

"Lætetur Cor Sunday" (cf. Introit)

30th Sunday in Ordinary Time (Year A)

Number 204 in the Father Brébeuf Hymnal • Used with permission.

204 Die Parente Temporum (1745_{AD})

FIFTH TUNE — *Trns: Henry Williams Baker (d. 1877)*



1. On this day, the first of_ days, Al - le - lu - ia.
 2. On this day th'E - ter - nal_ Son Al - le - lu - ia.
 3. O that fer - vent love to - day Al - le - lu - ia.



God the Fa - ther's name we_ praise; Al - le - lu - ia.
 O - ver death His tri - umph won; Al - le - lu - ia.
 May in eve - ry heart have sway, Al - le - lu - ia.



Who, cre - a - tion's Lord and spring Al - le - lu - ia.
 On this day the Spir - it_ came Al - le - lu - ia.
 Teach - ing us to praise a - right Al - le - lu - ia.



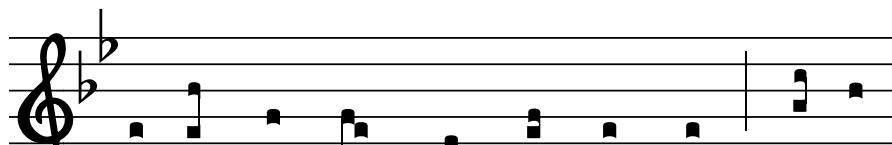
Did the world from dark - ness bring. Al - le - lu - ia.
 With His gifts of liv - ing_ flame. Al - le - lu - ia.
 God, the source of life and light. Al - le - lu - ia.

Entrance Chant • 30th Sunday in Ordinary Time • Years ABC

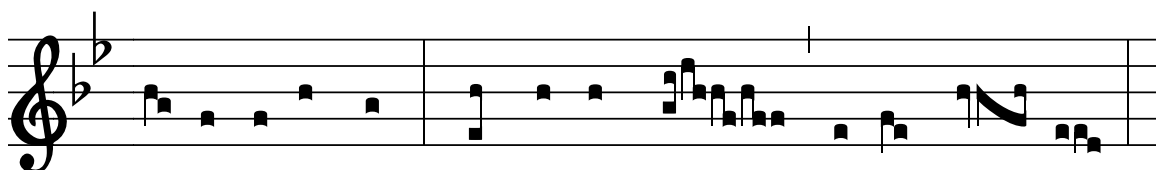
Approved for liturgical use by the Committee on Divine Worship (USCCB).

Laetetur Cor

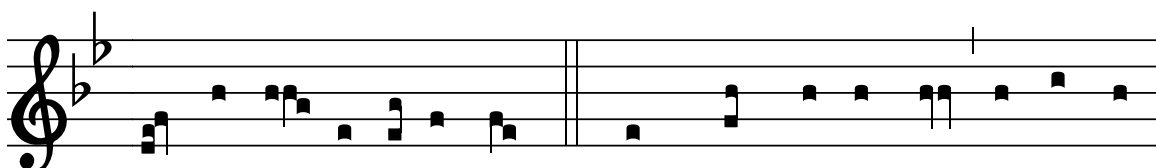
R



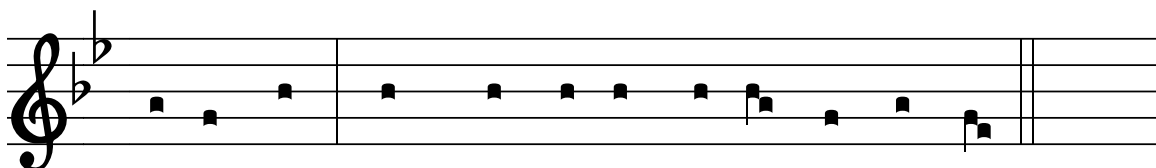
E-joice, O hearts that seek the Lord! Glo-ry



in his ho-ly name. Look to the Lord, & be strength-ened;



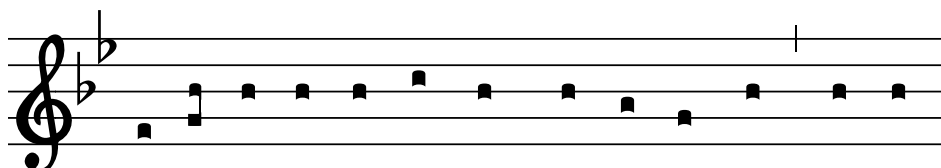
seek his face for ev-er-more. ♫. Give thanks to the Lord & *call* up-



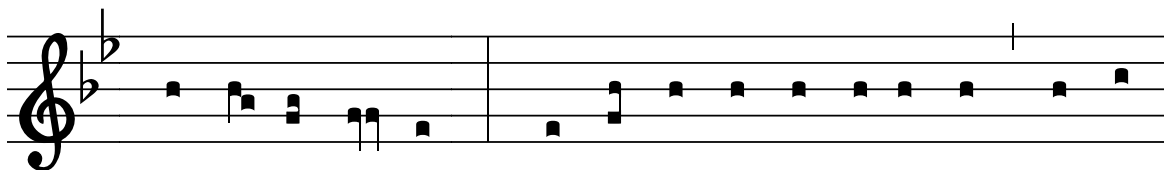
on his name; make known among the *na*-tions his deeds.

Chaumonot 3G

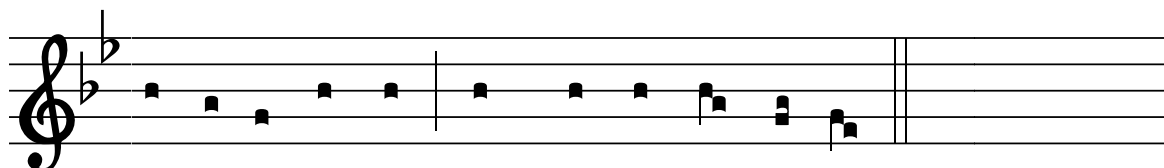
G



Lo-ry be to the *Fa*-ther, and to the Son: and to



the *Ho*-ly Spir-it; ♫. As it was in the beginning, is *now*,



and ev-er shall be: world without *end*. A-men.

This is out of order and will not be sung during Mass, but there was no other place to put it...

Baroque scale, ascending + descending used by Father Edgard De Laet as part of choral vocal warm-ups

The alto line and men's line are printed in a smaller type-face since both are optional—they need not be used. The keyboard and soprano lines, however, cannot be omitted.

Sopr. D R Meh F S L T D

Alto S Leh S (S) D Teh (Teh) D R (R) F Meh

Men D Leh F S D Teh Leh Teh Meh D F R S S D

Score identification = 15575 • <https://ccwatershed.org/>

D Teh Leh S F Meh R D

S F Meh D Teh (Teh) D R D (D) T D

Meh D R Meh D R Meh S L T D Meh F S D

NOW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let's bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii; Adoro Te Devote; O Esca Viatorum; Te Deum Laudamus; Auctor Beate Saeculi; Audi Benigne Conditor; Ave Maris Stella; Christe Redemptor; Consors Paterni Luminis; Corde Natus Ex Parentis; Creator Alme Siderum; Ave Vivens Hostia; Mundus Effusus Redemptus; O Gloriosa Femina; O Salutaris Hostia; Surrexit Christus Hodie; Tantum Ergo; Veni Redemptor Gentium; Veni Veni Emmanuel; Vexilla Regis Prodeunt*; and hundreds more! — <https://ccwatershed.org/hymn>

ENTRANCE CHANT

Introit • 30th Sunday in Ordinary Time (Years ABC)

CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ accompaniment by Jeff Ostrowski.

♩. Re - joice, O hearts that seek the Lord! Glo - ry in his ho - ly name.

Look to the Lord, and be streng - thened;

seek his face for e - ver - more.

♩. Give thanks to the Lord & call up - on his name; make known a-mong the na

tions his deeds.

