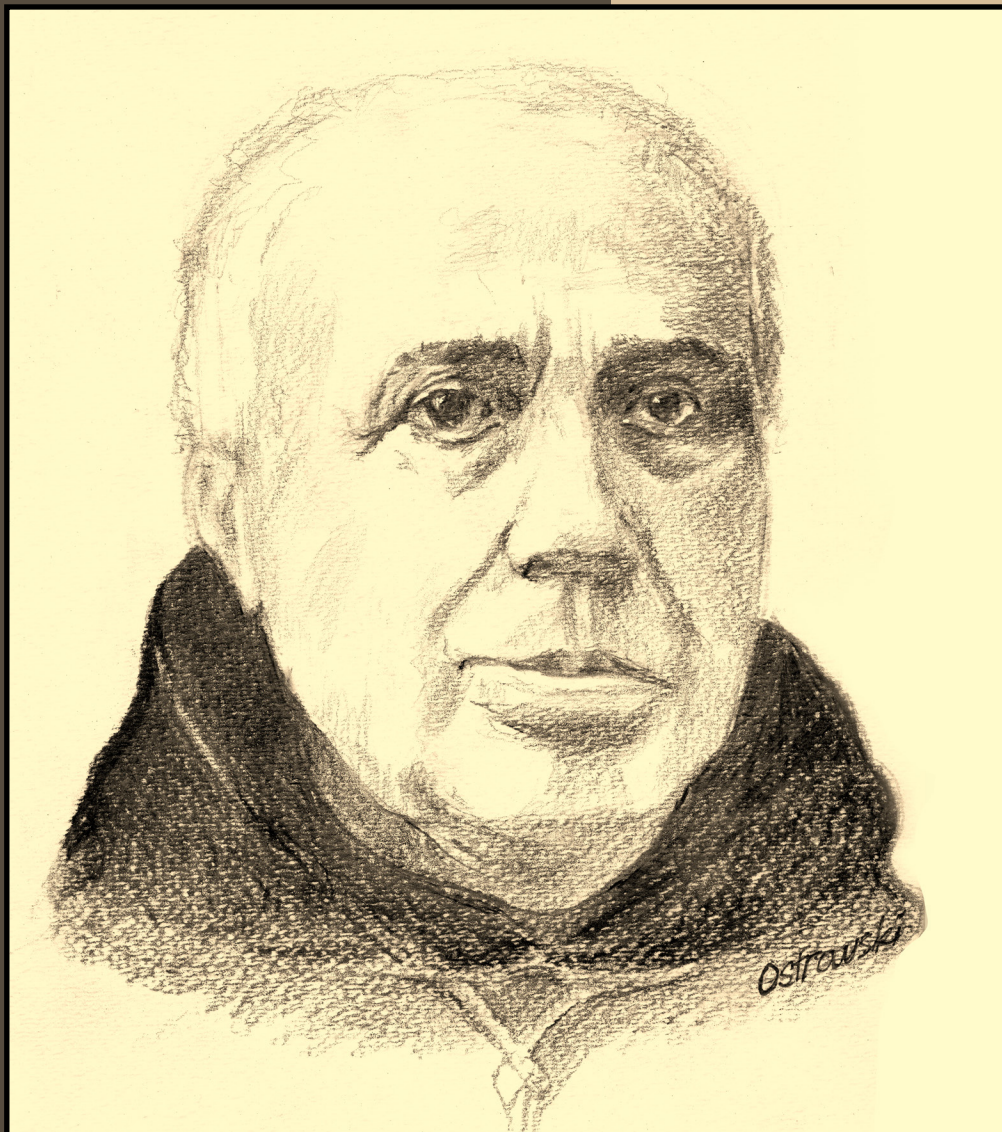


SACRED MUSIC SYMPOSIUM

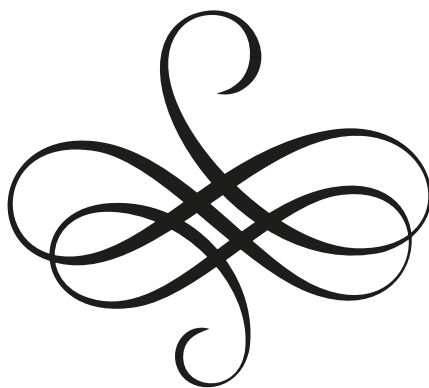


2025

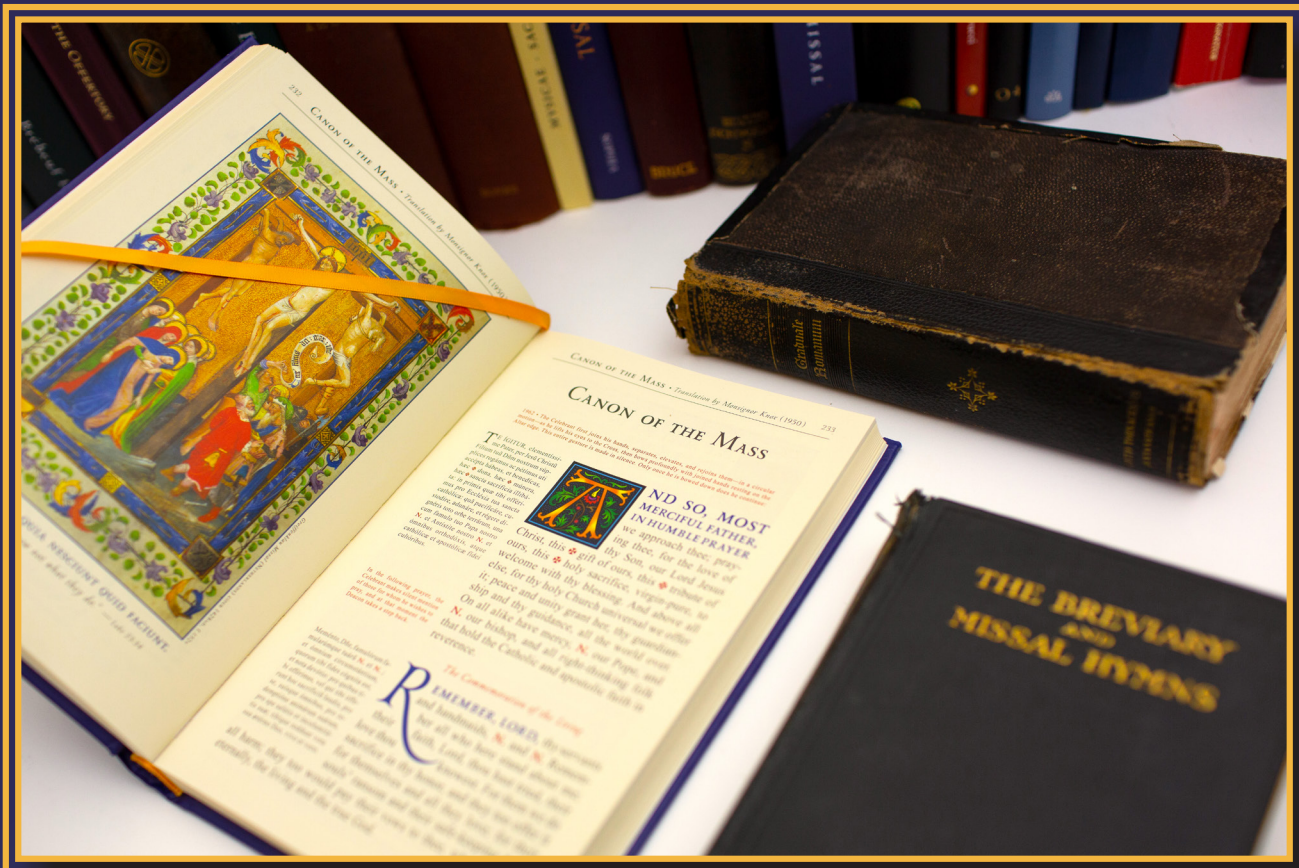
Abbat Joseph Pothier (7 Dec 1835 - 8 Dec 1923)
Original Sketch (2025) by Kathleen M. Ostrowski

.....

Sacred Music Symposium



2025



PERHAPS the most beautiful and accessible hand-missal ever published, the **Saint Edmund Campion Missal** stands alone among Extraordinary Form missals, serving as an elegant and dignified congregational book presenting the Traditional Latin Mass. This missal is lavishly designed, with large fonts, beautiful artwork, photographs, and Gregorian chant in just 672 pages. English translations by Father F. X. LASANCE (d. 1946) were scrupulously reproduced, providing a guide as elegant as it is literal. This third edition (2022) includes many improvements to make it more user-friendly, including a reduction in both weight and page count (so it is less bulky to handle). Yet despite the page reduction, important additions were made, such as the inclusion of the **1950 Holy Week** that utilizes a remarkable and recently-discovered English translation by Msgr. Ronald Knox (d. 1957). The **1962 Holy Week** is also included, as well as the ancient Roman Rite verses for Offertory and Communion—praised by Pope Pius XII—which no other handmissal reproduces except this one.

<https://ccwatershed.org/campion/>

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*Booklet dedicated
with love undending
to Cynthia Ostrowski.*

16 June 2025

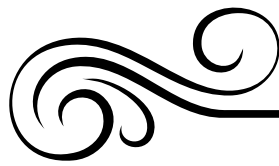
Missa pro Sponso et Sponsa.

Intr. III.

D e- us Is-ra- el * con-jún- gat vos, et i-pse
 sit vo-bís- cum, qui mi-sértus est du- óbus ú-
 ni- cis: et nunc, Dó- mi- ne, fac e- os plé- ni-
 us be-ne-dí- ce- re te. *T. P.* Al-le- lú- ia, al- le-
 lú- ia. *Ps.* Be- á-ti o-mnes qui timent Dómi-num: *
 qui ám-bu- lant in vi- is e-jus. *Gló-ri- a Patri.* E u
GUILLAUME III
G Ló-ri- a Patri, et Fí- li- o, et Spi- rí- tu- i Sancto. * Sic- ut e- rat
 in princí- pi- o, et nunc, et semper, et in sácu- la sácu- ló- rum. Amen.

As always, the antiphon is repeated.

Immediately after the INTROIT, the KYRIE and GLORIA are sung.
 ... turn to page 42.



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.) Also, one must bookmark this website: <https://gregobase.selapa.net/scores.php...> which beyond phenomenal.

Here’s how texts for the **Nuptial Mass** appear in the official 1962 *Missale Romanum* :

II. Pro sponsis

¶ Si solemnitas benedictio nuptiarum, intra Missam, facienda sit die dominico vel die I classis, dicitur Missa de Officio occurrente, cum commemoratione sequentis Missæ pro sponsis, sub unica conclusione, etiam diebus in quibus commemoratio Missæ votivæ impeditur prohibetur; et in ea datur benedictio nuptialis more solito.

Si autem solemnitas benedictio nuptiarum, intra Missam, facienda sit aliis diebus, dicitur sequens Missa votiva pro sponsis.

In Commemoratione omnium Fidelium defunctorum et Triduo sacro prohibetur sive Missa votiva, sive eius commemoratio in Missa diei, sive benedictio nuptialis infra Missam.

Cum vero tam Missa pro sponsis quam benedictio nuptialis prohibetur, Missa una cum benedictione transferri potest in opportuniorem diem non impeditum, post celebratum matrimonium.

Ant. ad Introitum Tob. 7, 15 et 8, 19

Deus Israël coniungat vos: et ipse sit vobiscum, qui misertus est duobus unicis: et nunc, Domine, fac eos plenius benedicere te. (T. P. Allelúia, allelúia.) Ps. 127, 1 Beati omnes qui timent Dominum: qui ambulat in viis eius. V. Glória Patri.

Et dicitur Glória in excelsis.

Oratio

Exaudi nos, omnipotens et misericors Deus: ut, quod nostro ministratur officio, tua benedictione potius impleatur. Per Dominum.

Lectio Epistolæ beati Pauli Apostoli ad Ephésios. Ephes. 5, 22-33

Fratres: Mulieres viris suis subditæ sint, sicut Domino: quoniam vir caput est mulieris: sicut Christus caput est Ecclesiæ: Ipse, salvator corporis eius. Sed sicut Ecclesia subiecta est Christo, ita et mulieres viris suis in omnibus. Viri, diligite uxores vestras, sicut et Christus dilexit Ecclesiam, et seipsum tradidit pro ea, ut illam sanctificaret, mundans lavacro aquæ in verbo vitæ, ut exhiberet ipse sibi gloriosam Ecclesiam, non habentem maculam, aut rugam, aut aliquid huiusmodi, sed ut sit sancta et immaculata. Ita et viri debent diligere uxores suas, ut corpora sua. Qui suam uxorem diligit,

[76]

Missæ votivæ pro sponsis

seipsum diligit. Nemo enim unquam carnem suam odio habuit: sed nutrit et fovet eam, sicut et Christus Ecclesiam: quia membra sumus corporis eius, de carne eius et de ossibus eius. Propter hoc relinquet homo patrem et matrem suam, et adheret uxori suæ: et erunt duo in carne una. Sacramentum hoc magnum est, ego autem dico in Christo et in Ecclesia. Verumtamen et vos singuli, unusquisque uxorem suam, sicut seipsum diligit: uxor autem timeat virum suum.

4760 Graduale Ps. 127, 3

Uxor tua sicut vitis abundans in lateribus domus tuæ. V. Filii tui sicut novellæ olivarum in circulo mensæ tuæ.

4761 Allelúia, allelúia. V. Ps. 19, 3 Mittat vobis Dominus auxilium de sancto: et de Sion tueatur vos. Allelúia.

Post Septuagesimam, omissis Allelúia et versu sequenti, dicitur

Tractus Ps. 127, 4-6

4762 Ecce, sic benedicetur omnis homo, qui timet Dominum. V. Benedicat tibi Dominus ex Sion: et videas bona Ierusalem omnibus diebus vitæ tuæ. V. Et videas filios filiorum tuorum: pax super Israël.

Tempore autem paschali omittitur graduale, et eius loco dicitur:

4763 Allelúia, allelúia. V. Ps. 19, 3 Mittat vobis Dominus auxilium de sancto: et de Sion tueatur vos. Allelúia. V. Ps. 133, 3 Benedicat vobis Dominus ex Sion: qui fecit cælum et terram. Allelúia.

4764 **+** Sequentia sancti Evangelii secundum Matthæum. Mt. 19, 3-6

In illo tempore: Accesserunt ad Iesum pharisæi tentantes eum, et dicentes: Si licet homini dimittere uxorem suam

quacumque ex causa? Qui respondens, ait eis: Non legistis, quia qui fecit hominem ab initio, masculum et feminam fecit eos? et dixit: Propter hoc dimittet homo patrem et matrem, et adheret uxori suæ, et erunt duo in carne una. Itaque iam non sunt duo, sed una caro. Quod ergo Deus coniunxit, homo non separet.

Ant. ad Offertorium Ps. 30, 15-16 4765

In te speravi, Domine: dixi: Tu es Deus meus: in manibus tuis tempora mea. (T. P. Allelúia.)

Secreta

Suscipe, quaesumus, Domine, pro sacra connubii lege munus oblatum: et, cuius largitor es operis, esto dispensor. Per Dominum.

¶ Dicto Pater noster, sacerdos, antequam dicat Libera nos, quaesumus, Domine, stans in latere Epistolæ versus sponso ante altare genuflexos, dicit super eos sequentes orationes:

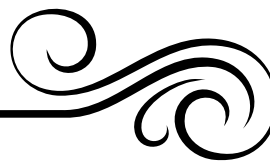
Orémus. Oratio 4767

Propitiare, Domine, supplicationibus nostris, et institutis tuis, quibus propagationem humani generis ordinasti, benignus assiste: ut, quod te auctore iungitur, te auxiliante servetur. Per Dominum nostrum.

Orémus.

4768

Deus, qui potestate virtutis tuæ de nihilo cuncta fecisti: qui, dispositis universitatis exordiis, homini, ad imaginem Dei facto, ideo inseparabile mulieris adiutorium condidisti, ut femineo corpori de virili dares carne principium, docens, quod ex uno placuisset institui, numquam licere disiungi: Deus, qui tam excellenti mysterio coniugalem copulam consecrasti, ut Chri-



Missa votiva in 25° et 50° anniversario a celebratione matrimonii [77]

sti et Ecclesiæ sacramentum præsignâ-
res in fœdere nuptiarum: Deus, per
quem mulier iungitur viro, et societas
principaliter ordinata ea benedictione
donatur, quæ sola nec per originalis
peccati penam nec per diluvii est ablâ-
ta sententiam: respice propitius super
hanc famulam tuam, quæ, maritali iun-
genda consortio, tua se expetit protec-
tione muniri: sit in ea iugum dilec-
tionis et pacis: fidelis et casta nubat
in Christo, imitatrixque sanctorum per-
maneant feminarum: sit amabilis viro
suo, ut Rachel: sapiens, ut Rebëcca:
longæva et fidelis, ut Sara: nihil in ea
ex actibus suis ille auctor prævaricati-
onis usurpet: nexa fidei mandatisque
permaneant: uni thoro iuncta, contactus
illicitos fugiat: muniat infirmitatem
suam robore disciplinæ: sit verecundia
gravis, pudore venerabilis, doctrinis cæ-
lestibus erudita: sit fecunda in subole,
sit probata et innocens: et ad beatorum
requiem atque ad cælestia regna pervé-
niat: et videant ambo filios filiorum su-
orum usque in tertiam et quartam ge-
nerationem, et ad optatam perveniant
senectutem. Per eundem Dominum.

¶ Tunc sacerdos reversus ad medium
altaris dicat Libera nos, quæsumus, Dó-
mine, et reliqua more solito; et, postquam
sumpserit Sanguinem, communicet spon-
sos: et prosequatur Missam.

4769 Ant. ad Communionem Ps. 127, 4 et 6
Ecce sic benedicetur omnis homo,
qui timet Dóminum: et videas filios
filiorum tuorum: pax super Israël.
(T. P. Allelúia.)

4770 Postcommunio

Quæsumus, omnipotens Deus: insti-
tuta providentiæ tuæ pio favore
comitare; ut, quos legitima societate

connectis, longæva pace custodias. Per
Dóminum nostrum.

¶ Dicto Ite, missa est, sacerdos, antequam
populo benedicat, conversus ad spon-
sos, dicat:

Deus Abraham, Deus Isaac, et Deus 4771
Iacob sit vobiscum: et ipse adim-
pleat benedictionem suam in vobis: ut
videatis filios filiorum vestrorum usque
ad tertiam et quartam generationem,
et postea vitam æternam habeatis sine
fine: adiuvante Dómino nostro Iesu
Christo, qui cum Patre et Spíritu Sanc-
to vivit et regnat Deus, per ómnia sæ-
cula sæculorum. R. Amen.

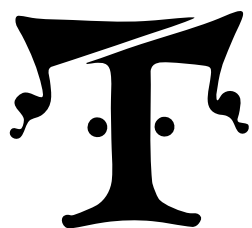
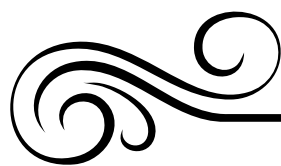
¶ Moneat eos sacerdos gravi sermone,
ut, in Dei timore manentes et alterutrum
diligentes, mutuam fidem et coniugalem
castitatem servent, atque prolem in catho-
lica religione sedulo instituant. Postea eos
aspergat aqua benedicta, et, dicto Pláceat
tibi, sancta Trinitas, det benedictionem; et
legat, ut solitum est, initium Evangelii se-
cundum Ioannem.

The Nuptial Mass can be difficult to locate because
it goes by different names depending on when the
book was published:

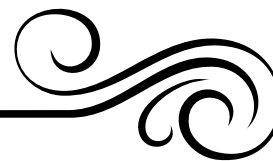
“Missa sponsalicia”

“Pro sponso et sponsa”

“Pro sponsis”



THE MISSAL of 1962 was a “transitional” Missal. It isn’t identical to the 1950 edition. Nor is it identical to the 1965 edition. The 1965 Missal, however, is **invaluable** to those unfamiliar with the *Traditional Latin Mass*—though, we repeat, it’s not identical in every respect. (For example, one is allowed to skip some of the blessings on 2 February, the *Feast of the Purification*.) We call it “invaluable” since it contains English translations alongside the Latin. For this reason, CORPUS CHRISTI WATERSHED scanned the entire Missal several years ago, making it available to all as a free PDF download. The 1965 Missal should be used as a tool—**but not the only tool**. If you look hard enough, you’ll notice it contains some pretty bizarre errors. For instance, the English translation of the rubrics beginning with the words *Moneat eos sacerdos gravi sermone* (see below) is not even close to an accurate translation.



We include the 1965 Propers for the Nuptial Mass so our singers can follow the readings & propers:

11 FOR THE BRIDE AND GROOM

Matrimonium, nisi iusta causa a celebratione Missæ excuset, intra Missam, post Evangelium et homiliam, quæ nunquam est omittenda, celebretur.

Quoties Matrimonium intra Missam celebratur, semper, etiam tempore clauso, dicatur Missa votiva pro Sponsis aut de ea fiat commemoratio, iuxta rubricas.

Benedictio nuptialis intra Missam semper, etiam tempore clauso et etsi unus vel uterque coniux ad alias nuptias transit, impertiatur.

Si solemnitis benedictio nuptiarum, intra Missam, facienda sit die dominico vel die I classis, dicitur Missa de Officio occurrenti, cum commemoratione sequentis Missæ pro sponsis, sub unica conclusione, etiam diebus in quibus commemoratio Missæ votivæ impeditur prohibetur; et in ea datur benedictio nuptialis more solito.

Si autem solemnitis benedictio nuptiarum, intra Missam, facienda sit aliis diebus, dicitur sequens Missa votiva pro sponsis.

In Commemoratione omnium Fidelium defunctorum et Triduo sacro prohibetur sive Missa votiva, sive eius commemoratio in Missa diei, sive benedictio nuptialis infra Missam.

Cum vero tam Missa pro sponsis quam benedictio nuptialis prohibetur, Missa una cum benedictione transferri potest in opportuniorem diem non impeditum, post celebratum matrimonium.

Unless a just cause excuses from the celebration of Mass, matrimony shall be celebrated within Mass after the Gospel and the homily. The latter is never omitted.

Whenever matrimony is celebrated within Mass, the votive Mass for the spouses shall always be celebrated or a commemoration made of it, according to the rubrics, even during the prohibited season.

The nuptial blessing shall always be imparted within the Mass, even in the prohibited season and even if one or both spouses is entering a second marriage.

If the solemn blessing of marriage, within Mass, is to take place upon a Sunday or a day of class I, the Mass of the occurring office is celebrated, with a commemoration of the following Mass for the spouses, under one conclusion, even on days when the commemoration of an impeded votive Mass is prohibited. In this Mass the nuptial blessing is given in the usual manner.

If the solemn blessing of marriage, within the Mass, is to take place on other days, the following votive Mass for the spouses is celebrated.

On the commemoration of all the faithful departed and during the sacred Triduum, the votive Mass is prohibited, as are its commemoration in the Mass of the day and the nuptial blessing within Mass.

Entrance Antiphon

Tob. 7, 15; 8, 19

Deus Israël coniúgat vos: et ipse sit vobiscum, qui misértus est duóbus únícis: et nunc, Dómine, fac eos plénius benedicere te. (T. P. Allelúia, allelúia.) Ps. 127, 1 Beáti omnes qui timent Dóminum: qui ámbulant in viis eius. V. Glória Patri. Deus.

Et dicitur Glória in excélsis.

Exáudi nos, omnipotens et miséricors Deus: ut, quod nostro ministrátur offício tua benedictióne pótius impleátur. Per Dóminum.

May the God of Israel join you together; and may he be with you, who was merciful to two only children: and now, O Lord, make them bless you more fully. (P. T. Alleluia, alleluia). Ps. 127, 1 Blessed are all who fear the Lord, who walk in his ways. V. Glory be to the Father. May the God of Israel.

The Gloria is said.

Prayer

Almighty and merciful God, hear our prayer* and let what we perform by our ministry be made perfect by your blessing. Through Jesus Christ.



A Reading from the Epistle of blessed
Paul the Apostle to the Ephesians
Ephes. 5, 22–33

Brethren: Wives should be submissive to their husbands as though to the Lord; because the husband is head of the wife just as Christ is head of the Church, his body, of which he is also the savior. Just as the Church submits to Christ, so should wives submit in everything to their husbands. Husbands, love your wives, just as Christ loved the Church and gave himself up for her to make her holy, purifying her in the bath of water by the power of the word, so as to present to himself a glorious Church, holy and immaculate, without stain or wrinkle or anything of that sort. In the same way husbands, too, should love their wives as they do their own bodies. He who loves his wife loves himself. Now no one ever hates his own flesh; no, he nourishes and takes care of it, just as Christ does for the Church, because we are members of his body. “For this reason a man shall leave his father and mother, and shall cling to his wife, and the two shall become one flesh.” This is a great foreshadowing: I mean to say it refers to Christ and the Church. But in any case, each one of you should love his wife just as he loves himself; and the wife should revere her husband.

Gradual Ps. 127, 3 Your wife shall be like a fruitful vine in the recesses of your home. *℟.* Your children like olive plants around your table.

Alleluia, alleluia. *℟. Ps. 19, 3* May the Lord send you help from the sanctuary, from Sion may he sustain you. Alleluia.

After Septuagesima, the Alleluia with its following verse is omitted, and there is said:

Tract Ps. 127, 4–6 Behold, thus is the man blessed who fears the Lord. *℟.* The Lord

Léctio Epístolæ beati Pauli
Apóstoli ad Ephésios
Ephes. 5, 22–33

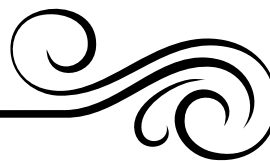
Fratres: Mulieres viris suis subditæ sint, sicut Dómino: quóniam vir caput est mulieris: sicut Christus caput est Ecclesiæ: Ipse, salvátor corpóris eius. Sed sicut Ecclesiá subiécta est Christo, ita et mulieres viris suis in ómnibus. Viri, diligite uxóres vestras, sicut et Christus diléxit Ecclesiám, et seípsum trádídít pro ea, ut illam sanctificáret, mundans lavácro aquæ in verbo vitæ, ut exhibéret ipse sibi gloriósam Ecclesiám, non habéntem máculam, aut rugam, aut áliquid huiúsmódi, sed ut sit sancta et immaculáta. Ita et viri debent dilígere uxóres suas, ut córpora sua. Qui suam uxórem díligít, seípsum díligít. Nemo enim umquam carnem suam ódio hábuit: sed nutrit, et fovet eam, sicut et Christus Ecclesiám: quia membra sumus corpóris eius, de carne eius, et de óssibus eius. Propter hoc relínquet homo patrem et matrem suam, et adhærébit uxóri suæ: et erunt duo in carne una. Sacraméntum hoc magnum est, ego autem dico in Christo, et in Ecclesiá. Verúm tamen et vos sínguli, unusquísque uxórem suam, sicut seípsum díligat: uxor autem tímeat virum suum.

Graduale Ps. 127, 3 Uxor tua sicut vitis abúndans in latéribus domus tuæ. *℟.* Fílii tui sicut novéllæ olivárum in circúitu mensæ tuæ.

Allelúia, allelúia. *℟. Ps. 19, 3* Mittat vobis Dóminus auxílium de sancto: et de Sion tueátur vos. Allelúia.

Post Septuagesimam, omissis Allelúia, et versu sequenti, dicitur:

Tractus Ps. 127, 4–6 Ecce sic benedicétur omnis homo, qui timet Dó-



minum. V. Benedicat tibi Dóminus ex Sion: et vídeas bona Ierúsalem ómnibus diébus vitæ tuæ. V. Et vídeas fílios filiórum tuórum: pax super Israël.

Tempore autem paschali omittitur graduale, et eius loco dicitur:

Allelúia, allelúia. V. Ps. 19, 3 Mittat vobis Dóminus auxílium de sancto: et de Sion tueátur vos. Allelúia. V. Ps. 133, 3 Benedicat vobis Dóminus ex Sion: qui fecit cælum et terram. Allelúia.

✠ Sequéntia sancti Evangélíi
secúndum Matthæum
Matth. 19, 3–6

In illo témpore: Accessérunt ad Iesum pharisæi tentántes eum, et dicéntes: Si licet hómini dimíttre uxórem suam quacúmque ex causa? Qui respóndens, ait eis: Non legístis, quia qui fecit hóminem ab íntio, másculum et féminam fecit eos? et dixit: Propter hoc dimíttet homo patrem, et matrem, et adhærébit uxóri suæ, et erunt duo in carne una Itaque iam non sunt duo, sed una caro. Quod ergo Deus coniúnxit, homo non séparet.

In te sperávi, Dómine: dixi: Tu es Deus meus: in mánibus tuis témpora mea. (T. P. Allelúia.)

Súscipe, quæsumus, Dómine, pro sacra connúbii lege munus oblátum: et, cuius largítor es óperis, esto dispósitor. Per Dóminum.

Dicto Pater noster, sacerdos antequam dicat Libera nos, quæsumus, Dómine, stans in latere Epistolæ versus sponsum et sponsam ante altare genuflexos, dicit super eos sequentes orationes:

bless you from Sion: may you see the prosperity of Jerusalem all the days of your life. V. May you see your children's children. Peace be upon Israel!

In paschal time the gradual is omitted, and in its place is said:

Alleluia, alleluia. V. Ps. 19, 3 May the Lord send you help from the sanctuary, from Sion may he sustain you. Alleluia. V. Ps. 133, 3 May the Lord bless you from Sion, the maker of heaven and earth. Alleluia.

✠ A Reading from the holy Gospel
according to Matthew
Matth. 19, 3–6

At that time some Pharisees came up to Jesus and as a test said to him, "Is it permissible for a man to divorce his wife for any reason whatever?" In reply he said, "Have you not read that the Creator at the beginning made them male and female, and declared, 'For this reason a man shall leave his father and mother, and shall cling to his wife, and the two shall become one flesh'? So they are no longer two but one flesh. Therefore man must not separate what God has joined together."

Offertory Antiphon
Ps. 30, 15–16

My trust is in you, O Lord; I say, "You are my God." In your hands is my destiny. (P. T. Alleluia.)

Prayer over the Gifts

O Lord, accept the offering we make to you in behalf of the sacred bond of matrimony,* and rule over this union of which you are the author. Through Jesus Christ.

After the Our Father, before the priest says Deliver us, we beg you, O Lord, he stands before the altar at the epistle side. Facing the spouses, who kneel, he says the following prayers over them:



Let us pray.

Listen with favor, O Lord, to our prayers, and graciously uphold the institution of marriage established by you for the continuation of the human race, so that they who have been joined together by your authority may remain faithful together by your help. Through Jesus Christ.

Let us pray.

O God, by your mighty power you made all things where before there was nothing; you put in order the beginnings of the universe and formed for man, made to your image, an inseparable helpmate, woman. You gave woman's body its origin from man's flesh, to teach that it is never right to separate her from the one being from whom it has pleased you to take her.

O God, you consecrated the union of marriage, making it a sign so profound as to prefigure in the marriage covenant the mystery of Christ and the Church.

O God, you join woman to man and give to that society, the first to be established, the blessing which alone was not taken away in punishment for original sin or in the doom of the Flood:

Look with kindness on this your servant who is to be joined to her husband in the companionship of marriage and who seeks to be made secure by your protection.

May this yoke that she is taking on herself be one of love and peace. May she be faithful and chaste, marrying in Christ, and may she always imitate the holy women: may she be the beloved of her husband, as was Rachel; wise, as was Rebecca; long-lived and loyal, as was Sara.

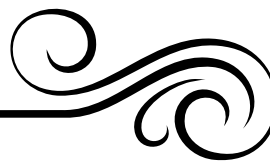
May the author of sin have no mastery over her because of her acts. May she hold firm to the faith and the commandments. Faithful to one embrace, may she flee from unlawful companionship. By firm discipline

Orémus

Propitiáre, Dómine, supplicatióibus nostris, et institútis tuis, quibus propagatióem humáni géneris ordinásti, benígnus assiste: ut, quod te auctóre iúngitur, te auxiliánte servétur. Per Dóminum.

Orémus

Deus, qui potestáte virtútis tuæ de níhilo cuncta fecísti: qui dispósitis universitátis exórdiis, hómini ad imáginem Dei facto, ideo inseparábile mulieris adiutórium condidísti, ut femíneo córpori de viríli dares carne princípium, docens quod ex uno placuísset instítui, numquam licére disiúngi: Deus, qui tam excellénti mystério coniugálem cópulam consecrásti, ut Christi et Ecclésiæ sacraméntum præsignáres in fœdere nuptiárum: Deus, per quem múlter iúngitur viro, et societas principáliter ordináta, ea benedictióne donátur quæ sola nec per originális peccáti pœnam, nec per dilúvii est abláta senténtiam: réspice propítius super hanc fámulam tuam, quæ maritáli iungénda consórtio, tua se éxpetit protectióne muníri: sit in ea iugum dilectiúnis, et pacis: fidélis et casta nubat in Christo, imitatríxque sanctárum permáneat feminárum: sit amábilis viro suo, ut Rachel: sápiens, ut Rebécca: longéva et fidélis, ut Sara: nihil in ea ex áctibus suis ille auctor prævaricatiúnis usúrpet: nexa fídei, mandatísque permáneat: uni thoro iuncta, contáctus illicítos fugiat: múniat infirmitátem suam róbore disciplínæ: sit verecúndia gravis, pudóre venerábilis, doctrínis cælestibus erudíta: sit fecúnda in sóbole, sit probáta et ínnocens: et ad beatórum réquiem atque ad cælestia regna pervéniat: et vídeant ambo fílios filiórum suórum, usque in tértiam et quartam generatióem, et ad optátam pervéniant senectútem. Per eúndem Dóminum.



may she fortify herself against her weakness. May she be grave in her modesty, honorable in her chastity, learned in the teachings of heaven.

