

WEDDING



MASS

**Booklet containing
scores for singers,
not the organist.**

Several of these scores are courtesy of :
<https://ccwatershed.org/hymn/>



Saint
Noël
ORDER OF MUSIC

Call Time = ~~12:00~~ (12:25)

Opening Hymn • *O God Beyond All Praising* (originally: “I Vow To Thee My Country”)

<https://archive.ccwatershed.org/pdfs/27848-o-god-beyond-all-praising-i-vow-to-thee-indd-cf20/download/>

Entrance Chant • **Women Only**

SCORE: <https://archive.ccwatershed.org/pdfs/31737-entrance-chant-17th-sunday-in-ordinary-time-abc-deus-in-loco-sancto-suo-cf20/download/>

Rehearsal video: <https://ccwatershed.org/31730/>

ENTRANCE CHANT Ps 68 (67): 6, 7, 36, 2

<p>DEUS IN LOCO sancto suo: Deus qui inhabitare facit unánimes in domo: ipse dabit virtútem et fortítudinem plebi suæ. <i>Ÿ</i>. Exsúrgat Deus, et dissipéntur inimíci eius: et fúgiant, qui odérunt eum, a fácie eius.</p>	<p>GOD is in his holy dwelling place; the God who causes us to dwell together, one at heart, in his house; he himself will give power and strength to his people. <i>Ÿ</i>. Let God arise, and let his enemies be scattered; and let those who hate him flee before his face.</p>
--	--

Kyrie • *William Byrd Canon “Extension” will be added after 1st and 3rd*

SCORE: <https://archive.ccwatershed.org/pdfs/28411-william-byrd-choral-extension-kyrie-e-major-500-cf20/download/>

Gloria • *In Latin* • Gregorian “Missa De Angelis”

<https://archive.ccwatershed.org/pdfs/27843-gloria-viii-missa-de-angelis-mass-of-the-angels-5-lines-staves-cf20/download/>

Responsorial Psalm • 34:2-3, 4-5, 6-7, 8-9 • SOLOISTS = Helen + Kaitrin

https://www.noelchabanel.org/psalms/B_ord_19/

Congregational Insert:

https://archive.ccwatershed.org/media/photologue/photos/9407_TASTE_AND_SEE_RESPONSORIAL.jpg

Gospel Accl. **(1 of 2)** • *Version in honor Father Simon Le Moyne*

<https://archive.ccwatershed.org/pdfs/27835-simon-le-moyne-weddings-gospel-acclamation-alleluia-cf20/download/>

Gospel Accl. **(2 of 2)** • “Alleluia Extension” (from the Mass Saint Noël Chabanel)

SCORE: <https://archive.ccwatershed.org/pdfs/30233-chabanel-alleluia-transposed-to-c-major-cf20/download/>

Rehearsal video: <https://ccwatershed.org/38685/>

SOPR: <https://www.ccwatershed.org/38742/> ALTO: <https://www.ccwatershed.org/38743/>

TENOR: <https://www.ccwatershed.org/38744/> BASS: <https://www.ccwatershed.org/38745/>

Offertory • [Graduale Romanum] • Sung by chosen soloists in English

<https://archive.ccwatershed.org/pdfs/31389-o-fallon-propers-offertory-19th-sunday-in-ordinary-time-cf2o/download/>

OFFERTORY CHANT Ps 31 (30): 15-16

IN te sperávi, Dómine; dixi: Tu **I**N you have I put my trust, O
es Deus meus, in mánibus tuis **L**ord; I said: “You are my God,
témpora mea. my destiny is in your hands.”

Offertory Additional • (Additional choral piece during Incensation of the Altar)

(choir only) *Latin Motet* — Kevin Allen’s “Quam Dilecta”

SCORE: <https://archive.ccwatershed.org/pdfs/27829-quam-dilecta-score-cf2o/download/>

Rehearsal videos are here: <https://ccwatershed.org/matri>

Sanctus • Score and rehearsal videos are at the following link:

<https://www.ccwatershed.org/2024/10/08/pdf-download-muskegon-choral-extension/>

Mystérium Fidei • In Latin from the Roman Missal

<https://archive.ccwatershed.org/pdfs/28304-mysterium-fidei-solemn-cf2o/download/>

Our Father With “congregational enhancement” by Énemonid Moreau

<https://www.ccwatershed.org/2024/11/13/pdf-download-polyphonic-enhancement-for-the-lords-prayer-for-mass-in-english/>

Agnus Dei • w/ polyphonic extension by Zipoli

Score: <https://archive.ccwatershed.org/pdfs/28784-zipoli-agnus-dei-extension-200-cf2o/download/>

Communion “A” • [Graduale Romanum] • Sung by the men

Score: <https://archive.ccwatershed.org/pdfs/27930-gregorian-chant-communion-2nd-sunday-ordinary-time-year-c-cf2o/download/>

Rehearsal video: <https://ccwatershed.org/27903/>

This Communion antiphon is an option for weddings, as is “Beáti Mundo Corde” and also “Ecce Sic Benedicetur.”