♩. Glo - ry be to the Fa-ther, & to the Son:

and to the *Ho* - ly Spir - it; ♪. As it was in the be - gin - ning,

is *now*, & ev - er shall be: world with - out end. A - men.

This composition is an English adaptation of the GIRM's **1st option** composed by the *Chaumonot Composers Group*. We're currently seeking a publisher. Learn more at: <http://chaumonot.info/>

In November of 2007, Bishop Donald Trautman, chairman of the USCCB *Committee on the Liturgy*, made the following declaration:

“Recent research, confirmed by unofficial discussions with officials of the Holy See during the past several years, has made clear that the antiphons of the ORDER OF MASS were never intended to be sung, but are provided without notation to be recited whenever the *Graduale Romanum* or another song is not sung. The antiphons of the Missale Romanum, which differ substantially from the sung antiphons of the *Roman Gradual*, were never intended to be sung.”

According to the GENERAL INSTRUCTION OF THE ROMAN MISSAL, the **1st option** for the *Entrance Chant* is *antiphona cum suo psalmo in Graduali romano* (“the antiphon with its Psalm from the Graduale Romanum”). Starting in 2011, the USA bishops placed the “spoken propers” alongside the *Graduale* as **1st option** in the United States of America, but remember that the “spoken propers”—printed in the Missal—were designed for private Masses without music, which explains why the “spoken propers” omit the Offertory antiphons: viz. because the priest is occupied at that time. Archbishop Bugnini put it very succinctly in his liturgical tome (*La Riforma Liturgica*, 1983): “The entrance and communion antiphons of the Missal were intended to be recited, not sung.” Dr. William Mahrt, a professor at the University of Stanford, wrote in 2015: “Worse, composers are now setting the introits of the missal [instead of the *Graduale*] to music—even to chant—though these texts were explicitly for spoken recitation only.”

Imprimatur • An official English translation of the *Graduale Romanum* does not exist. Our translation is **identical** to what's printed in: *Gregorian Missal* (Solesmes Abbey, IMPRIMATUR 16-Nov-1990); *Vatican II Hymnal* (CCWatershed, 2011); *Simple English Propers* (CMAA, 2011); *Lalemant Propers* (CCWatershed, IMPRIMATUR 13-Apr-2013); *Saint Isaac Jogues Illuminated Missal, Gradual, and Lectionary* (Sophia Institute Press, IMPRIMATUR 25-Mar-2014); *Laudate Antiphon Collection* (Motyka, 2011); *CHORAL COMMUNIO—English Anthems for Mixed Choir on the Communion Chants of the Modern Graduale Romanum* (Richard Rice, 2012); and *The Saint John's Gradual* (Archdiocese of Boston, IMPRIMATUR 16-May-2024). All those books use the same English translation.

Kyrie 17

KYRIE
17

Ký-ri-e e- lé-i-son. *ij* Chri- ste e-
lé-i-son. *ij* Ký-ri-e e- lé-i-son. Ký-ri-e lé-i-son.

I.

Ky - ri - e * e - - - lé - i - son .

Ky - ri - e e - - - lé - i - son .

Chri - ste e - - -

- lé - i - son . Chri - ste e - - - lé - i - son .

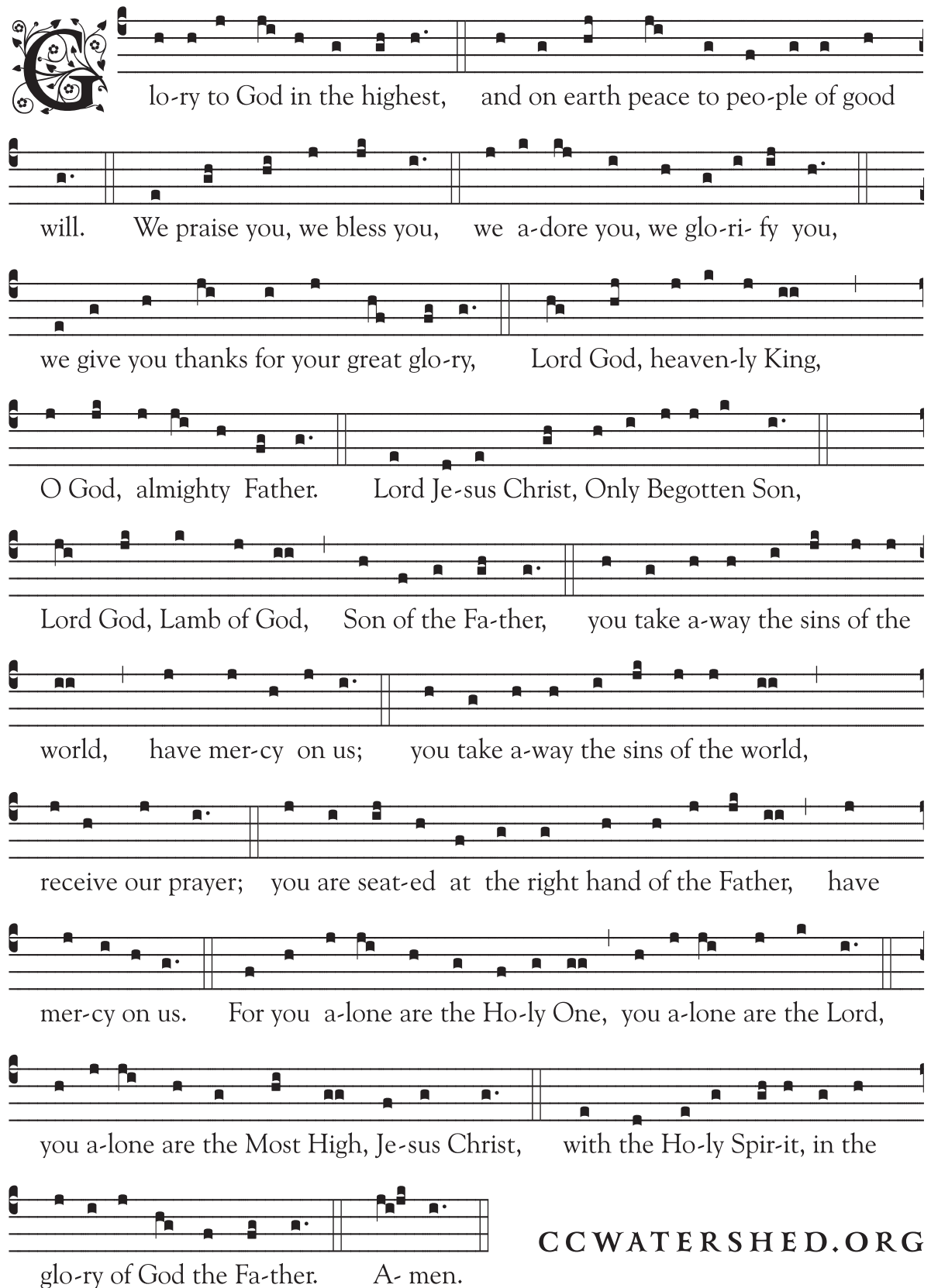
Ky - ri - e e - - - lé - i - son . * Kyri e e - - - lé - i - son .

The musical score is written for a vocal soloist and piano. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score is divided into several systems. The first system shows the vocal line with lyrics 'Ký-ri-e e- lé-i-son. ij Chri- ste e-' and the piano accompaniment. The second system continues the vocal line with 'lé-i-son. ij Ký-ri-e e- lé-i-son. Ký-ri-e lé-i-son.' and the piano accompaniment. The third system features a vocal line with 'Ky - ri - e * e - - - lé - i - son .' and a piano accompaniment. The fourth system continues with 'Ky - ri - e e - - - lé - i - son .' and piano accompaniment. The fifth system shows 'Chri - ste e - - -' and piano accompaniment. The sixth system continues with '- lé - i - son . Chri - ste e - - - lé - i - son .' and piano accompaniment. The seventh system shows 'Ky - ri - e e - - - lé - i - son .' and piano accompaniment. The eighth system concludes with '* Kyri e e - - - lé - i - son .' and piano accompaniment. The piano part consists of flowing arpeggiated figures in the right hand and sustained chords in the left hand.

