

This setting is labeled as “Mass IX” in the *Editio Vaticana*, which would be published about 70 years later.

GLORIA IN EXCELSIS DEO.

The image shows a page of a musical score for the Gloria in Excelsis Deo. It is divided into three systems, each with a vocal line and a piano accompaniment. The first system is for the celebrant, with the text 'Le célébrant entonne' above the vocal line and 'Glo - - ri - a in ex - - cel - sis De - - o' below. The second system is for the choir, with the text 'Le Chœur LAUDAMUS TE.' above the vocal line and 'Benedicimus te' below. The third system is also for the choir, with the text 'Le Chœur GRATIAS.' above the vocal line and 'Domine Deus' below. The piano accompaniment consists of chords and simple melodic lines in both hands.

Le célébrant entonne  
Glo - - ri - a in ex - - cel - sis De - - o

Et in terra

Le Chœur  
LAUDAMUS TE.  
Benedicimus te

Le Chœur  
GRATIAS.  
Domine Deus

Le Chœur  
ADORAMUS TE.

**N**OW 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>