May she be rich in children, may she prove worthy and blameless, and may she attain in the end to the peace of the blessed, the kingdom of heaven.

May she and her husband together see their children's children to the third and fourth generation and enjoy the long life that will fulfill their desires. Through Jesus Christ.

Tunc sacerdos reversus ad medium altaris dicat Libera nos, quæsumus, Dómine et reliqua more solito; et, postquam sumpserit Sanguinem, communicet sponso: et prosequatur Missam.

Then the priest returns to the center of the altar and says, Deliver us, we beg you, O Lord, etc., as usual. After he has received the precious Blood, he gives communion to the spouses, and Mass continues.

Communion Antiphon

Ps. 127, 4 and 6

Ecce sic benedicétur omnis homo qui timet Dóminum: et videas filios filiórum tuórum: pax super Israël. (T. P. Allelúia.)

Behold, thus is the man blessed who fears the Lord; may you see your children's children. Peace be upon Israel! (P. T. Alleluia.)

Prayer after Communion

Quæsumus, omnipotens Deus: instituta providéntiæ tuæ pio favóre comitáre; ut, quos legítima societáte connéctis, longæva pace custódias. Per Dóminum.

O almighty God, let your benevolent kindness hover protectively over this union which you have instituted in your providence.* Preserve in lasting peace these two whom you have joined in lawful union. Through Jesus Christ.

Dicto Ite, missa est, sacerdos antequam populo benedicat, conversus ad sponsum et sponsam, dicat:

After The Mass is ended. Go in peace, before the priest blesses the people, he turns to the spouses and says:

Deus Abraham, Deus Isaac, et Deus Jacob sit vobíscum: et ipse adímpleat benedictiónem suam in vobis: ut videátis filios filiórum vestrórum usque ad tértiam et quartam generatióem, et póstea vitam ætérrnam habeátis sine fine: adiuvánte Dómino nostro Iesu Christo, qui cum Patre et Spíritu Sancto vivit et regnat Deus, per ómnia sácula sæculórum. R. Amen.

May the God of Abraham, the God of Isaac, the God of Jacob be with you, and may he fulfill in you his blessing, so that you may see your children's children to the third and fourth generation and afterward possess everlasting and boundless life. Through the help of our Lord Jesus Christ, who with the Father and the Holy Spirit lives and reigns, God, forever and ever.

R. Amen.

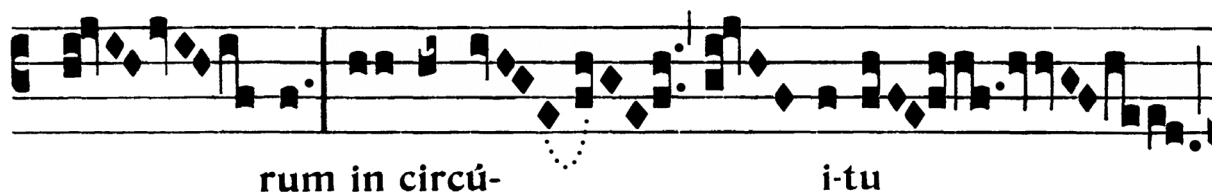
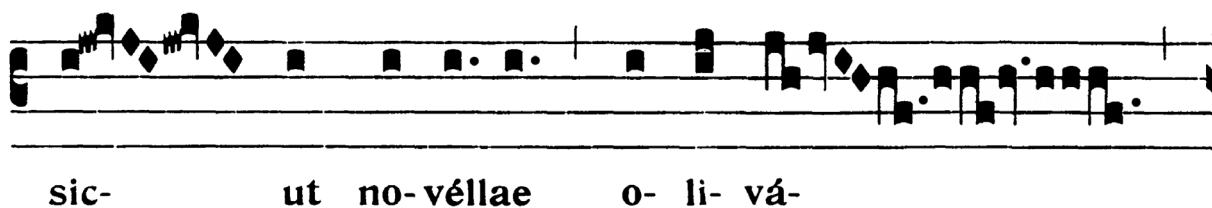
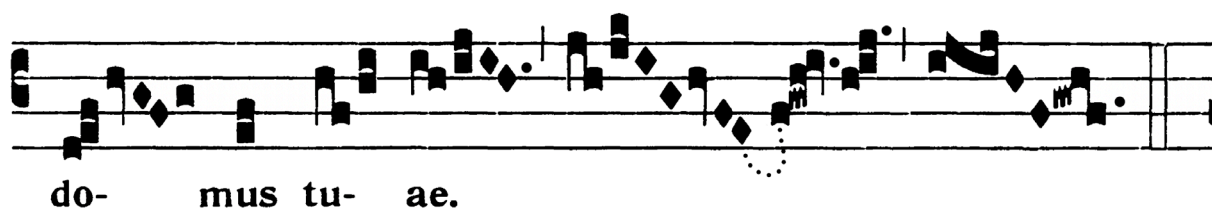
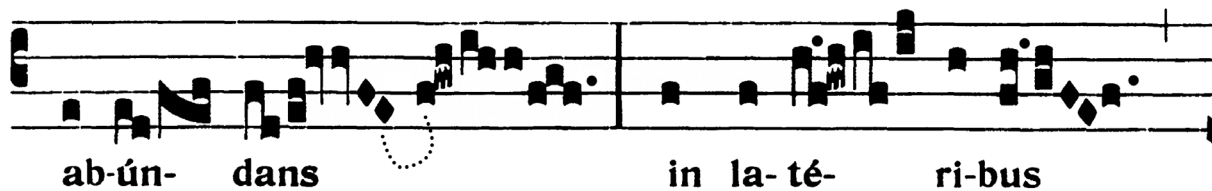
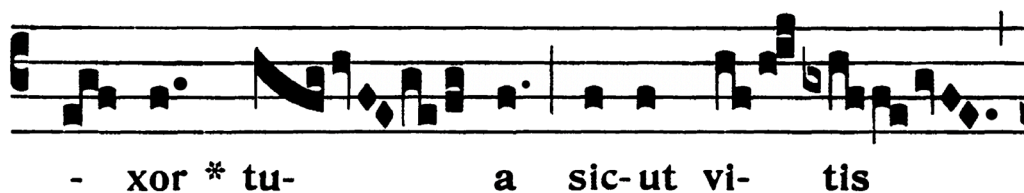
Moneat eos sacerdos gravi sermone ut, in Dei timore manentes et alterutrum diligentes, mutuam fidem et coniugalem castitatem servant, atque prolem in catholica religione sódulo instituant. Postea eos aspergat aqua benedicta, et dicto Pláceat det benedictionem.

The priest shall then instruct the spouses, in serious words, that they should be faithful to each other, that the man should love his wife and the wife love her husband, and that they should keep in the fear of the Lord. After this he sprinkles them with holy water and, having said Placeat, he gives the blessing.

Gradual (Nuptial Mass)

Grad. II.

A





out of order for the sake of page turns!

Offertory (Nuptial Mass)

Reminder: the normal practice is to elongate both notes of a 2-note neume which precedes a quilisma.

Offert.
II.

n te spe- rá- vi, * Dómi- ne: di-
xi: Tu es De- us me- us, in má- ni-
bus tu- is tém- po- ra me- a.

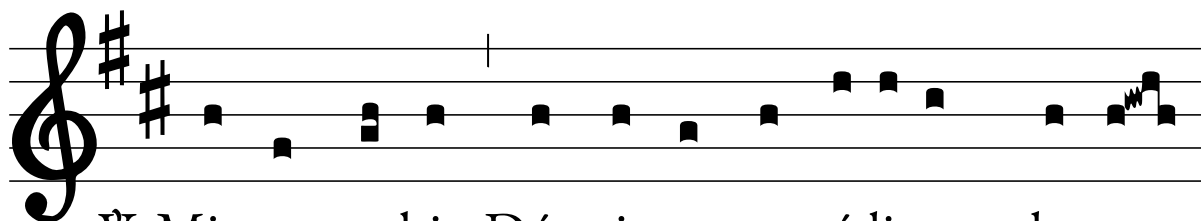
(Psalm 30: 15-16) And still, Lord, my trust in thee is not shaken;
still I cry, Thou art my God, my fate is in thy hand.

Below is the same Offertory as printed—on five lines—by Dom Lucien David
(the protégé of the president of the Vatican Commission on Gregorian Chant).

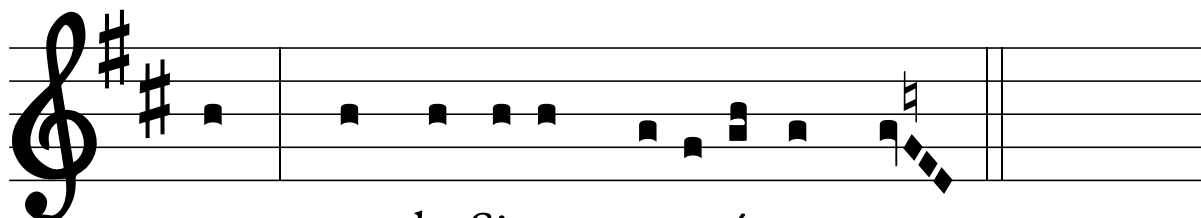
Offert.
2.

n té spe-rá- vi, * Dómi- ne : dí-
En vous j'ai espéré, Seigneur ; j'ai
xi : Tú es Dé- us mé- us, in má- ni-
dit : Vous êtes mon Dieu, en vos mains
bus tú- is tém- po- ra mé- a.
se trouve ma destinée.

Allelúia. (Palestrina)



Ÿ. Mit-tat vo-bis Dó-mi-nus au-xí-li-um de san-



-cto: et de Si-on *tu*-e-á-tur vos.

Allelúia. (Palestrina)

ALLELUIA

G. P. da Palestrina (d. 1594)

From 1544 to 1551, Palestrina was the organist of the Cathedral of Saint Agapito, principal church of his native city (viz. PALESTRINA, located in Lazio, Italy). In 1551 Pope Julius III—*previously the bishop of Palestrina*—appointed Palestrina *maestro di cappella* of the Cappella Giulia. In 1555, Pope Paul IV ordered that all papal choristers should be clerical, so he was fired. Palestrina later directed at Saint John Lateran, a post previously held by Orlando de Lassus, who'd accompanied Palestrina in his early years “and also played an important role in the formation of his style as an adviser” according to musicologist George T. Ferris. In 1571, Palestrina returned to the Cappella Giulia & remained there until he died (in 1594) in the arms of Saint Philip Neri.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 1-6. The key signature is one sharp (F#).

Soprano (S): R (R) L D R M R M F R M R D T D R S Te L S F
Al - le - lú - ja, al - le - lú - ja, al - le - lú -

Alto (A): S R F S L S F S L R M F S L T D T L (L) S Te L S F M R
Al - le - lú - ja, al - le - lú - ja, al - le - lú -

Tenor (T): R (R) L D R M R D R M F M R
Al - le - lú - ja, al - le - lú -

Bass (B): S (S) R F S
Al - le - lú -

* Rehearsal videos for each individual voice are #26561 at <https://ccwatershed.org/polyphony/>

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 7-13. The key signature is one sharp (F#).

Soprano (S): M F S R (R) L D R M R D R M F (F) M R
-ja, al - le - lú - ja, al - le - lú -

Alto (A): S (S) R D S L Te L L (L) S L D (D) T L S L T D T L
al - le - lú - ja, al - le - lú - ja, al - le - lú -

Tenor (T): (R) D Te L S R R D R M F M L T D R M F S R M F S L S F
- le - lú - ja, al - le - lú - ja, al - le - lú -

Bass (B): L S F S L Te L S (S) Fi S R M F S L F M L R (R) L D R
- ja, al - le - lú - ja, al - le - lú -

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, measures 14-18. The key signature is one sharp (F#).

Soprano (S): (R) Di R (R) R (R) L D R M R D T L T L F M R (R) Di T Di R
- lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja!

Alto (A): (L) S Fi T L L F S L R M F S L M S L (L)
- lú - ja, al - le - lú - ja!

Tenor (T): S L S R F M R (R) Di R R (R) L D R M Fi
ja, al - le - lú - ja, al - le - lú - ja!

Bass (B): M R S L F S L R M F S R M F S L Te L R
- ja, al - le - lú - ja, al - le - lú - ja!



Question: What can we learn by examining the 1883 Liber Gradualis of Abbat Pothier?

The 1883 *Liber Gradualis* by Abbat Pothier (reprinted with almost no changes in 1895) was chosen by Pope Pius X circa 1905 to serve as the basis for the official edition created circa 1905 by the Vatican Commission on Gregorian Chant. Notice how it has a *mora vocis* toward the end of the word “sperávi” which was not carried over to the official edition. We can (sometimes) see how this earlier edition influenced later editions.

Offertorium.
II.

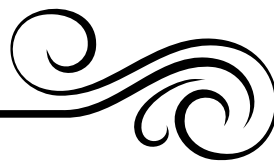
I N te sperá - vi, Dómi - ne:
di - xi: Tu es De - us me - us, in má -
nibus tu - is tém - po - ra me - a.

Question: Did the 1912 edition by Max Springer follow the official rhythm?

The 1912 edition by Max Springer (broadly speaking) adhered to the official rhythm, but departs from it sometimes without explanation. Notice how Max Springer—who perhaps had become accustomed to singing from the 1883 edition—“carried over” the *mora vocis* on the word “sperávi” in his edition:

Offertorium.
II.

In te spe - rá - - vi,
* Dó - mi - - ne: di - xi:
Tu es De - - us me - - us,
in má - - ni - bus tu - - is
tém - - po - ra me - - a.



Question: Did the 1909 edition by Father Mathias follow the official rhythm?

Father Xaver Mathias founded in 1913 the *Saint Leo Institute for Sacred Music* at Strasburg Cathedral. An Alsatian organist and composer, Father Mathias served as organist for the Strasbourg Cathedral from 1898–1908. His 1909 edition (broadly speaking) adhered to the official rhythm, but occasionally departs from it without explanation. Notice how Father Mathias—who perhaps had become accustomed to singing from the 1883 edition—“carried over” the *mora vocis* on the word “sperávi” in his edition:

Offert. II.

In te spe-rá - - vi, *
Dó-mi - ne: dí - xi: Tu es
De - - us me - - us,
in ma - - ni - bus tu - is
tén - - - po - ra me - a.

Question: Did the 1940s edition by the Lemmensinstituut adhere to the official rhythm?

Almost without exception, the 1940s edition by the Lemmensinstituut did adhere strictly.

Offert. II.

In te spe-rá - - vi, * Dó-mi - ne:
dí - xi: Tu es De - us me - us, in má -
- ni - bus tu - is tén - - po - ra me - a.



Question: Did the 1910 edition by the Wiltberger brothers adhere to the official rhythm?

Yes, the 1910 edition by the Wiltberger brothers adhered quite strictly to the official rhythm.

Offert.
II.

In te spe - rá - vi, ★ Dó - mi ne:

di - xi: Tu es De - us me us,

in má - ni - bus tu - is tén - po - ra

me - a. *T.P.* Al - le lú - ja.

Question: Did the 1909 Schwann edition follow the official rhythm?

Yes, the 1909 Schwann follows the official rhythm quite faithfully.

Offert.
II.

In te spe - rá - vi, ★ Dó - mi -

ne: di - xi: Tu es De - us

me - us, in má - ni - bus tu - is

tén - po - ra me - a.

Question: Dr. Peter Wagner was a member of the Vatican Commission on Gregorian Chant. Did Dr. Wagner adhere to the official rhythm?

Dr. Wagner often ignores the *morae vocis*, which is a “hint” or “indication” that just because the official edition allows for a brief hold doesn’t mean one is obligated to pause. Wagner fails to indicate the extra time on the word *témpora* (no pun intended).

Offertorium.
II.

In te spe-rá - vi, * Dó-mi - ne:
di - xi: Tu es De - - us me - - us.
in má - - ni-bus tu - is tém - - po - ra me - a.

Question: What is remarkable about the edition by Dr. Karl Weinmann?

In 1909, Father Weinmann produced an edition of the *Editio Vaticana*. He doesn’t mark the *morae vocis*—he expects the singer to notice them without extra help. On the other hand, Dr. Weinmann uses five lines and the treble clef; modifies every **porrectus** in an effort to assist singers; and provides a running German translation.

Offertorium Modus II.

In te spe-rá - vi, * Dó-mi - ne: di - xi:
Ich vertraue auf dich, Herr: ich spreche:
Tu es De - us me - us, in má - ni-bus
Mein Gott bist du, in deinen Händen
tu - is tém - po - ra me - a.
liegt mein Los.



Question: May I consult “neumatic charts” to learn to recognize each different neume?

It would be wonderful if such a chart existed—but they don’t. They don’t exist because each ancient manuscript has its own peculiarities. For example, Montpellier H. 159 uses an “upside-down *quilisma*.” At the end of the day, each manuscript requires its own unique chart. That being said, certain scholars have attempted to create basic categories ... **but be aware** they often contradict one another, or use different terminology. General categories would probably include (among others):

Lorraine notation (Eastern France) a.k.a. “Messine”

Breton notation (Brittany)

French notation (between Normandy and Lyons) a.k.a. “Mount-Renaud”

Aquitainian notation (Southwest France)

	Düsseldorf D.1	Laon 239	Chartres 47	Paris 1084
1. virga	•	[✓]	/	[✓]
2. punctum	•	•	•	•
3. clivis	••	\	1 ✓	:
4. pes	••	/	1 ✓	✓
5. porrectus	••	✓	✓	✓
6. torculus	••	•	1	1
7. climacus	••	!	1 1 (etc.)	1 1 (etc.)
8. scandicus	••	!	1 1	1 1
9. quilisma	••	✓	✓	✓
10. oriscus	••	•	1 1	1 1
11. liquescents	••	•	1 1	1 1

	Primitifs.	Latins.	Gothiques.	Carrés.	A points superposés.
Punctum...	•	•	•	•	•
Virga....	/	/	/	/	/
Podatus...	✓	✓	✓	✓	✓
Clivis....	✓	✓	✓	✓	✓
Epiphonus.	✓	✓	✓	✓	✓
Cephalicus.	✓	✓	✓	✓	✓
Torculus...	✓	✓	✓	✓	✓
Porrectus..	✓	✓	✓	✓	✓
Scandicus..	✓	✓	✓	✓	✓
Climacus...	✓	✓	✓	✓	✓
Ancus....	✓	✓	✓	✓	✓
Strophicus.	✓	✓	✓	✓	✓
Quilisma...	✓	✓	✓	✓	✓

Names	punctum	virga	pes	clivis
Modern equivalent	•	•	••	••
French Square Notation	•	✓	✓	✓
St Gall	•	✓	✓	✓
Messine	•	✓	✓	✓
Breton	•	✓	✓	✓
Aquitainian	•	✓	✓	✓
Palaeo-Frankish	•	✓	✓	✓
Beneventan	•	✓	✓	✓

	León 8	Toledo 35. 7	Angelica 123	Girona 20
1. virga	•	✓	✓	✓
2. punctum	•	•	•	•
3. clivis	••	✓	✓	✓
4. pes	••	✓	✓	✓
5. porrectus	••	✓	✓	✓
6. torculus	••	✓	✓	✓
7. climacus	••	✓	✓	✓
8. scandicus	••	✓	✓	✓
9. quilisma	••	✓	✓	✓
10. oriscus	••	✓	✓	✓
11. liquescents	••	✓	✓	✓

Question: Don't some people act as if the St. Gall neumes are the only ones worth knowing?

Some do act as though the St. Gall neumes are the only “real” ones—but this is an ignorant, indefensible, and reprehensible position to hold. Below are three (3) examples of disparate neumes, and it would be easy to add hundreds more:

18010corbie|1077 “In te speravi”

In te speravi dñe dixi tues deus meus in manib; tuis tempora mea

Düsseldorf-11|1393 “In te speravi”

num. off. In te spera ui
domi ne. dixi tu es de us me us
in ma nibus tuis tem pora mea.

Thomas391|1291 “In te speravi”

mine y leua to manuum mea
rum sacrifici um uesper num. Off. In te
spera ui domi ne dixi tu es de us me us in ma
nibus tuis tem pora mea. Co. Qui inuocarem te exau



Question: If there are so many different neumes, how can we know anything about them?

Such knowledge can be gained by meticulous comparison. For instance, notice each instance of the *quilisma* here:

Offert.
II.

n te spe-rá- vi, * Dómi- ne: di-
xi: Tu es De- us me- us, in má- ni-
bus tu- is tém- po- ra me- a.

See whether you can recognize the *quilisma* here:

Narbonne|1033 "In te speravi"

In te spe-ra-vi do-mi-ne di-xi tu es de-us me-us in
ma-ni-bus tu-is tém-po-ra me-a.

Now see if you can recognize the *quilisma* here:

Yrieix|1040 "In te speravi"

In te spe-ra-vi do-mi-ne di-xi tu es de-
us me-us in ma-ni-bus tu-is tém-
po-ra me-a

Now see if you agree it basically looks like this:

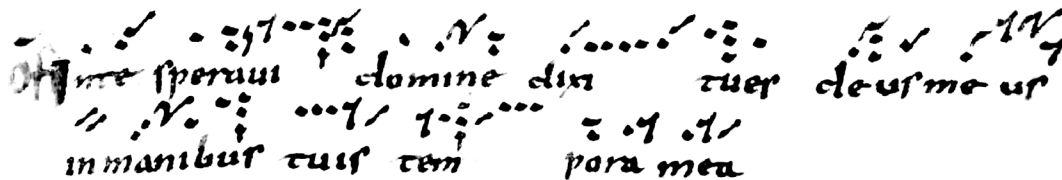


Question: Were there important revelations given to us by Dom Eugène Cardine, who died in 1988?

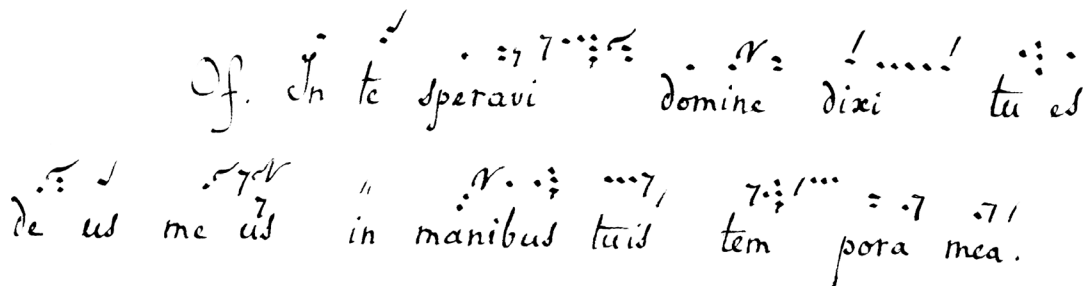
We are unaware of any *significant* discoveries made by Dom Eugène Cardine (1905-1988).

Already in 1862, Dom Paul Jausions was copying manuscripts with incredible skill and tenacity. Consider the following manuscript which was (perhaps) written circa 944AD, which Dom Jausions carefully copied by hand during the 1860s.

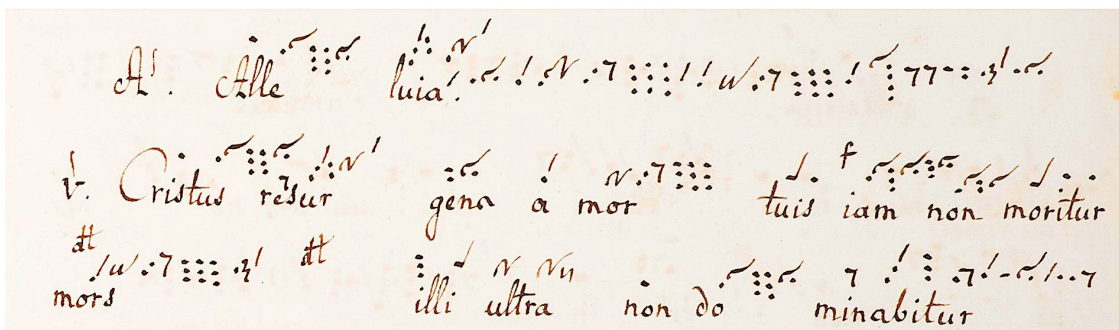
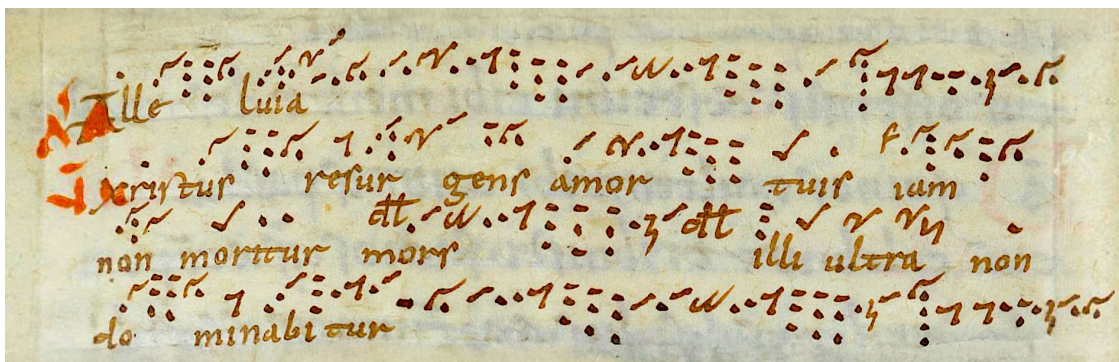
91angers|944 "In te speravi"

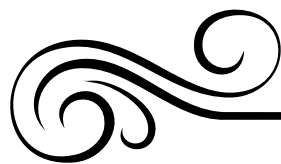


Below shows the copy (of that particular chant) created by Dom Jausions in the 1860s:



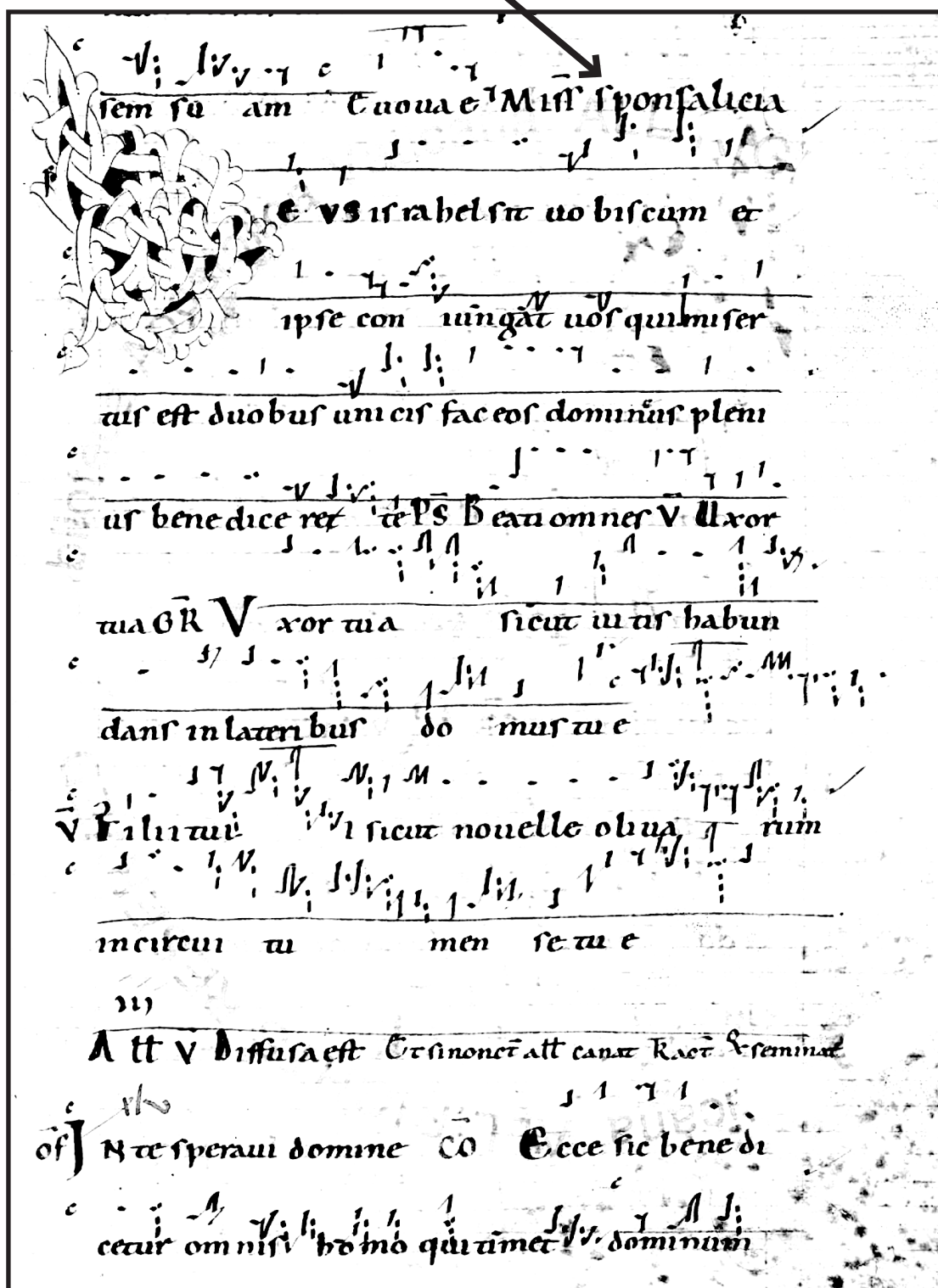
Here's another comparison between 91angers|944 and the copy made by Dom Jausions during the 1860s:

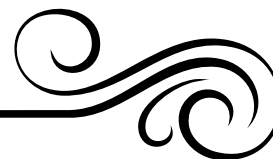




Question: What can we learn from "Vaticanum latinum 5319" (shown below)?

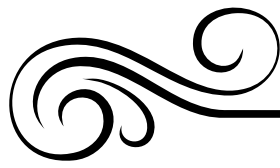
By examining *Vaticanum latinum 5319*, created in (perhaps) 1085AD, we learn something important. For years, many believed the NUPTIAL MASS to be a creation of the Congregation of Rites. It will be remembered that the Congregation of Rites often creates new Mass formularies, especially when it comes to recently-canonized saints. But *Vaticanum latinum 5319* shows the breathtaking antiquity of these prayers assigned to **Missa Sponsalicia** ("Wedding Mass").





Note: *Vaticanum latinum 5319* is not Gregorian Chant. Some call it: “Old Roman” chant, because the melodies don’t match what was most common throughout Europe.

		Vat.lat. 5319
1. virga	•	1
2. punctum	•	-
3. clivis	••	7 1
4. pes	••	1
5. porrectus	••	7
6. torculus	••	1
7. climacus	••	1
8. scandicus	••	1
9. quilisma	••	
10. oriscus	•	
11. liquescents	••	7 1



Importance of Variety:

We believe a conscientious choirmaster values **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 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**.

TONUS SOLEMNIS

P er ómni-a saécu-la saecu-ló-rum. R. Amen. *Ÿ*. Dómi-nus
vo-bís-cum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sur-sum corda.
R. Ha-bé-mus ad Dómi-num. *Ÿ*. Grá-ti-as a-gá-mus Dómi-no
De-o nostro. R. Dignum et justum est.

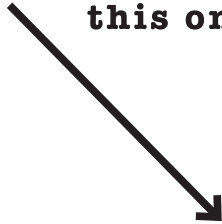
TONUS SOLEMNIOR

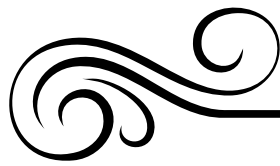
P er ómni-a saécu-la saecu-ló-rum. R. Amen. *Ÿ*. Dómi-nus
vo-bís-cum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sur-sum corda.
R. Habé-mus ad Dó-mi-num. *Ÿ*. Grá-ti-as a-gá-mus Dó-mi-no
De-o no-stro. R. Dignum et ju-stum est.

TONUS FERIALIS

P ER ómni- a saécu-la saecu- ló- rum. R. Amen.
Ÿ. Dómi-nus vo-bíscum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sursum
corda. R. Habémus ad Dómi-num. *Ÿ*. Grá-ti- as agámus
Dómi-no De- o nostro. R. Dignum et justum est.