ORGAN ACCOMPANIMENT:

<https://archive.ccwatershed.org/pdfs/32068-saint-ralph-sherwin-gloria-organ-accompaniment-cf2o/download/>

GLORIA ("Glory to God") in honor of Saint Ralph Sherwin



lo-ry to God in the highest, and on earth peace to peo-ple of good

will. We praise you, we bless you, we a-dore you, we glo-ri- fy you,

we give you thanks for your great glo-ry, Lord God, heaven-ly King,

O God, almighty Father. Lord Je-sus Christ, Only Begotten Son,

Lord God, Lamb of God, Son of the Fa-ther, you take a-way the sins of the

world, have mer-cy on us; you take a-way the sins of the world,

receive our prayer; you are seat-ed at the right hand of the Father, have

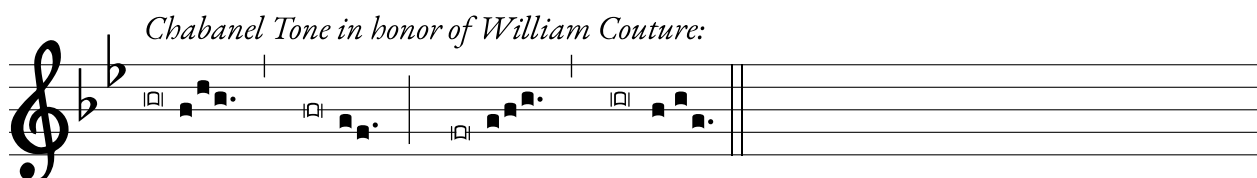
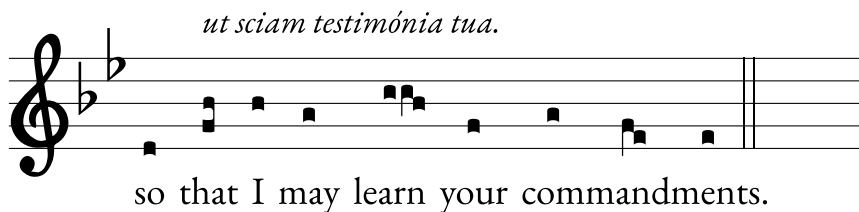
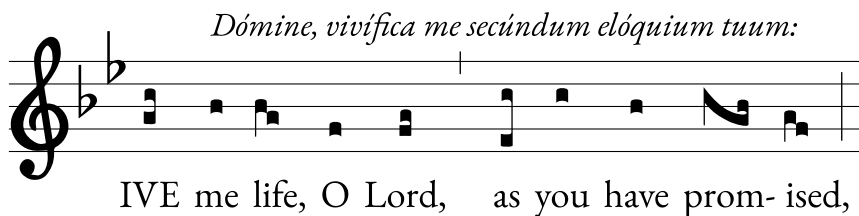
mer-cy on us. For you a-lone are the Ho-ly One, you a-lone are the Lord,

you a-lone are the Most High, Je-sus Christ, with the Ho-ly Spir-it, in the

glo-ry of God the Fa-ther. A- men.

Offertory • 30th Sunday in Ordinary Time (Years ABC)

Psalm 118: 107b, 125b



As does the antiphon itself, the psalm verses come from Psalm 118, which Monsignor Ronald Knox calls: “An Alphabet of Loyalty.”

- | | |
|--|--|
| <p>a. Beáti immaculáti in via:
qui ámbulant in lege Dómini.
Beáti, qui scrutántur testimónia ejus:
in toto corde exquírun eum.</p> | <p>a. Blessèd are they whose way is blameless,
who walk in the law of the Lord.
Blessèd are they who respect his decrees,
who seek after him with all their heart.</p> |
| <p>b. Glória Patri, et Fílio,
et Spiritui Sancto.
Sicut erat in princípio, et nunc, et semper,
et in saécula saeculórum. Amen.</p> | <p>b. Glory be to the Father, and to the Son,
and to the Ho-ly Spirit.
As it was in the begin-ning, is now,
and will be for ev-er. Amen.</p> |



770 Per Te Mundus Laetabundus (12th century)

Trns: Fr. Edward Caswall, Oratorian (d. 1878)



1. Thou, when deep - est night in - fer - nal Had for
 2. Thine the prov - ince to de - liv - er Souls that
 3. Thou to whom a Child was giv - en Great - er



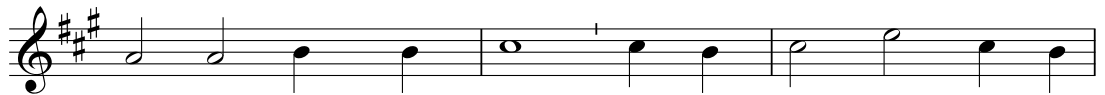
ag - es shroud - ed man, Gav - est us that Light e -
 deep in bond - age lie; Thine to crush, and crush for
 than the sons of men, Com - ing down from high - est



ter - nal Prom - ised since the world be - gan;
 ev - er, Life - de - stroy - ing her - e - sy;
 Heav - en To cre - ate this world a - gain:



God in thee hath show - ered plen - ty On the
 Thine to show that earth - ly pleas - ures, All the
 By the hope thy name in - spi - res, By our



hun - gry and the weak, Send - ing back the might - y
 world's en - chant - ing bloom, Are out - ri - valled by the
 doom, re - versed through thee, Help us, Queen of An - gel



emp - ty, Set - ting up on high the meek.
 treas - ures Of the glo - rious life to come.
 cho - irs, Now and through e - ter - ni - ty.

Text: Excerpt from the "Prayer of Saint Casimir," a Latin hymn of tremendous length attributed to Bernard of Cluny. A literal translation of the first section is:

Through you the world, full of joy, shines with new light, | Divested of the dark mist of ancient shadows.

Now the needy are powerful, as long ago you had said, | And they have become full, as you had prophesied.

The "Prayer of Saint Casimir" is also the source of *Omni die dic Mariae* and many other hymns.

87 87 D

Tune:
DOMINACH TRIONOIDE

Melody: Traditional Gaelic. M. Source: *The Pius X Hymnal* (1953) p. 158.
 T. Source: *Saint Edmund Campion Missal and Hymnal* (2013) p. 916.

We are in the process of learning this.

PLACARE CHRISTI SERVULIS

❖ *The verses are sung by all trebles:*

A setting of the ancient hymn for the feast of all saints
(in the 1632AD revision by Pope Urban VIII) based on
a work by Msgr. Max Tremmel (d. 1980) ccwatershed.org

1. Placare Christe servulis, "Be gracious, O Christ, to those for whom
Quibus Patris clementiam, the Virgin, as protectress, asks the Father's
Tuæ ad Tribunal gratiæ, mercy at the throne of your grace."
Patróna Virgo postulat. —Transl. by Dr. Adalbert Schulte

1. Pla - cá - re Chri - ste sér - vu - lis, Qui - bus Pa - tris cle - mén - ti - am, Tu - æ ad tri - bú - nal

9 grá - ti - æ Pa - tró - na Vir - go pó - stu - lat. Ký - ri - e e - léy - son.

R. Vos purpuráti Mártyres,
Vos candidáti prémio
Confessiõnis, éxsules
Vocáte nos in pátriam.

"You martyrs reddened
with blood, you white-clad
ones with the reward for your
confession, call us exiles
into the fatherland."