Communion “B” • (the Choir will not sing this)

<https://archive.ccwatershed.org/pdfs/28021-jeden-chleb-cf2o/download/>

Presentation of Flowers • “Ave Maris Stella”

Hymn for two voices (Men + Women)

<https://archive.ccwatershed.org/pdfs/27920-hymn-for-purification-2-february-presentation-ave-maris-stella-two-voices-cf2o/download/>

Recessional • Organist plays “Water Music” by George Frideric Händel



O God Beyond All Praising

Originally: "I Vow To Thee, My Country"

1. O God be - yond all prais - ing, we wor - ship you to - day And sing the love a -
 maz - ing that songs can - not re - pay; For we can on - ly won - der at eve - ry
 gift you send, At bless - ings with - out num - ber and mer - cies with - out end:

We lift our hearts be - fore you and wait up - on your word,

We hon - or & a - dore you, our great & might - y Lord.

2. Then hear, O gra - cious Sav - ior, ac - cept the love we bring, That we who
 know your fa - vor may serve you as our king; And wheth - er our to - mor - rows be filled with
 good or ill, We'll tri - umph through our sor - rows and rise to bless you still:

To mar - vel at your beau - ty and glo - ry in your ways,

And make a joy - ful du - ty our sac - ri - fice of praise.

ENTRANCE CHANT Ps 68 (67): 6, 7, 36, 2

DEUS IN LOCO sancto suo: Deus qui inhabitare facit unánimes in domo: ipse dabit virtutem et fortitudinem plebi suæ. ☩. Exsurgat Deus, et dissipentur inimici eius: et fugiant, qui odérunt eum, a fácie eius.

GOD is in his holy dwelling place; the God who causes us to dwell together, one at heart, in his house; he himself will give power and strength to his people. ☩. Let God arise, and let his enemies be scattered; and let those who hate him flee before his face.

Only the women sing this:

Deus in loco sancto suo



Deus in loco sancto suo:

OD is in his ho-ly dwelling place; the God who

Deus qui inhabitare facit unánimes in domo:

causes us to dwell together, one at heart, in his house; he

ipse dabit virtutem et fortitudinem plebi suæ.

himself will give pow'r and strength to his people.

Vs. Exsurgat Deus, et dissipentur inimici eius:

☩. Let God a- rise, and let his *en-*emies be scattered; and let those

et fugiant, qui odérunt eum, a fácie eius.

who hate him flee *be-fore* his face.

Ghaumonot 3G



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

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

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

To be sung one full step higher than printed:

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

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

H.

M.

L.

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.

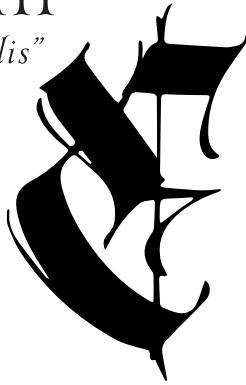
THIS NEW COLLECTION, with its marvelous CHORAL SUPPLEMENT and 3-volume (spiral bound) ORGAN ACCOMPANIMENT, has been described as “the peerless and indispensable resource for any parish musician serious about authentic Catholic music.” • <https://ccwatershed.org/hymn/>

Free organ accompaniment by Flor Peeters:

<https://archive.cowatershed.org/pdfs/31165-missa-de-angelis-mass-of-the-angels-gloria-harmonized-by-flor-peeters-of2o/download/>

GLORIA VIII

"Missa de Angelis"



T in terra pax homínibus bonæ voluntá-tis. Lau-
dá-mus te. Benedí-cimus te. Adorá-mus te.

Glori-ficámus te. Grá-ti-as ágimus ti-bi propter magnam glóri-am tu-am.

Dómine De-us, Rex cæléstis, De-us Pa-ter omní-pot-ens. Dómine Fi-li unigé-

ni-te Jesu Christe. Dómine De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tollis

peccáta mundi, mi-seré-re nobis. Qui tollis peccáta mundi, súscipe depreca-ti-

ónem nostram. Qui sedes ad déxteram Patris, mi-serére nobis. Quóni-am tu

solus sanctus. Tu solus Dómi-nus. Tu solus Altíssimus, Jesu Christe.

Cum Sancto Spí-ritu, in glóri-a De-i Pa-tris. A-men.

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


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

Responsorial Psalm


Selected by the Bride & Groom

R. 