He will most
likely choose
this one:



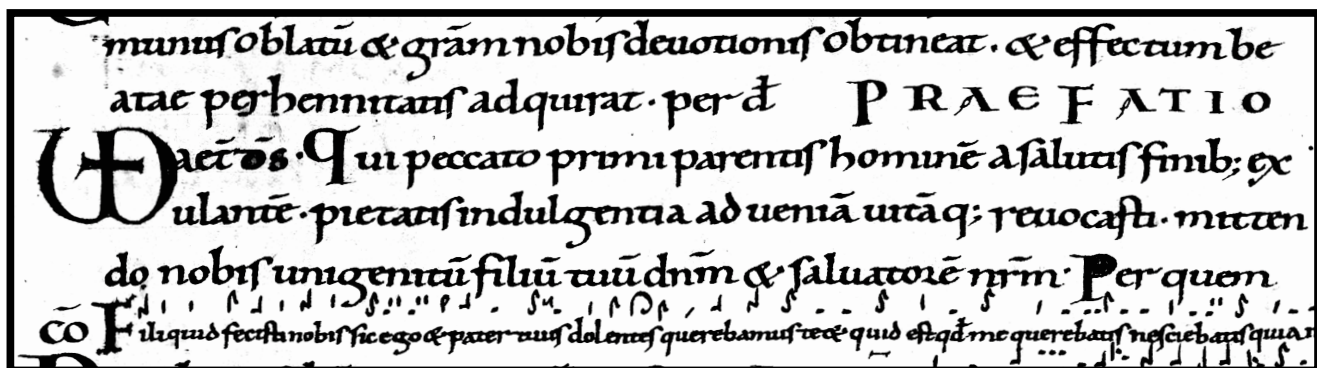


POST-CONCILIAR DEVELOPMENTS • The Second Vatican Council never spoke about adding more prefaces, but did say that “other elements which have suffered injury through accidents of history are now to be restored to the vigor which they had in the days of the holy Fathers” (*Sacrosanctum Concilium* §50b).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

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

The answer to Bishop Graber’s question is partially given by Father Antoine Dumas, who became director of *Coetus 18bis* (responsible for euchological texts) upon the death of Dom Placide Bruylants. In 1971, Dom Dumas published an article (“Les Préfaces du nouveau Missel”) in *EPHEMERIDES LITURGICAE*, explaining that “very few prefaces have been kept in their entirety.” The venerable prayers, Dom Dumas admits, were deemed “unsatisfactory” by the reformers, owing to many defects (*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 clans 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 Dominicæ Primæ post Theophaniam* (First Sunday after Epiphany) indicated by the monogram, which was written in blue ink:



Praefatio communis:

⌘ ET JUSTUM est, æquū et salutāre, nos tibi semper et ubique grātiās āgere: Dñe sancte, Pater omnipotens, ætérne Deus, per Christum Dóminum nostrum. Per quem majestātē tuam laudant Ángeli, adórant Dominatiónes, tremunt Potestátes. Cæli cælorúmque Virtútes, ac beáta Séraphim, sócia exsultatióne concélebrant. Cum quibus et nostras voces ut admitti júbeas, deprecámur, súpplīci confessiōne dicētes:

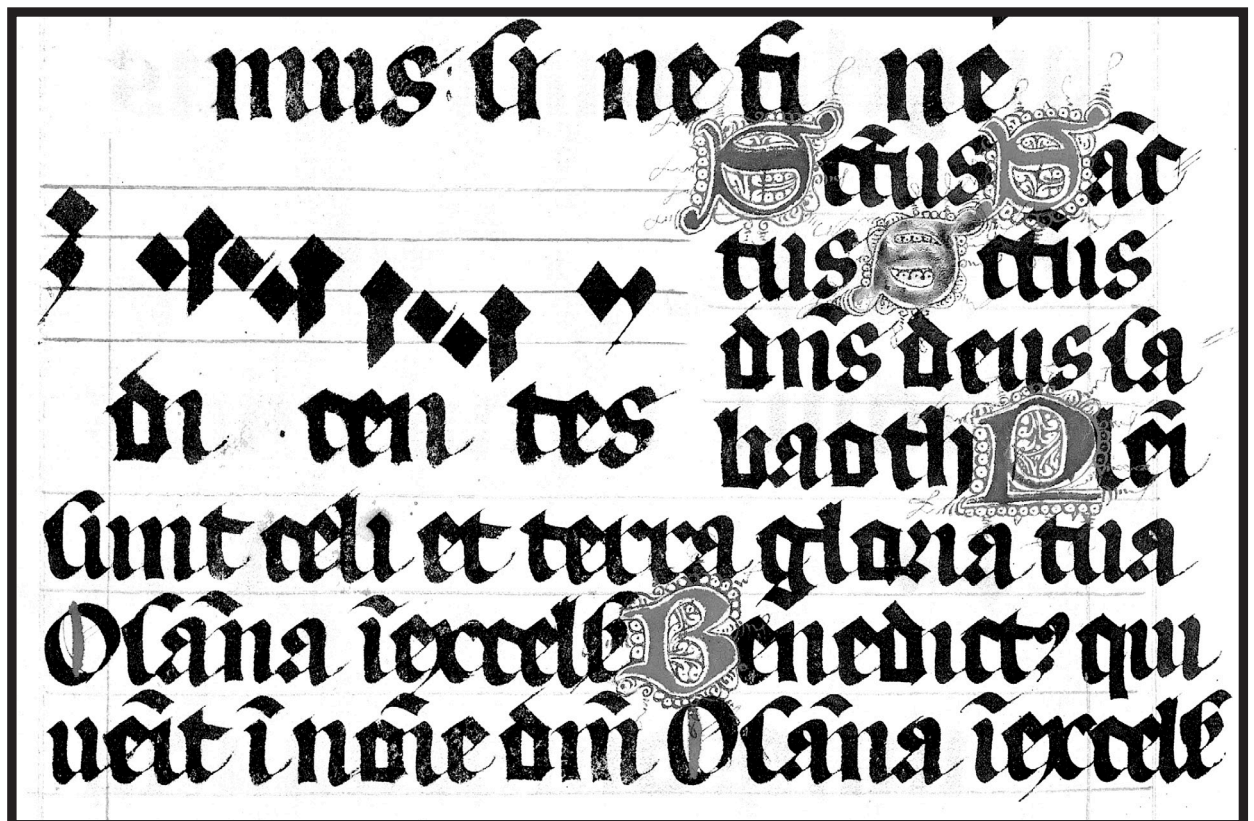
COMMON PREFACE. *Used on weekdays.*

⌘ WORTHY and right it is in truth, apt it is and saving, that at all times and places we should thank thee: O holy Lord, Father almighty, eternal God; 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 lowliness to join with them in confessing Thee and unceasingly to repeat:

✦ **Now is sung the**
“Sanctus” & “Hosanna.”

After the consecration come the
“Benedictus” & “Hosanna.”

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



Manuscript created circa 1477AD

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 CONSOLING HEAVEN, BUT WHO CANNOT BE SEEN BY MORTAL EYES.
TU DULCE LUMEN PATRIAE, CARNIS NEGATUM SENSIBUS. (LUX ALMA)

TE igitur, clementissime Pa-
ter, per Jesum Christum
Fílium tuum Dóminum no-
strum, súpplíces rogámus, ac
pétimus, uti accépta hábeas, et
benedícas haec dona, haec mú-
nera, haec sancta sacrificia illi-
báta, in primis, quae tibi offéri-
mus pro Ecclésia tua sancta
cathólica : quam pacificáre, cu-
stodíre, adunáre, et régere di-
gnéris toto orbe terrárum : una
cum fámulo tuo Papa nostro N.
et Antístite nostro N. et ómni-
bus orthodoxis, atque cathólicae
et apostólicae fidei cultóribus.

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

The Commemoration of the Living :

Meménto, Dómine, famulórum famularúmque tuárum, N. et N.; et ómnium circumstántium, quorum tibi fides cógnita est, et nota devótio, pro quibus tibi offerimus : vel qui tibi offerunt hoc sacrificium laudis, pro se, suisque ómnibus : pro redemptione animárum suárum, pro spe salútis, et incolumitátis suae : tibi que reddunt vota sua aetérno Deo, vivo et vero.

¶ Communicántes, et memóriam venerántes, in primis gloriósae semper Vírginis Maríae, Genitrícis Dei * et Dómini nostri Jesu Christi : sed et beatórum Apostolórum ac Mártyrum tuórum, Petri et Pauli, Andréae, Jacóbi, Joánnis, Thomae, Jacóbi, Philíppi, Bartholomaei, Matthaei, Simónis et Thaddaei : Lini, Cleti, Cleméntis, Xysti, Cornélii, Cypriáni, Lauréntii, Chrysógoni, Joánnis et Pauli, Cosmae et Damiáni : et ómnium sanctórum tuórum; quorum méritis, precibúsque concédas, ut in ómnibus protectionis tuae muniámur auxílio. Per eúmdem Christum Dóminum nostrum. Amen.

Be mindful, O Lord, of thy servants and of thine handmaidens, N. and N.; and of all here present, the faith of each one of whom is known to thee, nor is his devotion hidden from thee. For them we offer up to thee this sacrifice of praise; as they too, for themselves, for their households and all dear to them, for the salvation of their own souls, for the health and welfare they hope for, offer it up, and pay their vows to thee, God everlasting, living and true.

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

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

Hanc igitur oblationem servitútis nostrae, sed et cunctae famíliae tuae, ¶ quaesumus Dómine, ut placátus accípias : diésque nostros in tua pace dispónas, atque ab aetérna damnatione nos éripi, et in electórum tuórum júbeas grege numerári. Per Christum Dóminum nostrum. Amen.

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 oblationem tu, Deus, in ómnibus, quaesumus, benedíctam, adscríptam, ratam, rationábilem, acceptabílemque fácere dignéris : ut nobis Corpus et Sanguis fiat dilectíssimi Fílii 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, accepit panem in sanctas ac venerabiles manus suas, et elevatis oculis in caelum, ad te Deum Patrem suum omnipotentem, tibi grátias agens, benedixit, fregit, deditque discipulis suis, dicens : Accípite, et manducáte ex hoc omnes :

HOC EST ENIM CORPUS MEUM.

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

FOR THIS IS MY BODY.

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

Consecration of the Wine.

Simili modo postquam coenatum est, accipiens et hunc praeclarum Cálicem in sanctas ac venerabiles manus suas : item tibi grátias agens, benedixit, deditque discipulis suis, dicens : Accípite et bíbite ex eo omnes :

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

Haec quotiescúmque fecéritis, in mei memóriam faciétis.

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

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

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

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

UNde et memores, Dómine, nos servi tui, sed et plebs tua sancta, ejúsdem Christi Fílii tui Dómini nostri tam beátae passiónis, nec non et ab ínferis resurrectiόnis, sed et in caelos gloriósae ascensiόnis : offérimus praeclárae majestáti tuae de tuis donis, ac datis, hóstiam puram,

hóstiam sanctam, hóstiam immaculátam, Panem sanctum vitae aetérnae, et Cálicem salutis perpétuae.

Wherefore, O Lord, bearing in mind the blessed Passion of the same Jesus Christ, thy Son, our Lord, his Resurrection likewise from the grave, and his glorious Ascension into heaven, we too, thy servants, as also thy holy people, offer up to thine excellent majesty from among the things thou hast given to

us and bestowed upon us, a Victim which is pure, a Victim which is holy, a Victim which is stainless, the holy Bread of life everlasting and the Cup of eternal salvation.

Supra quae propitio ac sereno vultu respicere digneris : et accepta habere, sicuti accepta habere dignatus es munera pueri tui iusti Abel, et sacrificium Patriarchae nostri Abrahæ : et quod tibi obtulit summus sacerdos tuus Melchisedech, sanctum sacrificium, immaculatam hostiam.

The Priest bows low.

Supplices te rogamus, omnipotens Deus : jube hæc perferrī per manus sancti Angeli tui in sublime altare tuum in conspectu divinæ majestatis tuæ : ut quotquot, ex hac altaris participatione, sacrosanctum Filii tui Corpus, et Sanguinem sumpserimus, omni benedictione cælesti et gratia repleamur. Per eundem Christum Dominum nostrum. Amen.

Memory of the Departed.

Meménto étiam, Dómine, famulorum, famularumque tuarum N. et N., qui nos praecesserunt cum signo fidei, et dormiunt in somno pacis.

Ipsis, Dómine, et omnibus in Christo quiescentibus, locum refrigerii, lucis et pacis, ut indulgeas, deprecámur. Per eundem Christum Dominum nostrum. Amen.

The Priest strikes his breast.

Nobis quoque peccatoribus famulis tuis, de multitudine miserationum tuarum sperantibus, partem aliquam, et societatem donare digneris, cum tuis sanctis Apóstolis et Mátyribus : cum Joánnē, Stéphanō, Matthía, Bárnaba, Ignátio, Alexán-

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.

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.

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.

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, Marcellíno, Petro, Felicitáte, Perpétua, Agatha, Lúcia, Agnéte, Caecília, Anastásia, et ómnibus Sanctis tuis : intra quorum nos consórtium, non aestimátor mériti, sed véniae, quaesumus, largitor admítte. Per Christum Dóminum nostrum.

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

Conclusion of the Canon.


Per quem haec ómnia, Dómine, semper bona creas, sanctificas, vivificas, benedícis, et praestas nobis.

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

Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omnipotentí, in unitáte Spíritus Sancti, omnis honor et glória.

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

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

P  **ÉR** ómni-a saécula saeculó-rum. R̃. Amen.

World without end. R̃. Amen.

Communion in the Sacrifice.

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

Orémus.


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

Pater nóster, qui es in caélis : Sanctificétur nómen túum : Advéniať régnum túum : Fíat volúntas túa, sicut in caélo, et in térra. Pánem nóstrum quotidí-
num da nóbis hódie : et dimítte nóbis débíta nóstra, sicut et nos dimíttimus 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 : thy kingdom come : thy will be done on earth as it is in heaven. Give us this day our daily bread ; and forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation. R̃. But deliver us from evil.

 **Ÿ.** Et ne nos indúcas in tenta-ti-ónem. R̃. Sed líbera nos a má-lo.


✠ After the Pater noster, before the prayer “*Libera nos*,” the priest genuflects and turns to the husband and wife, who kneel. The server holds the missal before the priest. With joined hands he says the two prayers: “*Propitiare Domine*” and “*Deus qui potestate virtutis tuae*,” as in the missal. He turns back to the altar, genuflects and goes on with Mass. The server puts the book back.

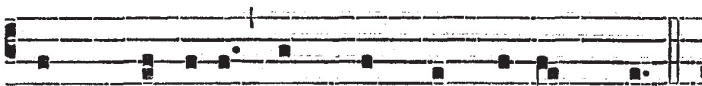
The Priest answers Amen in a low voice, and then goes on:


Libera nos, quaesumus, Domine, ab omnibus malis, praeteritis, praesentibus, et futuris : et intercedente beata et gloriosa semper Virgine Dei Genitrice Maria, cum beatis Apostolis tuis Petro et Paulo, atque Andrea, et omnibus Sanctis, da propitius pacem in diebus nostris : ut ope misericordiae tuae adjuti, et a peccato simus semper liberi, et ab omni perturbatione securi. Per eundem Dominum nostrum Jesum Christum Filium tuum. Qui tecum vivit et regnat in unitate Spiritus Sancti Deus.

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  ER omni- a saecula saeculorum. R. Amen. World without end. R. Amen.

 **V.** Pax † Domini sit † semper vobis- † cum. The peace of the Lord be ever with you. R. And with thy spirit.


R. Et cum spi-ri-tu tu-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 commixtio et consecratio Corporis et Sanguinis Domini nostri Jesu Christi fiat accipientibus nobis in vitam aeternam. Amen.

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

Communion • Missa pro Sponso et Sponsa

(Ps 127: 4) Behold, thus shall every man be blessed that feareth the Lord:

(Ps 127: 6) and mayest thou see thy children's children: peace be upon Israel.

Mode VI

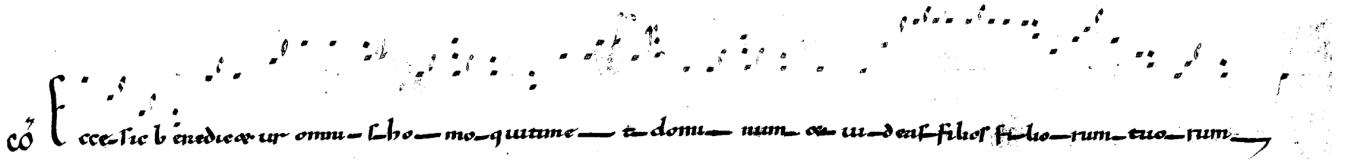
E CCE sic be-ne-di-cé-tur * omnis ho-mo
qui ti-met Dómi-num: et ví-de-as
fí-li-os fí-li-ó-rum tu-ó-rum: pax su-per Isra-ël.

1. Be-á-ti omnes, qui ti-ment **Dó**-minum, * qui ámbu-lant in
vi-is e-jus.

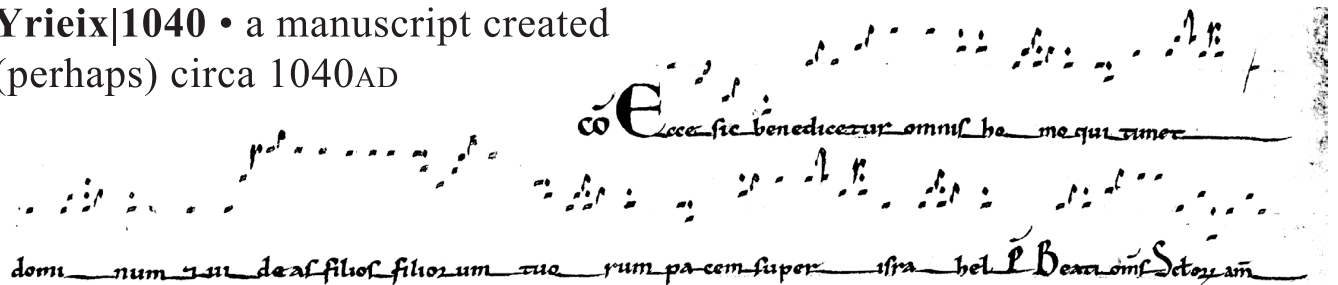
2. Uxor tu-a sic-ut vi-tis *ab-ú*ndans: * in la-té-ribus *do-mus tu-æ*.

3. Gló-ri-a Patri, *et* **Fí**-li-o, et Spi-rí-tu-i **San**cto. * Sic-ut e-rat in
prínci-pi-o, et nunc, *et* **sem**per, et in sá-cu-la sá-cu-ló-rum. Amen.

Narbonne|1033 • a manuscript created (perhaps) circa 1033AD



Yrieix|1040 • a manuscript created (perhaps) circa 1040AD



...as found in a section labelled as “Ad Nuptias.”

Psalm 127

1 Beáti omnes qui timent Dóminum, qui ámbulant in viis ejus.

1 Blessed thou art, if thou dost fear the Lord, and follow his paths!

2 Labóres mánuum tuárum quia manducábis: beátus es, et bene tibi erit.

2 Thyself shall eat what thy hands have toiled to win; blessed thou art; all good shall be thine.

3 Uxor tua sicut vitis abúndans in latéribus domus tuæ;

fílii tui sicut novéllæ olivárum in circúitu mensæ tuæ.

3 Thy wife shall be fruitful as a vine, in the heart of thy home,
the children round thy table sturdy as olive-branches.

4 Ecce sic benedicétur homo qui timet Dóminum.

4 Let a man serve the Lord, such is the blessing that awaits him.

5 Benedícat tibi Dóminus ex Sion,

et vídeas bona Jerúsalem ómnibus diébus vitæ tuæ.

5 May the Lord who dwells in Sion bless thee;
mayest thou see Jerusalem in prosperity all thy life long.

6 Et vídeas fílios filiórum tuórum: pacem super Israël.

6 Mayest thou live to see thy children’s children, and peace resting upon Israel.

**Processional will be
PATER NOSTER
chorale by Felix
Mendelssohn.**

**The "Alleluia" comes
from *MISSA PATER
NOSTER* (Palestrina).**

Sonata VI

Choral (M.M. ♩ = 100.)

Manual. *mezzo piano*

Pedal.

Andante sostenuto. (M.M. ♩ = 63.)

pp Clav. II. (8 Fuss.)

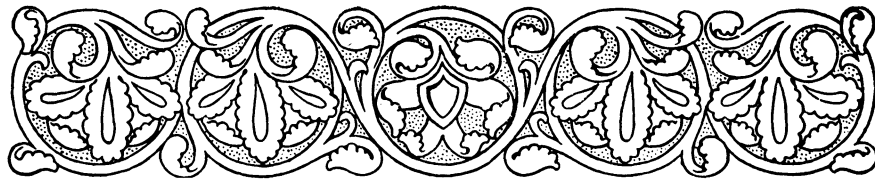
sempre legato

Ped. 8 Fuss.

pp

*) Choral: „Vater unser im Himmelreich“

Die 29 iunii
SS. PETRI ET PAULI,
APOSTOLORUM
Sollemnitas
Ad Missam in die



10:00am

St. Mary Catholic Church
239 W Clay Ave
Muskegon, MI 49440

Entrance Chant • Sts. Peter & Paul (29 June) • Years ABC

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

Nunc Scio Vere

N *Nunc scio vere,*
OW I know in ver- y deed, that
quia misit Dóminus ángelum suum:
the Lord has sent his an- gel,

et eripuit me de manu Heródis, et de omni
& has de-liv- ered me out of Her-od's hands, & from all

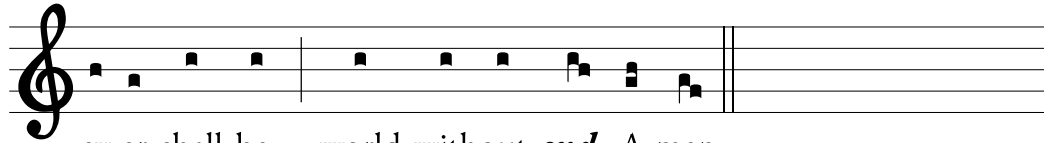
expectatióne plebis Judæórum.
that the Jew-ish peo- ple were a-wait- ing.

Dómine, probásti me, et cognovisti me: tu cognovisti sessiόνem meam,
V. O Lord, you **search** me and you know me. You your-self

et resurrectionem meam.
know my rest-**ing** and my rising.

Chaumonot 3g2

G Lo-ry be to the **Fa**-ther, & to the Son: & to **the**
Ho-ly Spir-it; As it was in the beginning, is **now**, and



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

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THE following translation may also be used, since it was “approved by the *National Conference of Bishops of the United States* on 3 Sept. 1965 and confirmed by the *Consilium for the Implementation of the Constitution on the Sacred Liturgy* on 15-October-1965.” →

* In a few rare instances we used the English translation by Monsignor Ronald Knox, created at the request of the Cardinal Archbishop of Westminster and **approved** for liturgical use in the United States on 18 November 1966 by *The Bishops’ Commission on the Liturgical Apostolate*, which is today known as the USCCB’s *Committee on Divine Worship*.

SAINTS PETER AND PAUL
Apostles
June 29
Entrance Antiphon
Acts 12, 11

Now I know for certain that the Lord has sent his angel and rescued me from the power of Herod and from all that the Jewish people were expecting. *Ps. 138, 1–2* O Lord, you have probed me and you know when I sit and when I stand. *V.* Glory be to the Father. Now I know.

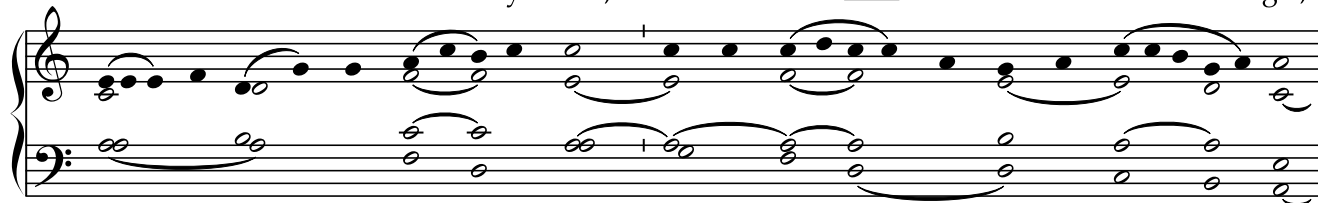
INTROIT • June 29th Feast of Saints Peter & Paul (Years ABC)

ENTRANCE CHANT

CHAUMONOT CATHOLIC COMPOSERS GROUP

Unofficial organ accompaniment by Jeff Ostrowski.

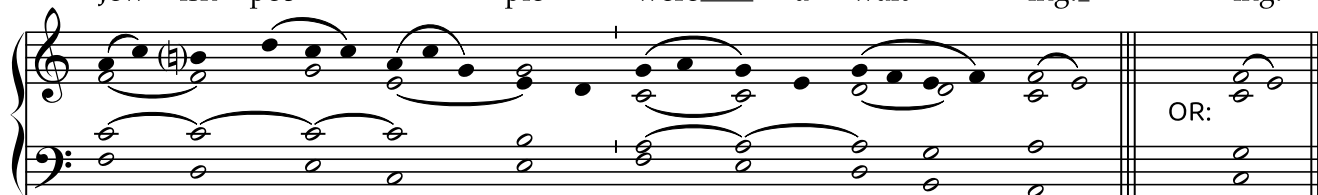
Now I know in ver - y deed, that the Lord has sent his an - gel,



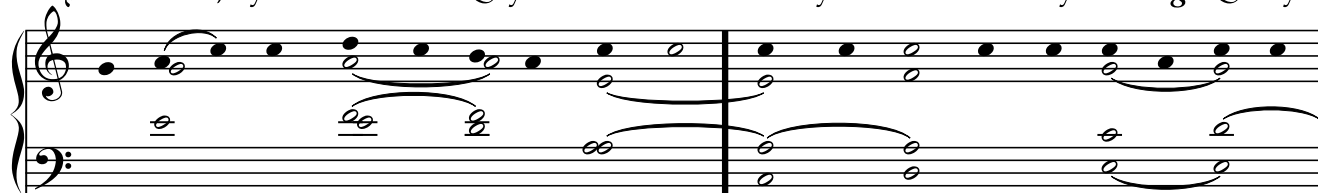
& has de - liv - ered me out of Her - od's hands, & from all that the



Jew - ish peo - ple were a - wait - ing. ing.



Ÿ. O Lord, you search me & you know me. You your-self know my rest-ing & my



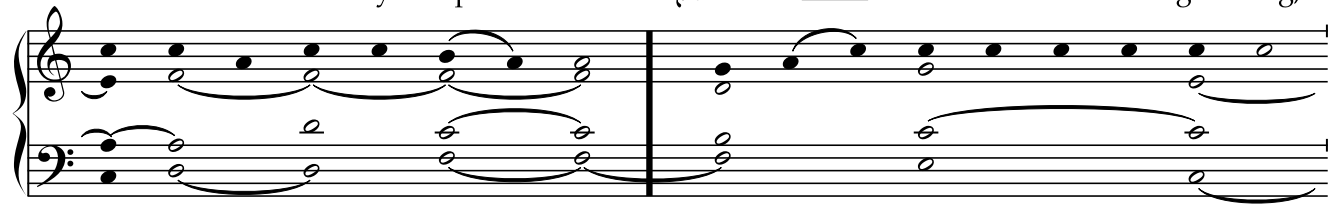
ris - ing.



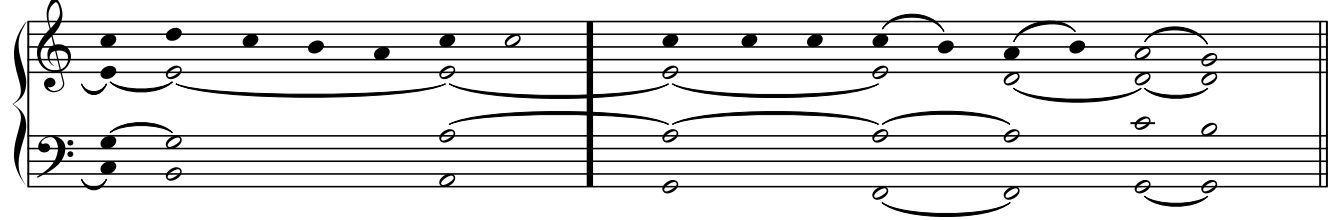
Ÿ. Glo - ry be to the Fa - ther, & to the Son:



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.



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KYRIE ELE.

“MILLE REGRETZ”

Father Cristóbal de Morales (d. 1553)
who taught Father Francisco Guerrero (d. 1599)

Canon:
“Multiplicatis
intercessoribus”

Clues harkening back toward a more ancient era of composition:
“Augmentation” (elongated melody in Soprano); Tritones hinted at; lines not “balanced” rhythm (as Palestrina would do); lines are unpredictable melodically (not like Father Victoria); Voice crossing; rather thick harmonies in the bass register; and so forth.

One More Clue • Another clue which “signals a more ancient era of musical composition” would be how Father Morales uses a secular chanson as his CANTUS FIRMUS. That became more rare after the Council of Trent. On the other hand, even Palestrina composed a *L'Homme Armé* Mass as late as 1582 (disguising it by calling it *Missa Quarta*). Other composers after the Council of Trent—Father Victoria was an exception—similarly camouflaged Mass settings based on secular tunes with names like *Sine Nómine*. And Cerone, in his very influential treatise (1613^{AD}), begins the chapter on how to compose a Mass with: “Take a good chanson tune!” In the *Life of Father Francisco Guerrero*, we notice the record from the SEVILLA CATHEDRAL dated 7 January 1575: “The chapter decrees that henceforth the Roman rite, as reformed by the Council of Trent, is to be used exclusively.” With a stroke of a pen, this decree rendered obsolete such a troped settings as Father Guerrero’s *De Beata Virgine* from 1566 or such polytextual Mass settings like his *Beata Mater* of 1566 (certainly among the greatest Mass settings ever composed). Incidentally, the SEVILLA CATHEDRAL records are often hysterical. Consider the entry dated 13 December 1564: *The chapter orders Luis Martinez, a cathedral chaplain, to stay away from the choirbook-stand when the rest of the singers gather around it to sing polyphony—the reason being that “he throws the others out of tune.”*

It’s important to bear in mind that secular tunes have never stopped being used by the Catholic Church. For instance, “O Sacred Head Surrounded” was originally a secular tune (as were countless hymn tunes that only a lunatic would exclude). The **crucial thing** is to make sure that secular tunes have **lost their secular associations** before being employed in the Church. The pipe organ was originally a secular instrument—and for centuries was excluded for that reason—but once it shed its secular associations, the Church adopted it.

Women only:

Ký - ri - e — e - - - - - lé - i - son.

No Pedal

Tutti:

3 Ký - ri - e — e - - - - - lé - i - son.

With Pedal

5

S

M

M

Ký - - - - -

A1

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

Ký - - ri - e e - léy - - son. Ký - r ie e - lé - i - son._____

A2

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

Ký - - ri - e_____ e - - - - - lé - - - - - i - son._____

T1

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

Ký - ri - e e - lé - i - son._____ e - -

T2

M F S L T D

Ký - ri - e e {B-Natural will soon move to F} lé - i -

B

M R M R D T L M L L

Ký - ri - e e - léy - - son. Ký - ri - e_____

11

S

L L S S F M R D R

- - - ri - - - e e - léy - - -

A1

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

_____ Ký - ri - e e - - - léy - son. Ký - r ie e -

A2

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

_____ Ký - ri - e_____ e - lé - - - i - son._____

T1

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

- léy - - - son, e - lé - i - son._____ e - -

T2

F L S F M F L F S D L L S F S L R 888

son._____ Ký - ri - e,_____ Ký - - ri - e_____

B

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

_____ e - léy - - - son._____ Ký - ri - e e - lé - i - son._____

17

S *D D D D T T L D SSS*
son. Ký - rie e - lé - i - son. Ký -

A1 *D L L S M L L R M F S L R M D R L S M*
léy - son. Ký-r ie e - léy - son. Ký - - ri - e, Ký-r ie e -

A2 *M M M F M S F R M F M R D L D*
Ký-r ie e - léy - son. Ký - rie e - lé - i - son. Ký -r ie e - léy -

T1 *L D T L S L M R T R D L M R T M L*
-lé - i - son. Ký - rie e - léy - son. Ký-rie e - lé - i -

T2 *M L F D L T S L T D R R R L F S L Si L*
e - léy - son. Ký-ri - e e - lé - i - son.

B *L L... S M S R R D L T L L...*
Ostinato Ký - ri - e e - lé - i - son. *Ostinato* Ký

23

S *T SSS L SSS L S F S D SSS*
ri - e e -

A1 *S S R R M F S L S L T D L S M F S M F M R M L S M*
léy - son. Ký - rie e - lé - i - son. Ký -r ie e -

A2 *R S L T D R R D L L T D D L M R T D R M L S L T D R M L*
- son, Ký - rie e - léy-son. Ký - ri - e e - lé - i -

T1 *T S F R M F M R D T D T R D L D*
son. Ký-r ie e - lé - i - son, e - lé - i - son. Ký - rie e - léy -

T2 *M R T R L L M L S S L M F M*
Ký - rie e - léy - son. Ký-ri - e, Ký - ri - e e - léy - son.