Females
Divide into
high, middle,
and low

16 ❖ *This stanza is used as a refrain:*

Males

R. Vos pur - pu - rá - ti Már - ty -

20

can - di - dá - ti præ - mi - o Con - fes - si - ó - nis,

can - di - dá - ti præ - mi - o Con - fes - si - ó - nis, Vo - cá - te

Vos_ can - di - dá - ti præ - mi - o Con - fes - si - ó - nis,

res, Vos_ can - di - dá - ti præ - mi - o Con - fes - si - ó - nis, éx - su - les

29

Soprano: Vo-cá - te nos in pá - tri - am. Ký - ri-e - léy - son.

Alto: nos in pá - tri - am, pá - tri - am. e - léy - son.

Tenor: Vo-cá-te nos in pá - tri - am. e - lé - i - son.

Bass: Vo-cá-te nos in pá - tri - am. Ký - ri-e e - léy - son.

2. Et vos beáta per novem
Distíncta gyros ágmina,
Antíqua cum praeséntibus,
Futúra damna péllite.

"And you, blessed throngs, distinguished
into nine choirs, drive away
the former evils together with
the present ones and those to come."

3. Apóstoli cum Vátibus,
Apud sevérum Júdicem,
Veris reórum flétibus
Expóscite indulgéntiam.

"You Apostles together with
the Prophets, obtain pardon
from the stern Judge, since
the tears of the guilty are sincere."

4. Choréa casta Vírginum,
Et quos erémus íncolas
Transmísit astris, cælitum
Locáte nos in sédibus.

"You chaste throng of virgins, and you
whom the desert has sent as dwellers
to the stars, transfer us into the realms
of the inhabitants of heaven."

37

2. Et vos be - á - ta per no - vem Di - stín - cta gy - ros ág - mi - na, An - tí - qua
3. A - pó - sto - li cum Vá - ti - bus, A - pud se - vé - rum Jú - di - cem, Ve - ris re -
4. Cho - ré - a ca - sta Vír - gi - num, Et quos e - ré - mus ín - co - las Trans - mí - sit

44

cum praesén - ti - bus, Fu - tú - ra da - mna pél - li - te. Ký - ri - e e - léy - son.
ó - rum flé - ti - bus Ex - pó - sci - te ín - dul - gén - ti - am. Ký - ri - e e - léy - son.
a - stris, cæ - li - tum Lo - cá - te nos in sé - di - bus. Ký - ri - e e - léy - son.

Stolen from Kevin Allen's MOTECTA TRIUM VOCUM, this "Amen" (to be added whenever convenient) has women divide into two (2) sections:

52

A - men, a - men, a - men, a - men, a - men, a - men.

A - men, a - men, a - men, a - men, a - men, a - men.

A - men, a - men, a - men, a - men, a - men, a - men.

VIII. • IN FESTIS DUPLICIBUS. 5.

“Mass of the Angels” (De Angelis)

Harmonies
by Jeffrey
Ostrowski
8 Febr. 2026

Sán - ctus, Sán - ctus, Sán - ctus

Dó - mi - nus, Dé-us Sá - - - -

-ba - oth. Plé-ni sunt cé - li et tér - ra gló-ri - a tú - a.

Ho - sán - na in ex - cé - sis. ✠ Be - ne - dí - ctus,

NOW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let's bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii; Adoro Te Devote; O Esca Viatorum; Te Deum Laudamus; Auctor Beate Saeculi; Audi Benigne Conditor; Ave Maris Stella; Christe Redemptor; Consors Paterni Luminis; Corde Natus Ex Parentis; Creator Alme Siderum; Ave Vivens Hostia; Mundus Effusus Redemptus; O Gloriosa Femina; O Salutaris Hostia; Surrexit Christus Hodie; Tantum Ergo; Veni Redemptor Gentium; Veni Veni Emmanuel; Vexilla Regis Prodeunt*; and hundreds more! — <https://ccwatershed.org/hymn>

qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán -

- na in ex - cé - sis.

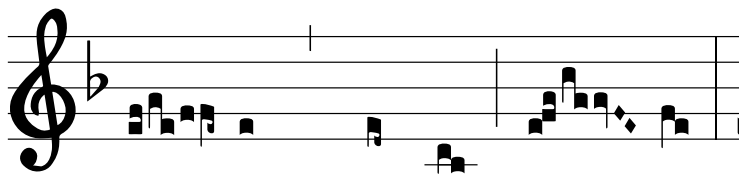
VIII. • IN FESTIS DUPLICIBUS. 5.

(De Angelis)

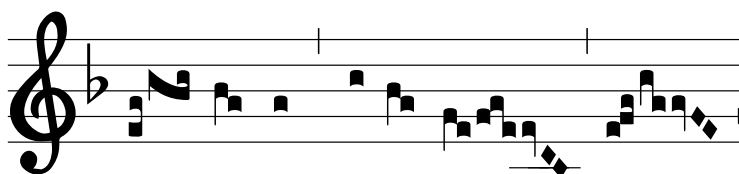
“Mass of the Angels”

Messe des Anges

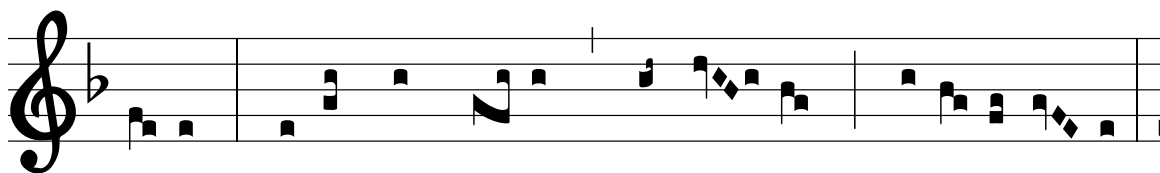
S



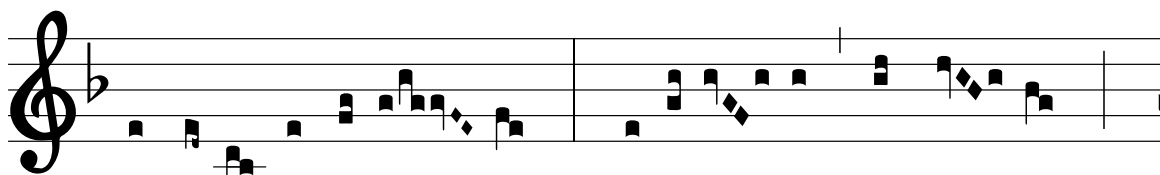
An- ctus, * Sanctus, San- ctus



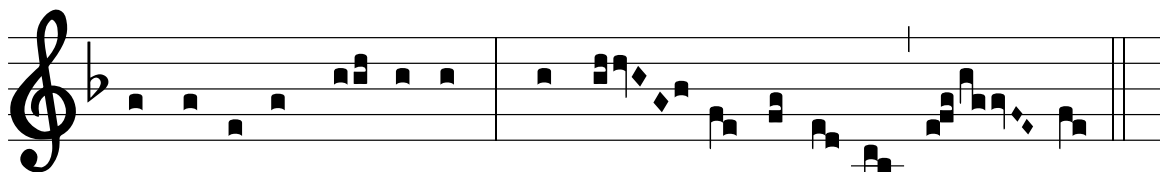
Dó- minus Deus Sá



ba-oth. Pleni sunt cae- li et ter- ra glóri- a tu- a.



Hosánna in excél- sis. ✠ Benedí- ctus qui ve- nit



in nómine Dó-mini. Hosán- na in ex-cél sis.

ITS EDITORS LEFT NO STONE unturned in their quest for the best versions of these ancient Catholic hymns, combing through centuries of English translations from the sixteenth century to the present day. In the process, they have revealed much little-known material, and some that is published in a hymnal for the first time. [They] navigate this difficult terrain with assurance; indeed, the editors' explanation of the Urbanite reform and its impact on English translators is a model of clarity, and contains information this reviewer has not encountered elsewhere.

