To all who will use this book:

Don’t be overwhelmed by the amount of information contained in this booklet. At the Sacred Music Symposium, you will have excellent teachers to guide you. They will make everything as easy as pie.

This booklet contains so many items for two main reasons:

(1) Because you will take the booklet home with you so it can inspire you for years to come;

(2) The teachers try to avoid “hand-outs”—because it’s easy to misplace individual sheets of paper, whereas a booklet is more difficult to misplace.

**We strongly recommend** that you learn to look at the “running headers” at the top of each page. Those headers are tremendously helpful when it comes to navigating this booklet.
Sacred Music Symposium 2023:
Dedicated to the memory of
Dr. Theodore Marier (1912-2001).
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OFFICIUM COMPLETORII

COMPLINE
According to the 1961 rubrics.

When Compline is sung without a Deacon or Priest to lead, the roles of “Lector” and “Hebdomadarius” are done by laypeople.

Lector incipit:

\[
\text{u-be domne be-ne-di-ce-re.} \\
\text{[Domine]}
\]

Priest (or officiant):

\[
\text{Noctem qui-é-tam et fi-nem perféctum concé-dat no-bis}
\]

\[
\text{Dó-minus omni-po-tens. R. A-men.}
\]

Lector:

\[
\text{Frates: Só-bri- i estó-te, et vi-gi-lá-te: qui-a adver-}
\]

\[
\text{sá-ri-us ve-ster di-á-bo-lus, tamquam le-o rú-gi-ens,}
\]

\[
\text{cí-rú-t, quae-rens quem dé-vo-ret: cu-i re-sí-sti-te fort}
\]

\[
\text{in fi-de. Tu au-tem Dó-mi-ne mi-se-ré-re no-bis.}
\]

\[
\text{R. De-o grá-ti-as.}
\]

Short reading.
(1 Pet 5:8-9)
Brothers: Be sober and watch: because your adversary the devil, as a roaring lion, goeth about seeking whom he may devour. Whom resist ye, strong in faith:

\[
\text{V. But thou, O Lord, have mercy upon us.}
\]

\[
\text{R. Thanks be to God.}
\]

\[
\text{V. Our help is in the name of the Lord,}
\]

\[
\text{R. Who made heaven and earth.}
\]

Hebdomadarius is

“The officiant of the week”
6 May 2023

This is a teaching booklet, created for Sacred Music Symposium 2023. 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.”

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

---

**Note to choirmasters:**

For starting pitches, it’s best not to simply write “B-Flat” or “F-Sharp” and so forth. Doing so makes it easy for errors to slip in—and sometimes the bad tessitura won’t be discovered until it’s too late. It’s better to give starting pitches by means of a printed organ accompaniment, which virtually eliminates the possibility of errors. The same is true of producing a booklet in multiple languages; doing so makes it virtually impossible to “skip by mistake”—because such an error would have to occur in both languages. Therefore, we provide the accompaniment below, even though it’s a dreadful accompaniment. Moreover, this part of Compline is almost never accompanied on the organ (and probably never should be):

---

Benedictio

---

Franz: Sôbrî ciê tê, et vigilâ-te: quia adversârius vester diâbulus,

Leslie brevis.

---

Tu autem Dô-mi-ne miserêre no-bis. De-o grâ-ti-as.

---

Ajuditórium nostrum in nómine Dô-mi-ni. X. Convolere nos Deus salu-tâ-ri nos-ter.

---

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE – WE THANK DR. ROBERT MARINE, JOHN OSTROWSKI, AND SAINT VITUS PARISH
There follows an examination of conscience, or the “Our Father” said silently.

Regardless of which is chosen,
there will be a short silence
Pater noster, dicitur totum secreto.

When a priest is leading Compline:

Deinde Hebdomadarius facit Confessionem:


Chorus respondet:


At Sacred Music Symposium 2023, we will sing the Confiteor; Musical score by Kevin Allen is shown on the OPPOSITE PAGE.
CONFITEOR

When a priest is leading Compline:

Commissioned by Corpus Christi Watershed
for the 2023 Symposium, Los Angeles, California

Kevin Allen

Moderato

C Onfí-teor Déo omnipoténti,

Beá-tae Maríae semper Vírgi-ni, beá-to Mi-chíé-li Archán-ge-lo...

S beá-to Jo-án-ni Ba-ptístae, san-ctis A-póst-o-lis Pe-tro-et Pau-lo, ó-mni-bus San-ctí-s,

A be-a-to Jo-an-ni Ba-ptí-stae, sanctis A-posto-lis Pe-tro-et Pau-lo, ó-mni-bus San-ctí-s,

T ó-mni-bus San-ctí-s,

B ó-mni-bus San-ctí-s,

et tí-bi pá-ter, qui a pec-cá-vi ni-mis, co-gí-ta-tí-ó-ne, ver-bo et ó-pe-re:

et tí-bi pá-ter, qui a pec-cá-vi ni-mis, co-gí-ta-tí-ó-ne, ver-bo et ó-pe-re:

et tí-bi pá-ter, qui a pec-cá-vi ni-mis, co-gí-ta-tí-ó-ne, ver-bo et ó-pe-re:

et tí-bi pá-ter, qui a pec-cá-vi ni-mis, co-gí-ta-tí-ó-ne, ver-bo et ó-pe-re:
Facta Confessione a Choro, Hebdomadarius dicit:

**M**isereátor vestri omnipotens Deus, et dimíssis peccátis vestris, per-

**I**ndulgéntiam, absolutionem, et remissiónem peccatórum nostrórum

At the "Indulgéntiam" all present make the Sign of the Cross.
There follows an examination of conscience, or the “Our Father” said silently.

Regardless of which is chosen, there will be a short silence

Pater noster, dicitur totum secreto.

When a priest is not leading Compline, the Confiteor is said once by all:

CONFITEOR

When a priest is not leading Compline:

Commissioned by Corpus Christi Watershed
for the 2023 Symposium, Los Angeles, California

Kevin Allen
me-a cul-pa, me-a cul-pa, me-a má-xi-ma cul-pa:

me-a cul-pa, me-a cul-pa, me-a má-xi-ma cul-pa:

me-a cul-pa, me-a cul-pa, me-a má-xi-ma cul-pa:

me-a cul-pa, me-a cul-pa, me-a má-xi-ma cul-pa:

I do re-quest Be-a-tam Ma-ri-am semp-er Vir-gi-nem,

I do re-quest Be-a-tam Ma-ri-am semp-er Vir-gi-nem,

I do re-quest Be-a-tam Ma-ri-am semp-er Vir-gi-nem,

I do re-quest Be-a-tam Ma-ri-am semp-er Vir-gi-nem,

Be-a-tum Mi-chá-lem Arch-án-ge-lum...

Be-a-tum Mi-chá-é-lem Arch-an-ge-lum...

Be-a-tum Jo-án-nem Ba-ptí-

Be-a-tum Jo-án-nem Ba-ptí-
Priest (or officiant): Misereátur nostri omnipotens Deus, et dimíssis peccátis nostris, per dúcat nos ad vitam aetérnam. R. Amen.


At the “Indulgéntiam” all present make the Sign of the Cross.
Et facta absolutione dicitur:

V. Turn us then [φ over your heart with your thumb]  
O God, our Savior:

R. And let thine anger cease from us.

Priest (or officiant):

V. Converte nos Deus salutarius noster.

R. Et averte i-ram tu-am a no-bis.

V. O God, [φ normal Sign of the Cross] come to my assistance;

R. O Lord, make haste to help me. Glory be to the Father, and to the Son, * and to the Holy Ghost.  
As it was in the beginning, is now, * and ever shall be, world without end. Amen. Alleluia.

D Deus, in adjutórium meum intende.


A Septuagesima usque ad Pascha, loco Allelúia dicitur:

V. Laus tibi Dómine Rex aeternae gló-ri-ae.
**Apples To Apples** • Below is a perfect example of the *French vs. German Trochee*. It shows that for Trochees, the French prefer to elongate only the last syllable (since the French language has the accent on the final syllable) whereas Germans prefer elongate the accented syllable. This is because Abbat Pothier wanted “freedom” in the official edition. The official version is printed on the opposite page—and it will be interesting indeed to see how the Trochees are sung by participants of Sacred Music Symposium 2023. Dr. Joseph Lennards wrote in 1983:

I recall having attended a Gregorian day, where the choirs of four parishes were to sing together. Impossible to arrive at an ensemble, even for the *Credo*. There was divergence of tempo, **doubling of notes at various points** ... We were using the untouched, or “pure” Vatican edition.
Psalms for “Feria II. ad Completorium” • Saint Juliana Falconieri (d. 1341 AD)

Antiphon. Deliver my soul, * O Lord, save me for thy mercy’s sake.

A cantor intones until the asterisk; the men complete verse 1.

Ó-mí-ne, ne in furóre tu-o árgu-as me, * neque
in i-ra tu-a cor-ri-pi-as me.

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

2. Mi-serére me-i, Dómine, quóni-am in-fírmus sum: * sana
me, Dómine, quóni-am conturbá-ta sunt os-sa me-a.

3. Et ánima me-a turbá-ta est val-de: * sed tu, Dó-mi-ne, ús-
-quequo?

4. Convértete, Dómine, et é-ripe ánimam me-am: * salvum me
fac propter mi-se-rícor -di-am tu-am.

Psalm 6
Tone 8G

1. Lord, rebuke me not in thy indignation, * nor chastise me in thy wrath.
2. Have mercy on me, O Lord, for I am weak: * heal me, O Lord, for my bones are troubled.
3. And my soul is troubled exceedingly: * but thou, O Lord, how long?
4. Turn to me, O Lord, and deliver my soul: * O save me for thy mercy’s sake.
5. For there is no one in death, that is mindful of thee: * and who shall confess to thee in hell?
6. I have labored in my groanings, every night I will wash my bed: * I will water my couch with my tears.
7. My eye is troubled through indignation: * I have grown old amongst all my enemies.
8. Depart from me, all ye workers of iniquity: * for the Lord hath heard the voice of my weeping.
9. The Lord hath heard my supplication: * the Lord hath received my prayer.
10. Let all my enemies be ashamed, and be very much troubled: * let them be turned back, and be ashamed very speedily.
11. Glory be to the Father...ETC.
5. Quóni-am non est in morte qui memor sit tu-i: * in inférno autem quis confitét-
-bi-tur ti-bi? 6. Laborávi in gémitu me -o, † lavábo per síngulas noctes lectum
me-um: * lácrimis me-is stratum me -um ri-gá-bo. 7. Turbátus est a furóre óculus
me-us: * inveterávi inter omnes ini -mi-cos me-os. 8. Di-scé-dite a me, omnes, qui
operámini iniqui-tá-tem: * quóni-am exaudívit Dóminus vocem fle-tus me-i.

9. Exaudívit Dóminus deprecati-ónem me-am, * Dóminus orati-ónem me -am su-
-scépit. 10. Erubéscant, et conturbéntur vehéménter omnes inimíci me-i: * conver-
tántur et erubéscant val-de ve-ló-citer. 11. Glóri-a Patri, et Fí-li-o, * et Spíri-tu-i San-

This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith:
Here is the organist’s score:

A cantor intones until the asterisk; the men complete verse 1.

1. Dó-mi-ne, ne in fu-ró-re tu-o ár-gu-as me, ne-que in i-ra-tu-a cor-rí-pi-as me.

Women sing verse 2; the men sing verse 3; and so forth.

2. Mi-se-ré-re me-i, Dó-mi-ne, quó-ni-am in-fír-mus sum: sa-na me, Dó-mi-ne, quó-ni-am con-tu-
bá-ta sunt os-sa me-a.

3. Et án-i-ma me-a tur-bá-ta est val-de sed tu, Dó-mi-ne, ús-que-quo?

4. Con-vé-r-te-re, Dó-mi-ne, et é-rí-pe án-i-mam me-am sal-vum me fac pro-pri mi-se-ri-cór-di-am tu-am.

5. Quó-ni-am non est in morte qui memor sit tu-i: * in inférno autem quis con-fí-té-bí-tur tibi? 6. Laborávi in gémitu me-o, † lavábo per síngu-

\[ \text{Note: Organ intonation} \]

\[ \text{Cantor: } \text{Dó-mi-ne, pro-pri mi-se-ri-cór-di-am tu-am.} \]
las noctes lectum me-um: * lácrimis me-is stratum me-um ri-gá-bo.

7. Turbátus est a furóre óculus me-us: * inveterávi inter omnes in-i-mí-

-co me-os. 8. Di-scé-dite a me, omnes, qui operámini iniqui-tátem: *

quóni-am exaudívit Dóminus vocem fle-tus me-i. 9. Exaudívit Dóminus

deprecati-ónem me-am, * Dóminus orati-ónem me-am stu-scé-pit.

10. Erubéscant, et conturbéntur veheménter omnes inimíci me-i: *

convertántur et erubéscant val-de ve-ló-citer.


This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith:
Psalm 7(a) • (Vocalist and Organist Score)

A cantor intones until the asterisk; the men complete verse 1.

Mode 8G

Ó-mi-ne, De-us me-us, in te spe-rá-vi: * salvum

me fac ex ómnibus persequéntibus me, et li-be-ra me.

2. Nequándo rápi-at ut le-o ánimam me-am, * dum non est

qui rédimat, neque qui sal-vum fá-ci-at.

3. Dómine, De-us me-us, si feci i-stud. * si est iníQui-tas in

ma-ni-bus me-is:


mé-ri-to ab inimí-cis me-is in -á-nis.

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 7 • Part 1

Tone 8G

1. O Lord my God, in thee have I put my trust: * save me from all them that persecute me, and deliver me.

2. Lest at any time he seize upon my soul like a lion, * while there is no one to redeem me, nor to save.

3. O Lord my God, if I have done this thing, * if there be iniquity in my hands:

4. If I have rendered to them that repaid me evils, * let me deservedly fall empty before my enemies.

5. Let the enemy pursue my soul, and take it, and tread down my life on the earth, * and bring down my glory to the dust.

6. Rise up, O Lord, in thy anger: * and be thou exalted in the borders of my enemies.

7. And arise, O Lord my God, in the precept which thou hast commanded: * and a congregation of people shall surround thee.

8. And for their sakes return thou on high. * The Lord judgeth the people.

9. Judge me, O Lord, according to my justice. * and according to my innocence in me.

10. The wickedness of sinners shall be brought to nought: and thou shalt direct the just: * the searcher of hearts and reins is God.

11. Glory be to the Father...ETC.
5. Persequátur inimícus ániam me-am, † et comprehéndat et con-cúl-cet in terra vi-tam
gm  cm7  Bb6
me-am, * et gló-ri-am me-am in púlve-rem de-dú-cat. 6. Exsúrge, Dómine, in i-ra tu-a: *
E_b  cm7  dm  Bb6  E_b
et exaltáre in fínibus inimicó-rum me-ó-rum. 7. Et exsúrge, Dómine De-us me-us,
cm7  dm  Bb6
E_b  cm7  dm
8. Et propter hanc in altum re-gré-dere: * Dóminus jú-di-cat pópulos. 9. Júdica me,
Bb6  E_b  cm7  F4  Bb6
Dómine, secúndum ju-stí-ti-am me-am, * et secúndum innocénti-am me-am super me.
E_b  cm7  F4
Bb6  E_b  cm7
F4  Bb6  E_b  cm7  F4  Bb6
E_b  cm7  F4

This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith:
Psalm 7(b) • (Vocalist and Organist Score)

A cantor intones until the asterisk; the men complete verse 1.

Mode 8G

U-stum adjutó-ri-um me-um a Dó-mi-
Bb6

no, * qui salvos fá-cit re-ctos cor-de.
cm7

Women sing verse 2; the men sing verse 3; and so forth.

i-rásc-tur per sín-gu-los di- es?
dm

3. Ni-si conver-sí fu-é-ri-tis, gládi-um su-um vi-brá-
Bb6

bit: * arcum su-um te-téndit, et pa-rá-vit il-lum.
cm7

4. Et in e-o pa-rávit va-sa mor-tis: * sagíttas su-as
Bb6

ardénti-bus e-fé-cit.
dm

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 7 • Part 2

Tone 8G

1. Just is my help from the Lord: * who saveth the upright of heart.
2. God is a just judge, strong and patient: * is he angry every day?
3. Except you will be converted, he will brandish his sword: * he hath bent his bow, and made it ready.
4. And in it he hath prepared the instruments of death, * he hath made ready his arrows for them that burn.
5. Behold he hath been in labour with injustice; * he hath conceived sorrow, and brought forth iniquity.
6. He hath opened a pit and dug it: * and he is fallen into the hole he made.
7. His sorrow shall be turned on his own head: * and his iniquity shall come down upon his crown.
8. I will give glory to the Lord according to his justice: * and will sing to the name of the Lord the most High.
9. Glory be to the Father...ETC.

6. Lacum apéru- it, et effó-dit e-um: * et íncidit in fóve- am quam fe-cit. 7. Conver-
tétur do lor e-jus in caput e-jus: * et in vérti-cem ipsí- us ínqui-tas e-jus de-

-scén-det. 8. Confi-tébor Dómino secúndum justí-ti- am e-jus: * et psállam nó mini


Antiphona. Deliver my soul, * O Lord, save me for thy mercy’s sake.

Salvum me fac Dómine, propter mise-ri-córdi-am tu-am.

Now turn to page 46.
Psalms for “Feria III. ad Completorium”
Feria tertia infra Hebdomadam III post Octavam Pentecostes.

Traditionally, the officiant or priest intones this antiphon at Compline—but a custom (in many communities) has a cantor do this.

Antiphon • Thou, O Lord, * wilt preserve us: and keep us for ever.

A cantor intones until the asterisk; the men complete verse 1.

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 11

Tone 8G

1. Save me, O Lord, for there is now no saint: * truths are decayed from among the children of men.

2. They have spoken vain things every one to his neighbour: * with deceitful lips, and with a double heart have they spoken.

3. May the Lord destroy all deceitful lips, * and the tongue that speaketh proud things.

4. Who have said: We will magnify our tongue; our lips are our own; * who is Lord over us?

5. By reason of the misery of the needy, and the groans of the poor, * now will I arise, saith the Lord.

6. I will set him in safety: * I will deal confidently in his regard.

7. The words of the Lord are pure words: * as silver tried by the fire, purged from the earth, refined seven times.

8. Thou, O Lord, wilt preserve us: and keep us * from this generation for ever.

9. The wicked walk round about: * according to thy highness, thou hast multiplied the children of men.

10. Glory be to the Father...ETC.
5. Propter mi-séri-am in-o-pum, et gémitum páu-perum, * nunc exsúrgam, 


7. Elóqui-a Dómini, elóqui-a ca-sta: * argéntum igne examinátum, probátum 

terræ pur -gá-tum sé-ptuplum. 8. Tu, Dómine, servábis nos: et custódi-es 

nos * a generati-óne hac in æ-térnum. 9. In cir-cú-itu ímpi- i ámbulant: *

secúndum altitúdinem tu-am multiplicásti fí-li-os hóminum. 10. Glóri-a Pa-


This is Compline, not Vespers. 
Therefore, the antiphon is not repeated. 
Rather, the next Psalm is intoned forthwith:
The organist’s score:

**Ant.** u Dómine * servábis nos, et custódi- es nos in ætérnum.

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Tu Dó-mi-ne</td>
<td></td>
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</tbody>
</table>

A cantor intones until the asterisk; the men complete verse 1.

1. Salvum me fac, Dó-mi-ne, quó-ni-am de-fé-cit san-ctus: quó-ni-am di-mi-nú-tæ sunt

Women sing verse 2; the men sing verse 3; and so forth.

ve-ri-tá-tes a fi-li-is hó-mi-num. 2. Va-na lo-cú-ti sunt u-nus-quis-que ad pró-xi-mum su-um:

lá-bi-a do-ló-sa, in cor-de et cor-de lo-cú-ti sunt. 3. Di-spér-dat Dó-mi-nus u-ni-vér-sa


ma-gni-fí-ca-bi-mus, lá-bi-a no-stra a no-bis sunt, quis no-ster Dó-mi-nus est?

5. Propter mi-séri-am in-o-pum, et gémitum pár-u-perum, * nunc exsúrgam,

7. Elóqui-a Dómini, elóqui-a ca-sta: * argéntum igne examinátum, probátum

terræ pur gá-tum séptuplum. 8. Tu, Dómine, servábis nos: et custódi-es

nos * a generati-óne hac in a-térmum. 9. In cir-cú-itu ímpi-i ámbulant: *

secúndum altitúdinem tu-am multiplica-sti fí-li-as hóminum. 10. Glóri-a Pa-


This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith:
A cantor intones until the asterisk; the men complete verse 1.

Ú

S-que-quo, Dómine, obli-viscé-ris me in fi-nem? * ús-

quequo avértis fá-ci- em tu- am a me?

Women sing verse 2; the men sing verse 3; and so forth.

2. Quám-di- u ponam consí- li- a in á-ní-ma me- a, * do-ló-rem

in corde me- o per di- em?

3. Ús-que-quo ex-al-tá-bi-tur in-i-mí-cus me- us super me? * réspi-

ce, et exáudi me, Dómine, De- us me- us.

4. Illúmina ócu-los me- os ne umquam obdómi- am in morte: *

nequándo di-cat in-imí-cus me- us: prævá-lu- i ad-vér-sus e- um.

Psalm 12

Tone 8G

1. How long, O Lord, wilt thou forget me unto the end? * how long dost thou turn away thy face from me?
2. How long shall I take counsels in my soul, * sorrow in my heart all the day?
3. How long shall my enemy be exalted over me? * Consider, and hear me, O Lord my God.
4. Enlighten my eyes that I never sleep in death: * lest at any time my enemy say: I have prevailed against him.
5. They that trouble me will rejoice when I am moved: * but I have trusted in thy mercy.
6. My heart shall rejoice in thy salvation: I will sing to the Lord, who giveth me good things: * yea, I will sing to the name of the Lord the most High.
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.
5. Qui trību-lant me, exsultābunt si motus ū-c-roi: * ego autem in mi-se-rī-cōrdi- a tu-a spe-rā-vi.


This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith:
Psalm 15
Tone 8G

1. Preserve me, O Lord, for I have put my trust in thee.
   * I have said to the Lord, thou art my God, for thou hast no need of my goods.

2. To the saints, who are in his land, * he hath made wonderful all my desires in them.

3. Their infirmities were multiplied: * afterwards they made haste.

4. I will not gather together their meetings for blood offerings: * nor will I be mindful of their names by my lips.

5. The Lord is the portion of my inheritance and of my cup: * it is thou that wilt restore my inheritance to me.

6. The lines are fallen unto me in goodly places: * for my inheritance is goodly to me.

7. I will bless the Lord, who hath given me understanding: * moreover my reins also have corrected me even till night.

8. I set the Lord always in my sight: * for he is at my right hand, that I be not moved.

9. Therefore my heart hath been glad, and my tongue hath rejoiced: * moreover my flesh also shall rest in hope.

10. Because thou wilt not leave my soul in hell; * nor wilt thou give thy holy one to see corruption.

A cantor intones until the asterisk; the men complete verse 1.

C

On-ser-va me, Dómine, quóni-am spe-rá-vi in te: † Di-xi Dómino: g6 cm Bb6

De-us me-us es tu, * quóni-am bonórum me-ór-num non e-ge-s. Eb Bb6 dm F4-3

2. Sanctis, qui sunt in terra ejus, * mi-ri-fi-cá-vit omnes vo-lúntá-tes me-as in e-


né-min e-ó-rum per lá-bi-a me-a.

5. Dóminus pars he-re-di-tá-tes me-æ, et cá-li-cis me-i: * tu es, qui resti-tu-es he-re-
di-tá-tem me-am mi-hi. 6. Funes ce-ci-dérunt mi-hi in præ-cília-ris: * ét-e-nim he-

ré-di-tas me-a præ-cí-a est mi-hi. 7. Benedí-cam Dóminum, qui tríbu-it mi-hi in-

tel-léc-tum: * insuper et usque ad noctem incrépu-é-runt me re-nes me-i.

8. Providébam Dóminum in conspéctu me-o semper: * quóni-am a dextris est

Bb6 Eb cm7

Our sponsors made this conference possible • We thank Dr. Robert Marier, John Ostrowski, and Saint Vitus Parish
11. Thou hast made known to me the ways of life, thou shalt fill me with joy with thy countenance: * at thy right hand are delights even to the end.

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

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

Antiphon
Thou, O Lord, wilt preserve us: and keep us for ever.

9. Propter hoc læ-tá-tum est cor me- um, et exsultá-vit lingua me- a: * insuper et

caro me- a requí- íscet in spe. 10. Quóni- am non de-re-línques ánimam me- am

in inférno: * nec dabis sanctum tu- um vídé-re cor-ru-ptí- ónem.

