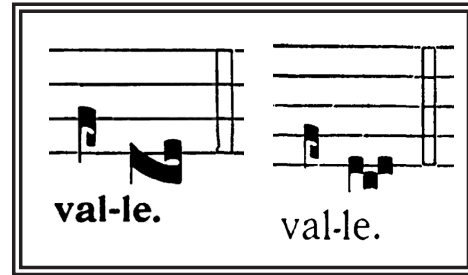


Dr. Karl Weinmann (1873-1929) was a Roman Catholic priest. Dr. Weinmann, author of *Geschichte der Kirchenmusik* (Leipzig, 1908), and professor of the history of Church music at Dr. Haberl’s school in Ratisbon.

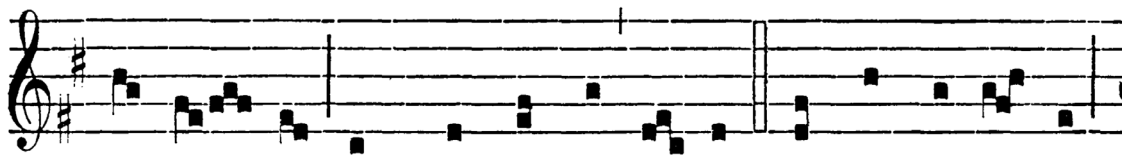
He published an edition of the *Editio Vaticana* on modern staves. This edition is quite helpful for those who accompany plain-chant “directly from the score.” He changes the *Porrectus* into individual notes, as you can see (on the right).



Antiphon I



Sal - ve, * Re - gí - na, ma - ter mi - se - ri - córdi - æ; vi - ta,



dul - cé - do et spes nostra, sal - ve. Ad te clamá - mus

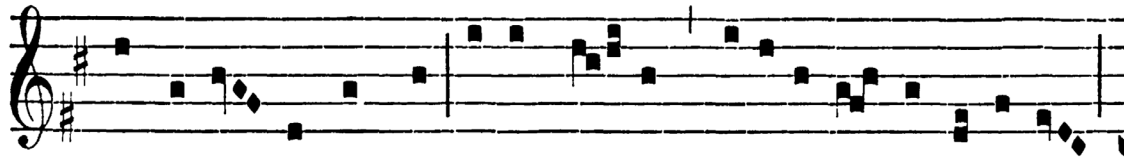


éx - su - les fí - li - i He - væ. Ad te suspi - rá - mus gemen - tes



et flen - tes in hac la - cri - má - rum val - le. E - ia ergo,

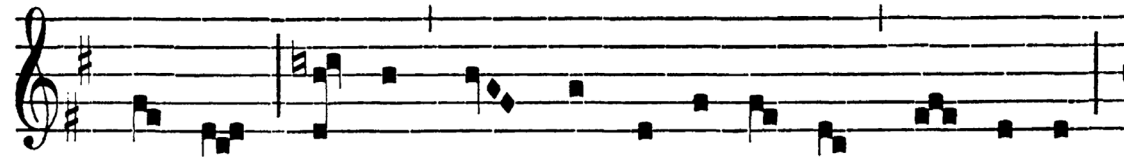
NOW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let’s bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii;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



ad-vo-cá - ta nostra, il - los tu - os mise-ri-cór-des ócu - los



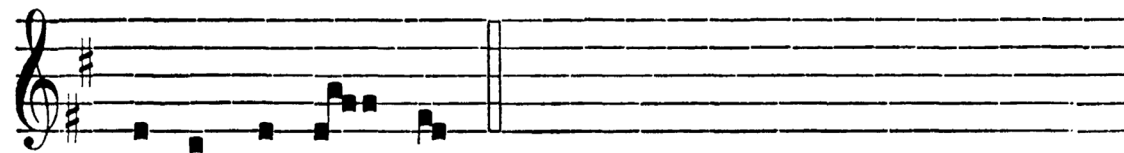
ad nos convér-te. Et Je-sum, bene-díc-tum fructum ventris



tu - i, no - bis post hoc ex-sí - li - um os - ténde.



O cle - mens, o pi - a, o dul-cis *



Virgo Ma - rí - a.



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