—Dr. Aaron James; 2019 review of the *Brébeuf Catholic Hymnal* in the *Journal of the Society for Catholic Liturgy* • <https://ocwatershed.org/hymn/>

Agnus Dei IV with Byrd Canon

Mass IV: Cunctipotens Genitor Deus

A

-gnus De- i, * qui tol-lis peccá-ta mundi:
mi-se-ré- re no- bis. Agnus De- i, * qui tol-lis

peccá-ta mundi: mi-se-ré- re no- bis. Agnus De- i, * qui tol-lis

peccá-ta mundi: dona no- bis pa- cem.

Highest
Middle
Lowest

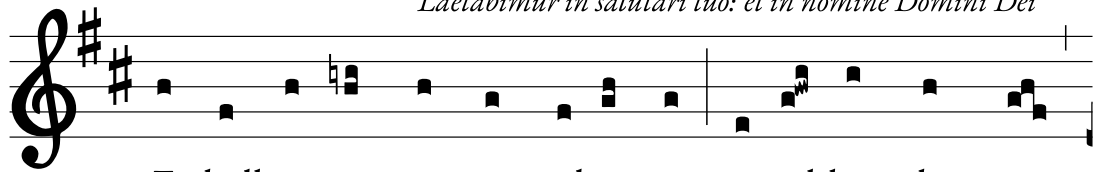
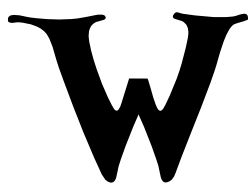
A - gnus_ De - i, qui tol - lis pec - cá - ta
A - gnus_ De - i, qui tol - lis pec - cá -
A - gnus_ De - i, qui tol - lis pec

H.
M.
L.

mun - di: mi - se - ré - re no - bis. A - gnus_ De - i, qui
Final Time: do - na no - bis pa - cem, do-na no-bis pa - cem.
- ta mun - di: mi - se - ré - re no - bis. A - gnus_ De...
Final Time: do - na no - bis pa - cem, pa - cem.
- cá - ta mun - di: mi - se - ré - re no - bis. A...
Final Time: do - na no - bis pa - cem.

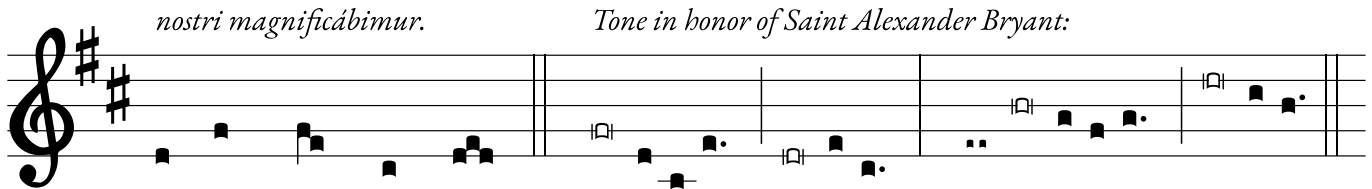
Communion • 30th Sunday in Ordinary Time (Years ABC)

Psalm 19:6



Laetábimur in salutári tuo: et in nómine Dómini Dei

E shall re-joyce in your sal-vation, ex-tol-ling the name



nostrí magnificábimur.

Tone in honor of Saint Alexander Bryant:

of the Lord our God.

As does the antiphon itself, the psalm verses come from Psalm 19.

a. Exáudiat te Dóminus in die tribulatiónis;
 prótegat te nomen Dei Jacob.
 Mittat tibi auxílium de sancto,
 et de Sion tueátur te.

a. May the Lord answer you in **time** of trial;
 may the name of Jacob's God **pro**-tect you.
May he send aid [—] from the **ho**-ly place,
 and give you support **from** Zion.

b. Memor sit omnis sacrificií tui:
 et holocáustum tuum pingue fiat.
 Tríbuat tibi secúndum cor tuum,
 et omne consílium tuum confirmet.

b. May he remember **all** your off'rings,
 and with favor receive **your** sacrifice.
May he grant you [—] what your **heart** desires,
 and crown your hopes (...) with **ful**-filment.

c. Hi in cúrribus, et hi in equis;
 nos autem in nómine Dñi Dei nostri invocábimus.
 Ipsi obligáti sunt, et cecidérunť;
 nos autem surréximus, et erécti sumus.

c. Some trust in chariots, [—] oth-ers in horses,
 but we in the name of the Lord **our** God.
They shall totter [—] and **they** shall fall,
 while we stand firm on **our** feet.

[Job 13: 15-16]

d. Étiam si occiderit me, in ipso sperábo:
 verúmtamen vias meas in conspéctu ejus árguam.
 Et ipse erit salvátor meus:
 non enim véniet in conspéctu ejus omnis hypócrita.

d. Though he slay me, [—] yet **will** I trust in him.
 I will defend my conduct **be**-fore him.
This boldness gives promise of **my** release,
 since no hypocrite dares appear **be**-fore him.

e. Glória Patri, et Fílio,
 et Spirítui Sancto.
 Sicut erat in princípío, et nunc, et semper,
 et in saécula saeculórum. Amen.

e. Glory be to the Father, and **to** the Son,
 and to the Ho-ly Spirit.
As it was in the begin-ning, is now,
 and will be for ever. **A**-men.

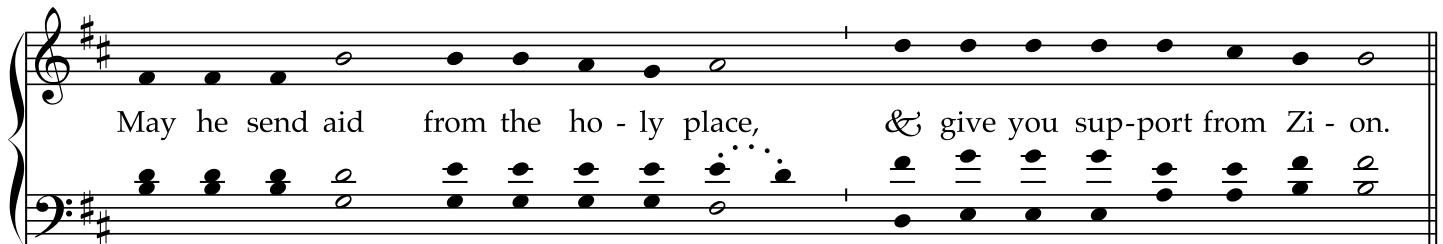
Optional verses:

Chabanel Tone in honor of St. Alexander Bryant (d. 1581)

- a. Exáudiat te Dóminus in die tribulatiónis; | prótegit te nomen Dei Jacob.
Mittat tibi auxílium de sancto, | et de Sion tueátur te.

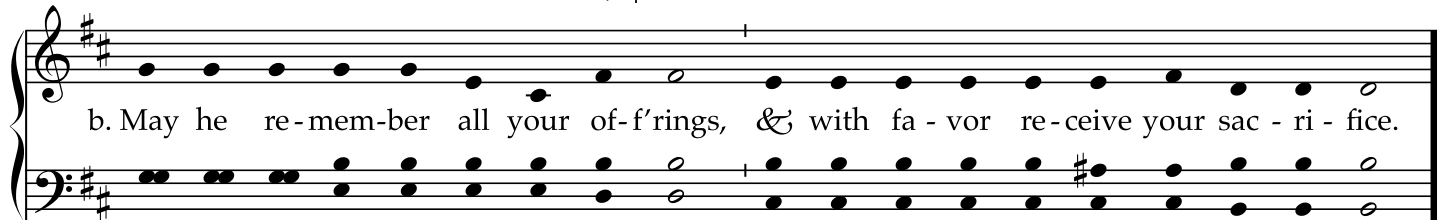


a. May the Lord an-swer you in time of trial; may the name of Ja-cob's God pro-tect you.



May he send aid from the ho - ly place, & give you sup-port from Zi - on.