11. No-tas mi-hí fe-císti vi- as vi-tæ, † ad-im-plébis me læ-tí-ti- a cum vultu tu- o: *


et Spi-rí-tu- i Sancto. 13. Sicut e-rat in princi-pi- o, et nunc, et semper, * et in sé-


Tu Dómi-ne servábis nos, et custódi-es nos in aetérnum.

Now turn to page 46.
COMPLINE • PSALMS FOR WEDNESDAY

Psalms for “Feria IV. ad Completorium” • S. Aloisii Gonzagæ Confessoris.

A cantor intones until the asterisk; the men complete verse 1.

**Antiphon**


**Antiphon**

The angel of the Lord * shall encamp round about them that fear him: and shall deliver them.

**Psalm 33(8)**

**Tone 3a**

1. I will bless the Lord at all times, * his praise shall be always in my mouth.

2. In the Lord shall my soul be praised: * let the meek hear and rejoice.

3. O magnify the Lord with me; * and let us extol his name together.

4. I sought the Lord, and he heard me; * and he delivered me from all my troubles.

5. Come ye to him and be enlightened: * and your faces shall not be confounded.

6. This poor man cried, and the Lord heard him: * and saved him out of all his troubles.
COMPLINE • PSALMS FOR WEDNESDAY

7. The Angel of the Lord shall encamp round about them that fear him: * and shall deliver them.

8. O taste, and see that the Lord is sweet: * blessed is the man that hopeth in him.

9. Fear the Lord, all ye his saints: * for there is no want to them that fear him.

10. The rich have wanted, and have suffered hunger: * but they that seek the Lord shall not be deprived of any good.

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.

bus tribu-la-ti-ónibus e-jus salvá-vit e-um. 7. Immíttet Ange-lus Dómi-ni

in circuí-tu ti-mén-ti-um e-um: * et e-rí-pi- et e-os. 8. Gustá-te,

et vi-dé-te quáni-am su-á-vis est Dómi-nus: * be-á-tus vir, qui spe-rat in
e-o. 9. Timé-te Dóminum, omnes san-cti e-jus: * quáni-am non est

in-ó-pi-a timénti-bus e-um. 10. Dí-vi-tes egu-é-runt et e-su-ri-é-runt: *

inqui-réntes autem Dóminum non minu-éntur omni bono. 11. Gló-ri-a


This is Compline, not Vespers. Therefore, the antiphon is not repeated. Rather, the next Psalm is intoned forthwith:
Here is the organist’s score:

Organist plays Intro:

Cantor intones with LIGHT organ:

\[ \text{Im-mit-tet Ān-ge-lus Dō-mi-ni} \quad \text{Im-mit-tet Ān-ge-lus Dō-mi-ni} \]

\[ \text{in circŭ-i-tu ti-mén-ti-um e-um: et e-ri-pi-et e-os.} \]

Tutti:

A cantor intones until the asterisk; the men complete verse 1.

1. Be-ne-di-cam Dō-mi-num in O-mni tēm-po-re: * sem-per laus e-jus in o-re me-o._

Women sing verse 2; the men sing verse 3; and so forth.

2. In Dō-mi-no lau-dā-bi-tur Æ-ni-ma me-a: āu-di-ant man-su-ē ti, et lu-tēn-tur._


4. Ex-qui-si-vid Dō-mi-num, et ex-au-di-vit me: et ex Ò-mni-bus tri-bu-la-ti-ō-ni-bus me-is e-rī-mi-it me._

5. Ac-cē-di-te ad e-um, et il-lu-mi-nā-mi-ni: et fā-ci-es ve-stræ non con-fun-dēn-tur._

6. I-ste pau-per cla-mā-vit, et Dō-mi-nus ex-au-di-vit e-um:


Dó - mi - num non mi - nu - én - tur o - mni bo - no.


This is Compline, not Vespers. Therefore, the antiphon is not repeated. Rather, the next Psalm is intoned forthwith:
A cantor intones until the asterisk; the men complete verse 1.

V

E-ní-te, fí-li- i, au-dí-te me: * timó-rem Dómi-ni do-cé-bo

Women sing verse 2; the men sing verse 3; and so forth.

vos. 2. Quis est homo qui vult vi- tam: * di-li-git di- es víd- re bonos?

3. Próhi-be linguam tu-am a ma-lo: * et lábi- a tu- a ne loquán-tur do-

lum. 4. Di-vérte a ma-lo, et fac bo-num: * in-qui-re pa-cem, et per-sé-

que-re e- am. 5. Ocu-li Dómi-ni su-per ju-stos: * et aures e-jus in pre-

e-ór um. 6. Vultus autem Dómi-ni super fa-ci- én-tes ma- la: * ut perdat
de terra memó-ri- am e-ór um. 7. Clamáv-runt justi, et Dómi-nus exau-dí-

vit e- os: * et ex ómnibus tribu-la-ti- ónibus e-ór um libe-rá-vit e- os.

8. Juxta est Dómi-nus i- is, qui tribu-la-to sunt cor-de: * et húmi-les spé-

ri-


Psalm 33(b)
Tone 5a

1. Come, children, hearken to me: * I will teach you the fear of the Lord.

2. Who is the man that desireth life: * who loveth to see good days?

3. Keep thy tongue from evil, * and thy lips from speaking guile.

4. Turn away from evil and do good: * seek after peace and pursue it.

5. The eyes of the Lord are upon the just: * and his ears unto their prayers.

6. But the countenance of the Lord is against them that do evil things: * to cut off the remembrance of them from the earth.

7. The just cried, and the Lord heard them: * and delivered them out of all their troubles.

8. The Lord is nigh unto them that are of a contrite heart: * and he will save the humble of spirit.

9. Many are the afflictions of the just; * but out of them all will the Lord deliver them.

10. The Lord keepeth all their bones, * not one of them shall be broken.
11. The death of the wicked is very evil: * and they that hate the just shall be guilty.
12. The Lord will redeem the souls of his servants: * and none of them that trust in him shall offend.
13. Glory be to the Father, and to the Son, * and to the Holy Ghost.
14. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

libe-rábit e- as Dóminus. 10. Custódit Dóminus ómni- a os-sa e- ó-
rum: * unum ex his non con-te-re-tur. 11. Mors pecca-tórum péssi-ma: *
et qui odé-runt justum, de-línquent. 12. Rédimet Dóminus ánimas ser-
vórum su-ó-rum: * et non de-línquent omnes qui spe-rant in e- o.


This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith:
A cantor intones until the asterisk; the men complete verse 1.

1. Ve-ni-te, fi-li-ia au-di-te me: ti-mó-rem Dó-mi-ni do-ce-bo vos...

Women sing verse 2; the men sing verse 3; and so forth.

2. Qui est ho-mo qui vult vi-tam: di-li-git di-ces vi-dé-recto nos?


6. Vul-tus au-tém Dó-mi-ni su-per fa-ci-lis ma-la:
   ut per-dat de ter-ra me-mó-ri-am e-ó-rum.

COMPLINE • PSALMS FOR WEDNESDAY

8. Juxta est Dómini nus ís, qui tribu látō sunt cor de: et humiles spiritu salvabit.

9. Multae tribulati Ónes justorum: et de ómnibus his liberabit eos.

Dómini nus.

10. Custódit Dómini ómnia

os sa órum: unum ex his non conteretur.

11. Mors peccatum pès sima: et qui o délurent justum, délinquent.

12. Redimet Dómini ãnimas seruvorum simul:

et non délinquent omnes qui sperant in e o.


The antiphon is not repeated. Rather, the next Psalm is intoned forthwith:
Psalm 60
Tone 3a

1. Hear, O God, my supplication: * be attentive to my prayer.

2. To thee have I cried from the ends of the earth: * when my heart was in anguish, thou hast exalted me on a rock.

3. Thou hast conducted me; for thou hast been my hope: * a tower of strength against the face of the enemy.

4. In thy tabernacle I shall dwell for ever: * I shall be protected under the covert of thy wings.

5. For thou, my God, hast heard my prayer: * thou hast given an inheritance to them that fear thy name.

6. Thou wilt add days to the days of the king: * his years even to generation and generation.

7. He abideth for ever in the sight of God: * his mercy and truth who shall search?

8. So will I sing a psalm to thy name for ever and ever: * that I may pay my vows from day to day.
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.

Tutti:

Antiphon

The angel of the Lord shall encamp round about them that fear him: and shall deliver them.

Now turn to page 46.
A cantor intones until the asterisk; the men complete verse 1.

1. Ex-ádu - di, De-us, de-pre-ca-ti - ò-nem me - am: in-tén-de o-ra-ti - ô-ni me-œ-

Women sing verse 2; the men sing verse 3; and so forth.

2. À fi-ni-bus ter-ræ ad te cla-mâ - vi: dum an-xi-a-ré-tur cor me-um, in pe-tra

3. De-du-xi-sti me, qui-a fa-cus es spes me - a:

4. In-ha-bi-tâ-bo

5. Quó-ni-am tu, De-us me-us, ex-au-di-sti o-ra-ti - ò-nem me - am:

6. Di-es su-per di-es re-gis ad-jí-ci - es: an-nos e-jus us-que

in di-em ge-ne-ra-ti - ô-nis et ge-ne-ra - ò-nis.
7. Permanet in aeternum in conspectu Dei:

mi-seri-corderam et veritatem e-quis requirit?

8. Sic psalmum dicam nominio tuo in seculum seculi:

ut red-dam vota mea de die in diem.

Gloria Patri, et Filio, et Spiritu Sancto. Sicut erat


Immituet Angelus Domini

in circuitti mum eum et eripi et eos.
BEFORE THE DAY IS FINISHED, creator of the world, we earnestly ask of You that, in keeping with Your mercy, You be our protector and defense. May no “ill dreams”, no “nightly fears and fantasies” come near us. Hold in check our enemy that our bodies be not defiled.

Traditionally, the officiant or priest intones the HYMN at Compline—but a custom (in many communities) has a cantor do this.

E lúcis án-te tér-mi-num,

Men in unison with organ:

Ré-rum Cré-a-tor, pó-sci-mus,

Te lú-cis án-te tér-mi-num,

Ut pro tú-a cle-mén-ti-a, Sis pré-sul et cu-stó-di-a.

Women in unison with organ:

Pró-cul re-cé-dant só-mni-a, Et nó-ci-um phan-tá-sma-ta:

Ho-sté-mque nó-strum cóm-prí-me, Ne pol-luán-tur cór-po-ra.

1. Te lúcis án-te tér-mi-num, | Ré-rum Cré-a-tor, pó-sci-mus,
   Ut pro tú-a cle-mén-ti-a, | Sis pré-sul et cu-stó-di-a.
2. Pró-cul re-cé-dant só-mni-a, | Et nó-ci-um phan-tá-sma-ta:
   Ho-sté-mque nó-strum cóm-prí-me, | Ne pol-luán-tur cór-po-ra.
3. Prés-ta, Pá-ter pié-sím-e, | Patríque cómp-ar Uníce,
   Cum Spíri-tu Parácli-to, | Régnans per ómne séculum. Amen.
SATB without organ:

3. Præsta, Pà-ter pi-is-si-me, Patri-que cóm-par

37

Ú-ni-ce, Cum Spi-ritu Pa-rá-cli-to, Ré-

3. Præsta, Pà-ter pi-is-si-me, Patri-que cóm-par

Ú-ni-ce, Cum Spi-ritu Pa-rá-cli-to, Ré-

Ú-ni-ce, Cum Spi-ritu Pa-rá-cli-to, Ré-

Ú-ni-ce, Cum Spi-ritu Pa-rá-cli-to, Ré-

44

S

L D T R (K) D D T D S Y M M D F R M

gnans per ó-mne sǽ-cu-lum. A-men, a-men.

A

M F S L S S S S D P (L) S S

gnans per ó-mne sǽ-cu-lum. A-men, a-men.

T

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

gnans per ó-mne sǽ-cu-lum. A-men, a-men.

B

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

gnans per ó-mne sǽ-cu-lum. A-men, a-men.

Capitulum.

Jerem. 14, 9.

Priest

Tu autem in nobis es Dómine, † et nomen sanctum tuum invocá-
tum est super nos: ne derélinquas nos, Dómine Deus noster.

(or officiant): Rq. Deo grátias.

But thou, O Lord, art among us, and thy name is
called upon by us; forsake us not, O Lord our God.

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH
Cantor sings until the asterisk, then men complete:

N manus tu-as Dó-mi-ne, * Comméndo spi-ri-tum me- um.

**Tutti:** In ma-nus tu-as Dó-mi-ne, Comméndo spi-
ri-tum me- um.

Ladies:

ğun. Rede-místi nos Dómi-ne, De-us ve-ri-tá-tis.

**Tutti:**

* Comméndo spi-ri-tum me- um.

Ladies:


**Tutti:** In ma-nus tu-as Dó-mi-ne, Comméndo spi-
ri-tum me- um.

ię. Custódi nos, Dómine, ut pupíllam ócu-li.

**Tutti:**

ię. Keep us, Lord, as the apple of thine eye.

R. Protect us under the shadow of thy wings.

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

**Per Annum,**

**Responsorium breve**

Mode 6

Into thy hands, O Lord, * do I commend my spirit.


ię. For thou hast redeemed us, O Lord, God of truth.

R. I commend my spirit.

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


“Custódi nos...etc.” is sung by a cantor.
In manus tuas, Domine, *Commende Spiratum meum.

V.

Re de misti nos, Domine, Deus veritatis *Commende Spiratum meum.

V.

Gloria Patri, et Filio, et Spiritui

Sancto. In manus tuas, Domine, Commende Spiratum meum.

V.

Custodi nos, Domine, ut pupilam oculi.

V.

Sub umbra a lorum tuorum protege nos.
When you prepare items for your parish, it's good to provide an English translation. The best is interlinear, but something like the following can also suffice:

**Antiphon**
Protect us, *Lord, while we are awake and safeguard us while we sleep; that we may keep watch with Christ, and rest in peace.

**Canticum Simeonis**
Tone 3a

*Luke 2:29-32*

1. Now thou dost dismiss thy servant, O Lord, *according to thy word in peace;*

2. Because my eyes have seen *thy salvation,*

3. Which thou hast prepared *before the face of all peoples:*

4. A light to the revelation of the Gentiles, *and the glory of thy people Israel.*

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

6. As it was in the beginning, is now, *and ever shall be, world without end. Amen.*
A cantor intones until the asterisk; the men complete verse 1.

1. *Nunc dí-mít-tis ser-vum tu-um, Dó-mi-ne, *se-cún-dum ver-bum tu-um in pa-ce:

Women sing verse 2; the men sing verse 3; and so forth.

2. Qui-a-vi-dé-run ünchen cu-li me-i

3. *Quod pa-rá-sti an-te fá-ci-em ómni-um po-pú-lo-rum,

4. Lu-men ad re-ve-la-tí-ñem gén-ti-um, et gló-ri-am ple-bis tu-ó Is-ra-él,

When a priest leads:

\( \text{V. } D\text{óminus vobiscum.} \)

\( \text{R. } \text{Et cum spíritu tuo.} \)

\textbf{Orémus.}

\textbf{Visita, quaësumus Dómine, habitationem istam, et omnes insídiás inimíci ab ea longe repélle: }\dagger \text{ Angeli tui sancti hábitent in ea, qui nos in pace custódiant; }* \text{ et benédictio tua sit super nos semper. Per Dóminum nostrum Jesum Christum Filium tuum: }\dagger \text{ qui tecum vivit et regnat in unitáte Spíritus Sancti Deus, }* \text{ per omnia sæcula sæculórum. } \text{R. } \text{Amen.} \)

When a priest does not lead:

\( \text{V. } D\text{ómine, exáudi oratiónem meam.} \)

\( \text{R. } \text{Et clámor meus ad te véniat.} \)

\textbf{Oratio.}

Let us pray. Visit, we beseech thee, O Lord, this dwelling, and drive far from it the snares of the enemy; let thy holy angels dwell herein to preserve us in peace, and let thy blessing be always upon us. Through Jesus Christ, thy Son our Lord, Who liveth and reigneth with thee, in the unity of the Holy Ghost, God, world without end. \text{R. } \text{Amen.} \)

A cantor sings:

\[ \begin{align*}
\text{Bene-di-cámus Dó-mi-no. } \text{R. } \text{De-o grá-ti-as.}
\end{align*} \]

\textbf{Deinde dicitur ab eo qui praest, recta quidem, sed gravi et protracta voce.}

\textbf{Benedictio.} Benedicat et custódiat nos omnipotens et misericors Dóminus, Pater, et Filii, et Spíritus Sanctus. \text{R. } \text{Amen.} \)

* The Priest (or officiant) now intones the Marian antiphon, unless the polyphonic version does not require an intonation.

After the Marian antiphon has been sung:

\[ \begin{align*}
\text{V. } \text{Ora pro nobis, sancta De-i Géni-trix.} \\
\text{R. } \text{Ut digni effici-ámur promissi-ónibus Chri-sti.}
\end{align*} \]

\textbf{Orémus.}

\textbf{Omnipotens sempitérne Deus, qui gloriósae Virginís Matris Mariae corpus et ánimam, ut dignum Fílìi tui habitáculum effici meréretur Spíritu Sancto cooperántae praeparásti: }\dagger \text{ da, ut cujus commémoratióne laétámur, }* \text{ ejus pia intercessióne ab instántibus malis et a morte perfé tua liberémur. Per eídem Christum Dóminum nostrum. } \text{R. } \text{Amen.} \)

\textbf{Oratio.}

\textbf{Postea subjungitur (voce depressa et recta):}

\( \text{V. } \text{Divínum auxílium máneat semper nobiscum. } \text{R. } \text{Amen.} \)

\textbf{Let us pray.} O almighty, everlasting God, who by the cooperation of the Holy Spirit, didst prepare the body and soul of Mary, glorious Virgin and Mother, to become a worthy dwelling for Thy Son; grant that we who rejoice in her commemoration may, by her gracious intercession, be delivered from present evils and from everlasting death. Through the same Christ our Lord. \text{R. } \text{Amen.} \)

\( \text{V. } \text{May the divine assistance } \Phi \text{ remain with us always.} \)

\( \text{R. } \text{Amen.} \)
On Tuesday and Wednesday, Luca Marenzio’s *Sálve Regína* will be sung as part of compline; therefore, it will be necessary to turn to page 140.

After the Marian antiphon has been sung:
Dr. Joseph Lennards wrote in 1983: “I recall having attended a Gregorian day, where the choirs of four parishes were to sing together. Impossible to arrive at an ensemble, even for the Credo. There was divergence of tempo, doubling of notes at various points ... We were using the untouched, or ‘pure’ Vatican edition.”

When it comes to the Solemn Salve Regina, the only real point of contention is the word “nóstra”—because some Germans would tend to lengthen both syllables. Also, the Dom Mocquereau version elongates the first two (2) notes of “O dulcis.” See also the note (facing page) on the ictus over an ascending group.

Sálve Regina • Editio Vaticana

Ant. I.

Sal- ve, * Re-gi-na, ma-ter mi-se-ri-cór-di-ae:
Vi-ta, dul-cé-do, et spes nostra, sal-ve. Ad te
clamá-mus, éxsu-les, fi-li-i He-vae. Ad te suspi-rá-
mus, geméntes et fien-tes in hac la-crí-má-rum val-ле.
E- ia ergo, Advo-cá-ta nostra, il-los tu- os mi-se-ri-
cór-des ó-cu-los ad nos convér-te. Et Je-sum, be-ne-
dí-ctum fructum ventris tu-i, no-bris post hoc exs-li-
um os-tén-de. O cle- mens: O pi-a: O
dulcis * Virgo Ma-ri-a.
1961 Liber Usualis says: “If in an ascending group the vertical episema is placed over one of the notes it indicates a rather important ictus which should be brought out in the rendering. In the case of a group giving an interval of a fifth, the upper note whenever marked with the vertical episema should be notably lengthened.”

**Sálve Regina • Dom Mocquereau rhythm**

Monte I

Al-ve, * Re-gí-na, má-ter mi-se-ri-córdi-Æ:

Vi-ta, dul-cé-do, et spes nóstra, sál-ve. Ad te
clamá-mus, éxsu-les, fí-li-i Hé-væ. Ad te suspi-rá-mus,
geméntes et flén-tes in hac lacrimá-rum válle. E-ia ergo,

Advocá-ta nóstra, íllos tú-os mi-se-ri-cór-des ócu-los ad

nos convé-re-te. Et Jé-sum, benedíctum frúctum véntris tú-
i, nó-bis post hoc exsí-li-um os-ténde. O clé-mens:

O pí-a: O dúlcis *Vírgo Ma-rí-a.
On the right is the 1913 Schwann “Vesperale.” On the left is the 1928 Schwann “Vesperale.” You can see they do not correspond perfectly. What happened during those intervening fifteen years?

1928 Schwann “Vesperale”


Et Je-sum, be-ne-di-cticum fru-ctum ven-bris tu-i, no-bis post hoc ex-sí-li-um o-stén-de.

O cle-mens: O pi-a:

O dul-cis *Virgo Marí-a.

For some reason, this German edition does not elongate both syllables. Normally, Germans would do so—cf. Dr. Peter Wagner’s edition.
The *Editio Vaticana* gives each choirmaster “freedom” regarding rhythm. The 1913 edition (below) elongates the word “te”—and doing so seems unobjectionable from a linguistic point of view.

### 1913 Schwann “Vesperale”

*Ant. I.*

Salve, Regina, mater misericordiae: Vita, dulce, et spes nostra.

*“Ad te”*

Dr. Peter Wagner - Peter Wagner became a university professor in Freiburg (Switzerland). He founded a “Gregorian Academy” at Freiburg, and—when his publications appeared in Francophone countries—he often signed his name as membre de la commission Vaticane de chant grégorien. Sometimes he is referred to (in Latin) as: “commissionis pontificiae gregorianae membrum.” It simply means that he was chosen by Pope Pius X to serve on the Vatican Commission on Gregorian Chant, which created the Editio Vaticana.

His students included: Joseph Gogniat, Father Charles Dreisoerner, Father Karl Weinmann (d. 1929), and Dr. Karl Gustav Fellerer. According to Marie Pierik (Vincent d’Indy’s student), Wagner “was particularly commissioned by Pope Pius X to make a historical investigation into the problem of Latin neums.” His famous book, Einführung in die gregorianischen Melodien; ein Handbuch der Choralwissenschaft, has been translated into English. Shortly before his death, Wagner was decorated by Pope Pius XI “for his outstanding services in the restoration of Liturgical chant.”

Salve, Regina, mater misericordiae:

Vita, dulcedo, et spes nostra, salve.

Ad te clamamus, exsules, filii Hævæ.

Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
Germans normally elongate both syllables of a Trochee:

E-ia er-go, Ad-vo-ca-ta no-stra, il-lo-s tu-os mi-se-ri-có-des ó-cu-los

ad nos con-vér-te. Et Je-sum, be-ne-dí-ctum fructum ven-trís tu-i,

no-bis post hoc ex-si-li-um os-tén-de. O cie-mens:

O pi-a: O dul-cis Vir-go Ma-ri-a.
In 1946, the editor of the Plainchant Gradual correctly described the Editio Vaticana (edited by Abbat Pothier) with these words: “The current official edition of the Latin Graduale is no mere reproduction of a local or partial tradition, but a canto resulting from an extended study and comparison of a host of manuscripts gathered from many places.” Shown on the opposite page is a manuscript from 1555 AD showing the “Salve Regina.”
Salve regina

Ad vi ta dulce

Nostra salut ad te clamans crules fili

Cue ad te suspira mus gementes et

Sunt in hac lachrimarum valle cy aer

Go adnoma tae nostra illos tuos nunc

Ror des dulcis ad nos conuer te et ec

Sum benedicti fructu ventris tui nobis

Yor exilium ostende O clemens O pri

Ad O dulcis mari a Alle
**Lemmensinstituut** • The “NOH” stands for: Nóva órgani harmónia ad graduále júxta editiónem vaticánam. Basically, it is an updated version of the Organum Comitans ad Graduale. Both versions were created by the Lemmensinstituut (Belgium). The original collection was created by Alfons Desmet, Aloys Desmet, and Oscar De Puydt—three respected music professors in Belgium. The updated version (5,000+ pages) was created by Monsignor Jules Van Nuffel and his associates at the Lemmensinstituut: Flor Peeters, Monsignor Jules Vyverman, Marinus de Jong, Gustaaf Nees, Henri Durieux, and Edgard de Laet. Monsignor Van Nuffel had studied with Alfons Desmet and Oscar De Puydt.

