


# VIII. • IN FESTIS DUPLICIBUS. 5.

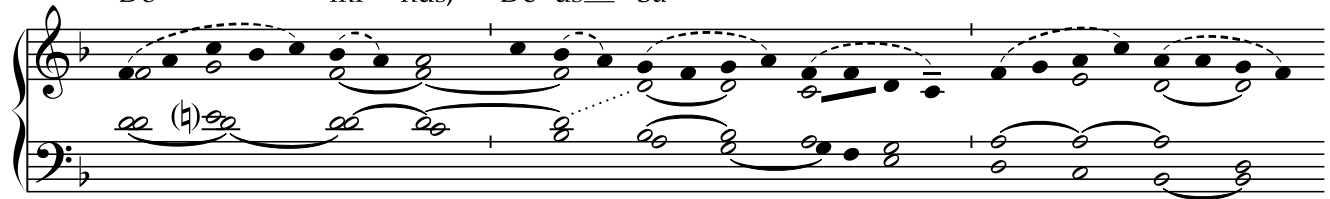
*“Mass of the Angels”* (De Angelis)

Harmonies  
by Jeffrey  
Ostrowski  
8 Febr. 2026


Sán - ctus, Sán - ctus, Sán - ctus

The first system of musical notation features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, some beamed together, and slurs. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'Sán - ctus, Sán - ctus, Sán - ctus' are written above the treble staff.

Dó - mi - nus, Dé - us Sá - - - -

The second system continues the musical composition. The treble staff melody includes a dotted half note followed by a half note. The bass staff continues with its accompaniment. The lyrics 'Dó - mi - nus, Dé - us Sá - - - -' are written above the treble staff.

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

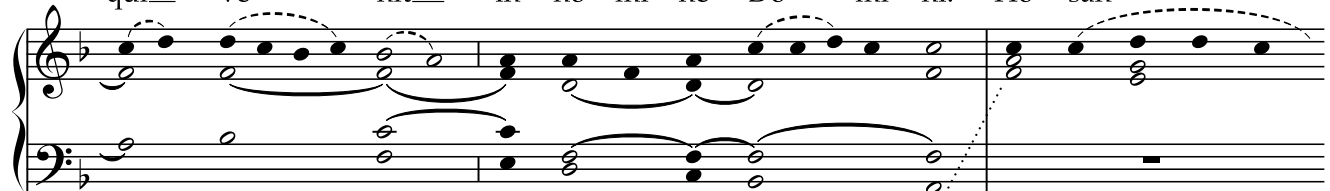
The third system of musical notation shows the continuation of the melody and accompaniment. The lyrics '-ba - oth. Plé - ni sunt cæ - li et tér - ra gló - ri - a tú - a.' are written above the treble staff.

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

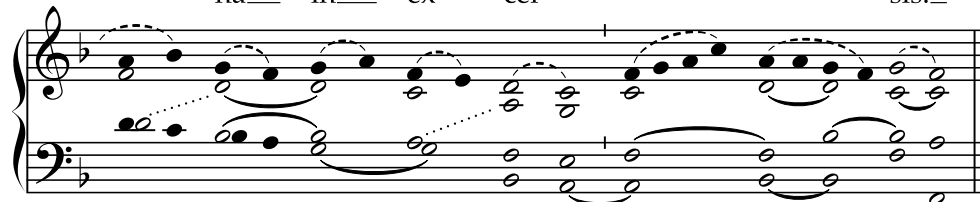
The fourth system of musical notation includes a cross symbol (✠) between the two phrases. The treble staff melody has a slight change in rhythm. The lyrics 'Ho - sán - na in ex - cé - sis. ✠ Be - ne - dí - ctus,' are written above the treble staff.

**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 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 -

The fifth system of musical notation continues the piece. The treble staff melody features a dotted half note. The lyrics 'qui ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán -' are written above the treble staff.

- na in ex - cé - sis.

The sixth and final system of musical notation concludes the piece. The treble staff melody ends with a dotted half note. The lyrics '- na in ex - cé - sis.' are written above the treble staff.

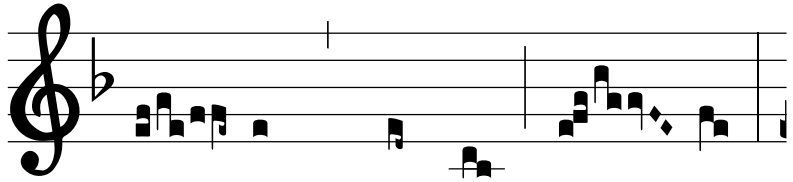
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(De Angelis)

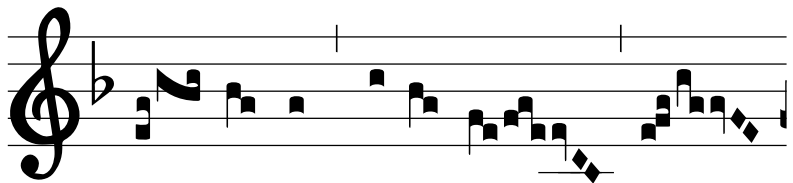
*“Mass of the Angels”*

Messe des Anges

**S**



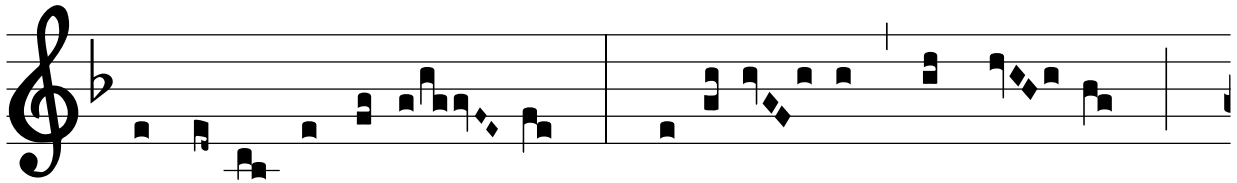
An- ctus, \* Sanctus, San- ctus



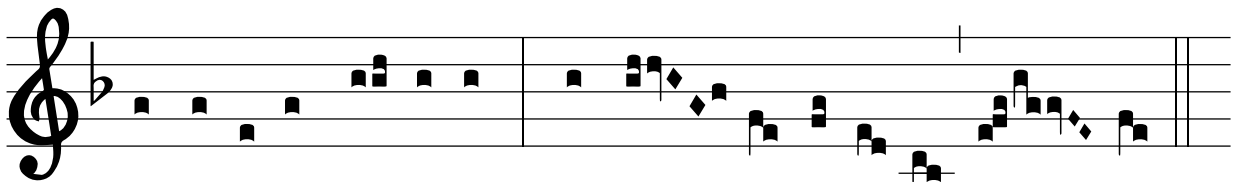
Dó- minus Deus Sá



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.

**I**TS 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/>