B *S M S R R D L D R M D M R D R L L...*
- ri - e e - lé - i - son. Ký - ri - e *Ostinato* Ký

29

S *T SSS L SSS L S F S L L L L*
 - - - lé - - - i - son. _____ Ký - rⁱe e -

A1 *S S R M F S L F M T D D R D L*
 léy - son, e - lé - i - son. Ký - rⁱe e - léy - son. _____

A2 *T S F R M L T D R M L D T M M R D T L M F F*
 son. Ký - rⁱe e - lé - - i - son, Ký - rⁱe _____ Ký - rⁱe e -

T1 *R S L T D R R M F D R M L T D R M M F F M R*
 son, e - - - lé - i - son, e - lé - i - son. Ký - rⁱe e - lé - i -

T2 *M R T R L L L S M M L F L F*
 Ký - rⁱe e - léy - son, _____ e - lé - i - son, e - lé - i -

B *S M S R R D L M F D R M L R L R*
 - ri - e _____ e - lé - i - son. _____ Ký - ri - e e -

35

S *S F M M M*
 lé - - i - son. _____

A1 *L S L T D L D T S L L T D T*
 e - - - - lé - - - i - son.

A2 *M S F M M R D R M M M R M F S D D T L T*
 léy - - - son. e - - - lé - i - son.

T1 *T M R D S L L S L T D D D M M R D T L L Si Fi Si*
 son, Ký - ri - e, Ký - - ri - e e - lé - i - son.

T2 *S M F L L S L T D T L S M R M F S M M*
 son. _____ Ký - - ri - e e - - léy - son.

B *M D R L S L T D T L L S L M*
 lé - i - son. e - - - - lé - i - son.

**Women
only:**

41 Chri - ste e - - - - lé - i - son.

No Pedal

Tutti:

43 Chri - ste e - - - - lé - i - son.

No Pedal With Pedal

45

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

A1 Chri - ste e - lé - i - son. Chri - ste e - lé - i - son. Chri - ste e -

T1 Chri - ste e - lé - i - son. Chri - ste e - lé - i - son, e - léy - son.

B Chri - ste e - lé - i - son. Chri - ste e - lé - i - son, e - léy - son.

53

S lé - i - son, e - léy - son. Chri - ste e - léy -

A1 lé - i - son, e - lé - i - son. Chri - ste e -

T1 e - lé - i - son. e - léy - son.

B e - lé - i - son.

62

S *T L R D sss D T L L L L*
son. Chri - ste e - léy - son. Chri-ste e -

A1 *S F M D D S F M F F F*
lé - i - son. Chri - ste Chri-ste e -

T1 *R T D T D (D) T L Si L L S M F R L L D D*
Chri - ste e - lé sss - i - son. Chri - ste e - lé - i - son. Chri-ste e -

B *R M L M D (D) R T L F F F*
Chri - ste e - lé sss - i - son. Chri-ste e -

68

S *S F M L L L S F M S M S M F S*
lé - i - son. Chri-ste e - lé - i - son, e - lé - i - son.

A1 *M R D F F F M R D T D T D T*
lé - i - son. Chri-ste e - lé - i - son, e - lé - i - son.

T1 *D L T D L D D D L T D L S L S L S*
lé - i - son. Chri-ste e - lé - i - son. Chri-ste e - lé - i - son.

B *S R L F F F D R L L M L M L M*
lé - i - son. Chri-ste e - lé - i - son. Chri-ste e - lé - i - son.

**Women
only:**

74 *Ký - ri - e e - - - - - lé - i - son.*

No Pedal

Tutti:

76 *Ký - ri - e e - - - - - lé - i - son.*

With Pedal

Turn back & sing the "Kyrie" section.

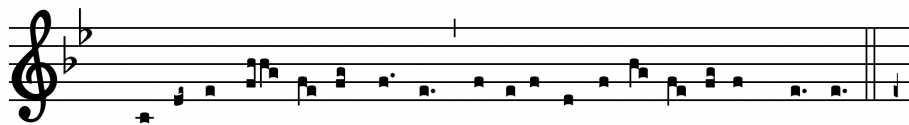
Needless to say, we fully intend to replace the middle section of the “Gloria” with polyphony. Nevertheless, **it’s always a good practice** to include the missing words in case something unforeseen happens & the polyphony cannot be sung.



Tutti: Dómine De- us, Agnus De- i, Fí- li- us Patris.



Women: Qui tol-lis pec- cá- ta mundi, mi-se-ré- re no-bis.



Men: Qui tol-lis pec- cá- ta mundi, súscipe depre-ca- ti- ónem nostram.



Wñ: Qui se- des ad déxte-ram Pa- tris, mi- se- ré-re no-bis.

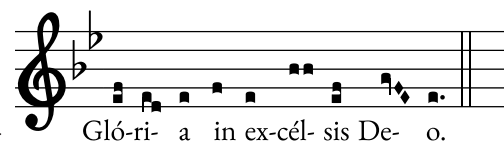


Tutti: Quóni- am tu so-lus sanctus. Tu so-lus Dóminus.

Gloria

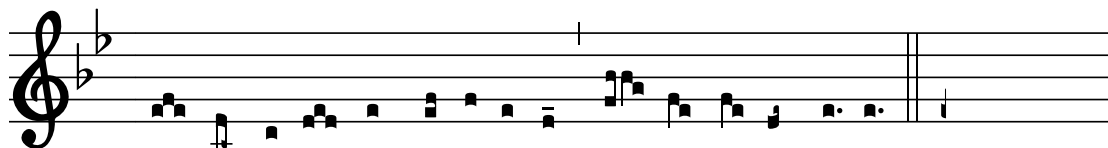
VATICAN MASS III

This score is notated according to the official rhythm
(i.e. the interpretation mandated by Pope Saint Pius X).



Gló-ri- a in ex-cél- sis De- o.

*Including a polyphonic section in honor of Saint René Goupil by
Kevin Allen, commissioned by Sacred Music Symposium 2025. ✠*



Tutti: Et in terra pax homí-ni-bus bo- nae vo- lun-tá- tis.



Women: Lau-dá-mus te. Benedí- ci- mus te.



Men: Ado-rá-mus te. Glo-ri- fi- cá- mus te.



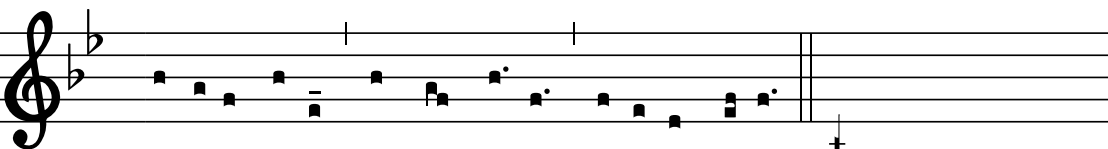
Women: Grá-ti- as á-gimus ti-bi propter ma- gnam gló-ri- am tu- am.



Men: Dómine De- us, Rex cae- lé-stis, De- us Pa- ter o-mní- pot-ens.



wñ: Dómine Fi- li uni- géni- te Je- su Chri- ste.



Tutti: Dómine De- us, Agnus De- i, Fí- li- us Patris.

Polyphonic section in honor of Saint René Goupil commissioned by Sacred Music Symposium 2025.

Kevin Allen

Moderato

S *mf* Te R M M F S R F R (R) L L D R
Qui tol - lis pec-cá-ta mun-di, mi-se - ré - re

A *mf* R F S S S F S F D L F S F M L F
Qui tol - lis pec - cá - ta mun - di, mi-se-ré-re no -

T *mf* Te R M M F S R F F M F S M F R R L Te D R L
Qui tol - lis pec-cá-ta mun - di, pec - cá - ta, pec - cá - ta mun - di,

B *mf* R F S S S D Te L R R D M R L R L L F R
Qui tol - lis pec - cá - ta mun - di, pec - cá - ta mun - di, mi-se - ré - re

S 11 M R Te R M M F S R F R F F R R R R D
no - bis. Qui tol - lis pec-cá-ta mun - di, sú - sci-pe de-pre-ca - ti-

A S F M R F S D L L L F R F L L R Te S L L R L
- bis. Qui tol - lis pec - cá - ta, pec-cá-ta mun - di, sú-sci-pe de-pre-ca -

T D D F M R D Te S L D R R M F R R F M R D F R F R M
mi-se - ré - re no - bis. Qui tol - lis pec-cá-ta mun - di, sú - sci-pe de - pre-ca-ti-

B D Te F S F M L L R L R (R) L R D Te L S F F R F
no - bis. Qui tol - lis pec - cá - ta mun - di, sú - sci-pe de-pre-ca - ti -

S 19 T L F S M M M L S F M R F M R D T M R *p*(R) R
ó - nem no stram, de-pre - ca - ti - ó - nem no - stram. Qui se - des ad

A (L) S S F S L T D L D L T L S T L F M F *p* F
- ti-ó - - nem no - stram, no - stram. Qui se - des, qui

T R M F M D D D R M D R F R R M > R D T D T D R M *p* M
ó - nem no - stram, de-pre - ca - ti - ó - nem, de-pre - ca - ti - ó - nem no - stram. Qui

B S R R R L S F M R S M S F S L S R > D *p* D
ó - nem de-pre - ca - ti - ó - nem no - stram, de-pre - ca - ti - ó - nem no - stram. Qui

29

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

déx-te-ram, ad déx - te-ram Pa - tris, Pa - tris, Pa -

A F F Te Te L L Te L S F M R M F S L F D L L T L S F F S L S

se - des, qui se - des ad déx - te-ram, ad déx - te-ram Pa - tris,

T R M F F F M R D *f* Te D R F (F) S D R D R M D R

se - des ad déx-te-ram, Pa - tris, Pa - tris, mi-se-ré-re no - bis,

B Te Te F S R *f* S L Te L L R M F F F

se - des ad déx - te-ram, ad déx - te-ram Pa - tris, mi - se-

39 *Rallentando*

S S R D T L R R T L S (S) *p*

tris, mi - se - ré - re, mi-se - ré - re no - bis.

A F M R D R (R) M F R R S F S R F F M F R R F S *p* L L T S F M R

Pa - tris, mi-se - ré - re, mi-se-ré-re, mi-se-ré-re, mi-se-ré-re, mi-se-ré-re no - bis.

T R D R (H) T S F S R F M R D R T R R D (D) L *p* T D T

mi-se-ré - re, mi-se-ré-re, mi-se-ré-re no - bis, mi-se-ré - re no - bis.

B Te L S (S) S Te L S S R S *p* S R S

ré - re, mi - se - ré - re, mi - se - ré - re no - bis.

Tutti: Quóni- am tu so-lus sanctus. Tu so-lus Dóminus.

Wñ: Tu so-lus Al-tís-si-mus, Je- su Chri- ste.

Tutti:

Cum Sancto Spí-ri-tu, in gló-ri- a De- i Pa- tris.

Wñ:

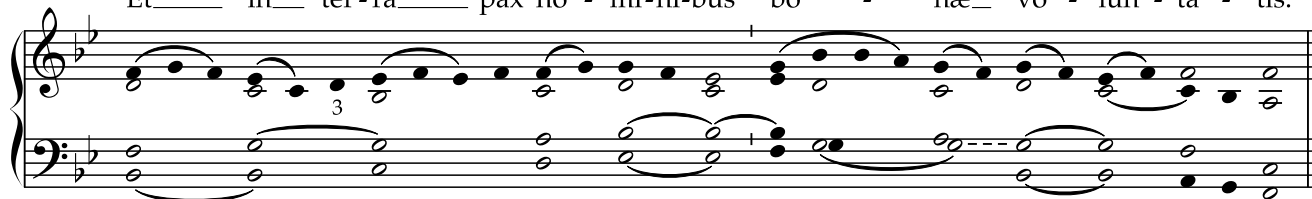
A- men.

Organ accomp.



Gló - ri - a in ex-cél - sis De - o.

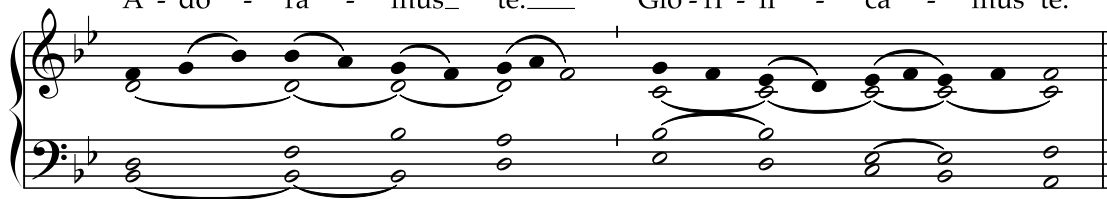
Et in ter-ra pax ho - mí-ni-bus bo - næ vo - lun - tá - tis.



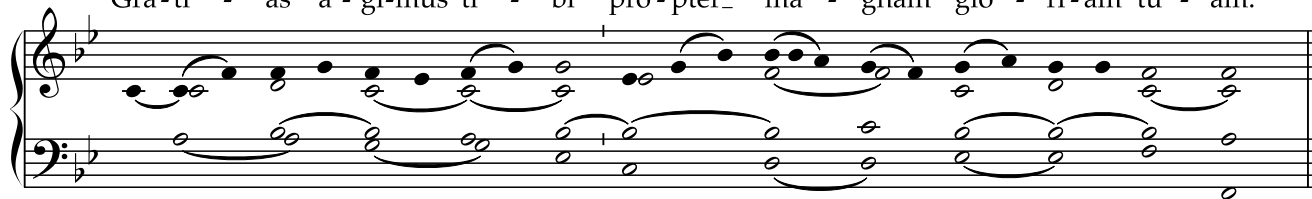
Lau - dá - mus te. Be - ne - dí - ci - mus te.



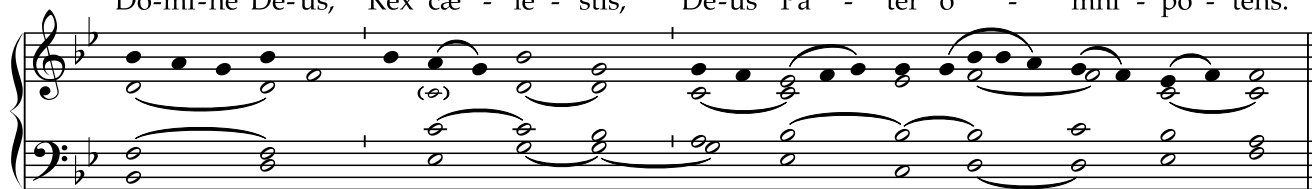
A - do - rá - mus te. Glo - ri - fi - cá - mus te.



Grá-ti - as á - gi-mus ti - bi pro-pter ma - gnam gló - ri-am tu - am.



Dó-mi-ne De-us, Rex cæ - lé - stis, De-us Pa - ter o - mní - po - tens.



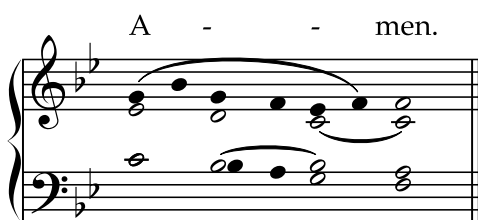
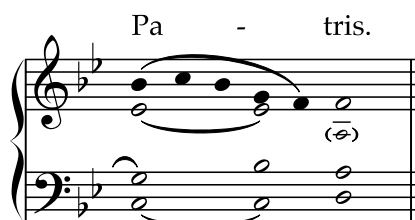
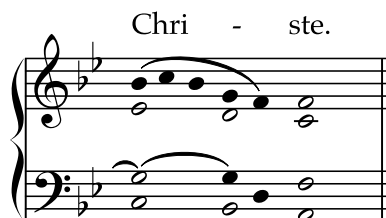
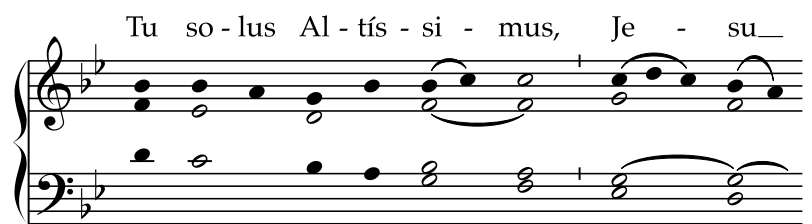
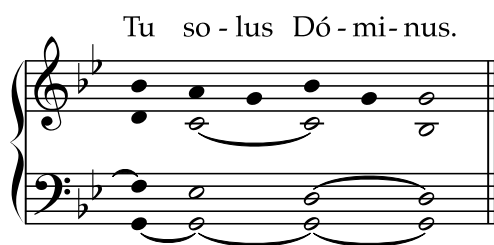
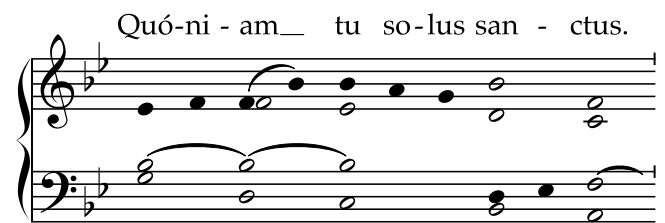
Dó-mi-ne Fi - li u - ni - gé - ni - te Je - su Chri - ste.



Dó-mi-ne De-us, A - gnus De - i, Fí - li - us Pa - tris.



Polyphony



This corresponds to the responsorial psalms found in the *Saint Isaac Jogues Illuminated Missal, Gradual, & Lectionary*. If you're unaware of this splendid pew book, we urge you to become familiar with it at your earliest convenience.

A

The an - gel of the Lord will res - cue those_ who fear_ him.

B

The an - gel of the Lord will res - cue those_ who fear_ him.

1

I will bless the Lord **at** all times; his praise shall be ev - er **in** my mouth.

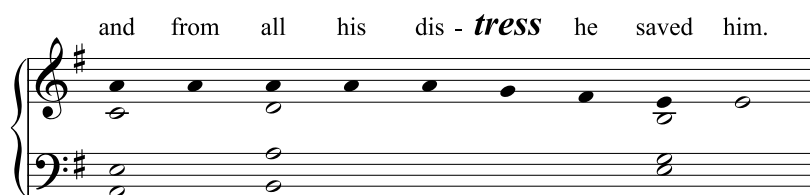
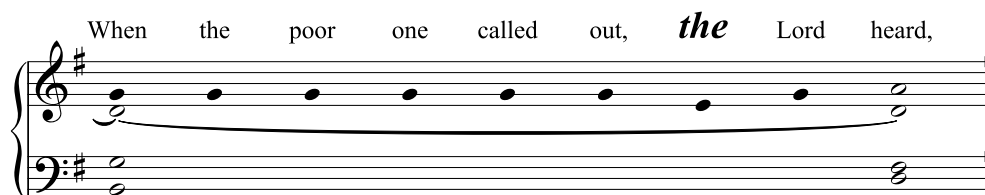
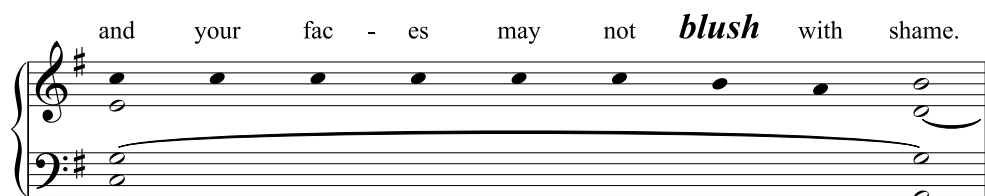
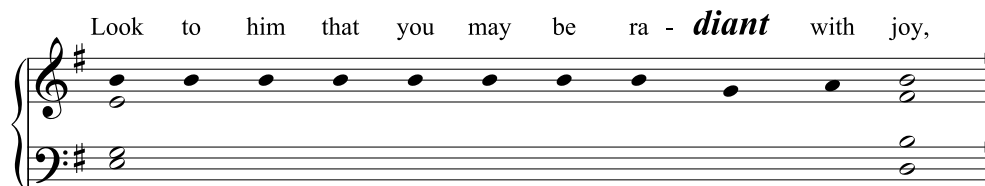
Let my soul glo - ry **in** the Lord; the low - ly will hear me **and** be glad.

2

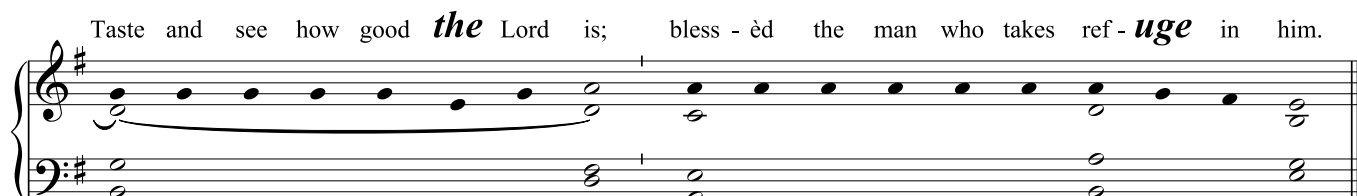
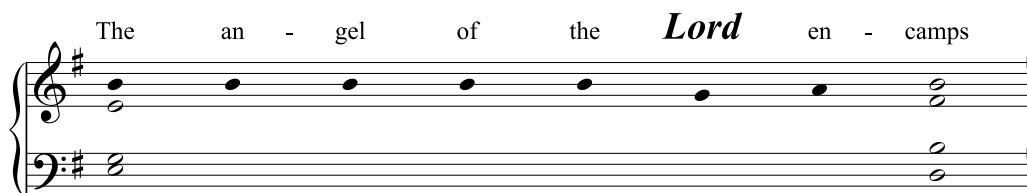
Glo - ri - **fy** the Lord with me, let us to - geth - er ex - **tol** his name.

I sought the Lord, **and** he an - swered me and de - liv - ered me from **all** my fears.

3



4



Mt 16, 18

**R. Allelúia. V. Tu es Petrus, et super hanc petram
ædificábo Ecclesiám meam,
et portæ inferi non prævalébunt advérsus
eam. R. Allelúia.**

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ALLELUIA

G. P. da Palestrina (d. 1594)

From 1544 to 1551, Palestrina was the organist of the Cathedral of Saint Agapito, principal church of his native city (viz. PALESTRINA, located in Lazio, Italy). In 1551 Pope Julius III—*previously the bishop of Palestrina*—appointed Palestrina *maestro di cappella* of the Cappella Giulia. In 1555, Pope Paul IV ordered that all papal choristers should be clerical, so he was fired. Palestrina later directed at Saint John Lateran, a post previously held by Orlando de Lassus, who'd accompanied Palestrina in his early years “and also played an important role in the formation of his style as an adviser” according to musicologist George T. Ferris. In 1571, Palestrina returned to the Cappella Giulia & remained there until he died (in 1594) in the arms of Saint Philip Neri.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music is in G major (one sharp) and 4/4 time. The lyrics are: Al - le - lú - ja, al - le - lú - ja, al - le - lú -

Rehearsal marks (R), First endings (F), Second endings (S), and other performance instructions (L, D, M, T, Te, L, S, F, M, R) are indicated above the notes.

* Rehearsal videos for each individual voice are #26561 at <https://ccwatershed.org/polyphony/>

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music continues from the previous system. The lyrics are: - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

Rehearsal marks (R), First endings (F), Second endings (S), and other performance instructions (L, D, M, T, Te, L, S, F, M, R) are indicated above the notes.

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices. The music continues from the previous system. The lyrics are: - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja!

Rehearsal marks (R), First endings (F), Second endings (S), and other performance instructions (L, D, M, T, Te, L, S, F, M, R) are indicated above the notes.

29 June • Solemnity of Saints Peter and Paul, Apostles

OFFERTORY • (Ps 44: 17-18) *Constitues eos principes super omnem terram: mémoires erunt nóminis tui, Dómine, in omni progénie et generatióne.*

The musical score is written in G major (one sharp) and 4/4 time. It begins with a large, ornate initial 'G' on the left. The lyrics are as follows:

YOU will di-vide a world be-
tween them for their domains.

While time lasts,
your name, O Lord, will nev-
er be for-got-ten.

LEAD, KINDLY LIGHT

For SSAATTBB choir

John Henry Newman

Kevin Allen

Tranquillo e molto sostenuto

mp

Tenor 1
Lead, Kind - ly Light, a - mid then - cir - cling gloom Lead

Tenor 2
Lead, Kind - ly Light, a - mid then - cir - cling gloom

Baritone
Lead, Kind - ly Light, a - mid then - cir - cling gloom Lead

Bass
Lead, Kind - ly Light, a - mid then - cir - cling gloom Lead

9

mp
Thou me on! The night is dark, and I am far

mp
Lead Thou me on! The night is dark, and I am

mp
Thou me on! The night is dark, and I am far

mp
Thou me on! The night is dark, and I am far

17

8 from home Lead Thou me on! Keep Thou my

8 far from home Lead Thou me on! Keep Thou

from home Lead Thou me on! Keep

from home Lead Thou me on! Keep Thou

f *mp* *f* *mp* *f* *mp* *f* *mp*

25

8 feet; I do not ask to see one step e-nough for me.

8 my feet; The dis-tant scene one step e-nough for me.

Thou my feet; The dis-tant scene one step e-nough for me.

my feet; The dis-tant scene one step e-nough for me.

34

Soprano 1 *mp* I was not ev-er thus, nor pray'd that Thou Shouldst lead

Soprano 2 *mp* I was not ev-er thus, nor pray'd that Thou Shouldst lead

Alto 1 *mp* I was not ev-er thus, nor pray'd that Thou Shouldst lead

Alto 2 *mp* I was not ev-er thus, nor pray'd that Thou Shouldst lead

42 *p*

me on. I loved to choose and see my path, but now Lead

p

me on. I loved to choose and see my path, but now Lead

p

me on. I loved to choose and see my path, but now Lead

p

me on. I loved to choose and see my path, but now Lead

51 *mf*

Thou me on! I loved the gar - ish day, and, spite of

mf

Thou me on! I loved the gar - ish day, and, spite of

mf

Thou me on! I loved the gar - ish day, and, spite of

mf

Thou me on! I loved the gar - ish day, and, spite of

60 *f* *p*

fears, Pride ruled my will: re - mem - ber not past years.

f *p*

fears, Pride ruled my will: re - mem - ber not past years.

f *p*

fears, Pride ruled my will: re - mem - ber not past years.

f *p*

fears, Pride ruled my will: re - mem - ber not past years.

69 *mf*

Soprano 1
So long Thy pow'r hath blest me, sure it still Will lead

Soprano 2
So long Thy pow'r hath blest me, sure it still Will lead

Alto 1
So long Thy pow'r hath blest me, sure it still Will lead me

Alto 2
So long Thy pow'r hath blest me, sure it still Will lead

Tenor 1
So long Thy pow'r hath blest me, sure it still Will lead

Tenor 2
So long Thy pow'r hath blest me, sure it still Will lead

Baritone
So long Thy pow'r hath blest me, sure it still Will lead me

Bass
So long Thy pow'r hath blest me, sure it still Will lead

78 *mp*

me on, O'er moor and fen, o'er crag and tor - - rent,

mp

me on, O'er moor and fen, o'er crag and tor - rent,

mp

on, O'er moor and fen, o'er crag and tor - rent,

mp

me on, O'er moor and fen, o'er crag and tor - - rent,

mp

me on, O'er moor and fen, o'er crag and tor - rent,

mp

on, O'er moor and fen, o'er crag and tor - rent,

mp

me on, O'er moor and fen, o'er crag and tor - - rent,

86

f *p*

till The night is gone; And with the morn those

till The night is gone; And with the

till The night is gone; And with the

till The night is gone; And with the

till The night is gone; And with the morn those

till The night is gone; And with the

till The night is gone; And with the

till The night is gone; And with the

94

rit.

an - gel fac - es smile long since, and lost a - while.

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

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

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

rit.

an - gel fac - es smile long since, and lost a - while.

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

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

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

ANCTUS “MILLE REGRETZ”

TYPE OF CANON : Augmentation ~ the first half of the chanson at the distance of four breves.

CAPPELLA SISTINA MS 17 • *Father Cristóbal de Morales* (d. 1553)[illegible]

13

S

ctus, Sán - ctus, Sán - ctus, Sán - ctus, Sán -

A1

Dé - us, Dó-mi-nus Dé - us, Dé - - - us, Dó-mi-nus

A2

Dó-mi - nus Dé - us, Dó - mi - nus Dé - us, Dó - mi-nus Dé -

T1

- - ctus Dó - mi - nus Dé - us, Dó-mi-nus Dé -

T2

ctus, Sán - - - ctus, Sán - - - ctus

B

ctus Dó - mi-nus Dé - us, Dó - mi-nus Dé - us, Dó -

19

S

- - - - - ctus Dó -

A1

Dé - us, Dé - - - us, Dé - - - us, Dó - mi-nus

A2

- us, Dó - mi - nus Dé - us, Dó - mi-nus Dé -

T1

us, Dó - mi - nus Dé - - - us, Dó - mi - nus Dé -

T2

Dó - mi - nus Dé - us, Dó-mi-nus, Dó-mi-nus Dé-us Sá - ba-oth,

B

mi-nus Dé - us, Dó - mi - nus Dé - - - us, Dó -

25

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

- - - - - mi - nus Dé - us Sá -

A1 S S R M F S L F M T D D R D L

Dé - us, Dé - us, Dó - mi - nus Dé - us

A2 T S F R M L T D R M L D T M M R D T L M F F

us Dó - mi - nus Dé - us, Dó-mi-nus

T1 R S L T D R R M F D R M L T D R M M F F M R

- - - - - us, Dó - mi-nus Dé -

T2 M R T R L L L S M M L F L F

Dó - mi - nus Dé - us, Dó - mi-nus Dé - us Sá -

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

mi-nus Dé - us, Dó - mi - nus Dé - us Dó - mi - nus

31

S S F M M M M

- ba - oth.

A1 L S L T D L D T S L L T D T

Sá - ba - oth.

A2 M S F M M R D R M M M R M F S D D T L T

Dé - us Sá - ba - oth.

T1 T M R D S L L S L T D D D M M R D T L L Si Fi Si

- us Sá - ba - oth, Sá - ba - oth.

T2 S M F L L S L T D T L S M R M F S M M

-ba - oth, Sá - ba - oth.

B M D R L S L T D T L L S L M

Dé - us Sá - ba - oth.

TO BE SUNG BY SOLOISTS:

A
T
B

Plé - ni sunt, plé - ni sunt,
Plé - ni sunt caé - li et tér - ra, et
Plé - ni sunt caé - li et tér - ra et

10
A
T
B

caé - li et tér - ra gló -
tér - ra, caé - li et tér - ra gló -
tér - ra gló -

17
A
T
B

- ri - a tú - a, tú - a.
- ri - a tú - a.
- ri - a tú - a.

Be - ne - dí - ctus
Be - ne - dí - ctus qui
Be - ne - dí - ctus qui vé - nit, in

27
A
T
B

qui vé - nit in
vé - nit in nó - mi - ne, nó - mi -
nó - mi - ne, in nó - mi - ne,

35
A
T
B

nó - mi - ne, nó - mi - ne Dó - mi - ni.
ne Dó - mi - ni, nó - mi - ne Dó - mi - ni, Dó - mi - ni.
nó - mi - ne Dó - mi - ni.

HOSANNA IN EXCELSIS

Duplicatam vestem fecit sibi ("He made himself a double set of clothing") cf. Prov. 31:22
 TYPE OF CANON: Augmentation ~ the second half of the chanson melody is stretched out.
 CAPPELLA SISTINA MS 17 • Father Cristóbal de Morales (d. 1553)

Score for Hosanna in Excelsis, featuring Soprano (S), Alto 1 (A1), Alto 2 (A2), Tenor 1 (T1), Tenor 2 (T2), and Bass (B) parts. The score is written in mensural notation with Latin lyrics and rhythmic markings (e.g., T, D, L, S, M, R, F, S, L, T, D, M, R, M, F, S, D, L, S, L, T, D, L, R, M, F, S, L, L, S, L, T, D, L, F, R, D, T, M, D, D, R, M, R, T, D, R, D, R, M, R, M, F, L, M, F, S, L, L, S, L, T, D, L, F, R, D, T, M, L, L, S, M, F, D, R, M, L, R, L, L).