Taste and see _____ the good-ness of the Lord.

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 


Look to him that you may be ra - **diant** with joy. And your fac - es may not **blush** with shame.



When the af - flict - ed man called out, **the** Lord heard, And from all his dis - **tress** he saved him.

4 

The an - gel of the **Lord** en - camps a - round those who fear him **and** de - liv - ers them.



Taste and see how good **the** Lord is; bless - èd the man who takes ref - **uge** in him.

27835 • Alleluia in honor of Father Simon Le Moyne • Nuptial Mass

Organ
Intro

Musical notation for the Organ Intro, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

Al - le - lú - ia, al - le - lú - ia, — al - le - lú - ia.

Cantor

Musical notation for the Cantor part, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand. A dashed line indicates a melisma over the second phrase.

Al - le - lú - ia, al - le - lú - ia, — al - le - lú - ia.

All
Present

Musical notation for the All Present part, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

If we love one an - oth - er, *God* a - bides in us,

Cantor

Musical notation for the Cantor part of the first phrase, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

and His char - i - ty is per - fect - ed in us.

Musical notation for the Cantor part of the second phrase, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

Al - le - lú - ia, al - le - lú - ia, — al - le - lú - ia.

Cantor

Musical notation for the Cantor part of the final phrase, consisting of two staves (treble and bass clef) with a key signature of one flat and a 4/4 time signature. The melody is in the right hand, and the accompaniment is in the left hand.

And now, the Chabanel extension:

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

S Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, *p*

A R M M S F S (S) S L S R M F S M L S Fi

A Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

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

T Al - le - lú - ja, al - le - - - lú - ja, al -

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

B Al - le - lú - ja, al - le - - - lú - ja,

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

S al - le - lú - ja, *p* al - le - lú - ja, *p* al - le - lú - ja, al - le -

A 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 - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

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

T - le - lú - ja, al - - - le - lú -

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

B al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

15 *Rallentando* (M) R D R M R D T L D T L S L L M F S L T D L Si L

S - - - lú - ja, *p* al - le - lú - ja, al - le - lú - ja. *p*

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

A - ja, al - le - lú - ja, al - le - - - lú - ja.

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

T - ja, al - le - lú - ja, al - - - le - - - lú - ja.

B 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 le - - - lú - ja, al - le - - - lú - - - ja.


THE following is from the **O'Fallon Propers**, a 483-page 1964 collection published by THE SAINT MARY'S INSTITUTE in O'Fallon, Missouri. The musical director had previously been Dom Ermin Vitry (d. 1960), a Benedictine monk from Maredsous Abbey (Belgium) who studied at the LEMMENSINSTITUUT. The collection's PREFACE says: "A very special word of acknowledgment is due to the late Dom Ermin Vitry, who bequeathed to the Sisters of the Most Precious Blood the fruits of his many years of Gregorian research. His careful & authoritative analyses of hundreds of Gregorian antiphons have been the chief reference in the work of adapting these melodies to the vernacular texts."

Offertory Antiphon assigned for Nuptial Masses (in both 1962 & 1970).

OFFERTORY

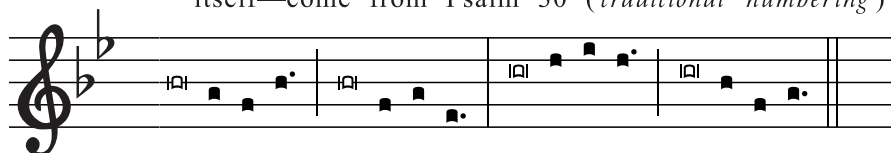
(Ps 30: 15-16) *In te sperávi, Dómine: dixi: Tu es Deus meus, in mánibus tuis témpora mea.*

2.



My trust is in you, O Lord; I say, "You are my God." In your
hands is my des- tiny.

The following optional verses—as does the antiphon itself—come from Psalm 30 (*traditional numbering*):



- Ÿ. Let your face shine *on* your servant,
and deliver me *in* your mercy.
O Lord, let me not be *put* to shame,
for I have *called* upon you.
- Ÿ. Glory be to the Father, and *to* the Son,
and to the *Ho*-ly Spirit:
as it was in the begin-*ning*, is now,
and will be for ev-*er*. Amen.



ONE OF THE main authors for the Church Music Association of America's blog declared (6/10/2022) that the *Father Brébeuf Hymnal* "**has no parallel and not even any close competitor.**" That author also said (6/10/2019) of the *Brébeuf Hymnal* that it's "hands down, the best Catholic hymnal ever published. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church."

<https://ccwatershed.org/hymn>

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 virtúum! concupiscit 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!

