cūjus fōrti potēntiae
gēnu curtántur ómnia;
caeléstia, terrēstria
nutu fatēntur sūbdita.

Before Your fearsome power all
things bend the knee; in heaven, on
earth, let all in subjection profess
You by their humble stance.

1. Cre-ā-tor ál-me si-de-rum, Ac-tér-na lux cre-dēn-ti-um,

Jē-su, Red-ém-ptoř ó-mni-um, In-tén-de vō-tis sūp-pli-cum.

1. Jesus, loving creator of the heavenly bodies, eternal light of the
faithful and redeemer of all men, hear Your suppliants' prayers.

*Literal rendering into English by Fr. Joseph Connelly*
FIFTHS invert to FOURTHS
FOURTHS invert to FIFTHS
SIXTHS invert to THIRDS
THIRDS invert to SIXTHS

The Kyrie is short, so he jumps to the end and emphasizes the 1/2 step:

```
Atque semper virgo,    Fe-lix có-li por-ta.
```
Kyrie • Ave Maris Stella (part 1 of 3)

1576, 1583a

Tomás Luis de Victoria (c. 1548-1611)

Edited by Nancha Alvarez
http://tomasluisdevictoria.org
“Christe Eleison” from Father Victoria (d. 1611) *Missa Ave Maris Stella*, first published in 1576.
Atque semper virgo, 
Fe-lix coeli por-ta.
"Kyrie Eleison" (Pars iii) from Father Victoria (d. 1611) Missa Ave Maris Stella, first published in 1576.

"Superius" (Soprano) Part Book
AdDITIONAL RESOURCES FOR STUDY • Augmentation

Atque semper virgo, Félix caeli portā.
Even though “ancient artifice” had fallen away by the time of Victoria, he still intentionally evokes it for what is one of the most ancient hymns: AVE MARIS STELLA.

The long lines, the difficult ranges, the use of augmented Cantus Firmus, the “hinting” at a double canon—all these items evoke a composer like Josquin, Ockeghem, or Obrecht.
SANCTUS & HOSAN.

Rev'd Tomás Luis de Victoria (d. 1611) • Organist, Singer, & Priest
**ADDITIONAL RESOURCES FOR STUDY • Augmentation**

**CCWATERSHED.ORG/POLYPHONY • Free polyphonic rehearsal videos.**
Ho-sán-na in ex-cél-
Ho-sán-na in ex-cél-
Ho-sán-na in ex-cél-
Ho-sán-na in ex-cél-

Ho-sán-na in ex-cél-
Ho-sán-na in ex-cél-
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Ho-sán-na in ex-cél-
Ho-sán-na in ex-cél-

CCWATERSHED.ORG/POLYPHONY • Free polyphonic rehearsal videos.
Motet for Benediction

Also suitable for use on 6 August (Transfiguration)

Tomás Luis de Victoria (1548-1611)

(Matthew 17: 2-3) His face did shine as the sun, and his garments became white as snow. And behold, there appeared to them Moses and Elias talking with Jesus. Alleluia.

Canons are often employed for this text because the previous verse says: “Jesus took Peter and James and his brother John with him, and led them to a high mountain...”
“Iste Sanctus” (Francisco Guerrero)
All themes are based on a Perfect 4th

A
I
-ste Sanctus

B
pro lege De - i su - i

C
cer - ta - vit us - que ad mor - tem.

D
et a ver - bis im - pi - o - rum non ti - mu - it.

E
fun - da - tus e - nim e - rat

tem, et a ver - bis im - pi - o - rum non ti - mu - it: fundatus enim
-
6-rat

F
supra firmam petram. Cant. Magnificat * ini -

su - pra firmam pe - tram.
SANCTUS
SANCTUS
SANCTUS

Missa “Iste Sanctus”
Published in 1582 AD
Francisco Guerrero (d. 1599)
HOSAN.

Missa “Iste Sanctus”
Published in 1582 AD
Francisco Guerrero (d. 1599)
Equal Voices Version: All Women or All Men  
attr. William Byrd (d. 1623)

Highest

Non no-bis Dó-mi-ne, non no-bis, sed nó-mi-ni tu-o da

Middle

Non no-bis Dó-mi-ne, non no-bis, sed nó-mi-ni tu-

Lowest

Non no-bis Dó-mi-ne, non no-bis, sed

Mixed Version: Men on Lowest, Women on Highest, Men & Women on Middle

Highest

Non no-bis Dó-mi-ne, non no-bis, sed nó-mi-ni tu-o da

Middle

Non no-bis Dó-mi-ne, non no-bis, sed nó-mi-ni tu-

Lowest

Non no-bis Dó-mi-ne, non no-bis, sed

Score Copyright © 2018 Corpus Christi Watershed — http://www.cowatershed.org
The St. Jean de Brébeuf Hymnal used approximately 250 hymnals as source material. A fascinating example was the "Arundel Catholic Hymnal," edited by the Duke of Norfolk, with Introductory letter from Pope Leo XIII. William Byrd's Canon ("Non Nobis, Domine") appears on page 548 in this 1905 edition.
Fugue 1, C Major
Well-Tempered Clavier, Book I, BWV 846
Johann Sebastian Bach
Fugue No. 22 in 4 voices in B♭ Minor
from “Das Wohltemperierte Klavier” Book II
Johann Sebastian Bach
(1685 - 1750)
Partial Introduction to Bach’s *Art of Fugue*

performances might employ different numbering, especially for Contrapuncti 12-14 and the canons.

**Contrapuncti 1-4: Simple fugues**

The designation “simple fugue” means that each fugue is based on only one subject, which appears without notable alterations. *Contrapunctus 1* presents the subject in its simple version:

\[
\begin{align*}
\text{In } \textit{Contrapunctus 2}, \text{ the subject is rhythmically altered; } \\
\text{in } \textit{Contrapuncti 3} \text{ and } 4, \text{ it is inverted.} 
\end{align*}
\]

**Contrapuncti 5-7: Counter-fugues**

In these fugues, different variants of the subject appear simultaneously, playing against one another. These fugues are also referred to as “stretto fugues”, since the voices enter in quick succession – whereas in the simple fugues, each voice makes its initial entry only after the preceding voice stated the entire subject.

In *Contrapunctus 5*, the subject and its inversion are juxtaposed. In *Contrapunctus 6*, the subject appears in inversion and diminution; *Contrapunctus 7* is titled “per Augenntationem et Diminutionem”, but features inversion as well.

**Contrapuncti 8-11: Double and Triple fugues**

In these fugues, the subject – or one of its variants – is joined by one or two additional subjects in invertible counterpoint (that is, lower and upper parts are exchanged without contravening the rules of harmony).

*Contrapunctus 8* is a triple fugue in three parts; *Contrapuncti 9* and 10 are double fugues. *Contrapunctus 9* is “alla Duodecima”: that is, one of the two subjects “is moved above or below the other by transposing it up or down a 12th” (Richard
Thousands more examples could easily be included.

These examples were taken from pieces we have sung during past symposia • and most are within reach of a volunteer choir.

When it comes to counter-point, please do not fail to examine the Magnificat (above) and the “Mille Regretz” Sanctus/Hosanna (above) and Creed (canon) above.