First System:

- Soprano (S):** Ho - - - - - sán - na in ex - -
- Alto 1 (A1):** Ho - sán - na, ho - sán - na,
- Alto 2 (A2):** Ho - sán - - - na in ex - cé - - - sis,
- Tenor 1 (T1):** Ho - sán - na, ho - sán - - - - -
- Tenor 2 (T2):** Ho - sán - - - - - na,
- Bass (B):** Ho - sán - na, ho -

Second System (starting at measure 7):

- Soprano (S):** cé - - - - - sis,
- Alto 1 (A1):** ho - sán - - - - - na, ho - sán -
- Alto 2 (A2):** in ex - cé - sis, in ex - cé - - -
- Tenor 1 (T1):** na, ho - sán - - - - - na in ex - cé -
- Tenor 2 (T2):** ho - sán - na, ho - sán - - - - - na, ho - -
- Bass (B):** sán - - - na in ex - cé - - - sis, ho - sán -

13

S

M S S

in ex - cël -

A1

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

- - - - - na, ho - sán-na, ho - sán - na in ex -

A2

S D F M M D L R M D

- - - sis, ho - sán - - na,

T1

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

8 sis, in ex - cël - sis, ho - sán-na in ex -

T2

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

8 - sán - na, ho - sán - - na, ho - sán-na

B

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

na, ho - sán - na in ex - cël - - sis, ho -

19

S

R R R R R D

sis, ho - sán - na, ho - -

A1

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

- cël - sis, in ex - cël - - sis, ho-sán-na

A2

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

3 ho - sán - - na in ex-cël - sis, ho-sán-na in ex-cël-

T1

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

cël - - sis, ho-sán -na in ex - cël - sis, ho -

T2

Fi S L S S F S R S F L S S L L L F F F

3 in ex - cël - sis, ho - sán-na in ex - cël - sis, ho-sán-na in ex-cël-

B

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

sán - - na in ex - cël - sis, in ex - cël - - sis,

24

S *sán - na in*

A1 *in ex-cél-sis, ho-sán-na in ex-cél-sis, ho-sán-na in ex-cél - sis,*

A2 *sis, ho - sán-na in ex-cél-sis, ho - sán - na, ho-sán-na in ex-cél-*

T1 *sán - na ho-sán-na in ex-cél-sis, in ex - cél - - -*

T2 *sis, in ex-cél - sis, ho - sán-na, ho - sán - na,*

B *ho-sán-na in ex-cél - sis, ho - sán - na in ex - - - cél -*

29

S *ex - - - - - cél - - - sis, in ex - cél -*

A1 *ho - sán - na in ex - cél - - - - - sis,*

A2 *sis, in ex - - - - - cél - sis, in ex - cél - sis, in ex - cél - - - -*

T1 *sis, in ex - cél - - - sis, in ex - cél - - - sis, - - -*

T2 *ho-sán-na in ex - - - - - cél - - - sis, in - - - - - ex - - - - - cél -*

B *- - - sis, ho - sán - - - na, ho - sán - na in - - - - - ex -*

35

S

F M L L L S F

- - - - - sis, in ex - cél - - - -

A1

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

in ex - cél - - sis, in ex - cél - - - -

A2

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

- - - sis, in ex - cél - - sis, ho -

T1

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

ho-sán-na in ex-cél - sis, in ex - cél - - sis, in ex - cél - sis, in

T2

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

sis, in ex - cél - sis, in ex - cél - sis, in ex - cél - -

B

D M R L L F R S M D R

cél - - - - sis, in ex - cél - - - -

Finally, a hymnal that is truly Roman Catholic: CCWATERSHED.ORG/HYMN

41

S

M M S M S M Fi Si

sis, in ex - cél - - - - sis.

A1

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

- - - sis, in ex - cél - - - - sis.

A2

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

sán - na in ex - cél - sis, in ex - cél - - - - sis.

T1

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

ex - cél - - - - sis.

T2

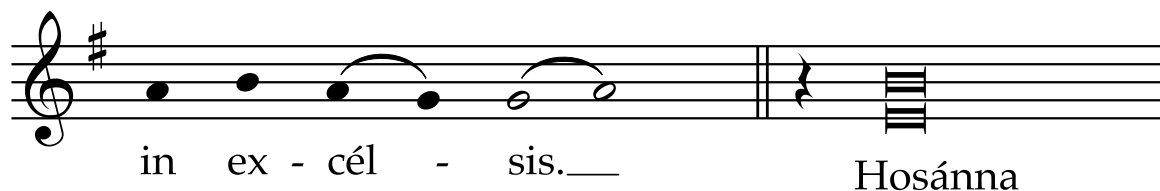
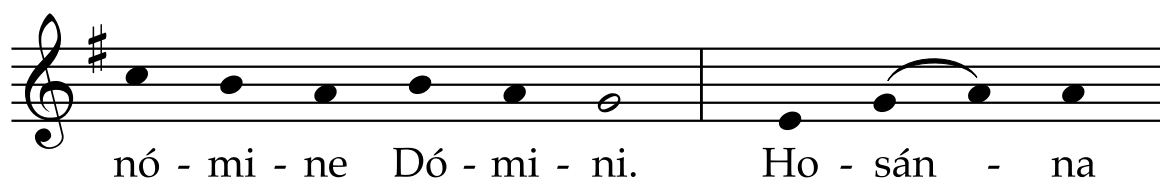
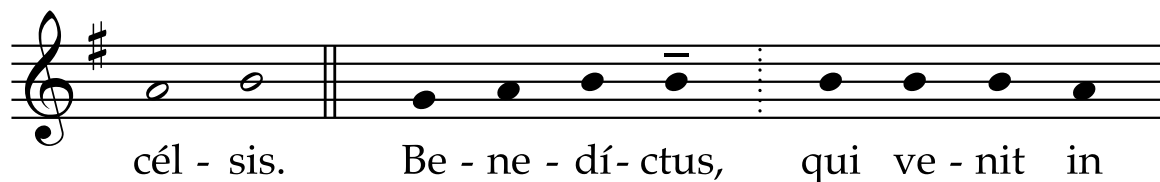
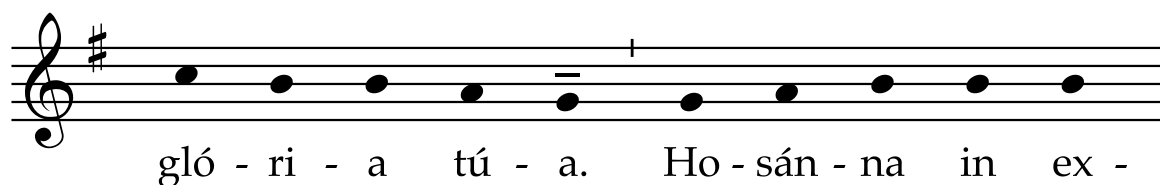
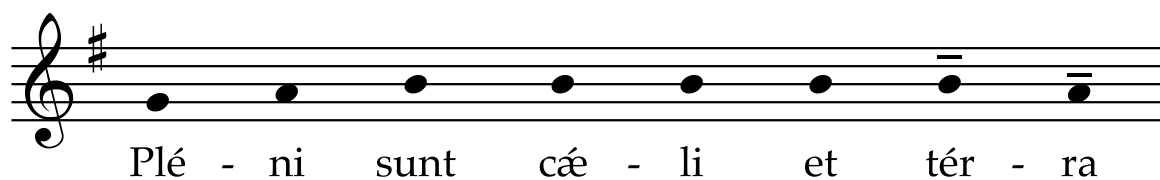
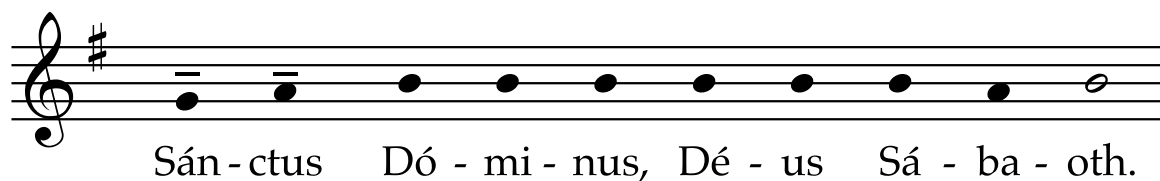
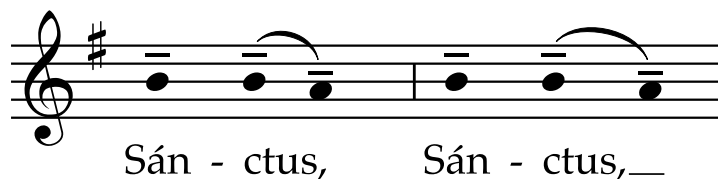
L L S M S S M M M M

sis, in ex - cél - - - - sis.

B

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

sis, in ex - cél - - - - sis.

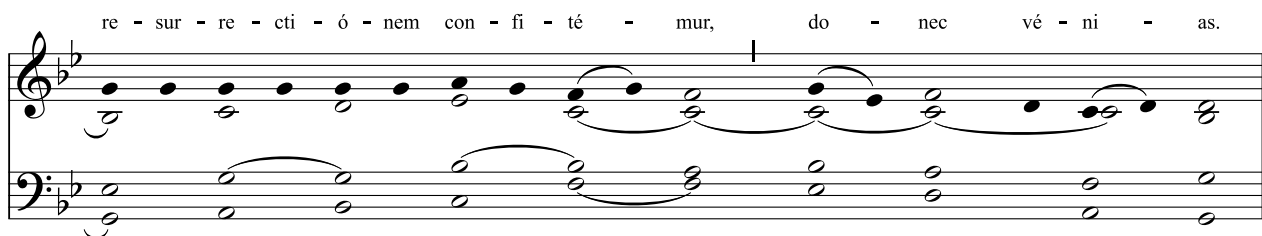
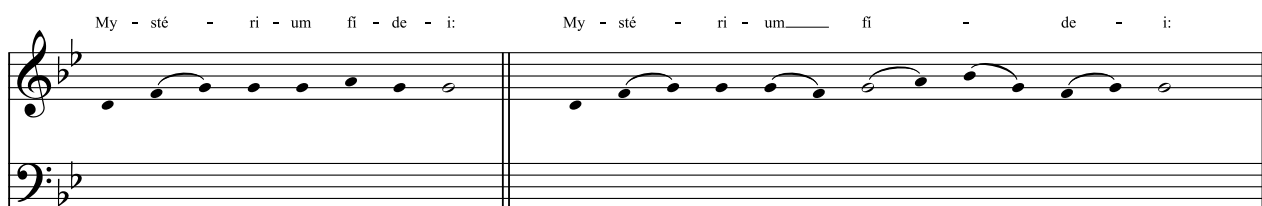


"Hosanna" is on page 68.

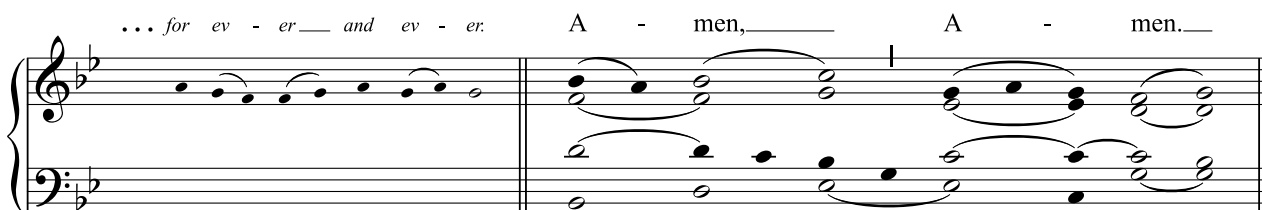
M Ysté-ri- um fí- de- i. **R.** Mortem tu- am

an-nun-ti- á-mus, Dó-mi-ne, et tu- am re-sur-re-cti- ónem

con-fi- té-mur, do- nec vé-ni- as.



Through him, and with him, and in him, | O God, almighty Father,
in the unity of the Holy Spirit, | all glory and honor is yours,
for ever and ever.

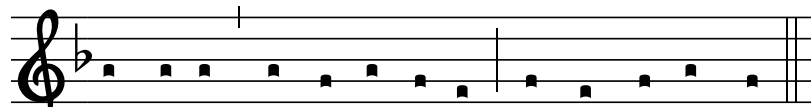
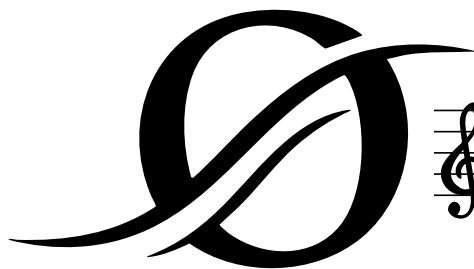


The congregation sings the melody while the choir "enhances" the song with polyphony.

Our Father "choral enhancement" by Énemond Moreau (d. 1979)

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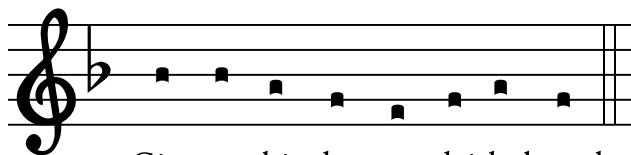
It may be used freely, provided no alterations are made.



UR Father, who art in heaven, hallowed be thy name;

Four-part SATB choral setting of the 'Our Father' melody. The lyrics are: 'Thy king-dom come, Thy Will be done on earth as it is in Hea - ven.' The notes are color-coded: S (Soprano) in blue, A (Alto) in purple, T (Tenor) in green, and B (Bass) in red. The lyrics are written below each staff.

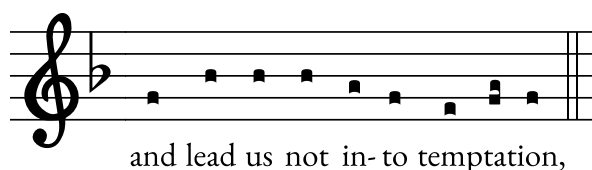
From an unpublished manuscript by **Énemond Moreau** (d. 1979) who studied w/ Oscar De Puydt at the **Lemmensinstituut** in Belgium. This rare "choral enhancement" was rescued from obscurity by Veronica Moreno near Ars-sur-Formans in the summer of 2024. This edition was created with generous assistance from Jeff Ostrowski (president of CCWatershed).



Give us this day our dai-ly bread,

Four-part SATB choral setting of the 'Our Father' melody. The lyrics are: 'and for-give us our tress-pass-es, as we for-give those who tres-pass a - gainst us,'. The notes are color-coded: S (Soprano) in blue, A (Alto) in purple, T (Tenor) in green, and B (Bass) in red. The lyrics are written below each staff.

* When it comes to notes printed smaller with italics, we recommend singing those notes **softly**—as the voice in question is singing in unison with at least one other.



S
but de - li - ver us from e - vil.
M F L S F S L T D

A
but de - li - ver us from e - vil.
L L D D T T D M

T
but de - li - ver us from e - vil.
D R F M R M R D D

B
but de - li - ver us from e - vil.
L L L L L S F L

The following excerpt comes from Solesmes Abbey's *Gregorian Missal* (3 June 2012 IMPRIMATUR):

The priest continues :

Líbera nos, quæsumus, Dómine, ab ómnibus malis, da propítius pacem in diébus nostris, ut, ope misericórdiæ tuæ adiúti, et a peccáto simus semper líberi et ab omni perturbatióne secúri, exspectántes beátam spem et advéntum Salvatóris nostri Iesu Christi.

Deliver us, Lord, we pray, from every evil, graciously grant peace in our days, that, by the help of your mercy, we may be always free from sin and safe from all distress, as we await the blessed hope and the coming of our Saviour, Jesus Christ.

S
...For the king - dom, the po - wer and the glo - ry are yours, now and for - e - ver.
R R F F F L L L L L S F S M R D R D D

A
...For the king - dom, the pow - er and the glo - ry are yours now and for ev - er.
R R F F F F F M M R R R D M R D L S

T
...For the king - dom, the pow - er and the glo - ry are yours now and for ev - er.
R R F F F L L L L F M R M M R D F M

B
...For the king - dom, the pow - er and the glo - ry are yours now and for ev - er.
R R F F M R R D D Te Te Te L M R D Te D



Nicolas Gombert (d. 1560)

Employed at the Cathedral of Metz

AGNUS DEI

“Mille Regretz” was set by Josquin, Father Morales, & others:

A thousand regrets at deserting you
and leaving behind your loving face,
I feel so much sadness
and such painful distress,
that it seems my days
will soon *dwindle* away.

Mille regretz de vous abandonner
Et d'eslonger vostre fache amoureuse,
Jay si grand dueil
et paine douloureuse,
Quon me verra
brief mes jours definir.

Score for *Missa Mille Regretz* by Nicolas Gombert, featuring four vocal parts: Soprano (S), Alto (A1), Tenor (T1), and Bass (B). The score is in G major (one sharp) and 4/4 time. The lyrics are in Latin, with the first system ending with the instruction "used for ostinato".

System 1:

- Soprano (S):** M L L S F M R D R D D D T L D T L (L) S F S
A - gnus De - i, A - gnus De - i, A - gnus De - i,
- Alto (A1):** M D F M M M S F M M R D T
A - gnus De - i, A - gnus De - i, A - gnus De - i,
- Tenor (T1):** M F S L L S M F R L
A - gnus De - i, A - gnus De - i, *used for ostinato*
- Bass (B):** M F R M R D T L T L D S L M
A - gnus De - i, A - gnus De - i,

System 2 (starting at measure 10):

- Soprano (S):** D T L (L) S F S L L S S F M T D L
qui tol - lis pec - cá - ta mun - di, qui tol -
- Alto (A1):** M R D T M F M R D D D D T L T S M
qui tol - lis pec - cá - ta pec - cá - ta mun - di, qui tol -
- Tenor (T1):** D S L M M M M R M D
qui tol - lis pec - cá - ta mun - di, qui tol -
- Bass (B):** D F F S R L L L L S F M M L
qui tol - lis pec - cá - ta, pec - cá - ta mun - di, qui tol -

et paine douloureuse, stretto echo

19

S *T M R D T L Si L*
-lis pec - cá - ta mun - di, qui tol - lis pec-cá-ta

A1 *M M F M R D T L*
lis pec - cá - ta mun - di, qui tol - lis

T1 *T M R D T L Si L S T R*
lis pec - cá - ta mun - di: qui tol -

B *M M F M R D T L M S R*
lis pec - cá - ta mun - di: qui tol - lis

28

S *D SSS T L R D SSS D T L*
mun - di: mi - se - ré - re,

A1 *L L L S F M D D S F*
pec - cá - ta mun - di, mi - se - ré -

T1 *L R T D T D (D) T L Si L L S M F R*
lis qui tol - lis pec - cá - ta mun - di: A - gnus De -

B *R M L M D (D) R T L*
qui tol - lis pec - cá - ta mun - di:

34

S *L L S F M L L S F M S M S M F S*
mi - se - ré - re, mi - se - ré - re no - bis.

A1 *M F F M R D F F M R D T D T D T*
-re, mi - se - ré - re, mi - se - ré - re no - bis.

T1 *L L D D D L T D L D D D L T D L S L S L S*
-i, mi - se - ré - re, mi - se - ré - re mi-se - ré - re no - bis.

B *F F S R L F F D R L L M L M L M*
mi - se - ré - re, mi - se - ré - re mi-se - ré - re no - bis.

41

S A1 A2 T1 T2 B

A - - gnus De - i, qui tol - lis, —

A - - gnus De - - - - - i,

A - gnus De - - - - - i, A - gnus De - i, A - gnus

A - - gnus De - i, A-gnus De -

A - gnus — De - - - i,

49

S A1 A2 T1 T2 B

De - i, A - - - gnus De - - - i, qui

— A - gnus De - - - i, A - gnus De - i, qui

A - - gnus De - i, A - gnus De - - - i, qui tol-lis

De - - i, A - gnus De - - i, qui tol - lis

i, A gnus De - i, A - gnus De - i, qui tol-lis

A - gnus De - i, A-gnus De - i, qui tol - lis

56

S T T L L S L D D T S L (L) M F S L T (T) L L S L M (M) D
 tol - lis pec - cá - ta, qui tol - lis pec - cá - ta mun - di: qui

A1 S S M F M M S S F F M M D R M D D S L M
 tol - lis pec - cá - ta, qui tol - lis pec - cá - ta, pec - cá - ta mun - di: qui tol - lis,

A2 R D T D D L T L T D T S L T L D S L M
 pec - cá - ta, qui tol - lis pec - cá - ta mun - di: qui tol - lis

T1 T S F S F M R M D R M R M R S M D S L
 pec - cá - ta mun - di, pec - cá - ta mun - di: qui tol - lis pec - cá -

T2 S L M L L L S F M L D R M L
 pec - cá - ta, qui tol - lis pec - cá - ta, qui tol - lis, qui

B L L L S M F R L M L D R M L D R
 qui tol - lis pec - cá - ta mun - di: qui tol - lis, qui tol -

63

S S L M D T L S L M M M M R M L D L T S L F
 tol - lis pec - cá - ta mun - di: qui tol - lis pec - cá - ta, pec - cá - ta mun - di:

A1 D S L M (M) M M M F S L M F S L T S L
 qui tol - lis pec - cá - ta mun - di:

A2 M T D T L D D D D L T D T L M S L T D L
 qui tol - lis, qui tol - lis pec - cá - ta qui tol -

T1 M M S M S F M R D R M L (L) S F M D (D) R M R
 ta, pec - cá - ta mun - di: qui tol - lis pec - cá - ta mun -

T2 D R M (M) M L L S F M D D D T L
 tol - lis, qui tol - lis pec - cá - ta, qui tol - lis pec - cá -

B M L D D S L M L L L D R L L L L S F
 - lis pec - cá - ta mun - di: qui tol - lis pec - cá - ta, OFF qui tol - lis pec - cá -

70

S *qui tol - lis pec-cá - ta, qui tol - lis pec - cá-ta mun*

A1 *qui tol - lis pec-cá - ta mun - di: qui tol - lis pec-cá - ta, qui tol - lis*

A2 *-lis pec - cá - ta, A - gnus De - i, qui tol-lis pec - cá - ta, pec-cá-ta mun -*

T1 *_di: qui tol-lis pec - cá - ta mun - di, pec - cá - ta mun - di: qui*

T2 *ta mun - di: qui tol - lis, pec - cá-ta mun -*

B *ta mun - di: qui tol - lis pec - cá - ta, OFF*

78

S *di: do - na no - bis, do - na no -*

A1 *- pec-cá - ta mun - di: do - na no - bis pa -*

A2 *-di: qui tol-lis pec - cá - ta mun - di: do - na no -*

T1 *tol - lis pec - cá-ta mun - di: do - na no - bis, do-na no - bis, do-*

T2 *_di: do - na no - bis, do - na no - bis, no -*

B *qui tol - lis pec - cá - ta mun - di: qui tol -*

85

S *T R L L D L T S L T D T L M (M) D F*
bis, do - na no - bis pa - cem, do - na no

A1 *(S) R F (F) M R M M S F M S F R M L F*
- cem, no - bis pa - cem, do - na no - bis pa - cem, pa -

A2 *T L (L) D L (L) T D M D R M D R M T R D D D*
bis, do - na no - bis pa - cem, pa - cem, do - na

T1 *R S F R M F M D T L T S L T L T L F L*
na no - bis pa - cem, do - na, do - na no-bis pa - cem, do-na no-

T2 *S R R L L S M F R L S M F M F S M F S F L L*
bis, do - na no - bis pa - cem, do-na no-

B *S L T D R (R) D R L M M R T D L M F F F*
lis pec-cá - ta, do - na no-bis pa - cem, do-na no-

92

S *(F) M M R M T D S L M D (D) T L T S T S L T (T)*
bis pa-cem, no-bis, do-na no-bis pa - cem, no-bis pa - cem.

A1 *S L D S D (D) T L T L S S M S S M M M*
-cem, do - na no - bis pa - cem, do - na no-bis pa - cem.

A2 *D L D R M D R D M D R D T S T S L T*
no - bis pa - cem, do - na no - bis pa - cem, no-bis pa - cem,

T1 *S F R L M S M M M S M M S M F L S*
bis pa - cem, do - na no - bis, do - na no - bis, pa - cem.

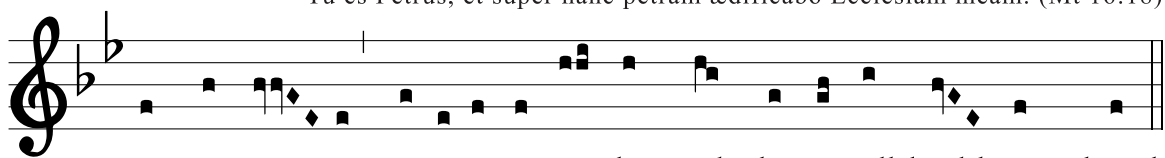
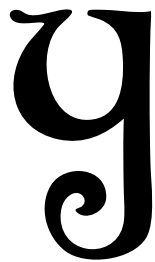
T2 *M F D D M M R D T D M M R T D L M S M (M)*
bis pa - cem, do-na no - bis pa - cem, do-na no - bis pa - cem.

B *D R L L D D S L M L D D S L M (M) (M) (M)*
bis pa - cem, do-na no - bis pa - cem, do-na no - bis pa - cem.

Communion • 29 June: SS. Peter & Paul (Years ABC)

Tu Es Petrus

Tu es Petrus, et super hanc petram ædificábo Ecclésiám meam. (Mt 16:18)

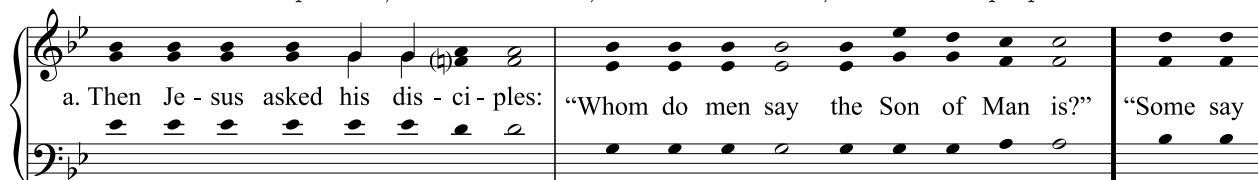


OU are Pe- ter & it is up-on this rock that I will build my Church.

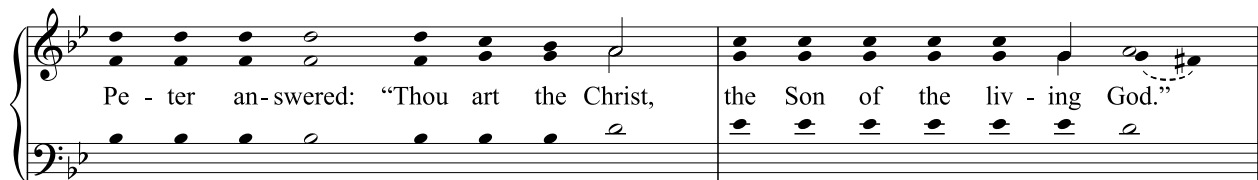
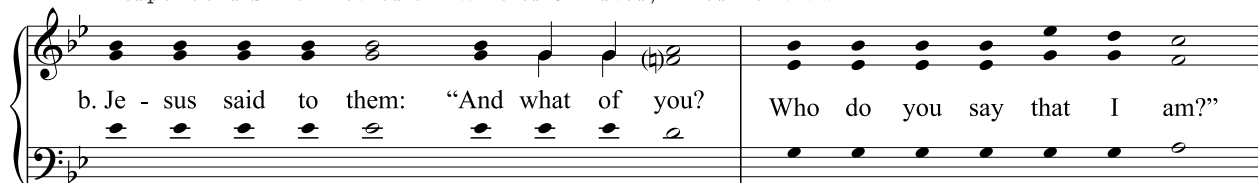
* *Tenors sing the lowest line of the Fauxbourdon.*

As does the antiphon itself, the optional verses below come from chapter 16 of Saint Matthew's Gospel.

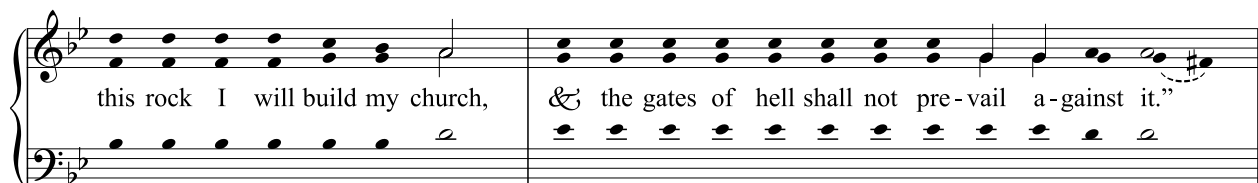
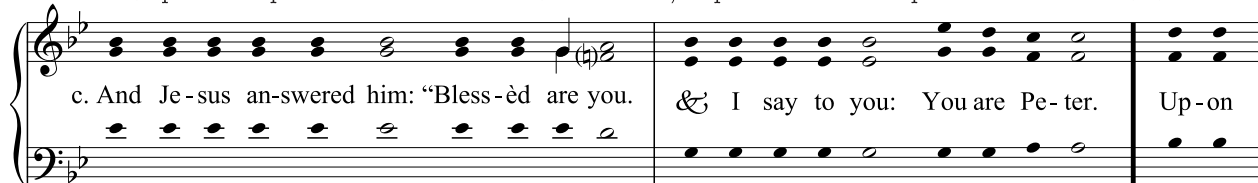
- a. Interrogábat discipulos suos, dicens: Quem dicunt hómines esse Fílium hóminis? At illi dixerunt: Álii Joánnem Baptistam, álii autem Eliam, álii vero Jeremíam, aut unum ex prophétis.



- b. Dicit illis Jesus: Vos autem, quem me esse dicitis? Respóndens Simon Petrus dixit: Tu es Christus, Filius Dei vivi.



- c. Respóndens autem Jesus, dixit ei: Beátus es Simon Bar Jona. [...] Et ego dico tibi, quia tu es Petrus, et super hanc petram ædificábo Ecclésiám meam, et portæ inferi non prævalébunt advérsus eam.



d. Et tibi dabo claves regni cælórum. Et quodcúmque ligáveris super terram, erit ligátum et in cælis: et quodcúmque sólveris super terram, erit solútum et in cælis.

d. "I will give you the keys of the king-dom of heav-en; what-so - ev - er you bind on earth shall be bound there; & what-so - ev - er you loose on earth shall be loosed al - so in heav- en."

e. Tunc Jesus dixit discipulis suis: Si quis vult post me veníre, ábneget semetípsum, et tollat crucem suam, et sequátur me. Qui enim volúerit ánimam suam salvam fácere, perdet eam: qui autem perdíderit ánimam suam propter me, invéniet eam.

e. Je - sus said to his dis - ci - ples: "Take up your cross & fol - low me. He who tries to save his life shall lose it; & he that los - es his life for my sake, shall find it."

f. Quid enim prodest hómini, si mundum univérsum lucrétur, ánimæ vero suæ detriméntum patiátur? [...] Filius enim hóminis ventúrus est in glória Patris sui cum ángelis suis: et tunc reddet unicuíque secúndum ópera ejus.

f. "What does it prof-it a man who gains the whole world, yet suf-fers the loss of his soul? The Son of Man will come here-af-ter in his Fa-ther's glo-ry, & will ren-der to eve-ry man ac-cord-ing to his works."

g. Glória Patri, & Filio, & Spiritui Sancto. Sicut erat in principio, & nunc, & semper, & in saécula saeculórum. Amen.

g. Glo - ry be to the Fa-ther, & to the Son, & to the Ho - ly Spir - it: as it was in the be-gin-ning, is now, & will be for ev - er. A-men.



Joh. Petr. Aloysii Praneštini. à 5. XIIII. CANTUS.