Both versions of the NOH adhere faithfully to the official rhythm of the Editio Vaticana.
Advocata nostra, illos tuos miseri-
cordes oculos ad nos convertete. Et Jesum,

benedictum fructum ventris tu i, nobis

post hoc exili um ostende. O clemens:

O pia: O dulcis

Virgo Maria.
René Paris - In 1920, René Paris published a book (326 pages) of Gregorian Chant written on five-line staves. Such editions are useful when it comes to accompanying plainsong “directly from the score.” René Paris does not agree with all of Dom Mocquereau’s rhythmic theories, but seems to adopt some of his notation:

Édition Vaticane.

1.

Salve, Regina, mater misericordiae: Vita, dulcedo, et spes nostra, salve. Ad te clamamus,

exsules, filii Hææ. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, Ad-
vocá-ta nóstra, íllos tú- os mi-se-ri-
córdes ócu-los ad nos convér-te. Et

Jésum, benedí-ctum frúctum véntris tú-
i, nó-bis post hoc exsi-li- um os-tén-
de. O clé-mens: O pí-a: O
dúlcis * Vírgo Ma-rí-a.
Dr. Karl Weinmann (1873-1929) was a Roman Catholic priest. Dr. Weinmann, author of Geschichte der Kirchenmusik (Leipzig, 1908), and professor of the history of Church music at Dr. Haberl’s school in Ratisbon.

He published an edition of the Editio Vaticana on modern staves. This edition is quite helpful for those who accompany plain-chant “directly from the score.” He changes the Porrectus into individual notes, as you can see (on the right).

Antiphon I

Sal-ve,*Re-gí-na, ma-ter mi-se-ri-córdi-æ; vi-ta,
dul-cé-do et spes nostra, sal-ve. Ad te clamá-mus

éx-su-les fí-li-i He-væ. Ad te suspi-rá-mus geméntes

et flen-tes in hac la-crí-má-rum val-le. E-ia ergo,
advocata nostra, illos tuos misericordes ociculos

ad nos convenite. Et Jesus, benedic tum fructum ventris

tui, nobis post hoc exsilium ostende.

O clemens, o pia, o dulcis *

Virgo Maria.
The 1924 edition of the solemn *Salve Regina* with rhythm by Dom Mocquereau is provided so you can see the Julius Bas matches it perfectly. Julius Bas accompanies according to Mocquereau’s system.

Ant.
1. (ré-la)

*Sálve, Regina, máter misericórdiae: Víta, dulcédo, et spes nóstra,*
sálve. Ad te clamámus, éxsules, fílii Hévae. Ad te suspirámus, geménites et fléntes in hac lacrimarum válle. Éia ergo, Advocáta nóstra, fílos túos misericórdes óculos ad nos convénte. Et Jé-sum, benedíctum frúctum véntris túi, nóbis post hoc exsílium ostende. O clémens: O piá:

O dulcis *Virgo María.*
Julius Bas was engaged by the Benedictines of Solesmes to write harmonizations for the entire Vatican Edition of Gregorian Chant and was a collaborator in the *Paléographie musicale*.
This *Salve Regina* accompaniment is by Achille P. Bragers, who follows the rhythm of Dom Mocquereau.
úllos túos misericordes óculos ad nos con-
ung-
tere. Et Jésum, benedictum fructum ventris túi,
nóbis post hoc exsilium ostende.
O clémens: O pí-a:
O dulcis Vír-go Mári-a!
This *Sálve Regína* accompaniment is by Dom Desroquettes, organist at Solesmes Abbey.

Sal-ve, *Re-gí-na, ma-ter mi-se-ri-cór-di-
æ: Vi-ta dul-cé-do, et spes no-stræ, sal-

Ad te su-spi-rá-mus, ge-men-tes et flen-
tes in hac la-
ma-rum val-le E-ia er-go, Advo-cá-
ta nostra,
illos tuos misericordes oculos ad nos convertere. Et Jesus, benedictum fructum ventris tuorum, nobis post hoc exsilium ostende.

O clemens, O pia, O dulcis Virgo Maria.
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THURSDAY EVENING

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 (1225-1274)

HOLY MASS OFFERED BY FATHER DAVID FRIEL

7:00pm • Thursday, 22 June 2023 • Saint John the Baptist Catholic Church • 1015 Baker St, Costa Mesa, CA 92626 • The feast is Saint Paulinus of Nola (d. 431) as part of Sacred Music Symposium 2023, which is dedicated to the memory of Dr. Theodore Marier, a great church musician who died on 24 February 2001.

Saint Paulinus was a Roman Catholic bishop who had been married (and had children), but later become a monk, then a priest, then a bishop. He was known as a composer of hymns. Pope Benedict XVI said that Saint Paulinus was “distinguished by special attention to the poor” and “knew how to make himself close to his people in the sorrowful trials of the barbarian invasions” during the 5th century. Dr. Marier was known for his expertise with Catholic hymnody, was married with children, and fought against “barbarian invasions” of the 1960s which tried to divorce the sacred liturgy from beauty.
Introit • “Sacerdótes tui, Dómine”

Father Michael Hermesdorff (d. 1885) was a German cathedral organist, choirmaster, and composer who published several important editions of Gregorian chant (available at the Lalande Library). He founded at Trier—in Germany—a society for the research of ancient chant manuscripts. His successor at that society was Peter Bohn (d. 1925). Mr. Bohn wrote a letter to Dom André Mocquereau on 10 October 1893 in which he described Peter Josef Wagner in these words: “A private lecturer at the University of Freiburg in Switzerland, a former student of Hermesdorff and myself, who, after graduating from our high school, continued his musical studies in Strasbourg under Professor Jacobsthal—also for a few years in Berlin—and for some time has been [teaching] in Freiburg.” A message (13 May 1886) written by Dr. Wagner to M. J. Gracher (d. 1917), the niece of Father Hermesdorff, says: “So I owe your family everything that I can call my own in musical matters. I here speak not only knowledge, but also books, and so forth. Your blessed uncle—who always preferred me to his other students—laid the foundation for my musical education.” Speaking to her of Haberl’s edition of the Missa DEO, Wagner exclaimed: “…oh that Father Hermesdorff would still have the good fortune to watch the funeral procession of the Regensburg chant!” This 1863 edition by Father Hermesdorff is still basically “corrupted” plainsong. His second edition (1876) is much more faithful to the medieval MSS and includes adiastematic notation above the box notation—but he died before completing it.

1863
Hermesdorff
Gradual

Introitus
III. modus

Sa-cer-do-tes tu-i, Do-mi-ne,

ind-u-ant ju-sti-ti-am, et San-ceti tu-

i e-xul-tent: propter Da-vi-d ser-vum

tu-um, non a-вер-tas fa-ci-em

Chri-sti tu-i. Al-le-

lu-ja, al-le-lu-ja. Ps. Me-mento,

Do-mine, Da-vi-d: et o-mnis man-su-e-tu-di-nis


Notice the so-called “Teutonic dialect” which always makes MI into FA and TI into DO. The reciting note in Mode III on DO (rather than TI) proved to be a fierce battle between Dom Mocquereau and Dr. Wagner when they both served on the Pontifical Gregorian Commission established by Pope Saint Pius X.
Introit • “Sacerdótes tui, Dómine”

When we compare the infamous Pustet Graduale of 1884 (below) with Father Hermesdorff’s first attempt (1863) — not his second attempt (circa 1876) — it’s difficult to see anything that’s really improved. Perhaps that’s because this particular Introit doesn’t have excessive notes on unaccented syllables? Indeed, the Pustet preserves the T1 on the words Dómine Dávid, whereas the 1863 Hermesdorff reverts to the “Teutonic dialect.”

We are accustomed to thinking of the “corrupted” editions, especially the famous Regensburg edition (a.k.a. “Editio Medicae”) by Pustet and Haberl as repugnant, awful, detestable, abhorrent garbage. Broadly speaking, that’s true—although this particular example (“Sacerdótes tui”) really is not terrible. In other words, it resembles the ancient manuscripts fairly closely. As Monsignor Francis P. Schmitt wrote in 1977: “I remember Father Vitry, an adamant adherent to the Vaticana of 1905, remarking that the old chant, like that of Mechelen and Ratisbon, couldn’t have been all that bad, since he had been brought up on it.”

1884
Pustet
(Haberl)
Graduale
based on
the Editio
Medicae,
which
simplified
(“corrupted”) plainsong
after the
Council of Trent.

Palestrina, his
colleagues, and
his students—as well as his son—were involved in this effort. The pope at that time commissioned Palestrina to “fix” the Gregorian Chant books.

Ps. Memórent Dómine Dávid: et omnis man-

su-c-tú-di-nis
ý. Glória Patri. Ton. III. pag. 3*. 
Introit • “Sacerdótes tui, Dómine”

When we compare the Dom Pothier’s 1884 Liber Gradualis—or for that matter, the 1903 Liber Usualis of Dom Mocquereau, or the Editio Vaticana itself (which was based on Pothier’s 1884 Graduale)—it is quite surprising to see how “accurate” the famous Reims/Cambray edition actually was. The Reims/Cambray, first published in 1851, was considered by some to be the “best of the worst.” Not much was known in the 1850s—the restoration was still in the future. Abbat Prosper Guéranger—at a time when they were still trying to figure everything out—wrote in 1855:

“A comparison of all the manuscripts of the Middle Ages with the Gothic editions of plainchant leads us to the conclusion that in earlier times there was no concern at all for short syllables in ecclesiastical chant, and that there was no problem whatsoever about elaborating them with several notes, often a great number. A fortunate change, which has the force of law today, has modified this usage of the weak penultimates, and it would be a barbarous archaism to adopt this ancient custom in our time.”

1884 “Liber Gradualis” by Dom Pothier
(This served as the basis for the Editio Vaticana)
Introit • “Sacerdótes tui, Dómine”

For the record, this chant seems to be an anomaly. That is to say, usually there are significant differences between “corrupted” editions (such as the Reims/Cambrai) and “restored” editions, such as those of Abbat Pothier.
Introit • “Sacerdótes tui, Dómine”

The 1908
“Editio Vaticana”
(The official edition, edited by a committee under the leadership of Abbat Pothier)

We show this here to make it easy for you to compare and contrast.

91angers|944 • Folio 45 — Ancient neumes from (perhaps?) 944AD

Yrieix|1040 • Folio 14r — Ancient neumes from (perhaps?) 1040AD

Narbonne|1033 • Folio 12v — Ancient neumes from (perhaps?) 1033AD
Introit · “Sacerdōtes tui, Dómine”

StMaur · 1079 Folio 128r — Ancient neumes from (perhaps?) 1079AD

18010corbie|1077 · Folio 39r — Ancient neumes from (perhaps?) 1077AD

338sanGall|1058 · Folio 73 — Ancient neumes from (perhaps?) 1058AD
Introit • “Sacerdótes tui, Dómine”

In spite of minor differences here and there (since each monastery had its own “style” of singing) the way that the plainsong melodies were preserved throughout the centuries—in various countries, 1,000 years before electricity, the internet, cars, planes, telephones and so many other technologies—is nothing short of astounding.

Rouen|1254 • Folio 253v — Ancient neumes from (perhaps?) 1254AD
Sacerdotes tu i, Domine, in duant justitiam, et sancti tui ex-

sultent: propter David servum tuum, non a veritas faciem Christi tui.

Düsseldorf-11 | 1393 · Folio 486 — Ancient neumes from (perhaps?) 1393AD
Introit • “Sacerdótes tui, Dómine”

LAON 240 13th century • Folio 123 (p249) — Ancient neumes from (perhaps?) 1250 AD

**Notice:** On the word “justitiam” the poerctus is not used. That’s exactly what Father Weinmann does in his edition, to make life easier on singers who are used to singing modern notation.

339sanGall|1039 • Folio 48 — Ancient neumes from (perhaps?) 1039 AD

Sacredòtis tui domine in duātum justitiam sælenci tui exultent propter da uid feruim tum non averter faciem præci tui. Ps. Mememo.
Introit • “Sacerdótes tui, Dómine”

The 1908 “Editio Vaticana”
(The official edition, edited by a committee under the leadership of Abbat Pothier)

Introit • English translation
(Ps 131: 9-10) May Your priests, O Lord, be clothed with justice; let Your faithful ones shout merrily for joy. For the sake of David Your servant, reject not the plea of Your anointed. (Ps 131:1) ¶. Remember, O Lord, David and all his meekness. ¶. Glory be...

Graz807|1171 • Location created? Unknown — Ancient neumes from (perhaps?) 1171 AD

♀ B&W printing doesn’t allow you to see it, but the line is RED; that was the first clef. It was a red line meaning “FA.”
Introit • “Sacerdótes tui, Dómine”

Austria-Klosterneuburg-588|1322 — Ancient neumes from (perhaps?) 1322AD

*B&W printing doesn’t allow you to see it, but the line is RED; that was the first clef. It was a red line meaning “FA.”

---

3823auvergne|1119 — Ancient neumes from (perhaps?) 1119AD

*B&W printing doesn’t allow you to see it, but the line is RED; that was the first clef. It was a red line meaning “FA.”
Introit • “Sacerdötes tui, Dómine”

The 1908
“Editio Vaticana”
(The official edition, edited by a committee under the leadership of Abbat Pothier)

Introit • English translation
(Ps 131: 9-10) May Your priests, O Lord, be clothed with justice; let Your faithful ones shout merrily for joy. For the sake of David Your servant, reject not the plea of Your anointed. (Ps 131:1) ¶. Remember, O Lord, David and all his meekness. ¶. Glory be...

SalemX7|1230 — Ancient neumes from (perhaps?) 1230AD

Notice the remarkable ending of the verses, similar to a Mode IV ending.
Montpellier H. 159 • Ancient neumes from (perhaps?) 989AD...Transcription by Finn Hansen

This is the famous “Bi-lingual” manuscript, which served as the “Rosetta stone” of adiastematic notation. There is no dispute about the pitches, because they were written in Decian letters: A, Bb, C, D, etc.

Dom Pierre Combe was a “true believer” in Dom Mocquereau—and was very close to Justine Ward. In June of 1940, Justine Ward let Combe ride in her car as they fled the Nazi armies, and Combe later wrote a book about Justine Ward. Part of Combe’s “loyalty” to Dom Mocquereau and Justine Ward seems to have been a not-very-subtle hostility toward Abbat Pothier.

Dom Combe claimed that Abbat Pothier’s famous Liber Gradualis was “in large measure indebted to [Montpellier H. 159] and owes it all of its merit.”

But Abbat Pothier wrote that Montpellier H. 159 “is not always in conformity with the pure Gregorian tradition.”

Regardless, Montpellier H. 159 certainly corresponds well when it comes to the “Sacerdotes tui” Introit.
Introit • “Sacerdótes tui, Dómine”

This is the official edition: the famous 1908 Editio Vaticana, published under Pope Pius X.

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**Intr. III.**

Sacerdótes tui, * Dómine, intundant justitiam, et sancti tui exsúltent: propter David servum tuum, non a-vertas faciem Christi tui.

---

*T.P.* Allelúia, allelúia. *Ps.* Meménto Dómine

---

David: * et omnis mansuétudinis ejus. Glória a

Guillaume III

Lóri-a Patri, et Fíli-o, et Spíritu Sancto. * Sic ut erat


The antiphon is always repeated.
1909 Schwann
Graduale in
Modern Notation
This is a very faithful
transcription of the
official edition.

Introt. • English translation (Ps 131: 9-10) May Your priests,
O Lord, be clothed with
justice; let Your faithful
ones shout merrily for joy.
For the sake of
David Your servant,
reject not the plea of
Your anointed. (Ps
131:1) ὥς, Remember, O
Lord, David and all his
meekness. ὥς, Glory be...
Introit • “Sacerdótes tui, Dómine”

This is a very popular edition of the 1908 Editio Vaticana, published by Dom Mocquereau, who superimposed rhythmic signs which (sometimes) don’t match the official edition. This edition is what is found in the very popular Libr Usualis (Solesmes Abbey).

Intr. 3.


The antiphon is always repeated.
**Introit • “Sacerdótes tui, Dómine”**

(M.M. $\frac{4}{4} = 152.$)

Intr. 3.

*(mi-do)*

Sacerdótes tui, *Dómine,*

indeunt justitiam,

et sáncti túi exsultent: propter Dávid servum túum, non ave.

tas fáciem Christi tui.


3.

*(mi-do)*

Introit • “Sacerdótes tui, Dómine”

The 1909 edition by Father Karl Weinmann places the Editio Vaticana on five (5) staves—and this makes it a handy tool for someone who accompanies plainsong “at sight.” Moreover, the *porrectus* is changed into individual punctums, as you can see here:

**Vatican Press:**

```
ju-stí-ti-am,
```

**Fr. Weinmann edition:**

```
ju-stí-ti-am,
Gerechtigkeit,
```

```
stí-
```

---

**Introitus**

**Modus III.**

```
Sacerdótes tui, *Dómi-ne,* induant Deine Priester, Herr, sollen anziehen

ju-stí-ti-am, et sancti tui ex-súl-tent: Gerechtigkeit, und deine Heiligen frohlocken:
```
propter David servum tuum, non aum David, deines Knechtes willen,

wér-tas fá-ci-em Christi tu-i.
weise nicht ab das Angesicht deines Gesalbten.

T.P. Al·le-lú-ia, al-le-lú-ia. Ps. Memén-to, Dó-mi-ne, Gedenke, Herr,

Zur öst. Z. Alleluja, alleluja.

Da-víd: * et o-mnís man-su-e-tú-di-nís e-jus.
an David und an all seine Sanftmut.

Nro. 9. Tonus III.


Sic-ut e-rat in princi-pi-o, et nunc, et semper, et in

Introit • “Sacerdótes tui, Dómine”

The 1910 organ accompaniments by the Wiltberger brothers are quite faithful to the rhythm of the official edition, but the chords are stale and unimaginative. In general, harmonizations by the Wiltberger brothers are comparable to those of Dr. Peter Wagner and Max Springer: ghastly (and barely modal). The syllable “sti” of the word Christi is erroneously placed—also the Quilisma is in the wrong place.
The “NOH” (Nova organi harmonia ad graduale iuxta editionem vaticanam) is a collection of more than 3,000 pages of Gregorian chant accompaniments created by the Lemmensinstituut in Belgium. The project was led by Monsignor Jules Van Nuffel in the 1940s. They are considered by some to be the finest accompaniments ever printed, although this particular example is nothing to write home about.
Introit • “Sacerdótes tui, Dómine”

This 1909 modern notation edition by Father F. X. Mathias (Alsation priest who died in 1939) uses the rhythm of the official edition. Organist at Strasbourg Cathedral, Dr. Mathias founded the Saint Leo Institute for Church Music in 1913. — Because the official edition gives freedom, Springer’s edition (1912) is not an exact replica of Mathias’ 1909 edition. But they certainly are similar! Springer seems to have borrowed (stolen?) the typsetting from Mathias. In the example below, there are several discrepancies between Mathias and Springer at the word “avértas.”
This 1912 modern notation edition by Max Springer uses the rhythm of the official edition. Springer (1877-1954) was initially a pupil of the Beuron Abbey and later became organist at the Royal Abbey of Emaus (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonin Dvůřák. In 1926, he became director of the University of Music and Performing Arts (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent him a congratulatory letter on behalf of Pope Pius X with regards to Springer’s book: “The Art of Accompanying Plain Chant.”
A church musician must know "where to go" to find the correct texts + music for any given feast. Throughout history, this has been difficult—because sometimes a "new" feast won’t have music. In any event, a good source for texts is a website called https://www.divinumofficium.com/ (The formatting of the website is terrible, but once you figure out how it’s navigated, the content is quite useful.)

In the Novus Ordo, the translations often don’t correspond, because the USCCB changes them every few years. In the old rite, sometimes the texts don’t correspond to what the priest has in his Missal; e.g. if the Graduale text comes from the ancient Itala text, or if the (newly adapted) chant uses the Pius XII Psalter text.

Here’s how texts for **22 June 2023** appear in the official 1962 Missale Romanum:

<table>
<thead>
<tr>
<th>567</th>
<th>Festa iunii (22)</th>
</tr>
</thead>
<tbody>
<tr>
<td>nii (25)</td>
<td>Léctio Epistole bést Pauli Apóstoli ad Corinthios 2 Cor. 6, 9-15</td>
</tr>
<tr>
<td>1</td>
<td>Pater noster Dómini nostrí iesu Christi, quóniam propitér vos egónum fáctus est, cum esset díves, ut illius inópia vos dí- vites essétis. Et consílium in hoc dícite, quod enim vos útile est, qui non solum fáceret, sed et velle cœ- pestis ab anno prióre: nunc vero et fació perétite: ut quémadmo- dum promptus est animós voluntá- tís, ita sit et perfícéndí ex eo quod hábitís. Si enim voluntáta prompta est, secúndum id quod habét, acépta est, non secúndum id quod non habét. Non enim ut álís sit ro- mísio, vos autem trábulátio, sed ex súélitáti. In præsentí témpte vestrá abundántis illórum inópia súpplént; ut et illórum abundán- tiam vestre inópia sit suppleméntum, ut fást quællitás, sicút scriptum est: Qui multum, non abndávit et qui módicum, non minorávit.</td>
</tr>
<tr>
<td>3</td>
<td>Graduale Eccli. 44, 16 Ecce sa- cérídos magnus, qui in diébus súi plácuit Deó. Y. Ibd., 20 Non est inéntus similis illi, qui conservá- ret legem Eccléiá.</td>
</tr>
</tbody>
</table>

| 568 | Antiphona ad Offertorium  Ps., 58, 1-2 |
| 1 | Invéni David servum meum, óleo sancto meo unxi eum: manus enim mea auxiliábitur ei, et brác- chium meum confortabít eum. |
| 3 | Secretá  Ab nosbís, Dómíne, perféccte ca- ritátes sacrificiorum, exémpló sanctí Pontífícis Paulíni, cum al- táris oblátióne coniúngére: et beneécéntiae tóu semipétérnm misericórdiá proménerí. Per Dó- mín. |
| 5 | Antiphona ad Communiónem Luc., 12, 42 |
| 1 | Fidélis servus et prudens, quem constituit dominus super fámulum suum: ut dí illis in tempóre trétií mensúram. |
| 7 | Postcommunion | Tribue nobis per hæc sancti, Dómíne, illum piétátis et hu- militátis aéctum, quem ex hæc divíno fonte hæsis sanctus Póstí- fex tuus Paulus: et, ipsius inter- cessione, in omnés, qui de depré- cántur, grátiae tue divítias ben- úgií effunde. Per Dóminum. |

Since the *Propria Missae* come from “commons,” the official *Graduale Romanum* just points you to different pages. Here’s how the feast appears in the 1908 Schwann Gradual:

22. S. Paulini Episcopi, Confessoris.

**Introitus.** Sacerdótes tui, [42].

**Graduale.** Ecce sacérídos magnus, [39].

**Allelúia.** Allelúia. Y. Tu es sacérídos in séternum, secúndum órdinem Melischedech. Allelúia.

**Sequentía sancti Evángelíi secúndum Lucam** 15, 31-32

**Offertorium.** Invéni David, [41].

**Communio.** Fidélis servus, [42].
Here’s how the feast appears in “Mass and Vespers” (Solesmes Abbey, 1957):

22. St. Paulinus of Nola Bishop and Confessor. († 431)  

Double.


Collect.

 Deus, qui ómnia pro te in hoc sacéculo relínquéntibus, cén- 
tuplum in futúro et vitam aetér- 
nam promísisti: † concédé proprétius; ut, sancti Pontíficis 
Pauli vestigís inhaeréntes, * 
valeámus terrína despicere, et 
sola caeléstia desideráre. Qui 
vivís et regnas cum Déo Patre.

Secret.

O God who, to those who for thy 
sake in this world leave all 
things, hast promised a hundredfold 
and life everlasting in that to come: 
grant us, we beseech thee, so to walk 
in the footsteps of the holy Bishop 
Paulinus, that, caring not at all for 
the things of earth, we may covet 
those only which are of heaven. Who 
livest and reignest....

Postcommunion.

Give unto us, O Lord, after the 
example of the holy Bishop Pauli- 
inus, to unite a sacrifice of perfect 
charity with the offering we lay 
upon thine altar; and by our readiness 
to do good to others to win for 
ourselves a share in thine everlasting 
mercies. Through Jesus Christ.