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

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

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,

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

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

24

S R M F F M S F M R
et dé - fi - cit, á - - ni -

A L S L T D T D T L
et dé - fi - cit, á - - -

B F M R R L M L S F
et dé - fi - cit á - - -

29

S R D T M R R R T
ma me - a, á - - ni - ma me - a,

A F S S M F S L S
- ni - ma, á - - -

B R M D R M F S
- ni - ma, á - - -

33

S D T T L R S L D
á - - ni - ma me - a, in á - tri -

A M S F S D T M M F
- ni - ma me - a in á - tri -

B D R M F S D F R
- ni - ma me - a in á - tri -

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

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

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 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.

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

These verses are added to Kevin Allen's "Quam Dilecta" *ad libitum*.

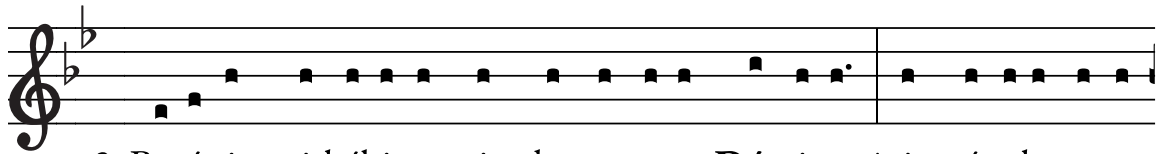
PSALM 83



1. Cor me-um, et caro **me**-a: * exsultavérunt in *De-um* **vivum**.



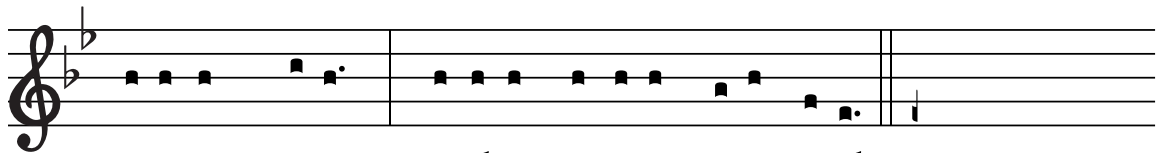
2. Altá-ri-a tu-a, Dómine virtú-tum: * Rex me-us, et *De-us* **me**-us.



3. Be-á-ti, qui há-bi-tant in domo tu-a, **Dó**mine: * in sá-cula sá-cu-



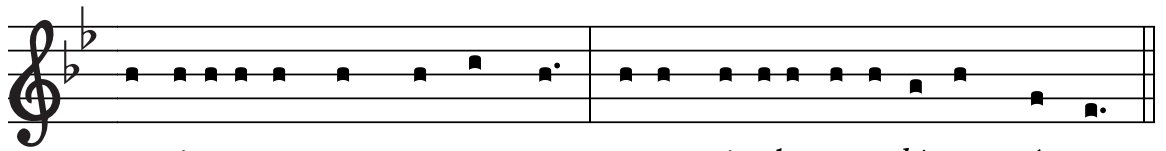
-ló-rum *lau-dá*-bunt te. 4. Dómine, De-us virtú-tum, exáudi ora-



ti-ónem **me**-am: * áuribus pércipe, *De-us* **Jacob**.



5. Glóri-a Patri, et **Fí**-li-o, * et Spi-rítu-*i* **San**cto. 6. Sicut erat in



princí-pi-o, et nunc, et **semper**, * et in sá-cula sá-cu-ló-rum. **Amen**.

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

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

Sán - ctus, - Sán - ctus, - Sán - ctus Dó - mi - nus, Dé - us Sá - ba - oth.

Plé - ni sunt cá - 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. —

"There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies (both traditional and new) than the Brébeuf Hymnal. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals."
— ARCHDIOCESAN & CATHEDRAL DIRECTOR OF MUSIC
(Holy Cross Cathedral, Boston) 7/21/2022
<https://ccwatershed.org/hymn/>

S M M L D R M F S (S) F M F M
in ex - cél - sis. — Ho - sán - na in _____ ex -

A M M L D R M R D T
in ex - cél - sis. — Ho - sán - na in _____ ex -

T L
in ex - cél - sis. — Ho -

B
in ex - cél - sis. —

S L S F M M L S F (F) M R M L S
 cé - - - - - l - - - - - sis, in ex - cé - - - - - l - - - - - sis, in ex -

A D F M R (R) D T D T M R D T L L L Si L
 - cé - - - - - l - - - - - sis, in ex - cé - - - - - l - - - - - sis,

T L R F S L S F S D T L (L) Si L T L
 sán-na in ex - cé - - - - - l - - - - - sis,

B M M L D R M F M
 Ho - sán-na in ex - cé - - - - - l - - - - - sis.