Vc Maria, ij

ij

S *M L M F M F (F) MR D M (M) R D T L T D T DRM RR D T L S F S L S D R*
 Á - ve Ma - rí - a, á - ve Ma - rí - a, á - ve

A *L R L Te L D (D) T L S L (L) S S F M F S L L R M F S L*
 Á - ve Ma - rí - a, á - ve Ma - rí - a, á - ve Ma -

T1 *M (M) L M F M F MR D M R D*
 Á - ve Ma - rí - a, á - ve Ma -

T2 *M*
 Á -

B *L (L) R L Te L D T L*
 Á - ve Ma - rí - a, á -

10 S *M F S F R M D R M F (F) M R R (R) D T D L M D*
 Ma - rí - a, á - ve Ma - rí - a, grá - ti -

A *T D L L (L) R L Te L L Si L D T L S F S L L*
 rí - a, á - ve Ma - rí - a, grá - ti - a plé - na, grá

T1 *T L T D T D R (R) D R L M (M) D M F (F) M R M D R M F M L*
 - rí - a, grá - ti - a plé - na,

T2 *(M) L M F M F MR D R M F S S M L R (R) D M F*
 - ve Ma - rí - a, á - ve Ma - rí - a, grá - ti - a plé -

B *S L S F M R R D L Te L S L L F L D L Te L*
 - ve Ma - rí - a, á - ve Ma - rí - a, grá - ti - a plé - na,

18

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

S a plé - - - na, grá - ti - a plé - - - - - na,

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

A - ti - a plé - - - na, grá - ti - a plé - - - - - na, Dó -

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

T1 grá - ti - a plé - na, grá - ti - a plé - na, grá - ti - a plé - na,

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

T2 na, grá - ti - a plé - na, grá - ti - a plé - na,

L F L D L Te L S

B grá - ti - a plé - na, Dó -

26

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

S Dó - mi - nus té - cum, Dó - mi - nus té - - - cum, Dó - mi - nus

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

A - mi - nus té - - - - - cum, Dó - mi - nus té - - -

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

T1 Dó - mi - nus té - - - - - cum, Dó - mi - nus té -

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

T2 Dó - mi - nus té - - - cum, Dó - mi - nus té -

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

B - mi - nus té - - - - - cum, Dó - mi - nus té -

BASSVS

A

Ve Maria ij ij

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

S té-cum. Be - ne - dí-cta tu in mu - li -

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

A cum. Be - ne-dí-cta tu in mu-li - é - ri - bus, in mu-li -

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

T1 cum. Be - ne-dí-cta tu in mu-li -

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

T2 cum. Be - ne-dí-cta tu, be - ne-dí-cta tu in mu-li - é - ri - bus,

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

B cum. Be - ne-dí-cta tu in mu - li - é - ri - bus,

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

S é-ri-bus, be - ne-dí-cta tu in mu - li - é - ri - bus in mu-li-é - - ri -

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

A é-ri-bus, be - ne-dí-cta tu in mu-li - é - ri - bus, in mu-li - é - - ri -

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

T1 é-ri-bus, in mu - li - é - ri - bus, in mu - li - é - ri - bus,

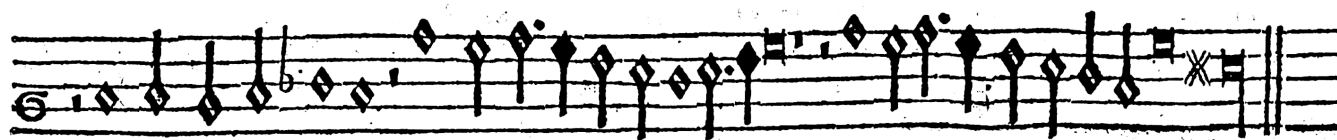
R D R M F S S (S) F M R D R L M

T2 be - ne - dí-cta tu in mu - li - é - ri - bus, et

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

B be - ne-dí-cta tu in mu - li - é - ri-bus,

CANTUS



fructus ventris tui, fructus ven- tris tui. ij

50

S L D L D R M D T D L T D (D) L (L) L S L Te L
 bus et be - ne - dí - ctus frú - ctus vén-tris tú - i,

A L D L D (D) T L S F L S L S F M R M D
 bus, et be - ne - dí - ctus frú - ctus vén - tris tú - i, frú

T1 M D (D) F M F S L S F M F M R D L (L) S L S F M R M S D
 et be - ne-dí - ctus frú - ctus vén - tris tú -

T2 D M F S L S F M F S D (D) F M F M R D T L R D R M F S L
 be-ne - dí - ctus frú - ctus vén - tris tú - i, frú - ctus vén-tris tú -

B L F L D F S L T D F R D R D Te F S L
 et be - ne - dí - ctus frú - ctus vén - tris tú - i,

58

S F M F M R D T D R M F (F) M F M R D T L M Di
 frú - ctus vén - tris tú - i, frú - ctus vén - tris tú - i.

A (D) T D T L S F S L (L) Si L D T D T L S F S L T D F L S F S L (L) Si Fi Si L
 - ctus vén - tris tú - i, frú ctus vén - tris tú - i, vén - tris tú - i.

T1 R D M F M R D T L (L) T R D T L T D L L (L) D R F M M
 - i, frú - ctus vén - tris tú - i, frú - ctus vén tris tú - i.

T2 (L) S F S D R D T L M L M M D R M L L (L) S L S F M R D T L
 - i, vén - tris tú - i, frú ctus vén - tris tú - i, frú - ctus vén - tris tú - i.

B L (L) Si L S F M R D F R M F S L R R M L
 frú - ctus vén - tris tú - i, frú-ctus vén tris tú - i.

BASSVS

& benedíctus fructus vé tris tai ij ij

Hymn # 465 from the *Saint Jean de Brébeuf Hymnal* • **Latin**

1. San - cti ve - ní - te, Chri - sti cor - pus sú - mi - te, san - ctum bi -

bén - tes, quo red - ém - pti sán - gui - nem. — Ky - rie - lèy - son.

R. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

2. Sal - vá - ti Chri - sti cór - po - re et sán - gui - ne, a quo re -

fè - cti lau - des di - cá - mus De - o. — Ky - rie - lèy - son. Refrain!

3. Da - tor sa - lú - tis, Chri - stus Fí - li - us De - i, mun - dum sal -

vá - vit per cru - cem et sán - gui - nem. — Ky - rie - lèy - son. Refrain!

4. Pro u - ni - vér - sis im - mo - lá - tus Dó - mi - nus i - pse sa -

cér - dos ex - í - stit et hó - sti - a. Ky - rie - léy - son.

5. Le - ge prae - cé - ptum im - mo - lá - ri hó - sti - as, qua ad - um -

brán - tur di - ví - na my - sté - ri - a. Ky - rie - léy - son. Refrain!

6. Lu - cis in - dúl - tor et sal - vá - tor ó - mni - um prae - clá - ram

san - ctis lar - gí - tus est grá - ti - am. Ky - rie - léy - son. Refrain!

7. Ac - cé - dant o - mnes pu - ra men - te cré - du - li, su - mant ae -

tér - nam sa - lú - tis cu - stó - di - am. Ky - rie - léy - son. Refrain!



R. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.



8. San - ctó - rum cu - stos, re - ctor quo - que Dó - mi - nus vi - tam pe -



rén - nem lar - gí - tur cre - dén - ti - bus. — Ky - rie - lén - son. Refrain!



9. Cae - lé - stem pa - nem dat e - su - ri - én - ti - bus; de fon - te



vi - vo prae - bet si - ti - én - ti - bus. — Ky - rie - lén - son. Refrain!



10. Al - pha et Ó - me - ga i - pse Chri - stus Dó - mi - nus ve - nit ven -



tú - rus ju - dí - cá - re hó - mi - nes. — Ky - rie - lén - son. Refrain!



Sancti Venite, Christi Corpus Sumite (640^{AD})

The oldest known Latin Eucharistic Hymn

SANCTI veníte,
Christi corpus súmite,
sanctum bibéntes,
quo redémpti sánguinem.

YE HOLY, come,
take the body of Christ,
drinking the holy blood
by which you were ransomed.

2. Salváti Christi
córpore et ságuine,
a quo refécti
laudes dicámus Deo.

2. Saved through the body
and blood of Christ,
refreshed by him,
let us sing praises to God.

E. *Hoc sacraménto
cóporis et ságuinis
omnes exúti
ab inférni fáucibus.* ⁿ¹

E. *Through this sacrament
of his body and blood
all of us have been snatched
from the jaws of hell.* ⁿ¹

3. Dator salútis,
Christus Filius Dei,
mundum salvávit
per crucem et sánguinem.

3. The giver of salvation,
Christ the Son of God,
saved the world
by his cross and blood.

4. Pro univérssis
immolátus Dóminus
ipse sacérdos
existit et hóstia.

4. The Lord, offered
in sacrifice for all,
himself became
their priest and victim.

5. Lege praeceptum
immolári hóstias,
qua adumbrántur
divína mystéria. ⁿ²

5. For victims to be sacrificed
is a command in the Law,
through which are foreshadowed
the divine mysteries. ⁿ²

6. Lucis indúltor
et salvátor ómnium
praecláram sanctis
largítus est grátiam.

6. The bestower of light
and Savior of all
has lavished resplendent grace
on his holy ones.

7. Accédant omnes
pura mente créduli,
sumant aetérnam
salútis custódiam.

7. Let all believers
whose thought is clean draw nigh;
let them take the everlasting
safeguard of salvation.

8. Sanctórum custos,
rector quoque Dóminus
vitam perénnem
largítur credéntibus.

8. The Lord, the guardian
and governor of the holy,
lavishes life unending
on those who believe.

9. Caeléstem panem
dat esuriéntibus;
de fonte vivo
praebet sitiéntibus.

9. Heavenly bread
he gives to the hungry;
from a living spring
he provides for the thirsty.

10. Alpha et Ómega
ipse Christus Dóminus
venit ventúrus
judicáre hómnes.

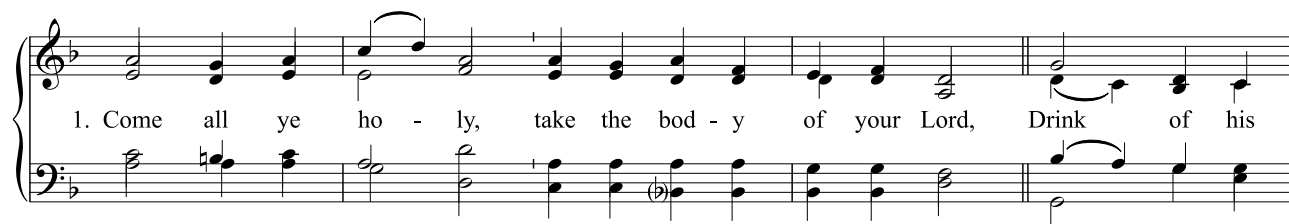
10. The Alpha and Omega, *cf. Ap 1.8*
even Christ the Lord, comes:
he who is to come
to judge men.

If you are curious to see
how this hymn looked
in the 7th century,
we have included
this excerpt.

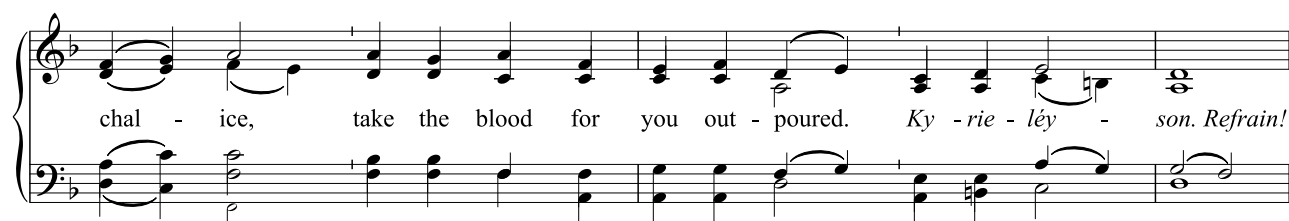
Lege praeceptum
immolari hostias
qua adumbrantur
divina mysteria

[1] Some sources omit this "extra" verse.

[2] The sacrifices of the Old Covenant prefigure the sacrament of the Eucharist, which is the sacrifice of Christ and his Church; the blessed Sacrament was anciently called "the Mysteries" (cf. the acts of St. Tarcisius).

Hymn # 464 from the *Saint Jean de Brébeuf Hymnal* • **English**

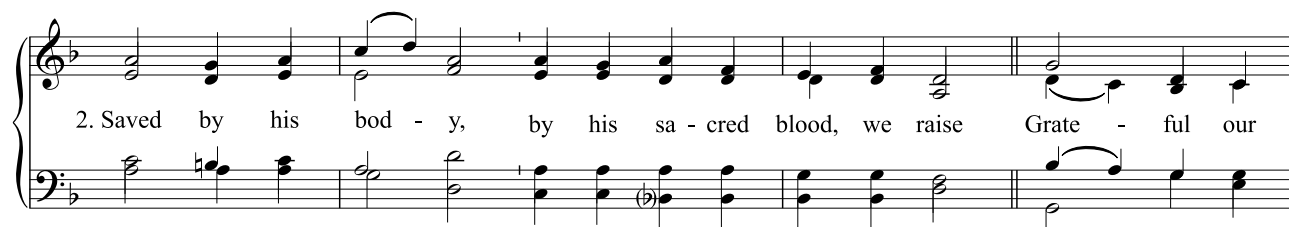
1. Come all ye ho - ly, take the bod - y of your Lord, Drink of his



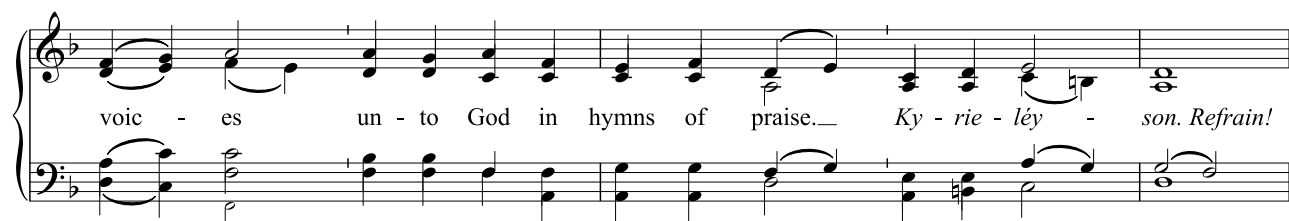
chal - ice, take the blood for you out - poured. Ky - rie - léy - son. Refrain!



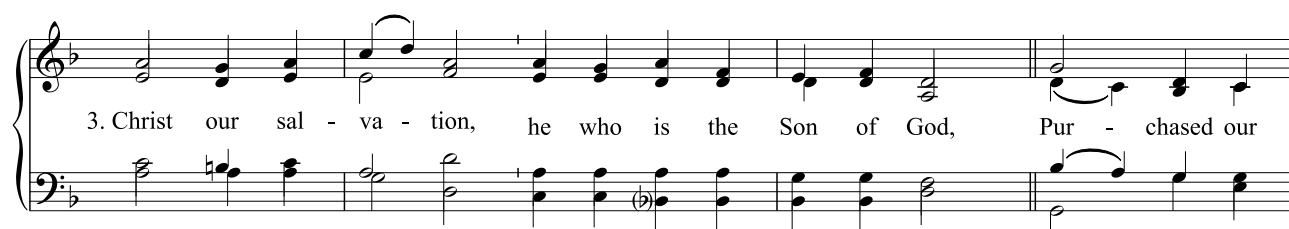
R. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.



2. Saved by his bod - y, by his sa - cred blood, we raise Grate - ful our



voic - es un - to God in hymns of praise. Ky - rie - léy - son. Refrain!



3. Christ our sal - va - tion, he who is the Son of God, Pur - chased our



ran - som by his cross and pre - cious blood. Ky - rie - léy - son. Refrain!

4. Dy - ing for all men, he the Lord pre - pared this feast, Of - fered as

vic - tim, of - fer - ing him - self as priest... Ky - rie - léy - son. Refrain!

5. God to our fa - thers or - dered sac - ri - fice of old; So he in

sym - bols Christ the vic - tim true fore - told... Ky - rie - léy - son. Refrain!

6. Source of all bright - ness, sole Re - deem - er of our race, He to his

ho - ly ser - vants gives a - bun - dant grace... Ky - rie - léy - son. Refrain!

7. Come, who with pure hearts in the Sav - ior's word be - lieve; Come, and par -

tak - ing sav - ing grace from him re - ceive... Ky - rie - léy - son. Refrain!

The musical score is written for piano and voice. It consists of eight systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are in English and are printed below the vocal line. The piano accompaniment consists of chords and moving lines in the left hand. The lyrics are: 4. Dy - ing for all men, he the Lord pre - pared this feast, Of - fered as vic - tim, of - fer - ing him - self as priest... Ky - rie - léy - son. Refrain! 5. God to our fa - thers or - dered sac - ri - fice of old; So he in sym - bols Christ the vic - tim true fore - told... Ky - rie - léy - son. Refrain! 6. Source of all bright - ness, sole Re - deem - er of our race, He to his ho - ly ser - vants gives a - bun - dant grace... Ky - rie - léy - son. Refrain! 7. Come, who with pure hearts in the Sav - ior's word be - lieve; Come, and par - tak - ing sav - ing grace from him re - ceive... Ky - rie - léy - son. Refrain!

8. God our de - fend - er, guard-ian sure in this our strife, Gives to his

faith - ful af - ter death e - ter - nal life. Ky - rie - lèy - son.

R. Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

9. Bread come from heav - en gives he to the hun - ger - ing, As for the

thirst - y o - pens he the liv - ing spring. Ky - rie - lèy - son. Refrain!

10. Christ, source of all things, who here feeds us sin - ful men, When this great

day dawns, judge of all, will come a - gain. Ky - rie - lèy - son. Refrain!

Sancti Venite, Christi Corpus Sumite (640^{AD})

The oldest known Latin Eucharistic Hymn

SANCTI veníte,
Christi corpus súmite,
sanctum bibéntes,
quo redémpti sánguinem.

YE HOLY, come,
take the body of Christ,
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2. Salváti Christi
córpore et sángine,
a quo refécti
laudes dicámus Deo.

2. Saved through the body
and blood of Christ,
refreshed by him,
let us sing praises to God.

E. *Hoc sacraménto
cóporis et ságuinis
omnes exúti
ab inférni fáucibus. n1*

E. *Through this sacrament
of his body and blood
all of us have been snatched
from the jaws of hell. n1*

3. Dator salútis,
Christus Filius Dei,
mundum salvávit
per crucem et sánguinem.

3. The giver of salvation,
Christ the Son of God,
saved the world
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immolátus Dóminus
ipse sacérdos
existit et hóstia.

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in sacrifice for all,
himself became
their priest and victim.

5. Lege praecéptum
immolári hóstias,
qua adumbrántur
divína mystéria. n2

5. For victims to be sacrificed
is a command in the Law,
through which are foreshadowed
the divine mysteries. n2

6. Lucis indúltor
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praecláram sanctis
largítus est grátiam.

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and Savior of all
has lavished resplendent grace
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pura mente créduli,
sumant aetérnam
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safeguard of salvation.

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praebet sitiéntibus.

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he gives to the hungry;
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venit ventúrus
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even Christ the Lord, comes:
he who is to come
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If you are curious to see
how this hymn looked
in the 7th century,
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Lege praecéptum
immolandi hostias
qua adumbrantur
divina mysteria

[1] Some sources omit this "extra" verse.

[2] The sacrifices of the Old Covenant prefigure the sacrament of the Eucharist, which is the sacrifice of Christ and his Church; the blessed Sacrament was anciently called "the Mysteries" (cf. the acts of St. Tarcisius).

QUAM DILECTA

(Ps 83: 2-3a) How lovely are thy tabernacles, O Lord of hosts! My soul longeth and fainteth for the courts of the Lord.

(Ps 83: 2-3a) Quam dilécta tabernácula tua, Dómine virtútum! concupíscit et déficit ánima mea in átria Dómini.

KEVIN ALLEN

Soprano

Quam di - lé - cta ta - ber - ná - cu - la

Alto

Quam di - lé - cta ta - ber - ná - cu - la

Bass

Quam di - lé - cta ta - ber - ná - cu - la

4

S

tu - a, Dó - mi - ne vir - tú - tum!

A

tu - a, Dó - mi - ne vir - tú - tum!

B

tu - a, Dó - mi - ne vir - tú - tum!

9

S L L M T D R M T
con - cu - pí - scit, con - cu - pí - scit, —

A S S M M S S
con - cu - pí - scit, — con - cu -

B L L M L L T D R M
con - cu - pí - scit, con - cu - pí -

14

S M M M R M D L D
— con-cu - pí - - scit et dé -

A S L S M Fi Fi S Fi M S F S L F
pí - scit et dé - - - - -

B D T M L R R L F R
- - - - scit et dé - fi - cit, et —

19

S D T D D D L D L L M T
- fi - cit, con-cu - pí - scit, con-cu - pí - scit

A S S M M M F M M Fi Fi S S
- fi - cit, con-cu - pí - scit, con-cu - pí - scit

B M M L L L R D L M
dé - fi - cit, con-cu - pí - - - - scit,

24

S et dé - fi - cit, á - - - ni -

A et dé - fi - cit, á - - -

B et dé - fi - cit á - - -

29

S ma me - a, á - - ni - ma me - a,

A - ni - ma, á - - -

B - ni - ma, á - - -

33

S á - - ni - ma me - a, in á - tri -

A - ni - ma me - a in á - tri -

B - ni - ma me - a in á - tri -

39

S T D R F R M M R
a, in á - tri - a, in á - tri -

A R S F S L T S L S F
a, in á - tri - a, in á - tri -

B S M L S D F M R
a, in á - tri - a, in á - tri -

45

S D D D D D
a Dó - mi - ni, Dó - mi -

A M F S L S F M M F S L
a Dó - mi - ni, Dó - mi - ni, Dó - mi -

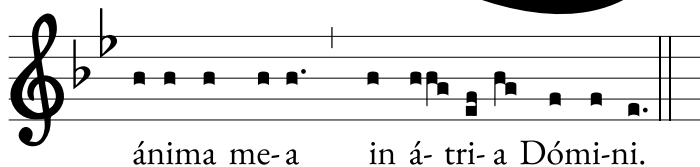
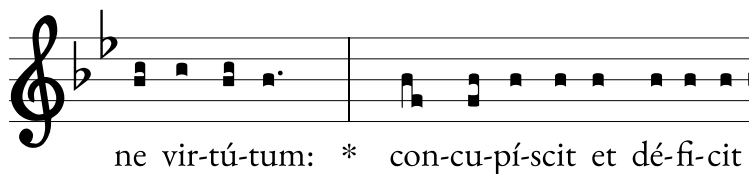
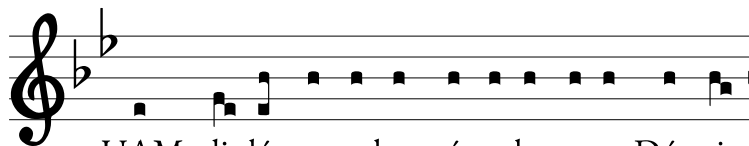
B L R M F M R D D M F
a Dó - mi - ni, Dó - mi - ni, Dó - mi -

49

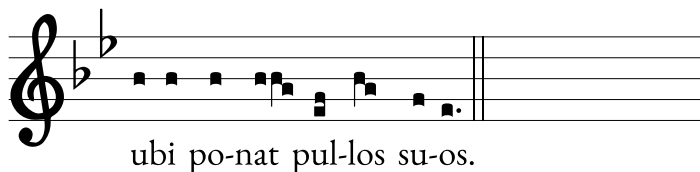
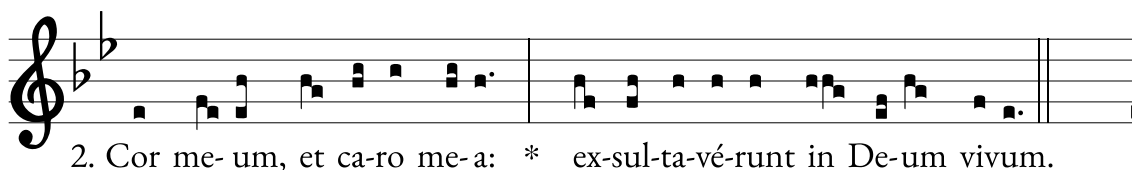
S D D T D
ni, Dó - mi - ni. Sol Re Do Re Do Do Ti Do La Sol

A Te L S F R M
-ni, Dó - mi - ni.

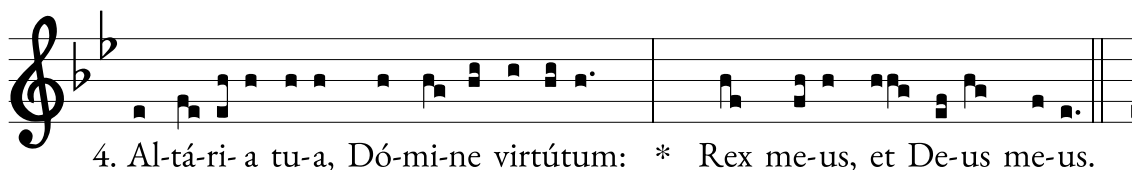
B S F M R S D
-ni, Dó - mi - ni.



1. Lord of hosts, how I love thy dwelling-place! For the courts of the Lord's house, my soul faints with longing. 2. The living God! at his name my heart, my whole being thrills with joy.

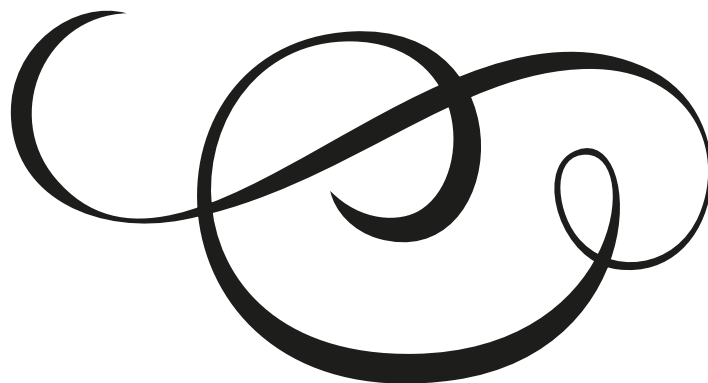
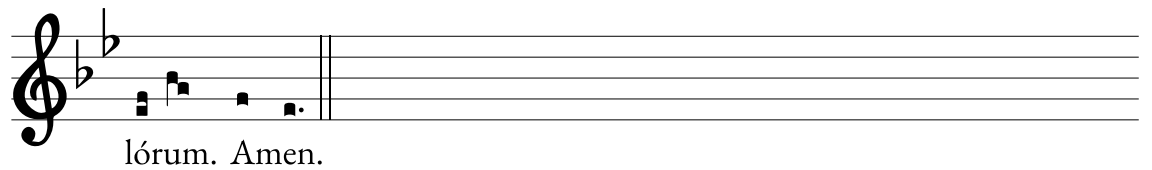
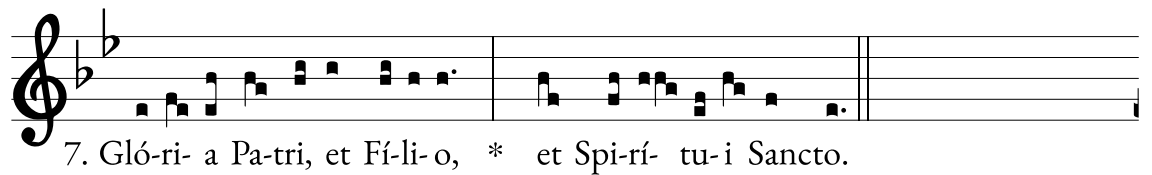
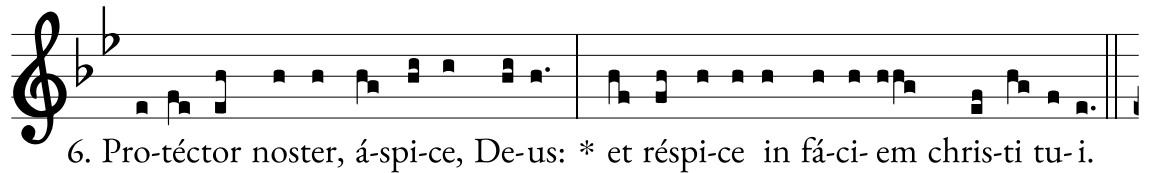


3. Where else should the sparrow find a home, the swallow a nest for her brood, [4.] but at thy altar, Lord of hosts, my king and my God?





5. How blessed, Lord, are those who dwell in thy house! They will be ever praising thee. 6. God, ever our protector, do not disregard us now; look favourably upon him whom thou hast anointed!



Salve Regina, Mater Misericordiae ("Hail, Holy Queen enthroned above")
 Number 783 from the *Saint Jean de Brébeuf Hymnal*

a. Hail, Ho - ly Queen en - thron'd a - bove, O Ma - ri - a!
 b. Our life, our sweet - ness here be - low, O Ma - ri - a!

a. Hail, Moth - er of mer - cy and of love, O Ma - ri - a! *R.*
 b. Our hope in sor - row and in woe, O Ma - ri - a! *R.*

R. Tri - umph all ye cher - u - bim! Sing with us ye

ser - a - phim! Heav'n & earth re - sound the hymn!

Sal - ve, sal - ve, sal - ve, Re - gi - na!

**Final Verse
 with Descant**

c. When this our ex - ile is com - plete, O Ma - ri - a!

c. Show us thy Son, our Je - sus sweet, O Ma - ri - a!

c. Show us thy Son, our Je - sus sweet, O Ma - ri - a!

c. Tri - umph, all ye cher - u - bim; Sing with us, ye

c. Tri - umph, all ye cher - u - bim; Sing with us, ye

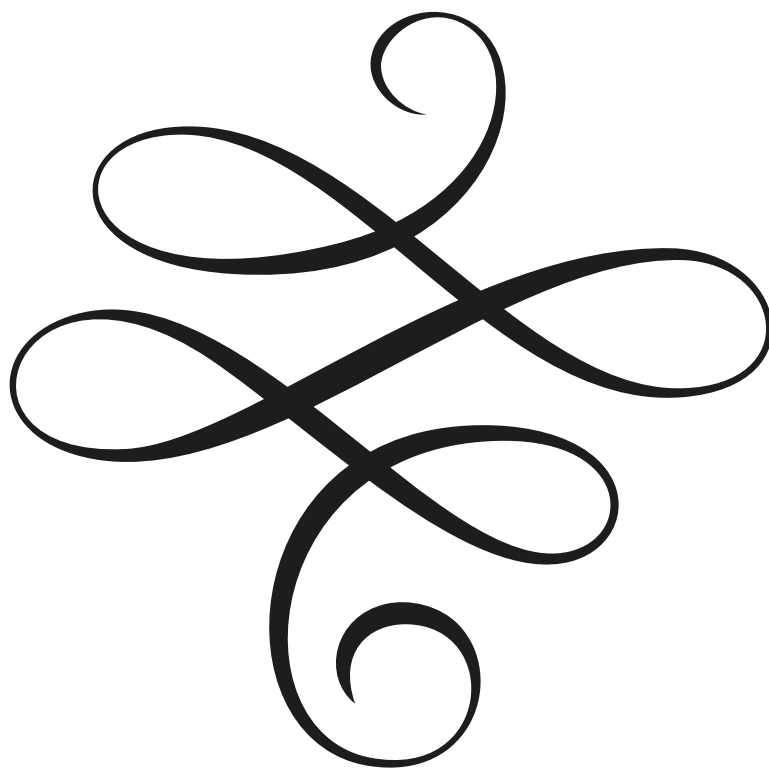
ser - a - phim; Heav'n and earth re - sound the hymn:

ser - a - phim; Heav'n & earth re - sound the hymn:

Sal - - - - ve, Re - gi - na!

Sal - ve, sal - ve, sal - ve, Re - gi - na!





(1.) Question: How does Dr. Willi Apel define “Gregorian Chant” in his famous book?

Apel says it “adopted distinctive characteristics as early as the 3rd and 4th centuries of the Christian era, was fully developed in the 7th century, expanded during the ensuing 400 years, deteriorated in the 16th century, was restored in the late 19th century, and is used at present in essentially the same form it had about 1,000 years ago.”

(2.) Question: How can we account for “deterioration” of plainsong?

When the printing press was invented, it was only natural that Catholics would try to save time by using the same symbols and staves for plainsong as for polyphonic music. But singers began to confuse the two notations—since they were printed with the same symbols and noteheads. Jeff Ostrowski believes that was a contributing factor (*though not the sole contributing factor*) to the “deterioration” mentioned by Apel.

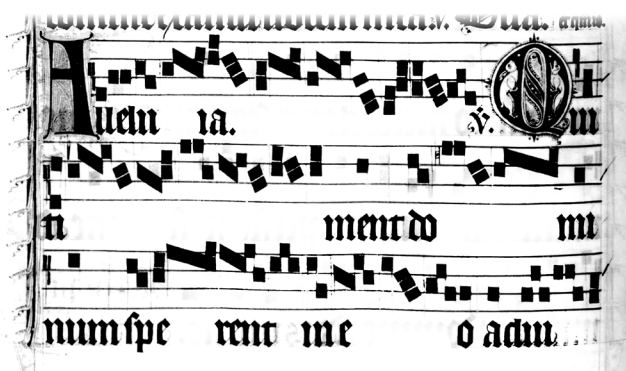
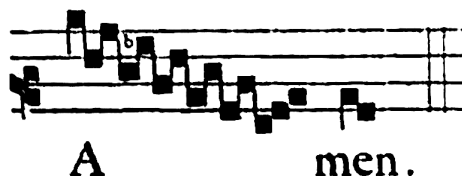
(3.) Question: But why does Willi Apel say Gregorian Chant “deteriorated” in the 16th century? What specifically does that mean?

Willi Apel is referring to “corruption” or “deterioration” vis-à-vis four realms:

- (a.) its **notation** was corrupted;
- (b.) its **modality** was corrupted by the addition of sharps and flats more suited to major-minor or “common practice era” tonality;
- (c.) its **rhythm** was corrupted by “longs and shorts” [cf. the previous answer] from “mensural” polyphonic notation which had become popular. For instance, the *Climacus* started to be interpreted as a *longa* followed by two *semi-breves*, as if it were 16th-century mensural notation.
- (d.) its very **essence** was corrupted by moving all melismata to accented syllables, because—some believe—the Council of Trent pushed for more “intelligibility.”

(4.) Question: In what sense was its notation corrupted?