- b. Memor sit omnis sacrificii tui: | et holocáustum tuum pingue fiat.
Tríbuat tibi secúndum cor tuum, | et omne consílium tuum confírmēt.

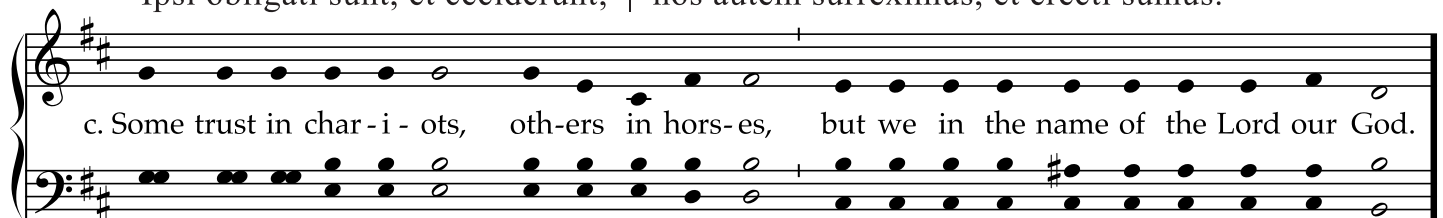


b. May he re-mem-ber all your of-f'rings, & with fa - vor re-ceive your sac - ri - fice.



May he grant you what your heart de - sires, and crown your hopes with ful - fil ment.

- c. Hi in cúrribus, et hi in equis; | nos autem in nómine Dómini Dei nostri invocábimus.
Ipsi obligáti sunt, et cecidérunt; | nos autem surréximus, et erécti sumus.



c. Some trust in char-i - ots, oth-ers in hors-es, but we in the name of the Lord our God.

NOW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let's bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii; Adoro Te Devote; O Esca Viatorum; Te Deum Laudamus; Auctor Beate Saeculi; Audi Benigne Conditor; Ave Maris Stella; Christe Redemptor; Consors Paterni; Corde Natus; Creator Alme Siderum; Ave Vivens Hostia; Mundus Effusus Redemptus; O Gloriosa Femina; O Salutaris Hostia; Surrexit Christus Hodie; Tantum Ergo; Veni Redemptor Gentium; Veni Veni Emmanuel; Vexilla Regis Prodeunt*; and hundreds more! — <https://ccwatershed.org/hymn>

They shall tot - ter and they shall fall, while we stand firm on our feet.

[Job 13: 15-16]

- d. Étiam si occíderit me, in ipso sperábo:
 verúmtamen vias meas in conspéctu ejus árguam.
 Et ipse erit salvátor meus:
 non enim véniet in conspéctu ejus omnis hypócrita.

d. Though he slay me, yet will I trust in him. I will de-fend my con-duct be-fore him.

This bold-ness gives prom-ise of my re-lease, since no hyp-o-crite dares ap-pear be-fore him.

- f. Glória Patri, et Fílio, et Spirítui Sancto.
 Sicut erat in princípio, et nunc, et semper, et in sácula sæculórum. Amen.

e. Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Spir - it.

As it was in the be - gin - ning, is now, and will be for ev - er. A - men.

ANIMA CHRISTI

ANIMA Christi, sanctífica me. Soul of Christ, sanctify me.
 Corpus Christi, salva me. Body of Christ, save me.
 Sanguis Christi, inébria me. Blood of Christ, inebriate me.
 Aqua láteris Christi, lava me. Water from the side of Christ, wash me.
 Pássio Christi, confórta me. Passion of Christ, strengthen me.
 O bone Jesu, exáudi me. O good Jesus, hear me.
 Intra tua vúlnera absconde me. Within Thy wounds hide me.
 Ne permíttas me separári a te. Do not permit me to be separated from Thee.
 Ab hoste malígno defénde me. From the wicked foe defend me.
 In hora mortis meae voca me. At the hour of my death call me.
 Et jube me veníre ad te. And bid me come to Thee.
 Ut cum sanctis tuis laudem te. That with Thy saints I may praise Thee.
 In saécula saeculórum. Amen. For ever and ever. Amen.

mf Kevin Allen

Primus

mf

Secundus

mf

Tertius

Á - ni - ma Chri - sti, san - ctí - fi - ca me. Cor - pus Chri -

Á - ni - ma Chri - sti, san - ctí - fi - ca me. Cor - pus

Á - ni - ma Chri - sti, san - ctí - fi - ca me. Cor - pus

7

sti, sal - va me. San - guis Chri - sti, i - né - bri - a me.

Chri - sti, sal - va me, sal - va me. San - guis Chri - sti, i - né - bri - a me.

Chri - sti, sal - va me, sal - va me. San - guis Chri - sti, i - né - bri - a me.

14 *mp* *mf* *rit.*

A - qua lá - te-ris, a - qua lá - te-ris Chri-sti, la - va me.

mp *mf*

A - qua lá - te-ris, a - qua lá - te-ris Chri - sti, la - va me.

mp *mf*

A - qua lá - te-ris, a - qua lá - te-ris Chri-sti, la - va me.

20 *p a tempo*

Pás - si - o Chri - sti, con - fôr - ta me, con - fôr - ta me.

p

Pás - si - o Chri - sti, con - fôr - ta me, con - fôr - ta me.

p

Pás - si - o Chri - sti, con - fôr - ta me, con - fôr - ta me.

21 *f*

O bo-ne Je - su, O bo-ne Je - su, ex - áu - di, ex - áu - di

f

me. O bo-ne Je - su, bo-ne Je - su, ex - áu - di, ex - áu - di

f

O bo-ne Je - su, O bo-ne Je - su, ex - áu - di

MANY HAVE called it “the most elegant yet accessible hand-missal ever published.” The 3rd edition of the *St. Edmund Campion Missal* includes dual ORDO MISSAE sections—one for use at the **High Mass** (with full-color images, music, and ancient manuscripts), and one for the **Low Mass** (simple and streamlined). Including a breathtaking English translation by Monsignor Ronald Knox, it is the ‘definitive guide’ to both versions of Holy Week: 1950 vs. 1962. ✠ Learn more: <https://www.ccwatershed.org/campion/>

32 *mf*

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

me: In - tra tu - a vúl - - - ne - ra

mf

T D T L T D T L L L Te S L T S L

me: In - tra tu - a vúl - ne - ra ab-scón-de

mf

M F S M S F M R M D R Te R D F M

me: In - tra tu - - - a vúl-ne - ra ab -

38 *mp* *p*

R L T D L D M D T L D M D T

ab-scón-de me. Ne per - mít-tas me - - - rá - ri a

mp *p*

F M F S L L L S L L L Si

me. Ne per- mít - tas me se - pa - rá - ri a

mp *p*

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

scón - de me. Ne per - mít-tas me se pa - rá - ri a

44 *mf*

Di R F M R R S D D F M

te. Ab ho - ste ma - lí - gno de - fén -

L L R (C) L T (T) S L S L T D

te. Ab ho ste ma - lí - gno

mf

L L Di M S S F M F M R L S

te. Ab ho e ma - lí - gno de - fén - de, de -

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49 *rallentando* *a tempo*

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

- de me. In ho-ra mor-tis me - ae vo - ca

(D) T L L T S T D D T L L L R D D T

de-fen - de me. In ho-ra mor-tis me - ae vo - ca

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

fén - de me: In ho-ra mor-tis me - ae vo - ca

55

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

me. Et ju-be me ve-ni-re ad te. In san-ctis tu-is

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

me. Et ju-be me ve-ni-re ad te. Ut cum san-

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

me. Et ju-be me ve-ni-re ad te. Ut cum san-

62

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

lau-dem te. In saé-cu-la sae-cu-ló-rum. A-men.

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

ctis tu-is lau-dem te. In saé-cu-la sae-cu-ló-rum. A-men.