At Mass:

Allelúia, allelúia. Ὡ. Tu es sacérdos. p. 1654.
A good resource to consult (which Corpus Christi Watershed scanned and placed online) is the 1965 Missale Romanum. That is basically the 1962 Missal—broadly speaking—but with English translations:

SAINT PAULINUS
Bishop and Confessor


Lectio Epistolæ beáti Pauli
Apóstoli ad Corinthios
2 Cor. 8, 9–15

Fratres: Súcitis grátiam Dómini nostri Iesu Christi, quóniam propter vos egérnus factus est, cum esset dives, ut illius inopia vos divítes esse rét. Et consíllium in hoc do: hoc enim vobis est, qui non solum facere, sed et velle cepístis ab anno prióre: nunc vero et facto perfitce: ut quœmásmodum promītus est ánnum voluntātis, ita sit et perescíendi ex eo quod habētis. Si enim voluntās promīta est, secúndum id quod habēt, accepta est, non secúndum id quod non habēt. Non enim ut állis sit remissio, vobis autem tribulātio, sed ex aequalitate. In præsentí tēmpore vestra abundāntia illórum inípiam suppleat, ut et illórum abundāntia vestre inípiam suppleat. Grammaticum, ut opiniónes, sicut scriptum est: Qui multum, nov abundavit: et qui módicum, non mināvit.

A Reading from the Epistle of blessed
Paul the Apostle to the Corinthians
2 Cor. 8, 9–15

Brethren: You know, indeed, the favor of our Lord Jesus Christ: how, for your sakes he made himself poor, although he was rich, in order that by his poverty you might become rich. Now I am going to give you some advice on this matter (of the collection). It will help you who already began last year not only to do this good work, but also to want to do it. Carry it through now to a successful completion, so that your giving according to your ability may correspond to your willingness. For if there is a willingness to give, it will be acceptable if it is according to one’s ability, not if it is beyond one’s means. The relief of others ought not to impoverish you, but there should be an equality. In the present time your plenty should supply their need, in order that their surplus may also come to the aid of your wants, so that there may be an equality; as it is written: “he who gathered much did not have too much; and he who gathered little did not have too little.”

June 22

Entrance Antiphon
Ps. 131, 9–10

May your priests, O Lord, be clothed with justice; let your faithful ones shout merrily for joy. For the sake of David your servant, reject not the plea of your anointed. Ps. ibid., I Remember, O Lord, David and all his meekness. V. Glory be to the Father. May your priests.

Prayer

O God, you promised a hundredfold reward and eternal life to those who forsake the world for your sake. * May we walk in the footsteps of your holy bishop Paulinus, resisting the things of the earth and desiring those of heaven: You who live and reign.

Brethren: You know, indeed, the favor of our Lord Jesus Christ: how, for your sakes he made himself poor, although he was rich, in order that by his poverty you might become rich. Now I am going to give you some advice on this matter (of the collection). It will help you who already began last year not only to do this good work, but also to want to do it. Carry it through now to a successful completion, so that your giving according to your ability may correspond to your willingness. For if there is a willingness to give, it will be acceptable if it is according to one’s ability, not if it is beyond one’s means. The relief of others ought not to impoverish you, but there should be an equality. In the present time your plenty should supply their need, in order that their surplus may also come to the aid of your wants, so that there may be an equality; as it is written: “he who gathered much did not have too much; and he who gathered little did not have too little.”
Graduale Eccli. 44, 16 Behold a great priest, who in his days pleased God. V. Ibid., 20 There was not found the like to him, who kept the law of the Most High. Alleluia, alleluia. V. Ps. 109, 4 You are a priest forever, according to the order of Melchisedec. Alleluia.

+ A Reading from the holy Gospel according to Luke
Luke 12, 32-34

At that time Jesus said to his disciples: "Be without fear, little flock; for your Father has decided to give you the kingdom. Sell what you have and give alms. Provide yourselves with purses that do not become worn out, an unfailling treasure in heaven, where neither thief approaches nor moth destroys. For your heart will be wherever your treasure is."

Offertory Antiphon
Ps. 88, 21-22

I have found David, my servant; with my holy oil I have anointed him, that my hand may be always with him, and that my arm may make him strong.

Prayer over the Gifts
O Lord, grant that we may imitate the example of your holy bishop Paulinus and unite an offering of perfect love with the gifts we lay upon the altar.* May our zeal for good merit us your everlasting mercy. Through Jesus Christ.

Communion Antiphon
Luke 12, 42

The faithful and prudent servant whom the master will set over his household to give them their ration of grain in due time.

Prayer after Communion
O Lord, through this holy sacrament give us the same devotion and humility that your holy bishop Paulinus drew from this divine source.* Pour out the treasures of your grace upon all who pray to you, through the intercession of this saint. Through Jesus Christ.
KYRIE ELEYSON

Using themes from the ancient plainsong hymn: "Ave Maris Stella"

Taken from: Lassus (1564), Victoria (1611), Palestrina (1594)

Outline polyphonic entrances to help your singers enter in tune. Notice how the 1st theme (S, A, B) goes downwards, but the 2nd theme will go upwards. If this were a complete piece by one composer, there would be a "reverse exposition."


Ký-ri-e e-lé-i-son.
Ký-ri-e e-lé-i-son.
Ký-ri-e e-lé-i-son.
Ký-ri-e e-lé-i-son.
Ký-ri-e e-lé-i-son.
Ký-ri-e e-lé-i-son.
Ký-ri-e e-lé-i-son.
Polyphony can be repeated!

Partial Canon between Sopr. and Tenr.
“Kýrie Eléison” (Lassus, Palestrina, Victoria)

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far) of any English-language Catholic hymnal: https://ccwatershed.org/hymn/

Polyphony can be repeated!
There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies (both traditional and new) than the Brébeuf Hymnal. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.

— Archibishop & Cathedral Director of Music (Holy Cross Cathedral, Boston) 7/21/2012

https://ccwatershed.org/hymn/
GLORIA IN EXCEL.

Published in 1544AD by Father Cristóbal de Morales (d. 1553)

Based on the “Ave Maris Stella” with Perfect Canon between Alto & Tenor

Free Rehearsal Videos: https://ccwatershed.org/polyphony

* Transposed to a suitable tessitura.

Section 1 of 2 • 63 measures total

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH
The first words of the “Gloria” are intoned by the priest.
(Some Mozart Masses ignore this requirement. Moreover, the Ordinary Form allows a cantor to intone.)

Notice that the Quintus jumps up a major sixth, while the Bass jumps down a major sixth.
Counterpoint does not allow a voice to jump a major sixth—therefore, Father Morales placed a rest in between.
Notice this: At the moment when the plainsong Cantus Firmus reaches its lowest point, the Bass section sings lower than ever.

Hymnus.

-ve ma-ris stel-la, De- i Ma-ter alma, Atque
semper Virgo, Fe- lix coe-li por-ta.

Rex cae- lé-stis, Dé-us Pâ-ter omni-po-
mense,
Dé-us Pâ-ter omni-po-
tens.

Dé-us, Rex cae- lé-stis, Dé-us Pâ-ter omni-po-
tens.

Dé-us, Rex cae- lé-stis, Dé-us Pâ-ter omni-po-
tens.

Dé-us, Rex cae- lé-stis, Dé-us Pâ-ter omni-po-
tens.
The Saint John Brébeuf Hymnal “has no parallel and not even any close competitor.”
—Author for the Church Music Association of America weblog • 10 June 2022
Section 2 of 2 • 65 measures total

Published in 1544 AD by
Father Cristóbal de Morales (d. 1553)

Based on the "Ave Maris Stella" with
Perfect Canon between Alto & Tenor

The 8th voice was not written out; the singers (incredibly) transposed the Alto down a 4th!

Qui tol-lis pec-cá-ta mun-di, mis-re-re no-bis.

Qui tol-lis pec-cá-ta mun-di, mis-re-re no-bis.

Qui tol-lis pec-cá-ta mun-di, mis-re-re no-bis.

Qui tol-lis pec-cá-ta mun-di, mis-re-re no-bis.

Qui tol-lis pec-cá-ta mun-di, mis-re-re no-bis.
How the “Quintus” vocal part appeared in 1544AD:

Free Rehearsal Videos: https://ccwatershed.org/polyphony
Father Cristóbal de Morales wrote a perfect canon into every movement of this Mass (always between Alto and Tenor). As if that weren’t mind-blowing enough, Father Morales used the hymn melody itself as a canonic subject in the Sanctus! (Cf. the final page to see what is meant by this statement.)
How the “Soprano” vocal part appeared in 1544 AD:

The Saint John Brebeuf Hymnal “has no parallel and not even any close competitor.” —Author for the Church Music Association of America weblog • 10 June 2022
How the “Soprano” vocal part appeared in 1544AD:

in glória Dei Patris, Amen,

Spi-ritu, in glória Dei Patris.

Spi-ritu, in glória Dei Patris.

The student of Father Morales (Father Guerrero) is known as “master of the canon.” But considering the way Father Morales uses the “Ave maris stella” tune in the Sanctus, we see that Guerrero’s teacher was himself not too shabby!
Before the Collect:

Dóminus vobiscum. [Pax vobis.] Et cum spiritu tuo.

Conclusion of the Collect: per omnia sæcula sæculorum. Amen.

* So that participants can read the Propria Missae, all of them are given here:

(An English translation for the Introit is not included since it was already provided earlier.)

Deus, qui ómnia pro te in hoc sæculo relinquísti, cunctánum in fúturo et vitam ætérnam promissí: concédé propitiús; ut sanctí Pontíficis Paulini vestígii inèrèntes, valemus terrára despíceré, et sola caritás desideráre: Qui vivís.

Léctio Epístole beáti Pauli Apóstoli ad Corinthios 2 Cor. 8, 9-15

Fratres: Scítis grátiám Dómini nostri Iesu Christi, quóniam propter vos egésin factus est, cum essec díves, ut illius inópia vos dívites essétis. Et consílium in hoc dión: hoc enim vobis útile est, qui non solum facère, sed et velle carpitis ab anno priórí: nunc vero et facité perfícite: ut quæmámodum promptus est ánimus voluntátis, ita sit et perficiendi ex eo quod habéritis. Si enim voluntátis prompta est, secúndum id quod habéritis, accépta est, non secúndum id quod nos habémus. Non enim ut álís sit remissió, nobis autem tribuláti, sed ex equalitáte, in praesénti tempore vestra abundántia illórum inópiam súpprísti: ut et illórum abundántia vestra inópiam sit suppleméntum, ut stat equalitátes, sicut scriptum est: Qui multum, non ábundavit; et qui módicum, non minórávit.

Prayer

O God, you promised a hundredfold reward and eternal life to those who forsake the world for your sake. * May we walk in the footsteps of your holy bishop Paulinus, resisting the things of the earth and desiring those of heaven: You who live and reign.

A Reading from the Epistle of blessed Paul the Apostle to the Corinthians 2 Cor. 8, 9-15

Brethren: You know, indeed, the favor of our Lord Jesus Christ; how, for your sakes he made himself poor, although he was rich, in order that by his poverty you might become rich. Now I am going to give you some advice on this matter (of the collection). It will help you who already began last year not only to do this good work, but also to want to do it. Carry it through now to a successful completion, so that your giving according to your ability may correspond to your willingness. For if there is a willingness to give, it will be acceptable if it is according to one's ability, not if it is beyond one's means. The relief of others ought not to impoverish you, but there should be an equality. In the present time your plenty should supply their need, in order that their surplus may also come to the aid of your wants, so that there may be an equality; as it is written: "he who gathered much did not have too much; and he who gathered little did not have too little."
Gradual Eccli. 44, 16 Behold a great priest, who in his days pleased God. V. Ibid., 20 There was not found the like to him, who kept the law of the Most High. Alleluia, alleluia. Y. Ps. 109, 4 You are a priest forever, according to the order of Melchisedec. Alleluia.

† A Reading from the holy Gospel according to Luke
Luke 12, 32–34
At that time Jesus said to his disciples: “Be without fear, little flock; for your Father has decided to give you the kingdom. Sell what you have and give alms. Provide yourselves with purses that do not become worn out, an unfailling treasure in heaven, where neither thief approaches nor moth destroys. For your heart will be wherever your treasure is.”

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Ps. 88, 21–22
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O Lord, grant that we may imitate the example of your holy bishop Paulinus and unite an offering of perfect love with the gifts we lay upon the altar.* May our zeal for good merit you everlasting mercy. Through Jesus Christ.

Communion Antiphon
Luke 12, 42
The faithful and prudent servant whom the master will set over his household to give them their ration of grain in due time.

Prayer after Communion
O Lord, through this holy sacrament give us the same devotion and humility that your holy bishop Paulinus drew from this divine source.* Pour out the treasures of your grace upon all who pray to you, through the intercession of this saint. Through Jesus Christ.
This score was taken from “Mass and Vespers” (Solesmes Abbey, 1957). Along the bottom of the page, you can see the Modern Notation version (Solesmes Abbey, 1924), whose tessitura is often too high.

Possible starting pitch = Eb

Grad. v

E

Behold a great priest, who in his days pleased God. There was not any found like to him, who kept the law of the Most High.

Epistle.

qui in di-é- bus sú- is

plá- cu- it Dé- o.

V. Non est invén- tust sími-lís ñ- li,

qui conservá- ret * légem Excél-

si.

Reminder: One may always repeat the 1st part of the Gradual. Sometimes, one is compelled by the text; cf. Gradual for 24 June. Sometimes one is compelled by the mode; cf. “Benedicta et venerábilis es.”

Dom Mocquereau’s edition (modern notation) from the Graduale Romanum (Solesmes Abbey, 1924). — Part 2 is continued on the next page.
Mr. Andrew Hinkley has placed the entire plainsong repertoire into the GABC code at: https://gregobase.selapa.net/scores.php ... the only drawback is that the scores often have typos, so be prepared to proofread them if you choose the GABC route.

Possible starting pitch = Eb

V. Non est inventus similis illi, qui conservavit * legem Excelsi.

V. Non est inventus similis illi, qui conservavit * legem Excelsi.
Below is how Thursday’s Gradual appears in the official edition. Whenever a melisma has a “blank space” equal to the width of an individual note-head, there is a “pause” or “elongation” or “rallentando.” You might recognize this melody, which is the same as Christus Factus Est. Pieces with different words (“contrafact”) employ something which is called melody “re-employment” or “adaptation.”

Possible starting pitch = Eb

Remindr: One may always repeat the 1st part of the Gradual. Sometimes, one is compelled by the text; cf. Gradual for 24 June. Sometimes one is compelled by the mode; cf. “Benedicta et venerabilis es.”
Ecce sacerdos magnus, qui in di.

Grad. V.

ebus suis plā

culit Deo

Non est inventus similis illi,

qui conservavit

ret *lem Ex cēl

si.
FATHER MATHIAS (an Alsatian priest) was organist at Strasburg Cathedral, where he founded the “Saint Leo Institute for Church Music” in 1913. Below is his 1909 edition (Epitome ex Editione Vaticana Gradualis Romani quod hodiernae musicae signis) which broadly speaking faithfully reproduces the rhythm of the official edition.
MAX SPRINGER (1877-1954) was an organist, composer, and professor. He was initially a pupil of the Beuron Abbey and later became organist at the Royal Abbey of Emaus (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonín Dvořák. In 1926, he became director of the University of Music and Performing Arts (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent Max Springer a congratulatory letter on behalf of Pope Pius X with regards to Springer’s book: “The Art of Accompanying Plain Chant.”

The version shown here is the 1912 edition by Max Springer. Jeff Ostrowski believes the “imprints” were borrowed (stolen!) from the typesetting of the 1909 edition by Father Mathias.

The MMVs (“melismatic moræ vocis”) are treated slightly differently by Max Springer. The beginning of the fifth line illustrates this.

The beginning of the ninth line also illustrates this.
This is from a 1907 collection by the Desmet Brothers, who ran the Lemmensinstituut before their student (Monsignor Van Nuffel) took the reins in 1918. The “Nóva órgani harmónia” created by the Lemmensinstituut in the 1940s was an updated (and much improved) version of what Desmet brothers created. It is not known how Desmet collection came to be released in 1907, which was a year before the Editio Vaticana was released. Was the Imprimatur given before the work was completed? Or—considering Abbat Pothier’s position in Belgium—was the institute given an advance copy?
Most parish choirs (and most monasteries) did not sing the full Gradual and Alleluia. Frequently, they would be sung to a *psalm tone*, or sung *recto tono*. Others composed simplified tunes. Max Springer wrote some very interesting versions. And the monastery of Solesmes sponsored a project called *Chants abrégés des graduels, des alleluias et des traits pour toute l’année sur des formules psalmodiques anciennes* (1926). Here is their version of Thursday’s Gradual:

\[\begin{align*}
\text{Grad. 5} & \quad \begin{array}{c}
\text{E} \\
\text{Cce sa-cérdos mágnus,}^* \text{ qui in di-é-bus sú-is} \\
\text{plácu-it Dé-o. \(\nabla\) Non est invéntus símilis íl-li,}
\end{array} \\
\text{qui conserváret lé-gem excél-si.}
\end{align*}\]

\[\begin{align*}
\text{In 1955, a revised edition of *Chants Abrégés* was published, in which the melodies were all changed to psalm tones:}
\end{align*}\]

\[\begin{align*}
\text{Grad.} & \quad \begin{array}{c}
\text{E} \\
\text{C-ce * sa-cérdos mágnus, qui in di-é-bus sú-is} \\
\text{plácu-it Dé-o. \(\nabla\) Non est invéntus símilis íl-li, qui}
\end{array} \\
\text{conservá-ret lé-gem Excél-si.}
\end{align*}\]
Most parish choirs (and most monasteries) did not sing the full Gradual and Alleluia. Often, it would be sung to a psalm tone, or sung “recto tono.” This latter method is shown below, from the 1909 Schwann edition:

Grad.
V.
Ecce sacérdos magnus, qui in diébus suis plácuit Deo.

ɣ. Non est invéntus símilis illi, qui conserváret legem Excélsi.

Most parish choirs (and most monasteries) did not sing the full Gradual and Alleluia. Often, it would be sung to a psalm tone, or sung “recto tono.” This latter method is shown below, from an organ accompaniment book by the Wiltberger brothers:

Grad.
Ecce sacérdos magnus, qui in diébus suis plácuit Deo. ɣ Non est invéntus símilis illi, qui conserváret legem Excélsi.

The “predecessor” to the NOH (by the Desmet brothers) uses a recto tono simplification for some—but not all—verses of some Tracts, with their own recto tono harmonizations.

Max Springer does the same for some Tracts—and writes clever simplified tunes for others. [cf. the facing page.]

In Father Weinmann’s edition on 5 lines, he provides the text only.

Several books by Solesmes provide psalm tone versions (including the 1954 Liber Brevior).
SOME of the “simplified” versions—found in the 1912 edition by Max Springer—for the Tracts, Graduals, and Alleluias are quite clever. For instance, during the season of Advent, he adapts these lengthy chants to a melody based on the “Rorate Coeli” Advent song. Max Springer also bases his “adaptations” on the psalm tones. Below is a typical example:

Graduale et Alleluja. (Modus rec.)

Ecce * sacerdos magnus, qui in diebus suis
placu - it De - o. Non est inventus similis
illi, qui conservaret le - gem Ex - cel - si.


Tu es sacerdos in æ - tér - num, secun -
dum órdinem Melchisé-dech. Al - le - lu - ja.

Minutes from the Vatican Commission on Gregorian Chant (8 September 1904)

Dr. Wagner—underscoring the conditions of small Churches in non-Latin countries, where the integral chanting of very ornate melodies is impossible, and the recitation of the texts in place of the chant is no less difficult owing to pronunciation and ignorance of the Latin language—asks whether it would be possible to allow the chants between the Epistle and the Gospel to be omitted. Dom Horn seconded this resolution, at the request of many Germans. Father de Santi recalled that in Rome, at the Gregorian Congress, he had suggested introducing some more or less ornate formulas to which the various texts mentioned by Dr. Wagner could be suitably adapted. Dom Pothier and Dom Mocquereau averred that such formulas could be found in the manuscripts, without any need for composing new ones.

With regard to the formulas to be adopted for the simple chanting of the Graduals, Tracts, Alleluia verses, Dr. Wagner proposes that, to this end, reference be made to the formulas of the responsorial psalms that have fallen into disuse. The liturgical nature of these chants would thus be maintained. Dom Mocquereau shares this opinion ... Dr. Wagner, therefore, proposes that the editors of the Vatican Edition be formally charged with selecting simple formulas ... formulas that should be published at the same time as the rest of the edition, and submitted to the Commissioners as early as possible. Father de Santi also proposes that the Commission authorize the Rassegna Gregoriana to publish them. The Commission approves.
Alleluia Verse • From a score by Giovanni Gabrieli (1558-1612)

Based on a 2003 arrangement by Jeff Ostrowski.
Offertory • (22 June 2023) “Invéni David”

This is a very popular edition of the 1908 Editio Vaticana, published by Dom Mocquereau, who superimposed rhythmic signs which (sometimes) don’t match the official edition. This edition is what is found in the very popular Liber Usualis (Solesmes Abbey).

\[
\text{Nvé-ni * David servum me-um, ó-le-o}
\]

sancto unxi e-um : ma-nus e-nim

me- a auxi-li-á-bi-tur e-i, et brá-

chi- um me-um confortá-bit e-um.

1961 “Liber Usualis” (Dom Mocquereau)

The salicus: this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episma placed under one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma.

In a salicus of three notes, the note marked with the vertical episma must also be lengthened as though it were marked with a horizontal episma (Cf. above: Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.

Offertory • (22 June 2023) “Invéni David”

This is a modern notation edition by Dom Mocquereau:

\[ \text{M.M. } \frac{\text{4}}{\text{4}} = 144. \]

\[ \text{Offert. } \]

\[ \text{8. } \]

\[ \text{(sol-do) } \]

\[ \text{Invéni } \] Dávid \] sérvum méum,

\[ \text{ó-leo sáncto } \]

\[ \text{ún-xi } \]

\[ \text{éum: } \]

\[ \text{má} \text{nus } \]

\[ \text{e} \text{nim } \]

\[ \text{a } \]

\[ \text{auxiliá} \text{bitur } \]

\[ \text{éi, } \]

\[ \text{et brachium } \]

\[ \text{méum } \]

\[ \text{confortabit } \]

\[ \text{éum. } \]

\[ \text{T. P } \]

\[ \text{Al-le-lúia. } \]

---

1961 “Liber Usualis” (Dom Mocquereau)

*The salicus*: this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episma placed *under* one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma.

\[ \text{Offert. } \]

\[ \text{8. } \]

\[ \text{Nvéni } \]

In a salicus of three notes, the note marked with the *vertical episma* must also be lengthened as though it were marked with a *horizontal episma* (Cf. above: Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.

**Re: the “salicus,” you may wish to visit:**

https://www.ccwatershed.org/2023/03/18/sneaky-salicus-statements-by-solemes/

**Our sponsors made this conference possible - we thank Dr. Robert Marick, John Ostrowski, and Saint Vitus Parish**
Offertory • (22 June 2023) “Invéni David”
This is the official edition: the famous 1908 Editio Vaticana, published under Pope Pius X.

I
n-vé-ni * Da-vid servum me-um, ó-le-o san-
cto un-xi e-um: ma-nus e-nim me-

a auxi-li-á-bi-tur e-i, et bráchi-

me-um confortá-bit e-um. T.P. Al-

lú-ia.
1909 Schwann Graduale in Modern Notation

This is a very faithful transcription of the official edition. It is not known why this edition adds an elongation at the end of the word “auxillábitur” (as does Max Springer). It seems to have been added to help the singers.
Offertory • (22 June 2023) “Invéni David”

The “NOH” (Nóva órgani harmónia ad graduále júxta editiónem vaticánam) is a collection of more than 3,000 pages of Gregorian chant accompaniments created by the LEMMENSIINSTIUT in Belgium. The project was led by Monsignor Jules Van Nuffel in the 1940s. They are considered by some to be the finest accompaniments ever printed. They always change chords (or at least one note) on the tonic accent, even when the ‘musical’ accent does not fall on the tonic accent—cf. “óleo sáncto.”

Often, the NOH will provide multiple harmonizations for the same chant. However, this particular example seems to be somewhat of an anomaly—in other words, it seems to be “duplication for the sake of duplication,” since the alternate harmonization doesn’t really add anything significant. Both of them have an unprepared dissonance on “sérvum méum.” In essence, this is not the most glorious example of the NOH: “even Homer nods.”

Invéni *Da*vid ser*vum me*um,

ó*le*o sáncto un*xi e*um:

ma*nus e*nim me* a au*xi*li*

á*bi*tur e*i, et brá*chi*um

me*um con*for*tá*bit e*um.
NOH “Version B”
Offertory • (Father Mathias) “Invéni David”

This 1909 modern notation edition by Father F. X. Mathias (Alsatan priest who died in 1939) uses the rhythm of the official edition. Organist at Strasburg Cathedral, Dr. Mathias founded the Saint Leo Institute for Church Music in 1913. Because the official edition gives freedom, Springer’s edition (1912) is not an exact replica of Mathias’ 1909 edition—e.g. consider the treatment of “bráchium meum.” But they certainly are similar!