S F M M S F M R R L S L D T L
 cé - sis, in ex - cé - sis, in ex - cé -

A D T L S L S L T D R (R) Di R M F M R D
 in ex - cé - sis, Ho - sán - na in

T L S F M R S F S L Te L
 in ex - cé - sis, in ex - cé - sis,

B **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 L S F L S F M (M) R R Di R
 - sis, Ho - sán - na in ex - cé - - - - - l - - - - - sis.

A T L M R D R M R R D T D T L S L (L)
 ex - cé - sis, in ex - cé - - - - - l - - - - - sis.

T L L L F L (L) D T L S F L S F R M R
 Ho - sán-na in ex - - - - - cé - - - - - l - - - - - sis.

B R F D R (R) M F D R Te L R
 Ho - sán - na in ex - cé - - - - - l - - - - - sis.

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
 confi- té-mur, do- nec vé- ni- as.

My - sté - ri - um fi - de - i: My - sté - ri - um — fi - de - i:

Mor - tem tu - am an - nun - ti - á - mus, Dó - mi - ne, et tu - am

re - sur - re - cti - ó - nem 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.

... for ev - er — and ev - er. A - men, — A - men. —

HOW HAS THIS never been done before? Rehearsal videos—*each individual voice!*—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”

This doesn't belong here, but has been placed here for the sake of page turns.

Jeden chleb



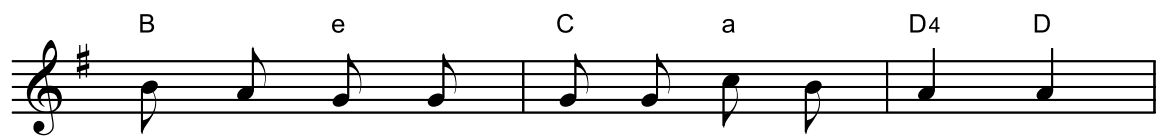
1. Je - den chleb, co zmie - nia się w Chry - stu - sa Cia - ło,
 Je - dno wi - no, co się Krwią Chry - stu - sa sta - ło,
 2. O Pa - ste - rzu, zgro - madź w je - dnej swej o - wcza - rni
 W je - den Ko - ściół zbierz na no - wo i przy - ga - rnij,



- z wie - lu zia - ren psze - ni - cznych się ro - dzi.
 z so - ku wie - lu wi - nnych gron po - - -
 za - błą - ka - ne o - wce, któ - re - gi - ną.
 by - śmy je - dną sta - li się ro - - -



1. cho - dzi. Jak ten chleb, co złą - czył zło - te zia - rna,
 2. dzi - ną. Na ra - mio - na swo - je weź, o Pa - nie,



- tak niech mi - łość złą - czy nas o - fia - rna.
 tych, co sa - mi wró - cić już nie mo - gą.



- Jak ten kie - lich łą - czy kro - pel wie - le,
 Nie - chaj zje - dno - cze - nia cud się sta - nie,



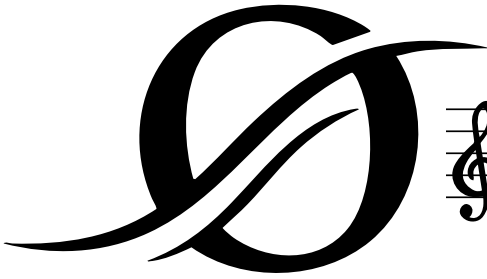
- tak nas Chry - ste w swo - im złącz Ko - ścię - le.
 pro - wadź nas ku nie - bu wspól - ną dro - gą.

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

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

Creative Commons Copyright — 2024 © Veronica Moreno

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



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

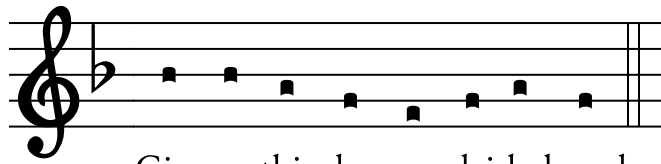
S
L L S F L L S F F F M F F S R M F S
Thy king-dom come, Thy Will be done on earth as it is in Hea - ven.

A
D D D L Te D D L L Te Te Te D D L D
Thy king-dom come, Thy Will be done on earth as it is in Hea - ven.

T
F F M R F F M R R R D R R M F M
Thy king - dom come, Thy Will be done on earth as it is in Hea - ven.

B
F F M R S L L R D Te Te Te L L R D
Thy king - dom come, Thy Will be done on earth as it is in Hea - ven.