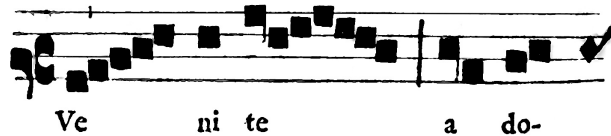
Broadly speaking, the ‘corrupt’ notation looked more boxy, less elegant, and less artistic. On the right side is a 12th-century manuscript; on the left is the famous *Editio Medicea*, a ‘corrupt’ edition printed in 1614 AD:





(5.) Question: Is there a particular edition responsible for notation corruption?

Some musicologists cite the *Directorium Chori* (1582) as a book chiefly responsible for plainsong corruption. It was published by Palestrina and his student, Father Giovanni Guidetti (a singer in the papal chapel & chaplain to Pope Gregory XIII). Broadly speaking, the Renaissance composers—who composed peerless masterpieces of ineffable beauty—were very bad for plainsong. Here is a sample (“Regem Praecursóris” from the feast of Saint John the Baptist on 24 June) as printed in the *Directorium Chori* produced by Guidetti and Palestrina:



Many of Palestrina’s students and famous associates—including Palestrina’s own son, Iginio—took part in ‘corrupting’ the plainsong books over several decades, including: F. Soriano (d. 1621); F. Anerio (d. 1614); R. Giovannelli (d. 1625); A. Zoilo (d. 1592); L. Marenzio (d. 1599); G. A. Dragoni (d. 1598); and G. B. Nanino (d. 1623).

(6.) Question: Did anyone alive back then protest the ‘corruption’ of plainsong?

Fernando de las Infantas (1534–c.1610), a Spanish priest and composer, convinced the king of Spain to protest vociferously—directly to Pope Gregory XIII—the plainsong revisions taking place under Palestrina and his associates. In a letter, Father Fernando said:

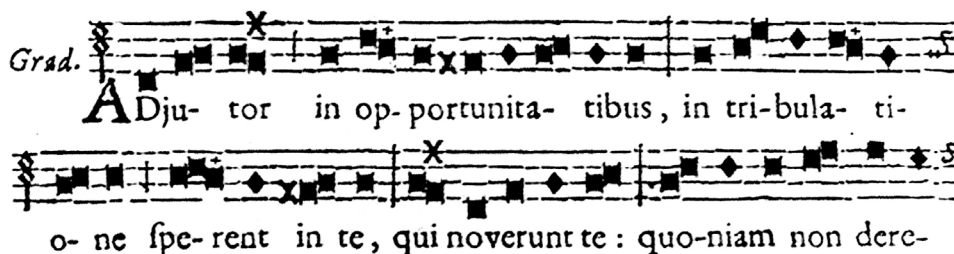
“the errors that some well-intentioned eminent musicians (*virtuosi*) were pointing out in that chant were not errors at all, but rather an admirable artifice of music.”

Father Fernando also made reference to “a long report he had written on this issue the year before” and asserts that **Palestrina himself** “acknowledged the accuracy of his observations, and was quite astonished by them (*fu tutto sospeso*).” In spite of this opposition from Spain, the plainsong ‘revisions’ continued. Monsignor Richard J. Schuler summarized the matter in 1988:

“The completion of the *Editio Medicæa* marked a decisive step in the disintegration of the chant tradition of the Church.”

(7.) Question: You said the modality of plainsong was corrupted. Can you provide an example of this?

Certainly; notice the sharps added to this edition by Guillaume-Gabriel Nivers (d. 1714):



(8.) Question: You said plainsong's RHYTHM was corrupted by 'longs' and 'shorts'—can you elaborate on this? How exactly did that work?

They introduced three types of notes:  *longa*, *brevis*, and *semi-brevis*.

It should be obvious from the name which one of those notes lasts the *longest*.

In defense of Father Guidetti, he said these values shouldn't be sung in a "rigid" manner. Indeed—using language that would be revived in the 20th century by the *Cardinista*—Guidetti said they were simply "relative" values reflecting the "natural pronunciation" of the Latin text:

Nota musicae in hoc Directorio adhibitae sunt triplices. Ordinarie nota dicta "semibrevis" minori temporis spatio profertur quam nota "brevis," "longa" autem majori. Quae nota "brevis" per se tempus incertum exprimit, ita ut valor ejus syllaba cui incidit definiatur. Valet ergo regula: "Cantabis syllabas sicut pronuntiaveris."

Nevertheless, the 'corrupt' editions of plainsong **were interpreted** in a "rigid" manner (generally called "mensuralist") as you can see:



1871 *Graduale* (based on the *Editio Medicæa*):



1900 *Organum Comitans ad Graduale* (Haberl & Hanisch)



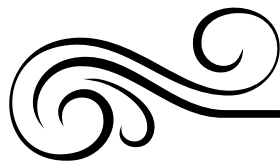
1871 *Graduale* (based on the *Editio Medicæa*):



1876 *Organum Comitans* by Father Franz Xavier Witt (d. 1888), who in 1868 founded the *Saint Cecilia Society*.

(9.) Question: You claimed that the very essence of plainsong began to get 'corrupted' in the 16th century. Can you explain?

Certainly. Gregorian Chant has a very sophisticated way of treating the text: *Musica non subjacet regulis Donati*. It takes the text and marries it to a haunting, free,



‘spiritual’ melody in ways which are both splendid and elegant. This isn’t the same way (for example) a Baroque composer would set the text. In the Baroque period, they ‘hammer’ the tonic accent in a way that’s beautiful but different from plainsong. The sophisticated method of setting the text seems to have lasted all the way until the time period of Father Guillaume Du Fay (d. 1474). Consider the following excerpt from Du Fay, and notice his treatment of the words *regína* and *angelórum*:

That’s certainly not how a Baroque composer would set those words! As Dom Joseph Gajard reminded us in the *Revue Grégorienne* many decades ago:

“[The Gregorian composer] does not compose in order to set every word to music, but in order to translate into music a single idea expressed in a number of words. Each element of a musical phrase is a part of the whole and must take its own place in that whole.”

(10.) Question: Okay, but Dr. Willi Apel claimed that plainsong’s very essence was corrupted during the 15th century. Can you please provide specific examples?

The Palestrina-style ‘correctors’ of the authentic plainsong were extremely uncomfortable with modal mixture and lengthy melismata on the “wrong” syllables. (In the 20th century, the *Cardinista* would try to revive both of these ideas.) Therefore, they forced the melodies fit their conception of modality—in spite of the fact that modal mixture was what made the authentic plainsong so delightful, so unpredictable, and so fresh.

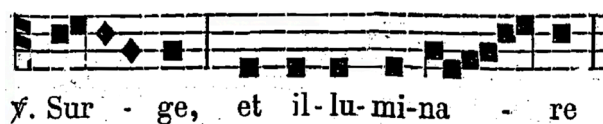
The ‘correctors’ also abbreviated (i.e. *annihilated*) the lengthy melismata, and moved all the notes onto the accented syllable, just as a Baroque composer would do.

Consider the following example which is found in the gradual (“Omnes de Saba vénient”) on the feast of the Epiphany. Notice the accentuation of **Súrge**:

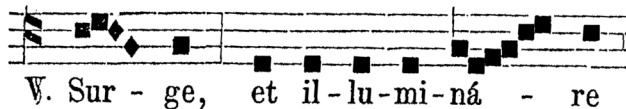
♫. Surge, et il-lumi-ná-

But now look at how this melody was corrupted by the Palestrina-style “corruptions” (which we have explained above):

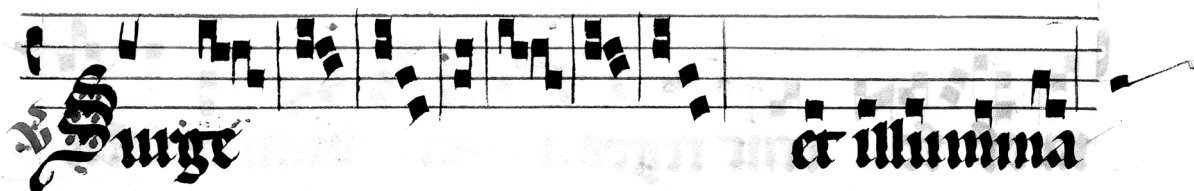
1874 Mechlin Graduale



1871 Pustet Graduale



A *Graduale* (Vat. 10769) from the 13th century agrees with Abbat Pothier:



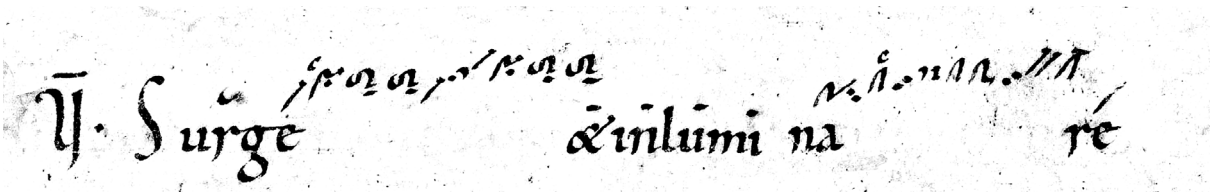
Narbonne|1033, created (perhaps) around 1033AD, agrees with Abbat Pothier:



Cologne1001b|1299, created (perhaps) around 1299AD, agrees with Abbat Pothier:



Bamberg6lit|905, created (perhaps) around 905AD, agrees with Abbat Pothier:



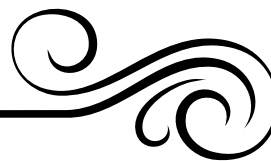
Even Dom Guéranger had been completely duped by the Palestrina method of ‘correcting’ the plainsong—which Fernando de las Infantas had protested so vehemently against. Consider the following statement by Dom Guéranger written in 1855:

“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.”

This demonstrates the Herculean accomplishment of Dom Pothier, who—by a peerless & unthinkably meticulous examination of the ancient manuscripts—was able to convince Dom Guéranger that he was dead wrong about such “barbarisms.”

GRADUAL-TYPE *Justus ut palma*: TABULATION

			RESPOND	VERSE		
1.	L 343	<i>A summo caelo</i>	A ₁ A ₂	A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
2.	L 344	<i>In sole</i>	A ₁ A ₂	A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
3.	L 345	<i>Domine Deus</i>	A ₁ A ₂	A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
4.	L 1608	<i>Dispersit</i>	A ₁ A ₂	A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
5.	L 1486	<i>In omnem terram</i>	A ₁ ' A ₂	A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
6.	L 347	<i>Excita Domine</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀ C ₁₀	F ₁ A ₁₂
7.	L 533	<i>Angelis suis</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
8.	L 1201	<i>Justus ut palma</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
9.	L 1067	<i>Domine refugium</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
10.	L 1326	<i>Nimis honorati</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
11.	L 1808	<i>Requiem aeternam</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
12.	G 130	<i>Ab occultis</i>	A ₁	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
13.	L 613	<i>Ne avertas</i>	A ₁ '	F ₁ A ₃	D ₁₀ A ₁₀ ' C ₁₀	F ₁₀ A ₁₂
14.	G 646	<i>Exsultabunt sancti</i>	A ₁ ''	F ₁ A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
15.	G 11	<i>Ostende nobis</i>	...	F ₁ ' A ₃	D ₁₀ A ₁₀	F ₁₀ A ₁₂
16.	L 360	<i>Hodie scietis</i>	A ₁ A ₂ +c ₁	A ₃	D ₁₀ A ₁₀ C ₁₀	F ₁ A ₁₂
17.	L 1269	<i>Tollite portas</i>	A ₁ A ₂ +c ₁	F ₁ A ₃	D ₁₁ A ₁₀	F ₁₀ A ₁₂
18.	L 393	<i>Tecum principium</i>	A ₁ ' A ₂ +c ₁	F ₁ A ₃	D ₁₀ A ₁₀ C ₁₀	F ₁ A ₁₂
19.	L 778	<i>Haec dies, V. Confitemini</i>	A ₄ +c ₁	F ₁ A ₃	D ₁₁ A ₁₁	F ₁ A ₁₂
20.	L 786	<i>Haec dies, V. Dicat nunc</i>	same		D ₁₁ A ₁₁	F ₁ A ₁₂
21.	L 790	<i>Haec dies, V. Dicant nunc</i>	same		D ₁₁ A ₁₀	F ₁₀ A ₁₂
22.	L 793	<i>Haec dies, V. Dexterā</i>	same		D ₁₀ A ₁₀	F ₁₀ A ₁₂
23.	L 797	<i>Haec dies, V. Lapidem</i>	same		D ₁₁ ... 3+a ₁₀	c ₁₀ A ₁₂
24.	L 801	<i>Haec dies, V. Benedictus</i>	same		D ₁₀ A ₁₀	F ₁₀ A ₁₂



Question: What are we to make of the following two quotations?

“Under the guidance of Dom Cardine, we learned first hand that Gregorian chant is basically sung speech. We learned that even in the most elaborately embellished pieces, in the final analysis, **it was always the text which inspired the melody.**”

—Father Columba Kelly, OSB (2011)

“Springing from the very cadences of the Latin that inspired them, Gregorian Chant **is not** music set to words, but words sent to music.”

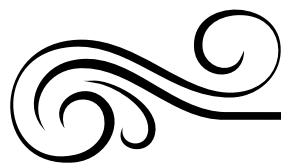
—Tito Casini (*The Torn Tunic*, 22 February 1967)

Those statements were made by people (we are sure) with every good intention. And during the 19th century, those statements were believed to be true by many people. Nevertheless, it would be difficult to defend either statement, because those who have taken the time to study Gregorian Chant (without preconceived notions) realize that hundreds—*if not thousands*—of pieces are, in fact, “music set to words.”

To explain this, let’s examine the gradual (**“Uxor tua”**) sung by Sacred Music Symposium 2025, which has the same melody as the Offertory (**“You will divide”**).

Sometimes that tune is referred to as “Gradual-Type *Justus ut palma*.” A partial list of chants which use this same melody is shown on the opposite page.

Turn the page and you’ll see two graduals. Each has a “Part A” and “Part B.” Rather than attempt to explain why those particular chants were chosen, simply compare them to each other—and the matter will become clear:



The first half is from
"A Summo Cælo"
(Gradual).

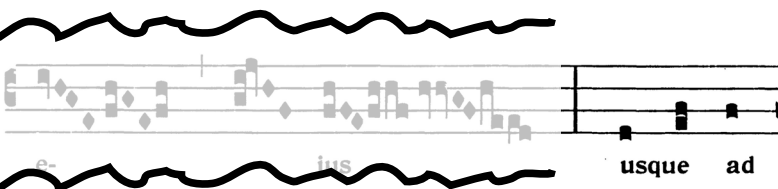
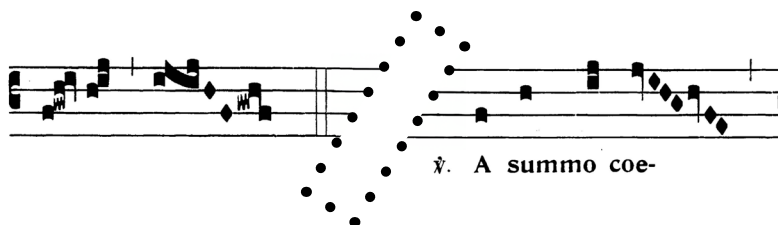
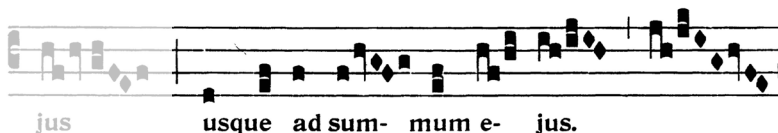
The second half is from
"In Sole Pósuit"
(Gradual).

Graduale Ps. 18, 7 et 2 A summo
cælo egressio eius: et occursus eius
usque ad summum eius. V. Cæli
enarrant glóriam Dei: et ópera
mánuum eius annúntiat firmamén-
tum.

Gradual Ps. 18, 7 and 2 At one end of the
heavens he comes forth, and his course is
to their other end. V. The heavens declare
the glory of God, and the firmament pro-
claims his handiwork.

Graduale Ps. 18, 6 et 7 In sole pósuit
tabernáculum suum: et ipse tam-
quam sponsus procédens de thálamo
suo. V. A summo cælo egressio eius:
et occursus eius usque ad summum
eius.

Gradual Ps. 18, 6 and 7 He has pitched his
tent in the sun, and he comes forth like the
groom from his bridal chamber. V. At one
end of the heavens he comes forth, and his
course is to their other end.



É X-ci-ta, * Dó-mi-ne, po-tén-ti-am

tu-am, et ve-

ni, ut sal-vos fá-ci-as nos.

¶. Éx-ci-ta Dó-

mi-ne, po-tén-ti-am

tu-am, et ve ni,

ut sal-vos *

fá-ci-as nos.

The first half is from
“Éxcita Dómine”
(Gradual).

The second half is from
“Dómine Deus Virtútum”
(Gradual).

Graduale Ps. 79, 3, 2 et 3 Excita, Dómine, poténtiam tuam, et veni, ut salvos fácias nos. ¶. Qui regis Israë!, inténde: qui dedúcis, velut ovem, Ioseph: qui sedes super Chérubim, appáre coram Ephraïm, Béniamin, et Manásse.

Gradual Ps. 79, 3, 2 and 3 Rouse your power, O Lord, and come to save us. ¶. O shepherd of Israel, hearken, O guide of the flock of Joseph! From your throne upon the cherubim, shine before Ephraim, Benjamin and Manasse.

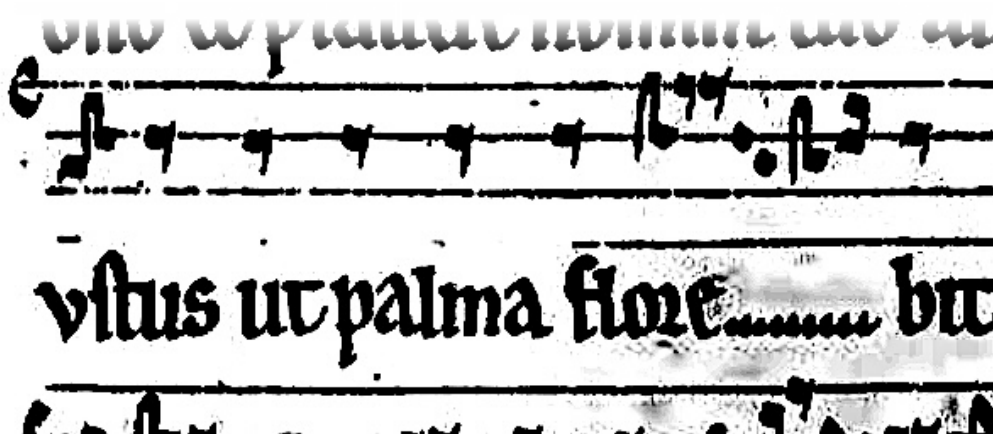
Graduale Ps. 79, 20 et 3 Dómine Deus virtútum, convérte nos: et osténde fáciem tuam, et salvi érimus. ¶. Excita, Dómine, poténtiam tuam, et veni, ut salvos fácias nos.

Gradual Ps. 79, 20 and 3 O Lord God of hosts, restore us; if your face shine upon us, then we shall be safe. ¶. Rouse your power, O Lord, and come to save us.



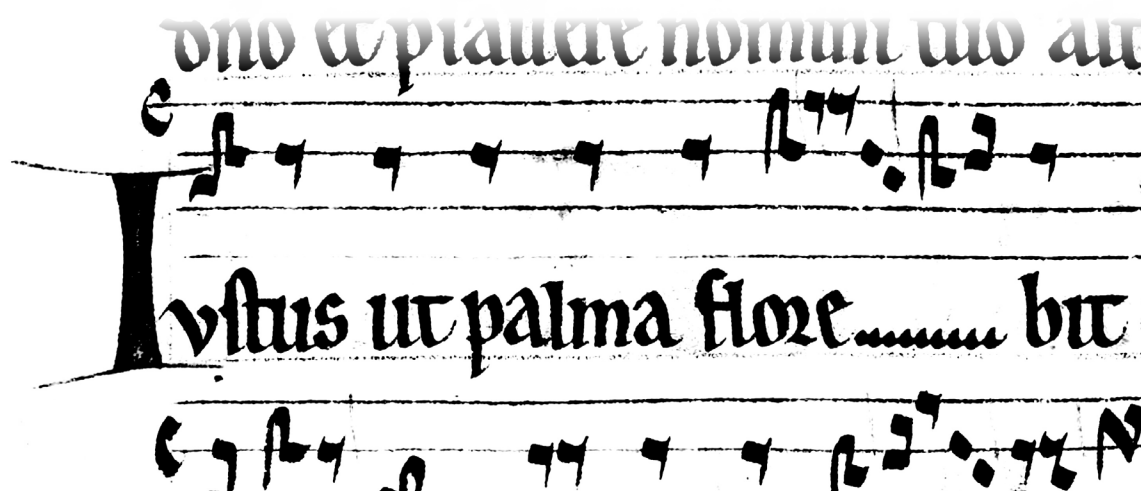
Question: Isn't it true that many people already realize Dom Pothier and Dom Pothier—in Volume 2 (1891) and Volume 3 (1892) of the *Paléographie musicale*—published hundreds of photographs of the 'Justus ut palma'?

Some people are aware of that, but most don't realize that **it's not actually** *Justus ut palma* that's being reproduced. Rather, it's the "shared" or "reemployed" melody we mentioned earlier. Furthermore, photography was in its infancy in the 1890s. That made it rather difficult to examine some of the manuscripts. For instance, those who examine plate 197 from the *Paléographie musicale* will see this:



Now that we have the internet, we can zoom in to the actual manuscript, and we see that letter "I" was written in blue ink. Therefore, it wasn't picked up by the camera in 1890.

Here is a representation based off the website in 2025:

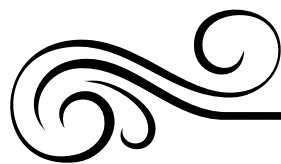


You will agree the capital "I" is much easier to see, thanks to our technology in the year 2025.

Question: Why is it so difficult to read black-and-white photographs of Gregorian Chant?

The ancient manuscripts were very colorful, filled with yellow & red & blue. For instance, one loses a great deal in the reproduction of Düsseldorf-11|1393 reproduced below in black-and-white. Nevertheless, since we're singing this piece during *Sacred Music Symposium 2025*, you will be able to sing the melody starting with the words "**A summo caelo**" which are written as: "**Afūmo celo**"

afūmo celo egres-
so e ius. et occur-
sus usq; ad sūmū e ius
Leli enar-
rant glo riam de
i. et opera manuū e
ius annun-



Question: Willi Apel says the “Uxor Tua” gradual is “a modern composition”—is he correct?

Willi Apel is correct that “Uxor tua” is a modern adaptation. (By modern, we mean after the year 1500AD). It goes without saying there was no feast of Saint Maximilian Kolbe in the 6th century. And it goes without saying there was no feast of Saint Bernadette Soubirous in the 14th century. And it goes without saying there was no feast of Saint Francis of Assisi in the 8th century. When new saints are canonized, it’s sometimes necessary to “reemploy” Gregorian melodies.

Question: So where did the “Uxor Tua” gradual come from?

We already mentioned that the texts of the Nuptial Mass are quite ancient. Jeff Ostrowski found those exact texts in *Vaticanum latinum 5319*, created in (perhaps) 1085AD. But the melodies in *Vaticanum latinum 5319* are “Old Roman Chant”—for which there is no diastematic transcription (as far as we know).

The earliest MUSICAL SETTING of “Uxor tua”—as far as we can tell—would be the setting in a missal from the 1300s (viz. *Missale Notatum Posoniense* in Bratislava). Dr. Charles Weaver has created the following rough transcription, based on the Mode 4 ‘type’ gradual:

U -xor tu- a sic-ut vi-tis habun- dans in la-
te-ri- bus do- mus tu- e.
ʒ. Fi- li- i tu- i sic-
ut no- vel- le o-li-va- rum in cir- cu-
i- tu men- se tu- e.

Added by singer's memory...

Grad. IV. B e- ne-dícta * et ve- ne- rá- bi- lis es, Vir-
go Ma- rí- a: quae si- ne ta-ctu pu-dó-
ris invén- ta es ma- ter Sal-va-tó-
ris. ʒ. Vir- go
De- i Gé-ni- trix, quem to- tus
non ca-pit or- bis, in tu-a se clau- sit
ví- scera * fa- ctus ho- mo.

Missal from the 1300s (viz. *Missale Notatum Posoniense* in Bratislava):

magnus. gaudere et portare
um in corpore uestro. GR.

Cor tua sicut uitis habundans
in lateribus domus tue.

Fili tui
sicut nouella oleua
in circuitu tu mensa tua est.



Question: Are you able to show other musical “adaptations” of this melody?

Certainly. The following is from an 1871 edition by Monsignor Haberl, based on the ‘corrupt’ *Editio Medicæa*. Notice how brief it is—and the way the *melismata* are demolished to help the text be more “discernible” or “not obscured” (which some believed the Council of Trent wanted).

Graduale.
Ton. V.

U-xor tu - a sic-ut vi - tis
ab-ún - dans in la - té - ri-bus do - mus
tu - æ. V. Fí-li-i tu - i sic-ut no -
- vé - læ o-li-vá - rum in cir-cú-i-tu
men - sæ tu - - æ.

And below is an example from the *Römisches Gradualbuch* (Regensburg: Friedrich Pustet, 1898):

Graduale. Modus 5.

U-xor tu - a sic-ut vi - tis' ab-ún - dans in
Dein Weib ist wie ein fruchtbarer Weinstock in
la - té - ri-bus do - mus tu - - æ. V. Fí-li-i
deines Hauses Räumen. Deine Kinder
tu - i sic-ut no-vél - læ o-li-vá - rum in cir-cú-
sind wie Ölbäumchen um deinen
i - tu men - sæ tu - - æ.
Tisch her.

And below is an example from a *Graduale* printed in 1661 (from the private library of Mr. Matthew Frederes) we see the famous melody of "Christus Factus Est" was chosen:

Cxxij **Missa pro Sponso & Sponfa.**

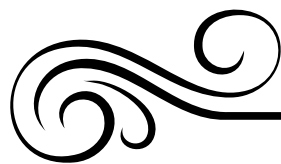
Graduale.

U Xor tu a ficut vi- tis
 abun- dans in la- te ri-
 bus do- mus tu æ.

Versus. Fili i tu i ficut novellæ
 o liva rum in circu itu menfæ
 tu- æ.

A Llelu ja.

Versus.



Question: Then why didn't Abbat Pothier choose those melodies? Why did he instead choose the "Justus ut palma" melody?

Abbat Pothier's choice of the *Justus ut palma* melody seems to have been influenced by tradition. Below, we give the 1883 adaptation by Dom Pothier. Then we provide **five other books** which had chosen the *Justus ut palma* melody: (a) 1887 Reims-Cambrai; (b) 1874 Mechlin; (c) 1665 *Graduale*; (d) 1858 Le Coffre; (e) 1863 Father Hermesdorff.

[138] *Missa pro Sponso et Sponsa.*

Graduale.

II.

U

XOR tu - a sicut vi - tis

abún - dans

in laté - ri-bus

do - mus tu - æ.

✠. Fí - li - i tu -

i

sic - ut novél - læ o - livá -

rum in circú -

i - tu

men - sæ

tu - æ.

1887 Reims Cambrai

Grad.
1. x. (2) U - xor tu - a sicut vi - tis a -
bun - dans in la-te - ribus do -
mus tu - æ. y. Fi-li-i
tu - i sicut novel - læ o-li-va -
rum in circu - itu
men-sæ tu - æ.

1665 Graduale

Grad.
V Xor
tu a sicut vi tis a bun dans
in latéribus do mus tu æ. *Versus.* Fi li i
tu i sicut nouellæ o li uá rum
in circú i tu me sæ tu æ.* 2. ton.

1863 Father Michael Hermesdorff

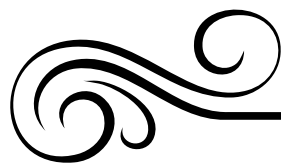
Graduale.
II. mod. transp. U - xor tu - a si-cut vi - -
tis a - bun - dans in la-te -
ri - bus do - mus tu - æ.
y. Fi-li-i tu - -
- i si-cut no-vel - læ o - li - va -
rum in cir-cu - i-tu
men-sæ tu - æ.

1874 Mechlin

X. Modus. Alii
reduc. ad II. *Graduale.* U - xor tu - a sic-ut vi -
tis ab - un - dans in la-
te - ri-bus. do - mus
tu - æ. y. Fi - li - i tu - i
sic-ut no - vel - læ o - li - va - rum, in
cir - cu - i - tu men - sæ
tu - æ.

1858 LeCoffre

Grad.
x. M. (2) U - xor tu - a sicut vi -
tis abun - dans in la-te - ri-
bus do - mus tu - æ.
y. Fi-li-i tu
i sicut novel - læ o-li-va -
rum in circu - i-tu
men-sæ tu - æ.



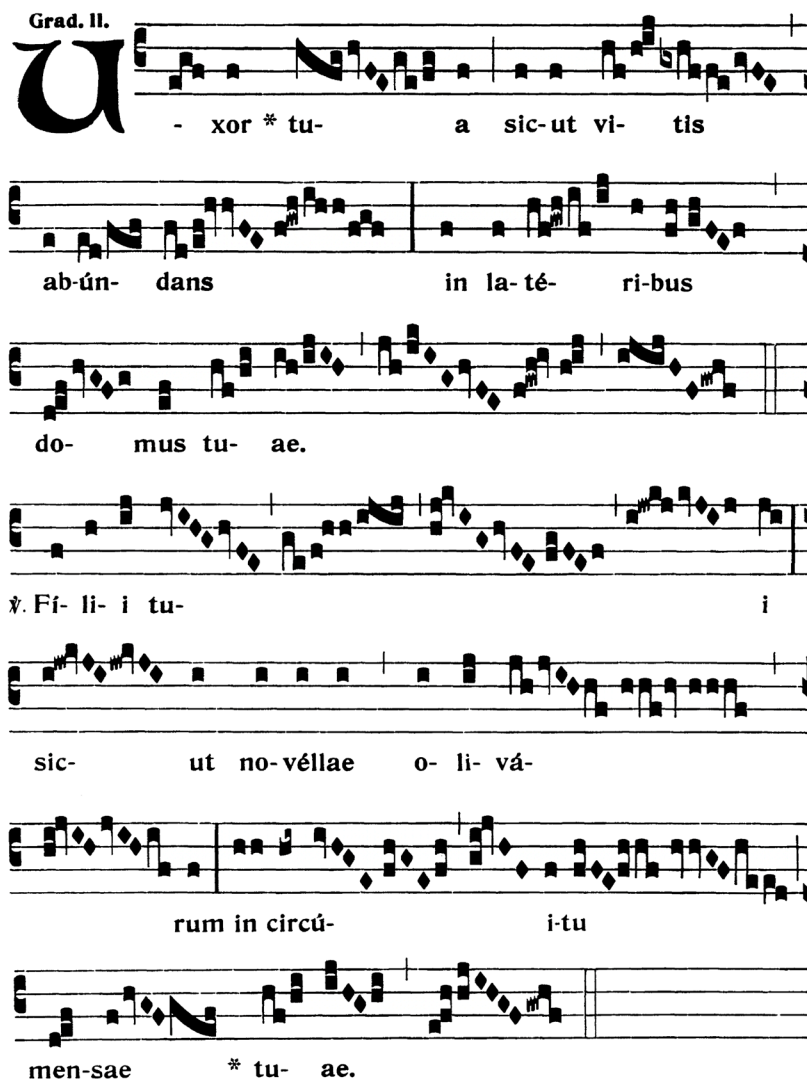
Question: What can learn from the 1912 Maxwell Springer version (of the official edition) for the “Uxor tua” gradual?

When we compare the 1912 Max Springer version (of the official edition) to the official edition itself, we see several instances of subtle liberties taken by Maestro Springer. From this we draw the conclusion that the rhythm of the official edition was **not** meant to be interpreted in a rigid, uncompromising way.

Graduale.

II. 

U - xor * tu - a
 sic - ut vi - tis
 ab - ún - dans
 in la - té - ri - bus
 do - mus tu - æ.
 ¶. Fí - lí - i tu -
 i sic -
 ut no - vél - læ o - lí - vá -
 rum in cir - cú -
 i - tu
 men - sæ * tu -
 æ.

Grad. II. 

- xor * tu- a sic-ut vi- tis
 ab-ún- dans in la-té- ri-bus
 do- mus tu- æ.
 ¶. Fí- lí- i tu- i
 sic- ut no-véllæ o- lí- vá-
 rum in circú- i-tu
 men-sæ * tu- æ.

Question: What can learn from the 1909 Father Mathias version (of the official edition) for the “Uxor tua” gradual?

When we compare the 1909 version by Father Mathias (of the official edition) to the official edition itself, we believe Father Mathias was influenced—perhaps without even realizing it—by the 1883 edition by Abbat Pothier (which was selected by Pope Saint Pius X to serve as the basis for the *Editio Vaticana*). Look at the 2nd word:

Grad.
II.