Springer seems to have borrowed (stolen?) the typsetting plates from Father Mathias. Judge for yourself, below. Consider, for example, what is clearly a “cut and pasted” letter J in Springer’s “Allelúja.”
Offertory · (Max Springer of Beuron) “Invéni David”

This 1912 modern notation edition by Max Springer uses the rhythm of the official edition. Springer (1877-1954) was initially a pupil of the Beuron Abbey and later became organist at the Royal Abbey of Emaus (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonin Dvořák. In 1926, he became director of the University of Music and Performing Arts (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent him a congratulatory letter on behalf of Pope Pius X with regards to Springer’s book: “The Art of Accompanying Plain Chant.”
SALVE REGINA [à5] by Luca Marenzio (1553-1599)
...composed in 1576 (?)

will be conducted "in 2"
score markings by Dr. Alfred Calabrese.
At Sacred Music Symposium 2023, this section will (possibly) be sung by soloists. Notice the tenor voice takes a break (“Tenor tacet”).
Luca Marenzio - The Avvisi Di Roma referred to Luca Marenzio (d. 1599) on 12 August 1595 as “the foremost musician in Rome.” Palestrina compared Marenzio to Francesco Soriano (d. 1621), who served as choirmaster at the most illustrious basilicas in Rome. According to Steven Ledbetter, Marenzio’s high standing at the papal court is shown by the commission he received (21 December 1594) from Pope Clement VIII to revise the Roman Gradual. (Palestrina and Zoilo had begun these revisions, in accordance with the needs of the Counter-Reformation, but they had not completed the task.) In the summer of 1595 Marenzio was ordered by the pope to take over as maestro di cappella of the Polish King Sigismund III’s court. By March 1596 Marenzio had arrived in Poland, and in October Marenzio directed a Mass he had written in the form of an echo (but the MS. is lost). In a letter to the King of Poland, Cardinal Aldobrandini (d. 1610) wrote that Marenzio was “second to none in Italy” as a composer. Marenzio was an expert lutenist, an outstanding singer, and a respected choirmaster. Nevertheless, he seemed to be most highly regarded as a composer—especially of secular works—and considered by some to be the greatest of all madrigalists.
The Father Brebeuf Hymnal has the largest selection of Eucharistic hymns (by far): https://cowcath.org/hymn/
Reference • For those who wish to pinpoint the “points of imitation” used by Luca Marenzio in his glorious setting of the Sálve Regina, here is the plainsong as printed in the Editio Vaticana:

Salve, Regina, mater misericordiae:

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:

**P**

**per omni-a saecu-la saecu-ló-rum. R. Amen. V. Domi-nus
vo-bís-cum. R. Et cum spi-ri-tu tu-o. V. Sur-sum corda.
R. Ha-bé-mus ad Dómi-num. V. Grá-ti-as a-gá-mus Dómi-no
De-o nostro. R. Dignum et justum est.

**P**

**per omni-a saecu-la saecu-ló-rum. R. Amen. V. Domi-nus
vo-bís-cum. R. Et cum spi-ri-tu tu-o. V. Sur-sum corda.
R. Ha-bé-mus ad Dómi-num. V. Grá-ti-as a-gá-mus Dómi-no
De-o nostro. R. Dignum et justum est.

**P**

**ER omni-a saecu-la saecu-ló-rum. R. Amen.
V. Domi-nus vo-biscum. R. Et cum spi-ri-tu tu-o. V. Sursum
corda. R. Ha-bé-mus ad Dómi-num. V. Grá-ti-as a-gá-mus
Dómi-no De-o nostro. R. Dignum et justum est.
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 Grader 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 Grader’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 Préfices 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 (insufficances 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 Prima post Theophaniam (First Sunday after Epiphany) indicated by the monogram, which was written in blue ink:
Praefatio communis:

ET JUSTUM est, æquii et salutare, nos tibi semper et ubique gratias agere: Dine sancte, Pater omnipotens, æterne Deus, per Christum Dominum nostrum. Per quem majestatem tuam laudant Angeli, adorant Dominatioes, tremunt Potestates. Caeli caelorumque Virtutes, ac beata Seraphim, sodiæ exsultatione concélabrant. Cum quibus et nostras voces ut admitt ducas, deprecamus, supplex confessione dicentes:

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 al-
mighty, eternal God: through Christ our Lord. Through
Whom the angels praise, the dominations adore, the
powers, trembling with awe, worship Thy majesty:
Which the heavens, and the forces of heaven, together
with the blessed seraphim, joyfully do magnify. And
do Thou command that it be permitted to our lowli-
ness to join with them in confessing Thee and unceas-
ingly to repeat:

✞ Now is sung the
"Sanctus" and "Hosanna."

After the consecration come the
"Benedictus" and "Hosanna."

Here’s how the “Sanctus” looked in an ancient manuscript:

Manuscript created circa 1477AD
William Byrd was named “Gentleman of the Chapel Royal” in 1572 where he stayed for approximately 20 years. In 1575, Byrd and Tallis were jointly granted a monopoly on music printing for 21 years. Circa 1594, he moved with his wife and children to small village called Stndon Massey. His ownership of Stndon Place—where he lived for the rest of his life—was contested by Joanna Shelley, causing a legal dispute lasting about 15 years. From the early 1570s onwards Byrd became increasingly involved with Catholicism, met Father Robert Southwell (whose works are featured in the Brébeuf Hymnal), and was increasingly persecuted for his adherence to Catholicism. Despite repeated citations for recusancy (and heavy fines), he died a rich man.
Pleni sunt caeli et terra, et
Pleni sunt caeli et terra

Gloria tua, gloria tua
Gloria tua, gloria tua

Gloria tua, gloria tua
Gloria tua, gloria tua

Gloria tua, gloria tua
Gloria tua, gloria tua
After the Consecration, the Benedictus and Hosanna are sung:

Soprano

Alto

Tenor I

Tenor II

Bass

Benedictus qui venit, qui venit in nomine Domini,

Benedictus

Benedictus qui venit, qui venit in nomine Domini,
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 "Te igitur..."

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;

THOU ART THE LIGHT CONSOILING HEAVEN, BUT WHO CANNOT BE SEEN BY MORTAL EYES. TU DULCE LUMEN PATRIAEEEE, CARNIS NEGATUM SENSIBUS. (LUX ALMA)


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 famularúmque tuarum, N. et N.; et omnium circumstán- tum, quorum tibi fides cógníta est, et nota devótio, pro quibus tibi offerimus: vel qui tibi ófferunt hoc sacrificium laudis, pro se, suisque omnibus: pro redemptione animárum suárum, pro spe salútis, et incolúmitátis suae: tibique reddunt vota sua actéron Deo, vivo et vero.


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


Wherefore, we beseech thee, O Lord, to be appeased by this oblation 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 oblataérem tu, Deus, in omnibus, quaésumus, benedí- ctam, adscripítam, ratam, ratio- nábilem, acceptábilémque fácere dignérís: 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, benedixit, fregit, dedixit discipulis suis, dicens: Accipe, et manducate ex hoc omnes:

Hoc est enim corpus meum.

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 praeclaram Calicem in sanctas ac venerabiles manus suas: item tibi gratias agens, benedixit, dedixit discipulis suis, dicens: Accipe et bibite ex eo omnes:

Hic est enim calix sanguinis mei, novi et aeterni testamenti: mysterium fidei: qui pro vobis et pro multis effundetur in remissionem peccatorum.

Haec quotiescunque feceritis, in mei memoria facietis.

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

Unde et memorias, Domine, nos servii tui, sed et plebs tua sancta, ejusdem Christi Filii tui Domini nostri tam beatae passionis, nec non et ab inferis resurrectio, sed et in caelos gloriosae ascensionis: off erimus praecellentiae majestatis tuae de tuis donis, ac datis, hostiam puram, hostiam sanctam, hostiam immaculatam, Panem sanctum vitae aesternae, et Calicem salutis perpetuae.

Herefore, 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.

Vouchsafe to look upon them with a gracious and tranquil countenance, and to accept them, even as thou wast pleased to accept the offerings of righteous Abel, thy servant, the sacrifice of Abraham, our Patriarch, and that which Melchisedech, thy high priest, offered up to thee, a holy sacrifice, a victim without blemish.

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, famulórum, famularúmque tuá-rum N. et N., qui nos praecessérunt cum signo fídeí, et dór-miunt 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.

Nóbis quaque peccatóribus fámulis tuís, de multitudine miserationión tuárum sperántibus, partem áliquam, et societátém donáre dignérís, cum tuís sanctis Apóstolís et Martýribus : cum Joánné, Stéphano, Mat-thía, Bárna-ba, Ignatíó, Alexá-n-

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 tuus: intra quorum nos consortium, non aestimatur meritum, sed veniae, quae sumus, largitor admittere. Per Christum Dominum nostrum.

Conclusion of the Canon.

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

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

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.

Orémus.

Praecéptis salutaribus móniti, et divina institutione formáti, audémus dícere:

Pater noster, qui es in caelis:
Sanctificetur nómen tuum:
Advéniat régnum tuum:
Fiat volúntas tua, sicut in caeló, et in térra.
Pánem nostrum quotidiano

dan nóbis hódie:
et dimítte nóbis débita nóstra,
sicut et nos dimíttemus debitóribus nóstris.

Let us pray.

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

OUR Father, who art in heaven:
hallowed be thy name:	hy kingdom come:	hy 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.

Et ne nos indúcás in tenta-ti-ómem. 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 Mary, ever a 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:

P

World without end. R. Amen.

ER ómni- a saécula saeculó-rum. R. Amen.

The peace of the Lord be ever with you.

R. And with thy spirit.

Pax † Dómini † semper vobís † cum.

R. Et cum spí·ri-tu tú-o.

The “Agnus Dei” is now sung.

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

Haec commíxtio et consecrá-tio Córporis et Sánquínis Dómini nostri Jesu Christi fiat accipiéntibus nobis in vitam aetérnam. Amen.

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

"O Clemens, O Pia, O Dulcis Virgo Maria"
from O.Praem. Salve Regina

Largo e dolce

William J Fritz

(Chant excerpts for reference only - do not sing)

Soprano

Alto

Tenor

Bass

Organ

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OUR SPONSORS MADE THIS CONFERENCE POSSIBLE - WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH
Communion • With rhythmic markings by Dom Mocquereau:

Comm.  
7.  

I-dé-lis servus * et prudens, quem constí-tu-it  

Dómi-nus super famí-li-am su-am: ut det il-lis  
in tém-po-re tri-ti-ci mensú-ram.

T. P. Al-le-lú-ia.

Communion • With rhythmic markings by Dom Mocquereau, as printed in the 1924 edition by Solesmes Abbey:

Unlike Father Weinmann’s edition (on modern staves) or the Schwann edition (in modern notation) or the NOH (both versions), the pitches in the 1924 modern notation edition by Solesmes are (frequently) much too high. This Offertory is a good example—is it really necessary for the vocal range to reach all the way to F-Natural?

Comm.  
7.  
(sol-ref)  

Communion • “Fidélis sérvus” as found in the official edition:

Comm. VII.

Fidélis sérvus* et prudens, quem constíituít

Dómi-nus super famíli-am su-am: ut det il-lis

in témpó-re trí-ti-ci mensúram.

T.P. Al-le-lú-ia.

Father Mathias Epitome ex Editione Vaticana Gradualis Romani quod hodiernae musicae signis (1909)
On the right is the 1909 Schwann edition in modern notation. This edition is probably the most faithful, when it comes to the official rhythm:

Shown on the right is the *Graduale* (1912) by Max Springer. Jeff Ostrowski believes Max Springer borrowed (stole?) the typesetting plates from Father Mathias. Compare them—do you agree?

*The version by Father Mathias is shown on the opposite page, making a comparison easy.*
This is taken from Pustet’s famous Gradual (based on the Editio Medicae), which is considered as “corrupted” plainsong. It was given a 30-year “papal privilege” by Pope Pius IX (d. 1878), which some considered unfair.

Graduale de tempore et de sanctis (1884)

The “NOH predecessor,” created by the Lemmensinstituut in 1907 is shown below. Jeff Ostrowski has said that the 1940s version (cf. the opposite page) is a great improvement.
This accompaniment was created by the Wiltberger brothers in 1910:

The NOH was created by the Lemmensinstituut in the 1940s:
DOMINE CONVERTERE

From Kevin Allen’s “Cantiones Sacrae Simplices”
...which is available on Amazon.com

This 80-page collection of simple SATB Motets provides
more than 150 rehearsal videos (completely free of charge):
https://ccwatershed.org/SATB

Dómine, convértere, et éripe ániam meam: salvum me fac propter misericórdiam tuam.
(Ps. 6: 5) Turn to me, O Lord, and deliver my soul, O save me for Thy mercy’s sake.
et eripe animam meam,

et eripe animam meam,

et eripe animam meam,

et eripe animam meam,
Ó-mi-ne, ne in furóre tu-o ár-gu-as me, * neque in ira tu-a corrí -pi- as me. 2. Mi-se-rére me- i, Dómine, quóni- am in-fí-r-mus sum: * sana me, Dómine, quóni- am conturbá-ta sunt os -sa me- a. 3. Quóni- am non est in morte qui memor sit tu- i: *
in infé-rno autem quis consi-tébi-tur tibi? 4. Discédi-te a me, omnes, qui ope-rámini iniqui-tá-tem: * quóni- am exaudí-vit Dóminus vocem fle-tus me- i. 5. Exaudí-vit Dóminus depreca-ti- ónem me- am, * Dómi-
nus ora-ti- ónem me- am su- scé-pit.

N.B.
E-natural is the beginning pitch for the Latin Psalm tone verses (above).
Psalms 6
O Lord, re - buke me not in thy in - dig - na - tion, nor chas - tise me in thy wrath.

Have mer - cy on me, O Lord, for I am weak:

heal me, O Lord, for my bones are trou - bled.

For there is no one in death, that is mind - ful of thee:

and who shall con - fess to thee in hell?

De - part from me, all ye work - ers of in - i - quity:

for the Lord hath heard the voice of my weep - ing.

The Lord hath heard my sup - pli - ca - tion: the Lord hath re - ceived my prayer.
Then comes the Post-Communion prayer:

\[ Dó-mi-nus \ vo-bis-cum. \quad \text{R. Et} \quad \text{cum spí-ri-tu tu-o.} \]

\[ O-ré-mus. \quad \text{And then he sings the prayer... ...per ã-mni-a sae-cu-la sae-cu-ló-rum.} \quad \text{R. A-men.} \]

The Deacon turns toward the congregation and sings:

I - te, missa est. \quad \text{R. De-o grá-ti-as.}

It is important for the organist to play this exactly as written:

\[ \text{De-o} \]

\[ \underline{\text{Senza Pedale}} \]

\[ \text{grá-ti-as.} \]

\[ \text{Pedale} \]

During the (silent) reading of the Last Gospel, the organist plays the final hymn softly:
Closing Hymn for Thursday’s Mass
Mundus Effusis Redemptus (Translation by Fr. Dominic Popplewell, FSSP)
Page 282 from The Saint Jean de Brébeuf Hymnal • Used with permission.
https://ccwatershed.org/hymn/ TUNE: “All Saints” • 87 87 77

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

Men and Women in Unison:

1. Sing, O earth, for thy redemption! Lo, his race of sorrow run,

Christ the Sanctuary enters, Priest and victim both in one,

There to make our peace with God, By oblation of his blood.

Organist has a brief improvisation, raising the key signature to C-Major:
2. Priest beneath the Law, and guilty, For the guilty cease to plead!

Goats and oxen, shadows empty, Of which is no more need:

None so frail as these could win Peace with God, could pardon sin.

3. Hail to thee, High Priest eternal, Holy, infinite, divine:

Mystic figures once enshrouded Thee, all sinless who dost shine!

Thou art he whose blood alone Can for guilty man atone.
Several verses have been omitted, but the Brébeuf Hymnal contains all the verses.

The organist will improvise before the final verse, which includes a Soprano Descant (copyright © The Saint Jean de Brébeuf Hymnal).

6. Highest praise to God the Father, Who hath made all things of naught;

Highest praise his Son attribute, Who us with his blood hath bought;

Whence we live and move, be thine!

Equal praise, thou Breath divine Whence we live and move, be thine!

VERUTMAMEN FILIUS HOMINIS VENIENS,
INVENIET FIDEM IN TERRA? (Lk 18:8)
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Sacred Music Symposium 2023
Friday, 23 June 2023

On Friday, 23 June 2023, symposium participants will take part in something magnificent. It concerns the full Gregorian Alleluia from Thursday’s Mass. On Thursday, it was sung in polyphony by Giovanni Gabrieli—but on Friday they will sing it in plainsong according to the Editio Vaticana. One group will sing (and record) this piece according to the rhythm of Dom Mocquereau. Another group will sing (and record) this piece according to the “pure” Editio Vaticana.

Victimae • Furthermore, they will explore different ways of singing the Sequence from Easter Sunday: Victimae Paschali Laudes. In the Ordinary Form, it’s sung on Easter Sunday and Divine Mercy Sunday. In the Extraordinary Form, it’s sung on Easter Sunday.

Options • The idea is to demonstrate the different options available to the conscientious choirmaster. Therefore, one group will sing (and record) the Victimae according the rhythm of Dom Mocquereau. Another group will sing (and record) the Victimae according to the “pure” Editio Vaticana. Then, participants will sing an English translation of the Victimae married to a very simple metrical hymn. Then, participants will sing an English translation of the Victimae married to a more complicated (“intricate”) metrical hymn. And so forth.
1909 Schwann in modern notation

Broadly speaking, the 1909 Schwann edition is quite faithful to the official rhythm. But that book inexplicably ignores the MMV on the word “ordinem.”

That means the edition by the Lemmensinstituut is the only edition which is 100% in conformity with the official edition, since both Father Mathias and Max Springer contradict the official rhythm, and Monsignor Franz Nekes did not set the “Commune Sanctorum.”

For an organ accompaniment acc. to Dom Mocquereau’s rhythm, turn to page 200.
8.

Alle- lú- ia.* i j.

Y. Tu es sacér- dos in ae- tér- num,

se- cundum ór- di- nem * Melchi- se-dech.

1924 Mocquereau modern notation  
(Solesmes Abbey)

It will be noticed that Dom Mocquereau has modified the official rhythm. Places which are supposed to be elongated in the official edition are ignored. Contra- riwise, he elongates notes which are not supposed to be lengthened according to the official edition.

The professors may decide to explain why these changes were made by Dom Mocquereau. But for moment, it is enough to know that Dom Mocquereau’s rhythm sometimes does not correspond to the official rhythm. Not knowing this will lead to confusion or frustration—or both!
1st accompaniment, by Flor Peeters.

It is not known why Peeters wrote a different accompaniment for this chant—they are only separated by a few pages in Volume 4. This first version seems advantageous for a number of reasons (including avoiding an unprepared dissonance). Unlike many of the Lemmensinstituut accompaniments, his second version adds variety without any real gain.

* For this piece, the Lemmensinstituut seems to be only edition which is 100% in conformity with the official rhythm—although some authors (e.g. Monsignor Nekes) cannot be compared, since they did not set the Commune Sanctorum.

\[\text{Al. le lú ia, al le lú ia.}\]

\[\text{VIII.} \]

\[\text{V. Tu es sacér dos in æ tér num, sec ún.} \]

\[\text{dum ór di nem *Mel.chi se.dech.} \]

\[\text{OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH} \]
2nd accompaniment, by Flor Peeters.

\[ \text{Alleluia, Alleluia.} \]

\[ \text{VIII.} \]

\[ \text{Tu es sacerdos in aeternum secundum ordinem.} \]

\[ \text{* Melchi - se - dech.} \]
The “NOH Predecessor” (by the Desmet Brothers) inexplicably ignores certain MMVs. Was this due to human error? That would certainly seem to be the case when it comes to the final melisma on “dech” of Melchisedech—because they observe the MMV the other three (3) times it occurs.
“NOH Predecessor” (by Alfons Desmet, Aloysius Desmet et Oscar Depuydt) was produced by the Lemmensinstituut approximately 30 years before the NOH came out. It was published in 1907, although the Editio Vaticana was released in 1908. Even if the Imprimatur was granted before the work was complete, it would still seem the Lemmensinstituut was granted early access. Was this done because Abbat Pothier had taken exile in Belgium, where the Lemmensinstituut is located? Eventually, the was Lemmensinstituut absorbed by the Catholic University of Leuven in Belgium (where Fulton J. Sheen got his doctorate).
We reprint the official edition below to make it easy to compare to the version by Father Mathias. The Editio Vaticana gives “freedom” regarding the rallentando for MMVs. Notice how the version by Mathias slightly elongates the final two notes, whereas most editions only elongate the final note on such neume formations.

Notice also the (completely inexplicable) discrepancies, which we assume were due to laziness or poor proofreading. For example, on notes 5 + 6, the modern notation singer’s version elongates notes—whereas his organ accompaniment does not. [This seems to be a typo, since the same figuration is elongated on the word “Melchisedech.”] There are diamond notes (“punctum inclinatum”) which should not be elongated—yet Father Mathias elongates them. Moreover, there should be an MMV on the word “órdinem,” but Father Mathias ignores it in both the singer’s edition and the organist edition.

Such discrepancies—elongations where there should be none, and ignoring MMVs—provide ammunition for those who defend Dom Mocquereau’s modifications to the official rhythm. Is it possible Father Mathias was trying to use these differences to create a proprietary edition? In other words, to make more money? No other reason seems plausible...
Father Mathias edition in modern notation:

Father Mathias organ accompaniment:
(We reprint the official edition below to make it easy to compare.)

(1) Jeff Ostrowski believes the 1912 edition by Max Springer copies the typesetting of the 1909 edition by Father Mathias. Compare the page layout and see if you agree.

(2) Many of the same (inexplicable) discrepancies we spoke about in Father Mathias' edition are also present in Max Springer's edition. Specifically, the elimination of the MMV on the word “órdenem” and the inexplicable elongation of the diamond notes (punctum inclinatum). This gives “ammunition” to justify the modifications by Mocquereau.

(3) Max Springer seems to favor a single-note elongation (vis-à-vis an MMV rallentando), as does the 1909 Schwann in modern notation. But Father Mathias seems to favor a “two-note rallentando”—even when such an elongation goes against the neumes.
We reprint the official edition (above) to make it easy to compare. The same with the 1909 Schwann edition—it is given again for ease of comparison.

The Wiltberger brothers seem to do everything perfectly! However, they eliminated the MMV on the word “órдинem”—which seems to be what all the editors (inexplicably) do.

**It bears repeating:** These accompaniments by the Wiltberger brothers are (broadly speaking) ghastly. So, too, are the accompaniments by Dr. Peter Wagner and Max Springer. The accompaniments by Father Mathias and Monsignor Nekes are not much better. We are primarily interested in such accompaniments to see how they treat the rhythm.
Wiltberger Brothers (1910)

VIII. Al-le-lu-ja. * ij.

Man. Ped.

Y. Tu es sa-cér-dos in ae-tér-num,

se-cúndum ór-di-nem Mel-chí-se-dech.

1909 Schwann

VIII. A l-le-lú-ia. * ij.

Y. Tu es sa-cér-dos in ae-tér-num,

se-cúndum ór-di-nem Mel-chí-se-dech.
This page doesn't belong here—but there was no where else to put it. It's Thursday night's Alleluia Verse, accompanied according to Dom Mocquereau's rhythm. It is by Julius Bas, who was commissioned by the Benedictines of Solesmes Abbey (under Dom Mocquereau) to write harmonizations for the entire Graduale Romanum. This is the only known accompaniment for the “Commons” section of the Graduale Romanum.
Sacred Music Symposium 2023
Friday, 23 June 2023

Victimae

Different ways to sing the ancient Sequence—Victimae Paschali Laudes—which occurs on Easter Sunday.
"Trochee Trouble" • German Approach

The official edition allows "freedom" vis-à-vis Trochees before a bar-line. For example, look at the word "clavórum" in the Communion for the Sunday after Easter:

The "German-Belgian school" loves to **elongate** the accented syllable:

Max Springer (1912)

Editio Vaticana edited by Dr. Peter Wagner (1908), who was "Commissionis Pontificiæ Gregorianæ Membrum."

Dr. Franz Xaver Mathias (an Alsatian priest) was organist at Strasburg Cathedral, where he founded the "Saint Leo Institute for Church Music" in 1913.