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 Arsur-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,

S
R R M M M L L L L S S S F F M M M L F
and for-give us our tress-pass-es, as we for-give those who tress-pass a - gainst us,

A
L T D D D D D D T T T D D T T L R Te
and for-give us our tress-pass-es, as we for-give those who tress-pass a - gainst us,

T
F F M M M F M M M S S S L L S S S F F
and for-give us our tress-pass-es, as we for-give those who tress-pass a - gainst us,

B
R R L L L L L L L M M M M M M R D R M R
and for-give us our tress-pass-es, as we for-give those who tress-pass a - gainst us,

* 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.

and lead us not in-to temptation,

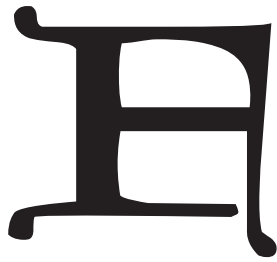
The following excerpt comes from Solesmes Abbey’s *Gregorian Missal* (3 June 2012 IMPRIMATUR):

The priest continues :

Libera 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.

HOW HAS THIS never been done before? Rehearsal videos—*each individual voice!*—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal** : <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”



ather Domenico Zipoli (d. 1726)

Agnus Dei Extension

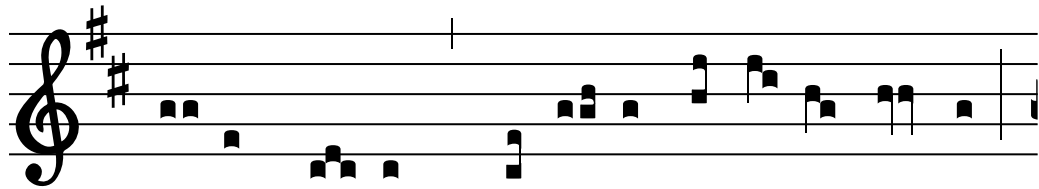
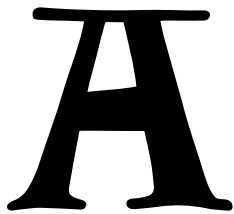
<https://ccwatershed.org/hymn>



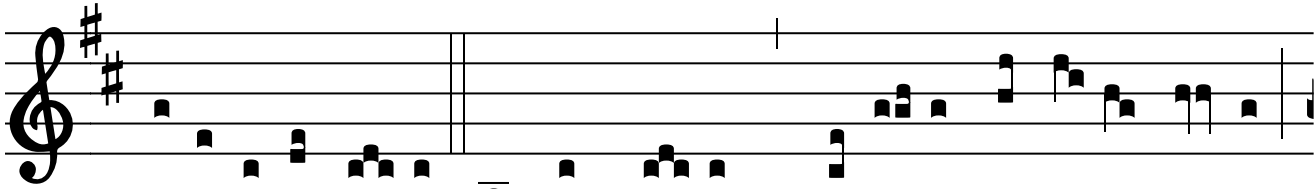
Arrangement for three voices courtesy of:

MARIA QUINN (d. 1977)

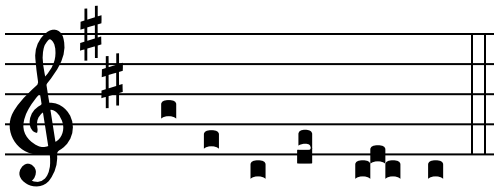
Score updated : 21 January 2025



-gnus De- i, * qui tol- lis peccá- ta mun-di:

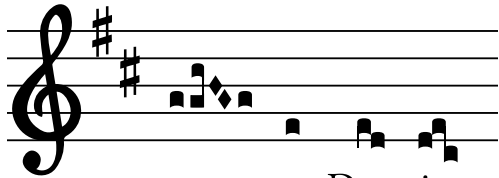
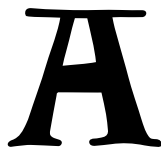


mi-se-ré-re no- bis. Agnus De- i, * qui tol- lis peccá- ta mundi:



mi-se-ré-re no- bis.

3rd Time



- 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,_____

Middle
_____ _____ _____ _____ **S L T**
qui_____

Bottom
_____ _____ _____ _____

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

HOW HAS THIS never been done before? Rehearsal videos—*each individual voice!*—for the best Roman Catholic hymns ... completely free of charge! Search the **Brébeuf Portal**: <https://www.ccwatershed.org/brebeuf/list/> for items like “Easter” or “Advent” or “Eucharist.”