U - xor * tu - a
sic - ut vi - tis
ab - un - dans
in la - té - ri - bus
do - mus tu - æ.
Fi - li - i tu - i
sic - ut no - vél - læ o - li - vá - rum in cir - cú - i - tu men - sæ * tu - æ.

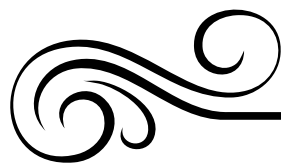
Graduale.
II.

XOR tu - a

Father Mathias pretends like that blank space was brought into the Editio Vaticana (but it was not).

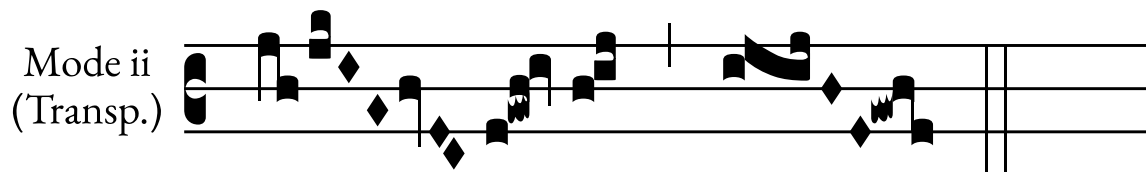
Dr. Peter Wagner
(*Commissionis Pontificiae
Gregoriana Membrum*)
also incorrectly pretends the blank space made it into the Editio Vaticana.

Graduale.
II.



Question: Using the 'Uxor tua' gradual, can you demonstrate what you mean when you talk about this freedom Abbat Pothier wanted for the rhythm of the official edition?

Certainly. Consider this passage:



Dom Lucien David shows the precise way its *melismatic morae vocis* are supposed to be rendered:



Monsignor Nekes gets it just right:



Father Mathias adds some elongations. It would be difficult to explain his thought process:



But it doesn't seem to be a mistake because it's marked the **same way** in his organ accompaniments:



Max Springer gets an A+ for including a bass-line that descends more than an octave by step:



As we would expect, the Lemmensinstituut (1940s) follows the official rhythm faithfully:



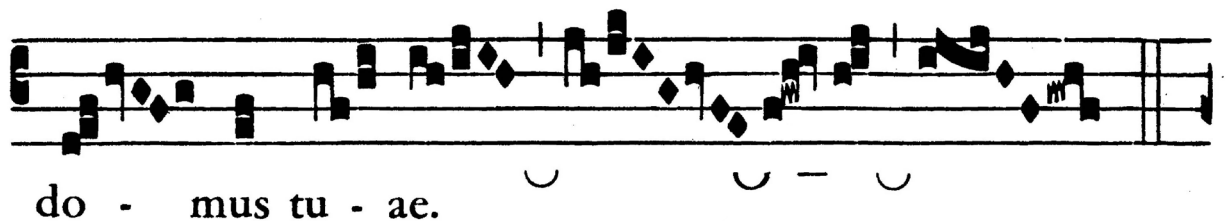
The 1909 Schwann edition gets it just right:



Dr. Peter Wagner often skips right over the *melismatic morae vocis*. It's not that easy to understand why:



The edition by K. G. Fellerer, Abbat Bonn, and Monsignor Overath often eliminates not only the *melismatic morae vocis*, but also the quarter breath marks:

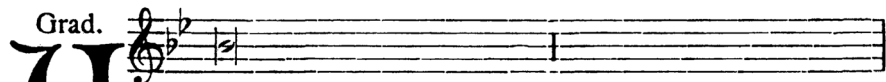


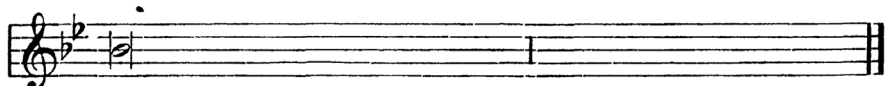


Question: What can we learn by examining how the gradual was printed in German books, such as those shown below?

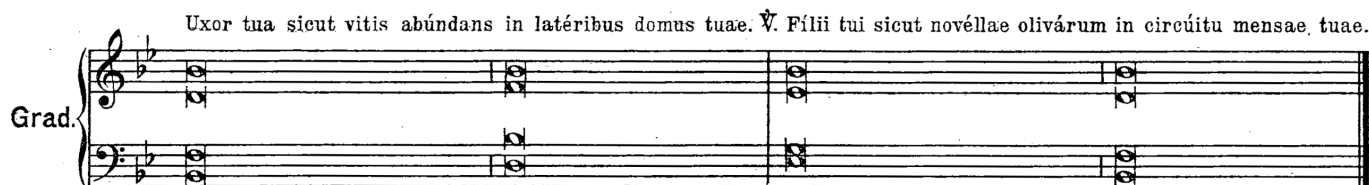
We see that those who insist it's 'traditional' to sing the full gradual and alleluia every Sunday in Gregorian Chant are uninformed. When the full gradual, alleluia, and/or tract are sung, *they ought to be sung beautifully*.

1909 Schwann

Grad.  **U**xor tua sicut vitis abúndans in latéribus domus tuæ.

 **¶**. Filii tui sicut novéllæ olivárum in circúitu mensæ tuæ.

1910 Wiltberger Brothers

Grad.  Uxor tua sicut vitis abúndans in latéribus domus tuæ. **¶**. Filii tui sicut novéllæ olivárum in circúitu mensæ tuæ.

1909 Father Weinmann

Graduale

Uxor tua sicut vitis abúndans in latéribus domus tuæ. ¶ . Filii tui sicut novéllæ olivárum in circúitu mensæ tuæ.	Dein Weib ist wie ein frucht- barer Weinstock im Innern dei- nes Hauses. Deine Kinder wie Ölbaumschößlinge rings um deinen Tisch her.
---	---

1912 Max Springer

VI.  U - xor*tua sicut vitis a - bún - dans in la - té -

 ri - bus do - mus tu - æ. Fí - li - i tui sicut novéllæ

 o - li - vá - rum in cir - cú - i - tu men - sæ tu - æ.

 Al - le - lú - ja, * al - le - lú - ja.

 **¶** Mit - tat vobis Dóminus auxílium de san - cto:

 et de Sí - on tu - e - á - tur vos.

 Al - le - lú - ja, al - le - lú - ja.

3. Alia Exempla liberius scripta amplioribus recitationibus idonea.

a) in G.

Man.

b) in F.

Modus comitandi organis recitationes recto tono.

1. „Asperges me.“

Asperges me, Domine, hyssopo, et mundabor: lavabis me, et supernivem dealbabor.

oder



Question: Can you point to any examples of publications which don't give singers any extra help when it comes to identifying the morae vocis?

Certainly. The *LIBER CANTUS GREGORIANI* (Dessain, 1950) is a good example:

(190)

Missa pro Sponso et Sponsa

dans lavacro aquæ in verbo vitæ, ut exhiberet ipse sibi gloriosam Ecclesiam, non habentem maculam, aut rugam, aut aliquid hujusmodi, sed ut sit sancta et immaculata. Ita et viri debent diligere uxores suas ut corpora sua. Qui suam uxorem diligit, seipsum diligit. Nemo enim unquam carnem suam odio habuit: sed nutrit et fovet eam, sicut et Christus Ecclesiam: quia membra sumus

cóporis ejus, de carne ejus et de óssibus ejus. Propter hoc relinquet homo patrem et matrem suam, et adhærébit uxóri suæ, et erunt duo in carne una. Sacraméntum hoc magnum est, ego autem dico in Christo et in Ecclesia. Verúmtamen et vos singuli, unusquisque uxorem suam sicut seipsum diligat: uxor autem timeat virum suum.

Grad.

II.

U

- xor * tu- a si-cut vi- tis abún-

dans in la-té- ribus do- mus tu-

æ.

Y. Fi- li- i tu-

i sic- ut

novellæ o- li-vá- rum in cir-

cú- i-tu mensæ * tu-

æ.

The *Liber Gradualis* published by Pustet in 1909 is another good example:

Missa pro Sponso et Sponsa.

Grad.
II.

U - xor * tu - a sic-ut vi - tis ab-ún-

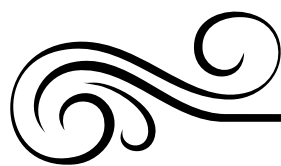
dans in la-té - ribus do - mustu - æ.

V. Fí-li-i tu - - -

- - - i sic - ut no-vél-læ o - li-

vá - - - rum in circú - - i-

tu men-sæ * tu - æ.



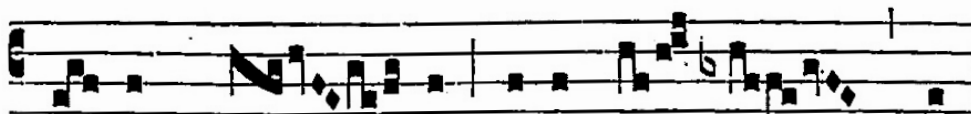
The *Graduale Romanum* published by Solesmes Abbey in 1908 is another good example (although they published a **2nd version** in 1908 alongside it—one that includes Dom Mocquereau's rhythmic modifications). Here'ss the Solesmes 1908 version without Mocquereau's rhythmic modifications:

[124] Missa pro Sponso et Sponsa.

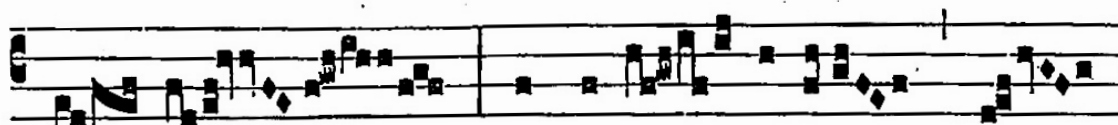
Grad.

2.

U



- xor * tu- a sic-ut vi- tis ab-



ún- dans in la-té- ri-bus do-



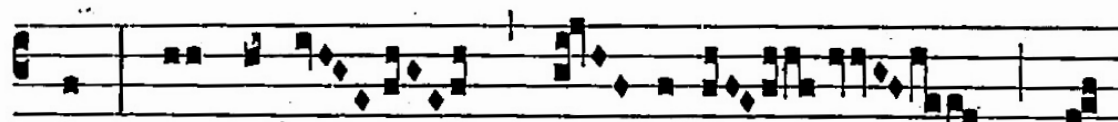
mus tu- ae. V. Fí-li- i



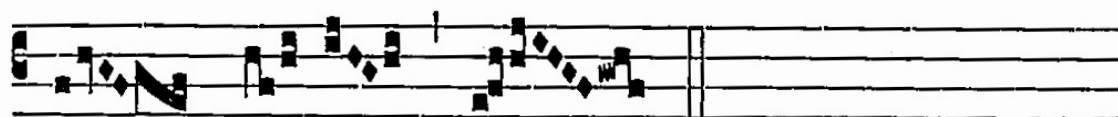
tu- i



sic- ut novéllae o-li-vá-




rum in circú- i-tu men-




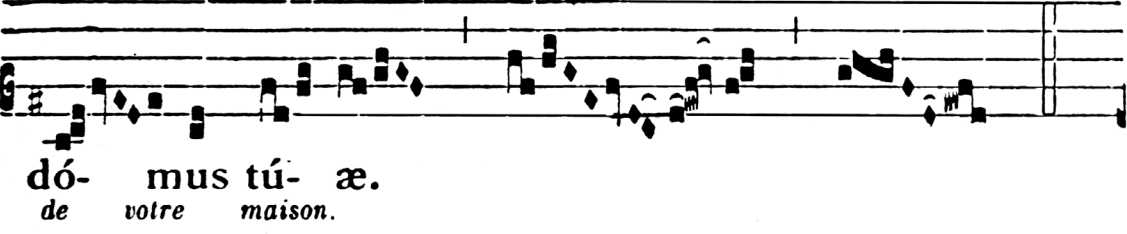
sae * tu- ae.

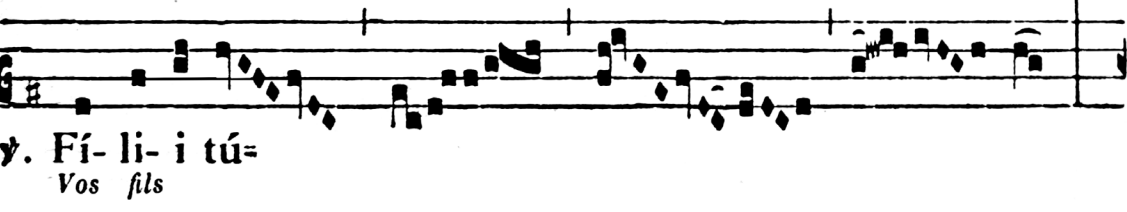
Question: What can we learn from the edition published by Dom Lucien David, OSB ?

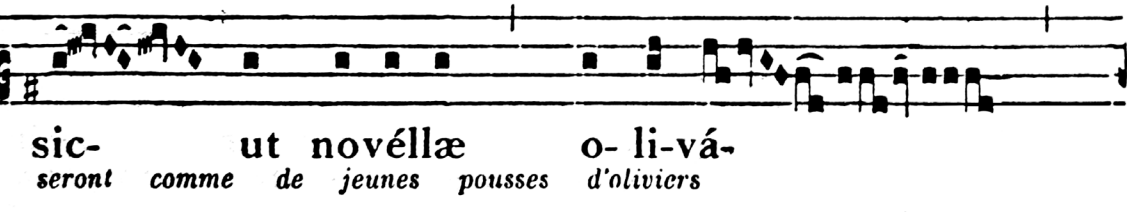
We can learn that singers had difficulty when it came to identifying the *melismatic morae vocis*. For that reason, Dom Lucien David felt compelled to meticulously mark each and every one :


Grad. 2.  **xor * tú- a sic-ut ví- tis**
Voire épouse sera comme une vigne

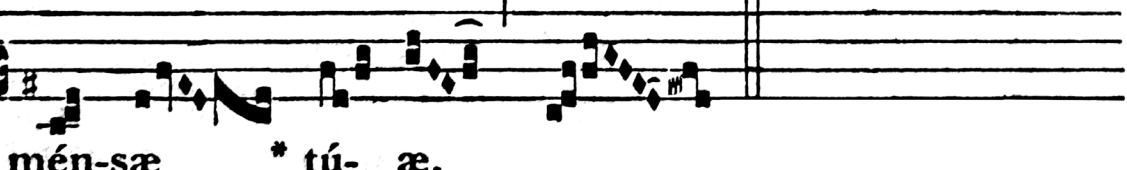
 **abún- dans in la-té- ri-bus**
féconde dans l'intérieur

 **dó- mus tú- æ.**
de votre maison.

 **ψ. Fí- li- i tú=**
Vos fils

 **sic- ut novéllæ o- li-vá-**
seront comme de jeunes pousses d'oliviers

 **rum in circú- i-tu**
autour de votre table.

 **mén-sæ * tú- æ.**



Uxor tua • For the sake of curiosity, we include the pipe organ harmonization by the LEMMENSINSTITUUT (1940s)

Grad. II.

U - xor * tu - a sic - ut vi -

- tis a - bún - dans

in la - té - ri - bus do - mus

tu - æ.

¶ Fi - li i tu

i sic ut no - vél - læ

o - li - vá rum in cir -

cú i - tu

men - sæ * tu - æ.

Uxor tua • Below is the earlier harmonization by the LEMMENSINSTITUUT (25 April 1907)

Grad. II.

U - xor* tu - a sic - ut vi - tis ab - ún -

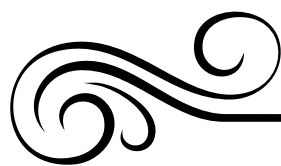
- dans in la - té - ri - bus do - mus

tu - æ. V. Fí - li - i tu -

- i sic - ut no - vél - læ

o - li - vá - rum in cir - cú -

- i - tu men - sæ * tu - æ.



Question: What can we learn from the harmonization circa 1910 by Father Franz Xaver Mathias for the 'Uxor Tua' gradual (**shown below**) ?

We can learn that the official rhythm was adhered to (without question) but the style of harmonization in those years can only be described as horrible and grotesque.

Grad. II.

U - xor * tu - - - a sic - ut vi - - tis ab - ún -

dans in la - té - ri - bus

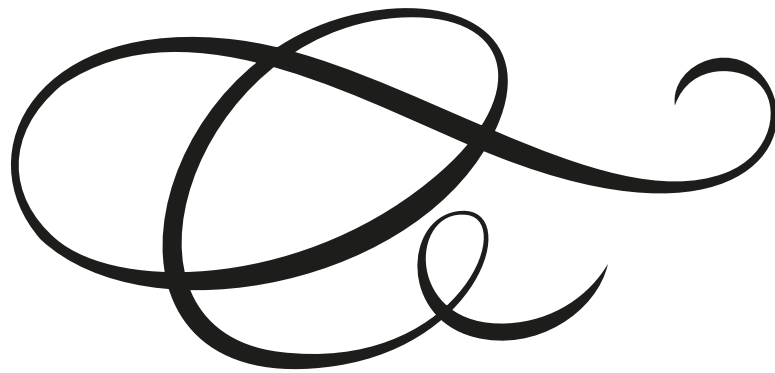
do - - mus tu - æ.

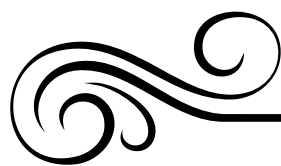
¶ Fi - li - i tu -

i sic - - - ut no - vél - læ o - li - vá - - -

rum in cir - cú - i - tu

men - sæ * tu - æ.





Should normally be sung transposed up a whole step.

Kyrie Choral Extension • William Byrd Canon

MODE VI

K

Y-ri- e e- lé- i- son. *ij.*

Chri-ste e- lé- i- son. *ij.*

Ký- ri- e e- lé- i- son. *ij.*

Highest

Middle

Lowest

H.

M.

L.

Ký - ri - e e - léy - son, Ký - ri - e e -

Ký - ri - e e - léy - son, Ký - ri - e

Ký - ri - e e - léy - son, Ký

léy - son, Ký - ri - e e - léy - son, Ký-ri - e e - léy - son.

- e-léy - son, Ký - ri - e e-léy - son, e - léy - son.

- ri - e e-léy - son, Ký - ri - e e - lé - i - son.



Harmonization by Jeff Ostrowski (December 2024)

Six (6) invocations, so designed for the Ordinary Form.

E-Maj. Accomp.

1. Ký - ri - e e - - - lé - i - son.

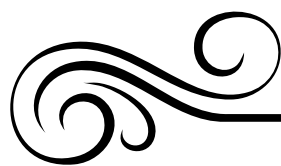
2. Ký - ri - e e - - - lé - i - son.

3. Chri - ste e - - - lé - i - son.

3. Chri - ste e - - - lé - i - son.

4. Ký - ri - e e - - - lé - i - son.

5. Ký - ri - e e - - - lé - i - son.



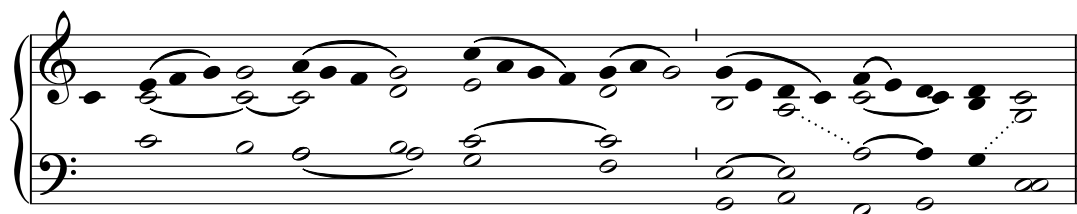
These choral extensions
are part of the Mass Setting
in Honor of Saint Noël Chabanel:

K

Missa de Angelis
YRIE VIII

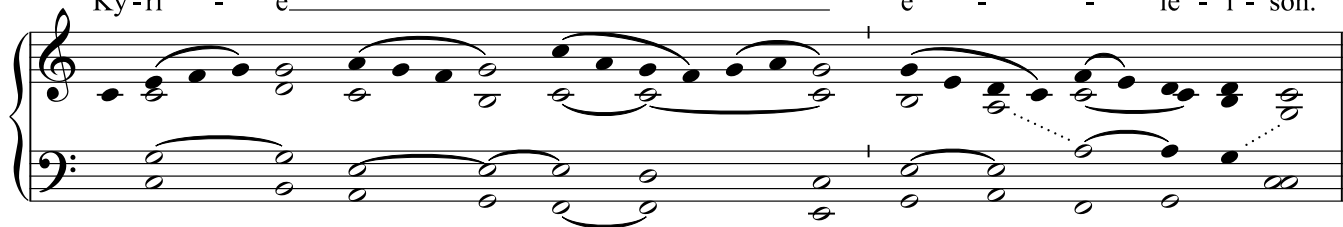
This Kyrie setting is from the 1300s (Cathedral of Rouen)

Organ
Intro.



Cantrix:

Ký-ri - e - - - e - - - lé - i - son.



For verset #2, tutti sing:



S Ky - ri - e, Ky - ri - e, Ky - ri - e e - lé - i - son,

A Ky - ri - e, Ky - ri - e Ky - ri - e e - lé - i -

T Ky - ri - e, e - lé - i - son, Ky - ri - e, Ky -

B Ky - ri - e, e - lé - i - son, Ky - ri - e

8 S e - lé - i - son, e - léy - son, e - lé -

A son, e - léy - son, Ky - ri - e e - lé - i - son. e - lé - i -

T - ri - e e - lé - i - son, Ky - ri - e e - lé -

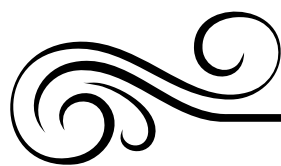
B e - lé - i - son, e - lé - i - son, Ky - ri - e e - lé - i - son, e -

15 *Rallentando* S - i - son, Ky - ri - e e - lé - i - son. X - ste.

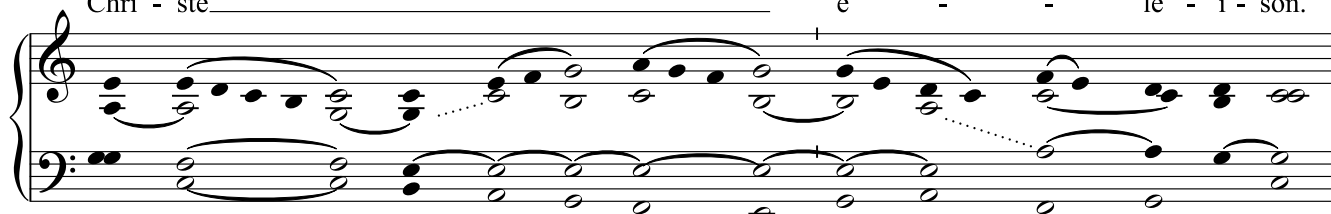
A son, Ky - ri - e e - lé - i - son. X - ste.

T i - son, e - lé - i - son, e - lé - i - son. **LA!**

B lé - i - son, Ky - ri - e e - lé - i - son.

**Cantrix:**

Chri - ste e - - lé - i - son.

**For verset #5, tutti sing:****Both hands play the top stave.**

Organist does not play the bottom stave.



Chri - ste e - - lé - i - son.

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

S Chrí - ste, Chrí - ste, Chrí ste e - lé - i - son,

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

A Chrí - ste, Chrí - ste, Chrí - ste e - lé - i -

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

T Chrí - ste, e - lé - i - son, e - lé - i - son, Chrí -

S... L L D T L D T L S M F S L

B Chrí - ste, Chrí - ste e - lé - i - son,

8 S L T D R M D T D D M R D T L T D R D T M

S e - lé - i - son, e - léy - son, e - lé -

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

A son, e - léy - son, Chrí - ste e - lé - i - son. e - lé - i -

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

T ste, e - lé - i - son, Chrí - ste,

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

B Chrí - ste e - léy - son, Chrí - ste e - lé - i - son, Chrí - ste, e - lé - i - son, e -

15 *Rallentando* (M) R D R M R D T L D T L S L M F S L T D L S L

S i - son, Chrí - ste e - lé - i - son. Ký-ri-e

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

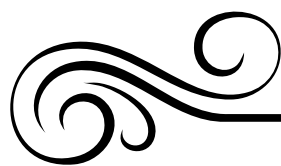
A son, Chrí - ste e - léy - son, e - lé - i - son. Ký-ri-e

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

T e - lé i - son, Chrí - ste e - léy - son.

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

B lé - i - son, Chrí - ste e - lé - i - son.

**Cantrix :**

Ký - ri - e _____ e - - - lé - i - son.

The musical score for the Cantrix part is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting on a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, 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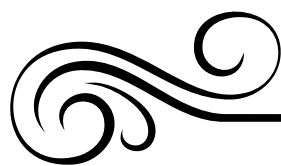
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15 *Rallentando* S - i - son, Ky - ri - e e - lé - i - son.

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T i - son, e - lé - i - son, e - lé - i - son. **Di**

B lé - i - son, Ky - ri - e e - lé - i - son.



Sán - ctus, — Sán - ctus, — Sán - ctus Dó - mi - nus, Dé - us Sá - ba - oth.

Plé - ni sunt cæ - li et tér - ra gló - ri - a tú - a. Ho - sán - na in ex -

HOSANNA

Muskegon Choral Extension
for Sanctus XVI ("In Feriis Per Annum")
Polyphony after Father Cristóbal de Morales

cél - sis. Be - ne - dí - ctus, qui ve - nit in nó - mi - ne Dó - mi - ni.

Ho - sán - na in ex - cél - sis. —

S in ex - cél - sis. — Ho - sán - na in ex -

A in ex - cél - sis. — Ho - sán - na in ex -

T in ex - cél - sis. — Ho -

B in ex - cél - sis. —

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

M M L D R M R D T

L

S L S F M M L S F (F) M R M L S
cél - - sis, in ex - cél - - sis, in ex -

A D F M R (R) D T D T M R D T L L L Si L
- cél - - - sis, in ex - cél - - sis,

T L R F S L S F S D T L (L) Si L T L
sán-na in ex - cél - - - - sis,

B M M L D R M F M
Ho - sán-na in ex - cél - - sis.

S F M M S F M R R L S L D T L
cél - sis, in ex - cél - sis, in ex - cél - -

A D T L S L S L T D R (R) Di R M F M R D
in ex - cél - sis, Ho - - sán - na in

T L S F M R S F S L Te L
in ex - cél - sis, in ex - cél - sis,

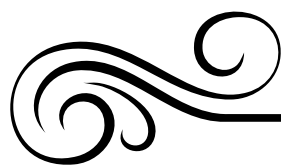
The 3rd edition of the *Edmund Campion Missal* (Sophia Institute Press, 2022) is indispensable for anyone who cares about the Holy Week reforms enacted by Pope Pius XII and exhaustively explains the similarities and differences between the 1950 Holy Week and the 1962 Holy Week. • <https://ccwatershed.org/Campion/>

S (L) Si L L L S F L S F M (M) R R Di R
- sis, Ho - sán - na in ex - cél - - - sis.

A T L M R D R M R R D T D T L S L (L)
- ex - cél - sis, in ex - cél - - - sis.

T L L L F L (L) D T L S F L S F R M R
Ho - sán-na in ex - - - cél - - - sis.

B R F D R (R) M F D R Te L R
Ho - sán - na in ex - cél - - sis.



Father Domenico Zipoli (d. 1726)

Agnus Dei Extension

<https://ccwatershed.org/hymn>

Arrangement for three voices courtesy of:

MARIA QUINN (d. 1977)

A

-gnus De- i, * qui tol- lis peccá- ta mun-di:

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

mi-se-ré-re no- bis.

3rd Time

A

- gnus De- i

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

Top

qui_____ tól - lis pec - cá - ta mún - di,

S L T

Middle

qui_____ qui

Bottom

2 3 4

T (S) Fi S FMR M F M F S FM R M
qui tól - lis, qui tól - lis

M D TDR L S L T D R DTL T D D TLT D
tól - lis pec - cá - ta mún - di, qui tól - lis pec -

B D R M
qui

5 6 7 8 9 10

T R M D (D) T L S S T R
pec - cá - ta mún - di: qui tól - lis

M (D) T D M R D M R D T D R M R T
cá - ta mún - di: dó - na nó - bis pá -

B F MFS S D R M Fi S R S (S) Fi S L T D M S
tól - lis pec - cá - ta mún - di, dó - na nó - bis pá -

11 12 13 14 15 16

T D TDR R S L T Di R R D T D T L L
pec - cá - ta mún - di: dó - na nó - bis pá - cem.

M L S S Fi S L T L S S Fi M Fi
cem, dó - na nó - bis pá - cem.

B (S) Fi (Fi) M R M Fi S S R R
cem, dó - na nó - bis pá - cem.

17 18 19 20 21 22



FOR ORDINARY FORM MASSES:

CHABANEL

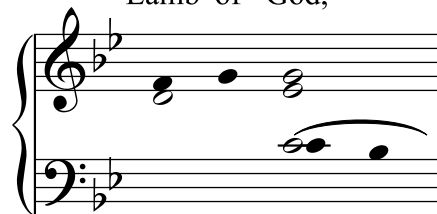
EXTENSIONS

Note: Back in 2011, Jeff Ostrowski composed the Mass in honor of Saint Anne Line (†1601AD). That's where the plainsong section (below) came from. The entire *Mass in honor of Saint Anne Line* can be downloaded for free at: <https://www.ccwatershed.org/Mass/>. The added polyphony on the following page is what Jeff Ostrowski calls a "Choral extension"—*very useful in the Ordinary Form!*

Organ Introduction:

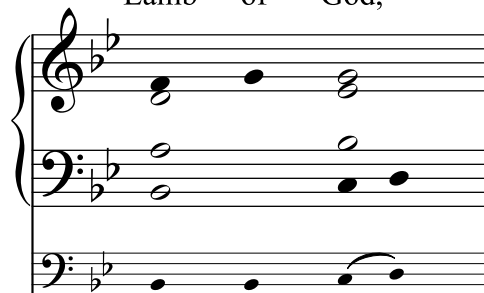


Cantrix: Lamb of God,

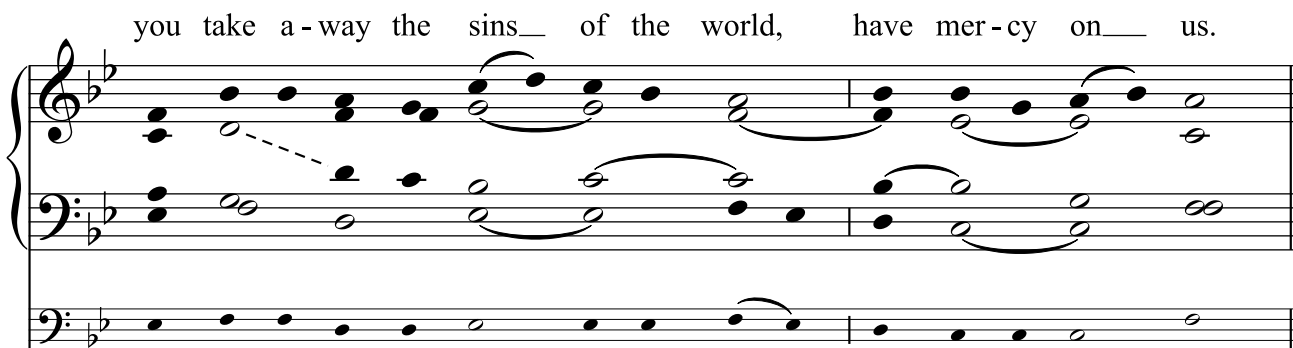


The entire congregation may sing this 2nd section. To encourage this, it's recommended to have a single female act as Cantor ("Cantrix") during the 1st section, then have the full choir sing the 2nd section. Some directors may wish to have all men in the choir sing the "added line" instead of the melody.

All: Lamb of God,



Added line: Lamb of God,



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

And now, the Chabanel extension:

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

Lamb of God, Lamb of God, you take a - way the sins of the world,

R M M S F S (S) S L S R M F S M L S Fi

Lamb of God, Lamb of God, you take a - way the sins of the

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

Lamb of God, you take a - way the sins of

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

Lamb of God, you take a - way the sins

8 S L T D R M D T D D M R D T L T D R D T M

the sins of the world, you take a - way the sins of the

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

world, you take a - way, you take a - way the sins of the world, you take a -

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

the world, you take a - way, you take

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

of the world, you take a - way the sins of the world, you take a - way the

15 *Rallentando* (M) R D R M R D T L D T L S L F S L T D L Si L

world, grant us peace, grant us peace.

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

way the sins of the world, grant us peace.

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

a - way the sins of the world, grant us peace.

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

sins of the world, grant us peace.



NOTHING is more nerve-racking than programming a hymn for Mass only to discover that nobody else knows it—which leaves the poor musician singing all alone, trying desperately not to crumble.

The **Saint John Brébeuf Hymnal** uses an inspired series of “**common melodies**” with powerful texts for each feast of the liturgical year: the Baptism of the Lord, the Epiphany, the Ascension, Ordinary Time, and so forth. This strategy means your congregation can be gently weaned off the secular, Broadway-inspired, undignified hymns that have become all too common since the 1970s.

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Laudetur Jesus Christus.