1909 Schwann edition:
"Trochee Trouble" • French Approach

The "French-English school" loves to sing the accented syllable short, which some people feel runs the risk of making singers believe the word is pronounced "clávorum"—whereas the correct pronunciation is "clavórum":

Dom Mocquereau's edition (1908):

It-te * manum tu-am, et cognóscce loca clavó-rum,

Dom Mocquereau's edition (1924):

Mít-te * má-num tú-am, et cognóscce ló-ca cla-vó-rum, al-le-lú-ia: et nó-li ésse incré-du-

An example of Solesmes-endorsed accompaniment (Bragers):

An example of Solesmes-endorsed accompaniment (Bas):
In the official edition, pay **close attention** to the following Trochees:

"läudes" — "Christiáni" — "óves" — "Pátrí" — "peccatóres"

Dr. Peter Wagner (1908), "Commissionis Pontificiae Gregorianae Membrum":

Monsignor Franz Nekes, who was called "the German Palestrina":

Max Springer. (On 29 June 1906, Dom Jassens—a member of the Vatican Commission on Gregorian Chant—sent Max Springer a congratulatory letter on behalf of Pope Pius X with regards to Springer’s book: “The Art of Accompanying Plain Chant.”)

Father Mathias. (Dr. Franz Xaver Mathias (an Alsatian priest) was organist at Strasburg Cathedral, where he founded in 1913 the “Saint Leo Institute for Church Music.”)

But the rhythm of Dom Mocqueureau treats the Trochees differently than the Germans do, as you can see (on the right).

Dr. Theodore Marier accompanies chant the same way all the Solesmes harmonizers do: Bas, Potiron, Desroquettes (organist at Solesmes), Bragers, Abbé Ferdinand Portier (organist at Solesmes), Manzetti, Lapierre, and so forth.
Alleluia. is not repeated, but there is then said:

1. To the Paschal Victim let Christians offer a sacrifice of praise.

2. The Lamb redeemed the sheep, Christ, sinless, reconciled sinners to the Father.

3. Death and life were locked together in an unique struggle. Life’s captain died; now He reigns, never more to die.

4. Tell us, Mary. “What did you see on the way?”

5. “I saw the tomb of the now living Christ. I saw the glory of Christ, now risen.

6. I saw angels who gave witness; the cloths too which once had covered head and limbs.

7. Christ my hope has risen. He will go before His own into Galilee.”

8. We know that Christ has indeed risen from the dead. Do You, conqueror and king, have mercy on us.

The Alleluia, at the end of the Sequence replaces that omitted after the Versicle. Accordingly, it must not be added here unless the Alleluia, and \( \text{\textit{\textbf{\textasciitilde}}} \) were sung before the Sequence.
Dom André
Mocquereau’s
edition in
modern notation
(1924)

Non repetitur Allelúia, sed statim dicitur:

(M.M. $\frac{\nu}{4} = 144$)

Víctima pascháli laúdes * ímmolent Chri-
sti-áni. Agnus red-emit ó-ves: Christus ínno-
cens Pátri re-conci-li-ávit peccátóres. Mors et
ví-ta du-él-lo conflu-xé-re mi-rándo: dux ví-tae mórtu-
us régнат ví-vus. Dic nó-bis Ma-rí-a, quid ví-
dí-sti in ví-a? Sepúlcrum Chri-stí vi-vén-tis, et
gló-ri-am ví-di re-surgéntis: Angé-li-cos téstes,
su-dá-ri-um, et véstes. Surréxit Christus spes mé-
a: praece-de-t síu-os in Ga-li-laé-am. Scímus Chri-
stum surre-xísse a mórtu-is ve-re: tu nó-bis, víctor
An FSSP priest has created an English translation of the *Victimae Pascháli Láudes* which *replicates exactly* the pattern of accented syllables.

**Victimae Pascháli laudes**

immolent Christiáni.
Agnus redémit oves:
Christus innocens Patri
reconciliávit peccatóres.

**Praise** to the Paschal Victim
Christians yield in oblation.
Lamb that the sheep has ransomed:
Christ, of wrongdoing guiltless,
reunited sinners to the Father.

Mors et vita duélló
conflixére mirándo:

dux vitæ mórtuus,
regnat vivus.

Death and life fought each other
in a clash to bewilder:
alive, dead earlier,
reigns life’s Leader.

**Dic nobis Maria,**
quid vidísti in via?

**What, tell us, O Mary,**
hast thou seen on thy journey?

**Sepúlcrum Christi vivéntis:**
et glóriam vidi resurgéntis.

I saw the tomb of the living,
the glory of Christ anew arising,

**Angélicos testes,**
sudárium, et vestes.

the Angels attesting,
the napkin and the clothing.

**Surréxit Christus spes mea:**
præcédet suos in Galilæa[m].

**My hope is Christ, who is risen,**
in quest of Galilee ere his chosen.

**Scimus Christum surrexisse**
a mórtuis vere:

**Christ, we know, has risen newly,**
from death risen truly:

tu nobis victor Rex
miserére.

to us, O conquering King,
show thy mercy.

[Amen. Allelúja.]  

[Amen. Alleluia.]
You can verify (below) that his work was **incontestably pristine**:

*Víctima Pascháli laudes* | *ímmolent Christiáni.*
Praises to the Paschal Victim | Christians yield in oblation.

*Agnus redémit oves:* | *Christus ínnocens Patri*
Lamb that the sheep has ransomed: | Christ, of wrongdoing guiltless,

*reconciliávit peccatóres.*
reunited sinners to the Father.

*Mors et víta duéllo* | *conflixére mirándo:*
Death and life fought each other | in a clash to bewilder:

*dux vítae mórtuus,* | *regnat vivus.*
alive, dead earlier, | reigns life’s Leader.

*Dic nobis María,* | *quid vidísti in via?*
What, tell us, O Mary, | hast thou seen on thy journey?

*Sepúlcrum Christi vivéntis:* | *et glóriam vídi resurgéntis.*
I saw the tomb of the living, | the glory of Christ anew arising,

*Angélicos testes,* | *sudárium, et vestes.*
the Angels attesting, | the napkin and the clothing.

*Surréxit Christus spes mea:* | *pracédet suos in Galilíae[m].*
My hope is Christ, who is risen, | in quest of Galilee ere his chosen.

*Scíimus Christum surrexísse* | *a mórtuis vere:*
Christ, we know, has risen newly, | from death risen truly:

*tu nobis victor Rex* | *miserére.*
to ys, O conqu’ring King, | show thy mercy.

*Amen. Alleluia.*
The following shows ("apples-to-apples") the Dom Mocquereau rhythm applied to the English language:

P

Raises to the Paschal Victim Christians yield in oblation.

2. Lamb that the sheep has ransomed, Christ, of wrongdoing guiltless, re-united sinners to the Father. 3. Death and life fought each other in a clash to bewilder: alive, dead earli-er, reigns life’s Leader. 4. What, tell us, O Mary, hast thou seen on thy journey? 5. I saw the tomb of the living, the glory of Christ anew a-ris-ing, 6. the Angels attesting, the napkin and the clothing. 7. My hope is Christ who is ris-en, in quest of Gali-lee ere his chosen. 8. Christ, we know, has risen newly, from death risen truly: to us, O conqu’ring King, show thy mercy. A-men. Alle-lu-ja!
The 1924 Solesmes Abbey edition shows the Mocquereau rhythm applied to Latin:

\[
\text{(M.M. } \nu = 144.)
\]

Seq.

\[
\text{Vítima pascháli látudes * immo-lent Christi-}
\]

\[
\text{sti-áni. Agnus red-emit ó-ves: Christus ínno-
}\]

\[
cens Pátri re-conci-líátit pecca-tóres. Mors et
\]

\[
ví-ta du-éllo conflí-xé-re mi-rándo: dux ví-tae mórtu-
\]

\[
us régnat ví-vus. Dic nó-bis Ma-rí-a, quid ví-
\]

\[
dí-sti in ví-a? Se-púlcrum Chrí-stí ví-vén-tis, et
\]

\[
gló-ri-am ví-di re-surgén-tis: Angé-li-cos tés-tes,
\]

\[
su-dá-ri-um, et véstes. Surréxit Christus spes mé-
\]

\[
a: prae-cé-det sû-os in Ga-li-laé-am. Scímus Chrí-
\]

\[
stim surre-xísse a mórtu-is ve-re: tu nó-bis, víctor
\]

\[
Rex, mi-se-ré-re. A-men. Ál-le-lú-ia.
\]

“Modern rhythmic signs, in our Solesmes choir-books, are no new invention, an innovation calculated to deprive us of our liberty; they are merely a modern way of reproducing the rhythmic signs found in the best manuscripts, and we have no more right to neglect them, if we wish to sing the melodies as they were intended to be sung, than we have to change the notes themselves.”

— Page 18 • “Solesmes—Its Work for Liturgy and Chant” (Dom Aldhelm Dean)
and a hatchet-like sign translating the *pressus* renum element, alongside metronome and *rallentando* or *ritenuto* markings. The vocal parts contained nothing additional save for the *punctum mora* used mostly to mark a breathing space at phrase-endings. These were innovations about which Dom Delpech, who was working with Dom Mocquereau on the project, had strong reservations; but a letter of 1901 reveals a further problem. Dom Mocquereau, it seems, wanted to add more signs to the vocal line. Writing from Solesmes on 28 February, Dom Delpech spoke his mind, outlined new dangers to Dom Delatte and began to bargain over what he would and would not do, editorially.

The immediate reason seems to have been that, on sending his manuscript of the fifth instalment of the *Livre d’orgue* to chant scholar Peter Wagner for his opinion, Delpech had received a warning shot in reply; Wagner hoped Delpech would be allowed to publish it as it stood and that he would not be ‘obliged to adopt a system which has no serious scientific basis’. Moreover, Delpech added that the organist Don Giovanni Pagella had written recently, objecting to the harmonization style of the ‘Dies irae’ (already published in the fourth *livraison* of March 1900), lamenting that Mocquereau had become ‘so very hardened in his view’ of how to write an organ accompaniment, and adding that it was only his affection for Solesmes that prevented him writing a journal article about it.58 Delpech then treated Dom Delatte to a disquisition on Dom Mocquereau’s obsession with non-accentualist approaches to chant delivery and accompaniment.

What to do? In the face of criticism from experts on these two fronts, Dom Delpech suggested two courses of action: to seek a second opinion from Vincent d’Indy, and to ask Dom Mocquereau to withhold his rhythmic signs from the vocal part in the fifth *livraison*. Assuming Dom Mocquereau granted this concession, Delpech undertook to apply himself to the task of accommodating the public gradually to his unusual style of accompaniment. This he would do for texts in prose, where some flexibility between accentualist and non-accentualist approaches was warranted; but where verse was concerned he was implacably opposed to Dom Mocquereau’s practice. He closed with an attempt at strategy:

Eliminating the rhythmic pointing would be a first step on the new path. It would enable us to say to one set of people: ‘I am a bird; just look at my wings’. To another set: ‘I am a mouse; long live the rats’. Besides, it is always easier to move ahead than to retreat.

[La suppression des points rythmiques serait un premier pas dans la voie nouvelle. Elle nous permettrait de dire aux uns: ‘je suis oiseau, voyez mes

58 ‘obligé d’adopter un système qui ne repose sur aucune donnée scientifique sérieuse’; ‘tellement indéfais dans sa matière de voir’. Delpech to Delatte, 28 February 1901, included in SO audio; Corr. Mocquereau.
For more on this topic, please see:
https://www.cowatershed.org/2023/03/15/solesmes-lotus-can-it-be-justified-examples/

ailes.’ Aux autres: ‘Je suis souris, vivent les rats.’ Et puis, il est toujours plus facile d’avancer que de reculer.]"\n
It is an indication of the sensitivity of the situation that there should have been such concern, at Solesmes, to find the appropriate management strategy for introducing Dom Mocquereau’s divergence from the traditions established by Dom Pothier, and such fear of critique from the side of the ‘rats’. After all, the first experiments in the use of rhythmic signs dated from 1897.\(^6\) However, Dom Delpech was right to be cautious, not only about the rhythmic signs but also about the organ parts. For it was not long before Dom Mocquereau would elicit howls of protest on grounds that via his theory of stressed and unstressed syllables his method introduced the horror of syncopation into plainchant singing.\(^6\) Further, the almost constant use of chord-changes on unstressed syllables in the ‘Dies irae’ harmonization had highlighted not only that very syncopation question but also the problem of how one might combine Dom Mocquereau’s arsis/thesis theory with resolutely trochaic verse. It is surely no coincidence that the ‘Dies irae’ is the only movement in the entire Livre d’orgue whose organ accompaniment does not include arsis/thesis dots above the organ line (whereas they return for its ‘Amen’). A final piece of circumstantial evidence suggests either an impasse within the palaeographic workshop, an opportunity grasped to cease publication of a contentious and unwanted project, or both: Delpech mentions two instalments of the Livre as well advanced towards publication, but neither appears to have seen the light of day.

Where Pécout was concerned, the more successfully Mocquereau emerged as a charismatic Young Piotender the more determined he became to see him and his supporters routed. The change in the language of his private correspondence says much, for although he had always used codenames, from 1901 they became ubiquitous as the increasing directness of his activity demanded ever more overt means of communication. Some were invented or codified by Etienne Védie that same April (see Appendix); others – more insults than codenames, and with little attempt to conceal identities – harked back to 1893. In the company of trusted friends, three themes were especially prominent: the doctrinal failings at ‘Mysticopolis-sur-Sarthe’ under ‘M. et Mme de Solesmes’, and the arrogant behaviour of those who allowed themselves to become ‘mocrottés’.

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\(^6\) Delpech to Delatte, 28 February 1901, included in SO (paléo.): Corr. Mocquereau.
\(^6\) Combe, Histoire, p. 225; Restoration, p. 207.
\(^6\) Corr. Mocquereau. Mocquereau’s former disciple Jules Combier would be among those who deplored his apparent introduction of ‘syncopation’ into chant. See the latter’s Temps fort et temps faible: comment faut-il battre la mesure? in his own journal, the Revue musicale, 4/10 (15 May 1904): pp. 256–60. Surje would follow in 1905, Dom Mocquereau was at pains to explain that syncopation as such had no place in his theory or in chant interpretation. See his Le nombre musical grégorien, vol. 1 (Rome and Tournai, 1908), pp. 124–8.
II. Second Stage

GROUPING OF THE NOTES: THE COMPOUND BEAT, NEW AND HIGHER UNIT. THE ICTUS AS TIME-BEAT

One note to each beat in small 3/8 and 3/8 measures of which the down-beat is the ictus: this was our first stage. But it is essent’l to realize that this way of considering the grouping by two and three is possible only provisionally, as a way of analysing the mechanism, and training oneself to this perfect evenness and regularity of the units which is the necessary foundation of the rest. It is exactly as if, in figured music, for practice for a beginner, we had a 6/8 time to two 3/8 times. In that treatment of the 6/8, each of the six quavers is a beat and we have two down-beats, while in reality in the 6/8, we have only two beats and only one down-beat:

\[
6/8 = \begin{array}{c|c|c} 
\frac{\text{3/8}}{} \\
\end{array}
\quad \text{two 3/8 =} \quad \begin{array}{c|c|c|c|c} 
\frac{\text{1/8}}{} \\
\end{array}
\]

It is clear that this treatment of 6/8 time can be but provisional. To stick to it would be to ruin completely the light rhythm and the smoothness characteristic of this particular measure.

If in applying these rules given above, we meet with some passages containing more than three single notes from one ictus to the next, we shall have to put in between, as a stepping stone, an ictus of subdivision. If we have four notes, this of course will give 2 + 2; if we have five notes we shall divide them: either 2 + 3 or 3 + 2, according to what seems to be suggested by the melody or text, as the more natural arrangement.

B. In Syllabic Melodies or Parts of a Melody In which there is no vertical episcema, and no long notes or groups appear, we shall decide for ourselves in one or other of the following ways:

1. Either by following simply the melody, and preferring: first, the ending of the words, secondly the accented syllables of dactylic, while avoiding as much as possible the weak penultimate syllables of the same:

2. Or, by counting back two by two, starting from the last ictus of each section:

Some people have said, and think that this grouping in twos and threes is a pure invention of Dom Mocquereau without any objective basis. Others think that there may be something right in it, that it is in fact the application to Plainsong of the principles that certainly rule ordinary modern music, and that it is indeed the best system for modern people, accustomed to these principles; but they declare openly at the same time that it is a modern conception which was totally unknown to the Gregorian composers.\(^8\) We shall not discuss this point at length here, but:

1. Supposing that the ancient MSS. would show no vertical episcemas as such to mark the place of any ictus, this could not be given as a proof that the ancient composers had no idea of what the ictus is; no more that the absence of signs of punctuation in an old text proves anything against the real punctuation involved in its meaning and proper phrasing.

---

\(^8\) See The Clingy Review, May 1921, p. 357, a letter of Dom Gregory Murray.

---

Here is something Jeff Ostrowski objects to—

Consider the ‘ictus’ placement in this 1924 edition by Dom Mocquereau:

| Hymn. 8 (nou) | \[\begin{array}{c|c|c|c|c|c|c|c} 
\text{F} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \\
\text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\
\text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{E} \\
\text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{E} & \text{D} \\
\text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} \\
\text{C} & \text{B} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} \\
\text{B} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \\
\text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\
\end{array}\] |

| \[\begin{array}{c|c|c|c|c|c|c|c} 
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} \\
\text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} \\
\text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\end{array}\] |

Now consider the ‘ictus’ placement a few pages later, in that same edition by Dom Mocquereau:

| Hymn. 9 (nou) | \[\begin{array}{c|c|c|c|c|c|c|c} 
\text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\
\text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{E} \\
\text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{E} & \text{D} \\
\text{D} & \text{C} & \text{B} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} \\
\text{C} & \text{B} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} \\
\text{B} & \text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} \\
\text{A} & \text{G} & \text{E} & \text{D} & \text{C} & \text{B} & \text{A} & \text{G} \\
\end{array}\] |

| \[\begin{array}{c|c|c|c|c|c|c|c} 
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} \\
\text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} \\
\text{P} & \text{S} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\text{S} & \text{P} & \text{A} & \text{P} & \text{S} & \text{A} & \text{P} & \text{S} \\
\end{array}\] |
Willi Apel wrote as follows:

Examples of downright mis-accentuation are not rare even in 15th-century polyphonic music, a striking example being the passages angéiorum (correctly angelórum) and salvé radix sanctá (instead of salve radix sancta) in one of Dufay’s settings of Ave Regina Cælorum. In cases like this, one cannot help feeling that the seemingly “bad” accentuation is actually a “good” one, dictated by the intention to counteract rather than over-emphasize. Whether the “barbaric” melismas inGregorian chant result from such an intention or from plain indifference, it is impossible to say.

\[
\text{Ave Regina cælorum}
\]

Guillaume Dufay
(c.1400-1474)

For the record, we include an excerpt from the Introduction to the Antiphonale Monasticum (Solesmes Abbey, 2005):

“The dot and the vertical _episema_ do not correspond to any traditional information about Gregorian chant. They do not appear in any medieval manuscript and have only been introduced into Solesmes editions in order to promote a rhythmic theory of Gregorian chant (based on views promoted in _Le Nombre Musical Grégorien_), which has long since been demonstrated to be obsolete. Moreover, they have shown themselves to be in contradiction with the elementary principles of reading medieval neumes. More precisely, this rhythmic theory—to the extent that it inflicts a rhythmic distortion on the words and phrases that are chanted—appears in contradiction to the elementary principles of liturgical music composition, which must be set fundamentally at the service of the sacred text. The horizontal _episema_ only appears in two or three medieval manuscripts of the Divine Office, out of several hundred documents which have come down to us. It is not a rhythmic sign, but an expressive one. It does not inform the singer about basic rhythm, it only indicates—and that in a way very ambiguous for a 20th-century singer—a minute nuance of rhythm (called _agogic_ by musicians for the last century).”
We include the following so that you can look at where the ictus is placed, in light of the information on the opposite page:

(M.M. \( \frac{4}{4} = 144 \))

\( \text{Vicitmæ paschá-li lát-u-des * ímmolent Chri-} \)

\( \text{sti-á-ni. Agnus red-emit ó-ves: Christus ínno-} \)

\( \text{cens Pátri re-conci-li-ávit peccató-res. Mors et} \)

\( \text{vi-ta du-él-lo confli-xé-re mi-rándo: dux ví-tae mórtu-} \)

\( \text{us régnat ví-vus. Dic nó-bis Ma-rí-a, quid vi-} \)

\( \text{dí-sti in ví-a? Se-púlcrum Chri-sti ví-vén-tis, et} \)

\( \text{gló-ri-am ví-di re-surgén-tis: Angé-li-cos téstes,} \)

\( \text{sú-dári-um, et véstes. Surréxit Christus spes mé-} \)

\( \text{a: praecé-det sú-ös in Ga-li-laé-am. Scímus Chri-} \)

\( \text{stum surre-xísse a mórtu-is ve-re: tu nó-bis, víctor} \)

\( \text{Rex, mi-se-ré-re. A-men. Álle-lú-ia.} \)
The following comes from the Liber Usualis (Solesmes Abbey, 1961):

In syllabic passages in which there is no vertical episma, and no long note or group appears, we shall decide for ourselves in one or other of the following ways:

1. Either by counting back two by two, starting from the last certain ictus of each section:

   2 1 2 1 2 1 2 1 2 1

   Ave Regina caelorum  Ave Dómina Ange-ló-rum

2. Or by following the melody, and preferring, first the endings of the words, secondly the accented syllables, while avoiding as much as possible the weak penultimate syllables. This is often the more excellent way for those who are musically alert.

   geméntes et fléntes  geméntes et fléntes

   Ad te clamámus, éxsu-lés, fí-li- i Hévæ.

   or

   Ad te clamámus, éxsu-lés, fí-li- i Hévæ.

   but not:

   éxsu-lés, fí-li- i Hévæ.

The acceptance of these principles governing the ictus does not necessarily imply agreement with their application in every instance. For the sake of uniformity, however, it is advisable to adhere to the current rhythmic grouping.

IMPORTANT NOTE. — As we have already said, the dynamic value or strength of the ictus or rhythmic step varies considerably. Sometimes it is strong, sometimes weak; everything depends on the syllable to which it corresponds and the position it occupies in the melody (a). The fact therefore that this intensity varies is a proof that the ictus belongs not to the dynamic but to the rhythmic order; its being and influence are contributed and felt by elements from the melody and the text. The expression "the ictus is more in the mind than in the voice," has sometimes been misunderstood. The meaning will, perhaps, be clearer if we say that it is felt and intimated by tone of voice rather than expressed by any material emphasis. When in addition to the independence of rhythm and intensity, we consider that the Latin accent is light, lifted up and rounded off like an arch, is not heavy or strongly stressed, is arsis and not thesis, we shall not be surprised to meet frequently in Plainsong accented syllables outside and independent of the ictus or rhythmic step. (a) Indeed the Plainsong masterpieces of the golden age clearly assert this independence. And this is perfectly musical, in full accord with the genius of the Latin language and the Roman pronunciation and accentuation so much desired by Pius X. To place the ictus or rhythmic step always and necessarily on the accented syllable, as modern musicians are wont to do in another idiom, would be, we maintain, to spoil the rhythm and melody, accent and words of our venerable melodies.

(a) It is well known that from the text point of view the syllable or syllables after the accent must be relatively weak, while from the melodic point of view the great rule is: a slight and gentle crescendo in the ascending, and a similar decrescendo in the descending parts. This must always be done without sharp contrasts or exaggeration of any kind.
Victima Paschali Laudes

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

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


re - con - ci - li - á - vit pec - ca - tô - res. 3. Mors et vi - ta du - él - lo

4. Dic nobis Maria, quid vidi sti in vita?

5. Sepulcrum Christi viventis, et gloriam vidi resurrectionis:

6. Angelicos testes, suda rum, et vestes.

7. Sur rexit Christus spes mea: praecedet suis in Galilaeam.

The official version ("Editio Vaticana") of *Victimae Paschali Laudes*, the Sequence for Easter:

```
V

Victimae paschali laudes. Immolent Christi a-

ni. Agnus redemit oves: Christus in-nocens Patri recon-

ciliavit pec-ca-tos. Mors et vi-ta du-elo con-fli-xe-

re mirando: dux vitae mors-us, regnat vi-vus. Dic nobis

Ma-ri-a, quid vi-di-sti in vi-a? Sepulcrum Chri-sti vi-

ventis, et glori-am vi-di re-surgentis: Angélicos testes,

su-da-ri-um, et ve-stes. Sur-xit Chri-stus spes me-

praecedit su-os in Ga-li-la-

xisse a mortu-is ve-re: tu no-bis, vi-ctor Rex, mi-

re. A-men. Alle-lú-
```
“Victimae Paschali Laudes” translated into English by Father Adrian Fortescue (d. 1923) in such a way that it corresponds to the plainsong melody.

Imprimatur: 28 April 1913 (Roman Catholic Archdiocese of Westminster)

Sing to Christ your paschal victim, Christians sing your Easter hymn.