* Approved as **COMMUNION ANTIPHON** for Nuptial Masses.
(Other options include “*Ecce Sic Benedicetur*” and “*Beati Mundo Corde.*”)

(Jn 2:7, 8, 9 and 10-11) *Dicit Dóminus: Implete hýdrias aqua et ferte architriclino. Cum gustásset architriclinus aquam vinum factam, dicit sponso: Servásti bonum vinum usque adhuc. Hoc signum fecit Jesus primum coram discipulis suis.*

T HE Lord said: “Fill the jars with wa-ter and take to the chief steward.” When the steward had tast-ed the wa-ter, which had now be-come wine, he said to the bridegroom: “You have kept the best wine un-til now.”

R. This first sign did Je- sus in the presence of his dis-ci- ples.

* At Communion, the singers need not repeat the entire antiphon. Rather, they can be the ‘refrain’ at the place marked with an **R**. — cf. the ancient “*Versus ad repetendum.*”

These optional verses come from the 2nd chapter of Saint John’s Gospel, as does the antiphon itself.

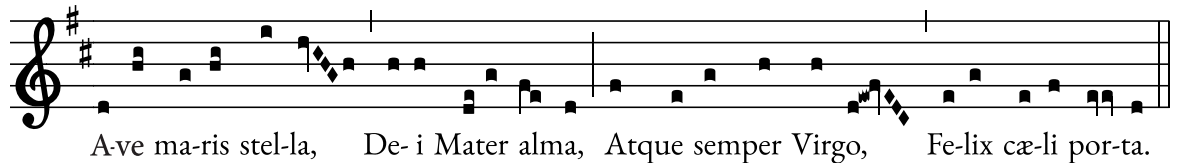
- | | |
|--|---|
| <p>1. Jesus went up <i>to</i> Jerusalem,
& found money-changers in <i>the</i> temple.
With a whip he <i>drove</i> them out,
overthrow-<i>ing</i> their tables.</p> <p>2. The Jews asked: What sign <i>can</i> you show us
as your warrant <i>for</i> doing this?
Jesus answered: De-<i>stroy</i> this temple,
and in three days I will <i>raise</i> it up again.</p> | <p>3. But he spoke of the temple <i>of</i> his body.
And when he had risen from <i>the</i> dead
his disciples remem-<i>bered</i> his saying this,
and learned to believe <i>in</i> the scriptures.</p> <p>4. Glory be to the Father, and <i>to</i> the Son,
and to the Ho-<i>ly</i> Spirit:
as it was in the begin-<i>ning</i>, is now,
and will be for ev-<i>er</i>. Amen.</p> |
|--|---|

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

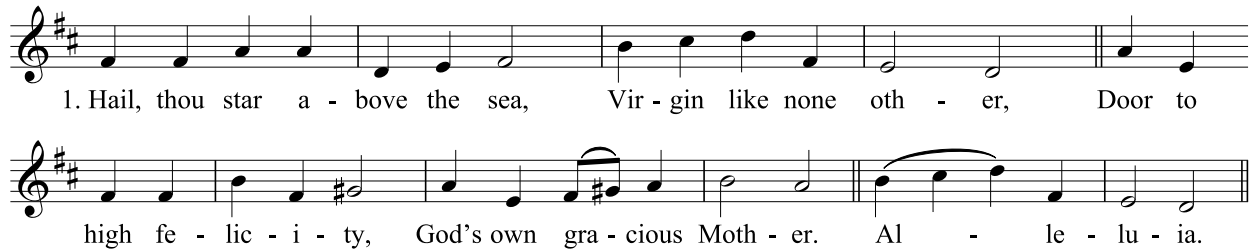
Ave Maris Stella • during the Presentation of Flowers.