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

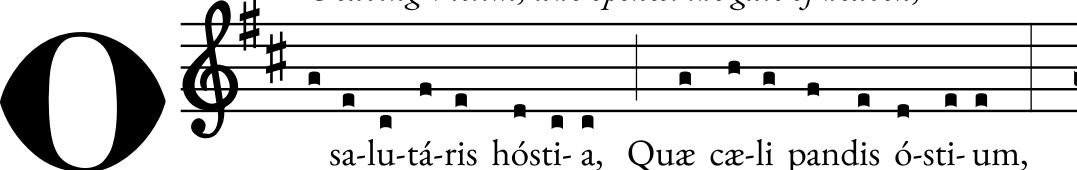
ctis tu-is lau-dem te. In sae-cu-ló-rum. A-men.

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O Salutaris Hostia

Melody from *Chants des Saluts et des Processions* (1927) • Reproduced in Monsignor Aloysius Knauff's "CHRIST THE KING HYMNAL" (1954). [Knauff was pastor of *Christ the King Parish* in Saskatchewan.] Harmonization created by Jeff Ostrowski on 3 September 2026.

O saving Victim, who openest the gate of heaven,



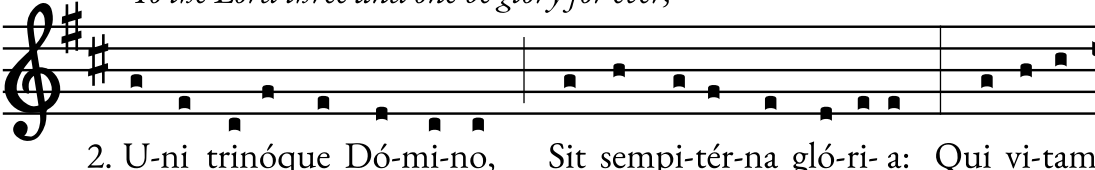
sa-lu-tá-ris hósti- a, Quæ cæ-li pandis ó-sti-um,

war rages round us; give strength, bring help. (English by Dr. Fortescue)



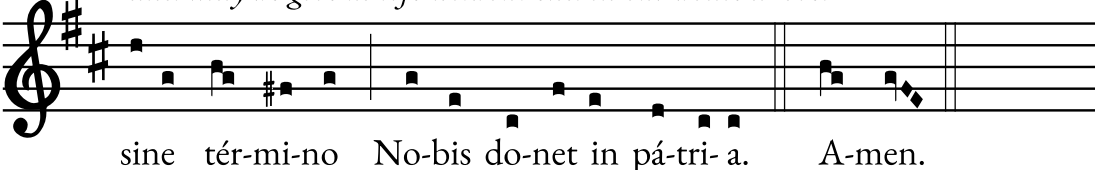
Bel-la pre-munt ho-stí- li- a; Da ro-bur, fer auxí-li-um.

To the Lord three and one be glory for ever;



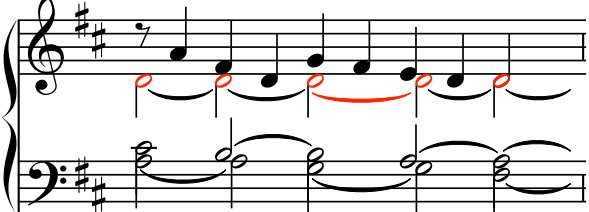
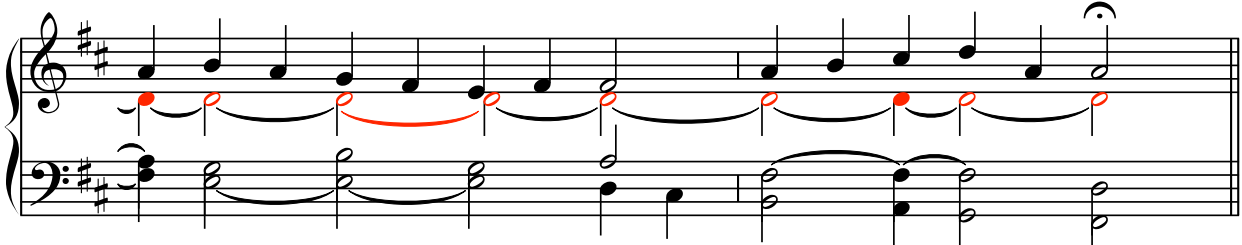
2. U-ni trinóque Dó-mi-no, Sit sempi-tér-na gló-ri- a: Qui vi-tam

and may he give us life without end in our home above.

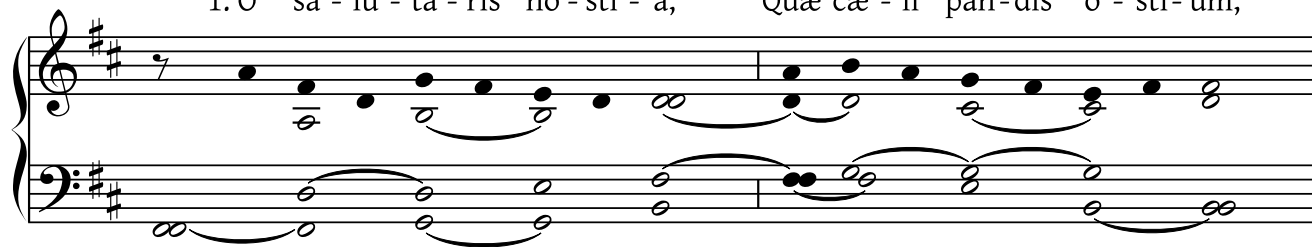


sine tér-mi-no No-bis do-net in pá-tri- a. A-men.

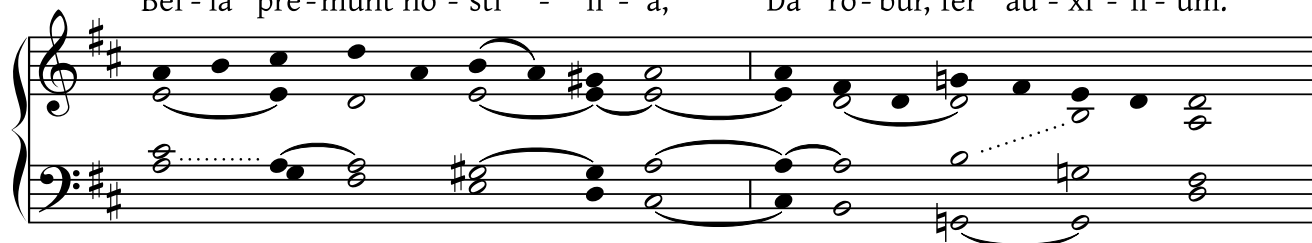
The idea behind the following
VORSPIEL ('prelude') is to have
a pedal tone in the alto voice:

1. O sa - lu - tá - ris hó - sti - a, Quæ cæ - li pan-dis ó - sti - um,

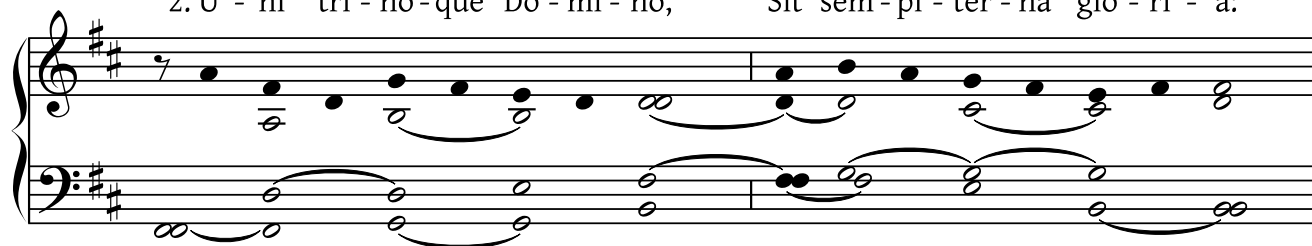


Bel - la pre-munt ho - stí - li - a, Da ro-bur, fer au - xí - li - um.

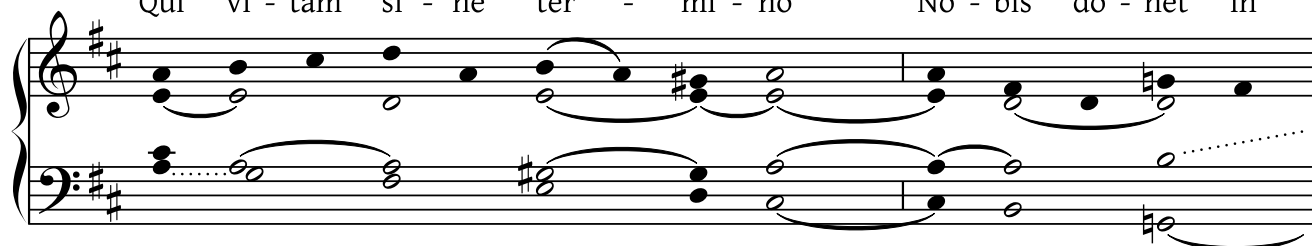


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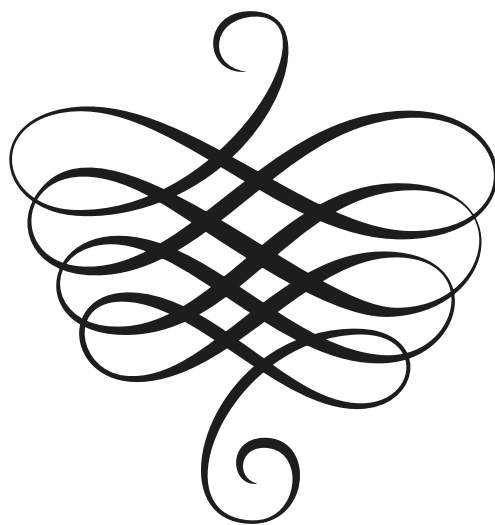
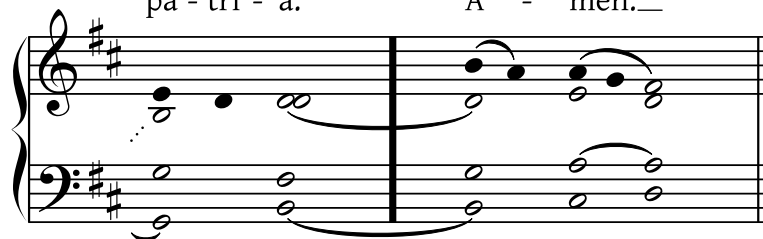
2. U - ni tri - nó - que Dó - mi - no, Sit sem - pi - tér - na gló - ri - a:



Qui vi - tam si - ne tér - mi - no No - bis do - net in



pá - tri - a. A - men. —

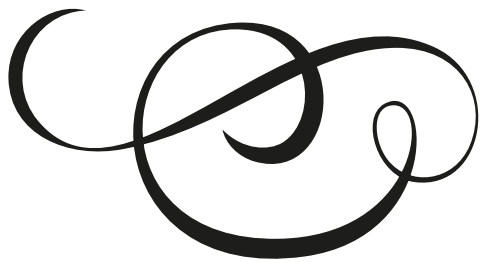


Prayer for Vocations

O God, hear our prayer
and let our cry come to You.
Bless the Diocese of Grand Rapids
with many vocations to the
priesthood, diaconate,
and religious life.

Give Your sons and daughters
the confidence to accept Your call,
and the love to follow always
in the footsteps of Your beloved Son
with courage and dedication
to Your will.

Amen.



Mundus Effusus Redemptus (in English: “Sing, O earth, for thy redemption”)

1. Sing, O earth, for thy re-demp-tion! Lo, his__ race of sor - row run,

The first system of the musical score for 'Mundus Effusus Redemptus'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: '1. Sing, O earth, for thy re-demp-tion! Lo, his__ race of sor - row run,'.

Christ the Sanc - tu - ar - y en - ters, Priest and__ vic - tim both in one,

The second system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'Christ the Sanc - tu - ar - y en - ters, Priest and__ vic - tim both in one,'.

There to make our__ peace with God, By ob - la - tion of his blood.

The third system of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'There to make our__ peace with God, By ob - la - tion of his blood.'

SATB rehearsal videos—for *each individual voice*—
for the recessional hymn:

<https://www.ccwatershed.org/brebeuf/page/282/>

2. Priest be - neath the Law, and guilt - y, For the__ guilt - y cease to plead!

The first system of the second part of the musical score. It features a treble and bass staff with a key signature of two flats. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: '2. Priest be - neath the Law, and guilt - y, For the__ guilt - y cease to plead!'.

Goats and ox - en, shad - ows emp - ty, Of the__ which is no more need:

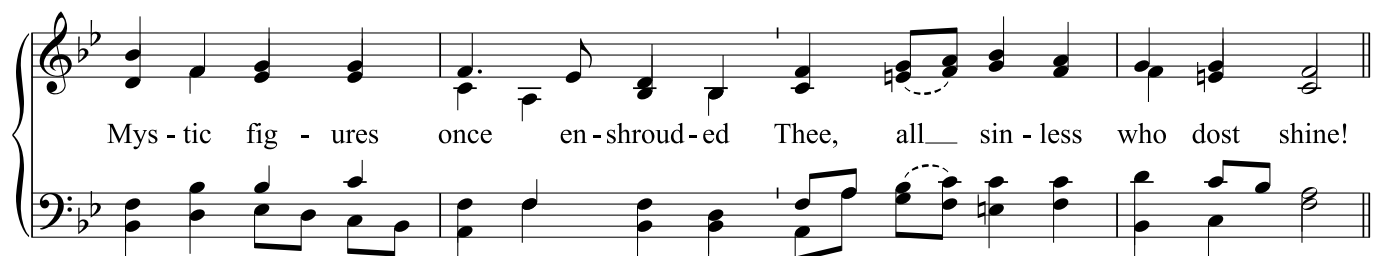
The second system of the second part of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'Goats and ox - en, shad - ows emp - ty, Of the__ which is no more need:'.

None so frail as__ these could win Peace with God, could par - don sin.

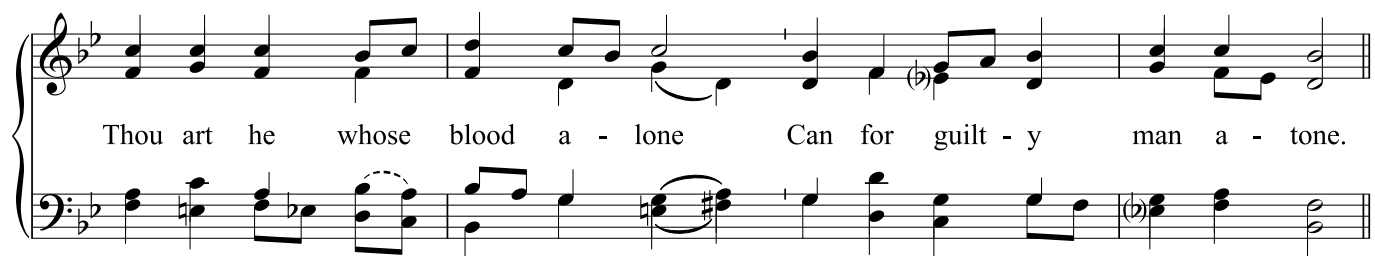
The third system of the second part of the musical score. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'None so frail as__ these could win Peace with God, could par - don sin.'



3. Hail to thee, High Priest e - ter - nal, Ho - ly, in - fi - nite, di - vine:



Mys - tic fig - ures once en - shroud - ed Thee, all sin - less who dost shine!



Thou art he whose blood a - lone Can for guilt - y man a - tone.