This English translation is courtesy of the Saint Edmund Campion Missal, Third Edition (2022)

The sinless Lord for sinners, Christ God’s Son for creatures died, The sheep who strayed, the Lamb of God redeemed. Then death and life their battle Wonderfully fought, and now The King of life, once dead, for ever lives. Tell us, Mary, we pray, What you saw on Easter day? Empty was the grave, and looking I saw there the glory of his rising. The angel witnesses I saw, and folded linen. Christ my hope is risen truly In Galilee he goes before you. We know he rose from death indeed And so to him we pray, Great King and Lord of life, bless us this day.

English translation by Father Fortescue.

**VICTIMAE**

Set with the rhythm of Dom Mocquereau.

A remarkable English Translation of “Victimæ Pascháli Laudes” created by Father Adrian Fortescue (d. 1923). Harmonized for the pipe organ by Jeffrey Ostrowski according to the “ictus” rhythmic theory of Dom André Mocquereau (d. 1930) and Dom Jean-Hébert Desroquettes (d. 1972), Organist of Solesmes Abbey.

Sing to Christ your paschal victim, Christians sing your Easter hymn.

The sinless Lord for sinners, Christ God’s Son for creatures died,

The sheep who strayed, the Lamb of God redeemed. Then death and life their battle

Wonderfully fought, and now The King of life, once dead, for ever lives.
Tell us, Mar- y, we pray, What you saw on East- er day?

Emp- ty was the grave, and look- ing I saw there the glo- ry of his ris- ing. The an- gel wit- ness- es I saw, and fold- ed lin- en.

Christ my hope is ris- en tru- ly In Gal- i- lee__ he goes be- fore__ you.

The 3rd edition of the Edmund Campion Missal (Sophia Press, 2022) is indispensable for anyone who cares about the Holy Week reforms enacted by Pope Pius XII as it exhaustively explains the similarities and differences between the 1950 Holy Week and the 1962 Holy Week. • https://ccwatershed.org/Campion/

We know he rose from death in- deed And so to him we pray, Great King and

Lord of life, bless us this__ day. A- men__ Al- le- lu- ia.
The official version ("Editio Vaticana") of Victimæ Paschali Laudes, the Sequence for Easter:

Victimæ pascháli laudes * immo-lent Christi-

Agnus red-émit o-yes: Christus in-no-cens Patri recon-

Mors et vi-ta du-él-lo con-flí-xé-

mi-rándo: dux vi-tæ mo-rtu-

Ma-ri-a, quid vi-di-sti in vi-a? Sepúl-crum Chris-

véntis, et gló-ri-am vi-di re-surgén-tis: Angé-

su-dá-ri-um, et ve-stes. Sur-ré-xit Chris-

praècé-det su- os in Ga-li-laé-

sís se a mó-rtu-

“Victimae Paschali Laudes” • English translation—perfect accent replica—by a priest of the Fraternity of Saint Peter (FSSP); without dots.

P

Raises to the Paschal Victim Christians yield in oblation.

2. Lamb that the sheep has ransomed, Christ, of wrongdoing guiltless,

re-united sinners to the Father. 3. Death and life fought each other in

a clash to bewild: a-live, dead ear-li-er, reigns life’s Leader. 4. What, tell

us, O Mary, hast thou seen on thy journey? 5. I saw the tomb of the liv-

ing, the glory of Christ anew a-ris-ing, 6. the Angels atesting, the napkin

and the clothing. 7. My hope is Christ who is ris-en, in quest of Gal-i-lee

er his chosen. 8. Christ, we know, has risen newly, from death risen tru-

ly: to us, O conqu’ring King, show thy mercy. A-men. Al-le-lu- ia!
VICTIMAE PASCHALI LAUDES

The 1909 Schwann edition is quite faithful to the official rhythm.
“Victimae Paschali Laudes” • English translation—perfect accent replica—
by a priest of the Fraternity of Saint Peter (FSSP); with dots.
Matching Monsignor Nekes, Max Springer, Dr. Peter Wagner, etc.

2. Lamb that the sheep has ransomed, Christ, of wrongdoing guiltless,

re-united sinners to the Father. 3. Death and life fought each other in a

clash to bewilder: alive, dead ear-li-er, reigns life’s Leader. 4. What, tell us,

O Mary, hast thou seen on thy journey? 5. I saw the tomb of the liv-ing,

the glory of Christ anew a-ris-ing, 6. the Angels attesting, the napkin and

the clothing. 7. My hope is Christ who is ris-en, in quest of Gal-i-lee ere

his chosen. 8. Christ, we know, has ris-en newly, from death ris-en tru-ly:

to us, O conqu’ring King, show thy mercy. A-men. Al-le-lu-ia!
VICTIMAE PASCHALI LAUDES
Harmonized by Monsignor Jules Van Nuffel (d. 1953)

The following shows the harmonization found in the “NOH,” produced in the 1940s, which follows the official rhythm of the Editio Vaticana.
Christi viventis, et gloriæ vis di resurgentiis: Angéli cos
testes, sudarium et vestes. Surréxit Christusspes mea: præ-
cédet suos in Galilæam. Scimus Christum surrexit se
a mortuis vere: tu nobis, victor Rex, misère re.

Amen. Al. le. lui.
VICTIMAE PASCHALI LAUDES
Harmonized by Monsignor Jules Van Nuffel (d. 1953)

Below is what happens when you apply the NOH harmonization to a text in English which matches (“apples-to-apples”) the accents of the Latin text. The typesetting is courtesy of Mr. Joseph Egan. The English translation is courtesy of an FSSP priest, and we have spoken about this translation already (see above).

Praises to the Paschal Victim * Christians yield in oblation.

Lamb that the sheep has run somed: Christ, of wrong doing guilt less, reunited sinners
to the Father. Death and life fought each other in a clash to bewilder:

alive, dead earlier, reigns life’s Leader. What, tell us, O Mary,
hast thou seen on thy journey? I saw the tomb of the living.
the glory of Christ a-new arising, the Angels attesting,

the napkin and the clothing. My hope is Christ, who is risen, in quest of Galilee.

here his chosen. Christ, we know, has risen new ly, from death risen truly:

to us, O conquering King, show thy mercy. Amen, Alleluia.
Victimae Paschali Laudes

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

An FSSP priest has created this remarkable English translation which matches the Latin accentuation with strict perfection. Our ears know English very well, and we’re quite sensitive to the accents. Can you play this without laughing? Or do the subtle “lifted” accents make the chant less heavy?

Prais-es to the Pas-chal Vic-tim Chris-tians yield in ob-la-tion.

2. Lamb that the sheep has ransomed, Christ, of wrong-do-ing guilt-less,

re-united sin-ners to the Fa-ther. 3. Death and life fought each oth-er

in a clash to be-wil-der: a-live, dead ear-li-er, reigns life’s Lead-er.
4. What, tell us, O Mary, hast thou seen on thy journey?

5. I saw the tomb of the living, the glory of Christ a new arising.

6. The angels attesting, the napkin and the clothing.

7. My hope is Christ who is risen, in quest of Galilee ere his chosen.

8. Christ we know, has risen newly, from death risen truly: to us, O conqu'ring King, show thy mercy. Amen. Alleluia.

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

A brilliant new strategy of “common melodies” allow a congregation to get through the entire liturgical year even if they only know a few excellent tunes: CCWATERSHED.ORG/HYMN
Catholic • “English Propers for the High Mass” (1964)  
By Paul Arbogast (d. 2013)

Sequence

Mode 1

1. Christians, to the Paschal victim Offer your thankful praises! 2. A lamb the sheep

redeemeth: Christ, who only is sinless, Reconcileth sinners to the Father

3. Death and life have contended In that combat stupendous: The Prince of life, who died, reigns immortal. 4. Speak, Mary, declaring What thou sawest, wayfaring. 5. “The tomb of Christ, who is living, The glory of Jesus’ resurrection; 6. Bright angels attesting, The shroud and napkin resting. 7. Yes, Christ my hope is arisen: To Galilee he goes before you.” 8. Christindeed from death is risen,

Our new life obtaining. Have mercy, victor King, ever reigning!

Amen. Alleluia.
Christians, to the Paschal victim Offer your thankful praises.

Christ the Lamb has saved the sheep; Thus the innocent Saviour,
{Death and Life had been engaged In a marvelous conflict:
Reconcileth sinners to the Father.}

{"Testify, O Christ the Lord of life now dying conquers.
Angels, shroud and Mary, What thou sawest on thy quest." "I saw the tomb grave clothes, These were there to tell the news, How Christ our hope

of one living, The glory of one who had arisen; To Galilee straight He goes before you."

Christ we know is risen again; He has burst death's prison;

Christ, King and conqueror, Shew us Thy mercy.
Anglican
Winfred Douglas, an Anglican minister (Denver, Colorado) studied at Solesmes Abbey, in France

VICTIMAE PASCHALI
ASCRIBED TO WIPO (C. 1039), MODE I

1. Christians, to the Paschal victim Offer your thank-ful praises!

2. A lamb the sheep redeemeth: Christ, who only is sin-less,

Recon-cil-eth sin-ners to the Fa-ther. 3. Death and life have con-tended

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE - WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH
In that combat stupendous: The Prince of life, who died, reigns immortal.

Men


Women and Boys

Winfred Douglas (continued)

The shroud and napkin resting. 7. Yea, Christ my hope is arisen:

Full Choir

To Galilee he goes before you. 8. Christ indeed from death is risen, Our new life obtaining.

Have mercy, victor King, ever reigning! Amen.
The 1909 Graduale on modern staves by Father Weinmann is handy when it comes to accompaniments "directly from the Gregorian notation."
VICTIMAE PASCHALI LAUDES

Harmonized by Dr. Peter Wagner, a member of the Vatican Commission on Gregorian Chant.

1. Victoriae paschali laudes * immolent Christi àni.


3. Mors et vi-ta du-él-lo, con-fli-xé-re mi-rán-do: dux vi-tæ mór-tu-us,

re-gnat vi-vus. 4. Die nobis, Ma-ri-a, quid vi-dísti in vi-a?

6. An-gé-li-cos té-stes, su-dá-ri-um, et vé-stes. 7. Sur-ré-xit Christus, spes me-a:

pra-cé-det su-os in Ga-li-læ-am. 8. Scí-mus Chri-stum sur-re-xís-se


**Dr. Peter Wagner** - Peter Wagner became a university professor in Freiburg (Switzerland). He founded a “Gregorian Academy” at Freiburg, and—when his publications appeared in Francophone countries—he often signed his name as *membre de la commission Vaticane de chant grégorien*. Sometimes he is referred to (in Latin) as: “commissionis pontificiae gregorianaec membrum.” It simply means that he was chosen by Pope Pius X to serve on the *Vatican Commission on Gregorian Chant*, which created the *Editio Vaticana*.

His students included: Joseph Gogniat, Father Charles Dreisoeiner, Father Karl Weinmann (d. 1929), and Dr. Karl Gustav Fellerer. According to Marie Pierik (Vincent d’Indy’s student), Wagner “was particularly commissioned by Pope Pius X to make a historical investigation into the problem of Latin neums.” His famous book, *Einführung in die gregorianischen Melodien; ein Handbuch der Choralwissenschaft*, has been translated into English. Shortly before his death, Wagner was decorated by Pope Pius XI “for his outstanding services in the restoration of Liturgical chant.”
**VICTIMAE PASCHALI LAUDES**

The 1909 Schwann edition is quite faithful to the official rhythm.

**Seq. I.**

\[
\text{Víctimae pascháli laudes} \quad \text{ímmolent Christi-áni.}
\]

\[
\text{Agamus redémit o-ves: Christus ínnocens Pa-Mors et vi-ta du-él-lo con-fi-xé-re mi-rán-
\]

\[
\text{tri re-conci-li-a-vit peccatóres. Dic no-bis Mari-do: dux vitaemórtu-us, regnatvivus. An-gé-li-
\]

\[
\text{cos te-
a, quid vi-dí-sti in vi-a? Se-púlcrum Chri-sti vi-
\}

\[
\text{stes, su-dá-ri-um, et vestes. Sur-ré-xit Chri-stus spes
\}

\[
\text{véntis, et gló-ri-am vi-di re-surgéntis:
me-a: praecédet su-os in Ga-li-laé-am. Scimus Chri-
\]

\[
\text{stum surre-xís-se a mór-tu-is ve-re: tu no-bis, victor
\]

\[
\text{Rex, mi-se-ré-re. A-men. Alle-lú-ia.}
\]
Monsignor Franz Nekes (d. 1914) of Aachen Cathedral

Vi-cti-mae Pas-chae lau-des im-mo-le-si Christi a-ni.

A-gnus re-de-mi-t o-ves: Christ-us in-no-cens Pa-tri re-con-ci-li-a vit pec-ca-tó-res.


Die no-bis Ma-ri-a, quid vi-di-sti in vi-a? Se-pul-chrum Chri-sti vi-vén-tis,

et gló-ri-am vi-di re-sur-géntis: An-gé-li-ces te-stes,

su-dá-ri-um, et ve-stes. Sur-re-xit Christ-us a-spes me-a: praeci-det su-os in

Ga-li-laé-am. Se-li-mus Christ-us sur-re-xi-se a mó-r-tus ve-re:

**VICTIMAE PASCHALI LAUDES**

Harmonized for the pipe organ by Max Springer of Beuron Abbey

MAX SPRINGER (1877-1954) was an organist, composer, and professor. He was initially a pupil of the Beuron Abbey and later became organist at the Royal Abbey of Emaus (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonín Dvořák. In 1926, he became director of the University of Music and Performing Arts (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent Max Springer a congratulatory letter on behalf of Pope Pius X with regards to Springer’s book: *The Art of Accompanying Plain Chant.*

Sequentia.

Dominica Resurrectionis.

Vi eti me pa schá li lau des • im mo lent Christi á - ni. Agens re dé mit o ves.

Christus in - no - ens Pa tri re - con-ci - li á - vit pec - to - res. Mors et vi ta du - ci - lo

con - fil - xe - re mi - rán - do. dux vi te mó - tu - us, re - gnat vi - vus. Die no - bis Ma ri - a,

quid vi di - at in vi - a? Se pú - crum Christi vi - vén - tis, et gló - ri - am


Sur ré - xit Christus spe s me - a: prem - có - des su - os in Ga li - lá - am. Sei - mus Christum sur - re xí - se

VICTIMAE PASCHALI LAUDES

Harmonized by Father Mathias, who founded the Saint Leo Institute of Sacred Music

Non repetitur Allelúja, sed statim additum:

Seu.

Vi-eti-me pas-chá-li lau-de-x im-mo-len Christ-i-ní. Ag-nus red-o-mit o-vés:

Chrístus in-no-cens Pa-trí re-con-ci-li-a-vit pe-ca-tó-res. Mors et vi-ta du-cí-lo

con-nil-xé-re mi-rán-do: du-x vi-té-mórt-u-us, re-gna-vi-vus. Di-o no-bí-bi Marí-a,

quid vi-di-si in vi-á? Se-pél-crúm Chri-sti vi-véntis, et gló-ri-am vi-dí re-súr-géntis:

An-géli-ces te-stes, su-dá-ri-um, et ve-stes. Su-ré-xit Christus spes me-a:

pre-cé-de-t su-os in Ga-li-hé-am. Sei-nus Chri-stum sur-re-xís-se mórt-u-is ve-re:

Victimae Paschali Laudes • Organ Accompaniment by Julius Bas (1925)

Giulio (Julius) Bas was the editor of the “Rassegna Gregoriana” (Rome). He was engaged by the Benedictines of Solesmes to write harmonizations for the entire Vatican Edition of Gregorian Chant. He was also a contributor to the Paleographie musicale.
HENRI POTIRON • Victimae Paschali Laudes

Henri Potiron (choirmaster at the basilica of Montmartre in Paris and accompaniment professor at the Gregorian Institute) worked in collaboration with one of the Solesmes Benedictine Fathers: Dom J. Hébert Desroquettes.
Victimae Paschali Laudes – Sequence for Easter Sunday

Organ Accompaniment by Dom Jean Hébert Desroquettes

Dom Jean Hébert Desroquettes was organist of Solesmes Abbey.

1. Victimae Pascháli laudes

2. Agnus redé-

3. Mors et vi-ta

2. mit o-ves: Christus in-nocens Patri

3. du-x el-lo con-fli-xé-re mi-rán-do:

2. re-con-cil-i-á-vit pec-ca-tó-re-

3. dux vi-tae mór-tu-us, re-gnat vi-vus.

4. Dic no-bis, Ma-ri-a, quid vi-di-sti in vi-a?

5. Sepúlcrum Christi vivéntis,
7. Surréxit Christus spes mea:

5. et glóriam vidi resurgéntis:
7. praece dés tuós in Galilaeam.

8. Scimus Christum surréxisse
a mórtuis vere: tu nobis, victor Rex,

EASTER

40. Víctimae Pascháli

(Sequence)


3. Moré et vi-ta du-él-lo con-fli-xé-re mi-rá-no: dux vi-tae mór-tu-

4. Dit no-bis, Ma-ri-a, quid vi-di-sti in vi-a?

5. Sepúlcrum Chris-ti vi-vén-tis, et gló-ri-am vi-di re-sur-gén-tis:


8. Scí-mus Chris-tum sur-re-xís-se a mór-tu-is ve-re:

Victimae Paschali laudes
Sequence for Easter

First mode transposed

Vatican Graduale


2. A-gnis re-dé-mit o-ves: Christus in-no-cens Pa-tri re-con-cil-i-a-

3. Mors et vi-ta du-él-lo con-fli-xe ro mi-rán-do: dux vi-tæ mor-tu-

vit pec-ca-tó-res.

4. Die no-bis Ma-ri-a, quid vi-di-sti in vi-

us, re-gnatvi-vus.


7. Sur-re-xit Christus spes me-a: praec-ce-det su-os in Ga-li-la-e-am,

8. Se-i-mus Christum sur-re-xis-se a mor-tu-is ve-re: tu no-bis

1970s harmonization by Dr. Theodore Marier

Victimae Paschali Laudes
Sequence for Easter Sunday

1. Victimae Paschali laudes immolent Christiani.

Christians, offer your thankful praises to the paschal victim!

2. Agnus redemit ovibus: Christus innocens Patri.

A lamb the sheep redeemeth: Christ, who only is sinless.

reconcileth sinners to the Father.

Death and life have

3. conflictum mirando: dux vitae moritus regnat vivus.

contended in that combat stupendous: The prince of life who died, reigns immortal.

4. Dic nobis Maria, quid vidi in via?

Speak, Mary, declaring what thou seest wayfaring.
5. Sepulchrum Christi viventis, et gloriam vidi resurgentis.

"The tomb of Christ, who is living, the glory of Jesus’ resurrection:

6. Angelicos restes, sudarium, et vestes.

Bright angels attesting, the shroud and napkin resting.

7. Surexit Christus spes mea: praecebet suos in Galilaeam.

Yes, Christ, my hope, is arisen: to Galilee he goes before you."

8. Scimus Christum surrexisse a mortuis vere:

Christ indeed from death is risen, our new life obtaining.


Have mercy, victor King, ever reigning.
Saint Pius X Hymn Book (1953)
Harmonized by Achille P. Bragers

Born in 1887, Achille P. Bragers studied at the Lemmensinstituut in Malines, but followed the "Mocquereau-Solesmes" theories of rhythm. He died in 1955.

Sequence Wipo + 1048

Víctima passáli laudes* imo-jent Chri-stiáni.

Ag-nus redémit óves: Chri-stus in-no-cens Pá-tri re-


Die nó-bis, Ma-rí-a, quid vi-di-sti in ví-a?
Sepúlcrum Christi viventis: et glóriam vídi resurgéntis.

Angelicos téstes, sudárium, et véstes.

Surrexit Christus spes méa: praeceádet súos in Galílaeám.

Scimus Christum surrexíssæ a mórtuis vére:

Fr. Andrew Green, OSB (1940s)
— Father Green headed the music department at St. Benedict’s College (Atchison, KS).

46. Victimae Paschali Laudes
(Easter Sequence)

1. Victimae Pascháli laudes immó lent Christi an i.

2. A gnus rede mit o ves: Christus in nocens Patri

3. Mors et vita duél lo confi xe re mi rán do:

re concil i a vit pectató res. 4. Dic nobis Marí a,

dux vitae mortu us re gnat vi vus. 6. An gé li cos testes,

quid vi di sti in vi a? 5. Sepul crum Christi vi ven tis,

sudarium, et vestes. 7. Sur ré xit Christus spes me a:

et glo ri am vi di re sur gén tis.

praecé det su os in Gal lí laé am. 8. Scimus Christum
sur-rexis-se a mórtuis vere: tu nobis

Dom Gregory A. Murray (1905-1992)
—Dom Murray was a Downside Abbey monk who eventually came to hate Dom Mocquerceau’s method.

Vatican Plainsong.
(A.G.M.)

Victimaes Paschali laudes Immo lent Christiani;

Agnus redemptiones Christus inoens Patri Reconci-

liavit pecatores. Mors et vita dulce lo Confliexere

mirando: Dux vitae mor tus, Regnat vivus. Dio nobis,

Maria, Quid vidisti in via? Sepulchrum Christi vi-

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE - WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH
-vēnti, Et glōri-am vi-di re-sur-gēnti, An-gēli-
-cos testes, Sudāri-um et vestes. Sur-rē-xit Christus spes
mea; Præ-cé-det su-os in Ga-li-lē-am. Scī-mus Chri-
-stum sur-re-xi-se A mōr-tu-is ve-re; Tu no-bis, Vi-ctor

*[WiP0, 11th CENT.]*

*Alleluia is added only when the sequence is sung at Mass.*
Victimae Paschali Laudes • Organ Accompaniment by Lapierre

Dr. Eugene Lapierre (1957) followed the Dom Mocquereau rhythmic method. Dr. Lapierre (University of Montreal) granted Roger Wagner his doctorate “in absentia” (from California).
Auguste Le Guennant (d. 1972) served as organist at the Basilica of Saint-Nicolas in Nantes, and was Director of the Gregorian Institute of Paris. (He replaced Dom Gajard there.) In the 1950s, he and Gajard helped Clifford A. Bennett with the “Gregorian Review.” When Maurice Duruflé thought about basing his Requiem on Gregorian chant, he asked Le Guennant for advice, and gratefully acknowledged his understanding.
Now we provide a literal translation into English.
First, the original Latin:

ÍCTIMÆ Pascháli laudes
immolent Christiáni.
Agnus redémit oves:
Christus ínnocens Patri
reconciliávit peccatóres.

Mors et vita duéllo
conflíxére mirándo:

dux vitæ mórtuus,
regnat vivus.

Dic nobis María,
quid vidísti in via?

Sepúlcrum Christi vivéntis:
et glóriam vidi resurgéntis.

Angélicos testes,
sudárnum, et vestes.

Surréxit Christus spes mea:
præcédet suos in Galilæa[m].

Credéndum est magis soli Mariæ veráci
quam Judæorum turbæ falláci.

Scimus Christum surrexísse a mórtuis vere:
tu nobis victor Rex miserére.

[Amen. Allelúja.]

This is the Easter Sequence: 9th century or earlier?
Literal Translation into English:

TO THE Paschal Victim
let Christians offer a sacrifice of praise.

The Lamb redeemed the sheep.

Christ, sinless, reconciled sinners to the Father.

Death and life were locked together
in an unique struggle.

Life’s captain died; now
He reigns, never more to die.

Tell us, Mary. “What did you see on the way?”

“I saw the tomb of the now living Christ.
I saw the glory of Christ, now risen.

I saw angels who gave witness; the cloths too
which once had covered head and limbs.

Christ my hope has risen. He will
go before His own into Galilee.”

The “Credéndum est magis” verse seems to have
been omitted for the last 600 (?) years.

We know that Christ has indeed risen from the dead.
Do You, conqueror and king, have mercy on us.

[Amen. Allelúia.]

English translation courtesy of Father Joseph Connelly S
This chart allows one to compare how closely this FSSP metrical translation matches the original Latin:

ÍCTIMÆ Pascháli laudes inmolent Christiáni. Agnus redémit oves: Christus innocens Patri reconciliávit peccatóres.

Mors et vita duéllo conflíxère mirándo:
dux vitæ mórtuus, regnat vivus.

Die nobis María, quid vidísti in via?

Sepúlcrum Christi vivéntis: et glóriam vidi resurgéntis.

Angélicos testes, sudárium, et vestes.

Surréxit Christus spes mea: præcédet suos in Galilæa[m].

Scimus Christum surrexisse a mórtuis vere: tu nobis victor Rex miserére.

[Amen. Allelúja.]