F TRADITIONAL HYMN FOR
FEBRUARY 2nd
 FEAST OF THE PRESENTATION

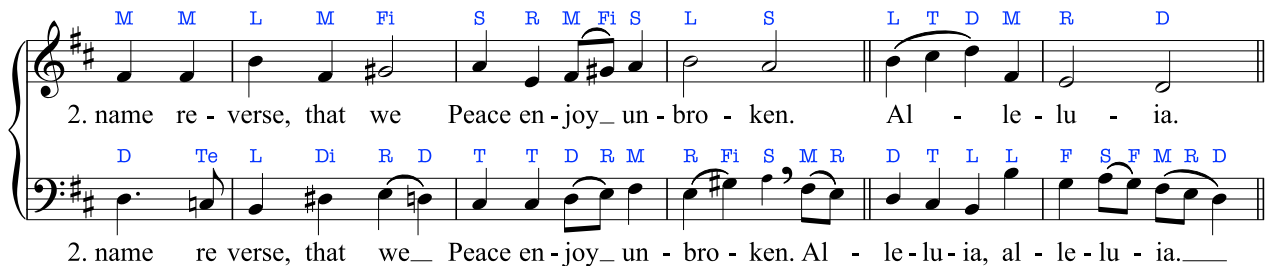
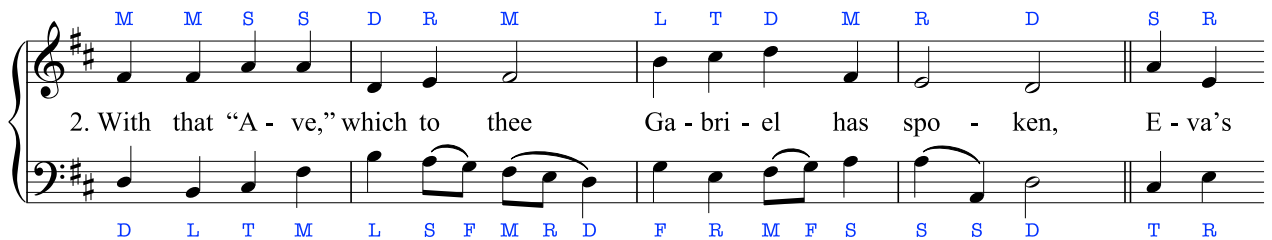
Arrangement for Two Voices
 – Soprano & Alto (JOINED)
 – Bass & Tenor (JOINED)
 ... based off #124 in the
 Father Brébeuf Hymnal:
<https://ecwatershed.org/hymn/>



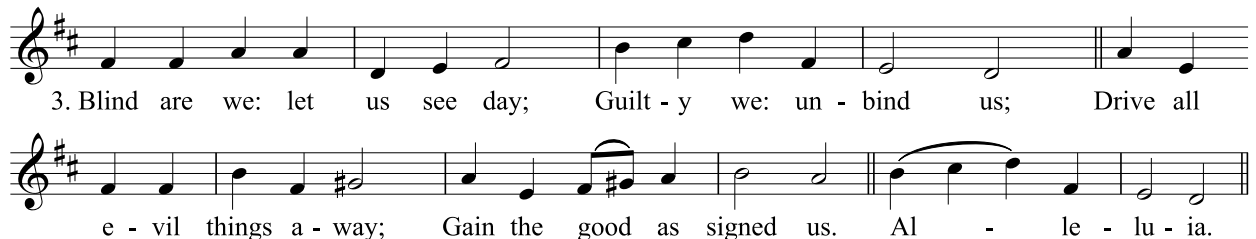
Literal translation: 1. Hail, O star of the sea, | bounteous Mother of God | and ever a Virgin, | happy gate of heaven.



2. *Sumens illud Ave, | Gabriélis ore, Funda nos in pace | Mutans Hevae nomen.* 2. Taking that Hail (Ave) | from the mouth of Gabriel, establish us in peace, | changing the name of Eve (Eva).



3. *Solve vincla reis, | Profer lumen caecis, Mala nostra pelle, | Bona cuncta posce.* 3. Loose the bonds of the guilty, | bring light to the blind, | banish our ills | beg all goods for us.



4. **Monstra te esse matrem, | Sumat per te preces,** 4. Show that thou art our mother: | by thee may he receive
Qui pro nobis natus, | Tulit esse tuus. our prayers, | who, born for us, | accepted to be thine.

4. Prove thy-self a moth-er thus; Pray, at our pe - ti - tion, Till He hears who,

4. born for us, Showed thee all sub - mis - sion. Al - le - lu - ia.

4. born for us, Showed thee all sub - mis - sion. Al - le - lu - ia, al - le - lu - ia.

5. **Virgo singuláris, | Inter omnes mitis,** 5. O unique Virgin, | meek among all others,
Nos culpís solútos, | Mites fac et castos. loosed from our guilt, make us | meek and chaste.

5. First of vir - gins, who of all Art most meek & low - ly, Make us,

free of e - vil's pall, Chaste and gen - tle whol - ly. Al - le - lu - ia.

6. **Vitam praesta puram, | Iter para tutum,** 6. Provide a clean life to us, | ready a safe path for us,
Ut vidéntes Jesum, | Semper collaetémur. that, seeing Jesus, we may be | glad altogether for ever.

6. Let our lives grow pure a - pace, Guide & guard our go - ing, Till, be - hold - ing

6. Je - sus' face, Ours be bliss o'er flow - ing. Al - le - lu - ia.

6. Je - sus' face, Ours be bliss o'er flow - ing. Al - le - lu - ia, al - le - lu - ia.

7. **Sit laus Deo Patri, | Summo Christo decus,** 7. Praise be to God the Father, | glory to Christ most high,
Spirítui Sancto, | Tribus honor unus. and to the Holy Spirit: | to the three one honor.

7. Glo - ry to the Fa - ther be, & the Christ su - per - nal, & the

Spir - it: to the Three E - qual praise e - ter - nal. Al - le - lu - ia.