Christians, come, uplift your voices, Praise the Paschal Victim true! See: a Lamb, the sheep redeeming, Guilt of sin who never knew, To His Father reconciles Those whom guilt of sin defiles!

Death and life have fought together, Passing wonderful their strife: Through the gates of death departed He who wields command of life; Living now, fore'er to reign, Never shall His kingdom wane!

Tell us, pray, O faithful Mary, What thou sawest on the way? Christ's sepulcher saw I empty: Christ returns to life this day, From his lonely prison drear Risen, glorious to appear.

Angels saw I there in witness; Lay the garb of his repose, Cloth that bound His head, before me: Christ, my hope, in truth arose! Goes he now to Galilee, Where you shall your Master see.

Christ our Lord, we know, is risen, Risen from the grave indeed: Thou, O King and mighty Victor, Pity those who pity need! Alleluia, from the dead Christ has risen, as he said!

[Amen. Alleluia.]
“Simple” Metrical Translation of Victimae Paschali Laudes

English translation by an FSSP priest; It’s part of the Brébeuf Hymnal project and is copyright Sophia Institute Press.

One way to sing this:
Verse 1 = Ladies with organ
Verse 2 = Men (on melody) with organ
Verse 3 = SATB without organ
Verse 4 = Ladies with Organ
Verse 5 = SATB with organ

Saint Robert Southwell wrote a hymn called “In Paschal feast, the end of ancient rite” (#336 in The Saint Jean de Brébeuf Hymnal). What is this “end” of an ancient rite? Saint Thomas Aquinas tells us, in his Sequence for the Holy Eucharist called Lauda Sion Salvatorum. Specifically, Saint Thomas Aquinas says about the Eucharist: “It was prefigured in type when Isaac was brought as an offering, when a lamb was appointed for the Pasch, and when manna was given to the Jews of old.” Notice how the first verse of the rendering (below) say: “Praise the Paschal Victim true.” Jesus Christ is the true Paschal Victim, which was prefigured in type. The Old Testament contains many “types” of Jesus; e.g. when the king tried to murder Moses by killing all the male infants, which prefigured Herod’s attempt to kill Jesus by killing all the male infants. Or Isaac, who carried the wood on his own back (Genesis 22:6) up the mountain.

1. Christians, come, uplift your voices, Praise the Paschal Victim true!

2. See: a Lamb, the sheep redeeming, Guilt of sin who never knew,

3. To His Father reconciles Those whom guilt of sin defiles!
2. Death and life have fought togeth-er, Pass-ing won-der-ful their strife:

Through the gates of death de-part-ed He who_ wields com-mand of life;

Liv-ing now, for-e’er to_reign, Nev-er shall His king-dom wane!

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far)
of any English-language Catholic hymnal: https://ccwatershed.org/hymn/

3. Tell us, pray, O faith-ful Mar-y, What thou saw-est on the way?

Christ, his mon-u-ment for-sak-ing, Has re-turned to life this day:

From that dark and lone-ly_den He in glo-ry rose a-gain.

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH
4. Angels saw I there in witness; Lay the garb of his repose,
    Cloth that bound His head, before me: Christ, my hope, in truth arose!
    Goes he now to Galilee, Where you shall your Master see.

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far)
of any English-language Catholic hymnal: https://ccwatershed.org/hymn/

5. Christ our Lord, we know, is risen, Risen from the grave indeed:
    Thou, O King and mighty Victor, Pity those who pity need!
    Alleluia, from the dead Christ is risen, as he said!
Victimae paschali laudes

Metrical translation Father Frederick Charles Husenbeth
Vicar-General of his diocese (Northampton).

1. Let Christians grateful hymns of praise
   To Christ our Paschal Victim raise.

2. The Innocent their ransom paid,
   Atonement to His Father made.

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far)
of any English-language Catholic hymnal: https://cwatershed.org/hymn/

Now Christ, by human sin unstained,
The Lamb, his straying sheep regained.
Here death has been engaged with life,
Contending in a wondrous strife!

Notice what happens to the melody in the SATB section:

3. The Lord of life, in combat slain,
1. Let Christians grateful hymns of praise  
   To Christ our Paschal Victim raise.  
   Now Christ, by human sin unstained,  
   The Lamb, his straying sheep regained.  

2. The Innocent, their ransom paid,  
   Atonement to His Father made.  
   Here death has been engaged with life,  
   Contending in a wondrous strife!  

3. The Lord of life, in combat slain,  
   Is living, evermore to reign.  
   “O Mary, tell us this day  
   Thy sight has met upon the way?”  

4. “The tomb of Christ, who lives in light,  
   I saw, and hailed His glory bright,  
   Those linens, too, which bound the Lord,  
   While Angels witnessed and adored.  

5. For Christ, my hope, is ris’n: and He  
   Before you goes to Galilee.”  
   We know Christ rose indeed, and sing:  
   Have mercy, Thou victorious King!  
   [Amen. Alleluia.]  

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**Literal Translation into English:**  
To the Paschal Victim  
Let Christians offer a sacrifice of praise.  
The Lamb redeemed the sheep,  
Christ, sinless, reconciled sinners to the Father.  
Death and life were locked together  
in an unique struggle.  
Life’s captain died; now  
He reigns, never more to die.  
Tell us, Mary. “What did you see on the way?”  
“I saw the tomb of the now living Christ.  
I saw the glory of Christ, now risen.  
I saw angels who gave witness; the cloths too  
which once had covered head and limbs.  
Christ my hope has risen. He will go before  
His own into Galilee.” We know that  
Christ has indeed risen from the dead.  
Do You, conqueror and king, have mercy on us.  
[Amen. Alleluia.] **Courtesy of Fr. Joseph Connelly**
4. "The tomb of Christ, who lives in light, I saw, and hailed His glory bright, Those linens, too, which bound the Lord, While Angels witnessed and adored.

5. For Christ, my hope, is risen and He Before you goes to
The 3rd edition of the Edmund Campion Missal (Sophia Press, 2022) is indispensable for anyone who cares about the Holy Week reforms enacted by Pope Pius XII as it exhaustively explains the similarities and differences between the 1950 Holy Week and the 1962 Holy Week. • https://ccwatershed.org/Campion/
Arrangement and Harmonies © The Saint Jean de Brébeuf Hymnal

The chords in the third stanza can sound a bit schmaltzy on an electric organ—so make sure your pipe organ, choir, and acoustic are suitable for this piece.

ÍCTIME Pascháli laudes
immolent Christiani
Agnus redémit oves:
Christus innocens Patri
tconcertiavit peccatóres.

Mors et vita duéllo
conflíxérè mirándo:
dux vitæ mótuus,
regnat vivus.

Die nobis María,
quid vidísti in via?
Sepúlcrum Christi vivéntis:
et glóriam vidi resurgéntis.

Angélicos testes,
sudérium, et vestes.

Surréxit Christus spes mea:
prácédat suos in Galliéa[m].

Scimus Christum surrextsa a mórtuis vere:
tu nobis victor Rex miserére.

[Amen. Allelúja.]

THE HOLY paschal work is wrought,
The Victim’s praise be told,
The loving Shepherd back hath brought
The sheep into His fold:

The just and innocent was slain
To reconcile to God again.

Death from the Lord of life hath fled
The conflict strange is o’er;
Behold, He liveth that was dead,
And lives for evermore:

“Thou sought Him, Mary, on that day;
Tell what thou sawest in the way.”

“I saw the empty cavern’s gloom,
The garments of the pris’n,
The angel-guardians of the tomb,
The glory of the Ris’n.”

We know that Christ hath burst the grave,
Then, victor King, Thy people save.

[Amen. Alleluia.]

Notice the 2nd verse places the melody in the Tenor.

English translation by Robert Campbell (d. 1868), who converted to the Catholic Church in 1852.

Tune based on “Old Winchester”
The just and innocent was slain To reconcile to God again.

Death from the Lord of life hath fled The conflict strange is o'er;

Behold, He liveth that was dead, And lives for evermore:

“What thou hast seen upon the way In seeking Him, O Mary, say.”

“I saw the empty cavern’s gloom, The garments of the prison

The angel-guardians of the tomb, The glory of the Risen.”

We know that Christ hath burst the grave, Then, victor King, Thy people save.
Father Brébeuf Hymnal

#697

English translation of the
Victimaes Paschali Laudes
by J. E. Leeson

Harmonies © 2018
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1. Christ the Lord is ris’n today;
   Christians, haste your vows to pay;
   Offer ye your praises meet
   At the Paschal Victim’s feet.
   For the sheep the Lamb hath bled,
   Sinless in the sinner’s stead;
   Christ the Lord is ris’n on high,
   Now he lives no more to die.

2. Christ, the Victim undefiled,
   Man to God hath reconciled;
   Whilst in strange and awful strife
   Met together Death and Life.
   Christians, on this happy day
   Haste with joy your vows to pay;
   Christ the Lord is ris’n on high,
   Now he lives no more to die.

3. Say, O wondering Mary, say,
   What thou sawest on thy way.
   “I beheld, where Christ had lain,
   Empty tomb and angels twain,
   I beheld the glory bright
   Of the rising Lord of light;
   Christ my hope is ris’n again;
   Now he lives, and lives to reign.”

4. Christ, who once for sinners bled,
   Now the first born from the dead,
   Three’d in endless might and pow’r,
   Lives and reigns for evermore.
   Hail, eternal Hope on high!
   Hail, Thou King of victory!
   Hail, Thou Prince of life adored!
   Help and save us, gracious Lord.

[Chorus]

[Organ]
When in strange and awful strife Met together—Death and Life.

Christians, on this happy day Haste with joy your vows to pay;

Christ the Lord is ris’n on high, Now he lives no more to die.

3. Say, O won’dring Mary, say, What thou saw’st on thy way?

“I beheld, where Christ had lain, Empty tomb and Angels twain;

I beheld the glory bright Of the rising Lord of light:

Christ my hope is ris’n again, Now he lives, and lives to reign.”
The organist will improvise briefly.
Then the final verse (with Sopr. Descant)

4. Christ, who once for sinners bled, Now the first-born from the dead,

Thron’d in endless might and pow’r Lives and reigns for ever-more.

Hail, eternal Hope on high! Hail, thou King of victory!

Hail, thou Prince of Life adored! Help and save us, gracious Lord!
Christ the Lord is ris’n today;
Christians, haste your vows to pay;
Offer ye your praises meet
At the Paschal Victim’s feet.
For the sheep the Lamb hath bled,
Sinless in the sinner’s stead;
Christ the Lord is ris’n on high,
Now he lives no more to die.

Christ, the Victim undefiled,
Man to God hath reconciled;
Whilst in strange and awful strife
Met together Death and Life.
Christians, on this happy day
Haste with joy your vows to pay;
Christ the Lord is ris’n on high,
Now he lives no more to die.

Say, O wond’ring Mary, say,
what thou sawest on thy way,
“I beheld, where Christ had lain,
empty tomb and angels twain,
I beheld the glory bright
of the rising Lord of light;
Christ my hope is ris’n again;
now he lives, and lives to reign.”

Christ, who once for sinners bled,
Now the first born from the dead,
Thron’d in endless might and pow’r.
Lives and reigns for evermore.
Hail, eternal Hope on high!
Hail, Thou King of victory!
Hail, Thou Prince of life adored!
Help and save us, gracious Lord.

The Saint Jean de Brébeuf Hymnal [https://ocwatershed.org/hymn/]
contains numerous (superb) hymn tunes that can be used to sing English translations of Victimae Paschali.

Here is a Brébeuf tune (#835) called “Keine Schönheit hat die welt” (which in German talks about Jesus Christ being the source of all beauty).
3. Christ, the Victim undeclared, Man to God hath reconciled; Whilst in strange and awful strife Met together Death and Life. Alleluia.

4. Christians, on this happy day Haste with joy your vows to pay; Christ the Lord is ris’n on high, Now he lives no more to die. Alleluia.

5. Say, O wond’ring Mary, say, what thou saw’st on thy way, "I held, where Christ had lain, empty tomb and angels twain, Alleluia."
6. I be-held the glo-ry bright of the ris-ing Lord of light; Christ my hope is ris’n a-gain; now he lives, and lives to reign.” Al-le-lu-ia.

7. Christ, who once for sin-ners bled, Now the first-born from the dead, Thron’d in end-less might and pow’r, Lives and reigns for ev-er-more. Al-le-lu-ia.

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 2023, 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 ("girl") range. Finally, notice the ascending "free counter-melody."

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*We will not be surprised Verse 7 has the PsTn in the Tenor voice:*
Father Guerrero • Ostinato (2 of 3)
Bach Fugue • Augmentation (2 of 2)

4) In Hoffmeister:

This doubtless sounds better; but to the best of my knowledge it is not authenticated by the manuscripts.

5) A natural instead of A flat in Schwenke, #207 and Simrock. 6) There is a natural-sign before the A flat in #209. 7) E flat instead of E natural in #207 and Hoffmeister.
8) E flat instead of E natural in Fürstenau and #210. 9) Our text contains the version found in Altnikol I, Fürstenau and others—this is similar to the old manuscripts. The variant appearing above our text is the one found in Kirberger, Altnikol II, Schwenke and others. 10) The G's are tied in Schwenke and Simrock.
11) Variant appearing in less authoritative manuscripts:

12) The first Altnikol copy is the only one ending in major.
The arpeggio-sign in the right hand appears in Kirberger, Altnikol II and elsewhere.
Fuga XX

a 4 Voci

Andante maestoso, ma con moto. (J = 72.)

\[ \text{Musical notation image} \]
Bach Fugue • Stretto (2 of 6)
Bach Fugue • Stretto (3 of 6)
Bach Fugue • Stretto (4 of 6)
Bach Fugue • Stretto (6 of 6)
FUGA XVI. NB.

Moderato (\( \text{I} = 72 \))
Bach Fugue • Tonal Answer (2 of 6) + Mirror Counter-Subject

3) In Hoffmeister and Peters the middle voice in the variant is as follows:

4) The D is replaced by quarter-rest in the Altnikol group. 5) The tie between the C’s is omitted in nos. 207, 209 and Nägeli; this corresponds to the theme.

6) There are ties between all these repeated notes in Altnikol II and Schwenke. Some of these notes have ties in #406, Altnikol I and #207. 7) The F and the G respectively (in the middle voice) are written as quarter-notes in Altnikol, etc. Compare the soprano in the two measures bounded by the 7) symbols. 8) The lower stem on this D is an eighth-stem in the Altnikol group.
Bach Fugue • Tonal Answer (3 of 6) + Mirror Counter-Subject

9) The tie between the B flats is missing in Nügeli and Hoffmeister.
10) The text is based on the Altnikol group. In Kirnberger, etc., one finds:

11) These E flats are tied in #416. Compare note 5 below.

12) In #49 of the Amalien-library. The same version appears in Kirnberger—through subsequent correction.

13) These ties are omitted in #206.
14) The G’s are tied in Schwenke, Simrock and Hoffmeister.

15) C instead of G in Altnikol I, Schwenke and also in Altnikol II—after erasure; F instead of G in #207, also in Altnikol II—before erasure.
16) In Altnikol I and #207. The accidentals under consideration seem to have been subsequent insertions even in Altnikol II.
17) In Altnikol I and #207. Before erasure Altnikol II was similar to our text.
Bach Fugue • Tonal Answer (4 of 6)  
+ Mirror Counter-Subject

18) in the Altnikol group.  19) in the Altnikol group.

20) in Schwenke; this seems to be based on an erasure in Altnikol II. In # 207 one finds the following:

21) Kroll has a G instead of A—although most of the important manuscripts contain the A.  22) A natural instead of A flat in Schwenke.
Bach Fugue • Tonal Answer (5 of 6) + Mirror Counter-Subject


25) in # 206, the Dresden manuscript, Altnikol II, Schwenke and # 207. Moreover, the first bass note in the measure (i.e. B flat) appears an octave lower in # 416.

26) The absence of the flat before the A in Kirnberger—as well as of the natural-sign before the A in the next measure—is definitely an oversight. An A natural was actually intended in # 206. The correct text appears in the Altnikol group.

27) B flat instead of G in the tenor—in Kirnberger and # 49 of the Amalien-library.

28) The natural-sign before the E in the bass is missing in almost all of the manuscripts; only a few manuscripts in the Altnikol group are correct.
Bach Fugue • Tonal Answer (6 of 6)  
+ Mirror Counter-Subject

29) In the Altnikol group, No. 416 is similar to our text—excepting the omission of the tie between the G's.

30) D instead of C in #206, Simrock and Nägeli.  31) The tie between the G's is missing in Kirberger and #49 of the Amalien-library.  32) Our text is based on Altnikol, etc. Kirberger and the related manuscripts contain the following version, which is obviously the result of negligence in script: . Nägeli has: . Here, too, there is no tie between the E flats in the bass.

33) The variant appears in Altnikol II—after correction; it also appears in Schwenke and #207.  34) The two eighth-notes on E flat are replaced by one quarter-note in #416 and elsewhere.

35) in both Altnikol copies and Schwenke.  36) This excellent tie between the D's appears in the old printed editions; it is missing in the manuscripts.
KYRIE • Part 1 of 3

Missa “Beata Mater” —
Francisco Guerrero (1528-1599)

CCWATERSHED.ORG/125

Fr. Guerrero • Counter-Exposition (1 of 4)
Fr. Guerrero • Counter-Exposition (2 of 4)
Creator alme siderum

Francisco Guerrero (d. 1599)

Refrain (4a):

Cújus fórti poténtiae
génu curvántur ómnia;
caeléstia, terréstria
nutu faténtur súbdita.

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

1. Creator, 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
A

ae genu curvātur

T

tur ómnīa, genu curvātur

R

vān-tur ómnīa, genu curvātur

S

genu curvātur, genu curvātur ómnīa;

R

CAECWATERSHED.ORG/SIDERUM

B

ómnīa; caelestia

R

ómnīa; caelestia, terrestria

M

ómnīa; caelestia, terrestria

R

vān-tur ómnīa; caelestia, terrestria

F

a, ómnīa; cae-
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:

\[ \text{Atque semper virgo, Fe-líx cé-li por-ta.} \]

A brief word about “Missa Ave Maris Stella” by Father Victoria: 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 an augmented Cantus Firmus, the “hinting” at a double canon—all these items evoke a composer like Josquin, Ockeghem, or Obrecht. Consider, for example, the “Sanctus” movement, which was not included this year (2023) in the Symposium booklet, but was included in the booklet in 2022.
Kyrie • Ave Maris Stella (part 1 of 3)

Edited by Nacho Alvarez
http://tomasluisdevictoria.org
“Christe Eleison” from Father Victoria (d. 1611) Missa Ave Maris Stella, first published in 1576.
Father Victoria • Augmentation (3 of 5)

Atque semper virgo, Fe-líx cé-li 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

Father Victoria • Augmentation (5 of 5)

Atque semper virgo, Fe-lix cae-li por-ta.
“Iste Sanctus” (Francisco Guerrero)
All themes are based on a Perfect 4th

I

B

C

D

E

F
SANCTUS
SANCTUS
SANCTUS

Missa “Iste Sanctus”
Published in 1582 AD
Francisco Guerrero (d. 1599)
Father Guerrero • Stretto (3 of 5)
Thousands more examples might have been included (easily).

These were taken from compositions we have sung during past symposia, and most are within reach of a volunteer choir.
Later on, Bach turns the theme upside down ("inverted"):
N.B. The versions of the two Altnikol manuscripts, to which the Schwenke manuscript and to a large extent ° 207 are related, differ considerably from the tradition in the Kirnberger, Fürstenua, etc., manuscripts. Our text is sometimes based on one, sometimes on the other group of manuscripts. The staccato marks appear in Kirnberger, Altnikol II and elsewhere.

1) A flat instead of A in °206.
Bach Fugue based on Guerrero’s “Missa Iste Sanctus” (2 of 6)

2) a solitary version appearing in Altnikol I. 3) The text is based on the Altnikol group, the variant is from Kirnberger, etc. 4) In the Kirnberger group the B flat appears as a quarter-note. 5) The text is based on the Kirnberger group, the variant is from Altnikol, etc.
Bach Fugue based on Guerrero’s “Missa Iste Sanctus” (3 of 6)

6) C natural instead of C flat in #206, the Dresden manuscript and in Nägeli; also in Fürstenau—prior to erasure.
7) D natural instead of D flat in Altnikol II and in Schwenke—an error in script.
8) , an error in script appearing in all the manuscripts of the Kirnberger group. 9) middle voice in Nägeli.
10) in Nägeli. 11) in #206, the Dresden manuscript and Hoffmeister.
12) in Nägeli.
Bach Fugue based on Guerrero’s “Missa Iste Sanctus” (4 of 6)

13) The tie between the F flats is missing in Kirnberger and in #49 of the Amalien-library.
14) G natural instead of G flat in #206, the Dresden manuscript and in many printed editions.
Bach Fugue based on Guerrero’s “Missa Iste Sanctus” (5 of 6)

15) The natural-sign before the G is missing in Kirnberger, #49 of the Amalien-library and in Altnikol II.
16) The text is based on the Altnikol group and several other manuscripts; the variant is taken from Kirnberger, etc.
17) The text appears in the Altnikol group. (There is an erasure in Altnikol L) The variant is based on Kirnberger, etc.
18) The natural-sign before the G is omitted in many of the important manuscript and printed editions.
Bach Fugue based on Guerrero’s “Missa Iste Sanctus” (6 of 6)

19) G natural instead of G flat in Altnikol II, Schwenke and #207. 20) Our text appears correctly in Fürstenau, #206 and in the Dresden manuscript, except that the tie is omitted in the last two manuscripts. In Kirnberger, Altnikol I and elsewhere the natural-sign before the D is omitted. Altnikol II and #207 have: Schwenke has:

21) Many editions cause a distortion in the leading of the voices by putting a half-rest in the tenor.
22) No ornament in Altnikol I. 23) There is a minor ending in Hofmeister.
Let it never be said that “Trochee Trouble” has negligible consequences.

**Notice the “German School” elongates the Tonic Accent:**

“Ecce Panis Angelórum” comes toward the end of the famous Sequence by Saint Thomas Aquinas, sung on the feast of Corpus Christi.

**Dr. Peter Wagner** was a member of the Vatican Commission on Gregorian Chant, formed by Pope Pius X:

**Max Springer** of Beuron, an advocate of the German School, seemingly tries to “hedge his bets” vis-à-vis Trochee Trouble:
This 1924 Liber Usualis (published by the Abbey of Solesmes), uses modern notation. Notice Dom Mocquereau’s predilection for placing the ictus on the final syllable of the word, as does the French language:


HENRI POTIRON was the organist at the Basilica of the Sacred Heart (Paris). The Preface to his treatise on plainsong accompaniment was written by Dom Desroquettes, organist at Solesmes Abbey. Indeed, Dom Mocquereau himself (2 July 1924) wrote an Introduction to Potiron’s treatise on Gregorian accompaniment, saying Potiron grasped his rhythm “with exactitude” and said Potiron was “in complete agreement with Solesmes.”

Father Andrew Green (d. 1950) was famous as a poet, musician, composer, author, and teacher. He was part of St. Benedict’s Abbey in Atchison, Kansas. He adhered to the rhythm of Dom Mocquereau:

Dom Gregory Murray • In 1934 (Monographie Grégorienne XLI), Dom Gajard quoted Dom Desroquettes (organist at Solesmes Abbey) as follows: “Cette étude, que l’on sent écrite par un artiste très fin en même temps que par un musicien très sur de lui, révèle également une remarquable assimilation de la théorie de Solesmes, qui nous fait voir en Dom Gregory Murray l’un des plus brillant disciples de Dom Mocquereau.” In other words, Dom Gregory Murray was once considered “one of the most brilliant disciples of Dom Mocquereau.” Later on, Dom Murray abandoned his views, and said that mensuralism was the “true, authentic rhythm” of Gregorian Chant. Toward the end of his life, he seems to have abandoned mensuralism, too.
Marinus de Jong (1891-1984) was professor of counterpoint & fugue at the Lemmensinstituut from 1926-1963, and held important positions at the Conservatory of Antwerp. He was a colleague of Monsignor Jules Van Nuffel, and was one of the composers selected to compose the “NOH” (Nóva órgani harmónia ad graduále júxta editiónem vaticánam) in the 1940s. The following harmonization of Gloria XV was composed by Monsignor Jules Van Nuffel for the NOH.

[As noted, Marinus de Jong did compose for the “NOH”—which is 3,5000 pages long—but not this specific piece.]

Omer Westendorf commissioned from Marinus de Jong the following organ accompaniment for Gloria XV in his Peoples’ Mass Book (1963). Notice that Marinus de Jong follows the rhythm of Dom Mocquereau when writing for Westendorf, whereas he followed the Editio Vaticana when writing for Van Nuffel: