SACRED MUSIC SYMPOSIUM

2023

Priestly Fraternity of Saint Peter

19-23 JUNE

SACRED MUSIC SYMPOSIUM

2023

Music Booklet For Participants

330 pages

Sponsored by Saint Vitus Parish

Priestly Fraternity of Saint Peter

Los Angeles, CA • WWW.FSSP.LA

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

NOTE

To all who will use this book:

Don't be overwhelmed by the amount of information contained in this booklet. At the *Sacred Music Symposium*, you will have excellent teachers to guide you. They will make everything as easy as pie.

This booklet contains so many items for two main reasons:

(1) Because you will take the booklet home with you so it can inspire you for years to come;

(2) The teachers try to avoid "hand-outs"—because it's easy to misplace individual sheets of paper, whereas a booklet is more difficult to misplace.

We strongly recommend that you learn to look at the "running headers" at the top of each page. Those headers are tremendously helpful when it comes to navigating this booklet.

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Sacred Music Symposium 2023 :
Dedicated to the memory of
Dr. Theodore Marier (1912-2001).

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OFFICIUM COMPLETORII

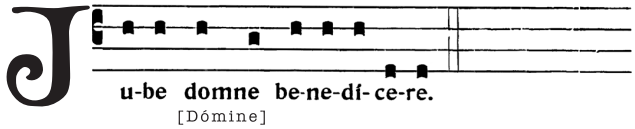
COMPLINE

According to the 1961 rubrics.

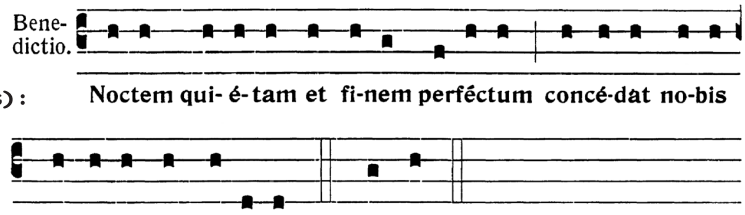
When Compline is sung without a Deacon or Priest to lead, the roles of "Lector" and "Hebdomadarius" are done by laypeople.

Note to choirmasters:
It is praiseworthy to provide for your singers & congregation an English translation. The best is "interlinear," such as the way the Passion is printed in the 3rd edition of the Saint Edmund Campion Missal. But the following way—which prints the English on the side in a smaller font—is acceptable "in a pinch."

Lector: Lector incipit:

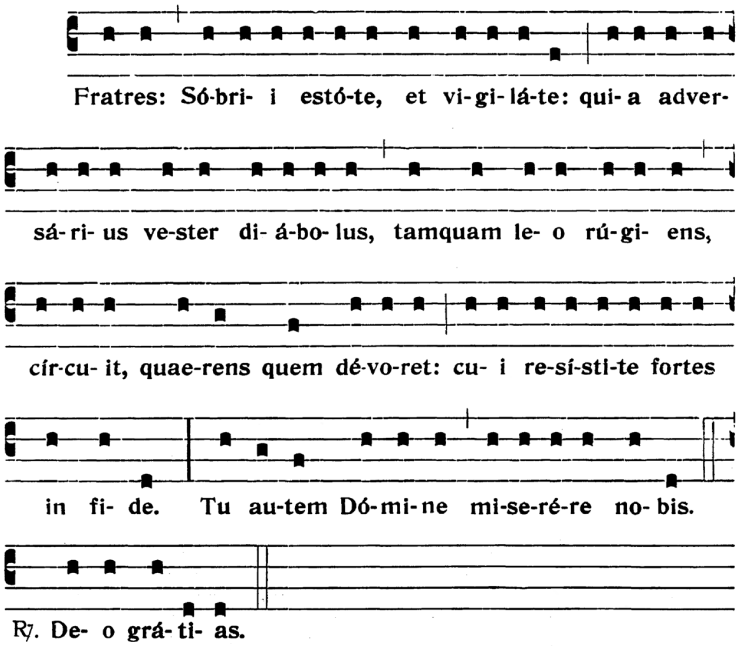


Priest (or officiant): Benedictio.



℣. Grant, Lord, a blessing.
Benediction.
May almighty God grant us a quiet night and a perfect end.
℟. Amen.

Lector: Lectio brevis. *1. Petri 5, 8-9.*



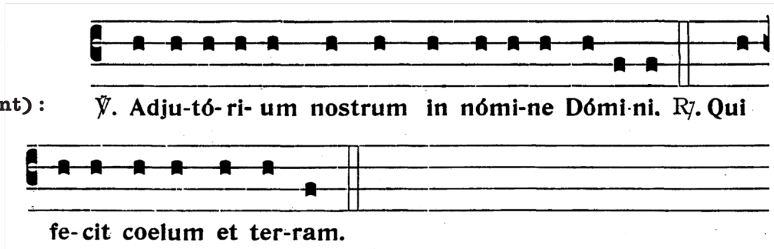
{ Items marked with "℟." are to be sung by all.}

Short reading.
(I Pet 5:8-9)
Brothers: Be sober and watch: because your adversary the devil, as a roaring lion, goeth about seeking whom he may devour. Whom resist ye, strong in faith:

℣. But thou, O Lord, have mercy upon us.

℟. Thanks be to God.

Priest (or officiant):



℣. Our help is ✠ in the name of the Lord,

℟. Who made heaven and earth.

HEBDOMADARIUS is "The officiant of the week"

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6 May 2023

This is a teaching booklet, created for **Sacred Music Symposium 2023.** Many of our participants have never sung the Divine Office before; therefore, we have striven to make this booklet "user friendly." Indeed, some participants have never sung in Latin before—while others have not done so in a long time.

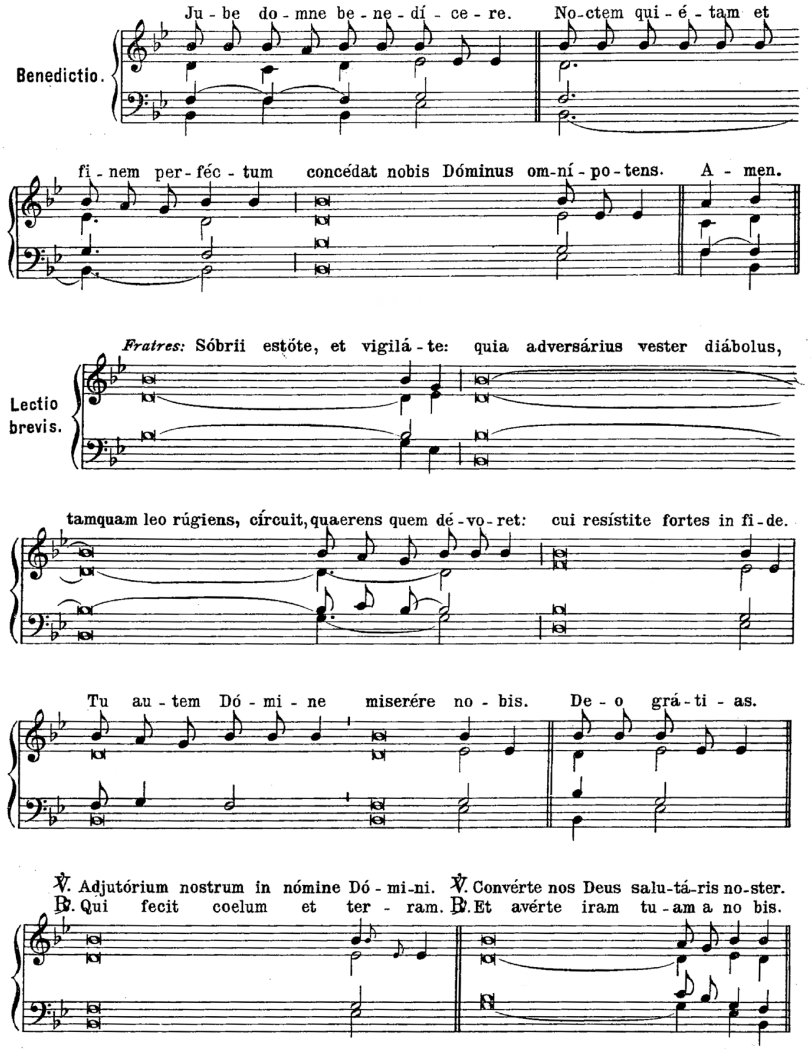
Anyone who wishes to sing the (Ordinary Form) **"Liturgy of the Hours"** should first become familiar with the traditional Divine Office, which serves as a model for the "Liturgy of the Hours."

We encourage you (please) to send corrections: dom.mocquereau@gmail.com

---

Note to choirmasters:

For starting pitches, it's best not to simply write "B-Flat" or "F-Sharp" and so forth. Doing so makes it easy for errors to slip in—and sometimes the bad tessitura won't be discovered until it's too late. It's better to give starting pitches by means of a printed organ accompaniment, which virtually eliminates the possibility of errors. The same is true of producing a booklet in multiple languages; doing so makes it virtually impossible to "skip by mistake"—because such an error would have to occur in both languages. Therefore, we provide the accompaniment below, **even though** it's a dreadful accompaniment. Moveover, this part of COMPLINE is almost never accompanied on the organ (and probably never should be):



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There follows an examination of conscience,
or the "Our Father" said silently.

REGARDLESS OF WHICH IS CHOSEN,

THERE WILL BE A SHORT SILENCE

Pater noster, ***dicitur totum secreto.***

When a priest is leading Compline:

Deinde Hebdomadarius facit Confessionem:

Confíteor Deo omnipoténti, beátae Maríae semper Vírgini, beáto Michaéli Archángelo, beáto Joánni Baptístae, sanctis Apóstolis Petro et Paulo, ómnibus Sanctis, et vobis fratres ← quia peccávi nimis cogitatióne, verbo et ópere: mea culpa, mea culpa, mea máxima culpa. Ideo precor beátam Maríam semper Vírginem, beátum Michaélem Archángelum, beátum Joánnem Baptístam, sanctos Apóstolos Petrum et Paulum, omnes Sanctos, et vos fratres ← oráre pro me ad Dóminum Deum nostrum.

Chorus respondet:

Misereátur tui omnípotens Deus, et dimíssis peccátis tuis, perdúcat te ad vitam aetérnam. ℟. Amen.

At Sacred Music Symposium 2023, we will sing the Confíteor; Musical score by Kevin Allen is shown on the OPPOSITE PAGE.

Confíteor Deo omnipoténti, beátae Maríae semper Vírgini, beáto Michaéli Archángelo, beáto Joánni Baptístae, sanctis Apóstolis Petro et Paulo, ómnibus Sanctis, et → [tibi pater], quia peccávi nimis cogitatióne, verbo et ópere: mea culpa, mea culpa, mea máxima culpa. Ideo precor beátam Maríam semper Vírginem, beátum Michaélem Archángelum, beátum Joánnem Baptístam, sanctos Apóstolos Petrum et Paulum, omnes Sanctos, et → [te pater], oráre pro me ad Dóminum Deum nostrum.

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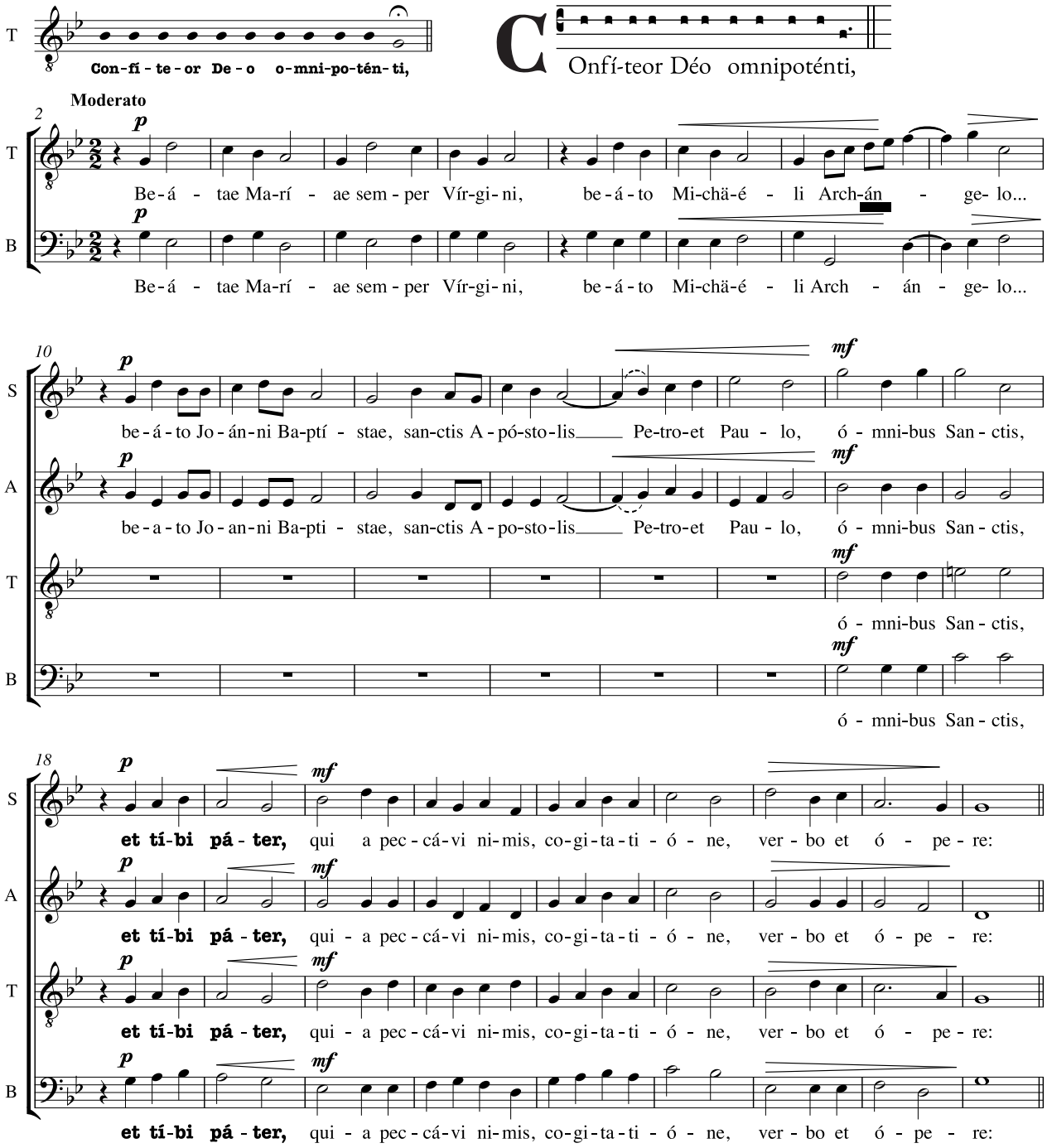
Confiteor

When a priest is leading Compline:

Commissioned by Corpus Christi Watershed
for the 2023 Symposium, Los Angeles, California

Kevin Allen



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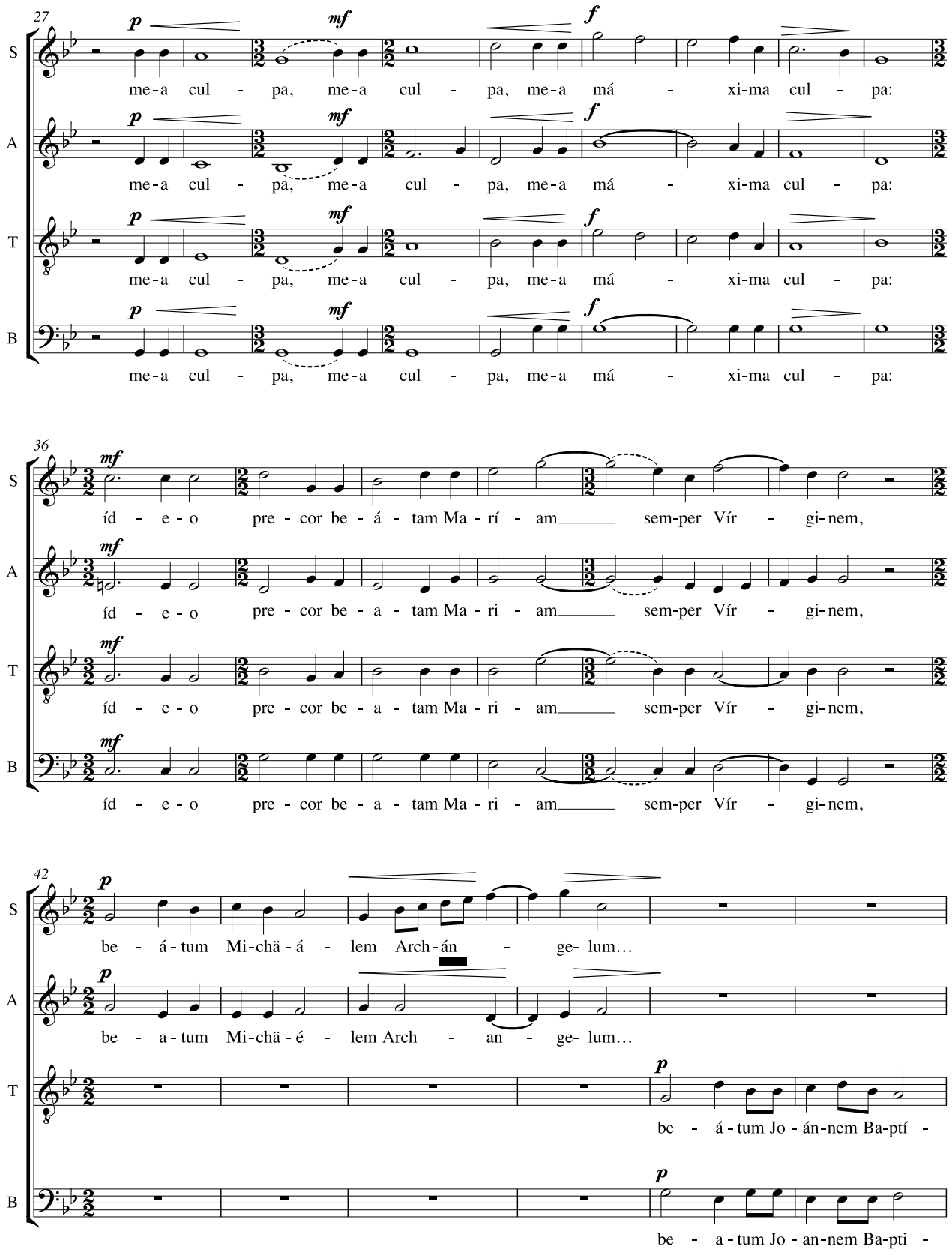

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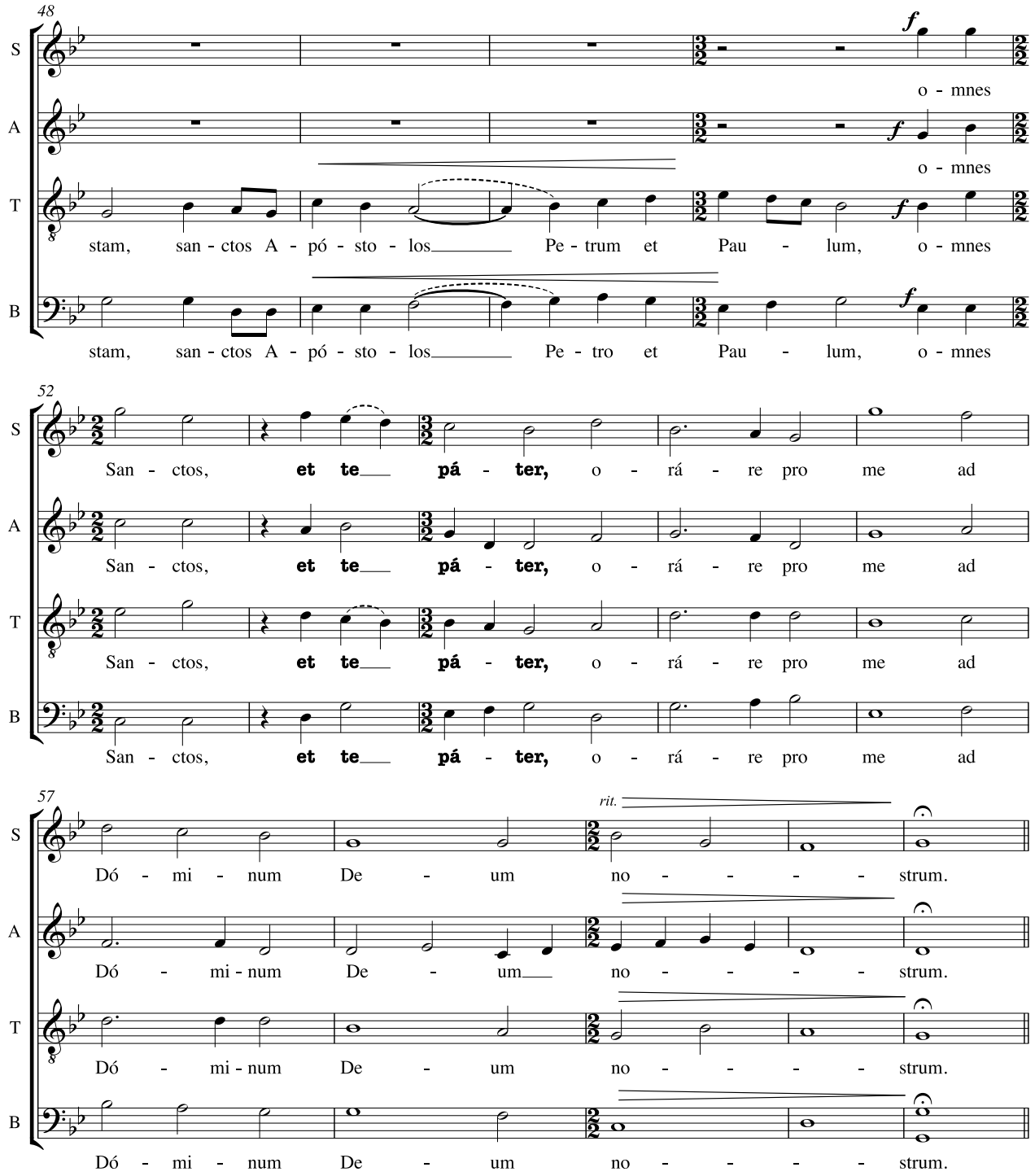

Facta Confessione a Choro, Hebdomadarius dicit;

Priest (or officiant): Misereátur vestri omnípotens Deus, et dimíssis peccátis vestris, perdúcat vos ad vitam aetérnam. ℟. Amen.

Priest (or officiant): Indulgéntiam, absolutiónem, et remissiónem peccatórum nostrórum tríbuat nobis omnípotens et miséricors Dóminus. ℟. Amen.

At the "Indulgéntiam" all present make the Sign of the Cross.

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There follows an examination of conscience,
or the "Our Father" said silently.

REGARDLESS OF WHICH IS CHOSEN,

THERE WILL BE A SHORT SILENCE

Pater noster, *dicitur totum secreto.*

When a priest is **not** leading Compline,
the Confíteor is said once by all :

Musical score by Kevin Allen is shown on the opposite page.

Confíteor Deo omnipoténti, beátae Maríae semper Vírgini, beáto Michaéli Archángelo, beáto Joánni Baptístae, sanctis Apóstolis Petro et Paulo, → **et ómnibus Sanctis,** quia peccávi nimis cogitatióne, verbo et ópere: mea culpa, mea culpa, mea máxima culpa. Ideo precor beátam Maríam semper Vírginem, beátum Michaélem Archángelum, beátum Joánnem Baptístam, sanctos Apóstolos Petrum et Paulum, → **et omnes Sanctos,** oráre pro me ad Dóminum Deum nostrum.

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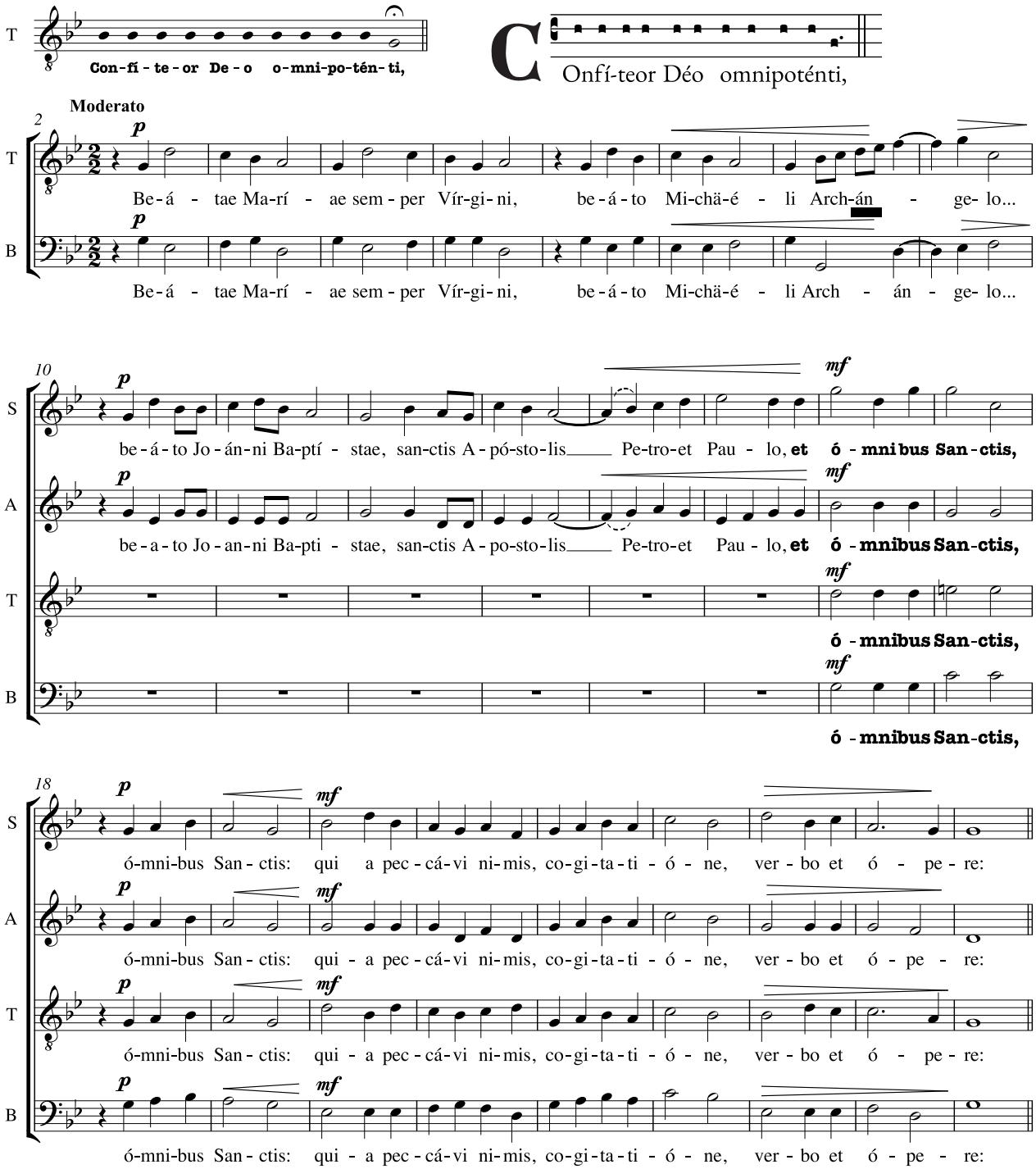
Confiteor

When a priest is **not** leading Compline:

Commissioned by Corpus Christi Watershed
for the 2023 Symposium, Los Angeles, California

Kevin Allen



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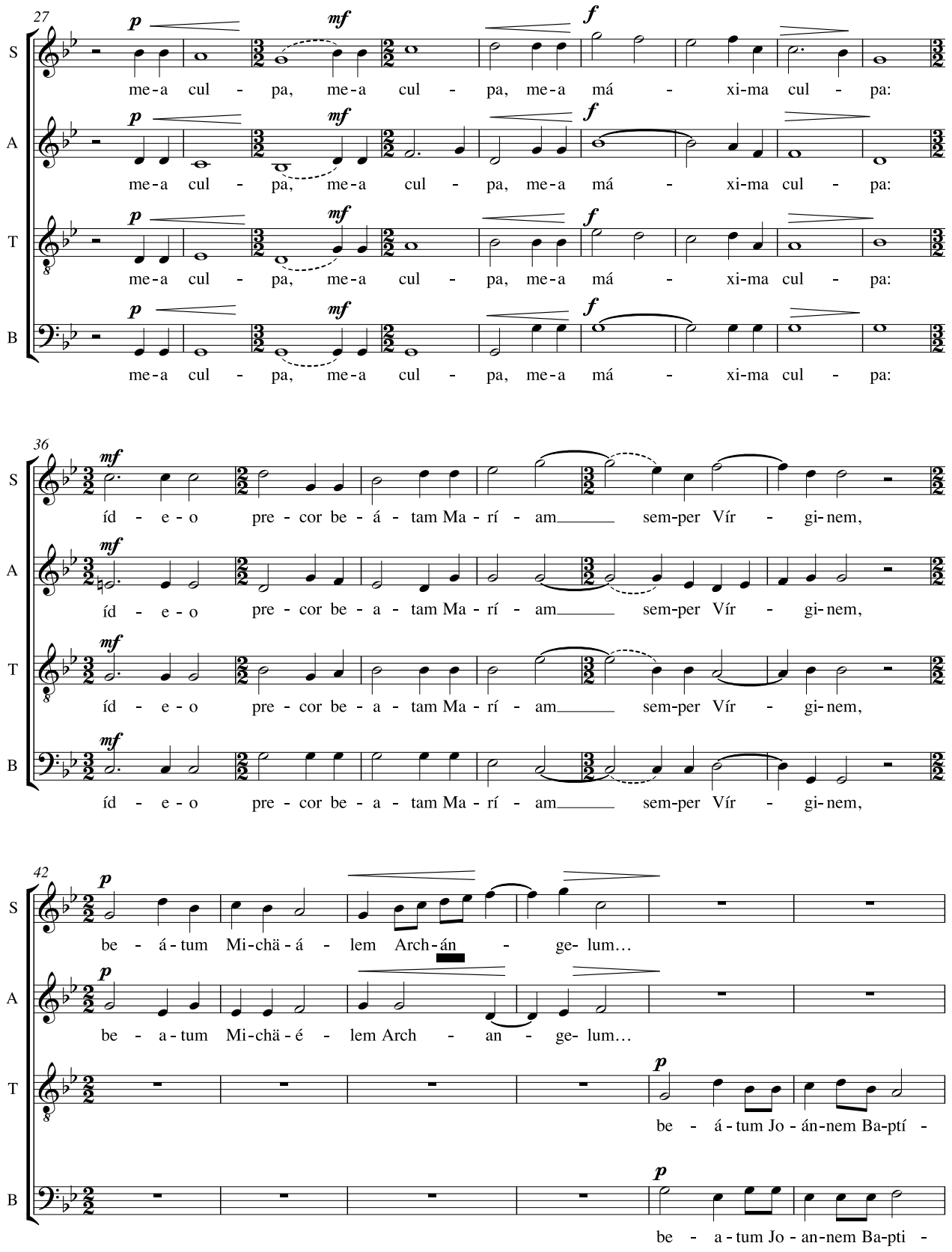
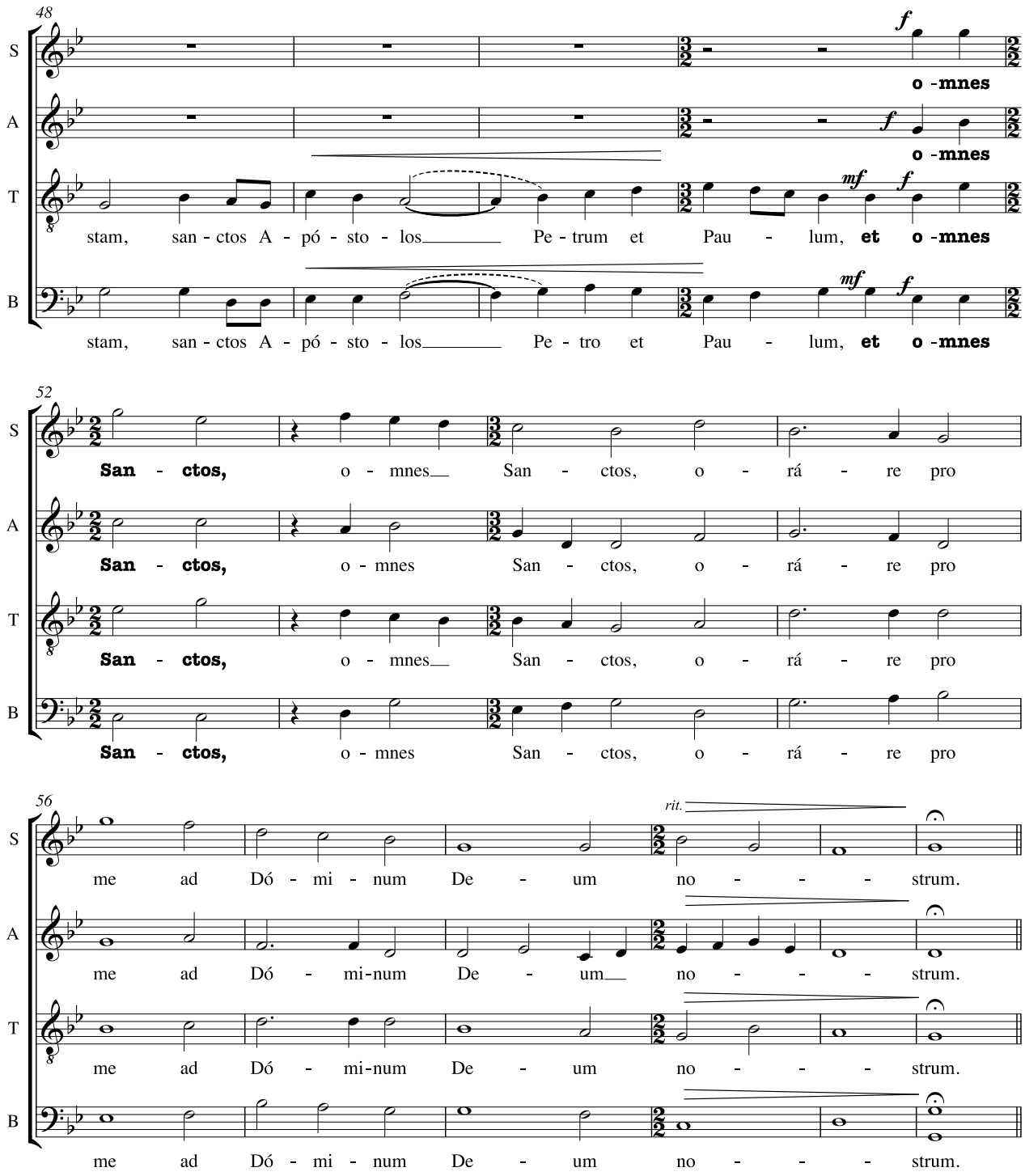

27
S
A
T
B
me-a cul - pa, me-a cul - pa, me-a má - xi-ma cul - pa:
me-a cul - pa, me-a cul - pa, me-a má - xi-ma cul - pa:
me-a cul - pa, me-a cul - pa, me-a má - xi-ma cul - pa:
me-a cul - pa, me-a cul - pa, me-a má - xi-ma cul - pa:
36
íd - e - o pre - cor be - á - tam Ma - rí - am sem-per Vír - gi-nem,
íd - e - o pre - cor be - a - tam Ma - rí - am sem-per Vír - gi-nem,
íd - e - o pre - cor be - a - tam Ma - rí - am sem-per Vír - gi-nem,
íd - e - o pre - cor be - a - tam Ma - rí - am sem-per Vír - gi-nem,
42
be - á - tum Mi-chä - á - lem Arch-án - ge- lum…
be - a - tum Mi-chä - é - lem Arch - an - ge- lum…
be - á - tum Jo - án-nem Ba-ptí -
be - a - tum Jo - an-nem Ba-pti -



Priest (or officiant): Misereátur nostri omnípotens Deus, et dimíssis peccátis nostris, perdúcat nos ad vitam ætérnam. ℟. Amen.

Priest (or officiant): Indulgéntiam, absolutiónem, et remissiónem peccatórum nostrórum tríbuat nobis omnípotens et miséricors Dóminus. ℟. Amen.

At the "Indulgéntiam" all present make the Sign of the Cross.

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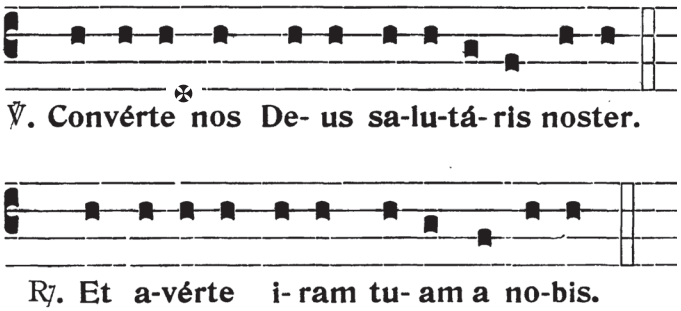
Et facta absolutione dicitur:

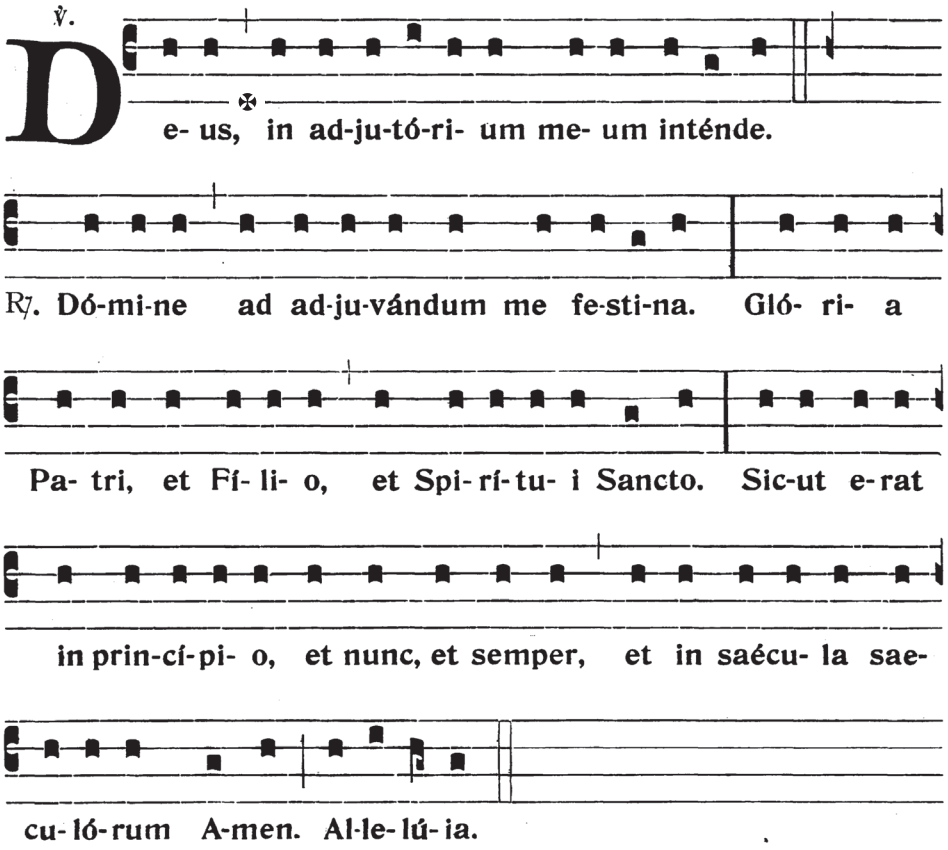
Priest
(or officiant):



V. Turn us then [✠ **over your heart with your thumb**] O God, our Savior:

℟. And let thine anger cease from us.

Priest (or officiant):



℣. O God, [✠ **normal Sign of the Cross**] come to my assistance;

℟. O Lord, make haste to help me. Glory be to the Father, and to the Son, * and to the Holy Ghost. As it was in the beginning, is now, * and ever shall be, world without end. Amen. Alleluia.

A Septuagesima usque ad Pascha, loco Allelúia *dicitur:*

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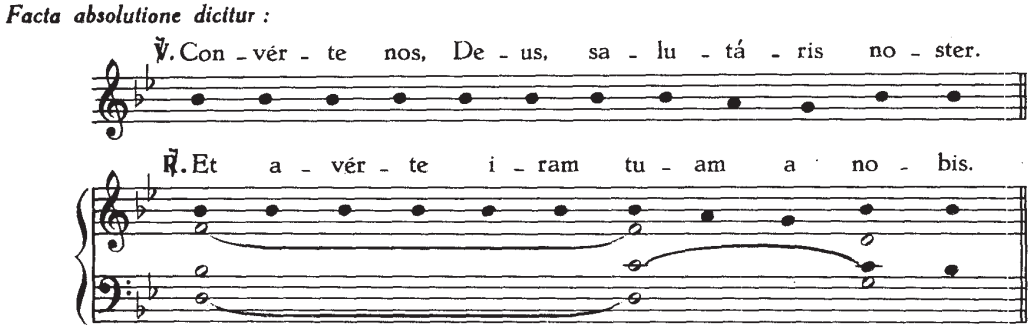
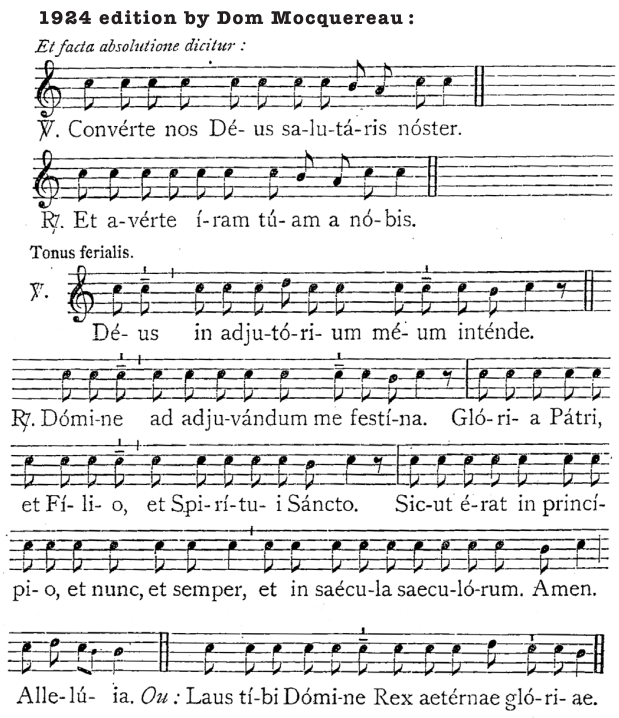
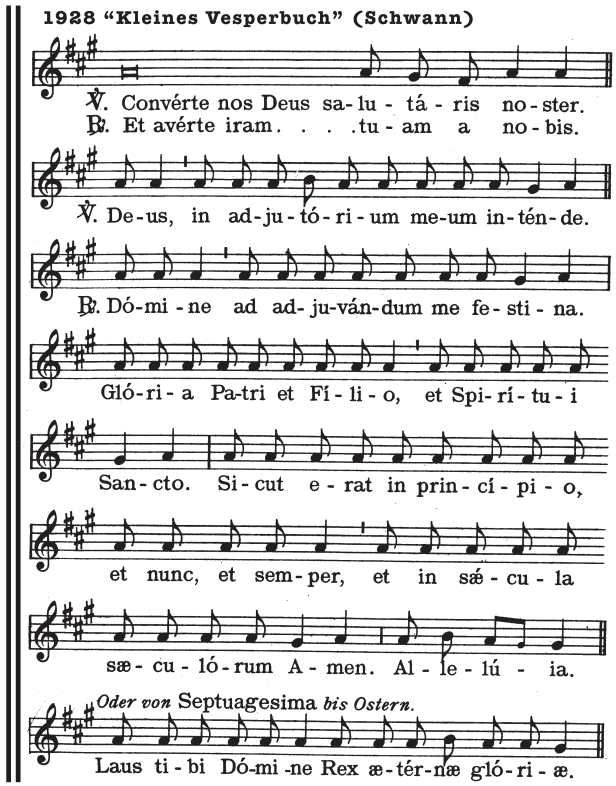


Apples To Apples • Below is a perfect example of the *French vs. German Trochee*. It shows that for Trochees, the French prefer to elongate only the last syllable (since the French language has the accent on the final syllable) whereas Germans prefer elongate the accented syllable. This is because Abbat Pothier wanted "freedom" in the official edition. The official version is printed on the opposite page—and it will be interesting indeed to see how the Trochees are sung by participants of Sacred Music Symposium 2023. Dr. Joseph Lennards wrote in 1983:

> I recall having attended a Gregorian day, where the choirs of four parishes were to sing together. Impossible to arrive at an ensemble, even for the *Credo*. There was divergence of tempo, **doubling of notes at various points** … We were using the untouched, or "pure" Vatican edition.



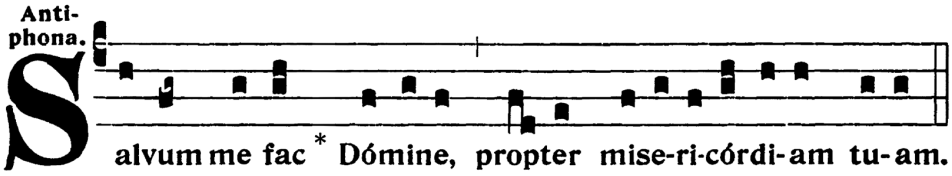


COMPLINE • PSALMS FOR MONDAY

Psalms for "Feria II. ad Completorium" • *Saint Juliana Falconieri* (d. 1341AD)

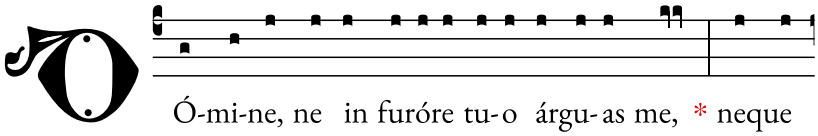
Traditionally, the officiant or priest intones this antiphon at Compline — but a custom (in many communities) has a cantor do this.

Anti-phona.

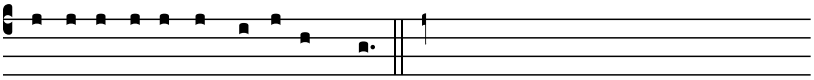


Antiphon. Deliver my soul, * O Lord, save me for thy mercy's sake.

A cantor intones until the asterisk; the men complete verse 1.

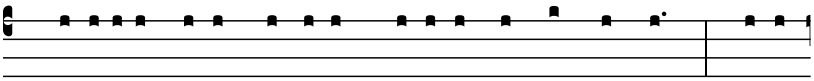


Ó-mi-ne, ne in furóre tu-o árgu-as me, * neque



in i-ra tu-a cor-*rí-pi-* **as** me.

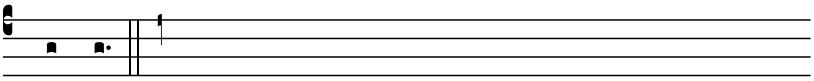
The women sing verse 2; the men sing verse 3; and so forth.



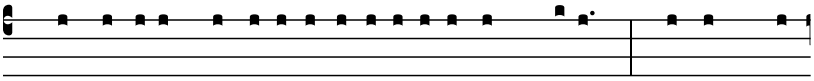
2. Mi-serére me- i, Dómine, quóni- am in-**fír**mus sum: * sana

me, Dómine, quóni- am conturbá-ta sunt *os-sa* **me**- a.

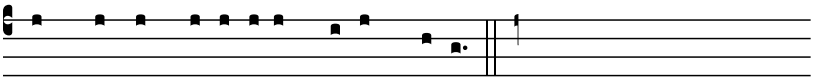
3. Et ánima me- a turbá-ta est **val**-de: * sed tu, Dó *-mi-ne*, **ús-**



-quequo?



4. Convértere, Dómine, et é-ripe ánimam **me**-am: * salvum me



fac propter mi-se-ricór *-di- am* **tu**- am.

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 6

Tone 8G

1. Lord, rebuke me not in thy indignation, * nor chastise me in thy wrath.

2. Have mercy on me, O Lord, for I am weak: * heal me, O Lord, for my bones are troubled.

3. And my soul is troubled exceedingly: * but thou, O Lord, how long?

4. Turn to me, O Lord, and deliver my soul: * O save me for thy mercy's sake.

5. For there is no one in death, that is mindful of thee: * and who shall confess to thee in hell?

6. I have labored in my groanings, every night I will wash my bed: * I will water my couch with my tears.

7. My eye is troubled through indignation: * I have grown old amongst all my enemies.

8. Depart from me, all ye workers of iniquity: * for the Lord hath heard the voice of my weeping.

9. The Lord hath heard my supplication: * the Lord hath received my prayer.

10. Let all my enemies be ashamed, and be very much troubled: * let them be turned back, and be ashamed very speedily.

11. Glory be to the Father…ETC.

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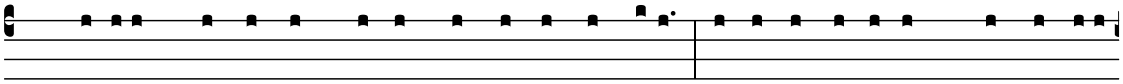
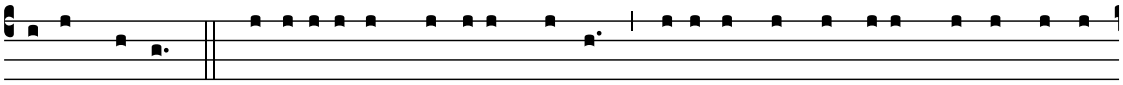
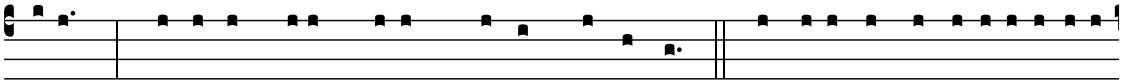
COMPLINE • PSALMS FOR MONDAY



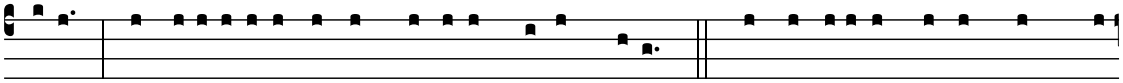
5. Quóni-am non est in morte qui memor sit **tu**-i: * in inférno autem quis confité-



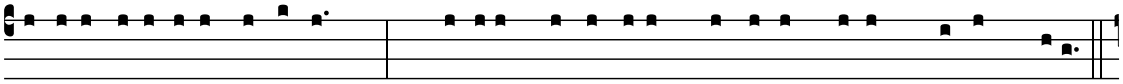
-bi-tur **ti**-bi? 6. Laborávi in gémitu me *-o,* † lavábo per síngulas noctes lectum



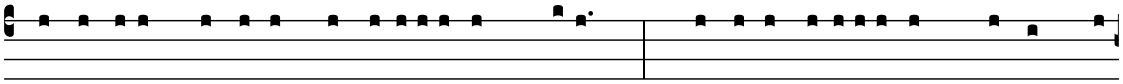
me-um: * lácrimis me-is stratum me *-um ri*-**gá**-bo. 7. Turbátus est a furóre óculus



me-us: * inveterávi inter omnes ini *-mí-cos* **me**-os. 8. Di-scé-dite a me, omnes, qui

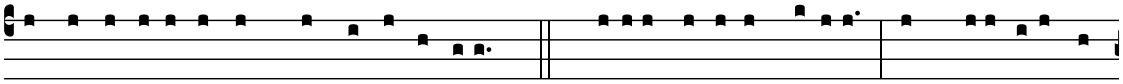


operámini iniqui-**tá**-tem: * quóni-am exaudívit Dóminus vocem *fle-tus* **me**-i.

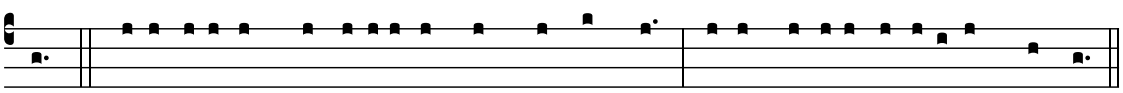


9. Exaudívit Dóminus deprecati-ónem **me**-am, * Dóminus orati-ónem me *-am su-*

-scépit. 10. Erubéscant, et conturbéntur veheménter omnes inimíci **me**-i: * conver-



tántur et erubéscant val-*de ve*-**ló**-citer. 11. Glóri-a Patri, et **Fí**-li-o, * et Spirí-*tu-i* **San**-

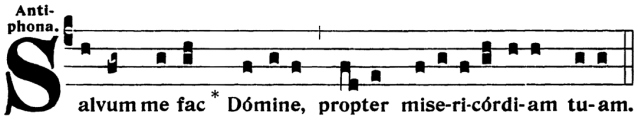


cto. 12. Sicut erat in princípi-o, et nunc, et **sem**per, * et in sǽcula sæcu*lórum*. **A**men.

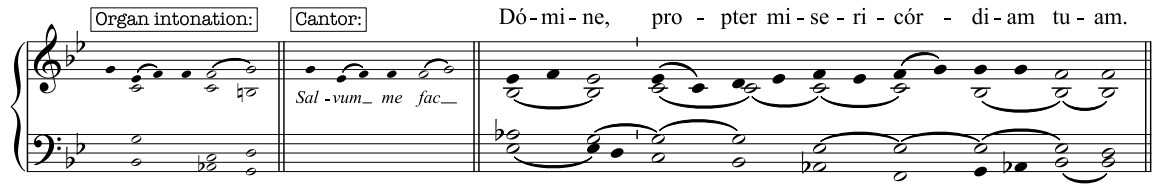
This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith :

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

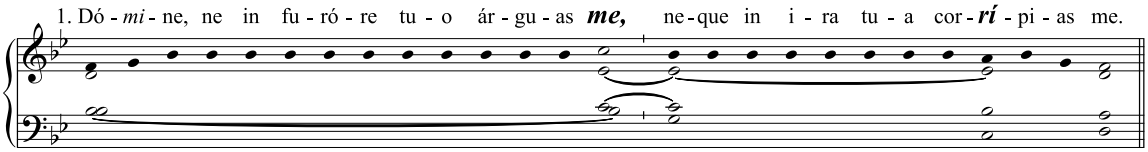
COMPLINE • PSALMS FOR MONDAY



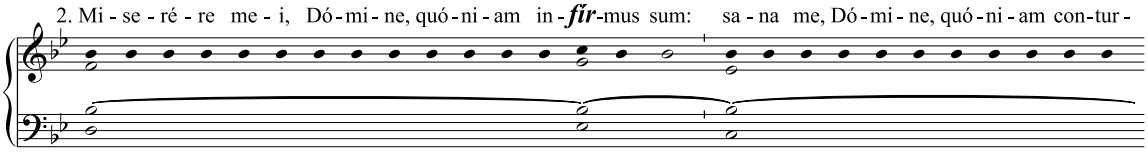
Here is the organist's score:

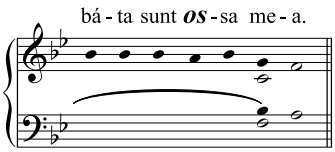


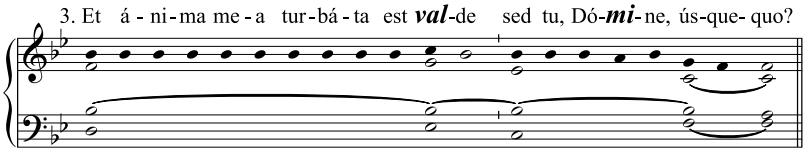
A cantor intones until the asterisk; the men complete verse 1.

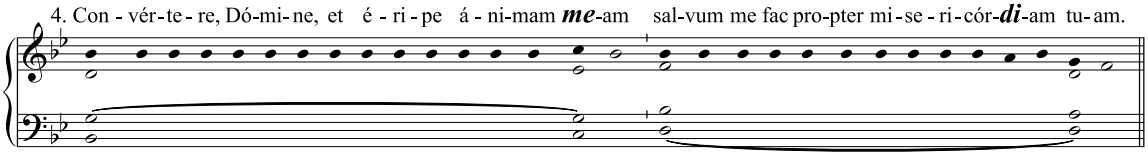


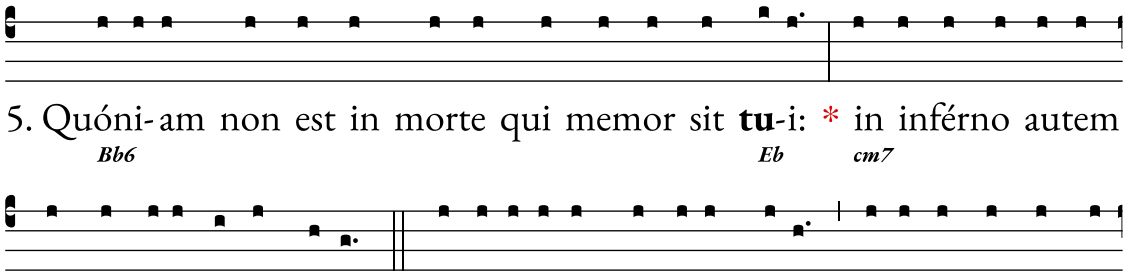
Women sing verse 2; the men sing verse 3; and so forth.





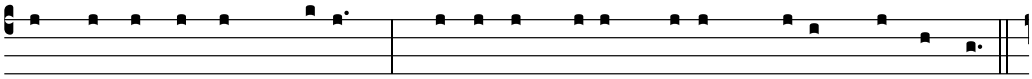




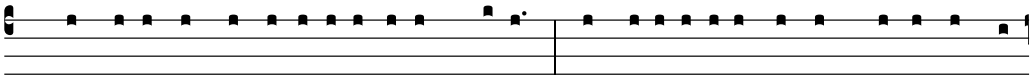


OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

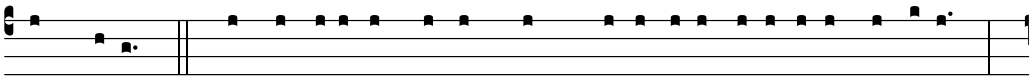
COMPLINE • PSALMS FOR MONDAY



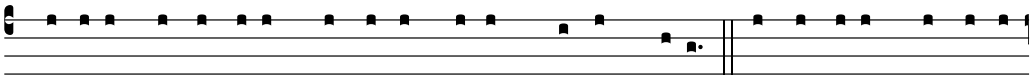
las noctes lectum **me**-um: * lácrimis me-is stratum me-*um ri*-**gá**-bo.
Eb *cm7* *F4-3*



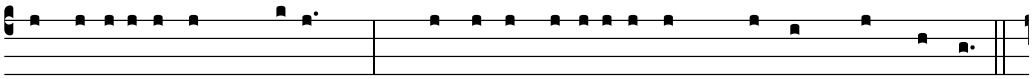
7. Turbátus est a furóre óculus **me**-us: * inveterávi inter omnes in-i-*mí-*
Bb6 *Eb* *cm7* *Bb6*



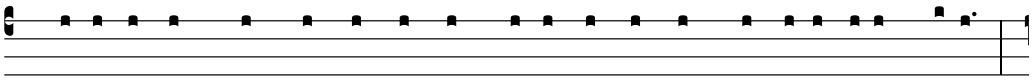
-cos **me**-os. 8. Di-scé-dite a me, omnes, qui operámini iniqui-**tá**tem: *
dm *Bb6* *Eb*



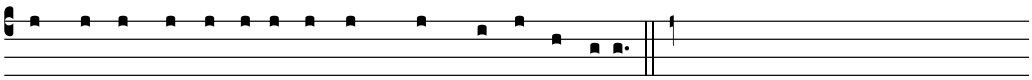
quóni-am exaudívit Dóminus vocem *fle-tus* **me**-i. 9. Exaudívit Dóminus
cm7 *F4-3* *Bb6*



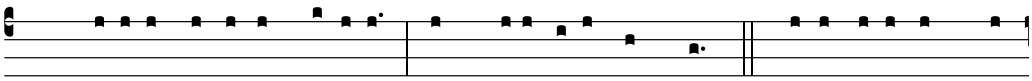
deprecati-ónem **me**-am, * Dóminus orati-ónem me *-am su*-**scé**-pit.
Eb *cm7* *dm*



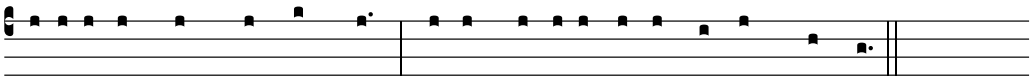
10. Erubéscant, et conturbéntur veheménter omnes inimíci **me**-i: *
Bb6 *Eb*



convertántur et erubéscant val *-de ve*-**ló**-citer.
cm7 *dm*



11. Glóri-a Patri, et **Fí**-li-o, * et Spirí-*tu-i* **San**cto. 12. Sicut erat in prin-
Bb6 *Eb* *cm7* *dm* *Bb6*



cípi-o, et nunc, et **sem**per, * et in sæcula sæcu *-ló-rum*. **A**men.
Eb *cm7* *F4-3*

This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
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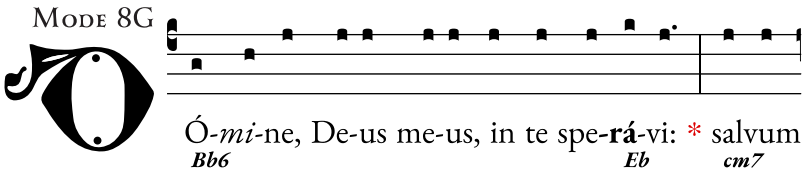
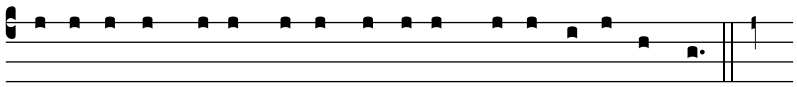
Psalm 7(a) • (Vocalist and Organist Score)

A cantor intones until the asterisk; the men complete verse 1.

Mode 8G

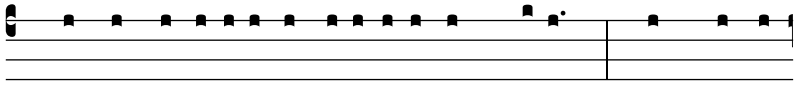


Ó-*mi*-ne, De-us me-us, in te spe-**rá**-vi: * salvum
Bb6 *Eb* *cm7*

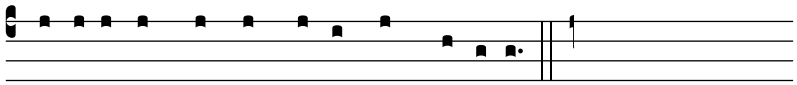


me fac ex ómnibus persequéntibus me, et *lí-be*-**ra** me.
dm

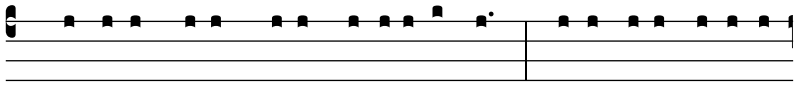
Women sing verse 2; the men sing verse 3; and so forth.



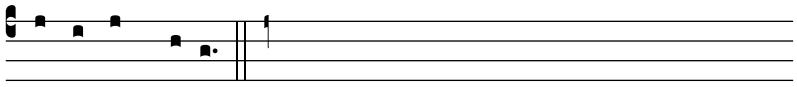
2. Nequándo rápi- at ut le-o ánimam **me**-am, * dum non est
Bb6 *Eb* *cm7*



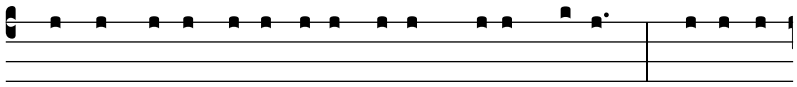
qui rédimat, neque qui *sal-vum* **fá**-ci- at.
dm



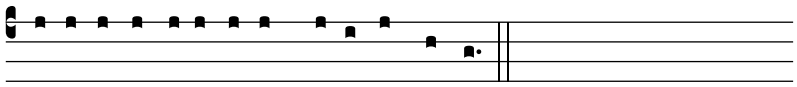
3. Dómine, De-us me-us, si feci **i**-stud. * si est iníqui-tas in
Bb6 *Eb* *cm7*



má-*ni-bus* **me**- is:
F 4-3



4. Si réd-di-di retri-bu- én-tibus mihi **ma**-la, * dé-ci-dam
Bb6 *Eb* *cm7*



mé-ri-to ab inimí-cis me- *is in* **-á**-nis.
dm

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 7 • Part 1

Tone 8G

1. O Lord my God, in thee have I put my trust: * save me from all them that persecute me, and deliver me.

2. Lest at any time he seize upon my soul like a lion, * while there is no one to redeem me, nor to save.

3. O Lord my God, if I have done this thing, * if there be iniquity in my hands:

4. If I have rendered to them that repaid me evils, * let me deservedly fall empty before my enemies.

5. Let the enemy pursue my soul, and take it, and tread down my life on the earth, * and bring down my glory to the dust.

6. Rise up, O Lord, in thy anger: * and be thou exalted in the borders of my enemies.

7. And arise, O Lord my God, in the precept which thou hast commanded: * and a congregation of people shall surround thee.

8. And for their sakes return thou on high. * The Lord judgeth the people.

9. Judge me, O Lord, according to my justice, * and according to my innocence in me.

10. The wickedness of sinners shall be brought to nought: and thou shalt direct the just: * the searcher of hearts and reins is God.

11. Glory be to the Father…ETC.

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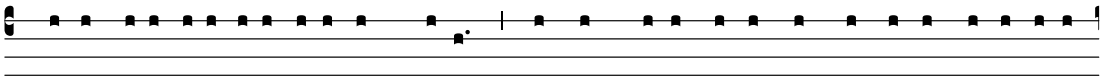
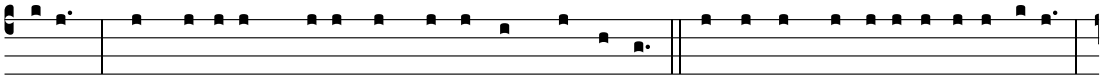
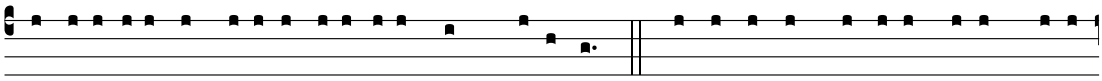
COMPLINE • PSALMS FOR MONDAY



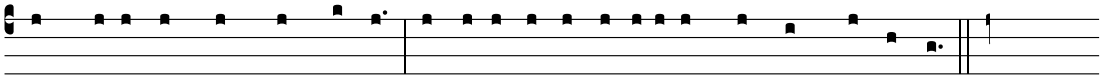
5. Persequátur inimícus ánimam me- *am,* † et comprehéndat et con-cúl-cet in terra vi-tam
gm *cm7* *Bb6*



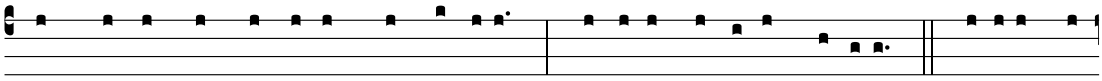
me- am, * et gló-ri- am me- am in púlve *-rem de*-**dú**-cat. 6. Exsúrge, Dómine, in i-ra **tu**- a: *
Eb *cm7* *dm* *Bb6* *Eb*



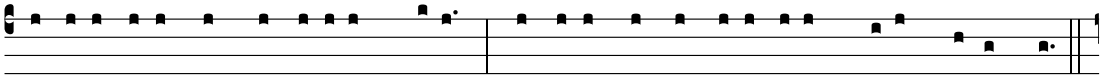
et exaltáre in fínibus inimicó *-rum me-* **ó**-rum. 7. Et exsúrge, Dómine De- us me- us,
cm7 *dm* *Bb6*



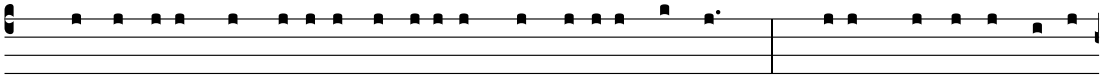
in præcépto quod man-**dá**-sti: * et syna-gó-ga populórum cir *-cúm-da*-**bit** te.
Eb *cm7* *dm*



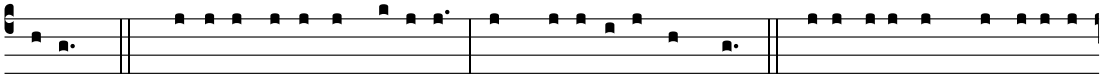
8. Et propter hanc in altum re-**gré**-dere: * Dóminus jú-*di-cat* **pó**pulos. 9. Júdica me,
Bb6 *Eb* *cm7* *F 4-3* *Bb6*



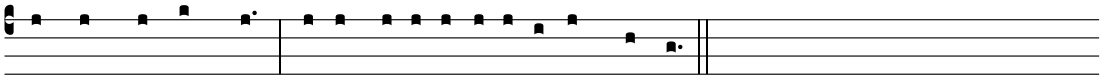
Dómine, secúndum ju-stí-ti- am **me**- am, * et secúndum innocénti- am *me-am* **su**per me.
Eb *cm7* *F 4-3*



10. Consumétur ne-quí-ti- a peccatórum, et dí-riges **ju**-stum, * scrutans corda et *re-nes*
Bb6 *Eb* *cm7*



De- us. 11. Gló-ri- a Patri, et **Fí**- li- o, * et Spi-rí-*tu- i* **San**cto. 12. Sicut erat in princípi- o,
F 4-3 *Bb6* *Eb* *cm7* *F 4-3* *Bb6*



et nunc, et **sem**-per, * et in sæcu-la sæcu-*ló-rum*. **A**men.
Eb *cm7* *F 4-3*

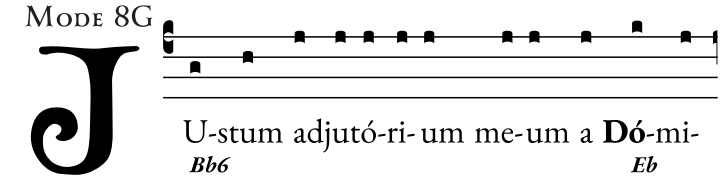
This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith :

COMPLINE • PSALMS FOR MONDAY

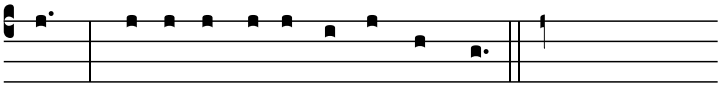
Psalm 7(b) • (Vocalist and Organist Score)

A cantor intones until the asterisk; the men complete verse 1.

Mode 8G

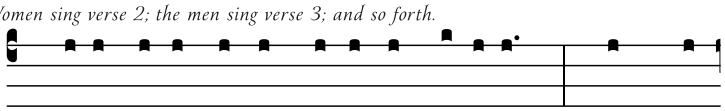


U-stum adjutó-ri-um me-um a **Dó**-mi-
Bb6 *Eb*

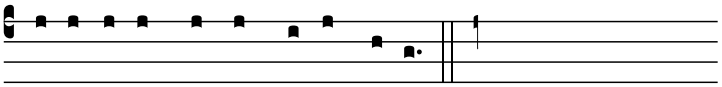


no, * qui salvos fa-cit *re-ctos* **cor**-de.
cm7 *dm*

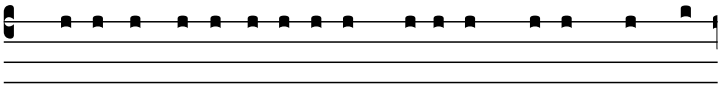
Women sing verse 2; the men sing verse 3; and so forth.



2. De-us judex justus, fortis, et **pá**-ti- ens: * numquid
Bb6 *Eb* *cm7*

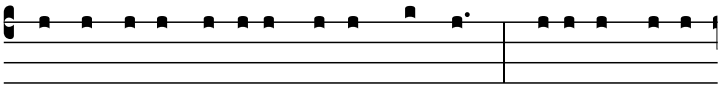


i-rásci-tur per sín-*gu-los* **di**- es?
dm

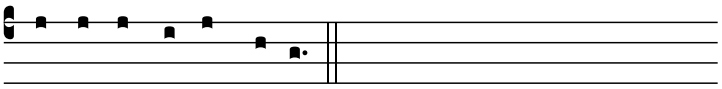


3. Ni-si convérsi fu- é-ri-tis, gládi- um su- um vi-**brá**-
Bb6 *Eb*

bit: * arcum su- um te-téndit, et pa -*rá-vit* **il**-lum.
cm7 *dm*



4. Et in e- o pa-rávit va-sa **mor**-tis: * sagíttas su- as
Bb6 *Eb* *cm7*



ardénti -*bus ef* -**fé**-cit.
dm

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 7 • Part 2

Tone 8G

1. Just is my help from the Lord: * who saveth the upright of heart.

2. God is a just judge, strong and patient: * is he angry every day?

3. Except you will be converted, he will brandish his sword: * he hath bent his bow, and made it ready.

4. And in it he hath prepared the instruments of death, * he hath made ready his arrows for them that burn.

5. Behold he hath been in labour with injustice; * he hath conceived sorrow, and brought forth iniquity.

6. He hath opened a pit and dug it: * and he is fallen into the hole he made.

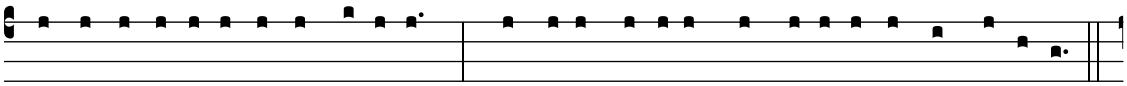
7. His sorrow shall be turned on his own head: * and his iniquity shall come down upon his crown.

8. I will give glory to the Lord according to his justice: * and will sing to the name of the Lord the most High.

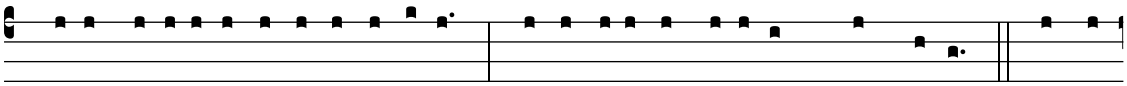
9. Glory be to the Father…ETC.

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

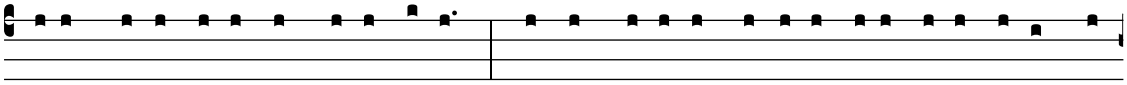
COMPLINE • PSALMS FOR MONDAY



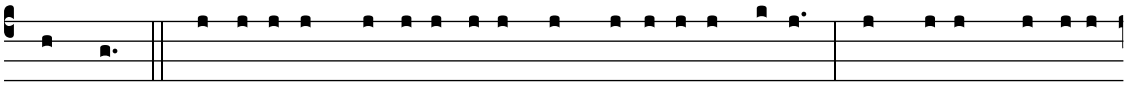
5. Ecce partú-ri- it inju-**stí**-ti- am: * concépit do-lórem, et pépe-rit in *-i-qui-***tá**-tem.
Bb6 *Eb* *cm7* *dm*



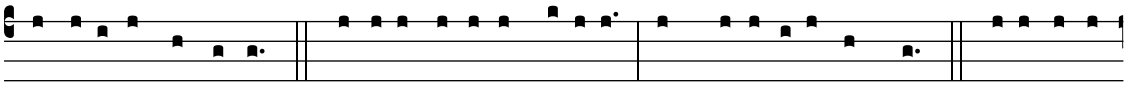
6. Lacum apéru- it, et effó-dit **e**- um: * et íncidit in fóve- *am quam* **fe**-cit. 7. Conver-
Bb6 *Eb* *cm7* *dm* *Bb6*



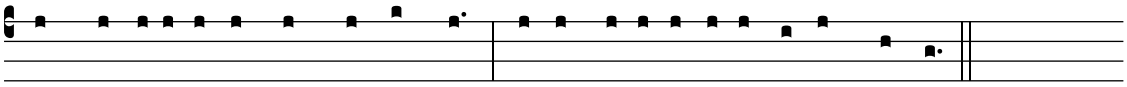
tétur do-lor e-jus in caput **e**-jus: * et in vérti-cem ipsí- us iníqui-tas e-*jus de-*
Eb *cm7*



-scén-det. 8. Confi-tébor Dómino secúndum justí-ti- am **e**-jus: * et psallam nómini
dm *Bb6* *Eb* *cm7*

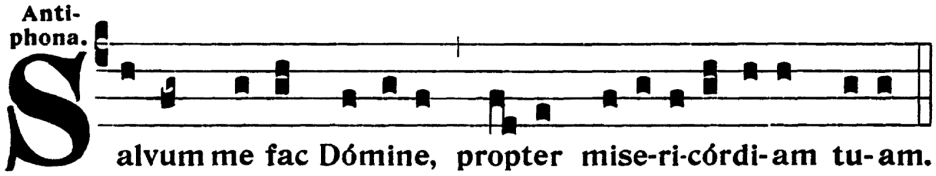


Dómi*ni al-***tís**-simi. 9. Gló-ri- a Patri, et **Fí**-li- o, * et Spi-rí-*tu-i* **San**cto. 10. Sicut e-rat
dm *Bb6* *Eb* *cm7* *dm* *Bb6*



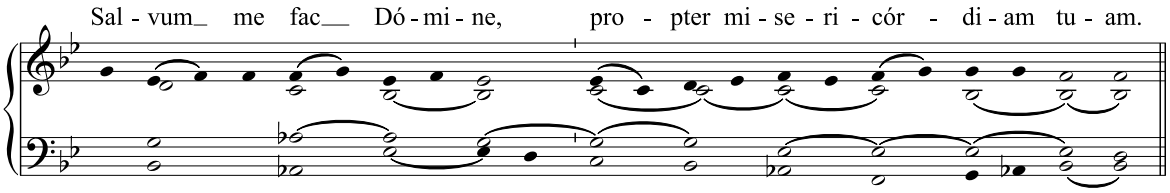
in princípi- o, et nunc, et **sem**per, * et in sæcu-la sæcu *-ló-rum*. **A**men.
Eb *cm7* *F4-3*

Anti-phona.



Salvum me fac Dómine, propter mise-ri-córdi-am tu-am.

Antiphon. Deliver my soul, * O Lord, save me for thy mercy's sake.



Now turn to page 46.

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

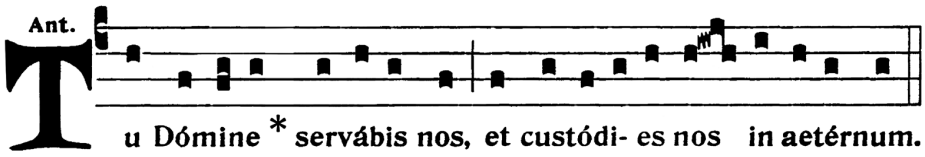
COMPLINE • PSALMS FOR TUESDAY

Psalms for "Feria III. ad Completorium"

Feria tertia infra Hebdomadam III post Octavam Pentecostes.

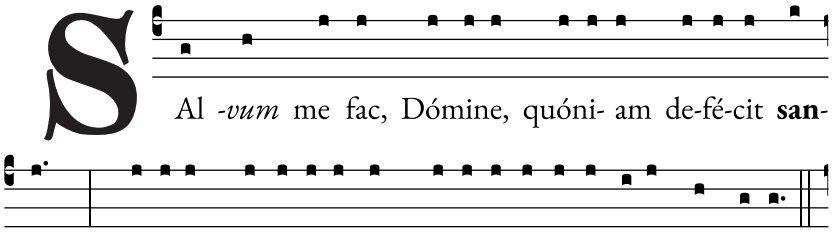
Traditionally, the officiant or priest intones this antiphon at Compline — but a custom (in many communities) has a cantor do this.

Ant.



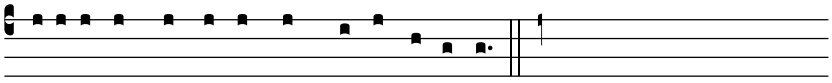
Antiphon • Thou, O Lord, * wilt preserve us: and keep us for ever.

A cantor intones until the asterisk; the men complete verse 1.

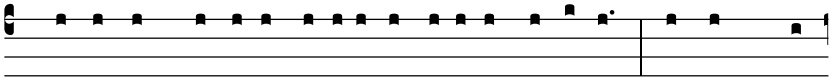


The women sing verse 2; the men sing verse 3; and so forth.

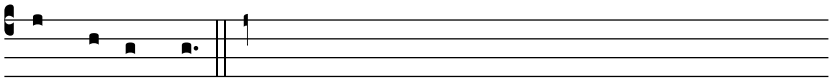
2. Vana locú-ti sunt unus-quísque ad próximum **su**-um: * lábi- a



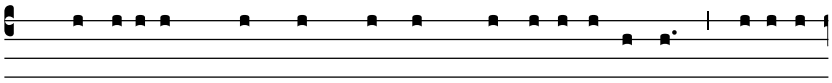
dolósa, in corde et cor *-de lo-***cú**-ti sunt.



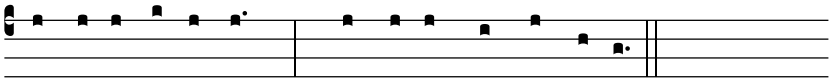
3. Dispérdat Dóminus univérsa lábi- a do-**ló**-sa, * et lin *-guam*



*ma-***gní** -lo-quam.



4. Qui dixérunt: Linguam nostram magni-fi-cá-*bimus,* † lábi- a



nostra a **no**-bis sunt, * quis noster *Dó -mi* **-nus** est?

When you prepare items for your parish, you should provide an English translation. The best is interlinear, but something like the following can also suffice:

Psalm 11

Tone 8G

1. Save me, O Lord, for there is now no saint: * truths are decayed from among the children of men.

2. They have spoken vain things every one to his neighbour: * with deceitful lips, and with a double heart have they spoken.

3. May the Lord destroy all deceitful lips, * and the tongue that speaketh proud things.

4. Who have said: We will magnify our tongue; our lips are our own; * who is Lord over us?

5. By reason of the misery of the needy, and the groans of the poor, * now will I arise, saith the Lord.

6. I will set him in safety; * I will deal confidently in his regard.

7. The words of the Lord are pure words: * as silver tried by the fire, purged from the earth, refined seven times.

8. Thou, O Lord, wilt preserve us: and keep us * from this generation for ever.

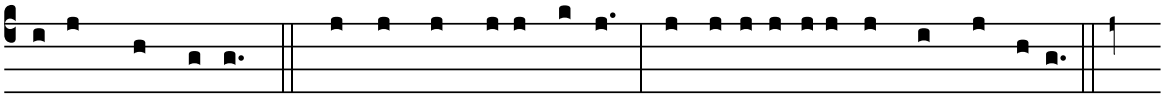
9. The wicked walk round about: * according to thy highness, thou hast multiplied the children of men.

10. Glory be to the Father…ETC.

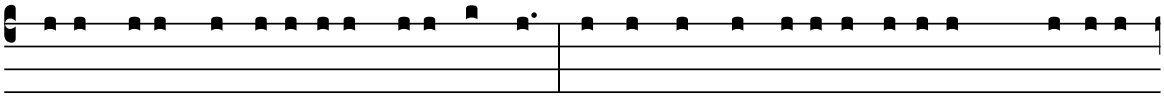
OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

COMPLINE • PSALMS FOR TUESDAY

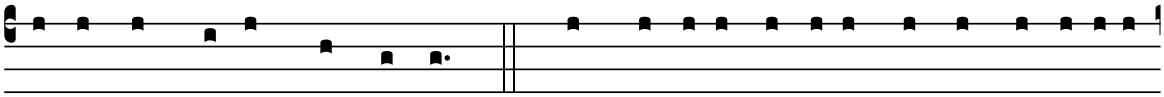
5. Propter mi-séri-am ín-o-pum, et gémitum **páu**-perum, * nunc exsúrgam,



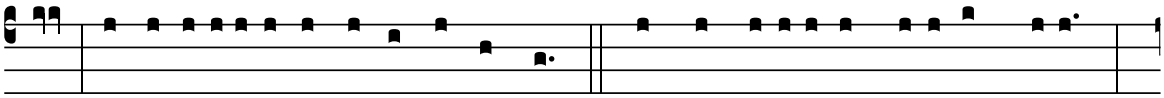
di-cit **Dó**-minus. 6. Po-nam in salu-**tá**-ri: * fi-duci-á-liter a *-gam in* **e**-o.



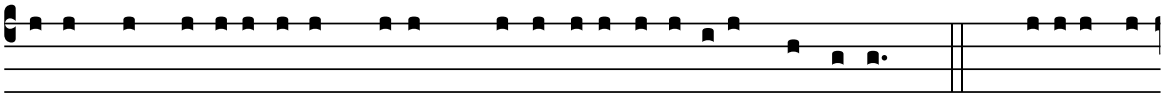
7. Elóqui-a Dómini, elóqui-a **ca**-sta: * argéntum igne examinátum, probátum



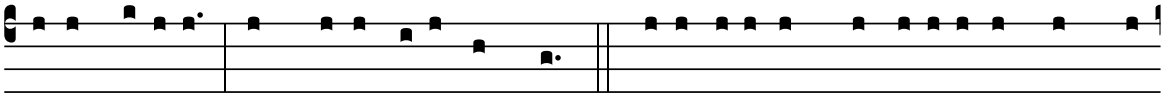
terræ pur *-gá-tum* **sé**-ptuplum. 8. Tu, Dómine, servábis nos: et custódi-es



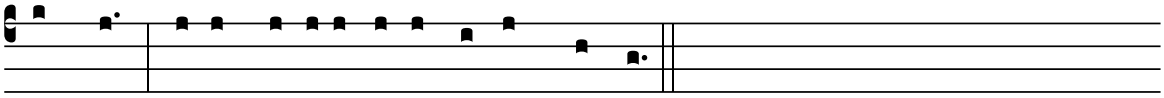
nos * a generati-óne hac *in æ*-**tér**num. 9. In cir-cú-itu ímpi-i **ám**bulant: *



secúndum altitúdinem tu-am multiplicásti fí-*li-os* **hó**minum. 10. Glóri-a Pa-



tri, et **Fí**-li-o, * et Spi-rí *-tu-i* **San**cto. 11. Sicut erat in princípi-o, et nunc, et



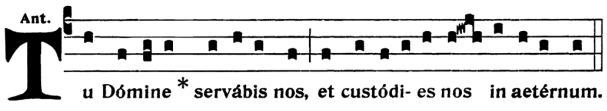
semper, * et in sæcula sæcu *-ló-rum*. **A**men.

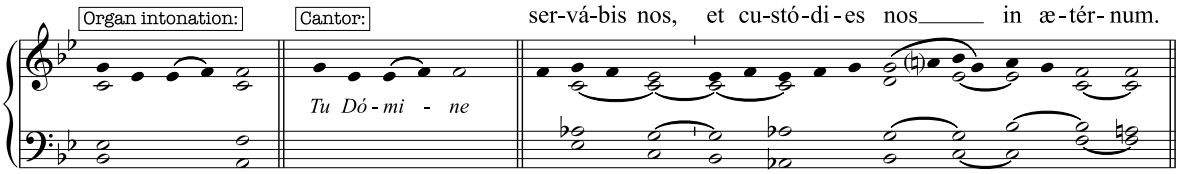
This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith :

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

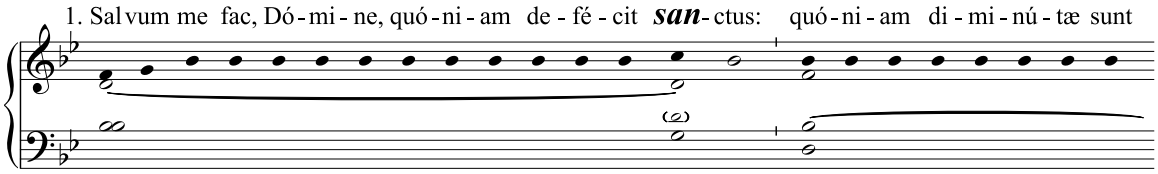
COMPLINE • PSALMS FOR TUESDAY

The organist's score:

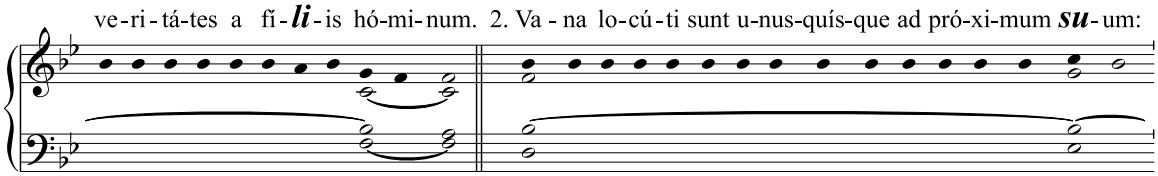


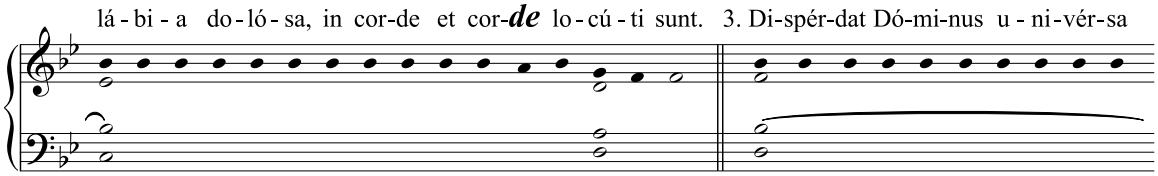


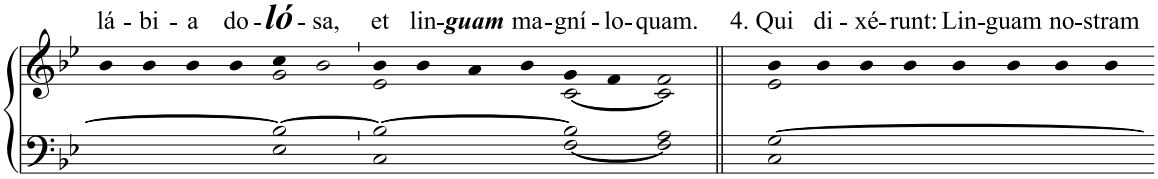
A cantor intones until the asterisk; the men complete verse 1.

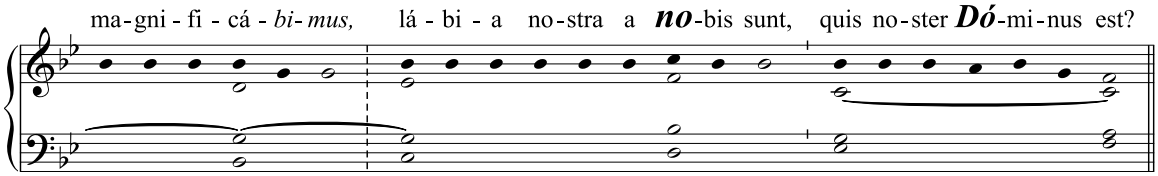


Women sing verse 2; the men sing verse 3; and so forth.









5. Propter mi-séri-am ín-o-pum, et gémitum **páu**-perum, * nunc exsúrgam,

Bb6 ***Eb*** ***cm7***

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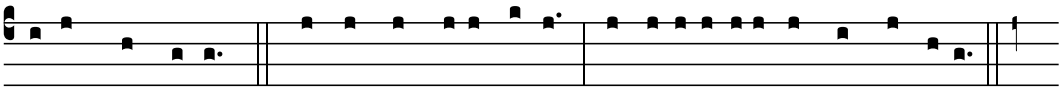
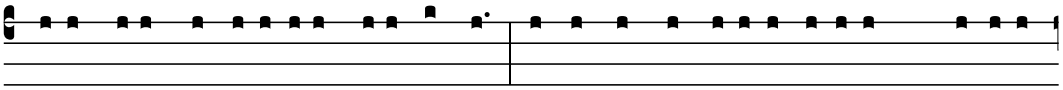
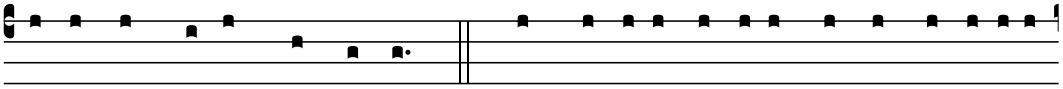
COMPLINE • PSALMS FOR TUESDAY



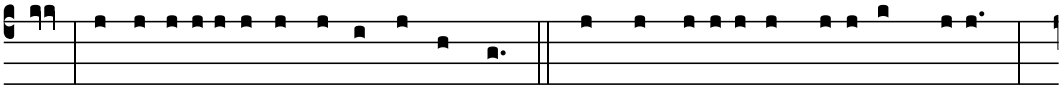
di-cit **Dó**-minus. 6. Po-nam in salu-**tá**-ri: * fi-duci-á-liter a *-gam in* **e**-o.
dm *Bb6* *Eb* *cm7* *dm*



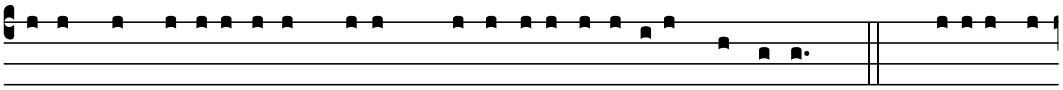
7. Elóqui-a Dómini, elóqui-a **ca**-sta: * argéntum igne examinátum, probátum
Bb6 *Eb* *cm7*



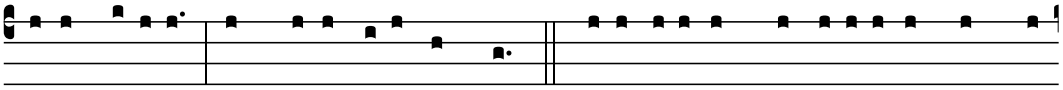
terræ pur *-gá-tum* **sé**-ptuplum. 8. Tu, Dómine, servábis nos: et custódi-es
dm *Bb6*



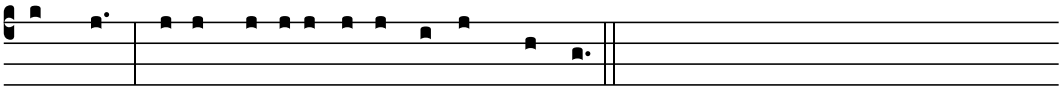
nos * a generati-óne hac *in æ-***tér**num. 9. In cir-cú-itu ímpi-i **ám**bulant: *
Eb *cm7* *F 4-3* *Bb6* *Eb*



secúndum altitúdinem tu-am multiplicásti fí-*li-os* **hó**minum. 10. Glóri-a Pa-
cm7 *F 4-3* *Bb6*



tri, et **Fí**-li-o, * et Spi-rí *-tu-i* **San**cto. 11. Sicut erat in princípi-o, et nunc, et
Eb *cm7* *F 4-3* *Bb6*



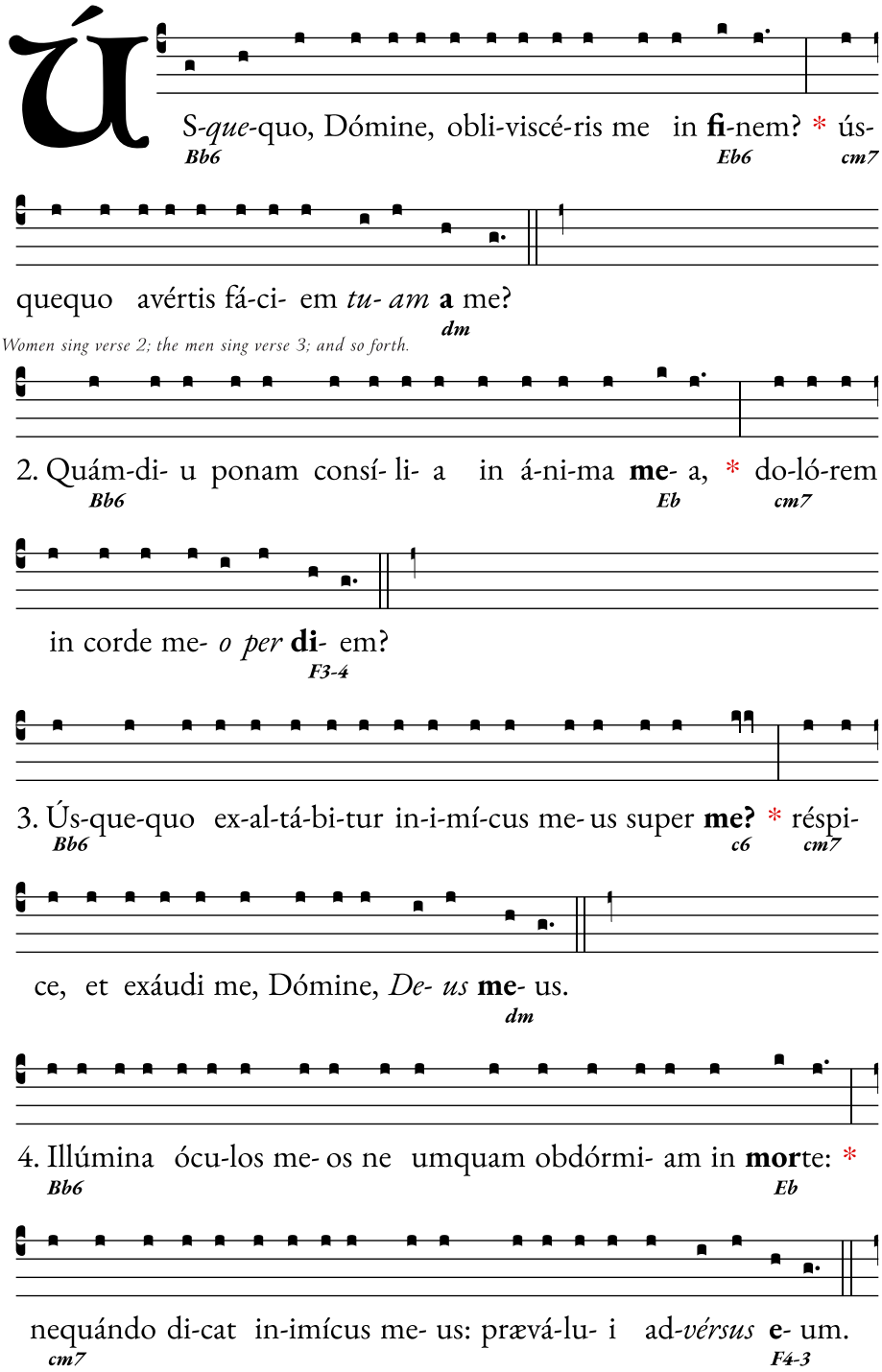
semper, * et in sæcula sæcu *-ló-rum*. **A**men.
Eb *cm7* *F 4-3*

This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith :

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

COMPLINE • PSALMS FOR TUESDAY

A cantor intones until the asterisk; the men complete verse 1.



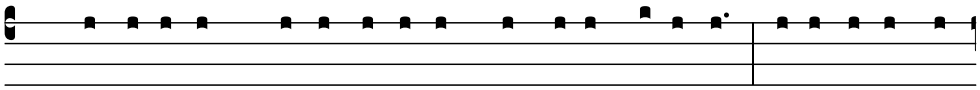
Psalm 12

Tone 8G

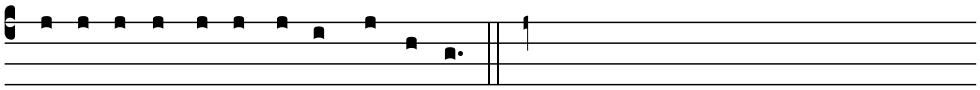
1. How long, O Lord, wilt thou forget me unto the end? * how long dost thou turn away thy face from me?
2. How long shall I take counsels in my soul, * sorrow in my heart all the day?
3. How long shall my enemy be exalted over me? * Consider, and hear me, O Lord my God.
4. Enlighten my eyes that I never sleep in death: * lest at any time my enemy say: I have prevailed against him.
5. They that trouble me will rejoice when I am moved: * but I have trusted in thy mercy.
6. My heart shall rejoice in thy salvation: I will sing to the Lord, who giveth me good things: * yea, I will sing to the name of the Lord the most High.
7. Glory be to the Father, and to the Son, * and to the Holy Ghost.
8. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

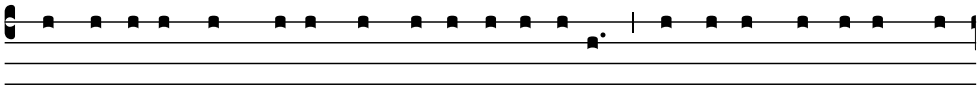
COMPLINE • PSALMS FOR TUESDAY



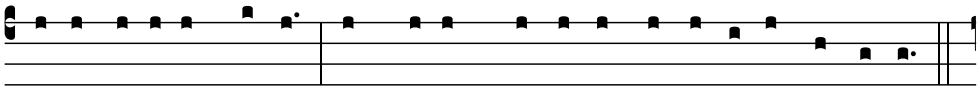
5. Qui tríbu-lant me, exsultábunt si motus **fú**-e-ro: * ego autem in
Bb6 *Eb* *cm7*



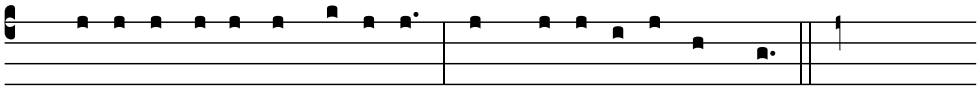
mi-se-ri-córdi- a tu-*a spe*-**rá**-vi.
F4-3



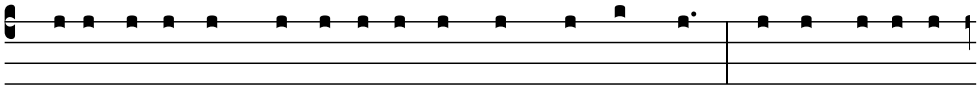
6. Exsultábit cor me-um in sa-lu-tá-ri tu-*o:* † cantábo Dómino qui
g6 *cm* *Bb6*



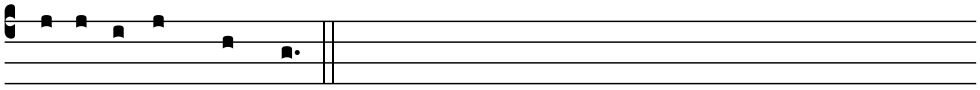
bona tríbu-it **mi**-hi: * et psallam nómi-ni Dómi-*ni al*-**tís**-simi.
Eb *cm7* *F4-3*



7. Gló-ri- a Patri, et **Fí**-li- o, * et Spi-rí-*tu- i* **San**cto.
Bb6 *Eb* *cm7* *dm*



8. Sicut e-rat in princí-pi- o, et nunc, et **sem**per, * et in sæcu-la
Bb6 *Eb* *cm7*



sæcu-*ló-rum*. **A**-men.
F4-3

This is Compline, not Vespers.
Therefore, the antiphon is not repeated.
Rather, the next Psalm is intoned forthwith :

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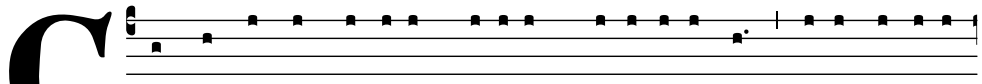
COMPLINE • PSALMS FOR TUESDAY

Psalm 15

Tone 8G

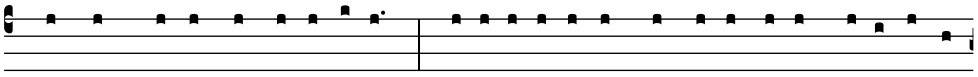
A cantor intones until the asterisk; the men complete verse 1.



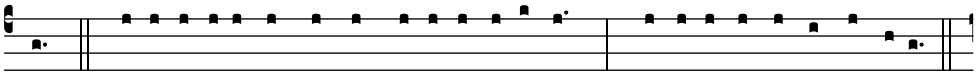
C On-*sér*-va me, Dómine, quóni- am spe-rá-vi in *te*: † Di-xi Dómino:
g6 *cm* *Bb6*

De- us me- us es **tu,** * quóni- am bonórum me- ó *-rum non* **e**-ges.
Eb *Bb6* *dm*

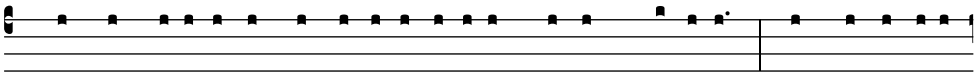
Women sing verse 2; the men sing verse 3; and so forth.



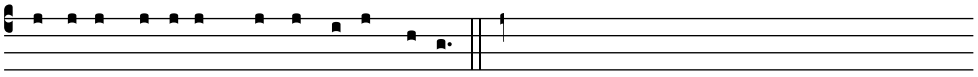
2. Sanctis, qui sunt in terra **e**-jus, * mi-ri-fi-cá-vit omnes vo-luntá-tes me- *as in* **e**-
Bb6 *Eb* *cm7* *F4-3*



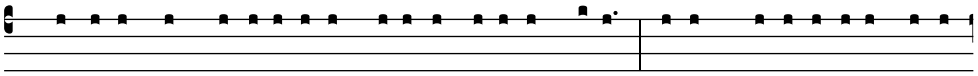
is. 3. Multipli-cátæ sunt in-fir-mi-tá-tes e- **ó**-rum: * póste- a acce *-le -ra-***vé**runt.
Bb6 *Eb* *cm7* *dm*



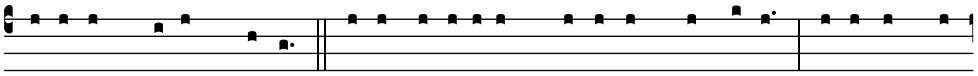
4. Non congregábo con-ven-tí-cu-la e- órum de san- **guí**-nibus, * nec memor ero
Bb6 *Eb* *cm7*



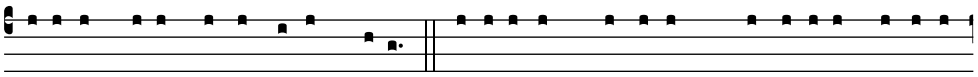
nóminum e- órum per lá *-bi- a* **me**- a.
F4-3



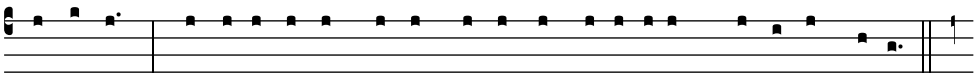
5. Dóminus pars he-redi-tá-tis me-æ, et cá-li-cis **me**- i: * tu es, qui restí-tu-es he-re-
Bb6 *Eb* *cm7*



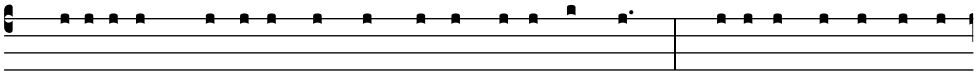
di-tá-tem *me- am* **mi**-hi. 6. Funes ce-cidérunt mi-hi in præ-**clá**-ris: * ét-e-nim he-
dm *Bb6* *Eb* *cm7*



rédi-tas me- a præclá *-ra est* **mi**hi. 7. Benedí-cam Dóminum, qui tríbu- it mi-hi in-
dm *Bb6*



-tel-**lé**ctum: * ínsuper et usque ad noctem increpu- érunt me *re-nes* **me**- i.
Eb *cm7* *F4-3*



8. Providébam Dóminum in conspéctu me- o **sem**per: * quóni- am a dextris est
Bb6 *Eb* *cm7*

1. Preserve me, O Lord, for I have put my trust in thee. * I have said to the Lord, thou art my God, for thou hast no need of my goods.

2. To the saints, who are in his land, * he hath made wonderful all my desires in them.

3. Their infirmities were multiplied: * afterwards they made haste.

4. I will not gather together their meetings for blood offerings: * nor will I be mindful of their names by my lips.

5. The Lord is the portion of my inheritance and of my cup: * it is thou that wilt restore my inheritance to me.

6. The lines are fallen unto me in goodly places: * for my inheritance is goodly to me.

7. I will bless the Lord, who hath given me understanding: * moreover my reins also have corrected me even till night.

8. I set the Lord always in my sight: * for he is at my right hand, that I be not moved.

9. Therefore my heart hath been glad, and my tongue hath rejoiced: * moreover my flesh also shall rest in hope.

10. Because thou wilt not leave my soul in hell; * nor wilt thou give thy holy one to see corruption.

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

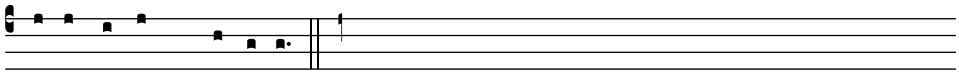
COMPLINE • PSALMS FOR TUESDAY

11. Thou hast made known to me the ways of life, thou shalt fill me with joy with thy countenance: * at thy right hand are delights even to the end.

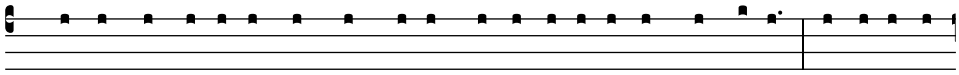
12. Glory be to the Father, and to the Son, * and to the Holy Ghost.

13. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

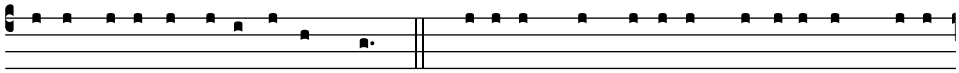
Antiphon
Thou, O Lord, wilt preserve us: and keep us for ever.



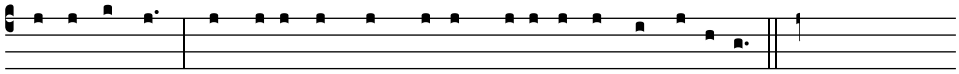
mi-hi, *ne com* **-mó**-ve- ar.
dm



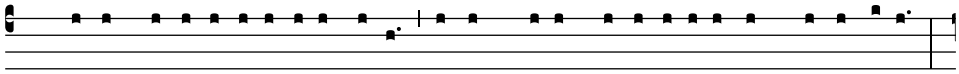
9. Propter hoc læ-tá-tum est cor me- um, et exsultá-vit lingua **me**- a: * ínsuper et
Bb6 *Eb* *cm7*



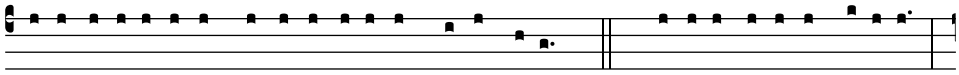
ca-ro me- a requi *-é-scet* **in** spe. 10. Quóni- am non de-re-línques ánimam me- am
dm *Bb6*



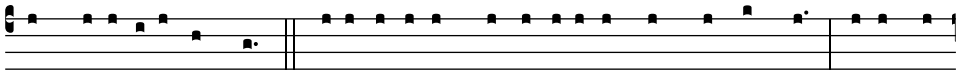
in in**fér**no: * nec dabis sanctum tu- um vidé-re cor-*ru-pti-* **ó**nem.
Eb *Cm7* *F4-3*



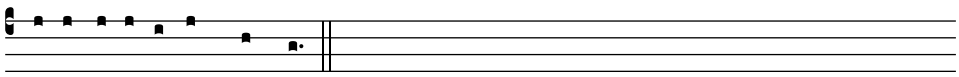
11. No-tas mi-hi fe-císti vi- as vi-*tæ,* † ad-im-plébis me læ-tí-ti- a cum vultu **tu**-o: *
g6 *cm* *Bb6* *Eb*



de-lecta-ti- ónes in déxte-ra tu-a us*que in* **fi**nem. 12. Gló-ri- a Patri, et **Fí**-li- o, *
cm7 *F4-3* *Bb6* *Eb*

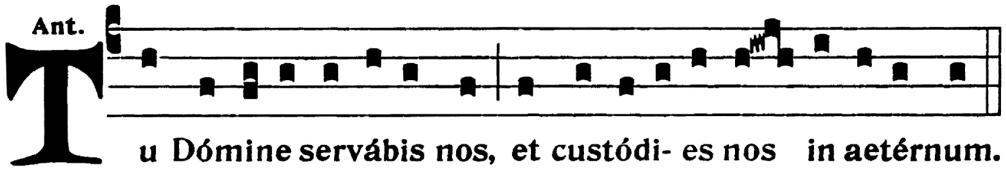


et Spi-rí-*tu-i* **San**cto. 13. Sicut e-rat in princí-pi- o, et nunc, et **sem**per, * et in sæ-
cm7 *dm* *Bb6* *Eb* *cm7*

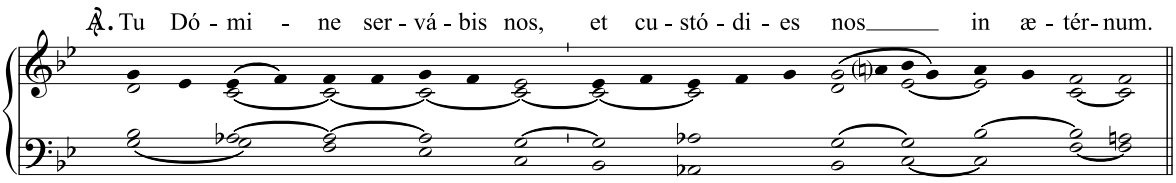


cu-la sæcu-*ló-rum*. **A**-men.
F4-3

Ant.



Tu Dómine servábis nos, et custódi- es nos in aetérnum.



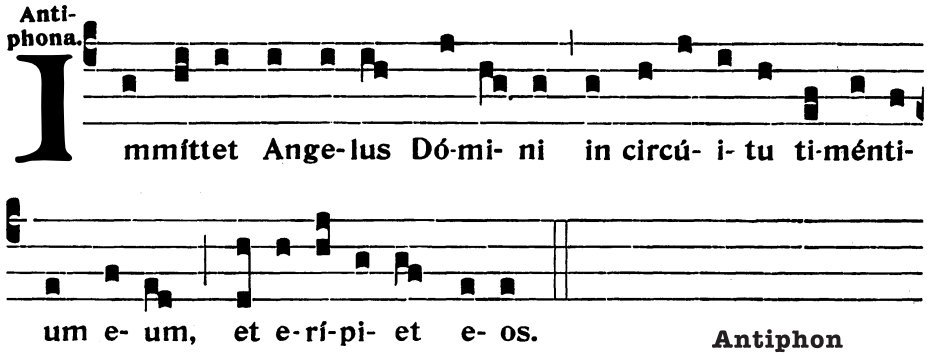
Now turn to page 46.

COMPLINE • PSALMS FOR WEDNESDAY

Psalms for "Feria IV. ad Completorium" • *S. Aloisii Gonzagæ Confessoris.*

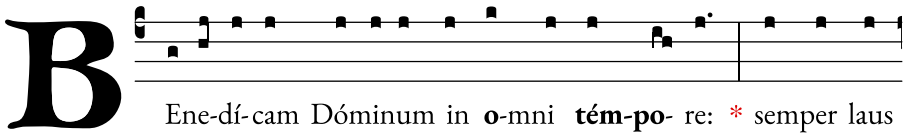
Traditionally, the officiant or priest intones this antiphon at Compline — but a custom (in many communities) has a cantor do this.

Anti-phona.

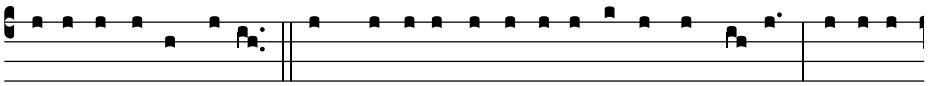


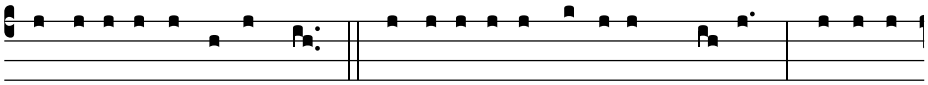
Antiphon
The angel of the Lord * shall encamp round about them that fear him: and shall deliver them.

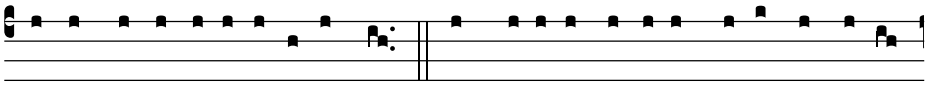
A cantor intones until the asterisk; the men complete verse 1.

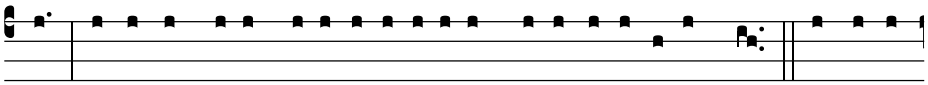


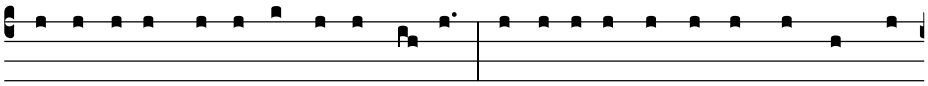
Women sing verse 2; the men sing verse 3; and so forth.

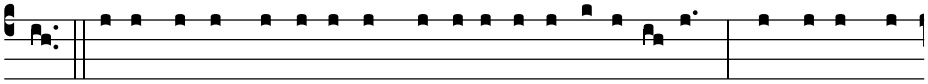












Psalm 33(a)
Tone 3a

1. I will bless the Lord at all times, * his praise shall be always in my mouth.

2. In the Lord shall my soul be praised: * let the meek hear and rejoice.

3. O magnify the Lord with me; * and let us extol his name together.

4. I sought the Lord, and he heard me; * and he delivered me from all my troubles.

5. Come ye to him and be enlightened: * and your faces shall not be confounded.

6. This poor man cried, and the Lord heard him: * and saved him out of all his troubles.

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7. The Angel of the Lord shall encamp round about them that fear him: * and shall deliver them.

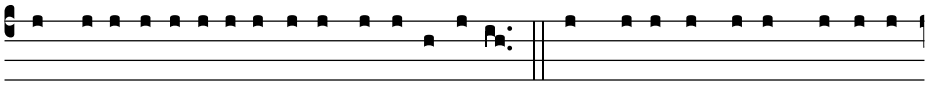
8. O taste, and see that the Lord is sweet: * blessed is the man that hopeth in him.

9. Fear the Lord, all ye his saints: * for there is no want to them that fear him.

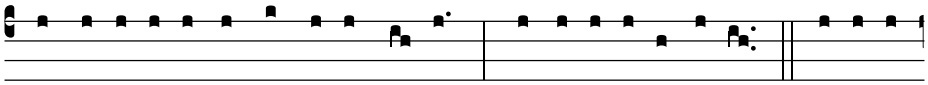
10. The rich have wanted, and have suffered hunger: * but they that seek the Lord shall not be deprived of any good.

11. Glory be to the Father, and to the Son, * and to the Holy Ghost.

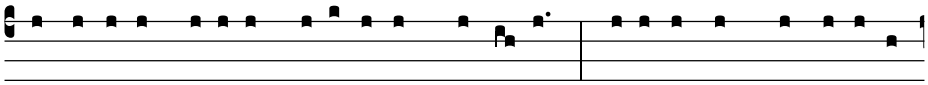
12. As it was in the beginning, is now, * and ever shall be, world without end. Amen.



bus tribu-la-ti- ónibus e-jus salvá-*vit* **e**- um. 7. Immíttet Ange-lus Dómi-ni

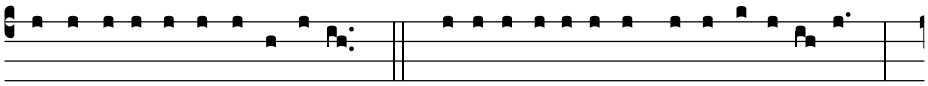


in circú- i-tu ti-**mén**-ti- um **e**- um: * et e-rí-pi- *et* **e**- os. 8. Gustá-te,

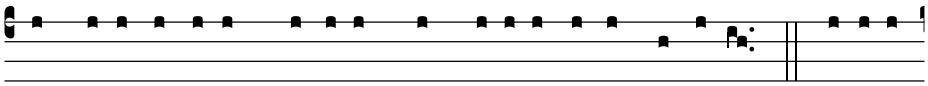


et vi-dé-te quóni- am su-**á**-vis est **Dómi**-nus: * be- á-tus vir, qui spe-rat *in*

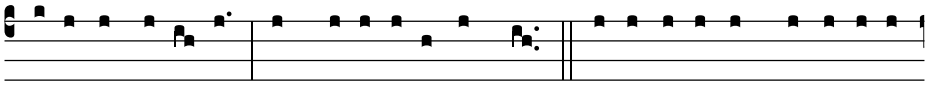
e- o. 9. Timé-te Dóminum, omnes **san**-cti **e**- jus: * quóni- am non est



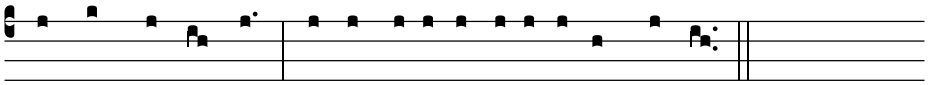
in-ó-pi- a timénti-*bus* **e**- um. 10. Dí-vi-tes egu- é-runt et e-**su**-ri- **é**- runt: *



inqui-réntes autem Dóminum non minu- éntur o*mni* **bo**no. 11. Gló-ri- a



Patri, et **Fí- li-** o, * et Spi- rí-tu- *i* **San**cto. 12. Sic-ut e-rat in princí-pi- o,



et **nunc**, et **sem**per, * et in sæcu-la sæcu-ló-*rum*. **A**men.

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COMPLINE • PSALMS FOR WEDNESDAY

Here is the organist's score:

Organist plays Intro:

[Im - mít - tet Án-ge - lus Dó - mi - ni]

Cantor intones with LIGHT organ:

Im - mít - tet Án-ge - lus Dó - mi - ni

Tutti:

in cir-cú - i - tu ti - mén-ti-um e - um: et e - rí - pi - et e - os.

A cantor intones until the asterisk; the men complete verse 1.

1. Be - *ne* - dí-cam Dó-mi-num in **O**-mni tém - po - re: * sem-per laus e - jus in o - **re** me - o.

Women sing verse 2; the men sing verse 3; and so forth.

2. In Dó-mi-no lau-dá - bi - tur **á** - ni - ma me - a: áu - di - ant man-su - é - ti, et **læ**-tén - tur.

3. Ma - gni - fi - cá - te **Dó**-mi-num me - cum: et ex - al - té-mus no-men e - jus in **id** - í - psum.

4. Ex - qui-sí-vi Dó-mi- num, et **ex**-au-dí-vit me: et ex ó-mni-bus tri-bu-la-ti-ó-ni-bus me-is e-rí-**PU**-it me.

5. Ac - cé - di - te ad e - um, et il - **lu**-mi-ná - mi - ni: et fá - ci - es ve-stræ non con-**fun**-dén - tur.

6. I - ste pau-per cla-má - vit, et Dó - mi - nus ex - au - **dí** - vit e - um:

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COMPLINE • PSALMS FOR WEDNESDAY

et de ó-mni-bus tri-bu-la-ti-ó-ni-bus e-jus sal-vá-**vit** e-um.

7. Im-mít-tet Án-ge-lus Dó-mi-ni in cir-cú-i-tu ti-**mén**-ti-um e-um: et e-rí-pi-**et** e-os.

8. Gu-stá-te, et vi-dé-te quó-ni-am su-**á**-vis est Dó-mi-nus: be-á-tus vir, qui spe-rat **in** e-o.

9. Ti-mé-te Dó-mi-num, o mnes **san**-cti e-jus: quó-ni-am non est in-ó-pi-a ti-mén-ti-**bus** e-um.

10. Dí-vi-tes e-gu-é-runt et e-**su**-ri-é-runt: in-qui-rén-tes au-tem

Dó-mi-num non mi-nu-én-tur o-**mni** bo-no.

Gló-ri-a **Pa**-tri, et Fí-li-o, et Spi-rí-tu-**i** San-cto. Si-cut e-rat

in prin-cí-pi-o, et **nunc,** et sem-per, et in sæ-cu-la sæ-cu-ló-**rum.** A-men.

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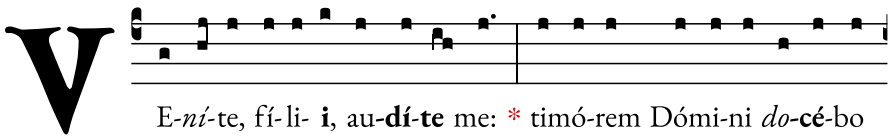
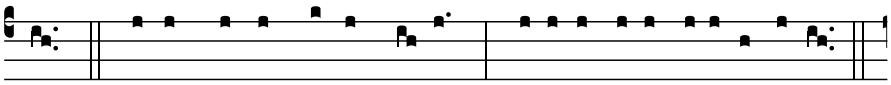
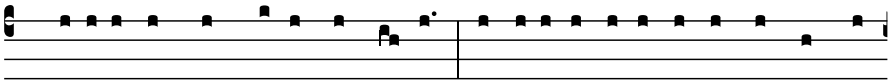


V E-*ní*-te, fí-li- **i**, au-**dí-te** me: * timó-rem Dómi-ni *do*-**cé**-bo

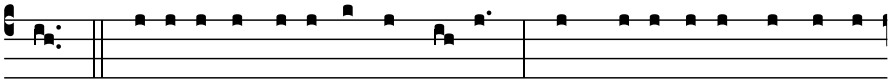
Women sing verse 2; the men sing verse 3; and so forth.



vos. 2. Quis est homo **qui** vult **vi**- tam: * dí-li-git di- es vidé-*re* **bo**nos?

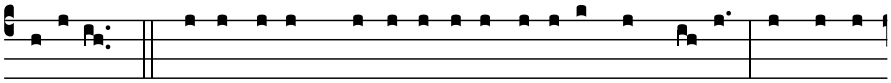


3. Próhibe linguam **tu**- am a **ma**- lo: * et lábi- a tu- a ne loquán-*tur* **do**-

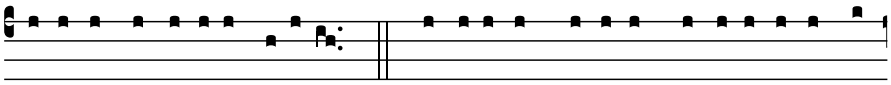


lum. 4. Di-vérte a ma-lo, **et** fac **bo**-num: * in-quí-re pa-cem, et per-sé-

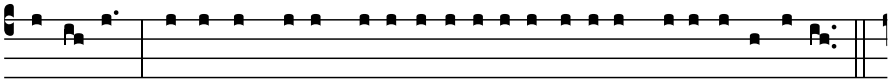
que-*re* **e**- am. 5. Ocu-li Dómi-ni **su**-per **ju**-stos: * et aures e-jus in pre-ces



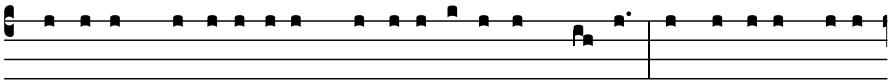
e- **ó**rum. 6. Vultus autem Dómi-ni super fa-ci- **én**-tes **ma**- la: * ut perdat



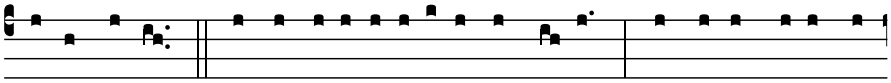
de terra memó-ri- am *e*-**ó**rum. 7. Clamavé-runt justi, et Dóminus exau-**dí**-



vit **e**- os: * et ex ómnibus tribu-la-ti- ónibus e- órum libe-rá-*vit* **e**- os.



8. Juxta est Dóminus i- is, qui tribu-**lá**-to sunt **cor**de: * et húmi-les spí-ri-



tu *sal*-**vá**-bit. 9. Mul-tæ tribu-la-ti- **ó**nes ju-**stó**-rum: * et de ómnibus his

Psalm 33(b)

Tone 3a

1. Come, children, hearken to me: * I will teach you the fear of the Lord.

2. Who is the man that desireth life: * who loveth to see good days?

3. Keep thy tongue from evil, * and thy lips from speaking guile.

4. Turn away from evil and do good: * seek after peace and pursue it.

5. The eyes of the Lord are upon the just: * and his ears unto their prayers.

6. But the countenance of the Lord is against them that do evil things: * to cut off the remembrance of them from the earth.

7. The just cried, and the Lord heard them: * and delivered them out of all their troubles.

8. The Lord is nigh unto them that are of a contrite heart: * and he will save the humble of spirit.

9. Many are the afflictions of the just; * but out of them all will the Lord deliver them.

10. The Lord keepeth all their bones, * not one of them shall be broken.

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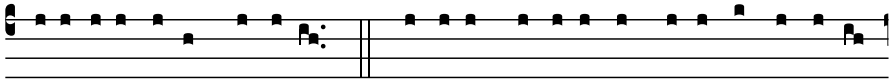
11. The death of the wicked is very evil: * and they that hate the just shall be guilty.

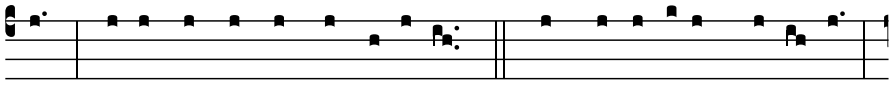
12. The Lord will redeem the souls of his servants: * and none of them that trust in him shall offend.

13. Glory be to the Father, and to the Son, * and to the Holy Ghost.

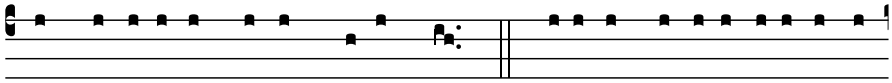
14. As it was in the beginning, is now, * and ever shall be, world without end. Amen.



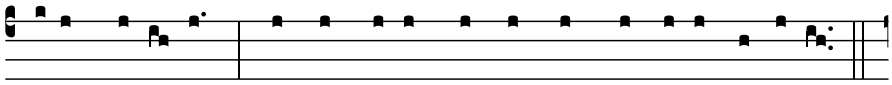
libe-rábit e- *os* **Dó**minus. 10. Custódit Dóminus ómni- a **os**-sa e- **ó**-



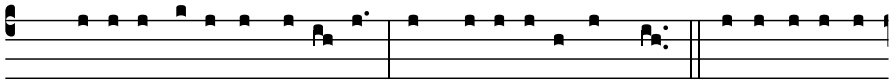
rum: * unum ex his non con-*te*-**ré**-tur. 11. Mors pecca-**tó**rum **péssi**-ma: *



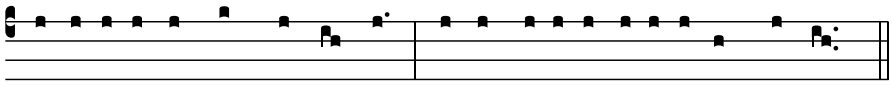
et qui odé-runt justum, *de*-**lín**quent. 12. Rédimet Dóminus ánimas ser-



vórum su- **ó**- rum: * et non de- línquent omnes qui spe-rant *in* **e**- o.



13. Gló-ri- a **Pa**tri, et **Fí**- **li**- o, * et Spi- rí-tu- *i* **San**cto. 14. Sic-ut e-rat in



princí-pi- o, et **nunc**, et **sem**per, * et in sæcu-la sæcu-ló-*rum*. **A**men.

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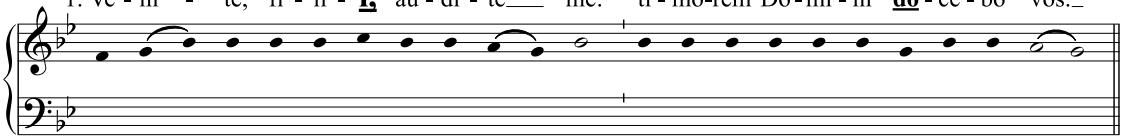
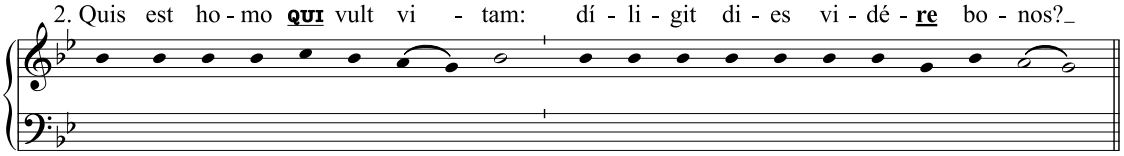
A cantor intones until the asterisk; the men complete verse 1.

1. Ve - ní - te, fí - li - **i,** au - dí - te___ me: ti - mó-rem Dó - mi - ni **do** - cé - bo vos._

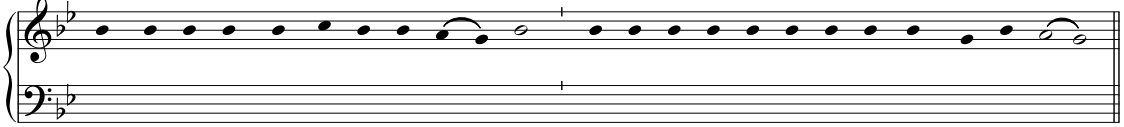


Women sing verse 2; the men sing verse 3; and so forth.

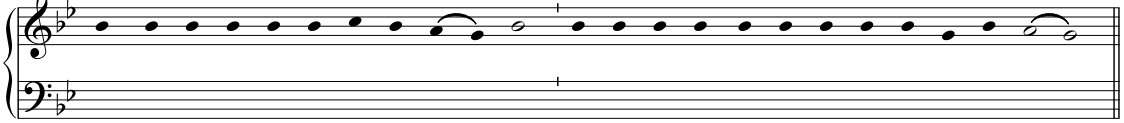
2. Quis est ho - mo **QUI** vult vi - tam: dí - li - git di - es vi - dé - **re** bo - nos?_



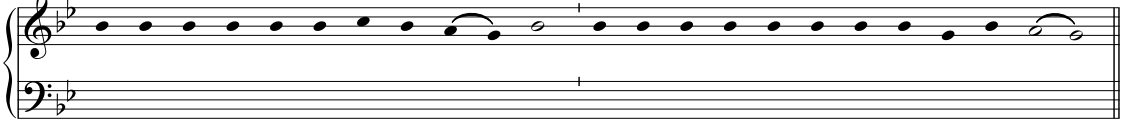
3. Pró - hi - be lin-guam **tu**-am a ma - lo: et lá - bi - a tu - a ne lo-quán-**tur** do - lum.



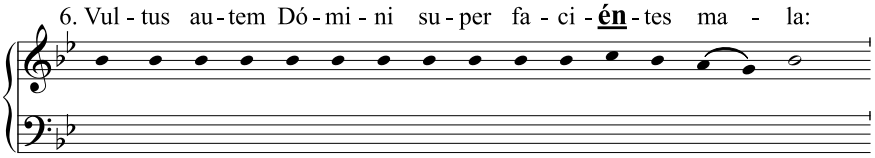
4. Di - vér - te a ma - lo, **et** fac bo - num: in - quí - re pa-cem, et per - sé - que-**re** e - am._



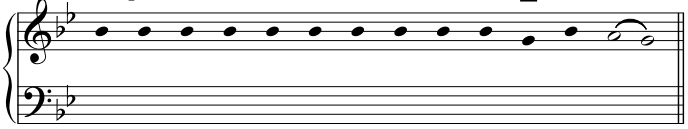
5. Ó - cu - li Dó - mi - ni **su**-per ju - stos: et au - res e - jus in pre-ces **e** - ó - rum._



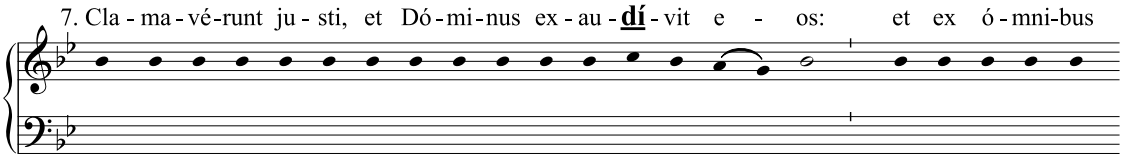
6. Vul - tus au - tem Dó - mi - ni su - per fa - ci - **én** - tes ma - la:



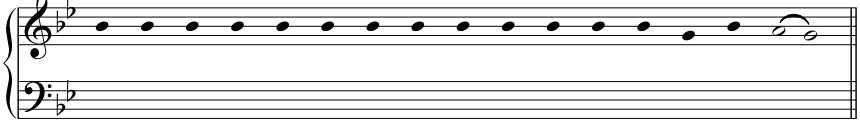
ut per-dat de ter - ra me-mó - ri - am **e** - ó - rum.



7. Cla - ma - vé-runt ju - sti, et Dó - mi - nus ex - au - **dí** - vit e - os: et ex ó - mni-bus



tri - bu - la - ti - ó - ni - bus e - ó - rum li - be - rá - **vit** e - os._



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COMPLINE • PSALMS FOR WEDNESDAY

8. Ju - xta est Dó-mi-nus í - is, qui tri-bu-**lá**-to sunt cor - de: et hú-mi-les spí-ri-tu **sal**-vá-bit.

9. Mul - tæ tri-bu-la-ti-**ó**-nes ju-stó - rum: et de ó-mni-bus his li-be-rá-bit e-**os**

Dó - mi - nus.

10. Cu - stó - dit Dó - mi - nus ó - mni - a

os-sa e - ó - rum: u-num ex his non con-te-ré-tur.

11. Mors pec-ca-**tó**-rum pés-si - ma: et qui o-dé-runt ju-stum, de-lín-quent.

12. Ré - di - met Dó - mi - nus á - ni - mas ser-**vó**-rum su - ó - rum:

et non de - lín-quent o - mnes qui spe-rant in e - o.

Gló-ri - a **Pa**-tri, et Fí - li - o, et Spi-rí-tu-**i** San-cto. Si-cut e-rat

in prin-cí-pi-o, et **nunc,** et sem-per, et in sæ-cu-la sæ-cu-ló-**rum.** A men.

The antiphon is not repeated. Rather, the next Psalm is intoned forthwith :

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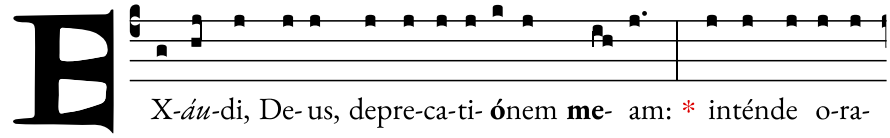
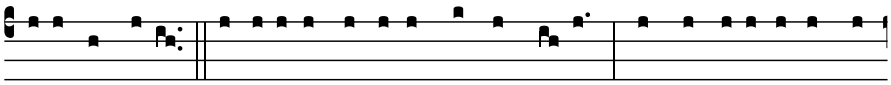
COMPLINE • PSALMS FOR WEDNESDAY

A cantor intones until the asterisk; the men complete verse 1.

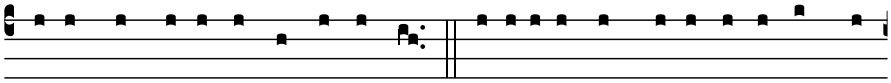


EX-*áu*-di, De- us, depre-ca-ti- **ó**nem **me**- am: * inténde o-ra-

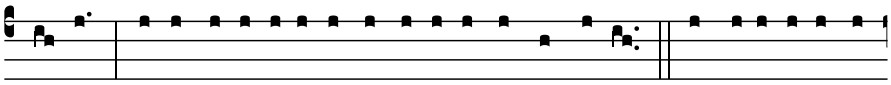
Women sing verse 2; the men sing verse 3; and so forth.



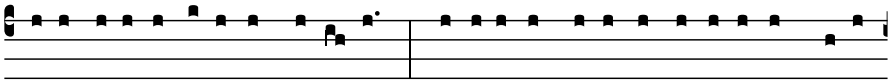
ti- ó-*ni* **me**-æ. 2. A fínibus terræ ad **te** cla-**má**-vi: * dum anxi- a-ré-tur cor



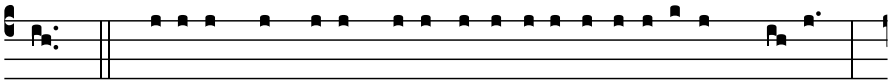
me- um, in petra ex -*al*-**tá**-sti me. 3. Deduxísti me, qui- a factus **es** spes



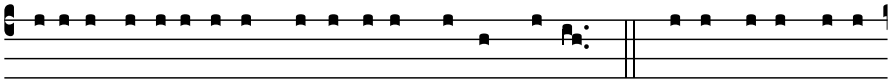
me- a: * turris forti-túdi-nis a fá-ci- e in -*i*-**mí**-ci. 4. Inhabi- tábo in



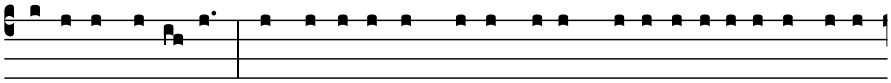
tabernácu-lo **tu**- o in **sæcu**- la: * pró-tegar in ve-laménto a-lá-rum *tu*- **á**-



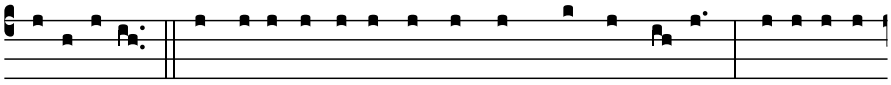
rum. 5. Quóni- am tu, De- us me- us, exaudísti o-ra-ti- **ó**nem **me**- am: *



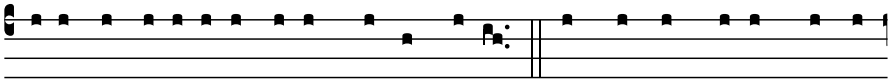
dedísti he-redi- tá-tem timéntibus no*men* **tu**- um. 6. Di- es super di- es



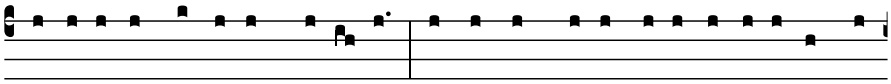
re-gis ad-**jí**-**ci**- es: * annos e-jus usque in di- em gene-ra-ti- ónis et gene-



ra-*ti*- **ó**nis. 7. Pérmanet in æ-ternum in con-**spé**-ctu **De**- i: * mi-se-ri-cór-



di- am et ve-ri-tá-tem e-jus quis *re*-**quí**-ret? 8. Sic psalmum di-cam nó-mi-



ni tu- o in **sæ**-cu-lum **sæcu**- li: * ut reddam vo-ta me- a de di- e *in* **di**-

Psalm 60
Tone 3a

1. Hear, O God, my supplication: * be attentive to my prayer.

2. To thee have I cried from the ends of the earth: * when my heart was in anguish, thou hast exalted me on a rock.

3. Thou hast conducted me; for thou hast been my hope: * a tower of strength against the face of the enemy.

4. In thy tabernacle I shall dwell for ever: * I shall be protected under the covert of thy wings.

5. For thou, my God, hast heard my prayer: * thou hast given an inheritance to them that fear thy name.

6. Thou wilt add days to the days of the king: * his years even to generation and generation.

7. He abideth for ever in the sight of God: * his mercy and truth who shall search?

8. So will I sing a psalm to thy name for ever and ever: * that I may pay my vows from day to day.

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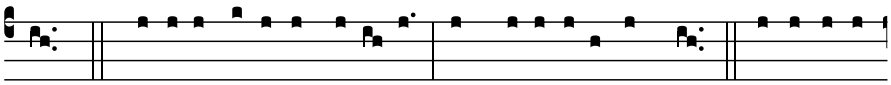
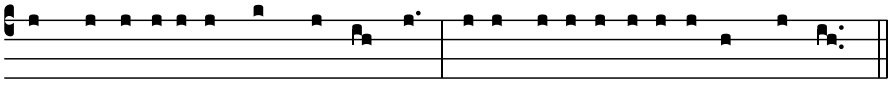
9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.



em. 9. Gló-ri- a **Pa**tri, et **Fí-li-** o, * et Spi-rí-tu- *i* **San**cto. 10. Sic-ut e-rat

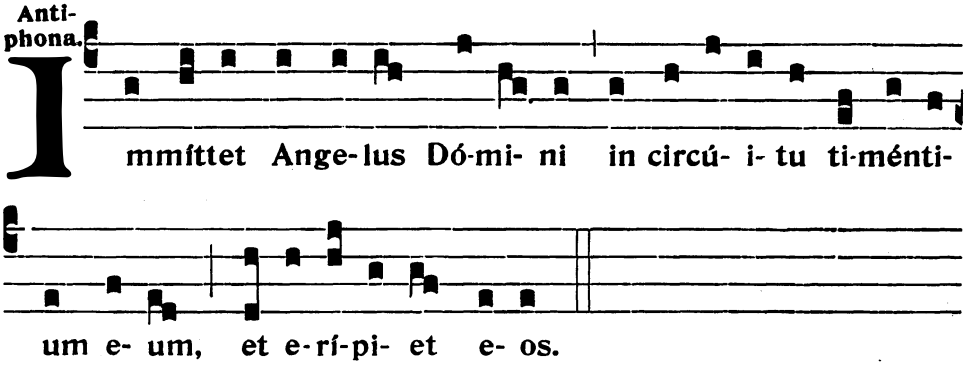


in princí-pi- o, et **nunc**, et **sem**per, * et in sǽcu-la sæcu-ló-*rum*. **A**men.

Tutti :

Antiphon

The angel of the Lord shall encamp round about them that fear him: and shall deliver them.

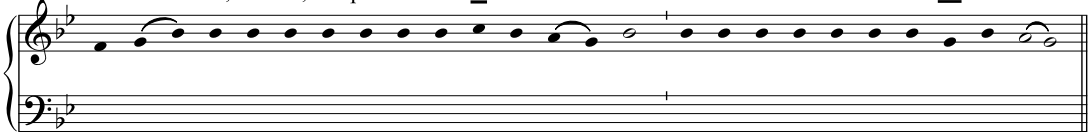


Now turn to page 46.

COMPLINE • PSALMS FOR WEDNESDAY

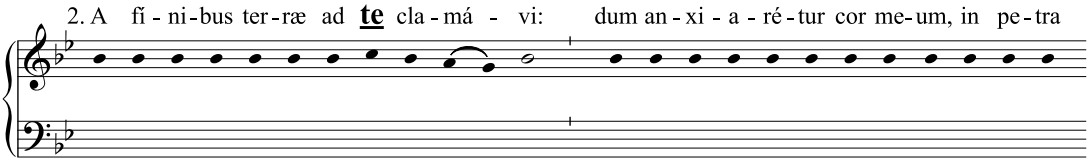
A cantor intones until the asterisk; the men complete verse 1.

1. Ex - *áu* - di, De-us, de-pre-ca - ti - **ó**-nem me - am: in-tén-de o - ra - ti - ó - **ni** me - æ.

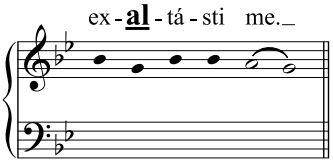


Women sing verse 2; the men sing verse 3; and so forth.

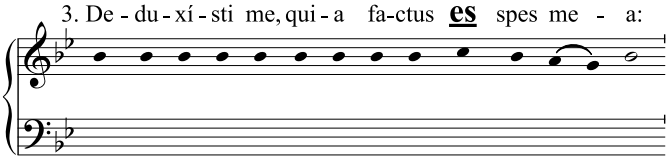
2. A fí - ni-bus ter-ræ ad **te** cla - má - vi: dum an - xi - a - ré - tur cor me-um, in pe-tra



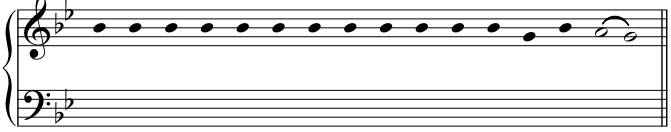
ex - **al** - tá - sti me.



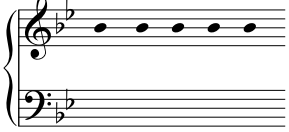
3. De - du - xí - sti me, qui - a fa-ctus **es** spes me - a:



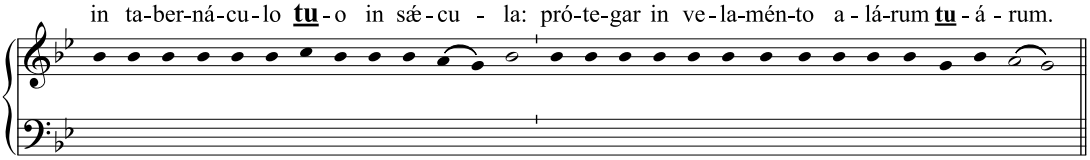
tur-ris for - ti - tú - di-nis a fá - ci - e in - **i** - mí - ci.



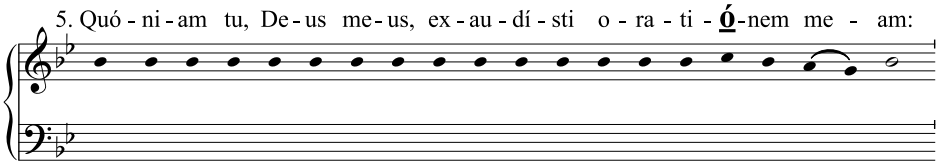
4. In - ha - bi - tá - bo



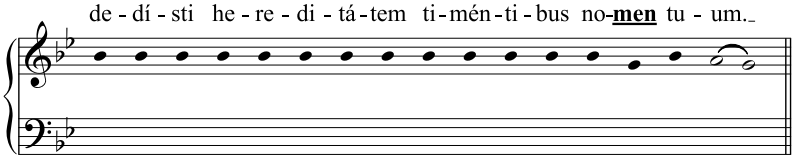
in ta-ber-ná-cu-lo **tu** - o in sæ - cu - la: pró-te-gar in ve-la-mén-to a - lá-rum **tu** - á - rum.



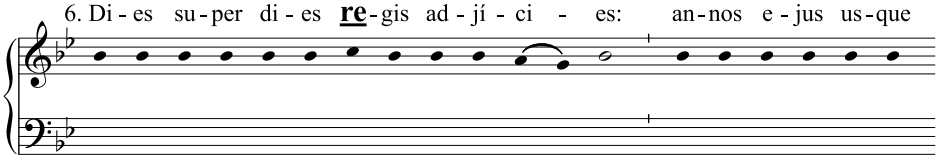
5. Quó - ni - am tu, De-us me-us, ex - au - dí - sti o - ra - ti - **ó**-nem me - am:



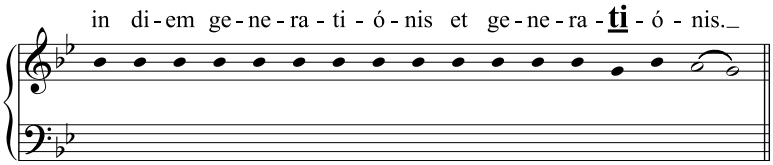
de - dí - sti he - re - di - tá - tem ti-mén-ti-bus no-**men** tu - um.



6. Di - es su - per di - es **re**-gis ad - jí - ci - es: an-nos e - jus us-que



in di - em ge - ne - ra - ti - ó - nis et ge - ne - ra - **ti** - ó - nis.



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COMPLINE • PSALMS FOR WEDNESDAY

7. Pér - ma - net in æ - tér - num in con - **spé** - ctu De - i:

mi - se - ri - cór - di - am et ve - ri - tá - tem e - jus quis **re** - quí - ret?

8. Sic psal-mum di - cam nó - mi - ni tu - o in **sǽ** - cu - lum sǽ - cu - li:

ut red-dam vo - ta me - a de di - e **in** di - em.

Gló - ri - a **Pa** - tri, et Fí - li - o, et Spi - rí - tu - **i** San - cto. Si - cut e - rat

in prin-cí - pi - o, et **nunc,** et sem - per, et in sǽ - cu - la sæ - cu - ló - **rum.** A men.

Tutti:

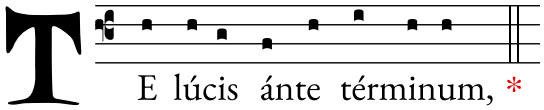
Im - mít - tet Án - ge - lus Dó - mi - ni

in cir-cú - i - tu ti - mén-ti-um e - um: et e - rí - pi - et e - os.

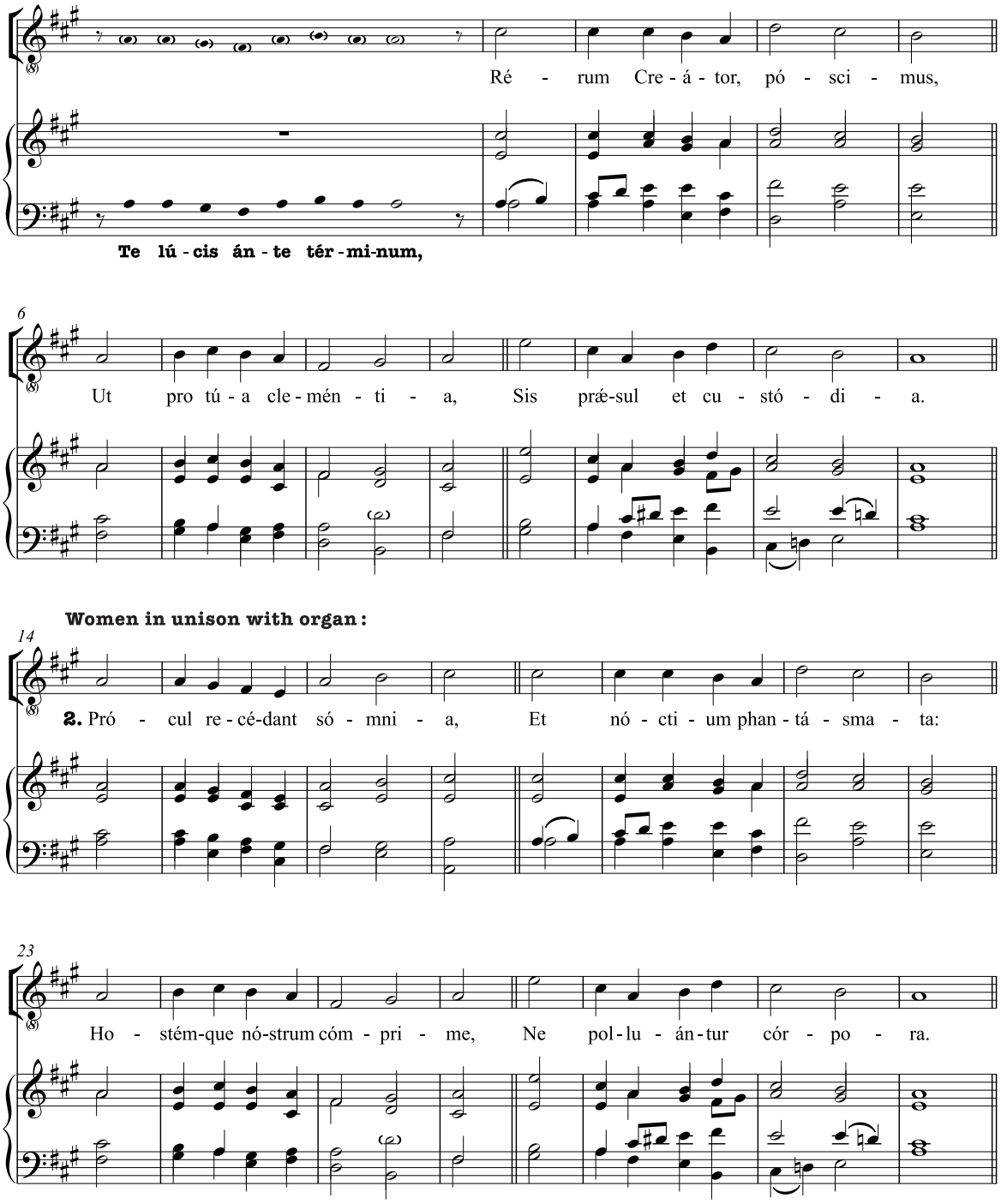
1. Te lúcis ánte términum, | Rérum Creátor, póscimus,
Ut pro túa cleméntia, | Sis præsul et custódia.
2. Prócul recédant sómnia, | Et nóctium phantásmata:
Hostémque nostrum cómprime, | Ne polluántur córpora.
3. Præsta, Páter piíssime, | Patríque cómpar Únice,
Cum Spíritu Paráclito, | Régnans per ómne sæculum. Amen.

BEFORE THE DAY IS FINISHED, creator of the world, we earnestly ask of You that, in keeping with Your mercy, You be our protector and defense. May no "ill dreams", no "nightly fears and fantasies" come near us. Hold in check our enemy that our bodies be not defiled.

Traditionally, the officiant or priest intones the HYMN at Compline — but a custom (in many communities) has a cantor do this.



Men in unison with organ:



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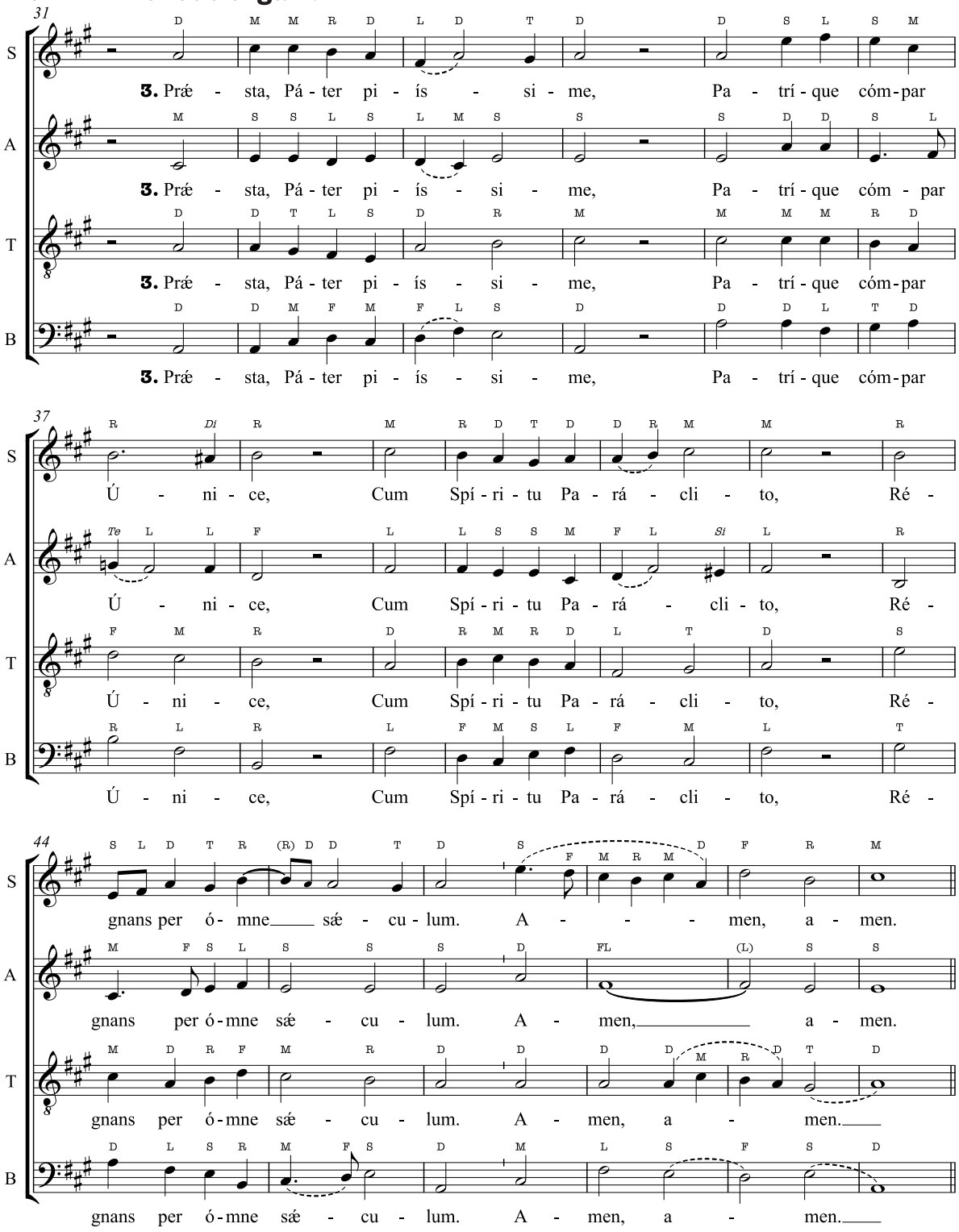
SATB without organ :



CAPITULUM. *Jerem. 14, 9.*

Priest (or officiant) : Tu autem in nobis es Dómine, † et nomen sanctum tuum invocátum est super nos: * ne derelínquas nos, Dómine Deus noster.
℟. Deo grátias.

But thou, O Lord, art among us, and thy name is called upon by us: forsake us not, O Lord our God.

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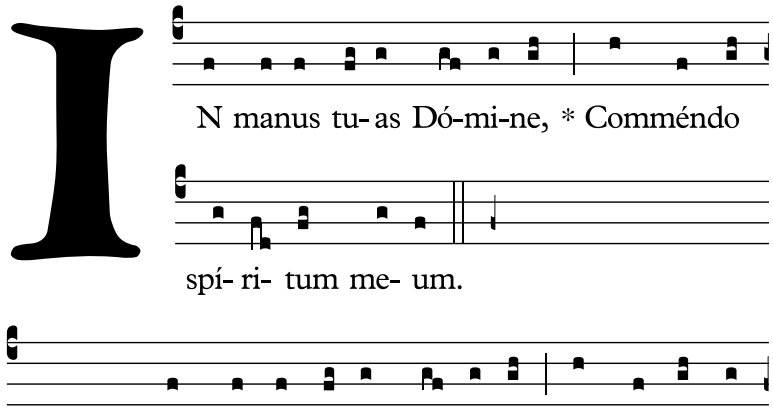
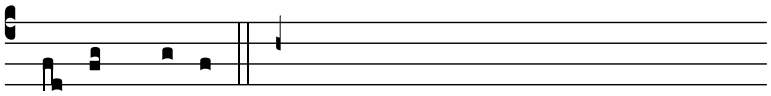
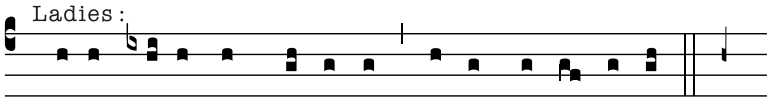
Cantor sings until the asterisk, then men complete:



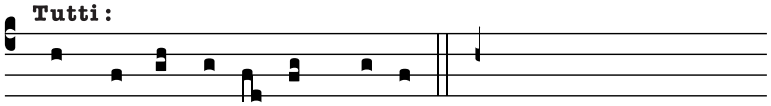
Tutti: *In ma-nus tu- as Dó-mi-ne, Comméndo spí-*



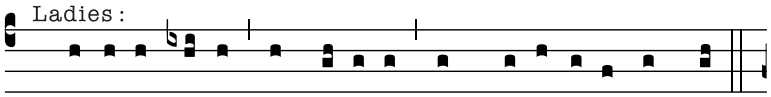
ri- tum me- um.



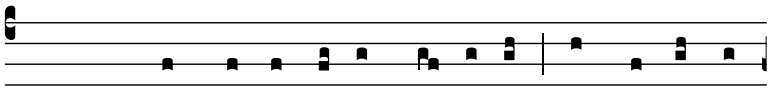
℣. Rede- místi nos Dómi-ne, De- us ve-ri- tá- tis.



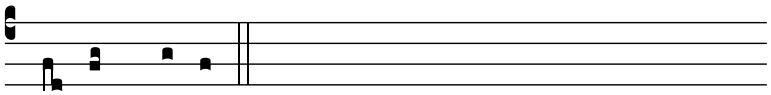
* *Comméndo spí- ri- tum me- um.*



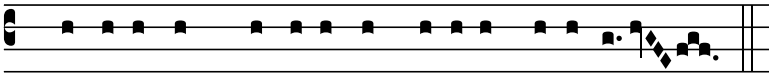
℣. Gló-ri- a Patri, et Fí-li- o, et Spi-rí-tu- i Sancto.



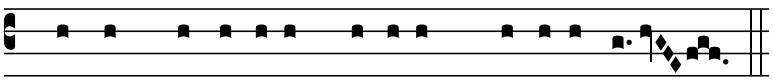
Tutti: *In ma-nus tu- as Dó-mi-ne, Comméndo spí-*



ri- tum me- um.



℣. Custódi nos, Dómine, ut pupíllam ócu-*li*.



℟. Sub umbra a-lárum tu- árum pró-tege *nos*.

When you prepare items for your parish, it's good to provide an English translation. The best is interlinear, but something like the following can also suffice:

Per Annum, Responsorium breve

Mode 6

Into thy hands, O Lord, * do I commend my spirit.

℟. Into thy hands, O Lord, * do I commend my spirit.

℣. For thou hast redeemed us, O Lord, God of truth.

℟. I commend my spirit.

℣. Glory be to the Father, and to the Son, * and to the Holy Ghost.

℟. Into thy hands, O Lord, * do I commend my spirit.

"Custódi nos...etc." is sung by a cantor.

℣. Keep us, Lord, as the apple of thine eye.

℟. Protect us under the shadow of thy wings.

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VI.

In ma-nus tu - as, Dó - mi - ne, * Com-mén-do Spí - ri - tum me-um.

In ma-nus tu - as, Dó - mi - ne, Com-mén-do Spí - ri - tum me-um.

℣. Re - de - mí - sti nos, Dó - mi - ne, De-us ve - ri - tá - tis. * Com-mén-do Spí-

ri - tum me-um. ℣. Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i

San - cto. In ma-nus tu - as, Dó - mi - ne, Com-mén-do Spí - ri - tum me-um.

℣. Cu - stó - di nos, Dó - mi - ne, ut pu - píl - lam ó - cu - li.

℟. Sub um - bra a - lá - rum tu - á - rum pró - te - ge nos.

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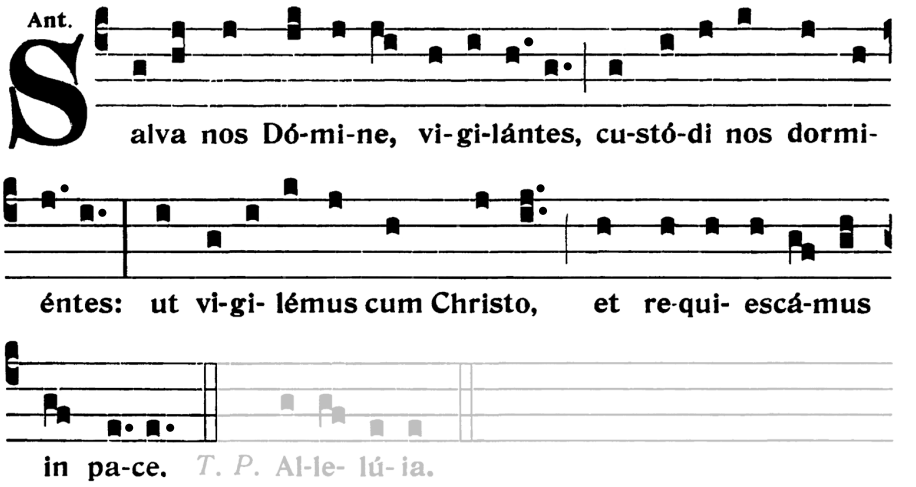
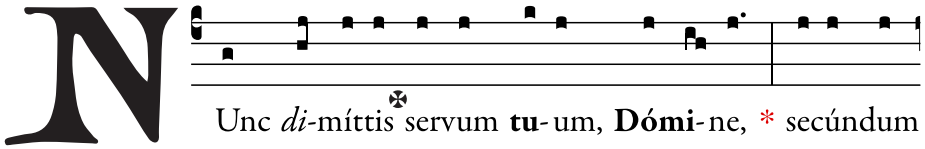
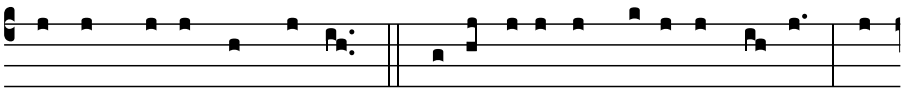
"Salve nos" is intoned not by the Priest (or officiant) but by a cantor:

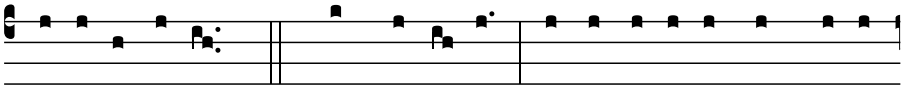


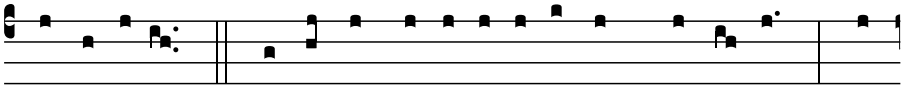
A cantor intones until the asterisk; the men complete verse 1.

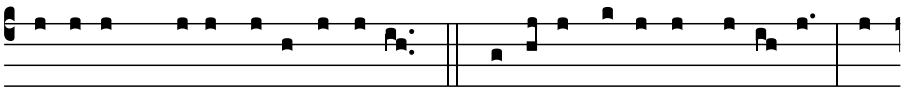


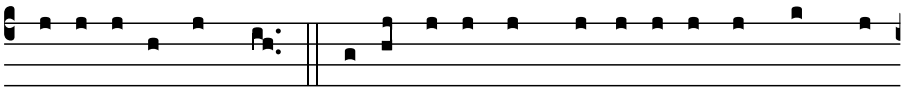
Women sing verse 2; the men sing verse 3; and so forth.

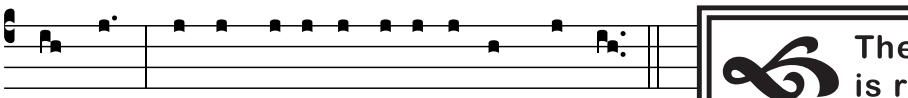












The antiphon is repeated.

When you prepare items for your parish, it's good to provide an English translation. The best is interlinear, but something like the following can also suffice:

Antiphon
Protect us, * Lord, while we are awake and safeguard us while we sleep; that we may keep watch with Christ, and rest in peace.

Canticum Simeonis

Tone 3a

Luke 2:29-32

1. Now thou dost dismiss thy servant, O Lord, ✠ * according to thy word in peace;

2. Because my eyes have seen * thy salvation,

3. Which thou hast prepared * before the face of all peoples:

4. A light to the revelation of the Gentiles, * and the glory of thy people Israel.

5. Glory be to the Father, and to the Son, * and to the Holy Ghost.

6. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

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Ant. Sal - va nos, Dó - mi - ne, vi - gi - lán - tes,

cu - stó - di nos dor - mi - én - tes: ut vi - gi - lé - mus cum

Chri - sto, et re - qui - e - scá - mus in pa - ce. *T.P.* Al - le - lú - ia.

A cantor intones until the asterisk; the men complete verse 1.

1. Nunc *di* - mít-tis ser-vum **tu**-um, Dó - mi - ne, ✻ se-cún-dum ver-bum tu-um **in** pa - ce:

Women sing verse 2; the men sing verse 3; and so forth.

2. Qui - *a* vi - dé-runt **ó** - cu - li me - i sa - lu - tá - **re** tu - um,

3. **Quod** pa - rá - sti an - te fá - ci-em ó-mni-um po-**pu**-ló - rum,

4. Lu - *men* ad re - ve - la - ti - **ó** - nem gén - ti - um, et gló - ri - am ple-bis tu - **æ** Is - ra - ël.

5. Gló - *ri* - a **Pa**-tri, et Fí - li - o, et Spi - rí - tu - **i** San - cto.

6. Si - *cut* e - rat in prin-cí - pi - o, et **nunc,** et sem - per, et in sæ-cu - la sæ-cu - ló - **rum.** A men.

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When a priest leads:

℣. *Dóminus vobíscum.*
℟. Et cum spíritu tuo.

When a priest does not lead:

℣. *Dómine, exáudi oratiónem meam.*
℟. Et clamor meus ad te véniat.

Orémus. *Oratio.*

Vísita, quaésumus Dómine, habitatiónem istam, et omnes insídias inimíci ab ea longe repélle: † Angeli tui sancti hábitent in ea, qui nos in pace custódiant; * et benedíctio tua sit super nos semper. Per Dóminum nostrum Jesum Christum Fílium tuum: † qui tecum vivit et regnat in unitáte Spíritus Sancti Deus, * per ómnia saécula saeculórum. ℟. Amen.

Let us pray. Visit, we beseech thee, O Lord, this dwelling, and drive far from it the snares of the enemy; let thy holy angels dwell herein to preserve us in peace, and let thy blessing be always upon us. Through Jesus Christ, thy Son our Lord, Who liveth and reigneth with thee, in the unity of the Holy Ghost, God, world without end. ℟. Amen.

When a priest leads:

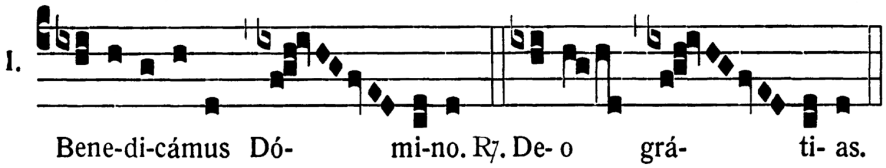
℣. *Dóminus vobíscum.*
℟. Et cum spíritu tuo.

When a priest does not lead:

℣. *Dómine, exáudi oratiónem meam.*
℟. Et clamor meus ad te véniat.

The Priest (or officiant) sings:
"Dómine, exáudi"
and he sings:
"Vísita, quæsumus"
and he says:
"Benedícat et custódiat"
and he says:
"Divínum auxílium"
and he says:
"Omnípotens sempitérne Deus, qui gloriósæ"

A cantor sings:



Deinde dicitur ab eo qui praeest, recta quidem, sed gravi et protracta voce.

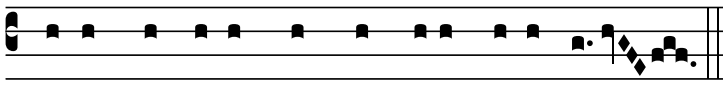
Benedictio. Benedícat et custódiat nos omnípotens et miséricors Dóminus, Pater, et Fílius, et Spíritus Sanctus. ℟. Amen.

May the almighty and merciful Lord, ✠ the Father, the Son and the Holy Spirit, bless us and keep us. ℟. Amen.

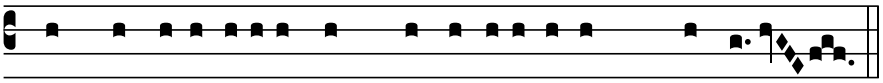
* The Priest (or officiant) now intones the **Marian antiphon,** unless the polyphonic version does not require an intonation.

After the Marian antiphon has been sung:

A cantor sings:



℣. Ora pro nobis, sancta De-i Géni-*trix*.



℟. Ut digni effici-ámur promissi-ónibus Chri-*sti*.

℣. Pray for us, O Holy Mother of God.
℟. That we may be made worthy of the promises of Christ.

Orémus. *Oratio.*

Omnípotens sempitérne Deus, qui gloriósae Vírginis Matris Maríae corpus et ánimam, ut dignum Fílii tui habitáculum éffici mererétur Spíritu Sancto cooperánte praeparásti: † da, ut cujus commemoratióne laetámur, * ejus pia intercessióne ab instántibus malis et a morte perpétua liberémur. Per eúmdem Christum Dóminum nostrum. ℟. Amen.

Let us pray. O almighty, everlasting God, who by the coöperation of the Holy Spirit, didst prepare the body and soul of Mary, glorious Virgin and Mother, to become a worthy dwelling for Thy Son; grant that we who rejoice in her commemoration may, by her gracious intercession, be delivered from present evils and from everlasting death. Through the same Christ our Lord. ℟. Amen.

Postea subjungitur (voce depressa et recta):

℣. Divínum auxílium máneat semper nobíscum. ℟. Amen.

℣. May the divine assistance ✠ remain with us always.
℟. Amen.

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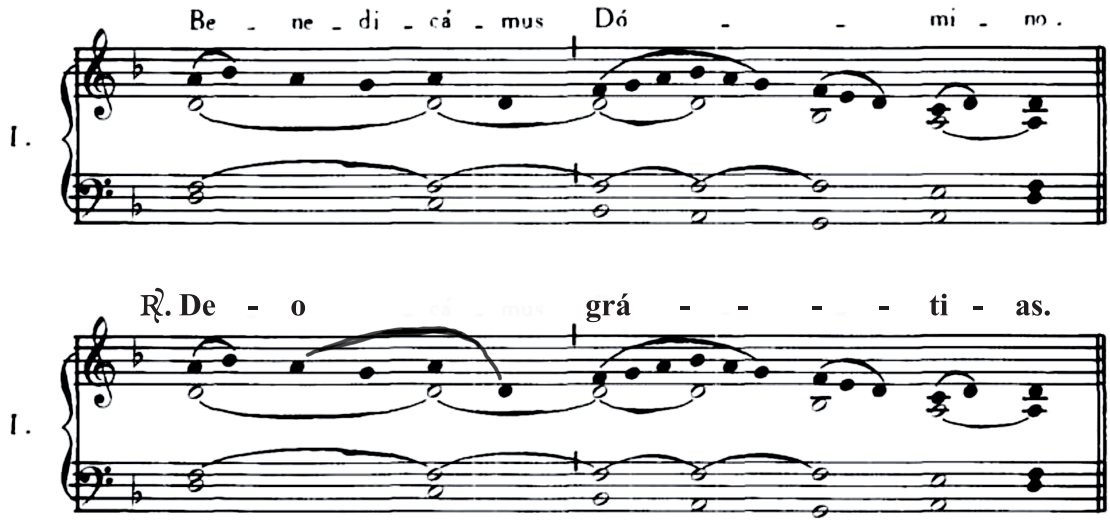
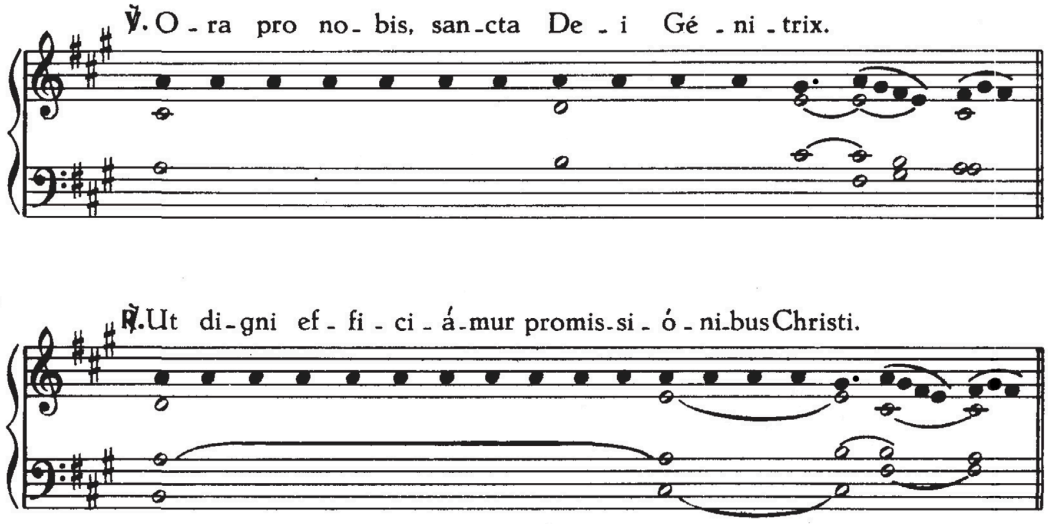


On Tuesday and Wednesday, Luca Marenzio's Sálve Regína will be sung as part of compline; therefore, it will be necessary to turn to page 140.

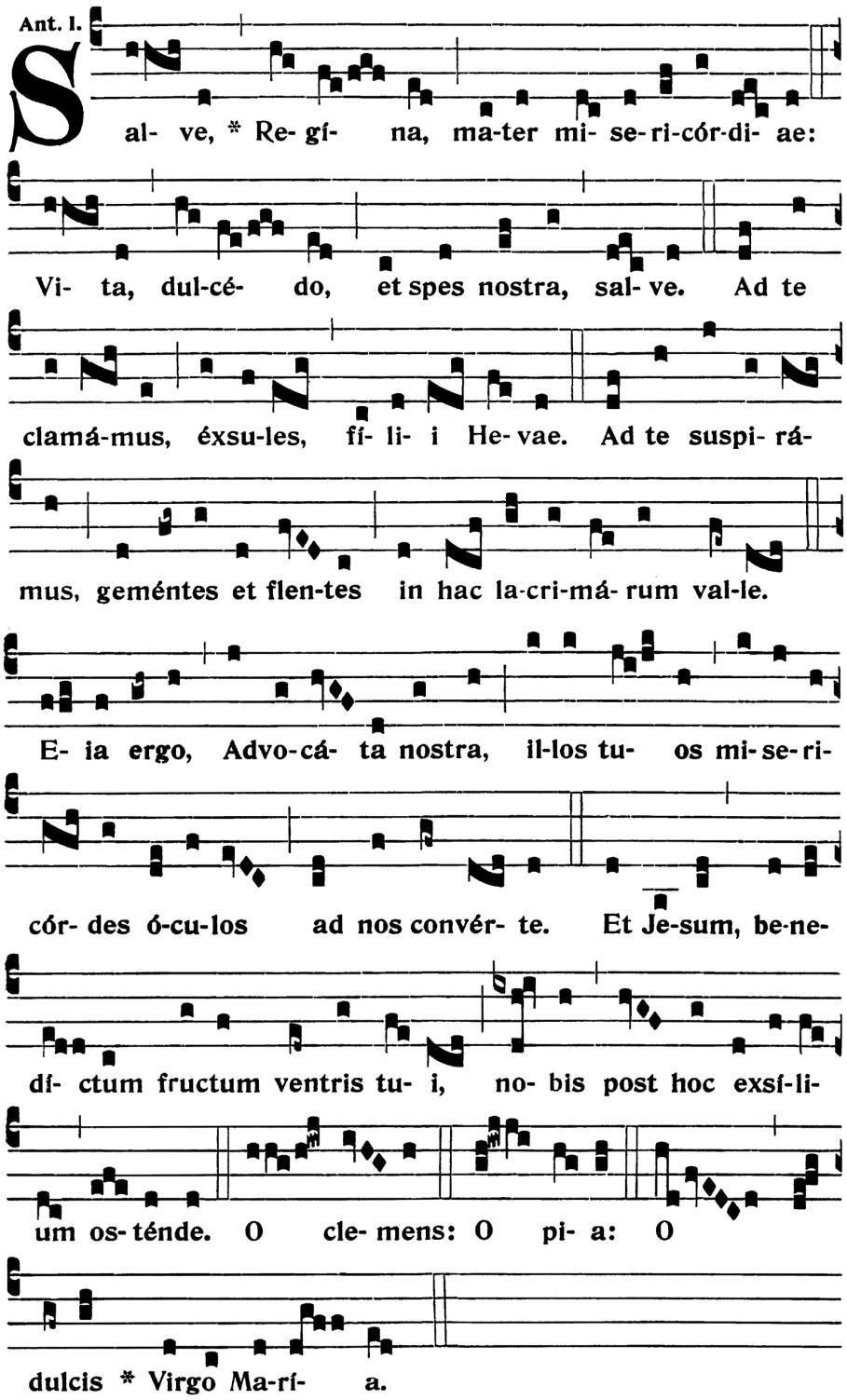
After the Marian antiphon has been sung:



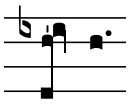
Dr. Joseph Lennards wrote in 1983: "I recall having attended a Gregorian day, where the choirs of four parishes were to sing together. Impossible to arrive at an ensemble, even for the *Credo*. There was divergence of tempo, **doubling of notes at various points** … We were using the untouched, or **'pure'** Vatican edition."

When it comes to the Solemn *Salve Regina*, the only real point of contention is the word "nostra"—because some Germans would tend to lengthen both syllables. Also, the Dom Mocquereau version elongates the first two (2) notes of "O dúlcis." See also the note (facing page) on the ictus over an ascending group.

Sálve Regína • *Editio Vaticana*

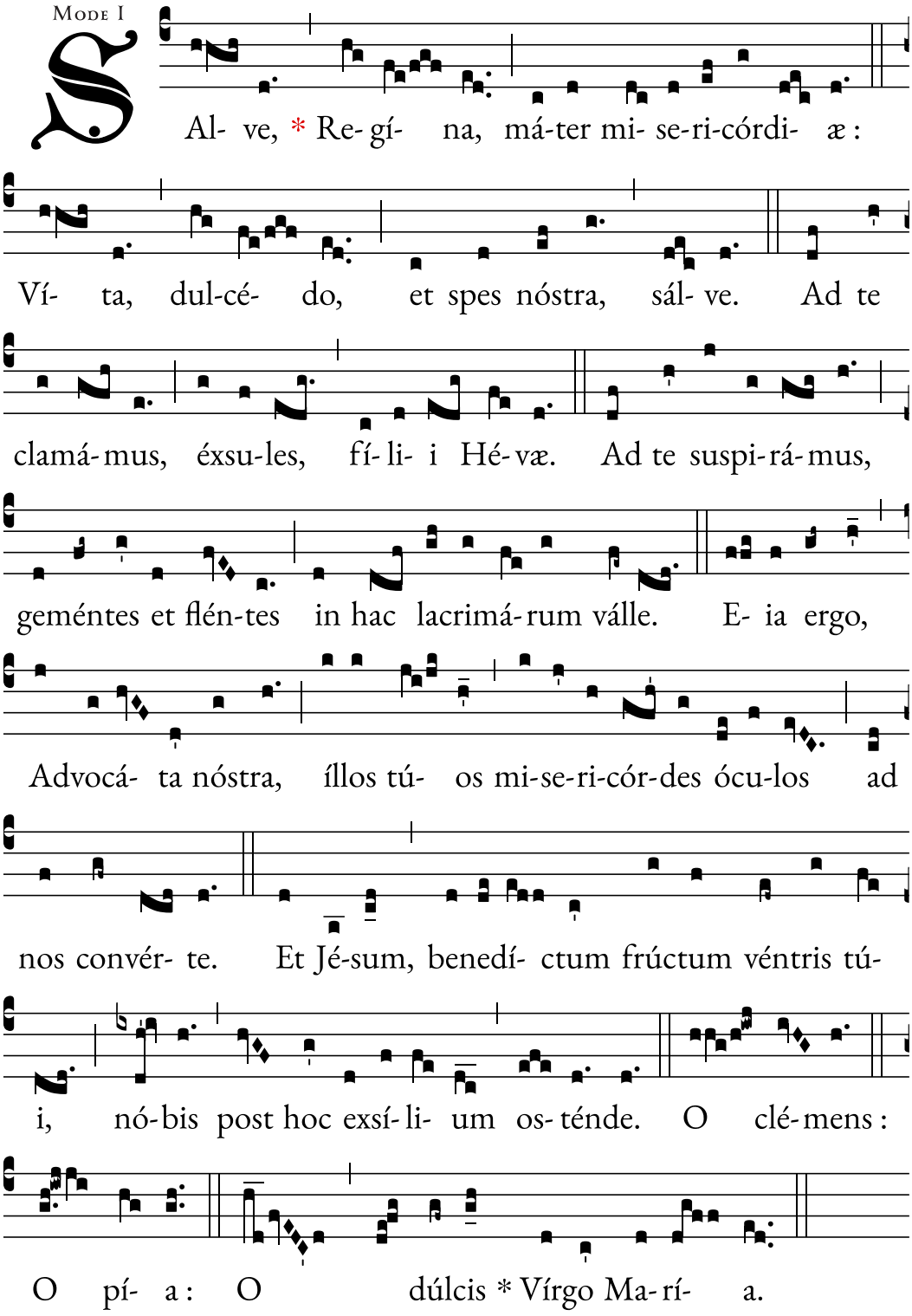


"nóstra"



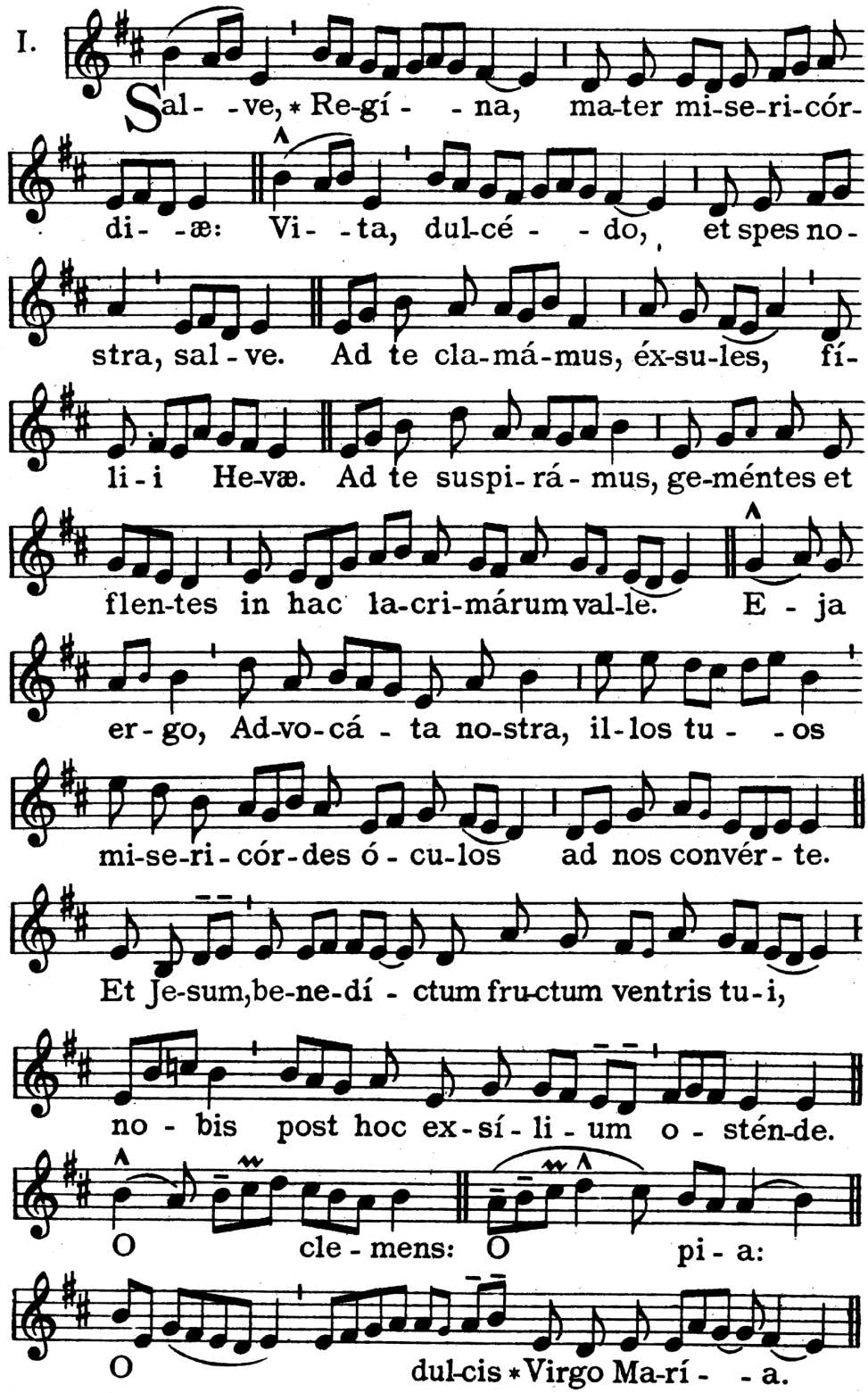
1961 *Liber Usualis* says: "If in an ascending group the vertical episema is placed **over** one of the notes it indicates a rather important ictus which should be brought out in the rendering. In the case of a group giving **an interval of a fifth,** the upper note whenever marked with the vertical episema should be notably lengthened."

Sálve Regína • *Dom Mocquereau rhythm*



On the right is the 1913 Schwann "Vesperale." On the left is the 1928 Schwann "Vesperale." You can see they do not correspond perfectly. What happened during those intervening fifteen years?

1928 Schwann "Vesperale"



"Ad **te**"

"Ad **te**"

"**no**-stra"

For some reason, this German edition does not elongate both syllables. Normally, Germans would do so—cf. Dr. Peter Wagner's edition.

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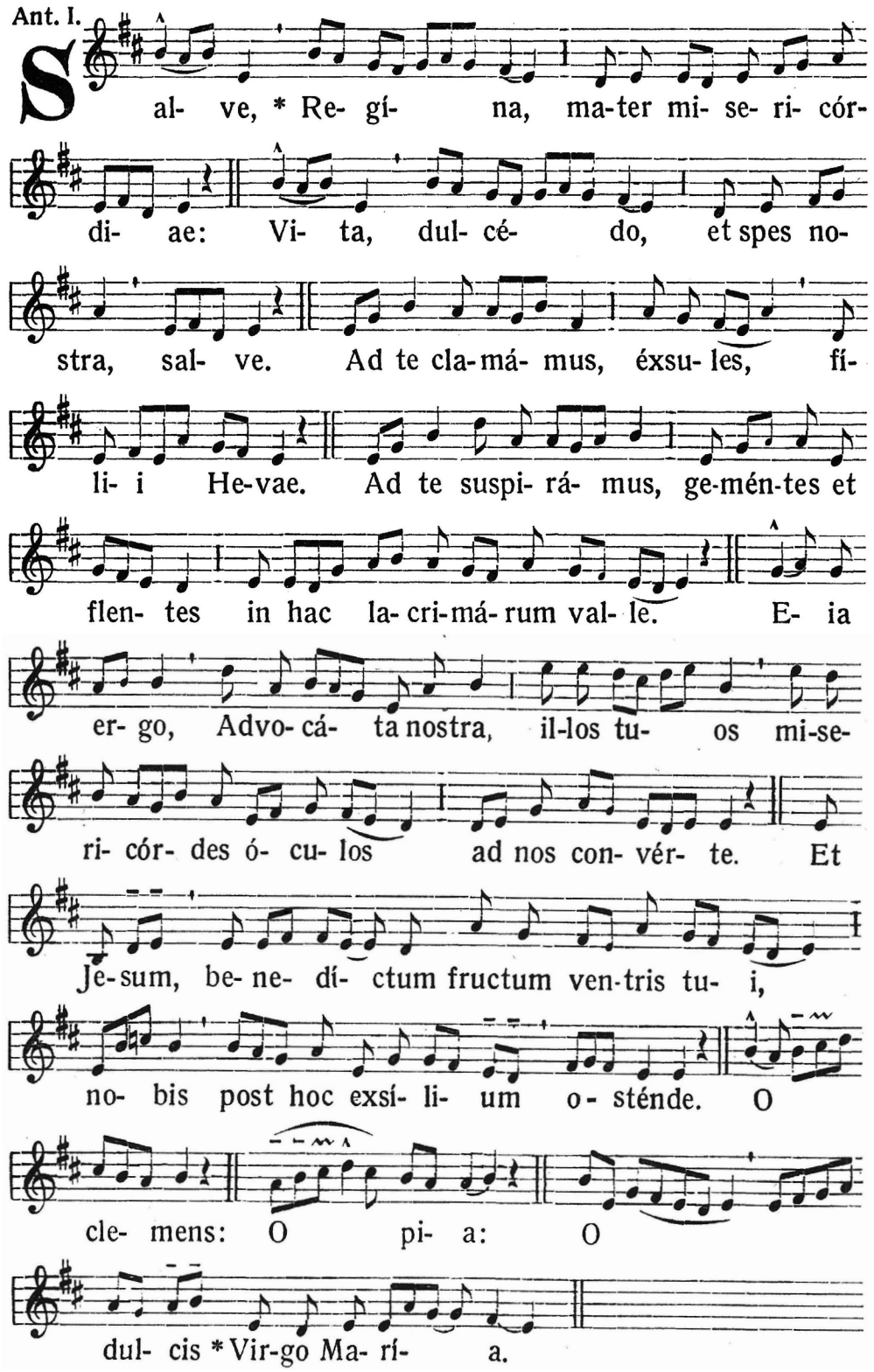
The *Editio Vaticana* gives each choirmaster "freedom" regarding rhythm. The 1913 edition (below) elongates the word **"te"**—and doing so seems unobjectionable from a linguistic point of view.

1913 Schwann "Vesperale"

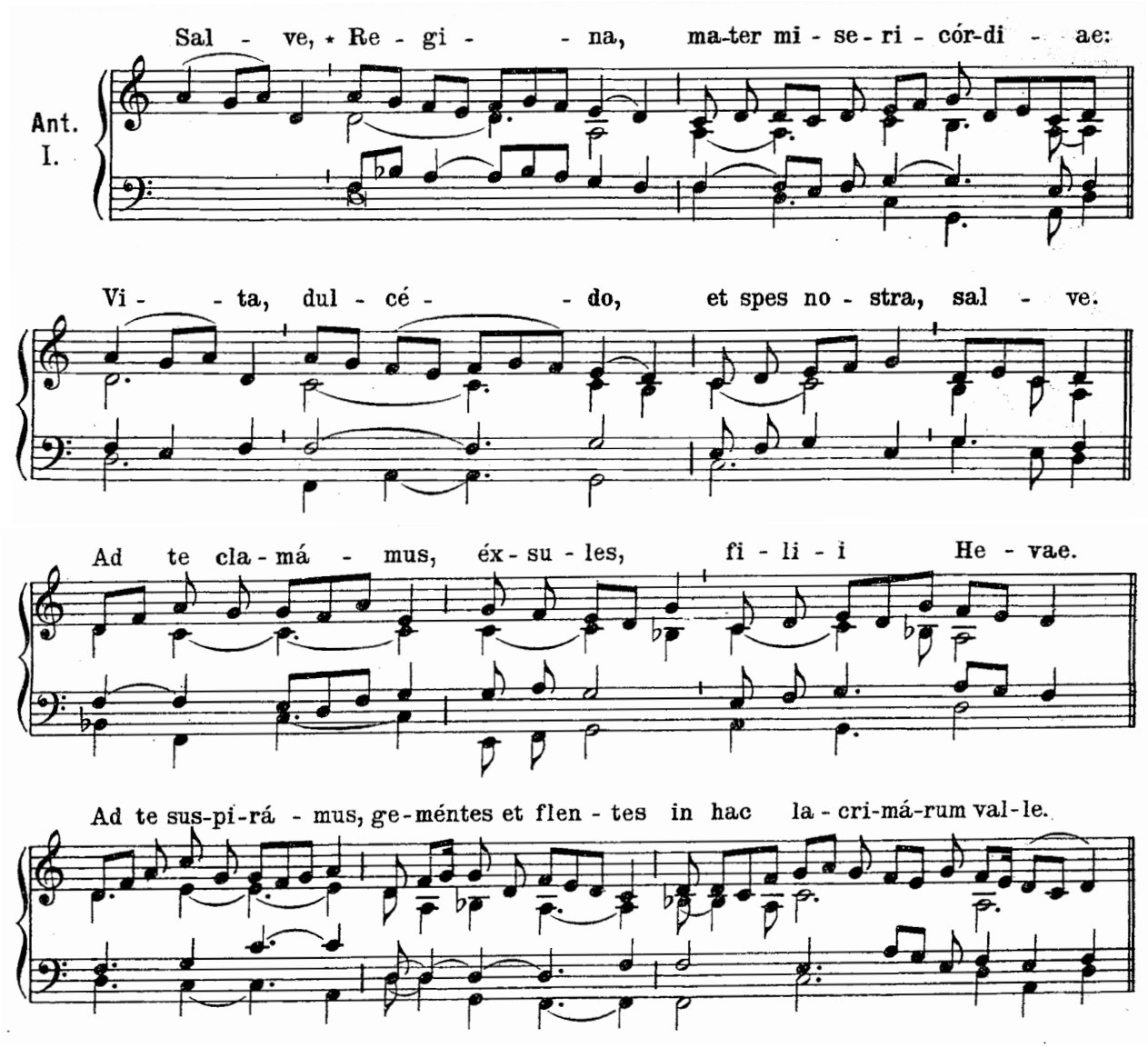


"**no**-stra"

For some reason, this German edition does not elongate both syllables. Normally, Germans would do so—cf. Dr. Peter Wagner's edition.

Dr. Peter Wagner • Peter Wagner became a university professor in Freiburg (Switzerland). He founded a "Gregorian Academy" at Freiburg, and—when his publications appeared in Francophone countries—he often signed his name as *membre de la commission Vaticane de chant grègorien*. Sometimes he is referred to (in Latin) as: "commissionis pontificiae gregorianae membrum." It simply means that he was chosen by Pope Pius X to serve on the VATICAN COMMISSION ON GREGORIAN CHANT, which created the *Editio Vaticana*.

His students included: Joseph Gogniat, Father Charles Dreisoerner, Father Karl Weinmann (d. 1929), and Dr. Karl Gustav Fellerer. According to Marie Pierik (Vincent d'Indy's student), Wagner "was particularly commissioned by Pope Pius X to make a historical investigation into the problem of Latin neums." His famous book, *Einführung in die gregorianischen Melodien; ein Handbuch der Choralwissenschaft*, has been translated into English. Shortly before his death, Wagner was decorated by Pope Pius XI "for his outstanding services in the restoration of Liturgical chant."



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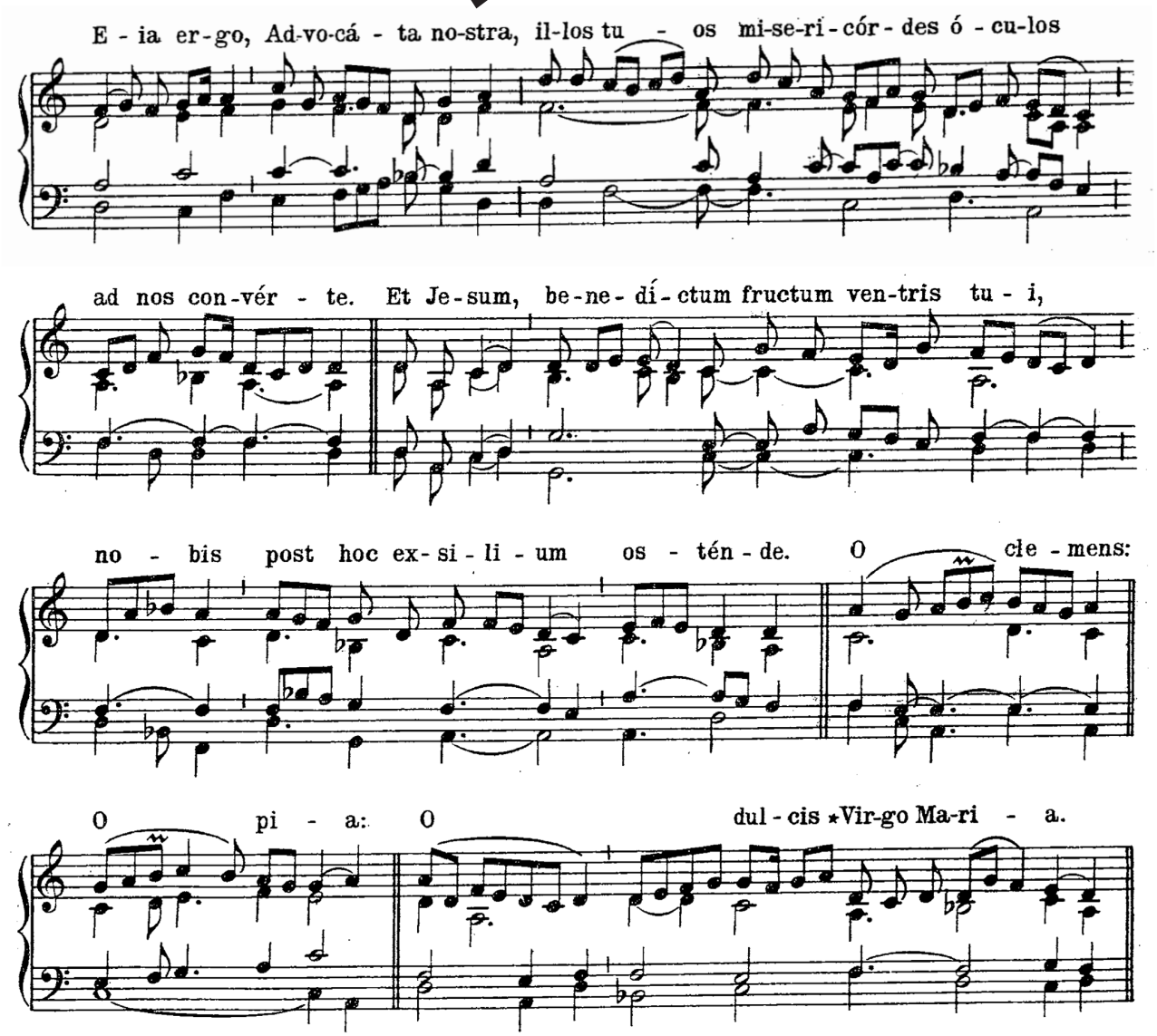
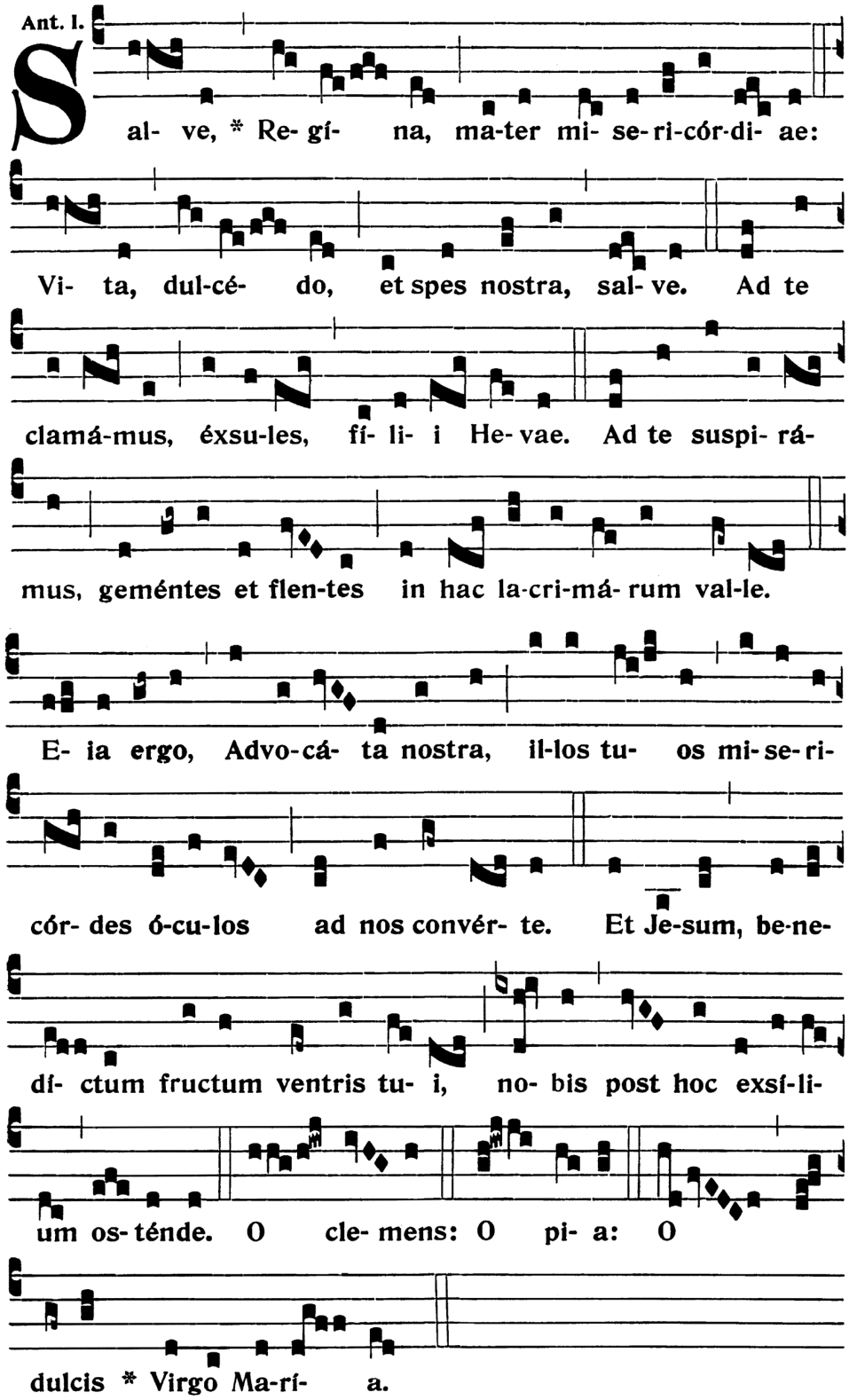
Germans normally elongate both syllables of a Trochee : **"no**-stra"



In 1946, the editor of the *Plainchant Gradual* correctly described the *Editio Vaticana* (edited by Abbat Pothier) with these words: "The current official edition of the Latin GRADUALE is no mere reproduction of a local or partial tradition, but a **cento** resulting from an extended study and comparison of a host of manuscripts gathered from many places." Shown on the opposite page is a manuscript from 1555AD showing the "Sálve Regína."



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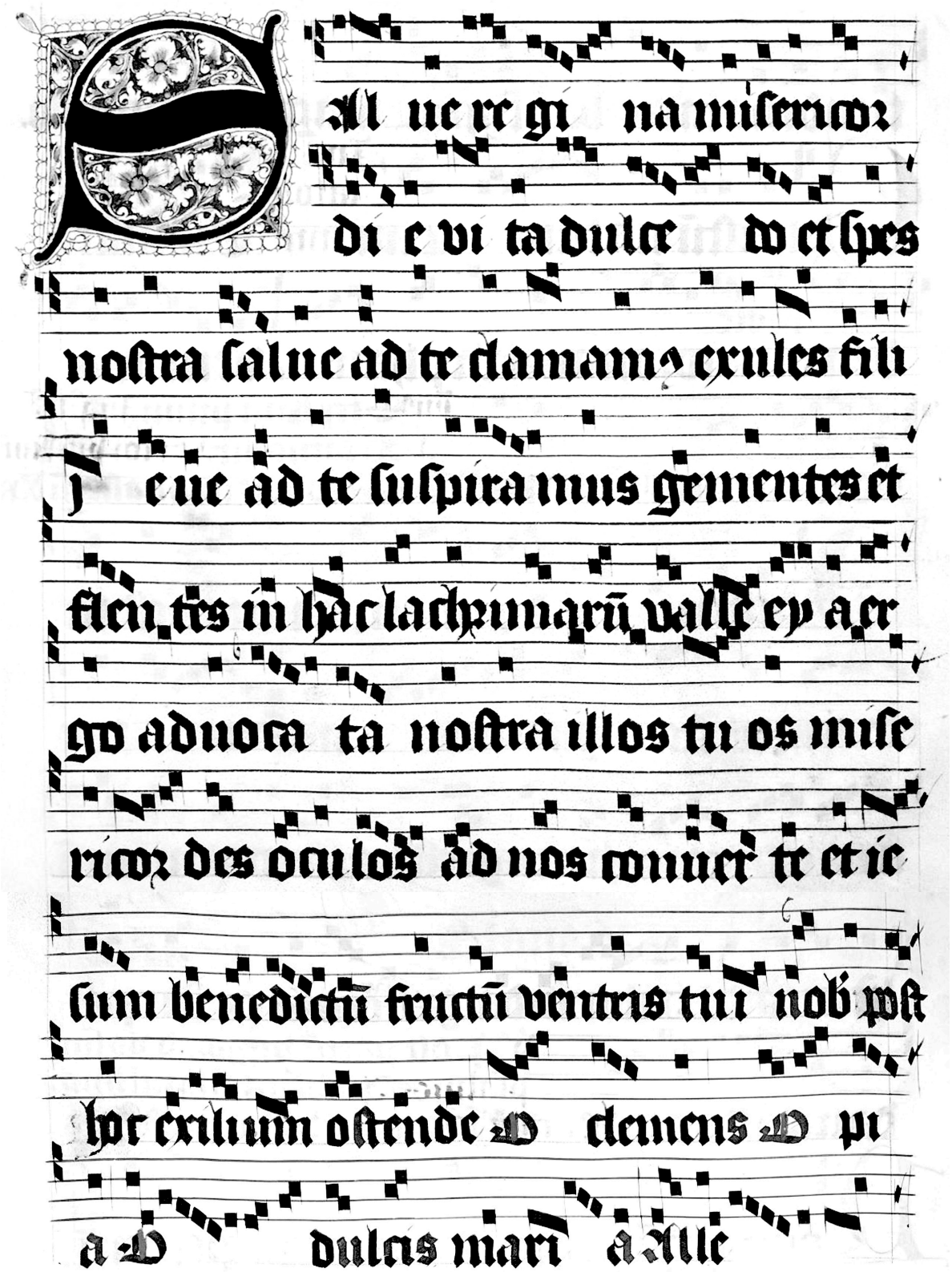
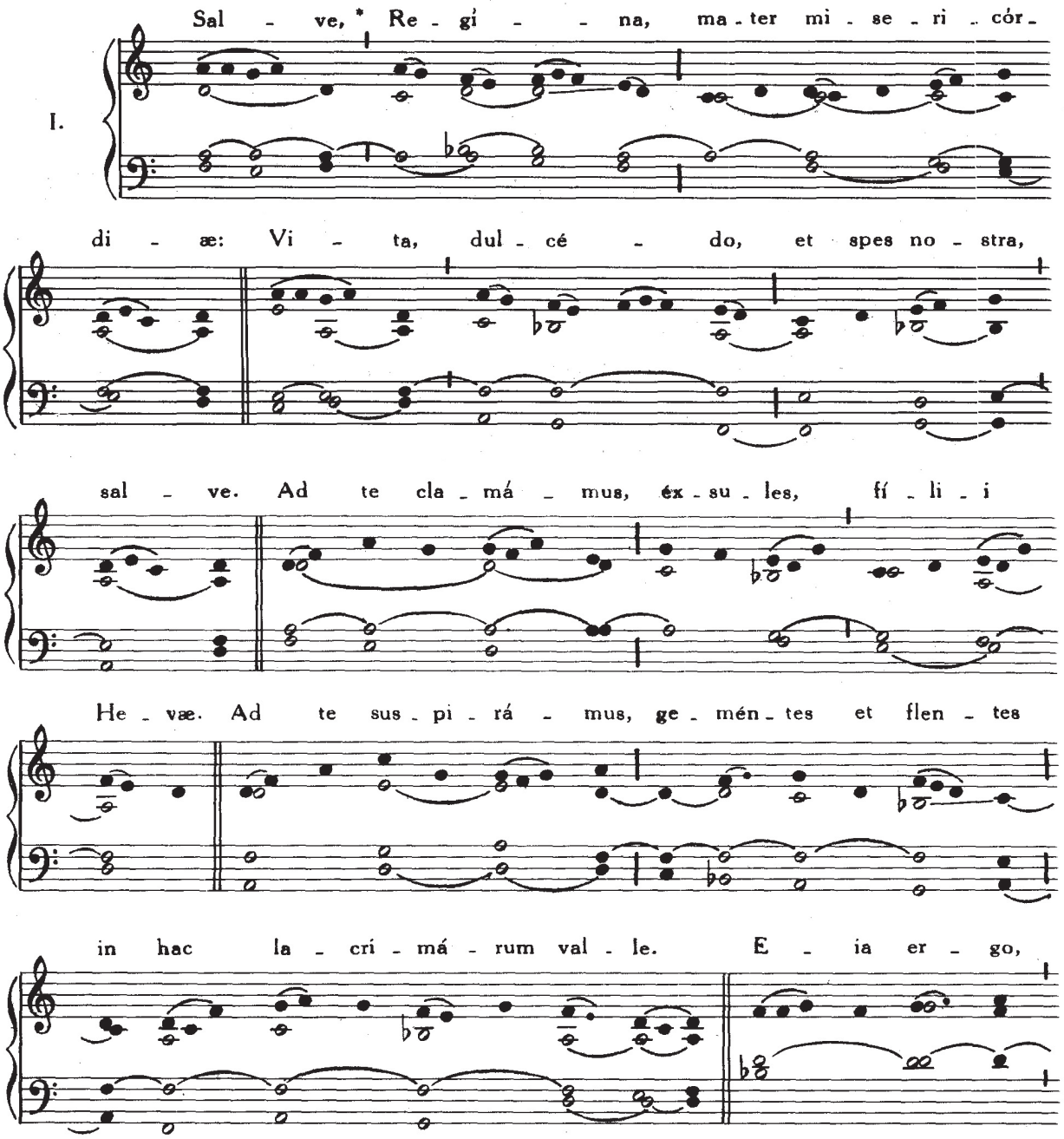
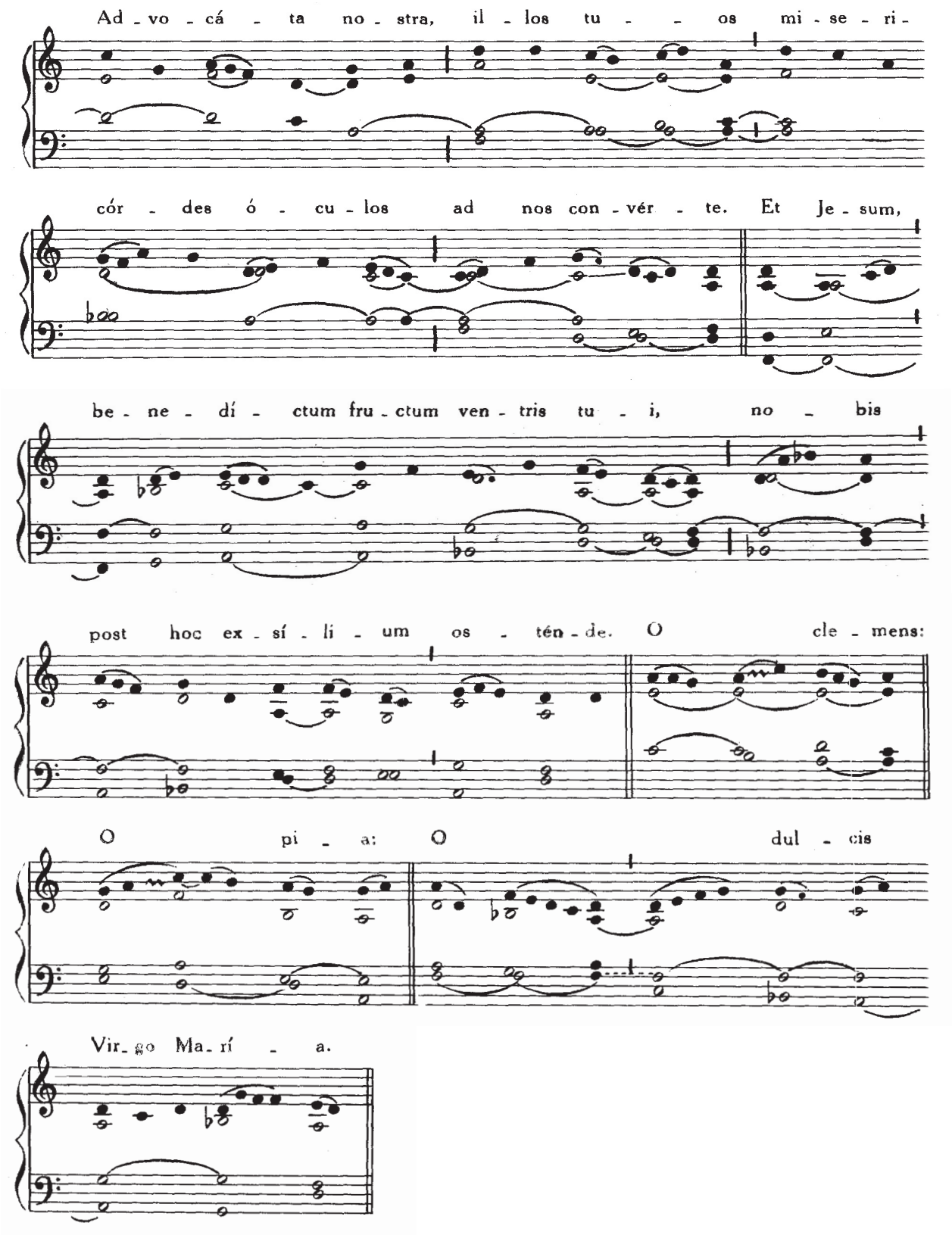
Folio 117v • **Belgium, circa 1555**AD
St. Mary's University (Canada) M2149.L4



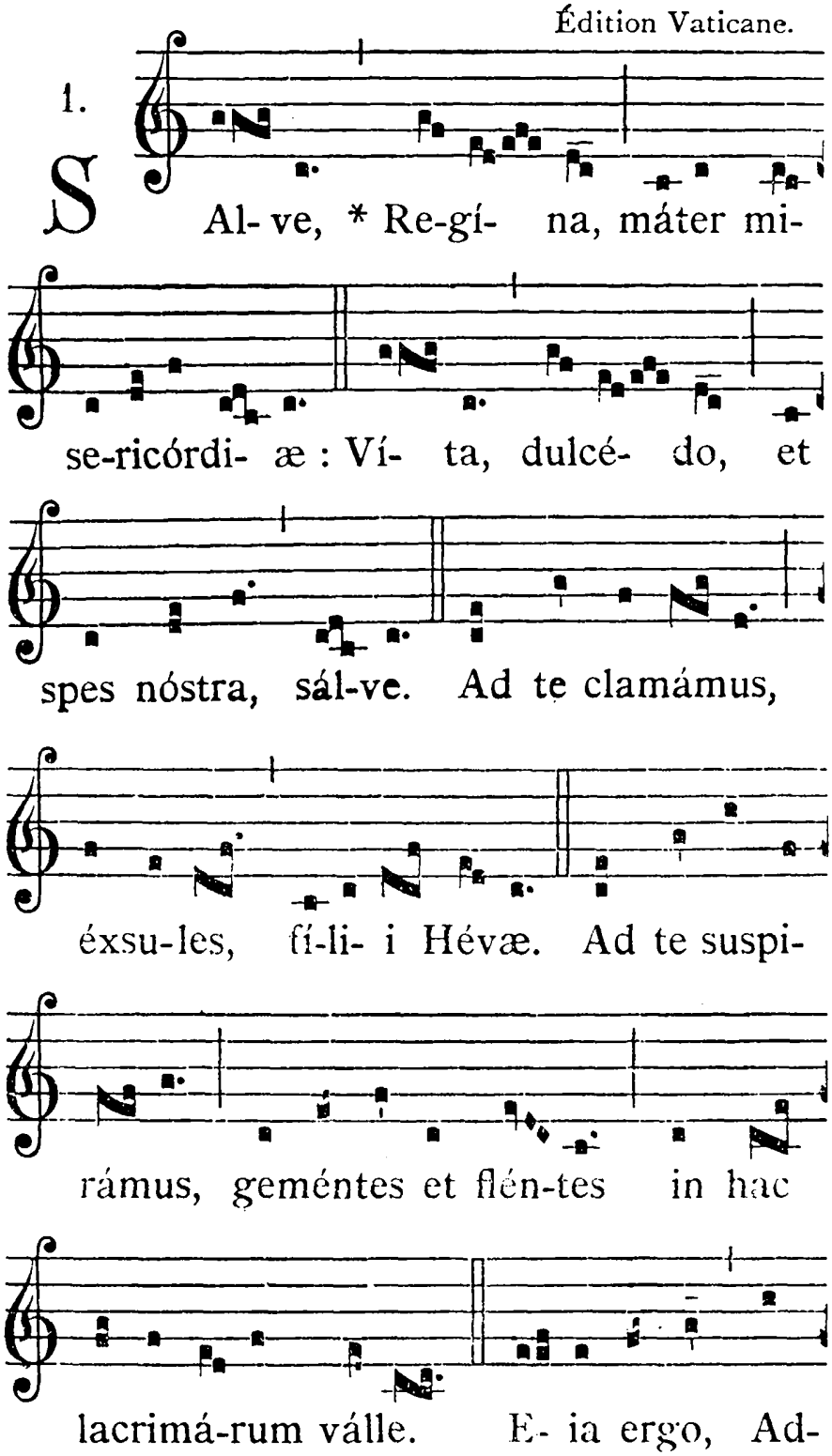
Lemmensinstituut • The "NOH" stands for: *Nóva órgani harmónia ad graduále júxta editiónem vaticánam*. Basically, it is an updated version of the *Organum Comitans ad Graduale.* Both versions were created by the Lemmensinstituut (Belgium). The original collection was created by Alfons Desmet, Aloys Desmet, and Oscar De Puydt—three respected music professors in Belgium. The updated version **(3,000+ pages)** was created by Monsignor Jules Van Nuffel and his associates at the Lemmensinstituut: Flor Peeters, Monsignor Jules Vyverman, Marinus de Jong, Gustaaf Nees, Henri Durieux, and Edgard de Laet. Monsignor Van Nuffel had studied with Alfons Desmet and Oscar De Puydt.

Both versions of the NOH adhere faithfully to the official rhythm of the *Editio Vaticana*.




Ad - vo - cá - ta no - stra, il - los tu - os mi - se - ri -
cór - des ó - cu - los ad nos con - vér - te. Et Je - sum,
be - ne - dí - ctum fru - ctum ven - tris tu - i, no - bis
post hoc ex - sí - li - um os - tén - de. O cle - mens:
O pi - a: O dul - cis
Vir - go Ma - rí - a.

René Paris • In 1920, René Paris published a book (326 pages) of Gregorian Chant written on five-line staves. Such editions are useful when it comes to accompanying plainsong "directly from the score." René Paris does not agree with all of Dom Mocquereau's rhythmic theories, but seems to adopt some of his notation :



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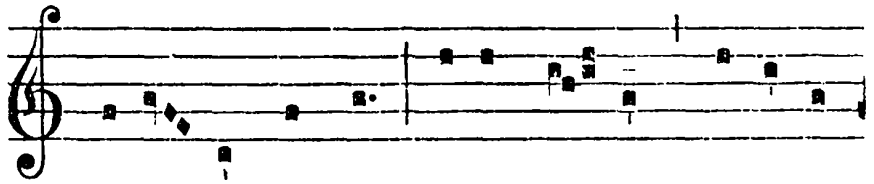
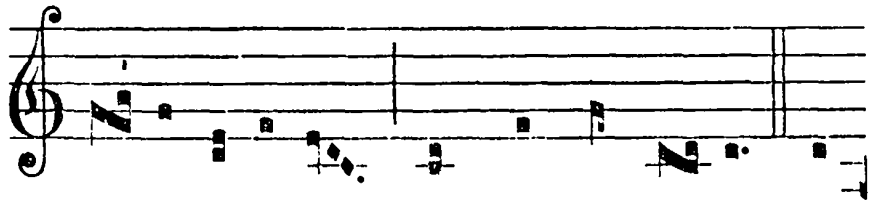
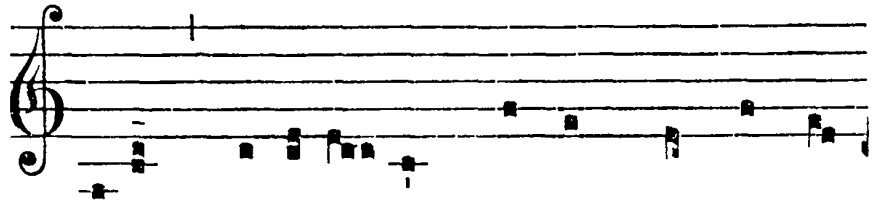


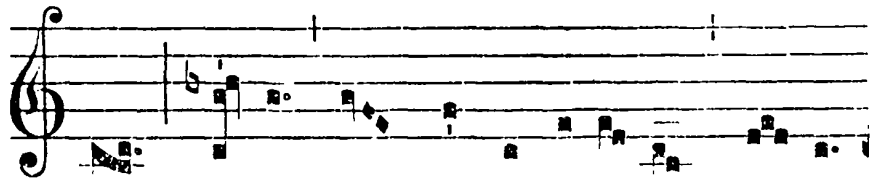
vocá- ta nóstra, íllos tú- os mi-se-ri-



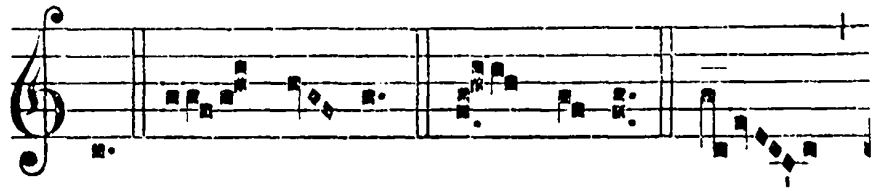
córdes ócu-los ad nos convér-te. Et



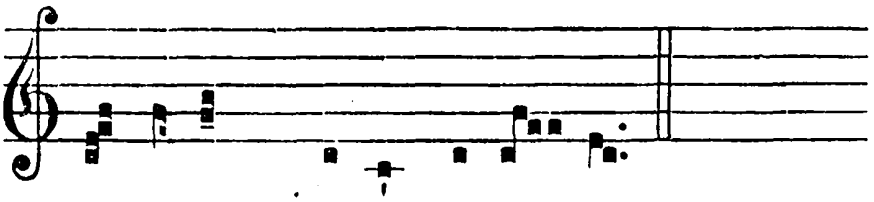
Jésum, benedí-ctum frúctum véntris tú-



i, nó-bis post hoc exsí- li- um os-tén-



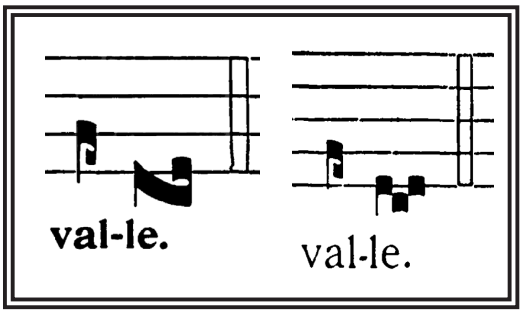
de. O clé-mens : O pí- a : O

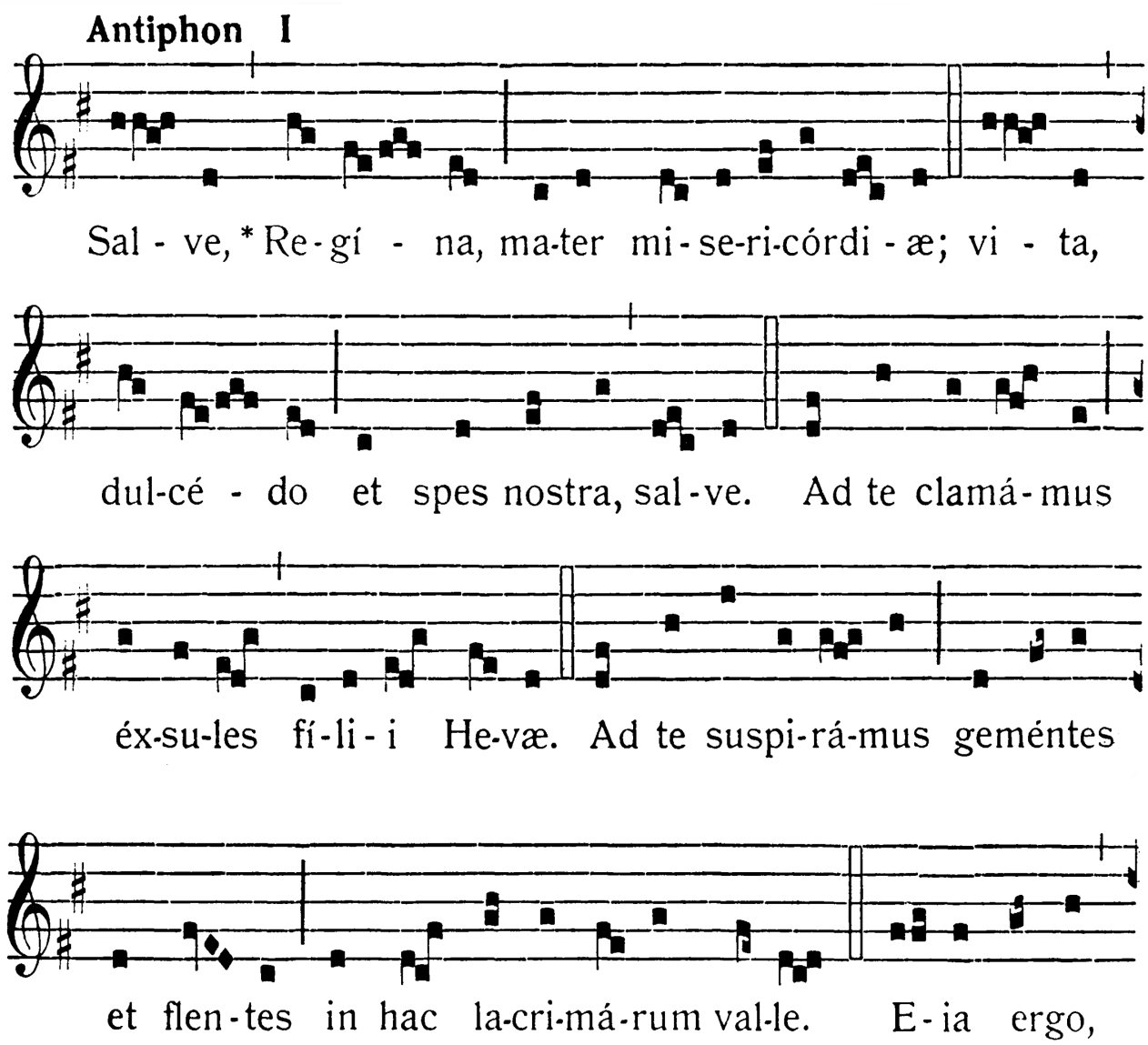


dúlcis * Vírgo Ma-rí- a.

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).





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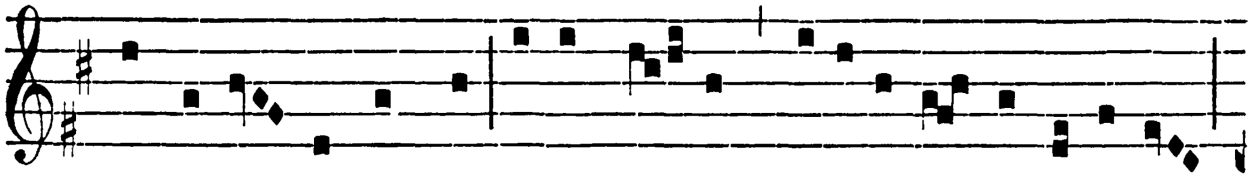
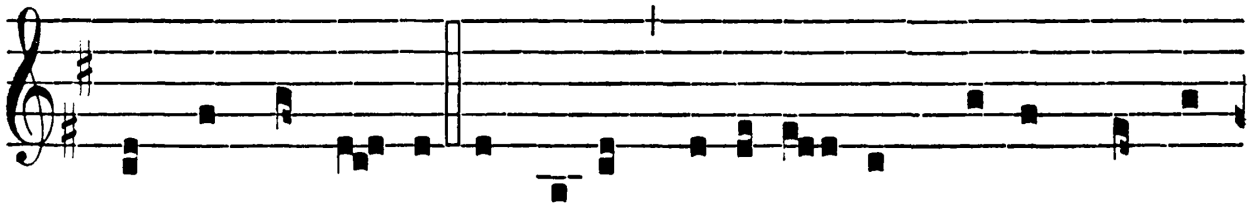
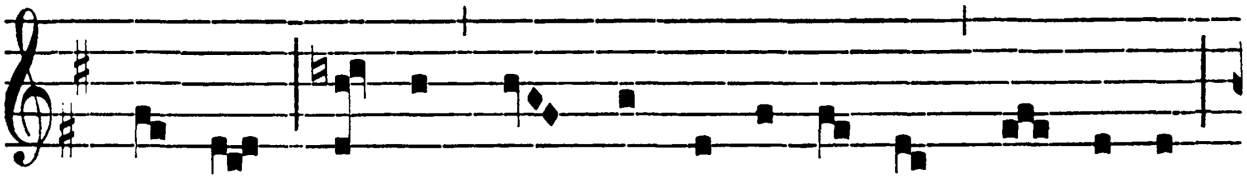


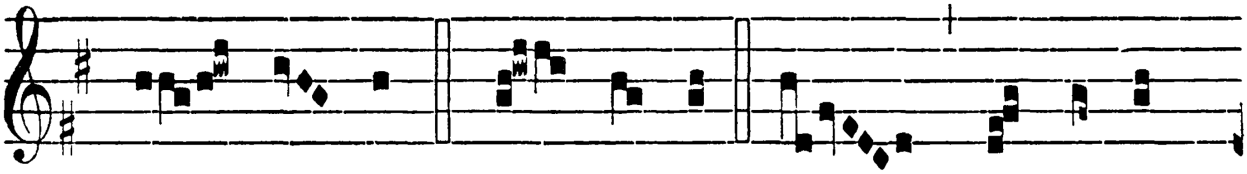
ad-vo-cá - ta nostra, il-los tu - os mise-ri-cór-des ócu-los



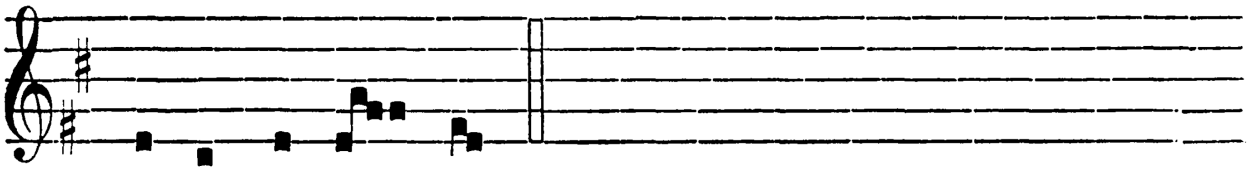
ad nos convér-te. Et Je-sum, bene-díc- tum fructum ventris



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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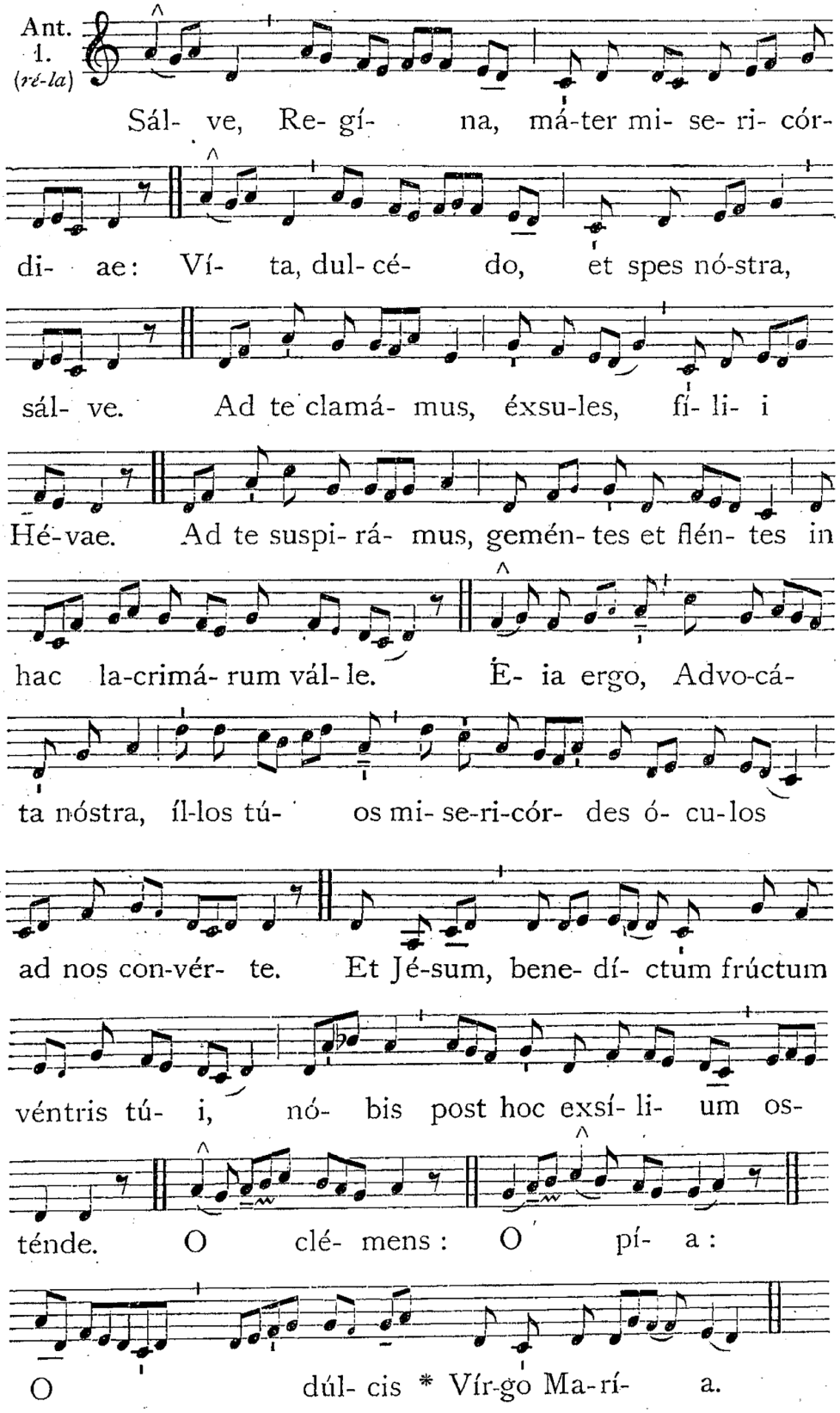
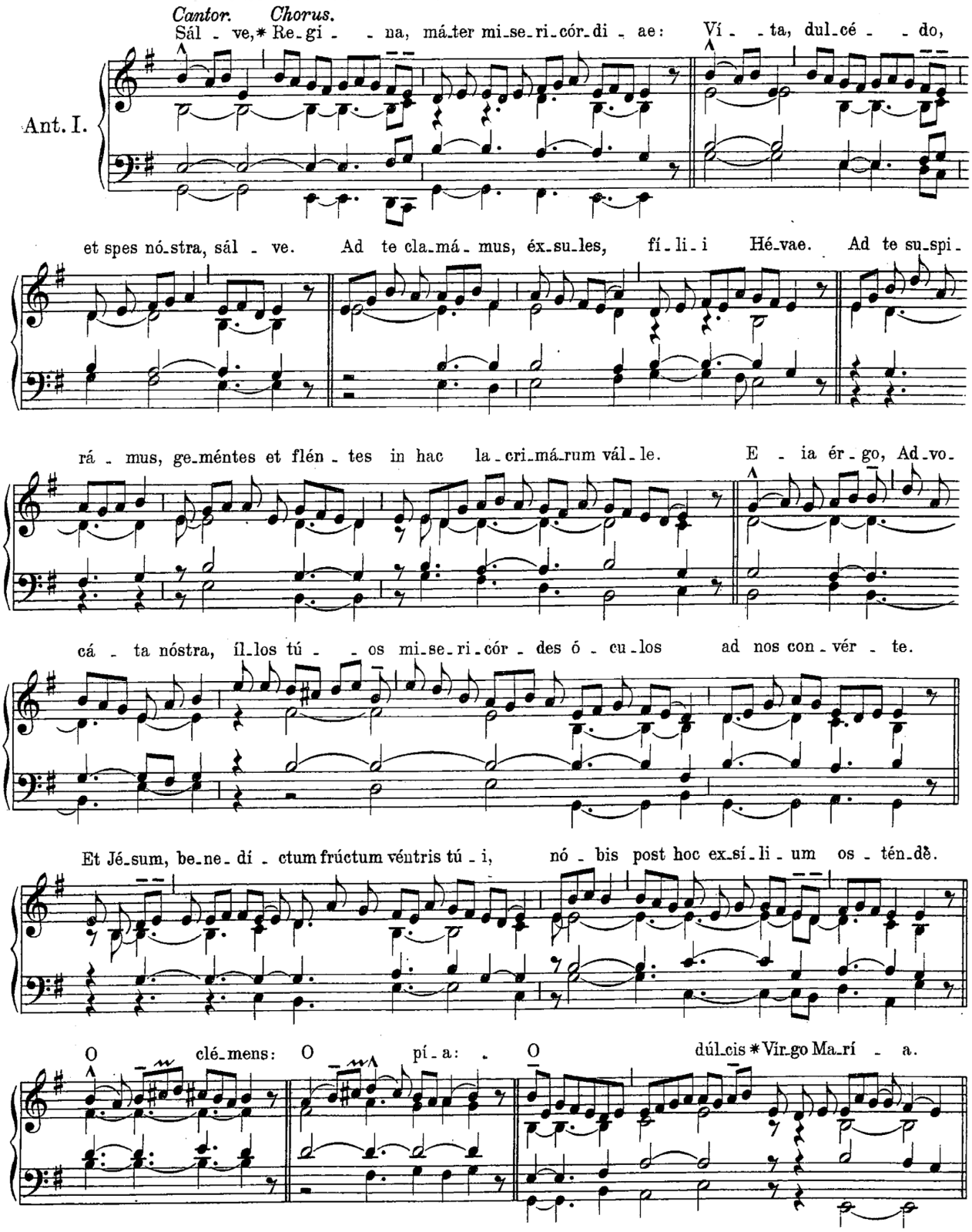
The 1924 edition of the solemn *Sálve Regína* with rhythm by Dom Mocquereau is provided so you can see the Julius Bas matches it perfectly. Julius Bas accompanies according to Mocquereau's system.



Julius Bas was engaged by the Benedictines of Solesmes to write harmonizations for the entire Vatican Edition of Gregorian Chant and was a collaborator in the *Paléographie musicale*.



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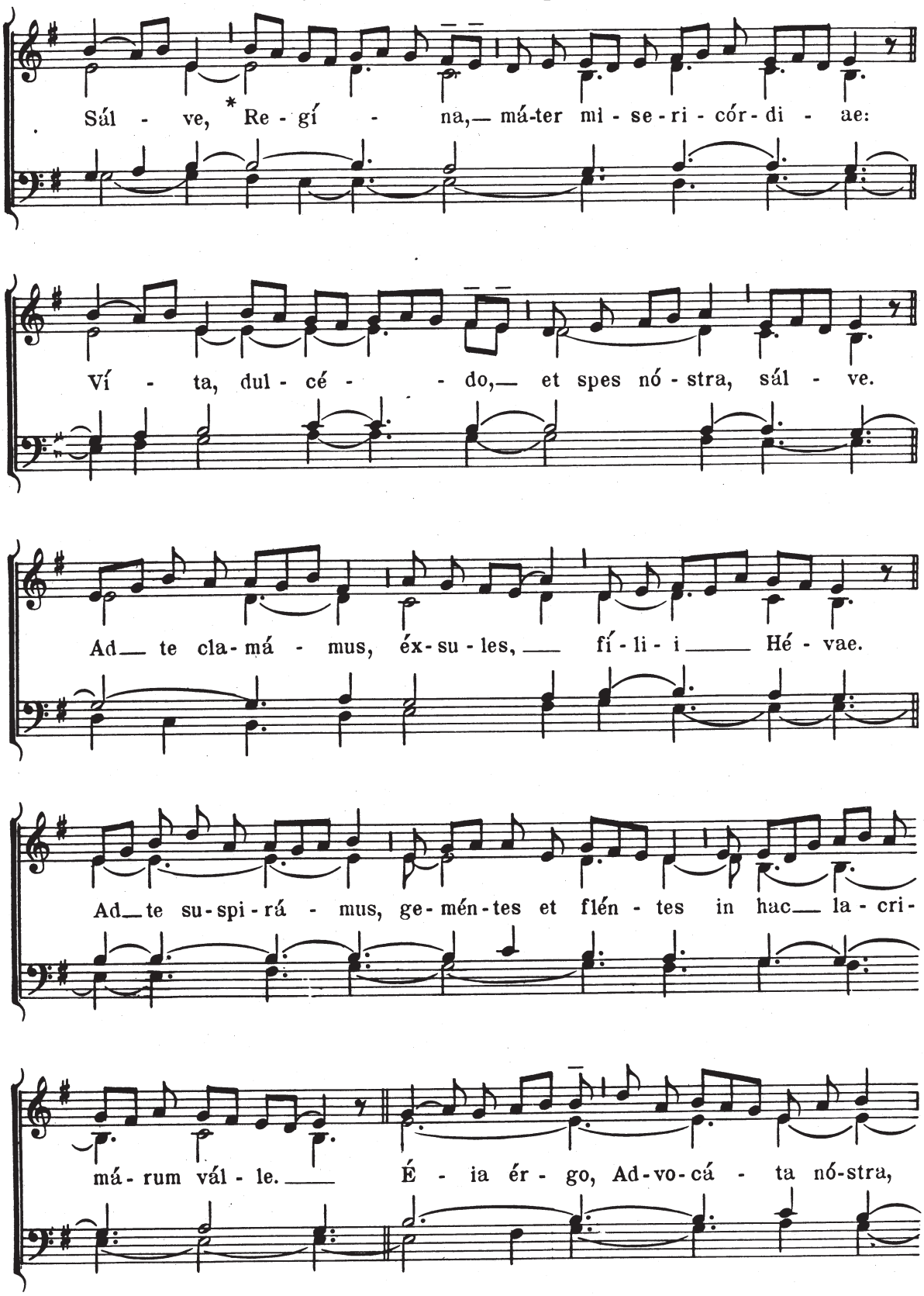
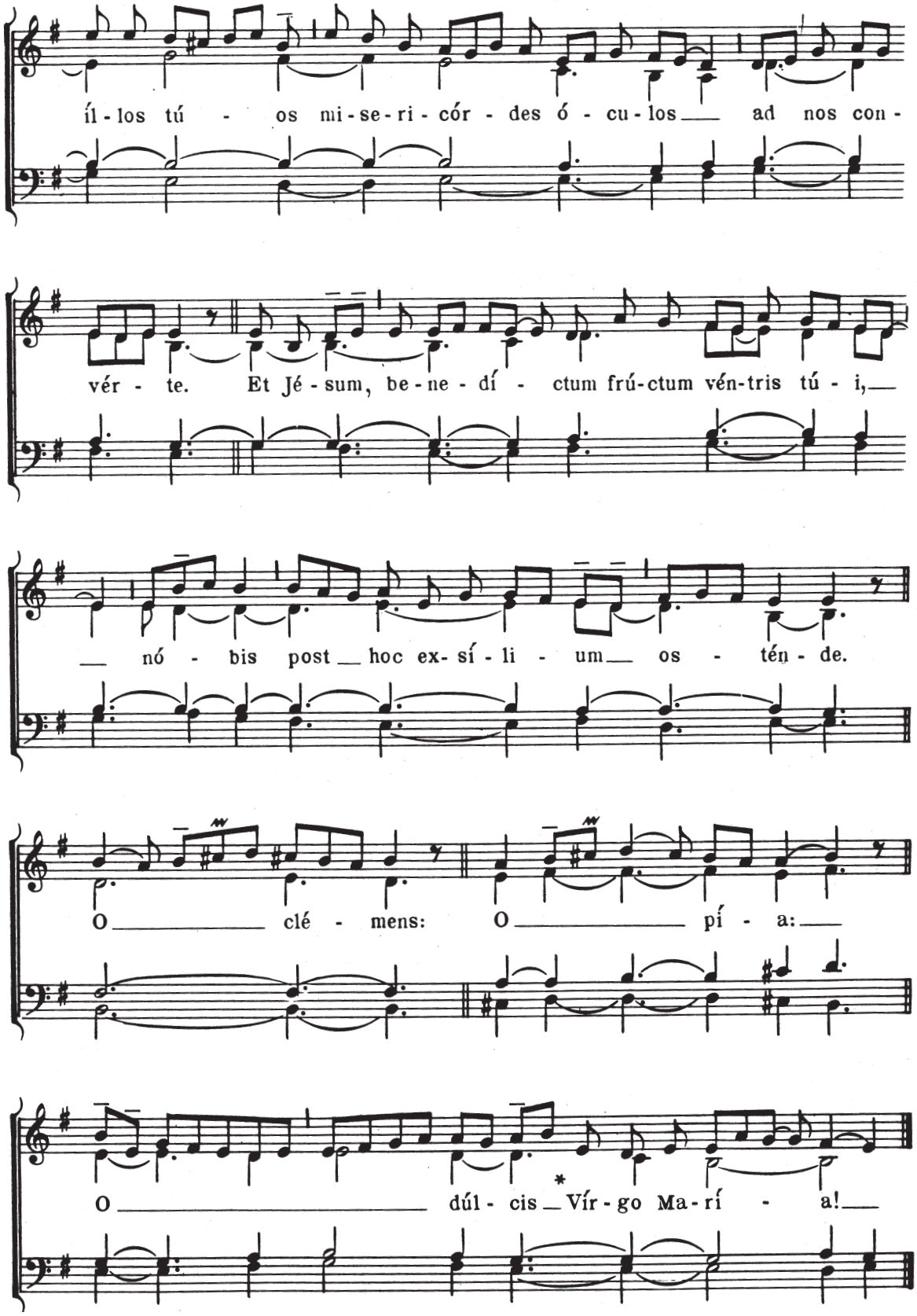
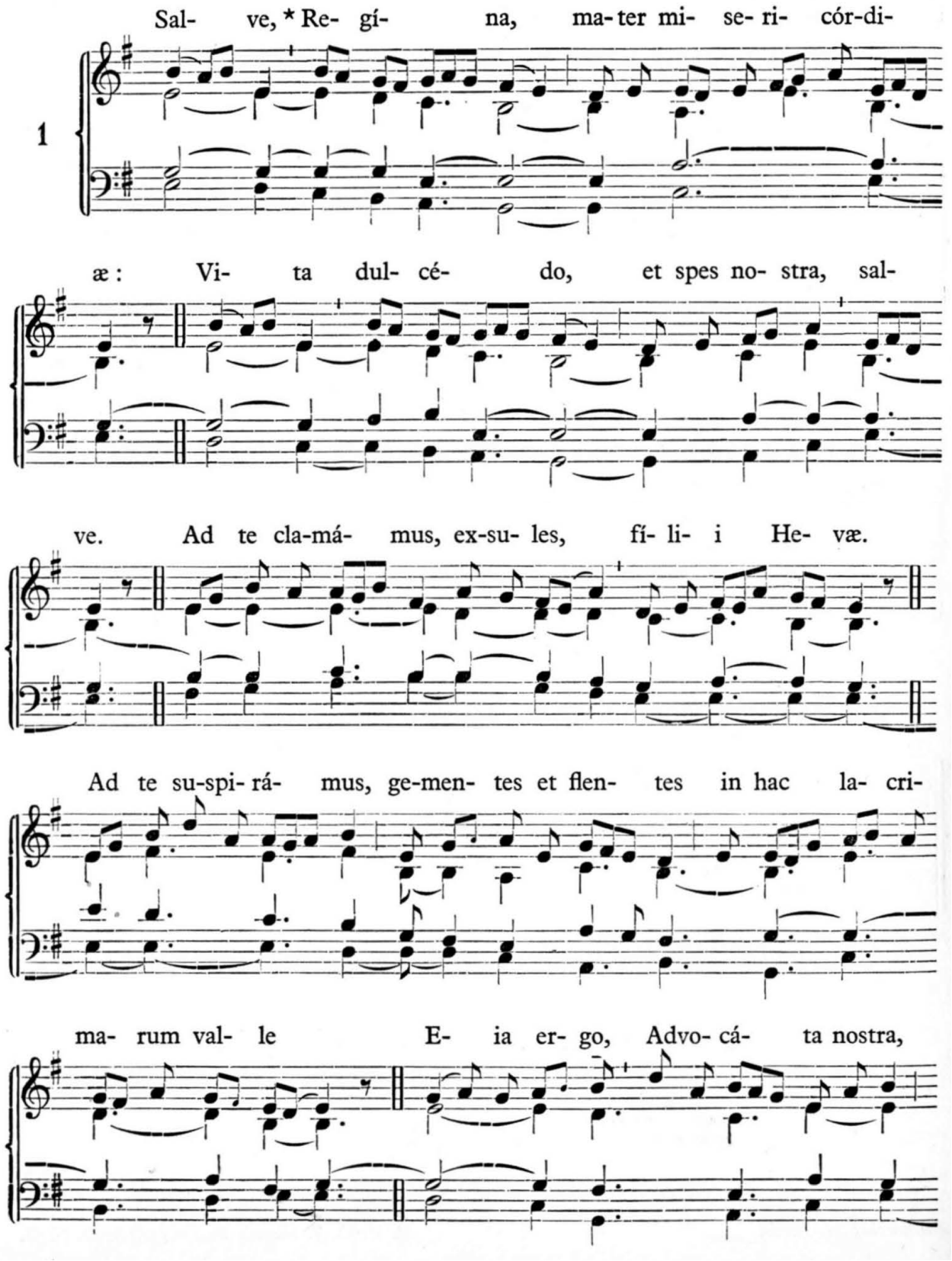
This *Sálve Regína* accompaniment is by Achille P. Bragers, who follows the rhythm of Dom Mocquereau.




íl - los tú - os mi - se - ri - cór - des ó - cu - los ad nos con -
vér - te. Et Jé - sum, be - ne - dí - ctum frú - ctum vén - tris tú - i,
nó - bis post hoc ex - sí - li - um os - tén - de.
O clé - mens: O pí - a:
O dúl - cis Vír - go Ma - rí - a!

This *Sálve Regína* accompaniment is by Dom Desrocquettes, organist at Solesmes Abbey.



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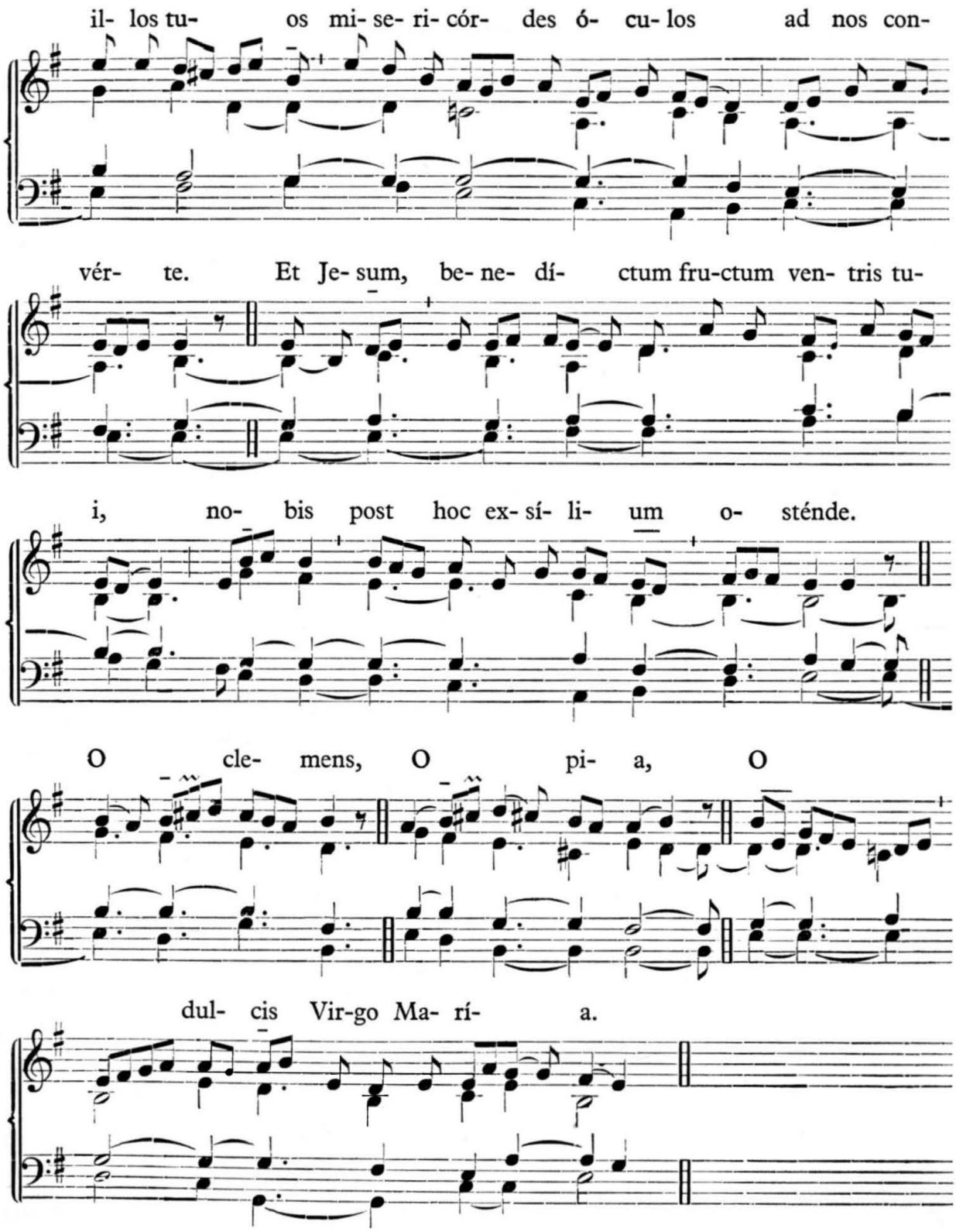
il- los tu- os mi- se- ri- cór- des ó- cu- los ad nos con-
vér- te. Et Je- sum, be- ne- dí- ctum fru-ctum ven- tris tu-
i, no- bis post hoc ex- sí- li- um o- sténde.
O cle- mens, O pi- a, O
dul- cis Vir-go Ma- rí- a.

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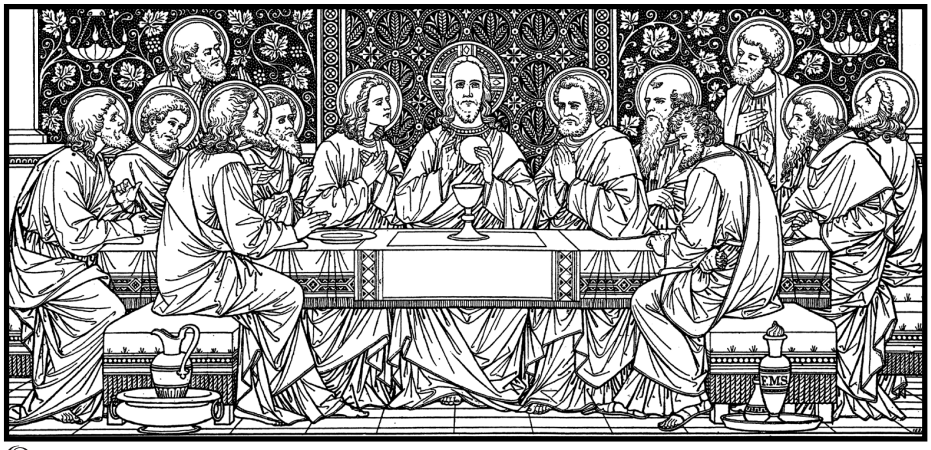
left blank by design.

THURSDAY EVENING

CHRIST WANTED WHAT HE DID AT THE LAST SUPPER TO BE REPEATED IN HIS MEMORY.



QUOD IN COENA CHRISTUS GESSIT FACIENDUM HOC EXPRESSIT IN SUI MEMORIAM.
— *Saint Thomas Aquinas (d. 1274)*

HOLY MASS OFFERED BY FATHER DAVID FRIEL

7:00pm • Thursday, 22 June 2023 • Saint John the Baptist Catholic Church • 1015 Baker St, Costa Mesa, CA 92626 • The feast is Saint Paulinus of Nola (d. 431) as part of Sacred Music Symposium 2023, which is dedicated to the memory of **Dr. Theodore Marier,** a great church musician who died on 24 February 2001.

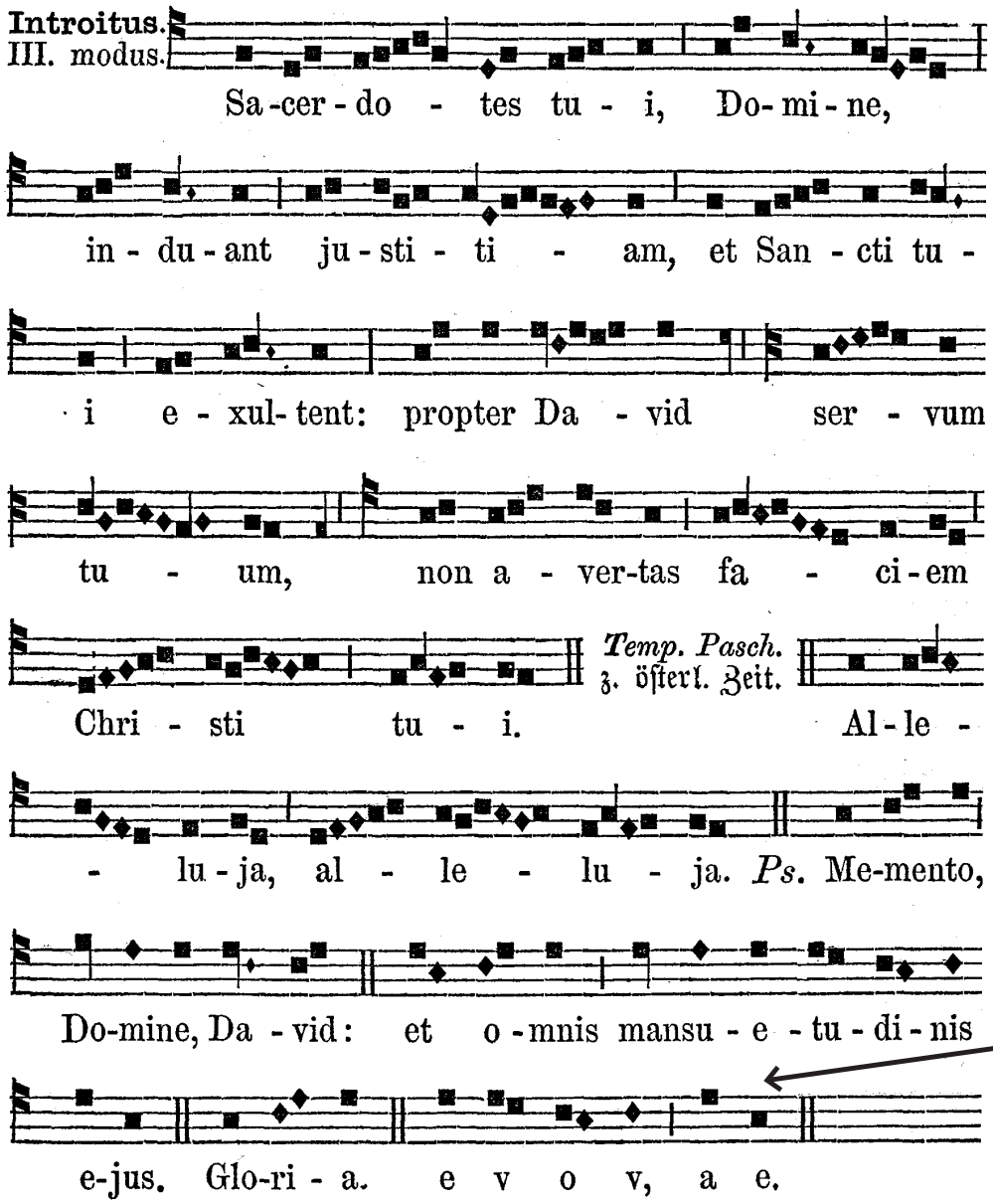
✠ Saint Paulinus was a Roman Catholic bishop who had been married (and had children), but later become a monk, then a priest, then a bishop. He was known as a composer of hymns. Pope Benedict XVI said that Saint Paulinus was "distinguished by special attention to the poor" and "knew how to make himself close to his people in the sorrowful trials of the barbarian invasions" during the 5th century. Dr. Marier was known for his expertise with Catholic hymnody, was married with children, and fought against "barbarian invasions" of the 1960s which tried to divorce the sacred liturgy from beauty. ✠

OUR SPONSORS MADE THIS CONFERENCE POSSIBLE • WE THANK DR. ROBERT MARIER, JOHN OSTROWSKI, AND SAINT VITUS PARISH

Introit • "Sacerdótes tui, Dómine"

Father Michael Hermesdorff (d. 1885) was a German cathedral organist, choirmaster, and composer who published several important editions of Gregorian chant (available at the *Lalande Library*). He founded at **Trier**—in Germany—a society for the research of ancient chant manuscripts. His successor at that society was Peter Bohn (d. 1925). Mr. Bohn wrote a letter to Dom André Mocquereau on 10 October 1893 in which he described Peter Josef Wagner in these words: "A private lecturer at the University of Freiburg in Switzerland, a former student of Hermesdorff and myself, who, after graduating from our high school, continued his musical studies in Strasbourg under Professor Jacobsthal—also for a few years in Berlin—and for some time has been [teaching] in Freiburg." A message (13 May 1886) written by Dr. Wagner to M. J. Gracher (d. 1917), the niece of Father Hermesdorff, says: "So I owe your family everything that I can call my own in musical matters. I here speak not only knowledge, but also books, and so forth. Your blessed uncle—who always preferred me to his other students—laid the foundation for my musical education." Speaking to her of Haberl's edition of the Medicaea, Wagner exclaimed: "…oh that Father Hermesdorff would still have the good fortune to watch the funeral procession of the Regensburg chant!" **This 1863 edition** by Father Hermesdorff is still basically "corrupted" plainsong. His second edition (1876) is much more faithful to the medieval MSS and includes adiastematic notation above the box notation—but he died before completing it.

1863 Hermesdorff Gradual



Notice the so-called **"Teutonic dialect"** which always makes MI into FA and TI into DO. The reciting note in Mode III on DO (rather than TI) proved to be a fierce battle between Dom Mocquereau and Dr. Wagner when they both served on the Pontifical Gregorian Commission established by Pope Saint Pius X.

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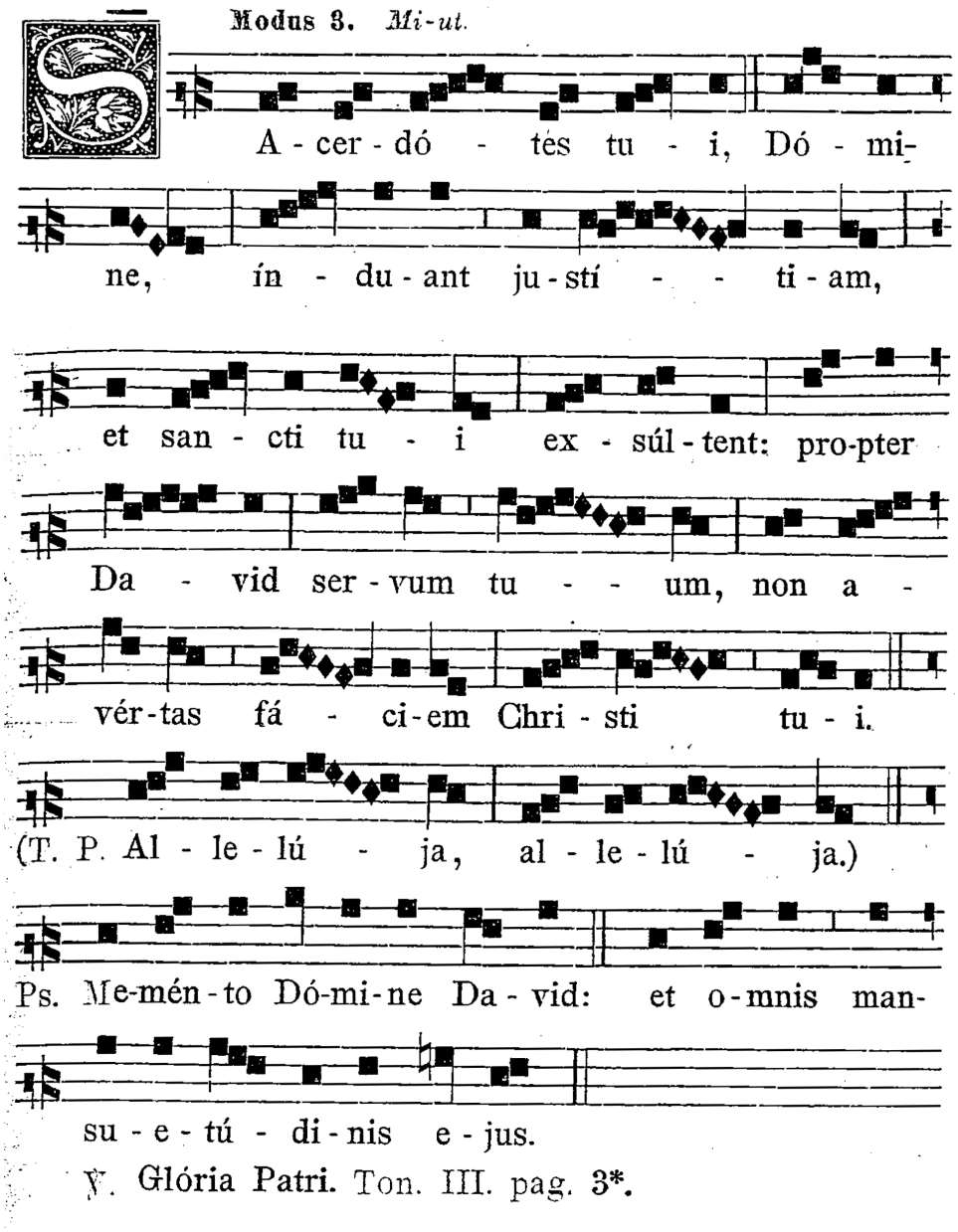
Introit • "Sacerdótes tui, Dómine"

When we compare the infamous Pustet *Graduale* of 1884 (below) with Father Hermesdorff's first attempt (1863) — ***not his second attempt*** (circa 1876) — it's difficult to see anything that's really improved. Perhaps that's because this particular Introit doesn't have excessive notes on unaccented syllables? Indeed, the Pustet preserves the TI on the words *Dómine Dávid*, whereas the 1863 Hermesdorff reverts to the "Teutonic dialect."

We are accustomed to thinking of the "corrupted" editions, especially the famous REGENSBURG edition (a.k.a. "Editio Medicæa") by Pustet and Haberl as repugnant, awful, detestable, abhorrent garbage. **Broadly speaking,** that's true—although this particular example ("Sacerdótes túi") really is not terrible. In other words, it resembles the ancient manuscripts fairly closely. As Monsignor Francis P. Schmitt wrote in 1977: "I remember Father Vitry, an adamant adherent to the Vaticana of 1905, remarking that the old chant, like that of Mechelen and Ratisbon, couldn't have been all that bad, since he had been brought up on it."

1884 Pustet (Haberl) **Graduale** based on the *Editio Medicaea*, which simplified ("corrupted") plainsong after the Council of Trent.

Palestrina, his colleagues, and his students—as well as his son—were involved in this effort. The pope at that time commissioned Palestrina to "fix" the Gregorian Chant books.



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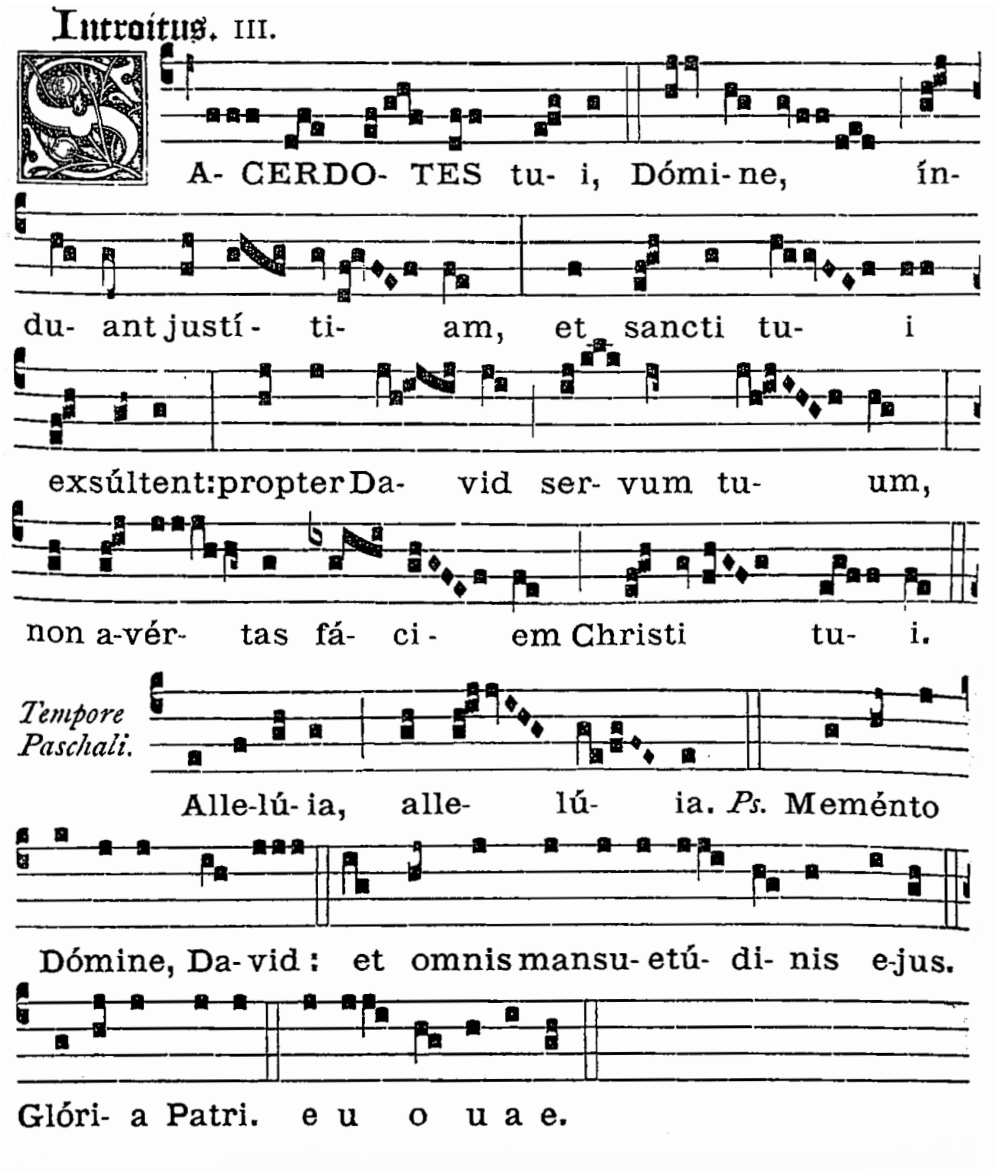
Introit • "Sacerdótes tui, Dómine"

When we compare the Dom Pothier's 1884 *Liber Gradualis*—or for that matter, the 1903 *Liber Usualis* of Dom Mocquereau, or the *Editio Vaticana* itself (which was based on Pothier's 1884 *Graduale*)—it is **quite surprising** to see how "accurate" the famous Reims/Cambrai edition actually was. The Reims/Cambrai, first published in 1851, was considered by some to be the "best of the worst." Not much was known in the 1850s—the restoration was still in the future. Abbat Prosper Guéranger—at a time when they were still trying to figure everything out—wrote 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."**



1884 "Liber Gradualis" by Dom Pothier (This served as the basis for the Editio Vaticana)

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Introit • "Sacerdótes tui, Dómine"

1887 Reims/ Cambrai Edition, which first appeared in 1851 acc. to Dom Pierre Combe

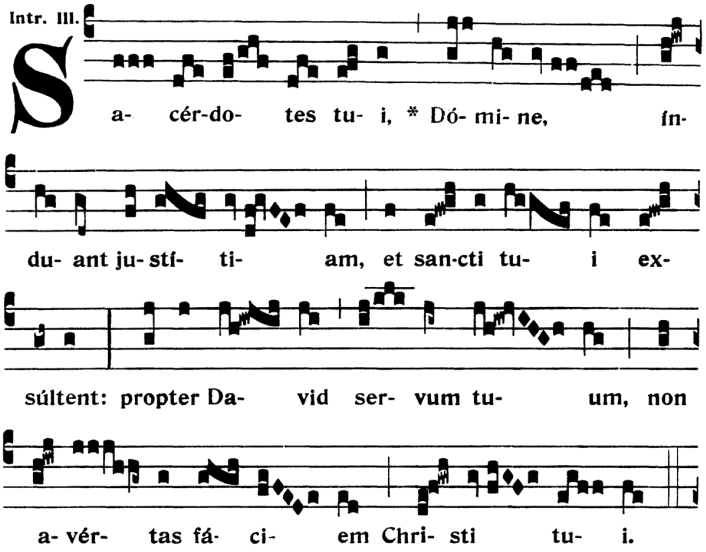
Introït. t. 3. S ACER-DO – TES tu – i, Do-mine, in – du-ant ju-sti – ti-am : et San-cti tu – i e - xul-tent; propter Da – vid ser – vum tu – um, non a - ver – tas fa – ci-em Chri – sti tu – i. *En Temps Pascal.* Al – le-lu-ia, al-le – lu – ia. *Ps.* Memento, Domine, Da-vid, * Et omnis mansu-e-tu-dinis e-jus. ℣. Glori-a Patri. e u o u a e.

✠ For the record, this chant seems to be an anomaly. That is to say, usually there are significant differences between "corrupted" editions (such as the Reims/Cambrai) and "restored" editions, such as those of Abbat Pothier.

1903 "Liber Usualis" of Dom André Mocquereau, Prior of Solesmes

Intr. 3. S A- cerdó- tes tú- i, * Dómi-ne, índu- ant justí- ti- am, et sáncti tú- i exsúltent : propter Dá- vid sér-vum tú- um, non avér- tas fá- ci- em Chrí- sti tú- i. *T. P.* Allelú- ia, al-

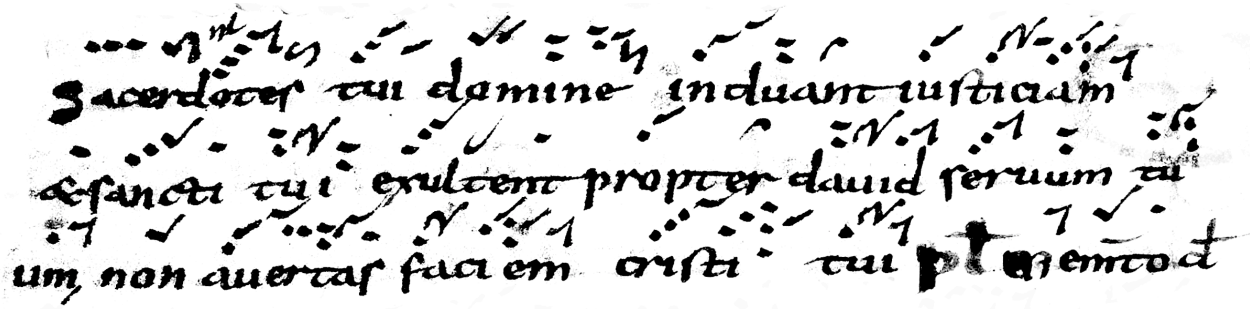
Introit • "Sacerdótes tui, Dómine"



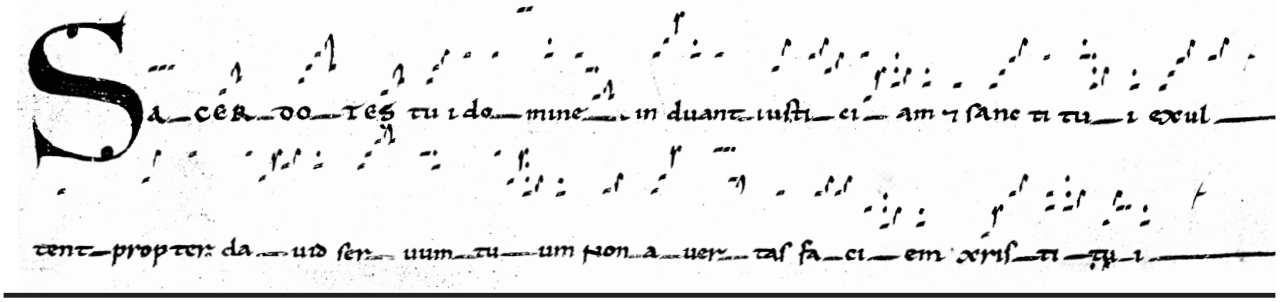
The 1908 "Editio Vaticana"
(The official edition, edited by a committee under the leadership of Abbat Pothier)

We show this here to make it easy for you to compare and contrast.

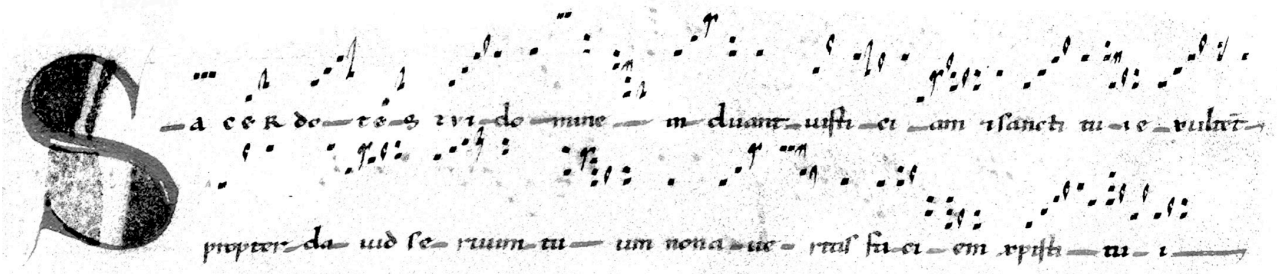
91angers|944 • Folio 45 — Ancient neumes from (perhaps?) 944AD



Yrieix|1040 • Folio 14r — Ancient neumes from (perhaps?) 1040AD



Narbonne|1033 • Folio 12v — Ancient neumes from (perhaps?) 1033AD



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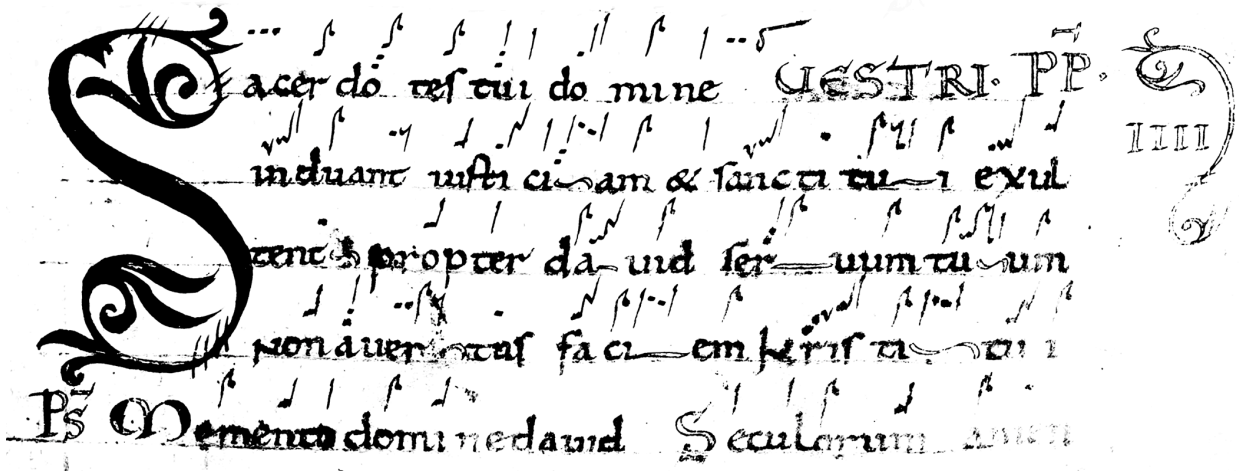
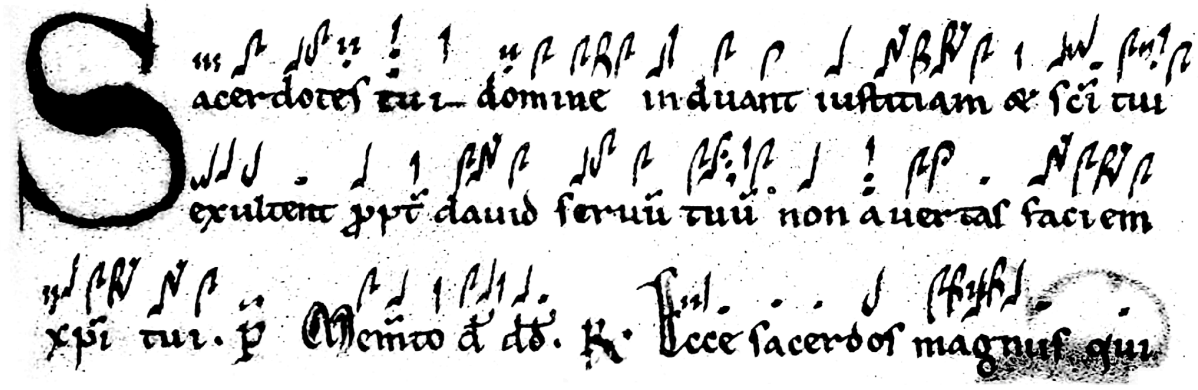
Introit • "Sacerdótes tui, Dómine"

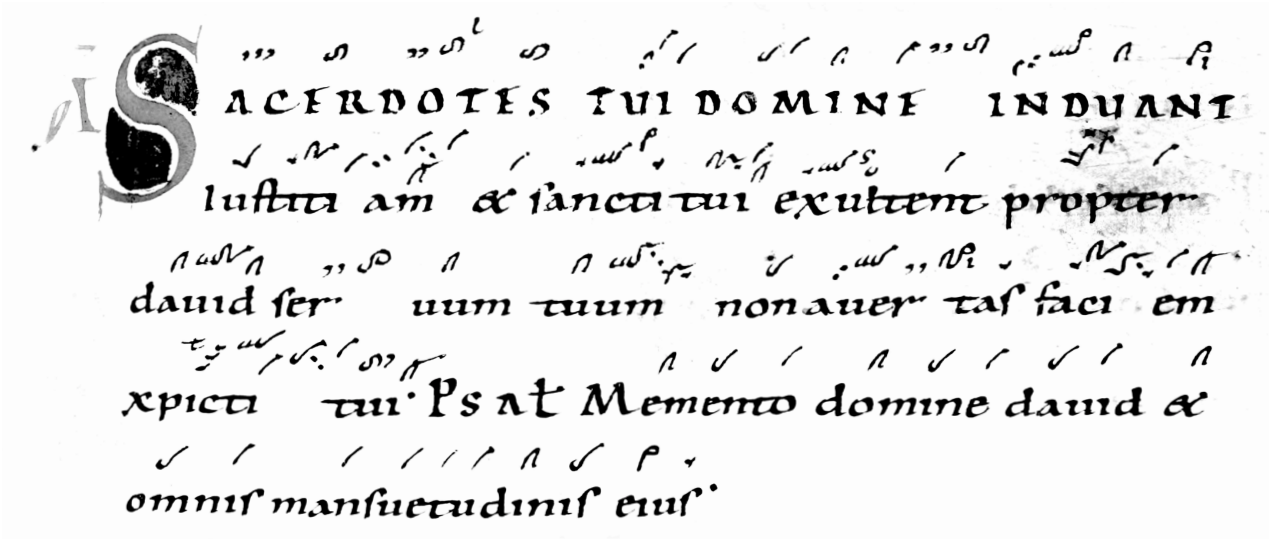
StMaur • 1079 Folio 128r — Ancient neumes from (perhaps?) 1079AD



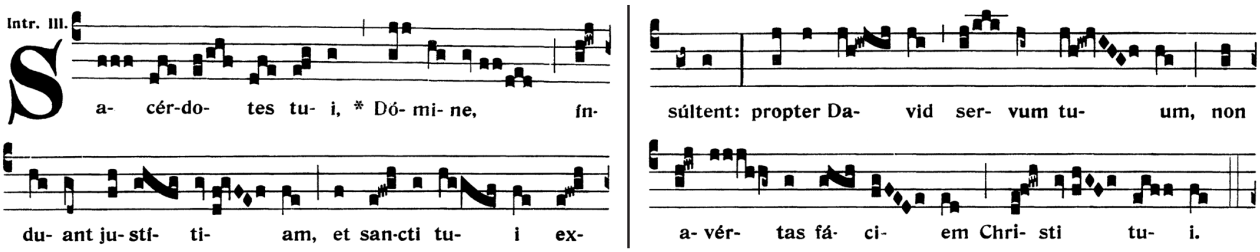
18010corbie|1077 • Folio 39r — Ancient neumes from (perhaps?) 1077AD



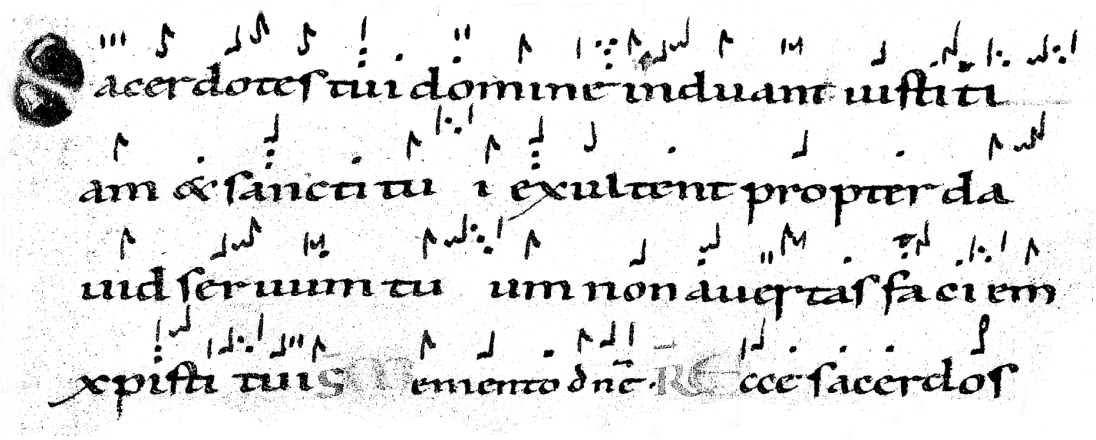
338sanGall|1058 • Folio 73 — Ancient neumes from (perhaps?) 1058AD



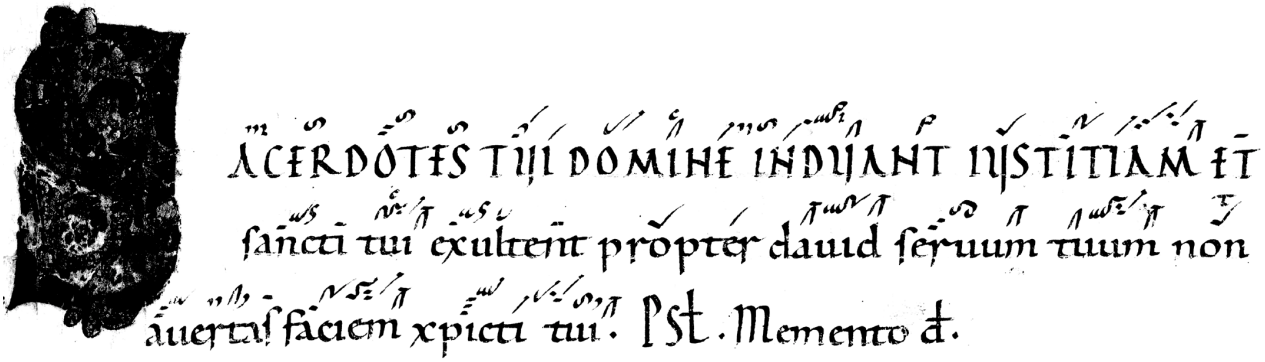
1908 "Editio Vaticana" (The official edition, edited by a team under Abbat Pothier)



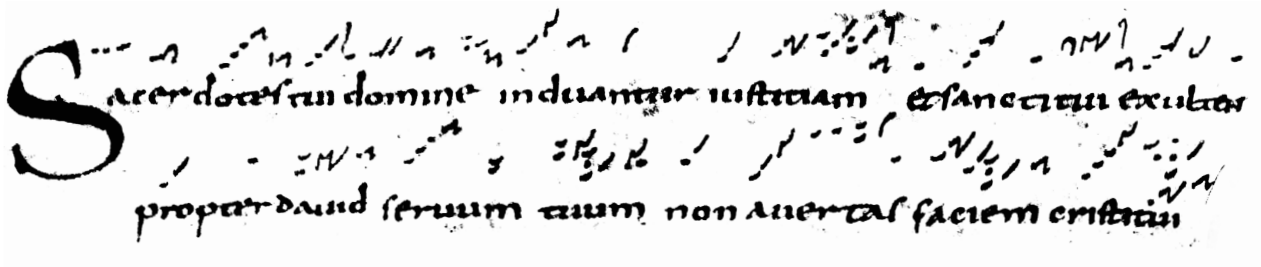
75cambrai|1031 • Folio 37 — Ancient neumes from (perhaps?) 1031AD



Bamberg6lit|905 — Ancient neumes from (perhaps?) 905AD



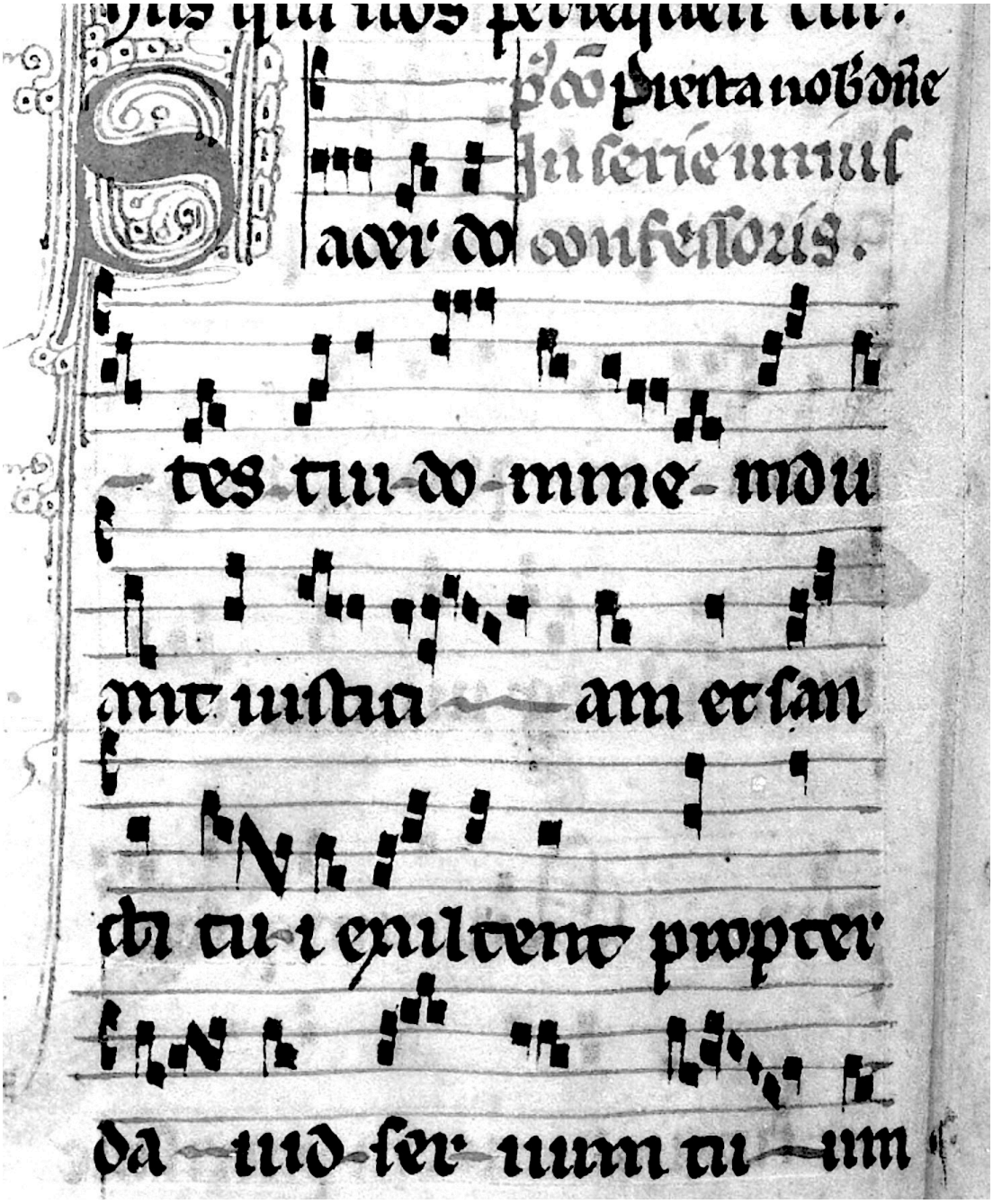
47chartres|957 • Folio 008r — Ancient neumes from (perhaps?) 957AD



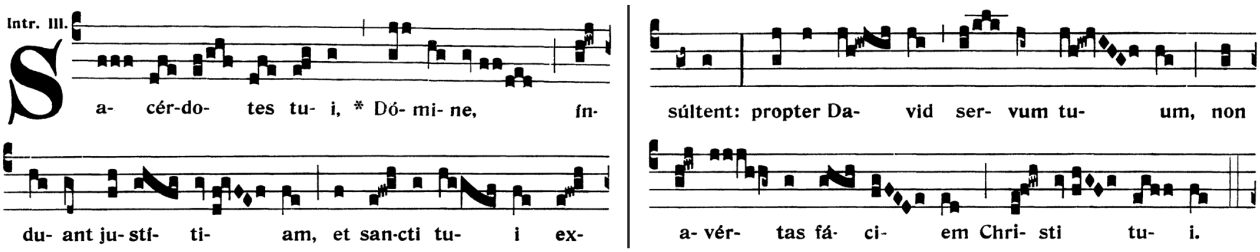
Introit • "Sacerdótes tui, Dómine"

In spite of minor differences here and there (since each monastery had its own "style" of singing) the way that the plainsong melodies were preserved throughout the centuries—***in various countries,*** 1,000 years before electricity, the internet, cars, planes, telephones and so many other technologies—is nothing short of astounding.

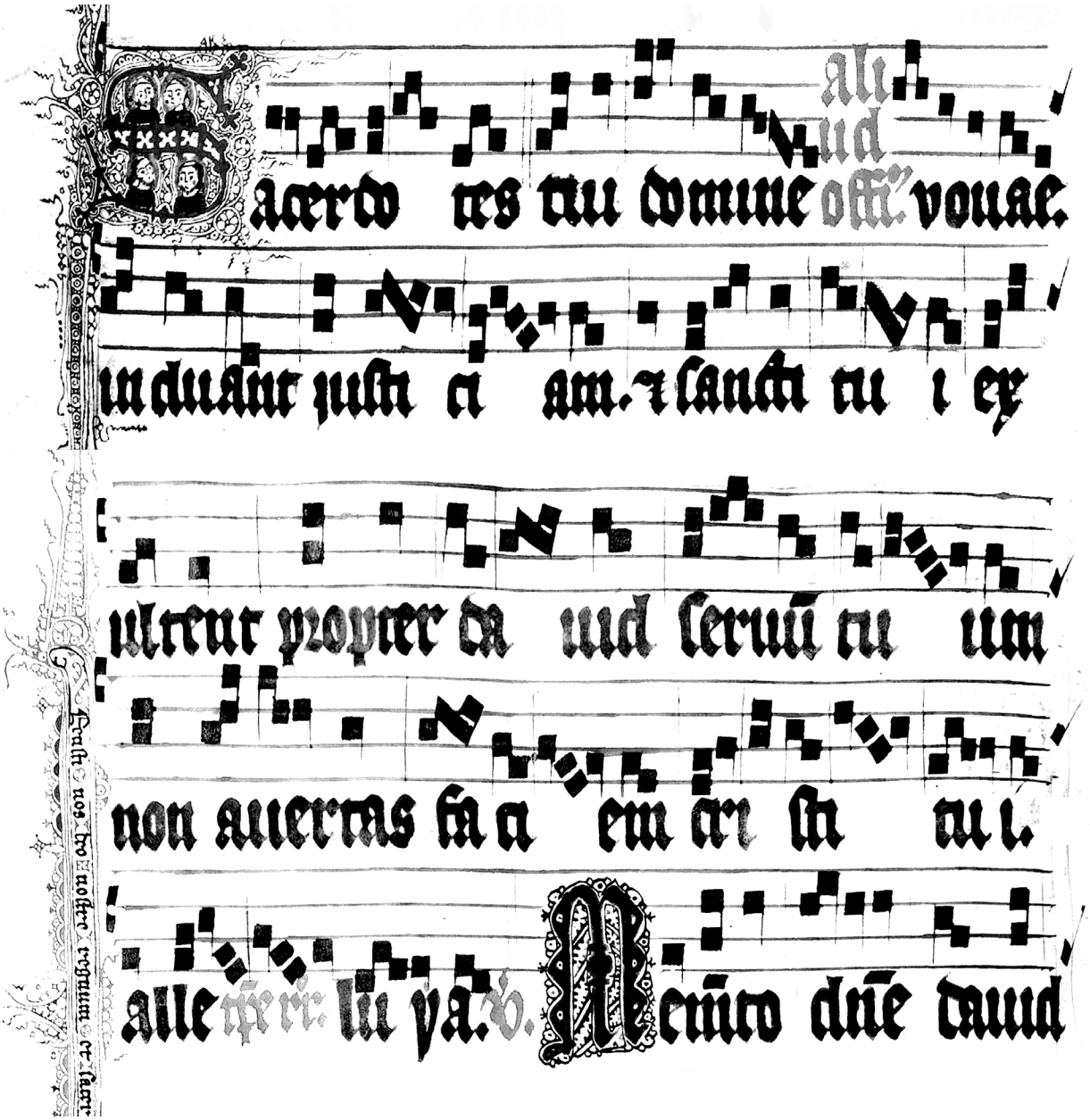
Rouen|1254 • Folio 253v — Ancient neumes from (perhaps?) 1254AD



1908 "Editio Vaticana" (The official edition, edited by a team under Abbat Pothier)

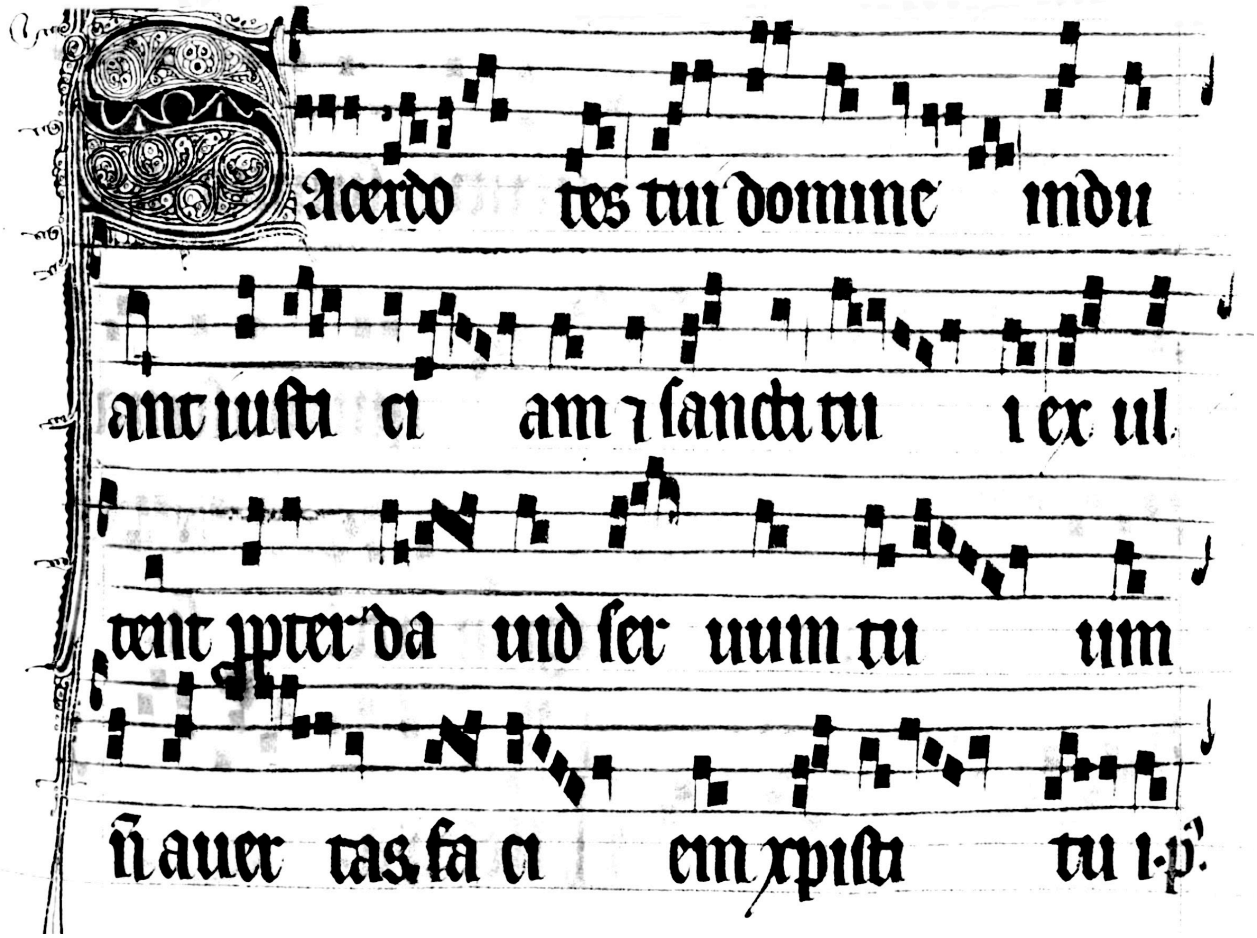


Düsseldorf-11|1393 • Folio 486 — Ancient neumes from (perhaps?) 1393AD

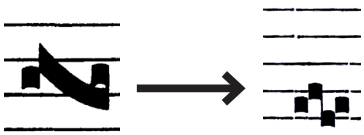


Introit • "Sacerdótes tui, Dómine"

LAON 240 13th century • Folio 123 (p249) — Ancient neumes from (perhaps?) 1250AD

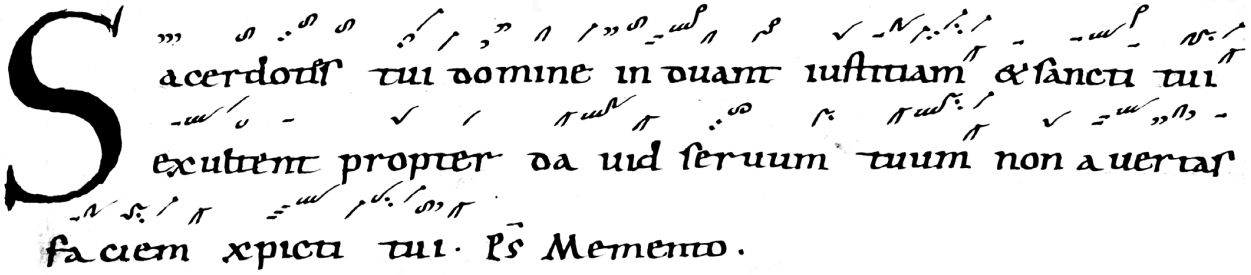


Notice: On the word "justítiam" the PORRECTUS is not used. That's exactly what Father Weinmann does in his edition, to make life easier on singers who are used to singing modern notation.

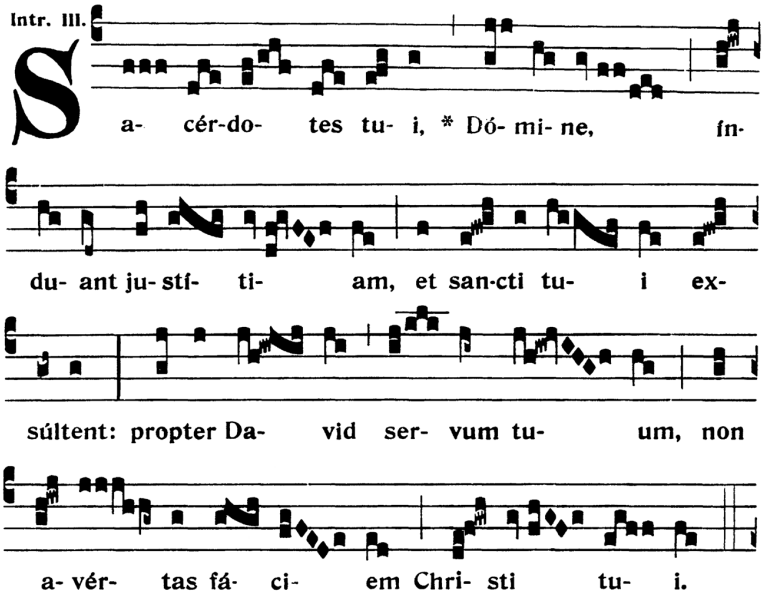


stí- stí -

339sanGall|1039 • Folio 48 — Ancient neumes from (perhaps?) 1039AD



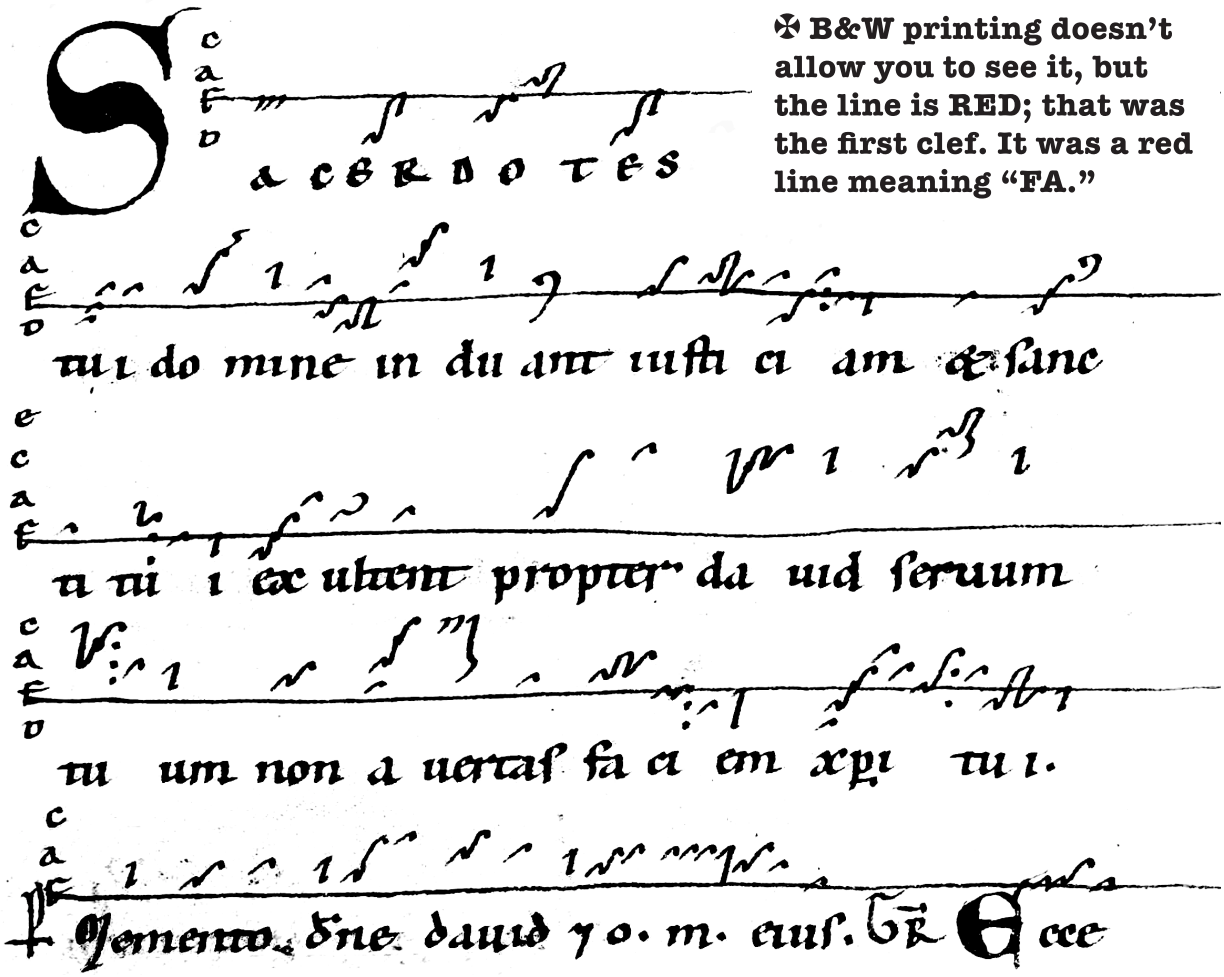
Introit • "Sacerdótes tui, Dómine"



The 1908 "Editio Vaticana"
(The official edition, edited by a committee under the leadership of Abbat Pothier)

Introit • English translation
(Ps 131: 9-10) May Your priests, O Lord, be clothed with justice; let Your faithful ones shout merrily for joy. For the sake of David Your servant, reject not the plea of Your anointed. (Ps 131:1) ℣. Remember, O Lord, David and all his meekness. ℣. Glory be…

Graz807|1171 • Location created? Unknown — Ancient neumes from (perhaps?) 1171AD

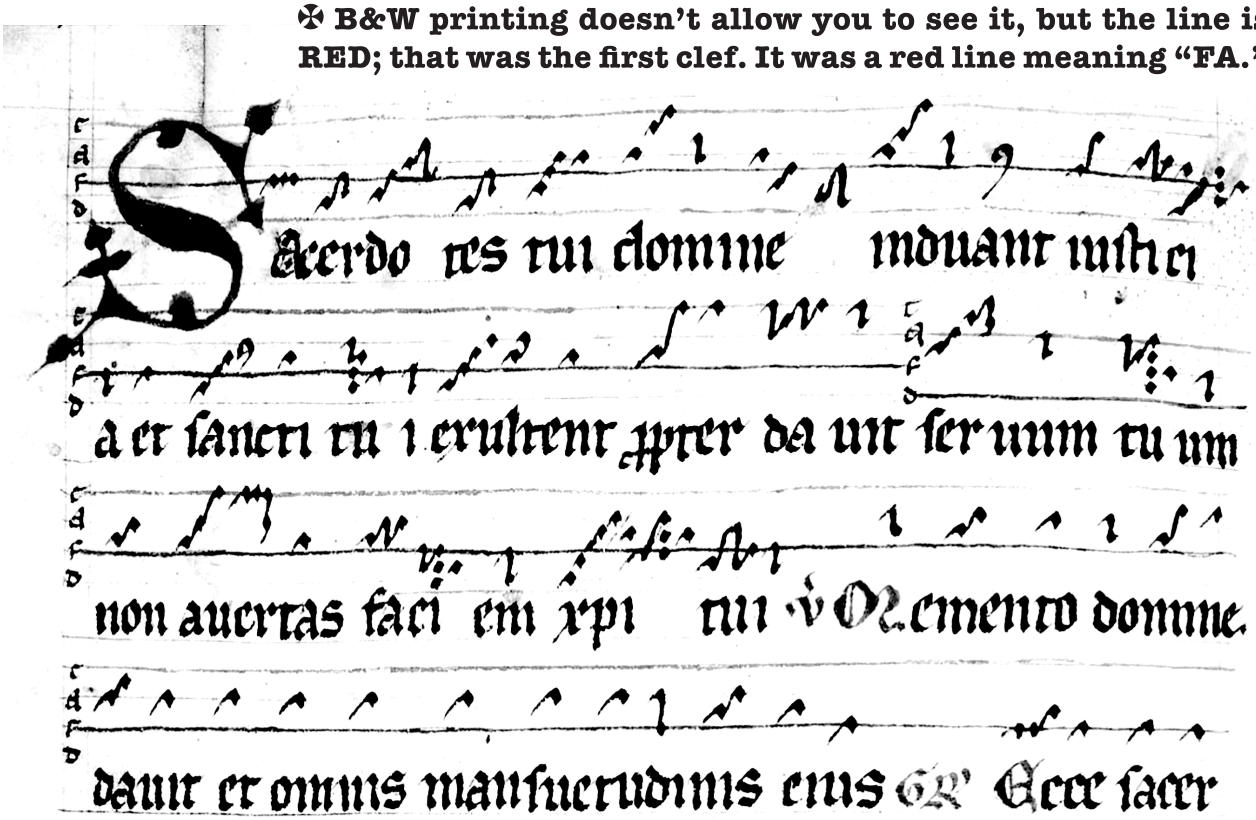


✠ **B&W printing doesn't allow you to see it, but the line is RED; that was the first clef. It was a red line meaning "FA."**

Introit • "Sacerdótes tui, Dómine"

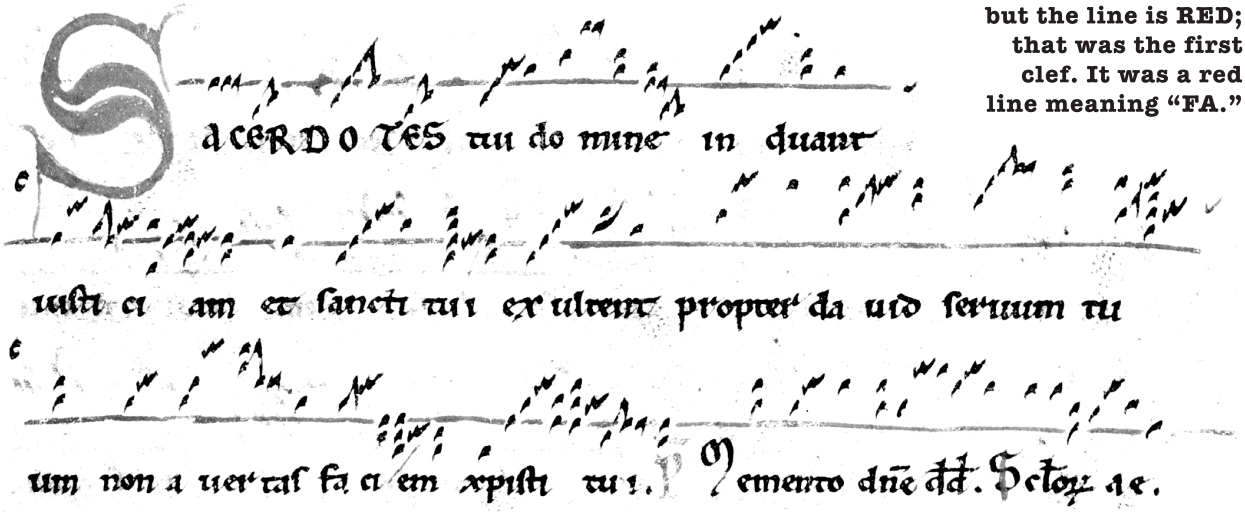
Austria-Klosterneuburg-588|1322 — Ancient neumes from (perhaps?) 1322AD

✠ B&W printing doesn't allow you to see it, but the line is RED; that was the first clef. It was a red line meaning "FA."

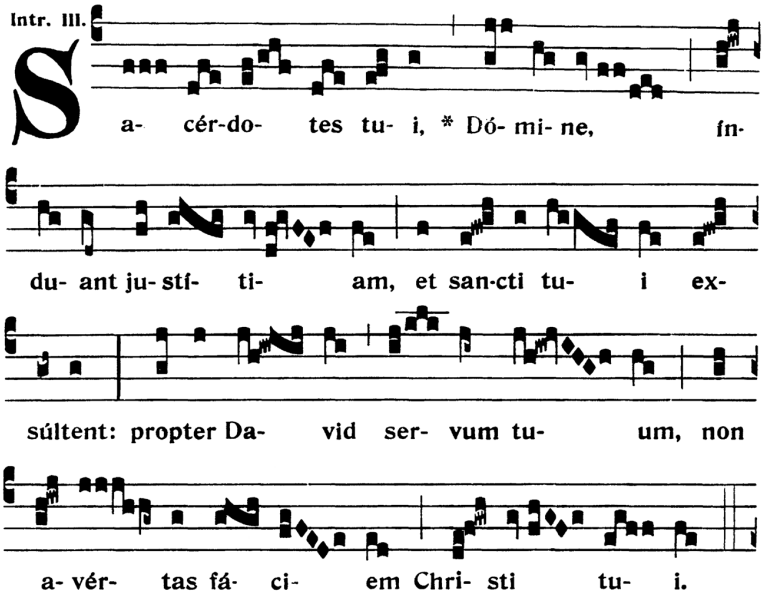


3823auvergne|1119 — Ancient neumes from (perhaps?) 1119AD

B&W printing doesn't allow you to see it, but the line is RED; that was the first clef. It was a red line meaning "FA."



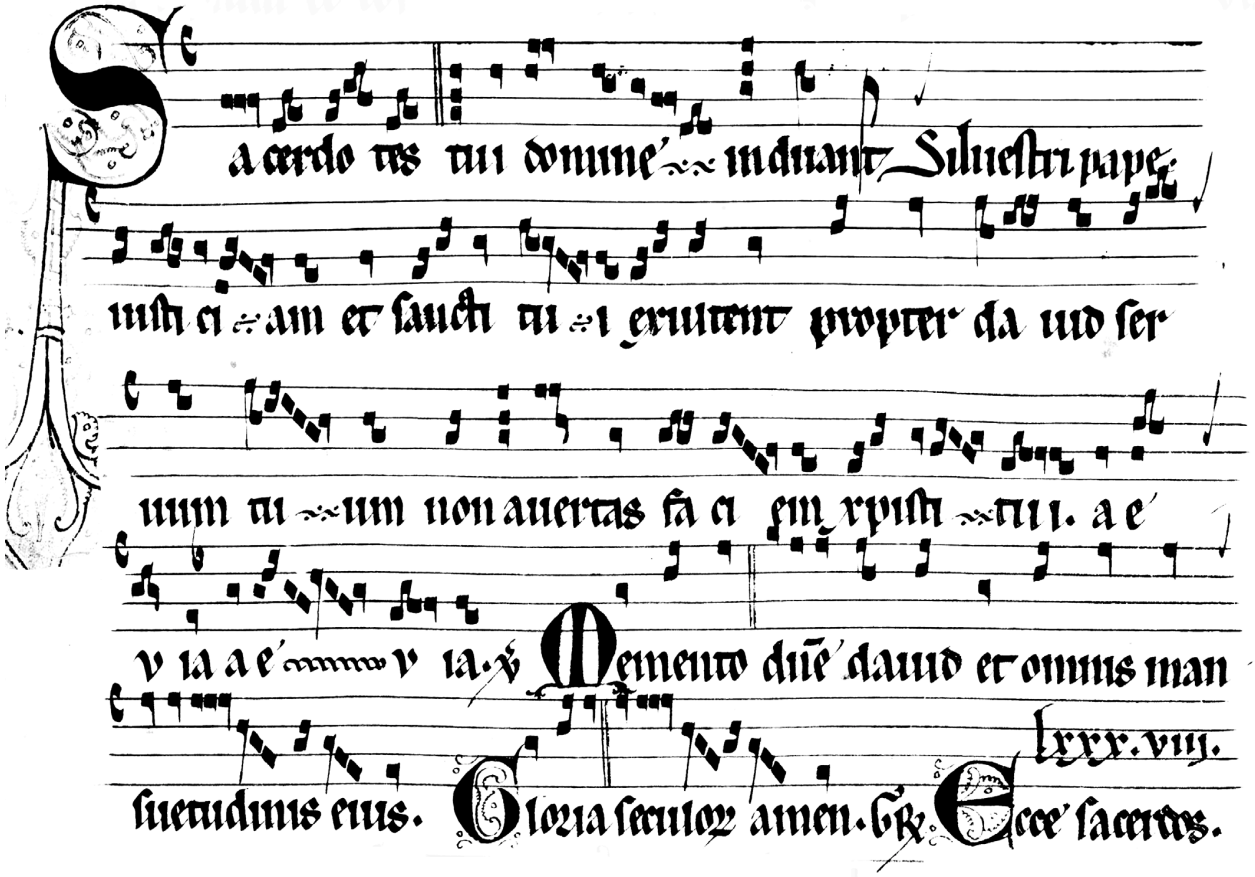
Introit • "Sacerdótes tui, Dómine"



The 1908 "Editio Vaticana"
(The official edition, edited by a committee under the leadership of Abbat Pothier)

Introit • English translation
(Ps 131: 9-10) May Your priests, O Lord, be clothed with justice; let Your faithful ones shout merrily for joy. For the sake of David Your servant, reject not the plea of Your anointed. (Ps 131:1) ℣. Remember, O Lord, David and all his meekness. ℣. Glory be…

SalemX7|1230 — Ancient neumes from (perhaps?) 1230AD



◀ *Notice the remarkable ending of the verses, similar to a Mode IV ending.*

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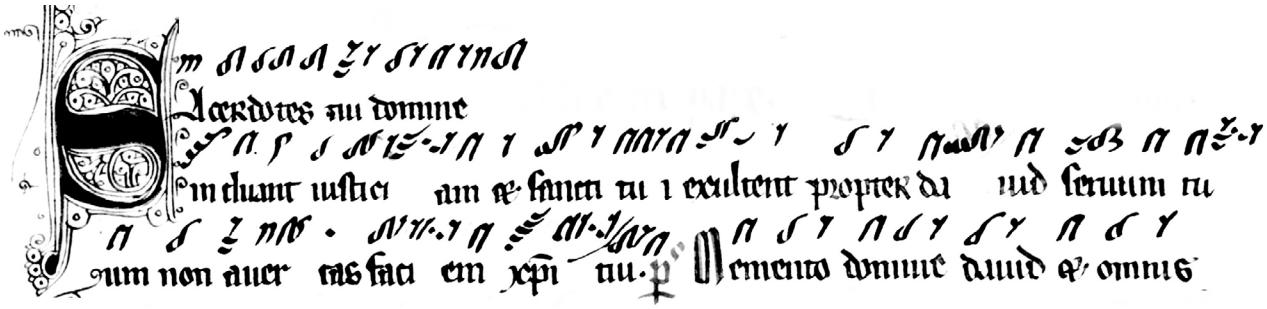
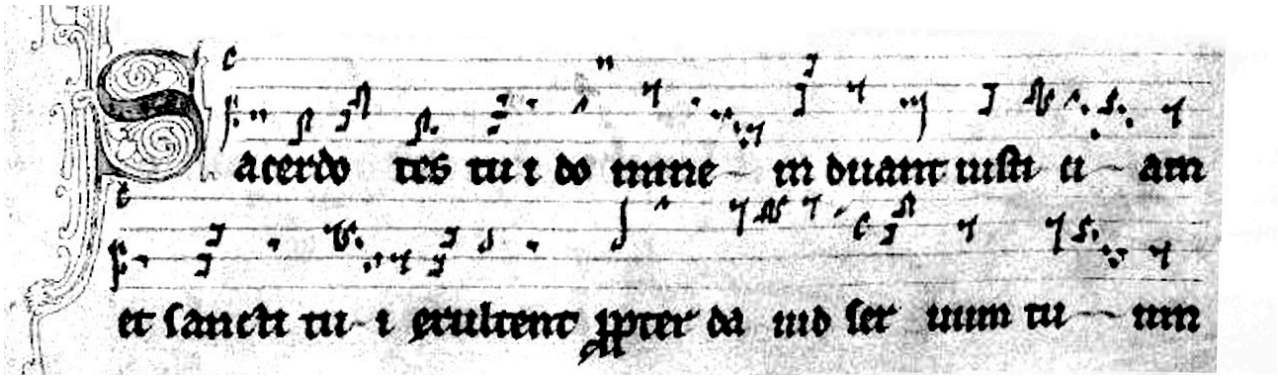
Florian73|1279 • Folio 11v — Ancient neumes from (perhaps?) 1279AD



Arras437|1222 • Folio 60 — Ancient neumes from (perhaps?) 1222AD



Montpellier H. 159 • Ancient neumes from (perhaps?) 989AD ... *Transcription by Finn Hansen*

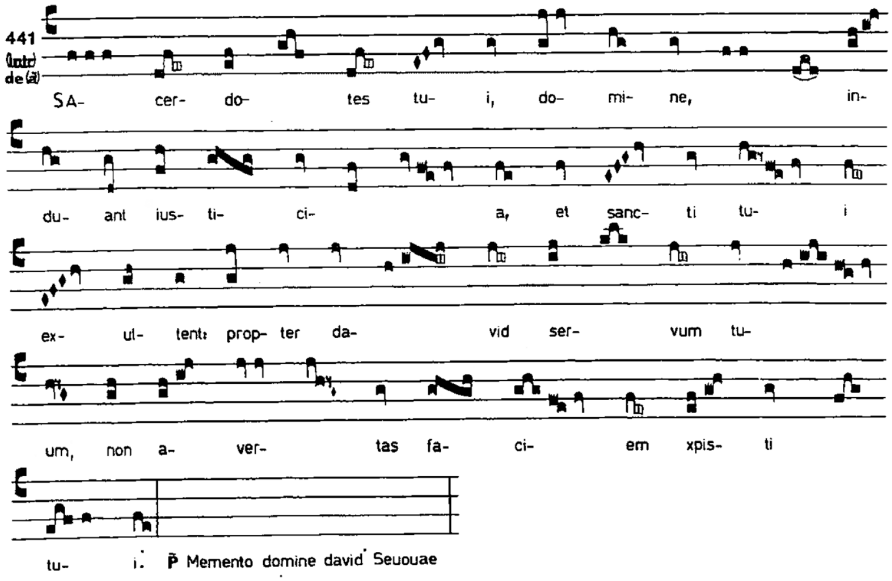
This is the famous "Bi-lingual" manuscript, which served as the "Rosetta stone" of adiastematic notation. **There is no dispute about the pitches, because they were written in Decian letters: A, Bb, C, D, etc.**

Dom Pierre Combe was a "true believer" in Dom Mocquereau—and was very close to Justine Ward. In June of 1940, Justine Ward let Combe ride in her car as they fled the Nazi armies, and Combe later wrote a book about Justine Ward. Part of Combe's "loyalty" to Dom Mocquereau and Justine Ward seems to have been a not-very-subtle hostility toward Abbat Pothier.

Dom Combe claimed that Abbat Pothier's famous *Liber Gradualis* was "in large measure indebted to [Montpellier H. 159] and **owes it all of its merit."**

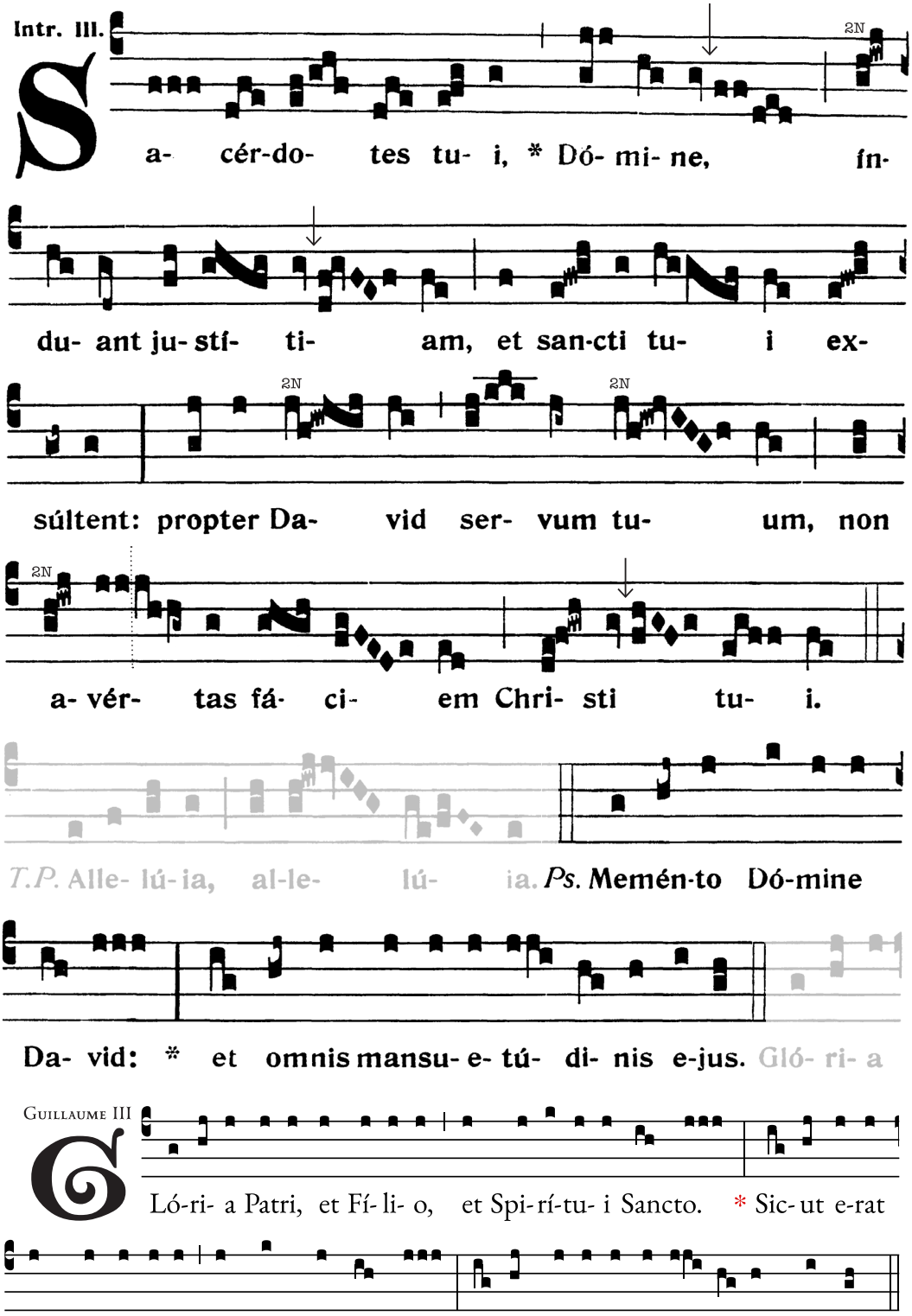
But Abbat Pothier wrote that Montpellier H. 159 "is not always in conformity with the pure Gregorian tradition."

Regardless, Montpellier H. 159 certainly corresponds well when it comes to the "Sacerdotes tui" Introit.



Introit • "Sacerdótes tui, Dómine"

This is the official edition: the famous 1908 *Editio Vaticana*, published under Pope Pius X.



The antiphon is always repeated.

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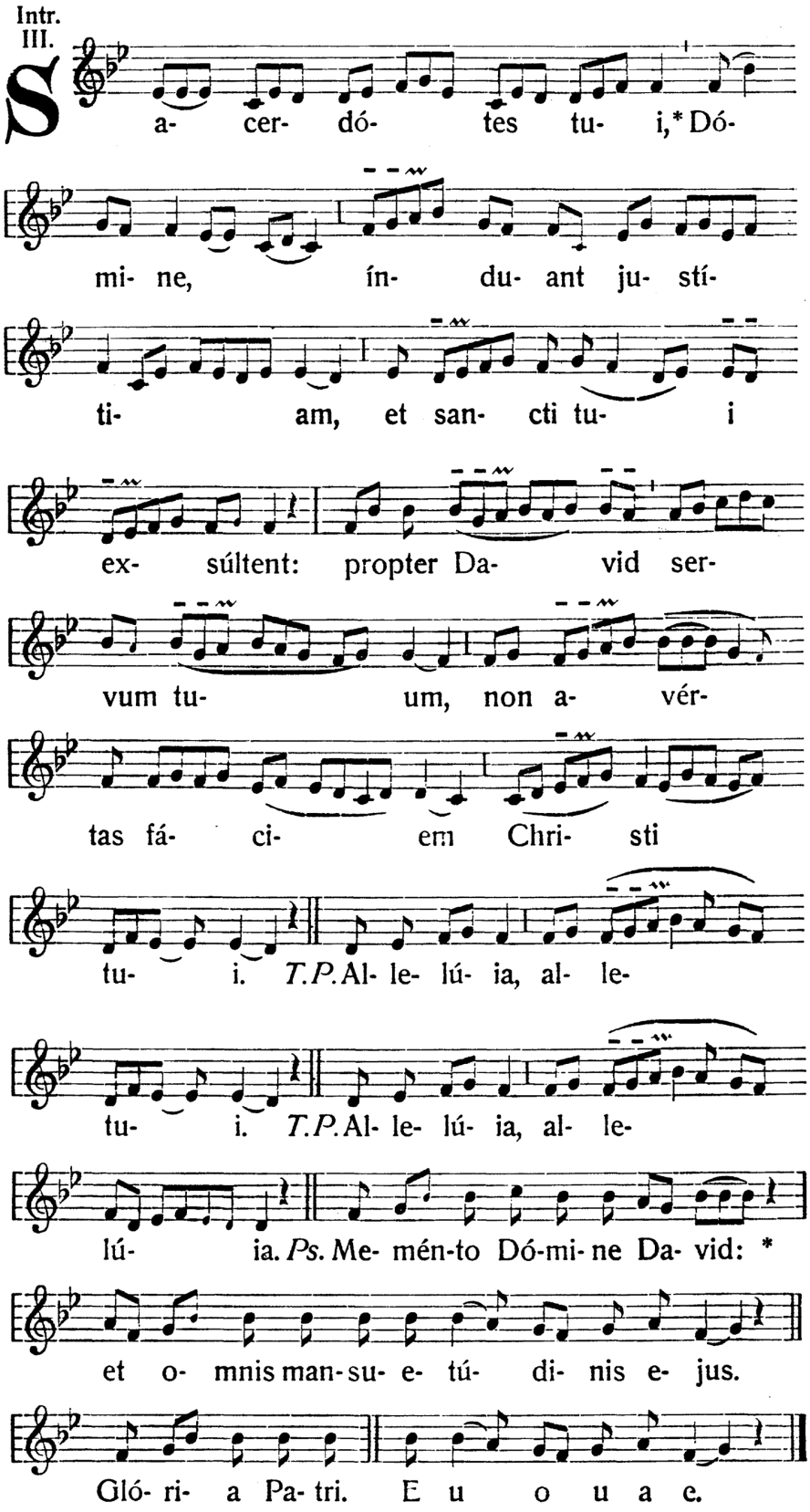
Introit • "Sacerdótes tui, Dómine"

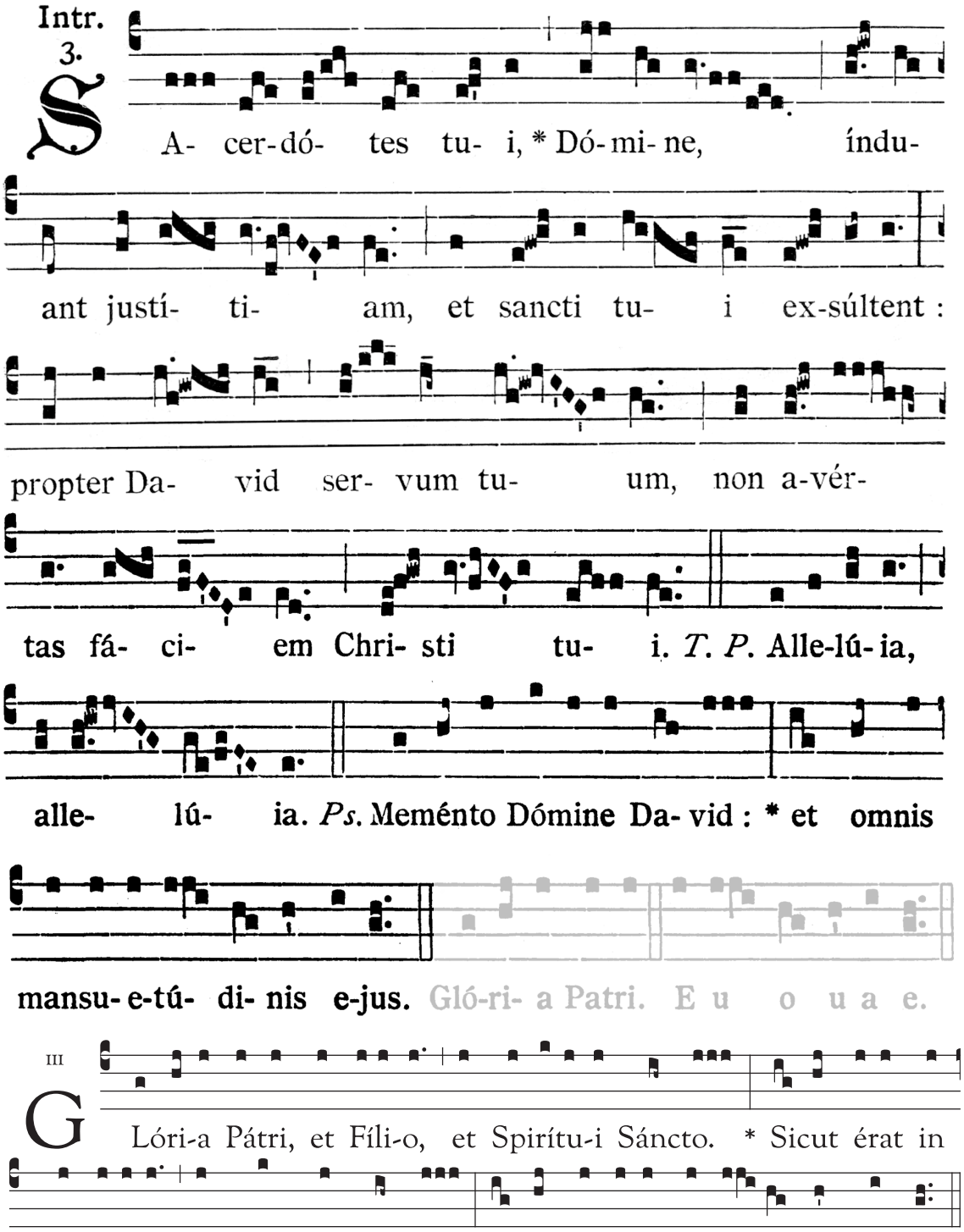
1909 Schwann Graduale in Modern Notation
This is a very faithful transcription of the official edition.

Introit • English translation (Ps 131: 9-10) May Your priests, O Lord, be clothed with justice; let Your faithful ones shout merrily for joy. For the sake of David Your servant, reject not the plea of Your anointed. (Ps 131:1) ℣. Remember, O Lord, David and all his meekness. ℣. Glory be…



Introit • "Sacerdótes tui, Dómine"

This is a very popular edition of the 1908 *Editio Vaticana*, published by Dom Mocquereau, who superimposed rhythmic signs which (sometimes) don't match the official edition. This edition is what is found in the very popular Liber Usualis (Solesmes Abbey).



The antiphon is always repeated.

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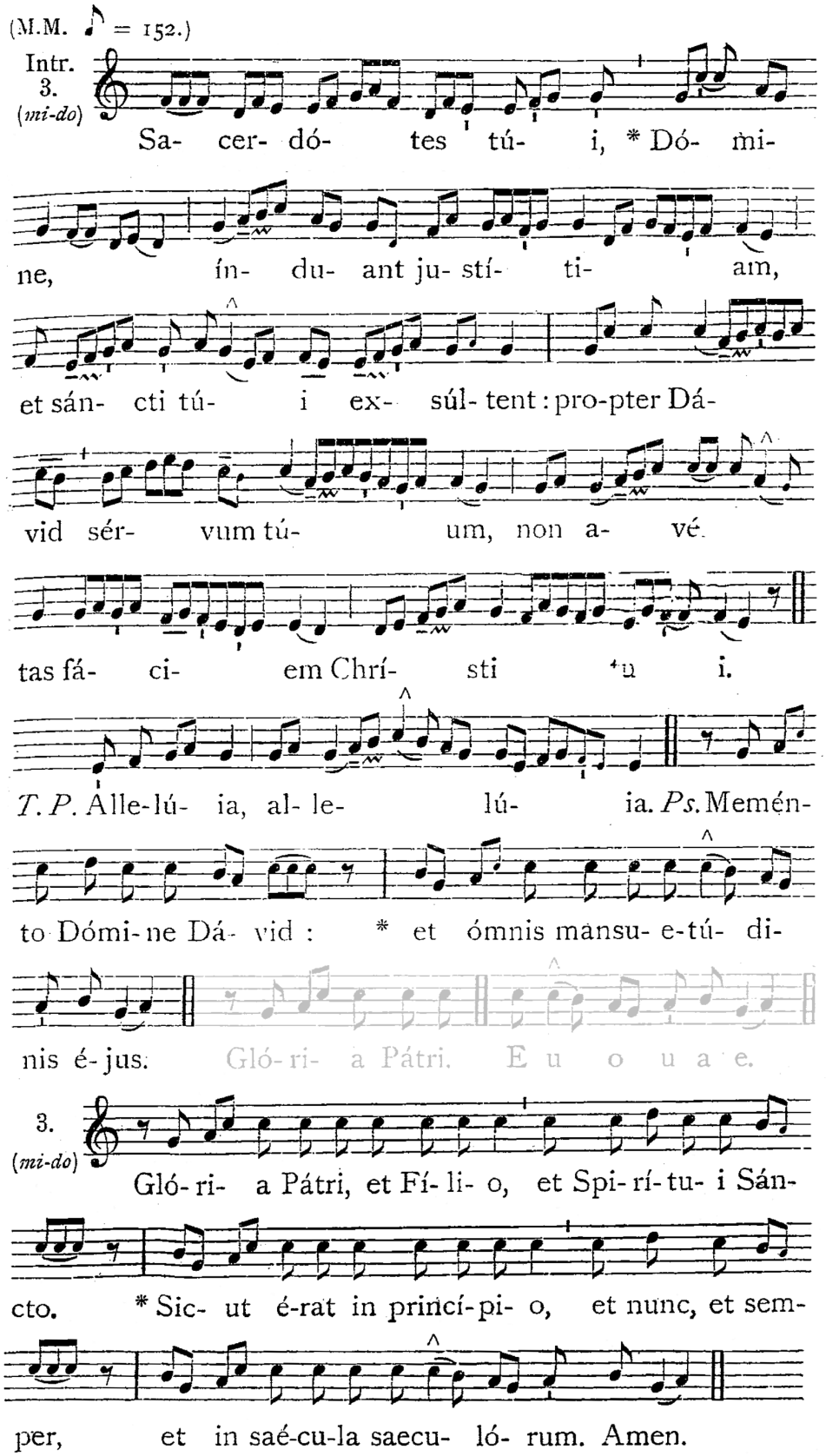
Introit • "Sacerdótes tui, Dómine"

"Liber Usualis" Modern Notation (1924)

A transcription into modern notation by Solesmes Abbey.

Note: Professor Weaver will most likely have the singers use the editions with rhythmic markings by Dom Mocquereau.

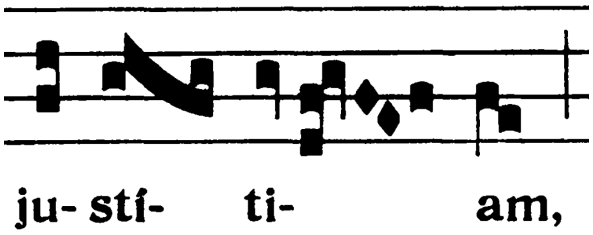
Introit • English translation (Ps 131: 9-10) May Your priests, O Lord, be clothed with justice; let Your faithful ones shout merrily for joy. For the sake of David Your servant, reject not the plea of Your anointed. (Ps 131:1) ℣. Remember, O Lord, David and all his meekness. ℣. Glory be…



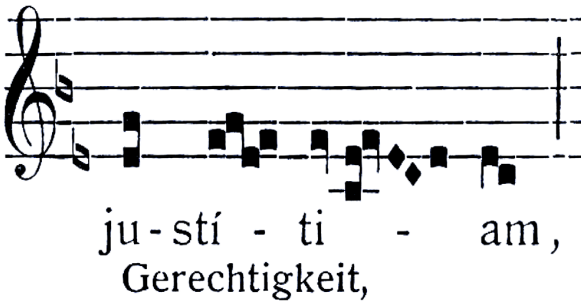
Introit • "Sacerdótes tui, Dómine"

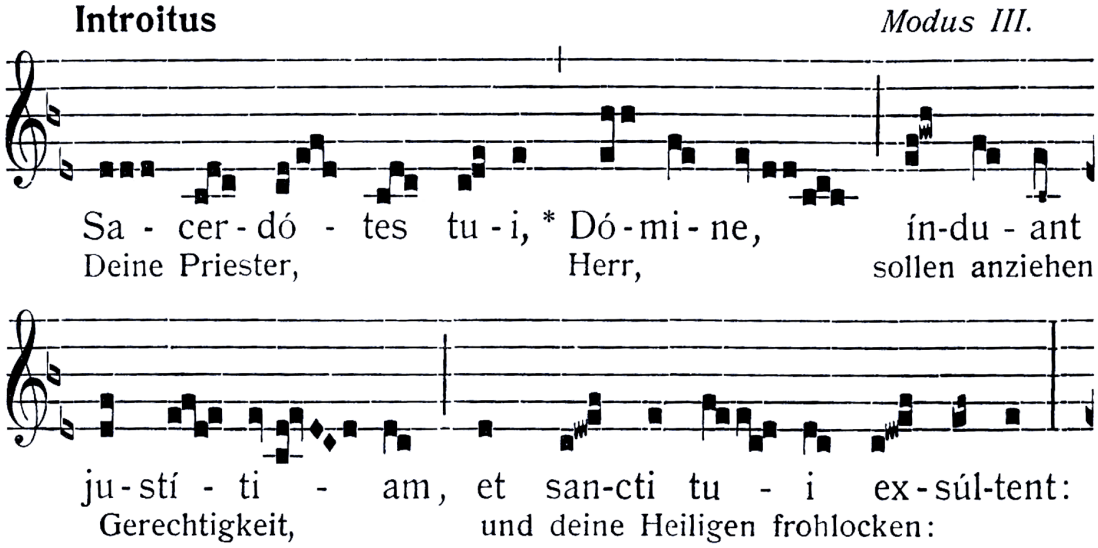
The 1909 edition by Father Karl Weinmann places the *Editio Vaticana* on five (5) staves—and this makes it a handy tool for someone who accompanies plainsong "at sight." Morover, the ***porrectus*** is changed into individual punctums, as you can see here:

Vatican Press:



Fr. Weinmann edition:





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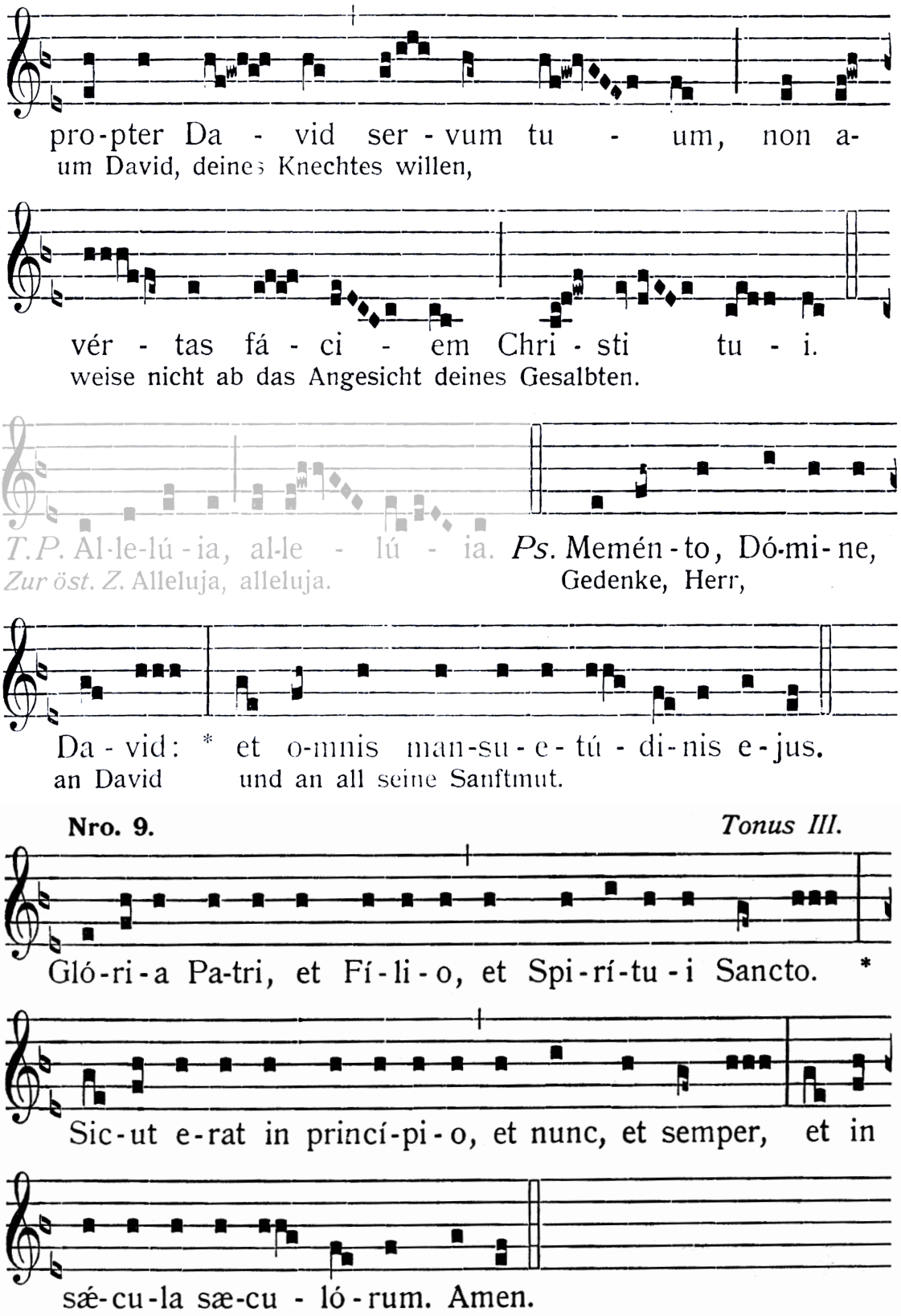

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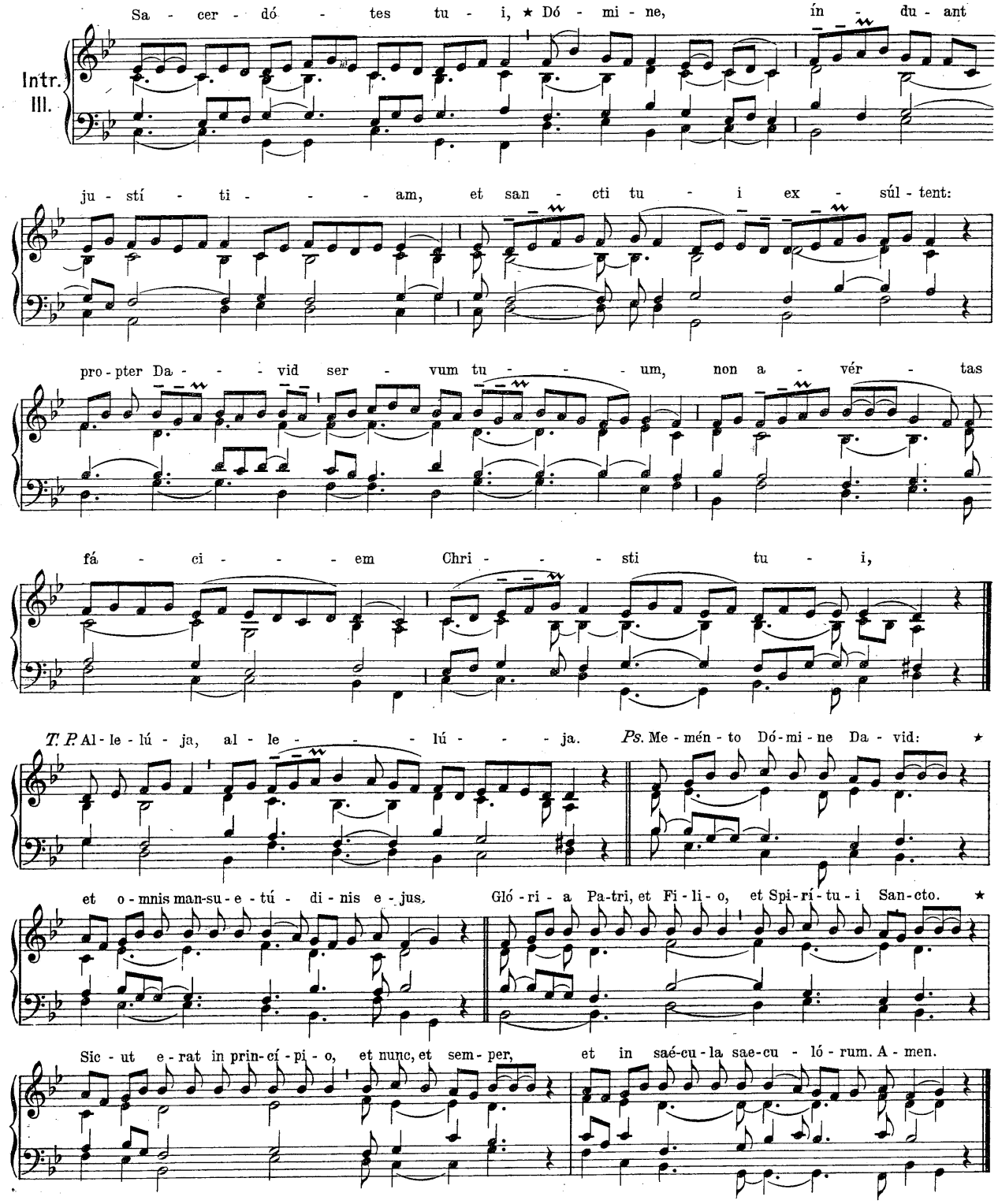
Introit • "Sacerdótes tui, Dómine"

The 1910 organ accompaniments by the Wiltberger brothers are **quite faithful** to the *rhythm* of the official edition, but the chords are stale and unimaginative. In general, harmonizations by the Wiltberger brothers are comparable to those of Dr. Peter Wagner and Max Springer: ghastly (and barely modal). The syllable "sti" of the word *Christi* is erroneously placed—also the *Quilisma* is in the wrong place.



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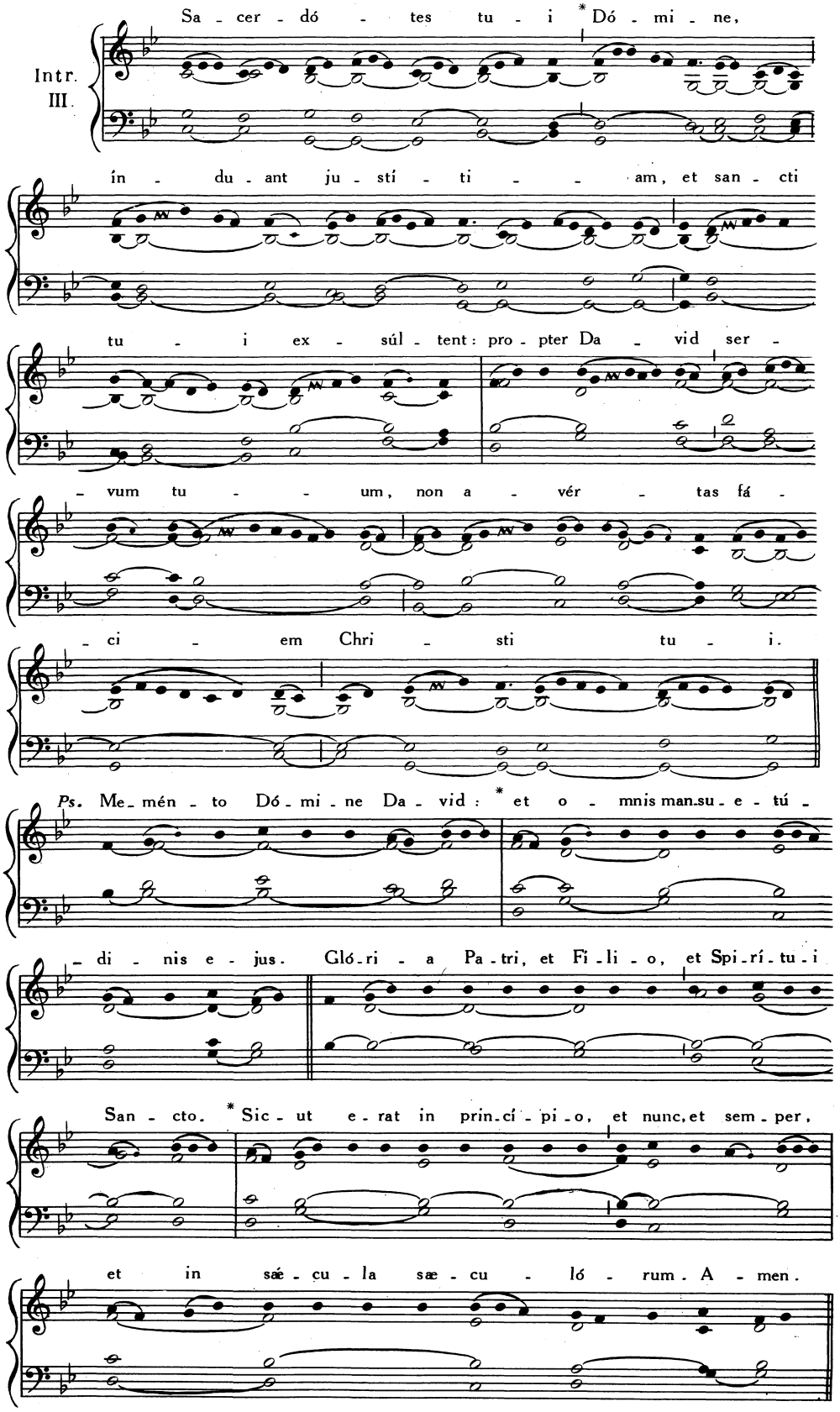
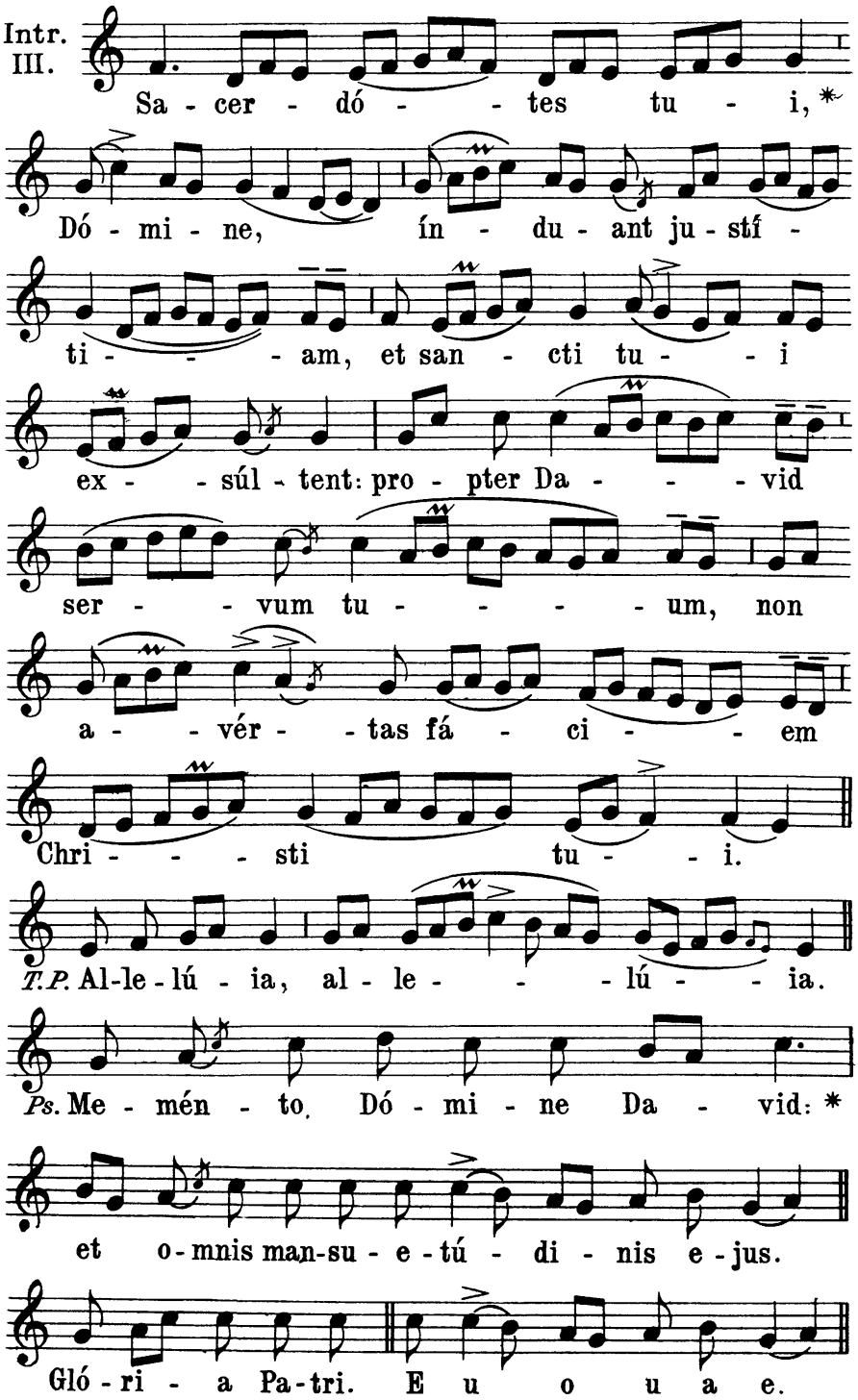
Introit • "Sacerdótes tui, Dómine"

The "NOH" (*Nóva órgani harmónia ad graduále júxta editiónem vaticánam*) is a collection of more than **3,000 pages** of Gregorian chant accompaniments created by the LEMMENSINSTITUUT in Belgium. The project was led by Monsignor Jules Van Nuffel in the 1940s. They are considered by some to be the finest accompaniments ever printed, although **this particular example** is nothing to write home about.



Introit • "Sacerdótes tui, Dómine"

This 1909 modern notation edition by Father F. X. Mathias (Alsatian priest who died in 1939) uses the rhythm of the official edition. Organist at Strasburg Cathedral, Dr. Mathias founded the *Saint Leo Institute for Church Music* in 1913. — **Because the official edition gives freedom,** Springer's edition (1912) is not an exact replica of Mathias' 1909 edition. But they certainly are similar! Springer seems to have borrowed (stolen?) the typsetting from Mathias. In the example below, there are several discrepancies between Mathias and Springer at the word **"avértas."**



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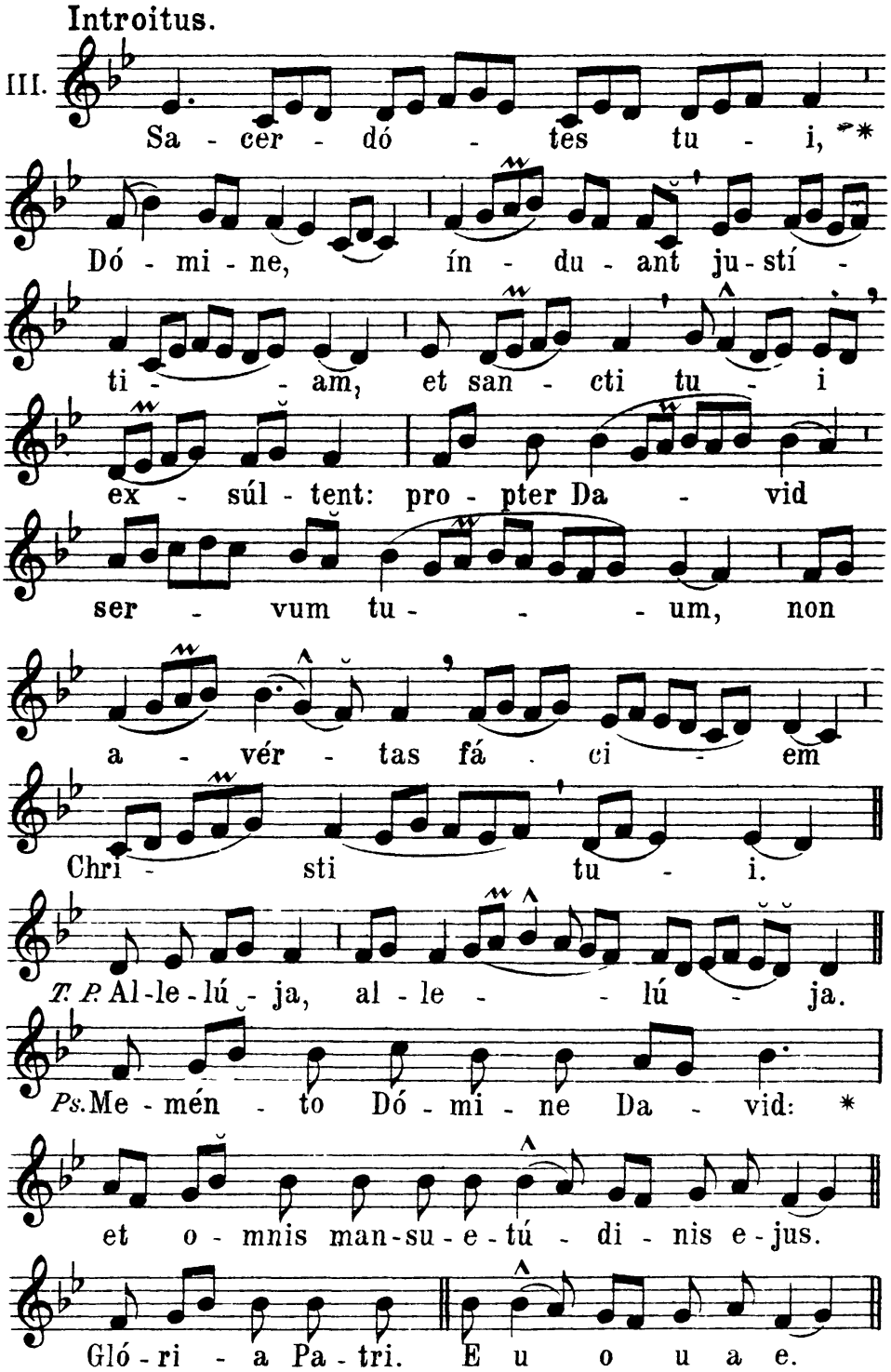
Introit • "Sacerdótes tui, Dómine"

This 1912 modern notation edition by Max Springer uses the rhythm of the official edition. Springer (1877-1954) was initially a pupil of the *Beuron Abbey* and later became organist at the *Royal Abbey of Emaus* (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonín Dvořák. In 1926, he became director of the *University of Music and Performing Arts* (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent him a congratulatory letter on behalf of Pope Pius X with regards to Springer's book: "The Art of Accompanying Plain Chant."



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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.)

✠ In the *Novus Ordo*, the translations often don't correspond, because the USCCB changes them every few years. In the old rite, sometimes the texts don't correspond to what the priest has in his Missal; e.g. if the *Graduale* text comes from the ancient Itala text, or if the (newly adapted) chant uses the *Pius XII Psalter* text.

Here's how texts for **22 June 2023** appear in the official 1962 *Missale Romanum* :

nii (22) 567

Antiphona ad Communionem

Ps. 77, 24-25

Panem cæli dedit eis: panem Angelórum manducávit homo.

Postcommunio

Angelórum esca nutrítos, angélicis étiam, Dómine, da móribus vívere: et eius, quem hódie cólimus, exémplo, in gratiárum semper actióne manére. Per Dóminum.

DIE 22 IUNII

S. PAULINI EPISCOPI ET CONFESSORIS

III classis

Antiphona ad Introitum

Ps. 131, 9-10

Sacerdótes tui, Dómine, índuant iustítiam, et sancti tui exsúltent: propter David servum tuum, non avértas fáciem Christi tui. Ps. ibid., 1 Meménto, Dómine, David: et omnis mansuetúdinis eius. ℣. Glória Patri. Sacerdótes.

Oratio

Deus, qui ómnia pro te in hoc sæculo relinquéntibus, céntuplum in futúro et vitam ætérnam promisísti: concéde propítius; ut, sancti Pontíficis Paulíni vestígiis inhæréntes, valeámus terréna despícere, et sola cæléstia desideráre: Qui vivis.

568 Festa iunii (22)

Léctio Epístolæ beáti Pauli Apóstoli ad Corínthios

2 Cor. 8, 9-15

Fratres: Scitis grátiam Dómini nostri Iesu Christi, quóniam propter vos egénus factus est, cum esset dives, ut illíus inópia vos dívites essétis. Et consílium in hoc do: hoc enim vobis útile est, qui non solum fácere, sed et velle cœpístis ab anno prióre: nunc vero et facto perfícite: ut quemádmodum promptus est ánimus voluntátis, ita sit et perficiéndi ex eo quod habétis. Si enim volúntas prompta est, secúndum id quod habet, accépta est, non secúndum id quod non habet. Non enim ut áliis sit remíssio, vobis autem tribulátio, sed ex æqualitáte. In præsénti témpore vestra abundántia illórum inópiam súppleat: ut et illórum abundántia vestræ inópiæ sit suppleméntum, ut fiat æquálitas, sicut scriptum est: Qui multum, non abundávit: et qui módicum, non minorávit.

Graduale Eccli. 44, 16 Ecce sacérdos magnus, qui in diébus suis plácuit Deo. ℣. Ibid., 20 Non est invéntus símilis illi, qui conserváret legem Excélsi.

Allelúia, allelúia. ℣. Ps. 109, 4 Tu es sacérdos in ætérnum, secúndum órdinem Melchísedech. Allelúia.

✠ Sequéntia sancti Evangélii secúndum Lucam

Luc. 12, 32-34

In illo témpore: Dixit Iesus discípulis suis: Nolíte timére, pusíllus grex, quia complácuit Patri vestro dare vobis regnum. Véndite quæ possidétis, et date eleemósynam. Fácite vobis sácculos, qui non veteráscunt, thesáurum non deficiéntem in cælis: quo fur non appropiat, neque tínea corrúmpit. Ubi enim thesáurus vester est, ibi et cor vestrum erit.

Antiphona ad Offertorium

Ps. 88, 21-22

Invéni David servum meum, óleo sancto meo unxi eum: manus enim mea auxiliábitur ei, et brácchium meum confortábit eum.

Secreta

Da nobis, Dómine, perféctæ caritátis sacrifícium, exémplo sancti Pontíficis Paulíni, cum altáris oblatióne coniúngere: et beneficéntiæ stúdio sempitérnam misericórdiam promeréri. Per Dóminum.

Antiphona ad Communionem

Luc. 12, 42

Fidélis servus et prudens, quem constítuit dóminus super famíliam suam: ut det illis in témpore trítici mensúram.

Postcommunio

Tríbue nobis per hæc sancta, Dómine, illum pietátis et humilitátis afféctum, quem ex hoc divíno fonte hausit sanctus Póntifex tuus Paulínus: et, ipsíus intercessióne, in omnes, qui te deprecántur, grátiæ tuæ divítias benígnus effúnde. Per Dóminum.

Since the *Propria Missae* come from "commons," the official *Graduale Romanum* just points you to different pages. Here's how the feast appears in the 1908 Schwann Gradual :

22. S. Paulini Episcopi, Confessoris.

Introitus. Sacerdótes tui, [42].
Graduale. Ecce sacérdos magnus, [39].
Allelúia, allelúia. ℣. Tu es sacérdos, [40].
Offertorium. Invéni David, [41].
Communio. Fidélis servus, [42].

Here's how the feast appears in "Mass and Vespers" (Solesmes Abbey, 1957):

June 22 : Saint Paulinus of Nola. 1219

22. St. Paulinus of Nola Bishop and Confessor. († 431)

Double.

June 21. Sacérdos. *p.* 129. — *June 22.* Amávit éum. *p.* 130.

Collect.

DEus, qui ómnia pro te in hoc saéculo relinquéntibus, céntuplum in futúro et vitam aetérnam promisísti : † concéde propítius; ut, sancti Pontíficis Paulíni vestígiis inhaeréntes, * valeámus terréna despícere, et sola caeléstia desideráre. Qui vivis et regnas cum Deo Patre.

O God who, to those who for thy sake in this world leave all things, hast promised a hundredfold and life everlasting in that to come : grant us, we beseech thee, so to walk in the footsteps of the holy Bishop Paulinus, that, caring not at all for the things of earth, we may covet those only which are of heaven. Who livest and reignest....

Secret.

DA nobis, Dómine, perféctae caritátis sacrifícium, exémplo sancti Pontíficis Paulíni, cum altáris oblatióne conjúngere : et beneficéntiae stúdio sempitérnam misericórdiam promeréri. Per Dóminum.

GIve unto us, O Lord, after the example of the holy Bishop Paulinus, to unite a sacrifice of perfect charity with the offering we lay upon thine altar; and by our readiness to do good to others to win for ourselves a share in thine everlasting mercies. Through Jesus Christ.

Postcommunion.

TRíbue nobis per haec sancta, Dómine, illum pietátis et humilitátis afféctum, quem ex hoc divíno fonte hausit sanctus Póntifex tuus Paulínus : et, ipsíus intercessióne, in omnes, qui te deprecántur, grátiae tuae divítias benígnus effúnde. Per Dóminum nostrum.

FOR the sake of these sacred mysteries, O Lord, do thou bestow upon us that spirit of love and of humility, which thy holy Bishop Paulinus drew from this divine source; and, listening to his prayers, do thou, in thy loving-kindness, pour out the riches of thy grace upon all who call upon thee. Through Jesus Christ.

At Mass :

Introit. Sacerdótes. *p.* 1656.
Gradual. Ecce sacérdos. *p.* 1560.
Allelúia, allelúia. ℣. Tu es sacérdos. *p.* 1654.
Offertory. Invéni Dávid. *p.* 1655.
Communion. Fidélis sérvus. *p.* 1366.

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A good resource to consult (which Corpus Christi Watershed scanned and placed online) **is the 1965 Missale Romanum. That is basically the 1962 Missal—broadly speaking—but with English translations:**

SAINT PAULINUS
Bishop and Confessor

III classis

June 22

Entrance Antiphon
Ps. 131, 9–10

Sacerdótes tui, Dómine, índuant iustítiam, et sancti tui exsúltent: propter David servum tuum, non avértas fáciem Christi tui. *Ps. ibid., 1* Meménto, Dómine, David: et omnis mansuetúdinis eius. ℣. Glória Patri. Sacerdótes.

May your priests, O Lord, be clothed with justice; let your faithful ones shout merrily for joy. For the sake of David your servant, reject not the plea of your anointed. *Ps. ibid., 1* Remember, O Lord, David and all his meekness. ℣. Glory be to the Father. May your priests.

Prayer

Deus, qui ómnia pro te in hoc sæculo relinquéntibus, céntuplum in futúro et vitam ætérnam promisísti: concéde propítius; ut, sancti Pontíficis Paulíni vestígiis inhæréntes, valeámus terréna despícere, et sola cæléstia desideráre: Qui vivis.

O God, you promised a hundredfold reward and eternal life to those who forsake the world for your sake. * May we walk in the footsteps of your holy bishop Paulinus, resisting the things of the earth and desiring those of heaven: You who live and reign.

Léctio Epístolæ beáti Pauli Apóstoli ad Corínthios
2 Cor. 8, 9–15

A Reading from the Epistle of blessed Paul the Apostle to the Corinthians
2 Cor. 8, 9–15

Fratres: Scitis grátiam Dómini nostri Iesu Christi, quóniam propter vos egénus factus est, cum esset dives, ut illíus inópia vos dívites essétis. Et consílium in hoc do: hoc enim vobis útile est, qui non solum fácere, sed et velle cœpístis ab anno prióre: nunc vero et facto perfícite: ut quemádmodum promptus est ánimus voluntátis, ita sit et perficiéndi ex eo quod habétis. Si enim volúntas prompta est, secúndum id quod habet, accépta est, non secúndum id quod non habet. Non enim ut áliis sit remíssio, vobis autem tribulátio, sed ex æqualitáte. In præsénti témpore vestra abundántia illórum inópiam súppleat: ut et illórum abundántia vestræ inópiæ sit suppleméntum, ut fiat æquálitas, sicut scriptum est: Qui multum, non abundávit: et qui módicum, non minorávit.

Brethren: You know, indeed, the favor of our Lord Jesus Christ; how, for your sakes he made himself poor, although he was rich, in order that by his poverty you might become rich. Now I am going to give you some advice on this matter (of the collection). It will help you who already began last year not only to do this good work, but also to want to do it. Carry it through now to a successful completion, so that your giving according to your ability may correspond to your willingness. For if there is a willingness to give, it will be acceptable if it is according to one's ability, not if it is beyond one's means. The relief of others ought not to impoverish you, but there should be an equality. In the present time your plenty should supply their need, in order that their surplus may also come to the aid of your wants, so that there may be an equality; as it is written: "he who gathered much did not have too much; and he who gathered little did not have too little."

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Gradual Eccli. 44, 16 Behold a great priest, who in his days pleased God. ℣. *Ibid., 20* There was not found the like to him, who kept the law of the Most High.
Alleluia, alleluia. ℣. *Ps. 109, 4* You are a priest forever, according to the order of Melchisedec. Alleluia.

Graduale Eccli. 44, 16 Ecce sacérdos magnus, qui in diébus suis plácuit Deo, ℣. *Ibid., 20* Non est invéntus símilis illi, qui conserváret legem Excélsi.
Allelúia, allelúia. ℣. *Ps. 109. 4* Tu es sacérdos in ætérnum, secúndum órdinem Melchísedech. Allelúia.

✠ A Reading from the holy Gospel according to Luke
Luke 12, 32–34

At that time Jesus said to his disciples: "Be without fear, little flock; for your Father has decided to give you the kingdom. Sell what you have and give alms. Provide yourselves with purses that do not become worn out, an unfailing treasure in heaven, where neither thief approaches nor moth destroys. For your heart will be wherever your treasure is."

✠ Sequéntia sancti Evangélii secúndum Lucam
Luc. 12, 32–34

In illo témpore: Dixit Iesus discípulis suis: Nolíte timére, pusíllus grex, quia complácuit Patri vestro dare vobis regnum. Véndite quæ possidétis, et date eleemósynam. Fácite vobis sácculos, qui non veteráscunt, thesáurum non deficiéntem in cælis: quo fur non appropiat, neque tínea corrúmpit. Ubi enim thesáurus vester est, ibi et cor vestrum erit.

Offertory Antiphon
Ps. 88, 21–22

I have found David, my servant; with my holy oil I have anointed him, that my hand may be always with him, and that my arm may make him strong.

Invéni David servum meum, óleo sancto meo unxi eum: manus enim mea auxiliábitur ei, et brácchium meum confortábit eum.

Prayer over the Gifts

O Lord, grant that we may imitate the example of your holy bishop Paulinus and unite an offering of perfect love with the gifts we lay upon the altar.* May our zeal for good merit us your everlasting mercy. Through Jesus Christ.

Da nobis, Dómine, perféctæ caritátis sacrifícium, exémplo sancti Pontíficis Paulíni, cum altáris oblatióne coniúngere: et beneficéntiæ stúdio sempitérnam misericórdiam promeréri. Per Dóminum.

Communion Antiphon
Luke 12, 42

The faithful and prudent servant whom the master will set over his household to give them their ration of grain in due time.

Fidélis servus et prudens, quem constítuit dóminus super famíliam suam: ut det illis in témpore trítici mensúram.

Prayer after Communion

O Lord, through this holy sacrament give us the same devotion and humility that your holy bishop Paulinus drew from this divine source.* Pour out the treasures of your grace upon all who pray to you, through the intercession of this saint. Through Jesus Christ.

Tríbue nobis per hæc sancta, Dómine, illum pietátis et humilitátis affféctum, quem ex hoc divíno fonte hausit sanctus Póntifex tuus Paulínus: et, ipsíus intercessióne, in omnes, qui te deprecántur, grátiæ tuæ divítias benígnus effúnde. Per Dóminum.

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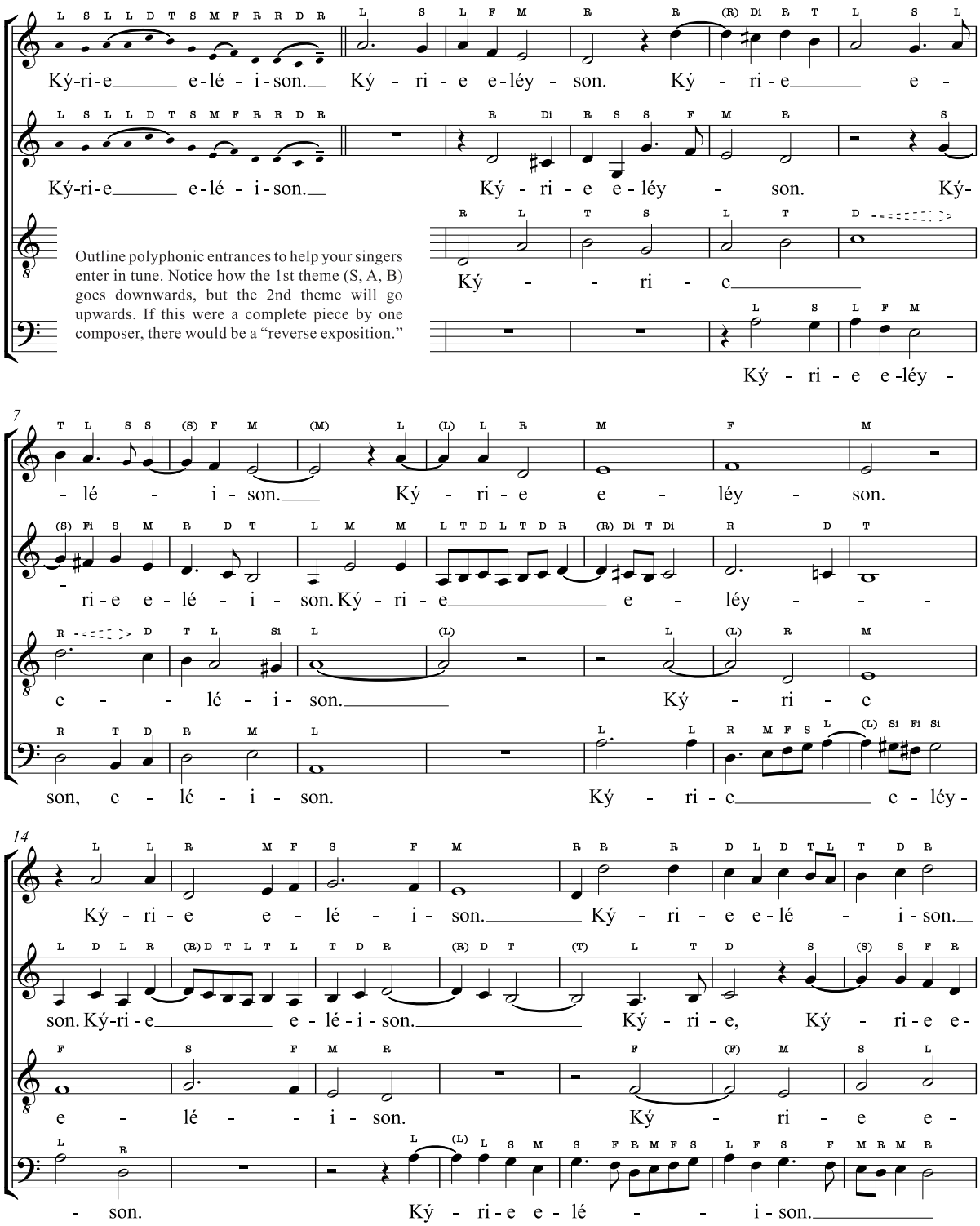
Using themes from the ancient plainsong hymn: "Ave Maris Stella"

KYRIE ELEYSON

Taken from: **Lassus** (†1594), **Victoria** (†1611), **Palestrina** (†1594)



Outline polyphonic entrances to help your singers enter in tune. Notice how the 1st theme (S, A, B) goes downwards, but the 2nd theme will go upwards. If this were a complete piece by one composer, there would be a "reverse exposition."

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21

S: Ký - ri - e e - léy - son. Ký - ri - e e-léy - son, e - lé -

A: léy - son. Ký - ri - e e - lé - i - son. Ký-ri -

T: léy - son, e - lé - i - son.

B: Ký - ri - e e - léy - son. Ký-ri - e e - léy -

Polyphony can be repeated!

28

S: - i - son. Ký - ri - e e - lé - i - son.

A: e e - léy - son, e lé - i - son.

T: Ký - ri - e e - léy - son.

B: - son. Ký - ri - e e - lé - i - son.

Partial Canon between Sopr. and Tenr.

34

S: Chrí - ste e - lé -

A: Chrí - ste e - lé - i - son. Chrí -

T: Chrí-ste e - lé-i-son. Chrí - ste

B: Chrí-ste e - lé-i-son. Chrí - ste e -

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40

S: - - i - son. Chrí - ste e - léy - son. Chrí - ste

A: - ste e - lé - i - son, e lé - i - son. Chrí - ste e - -

T: e - lé - - - - - - i - son.

B: lé - i - son. Chrí - ste e - léy - son.

46

Polyphony can be repeated!

S: e - lé - i - son, e - lé - i - son.

A: - lé - i - son. Chrí - ste e - lé - i - son.

T: Chrí - ste e - lé - - i - son. Ký - ri - e e - lé - i - son.

B: Chrí - - ste e - lé - i - son. Ký - ri - e e - lé - i - son.

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far) of any English-language Catholic hymnal: **https://ccwatershed.org/hymn/**

52

S: Ký - ri - e e - lé - i - son. Ký - ri e e - lé - i - son, Ký - ri e e -

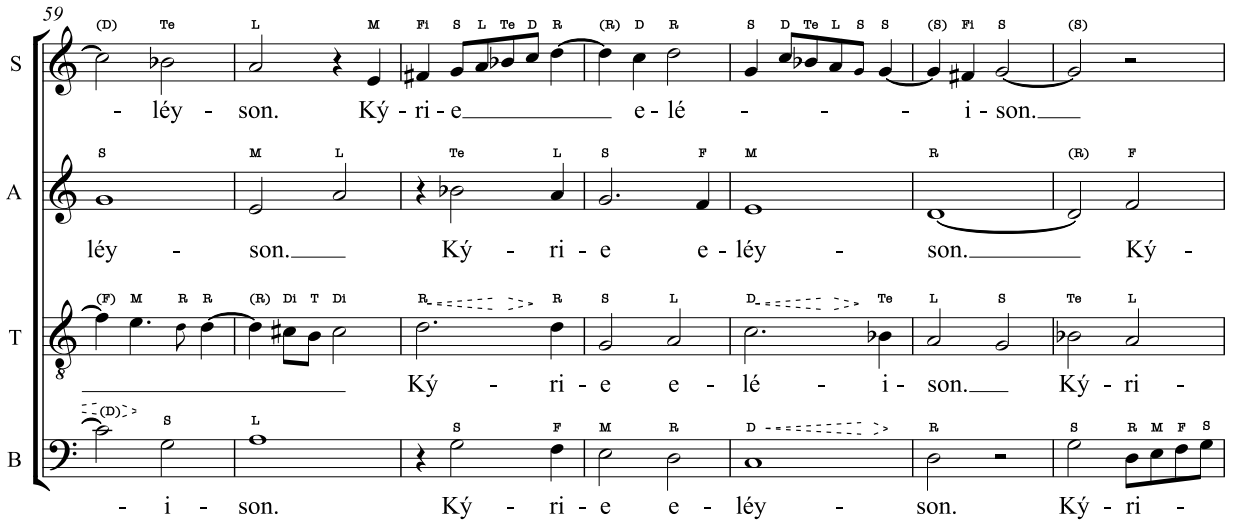
A: Ký - ri - e e - lé - - - i - son. Ký - ri - e e -

T: Partial Canon between Sopr. and Tenr.

Partial Canon between Alto and Bass.

Ký - ri - e e - lé - i - son.

B: Ký - ri - e e - lé - -



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— Archdiocesan & Cathedral Director of Music (*Holy Cross Cathedral*, Boston) 7/21/2022

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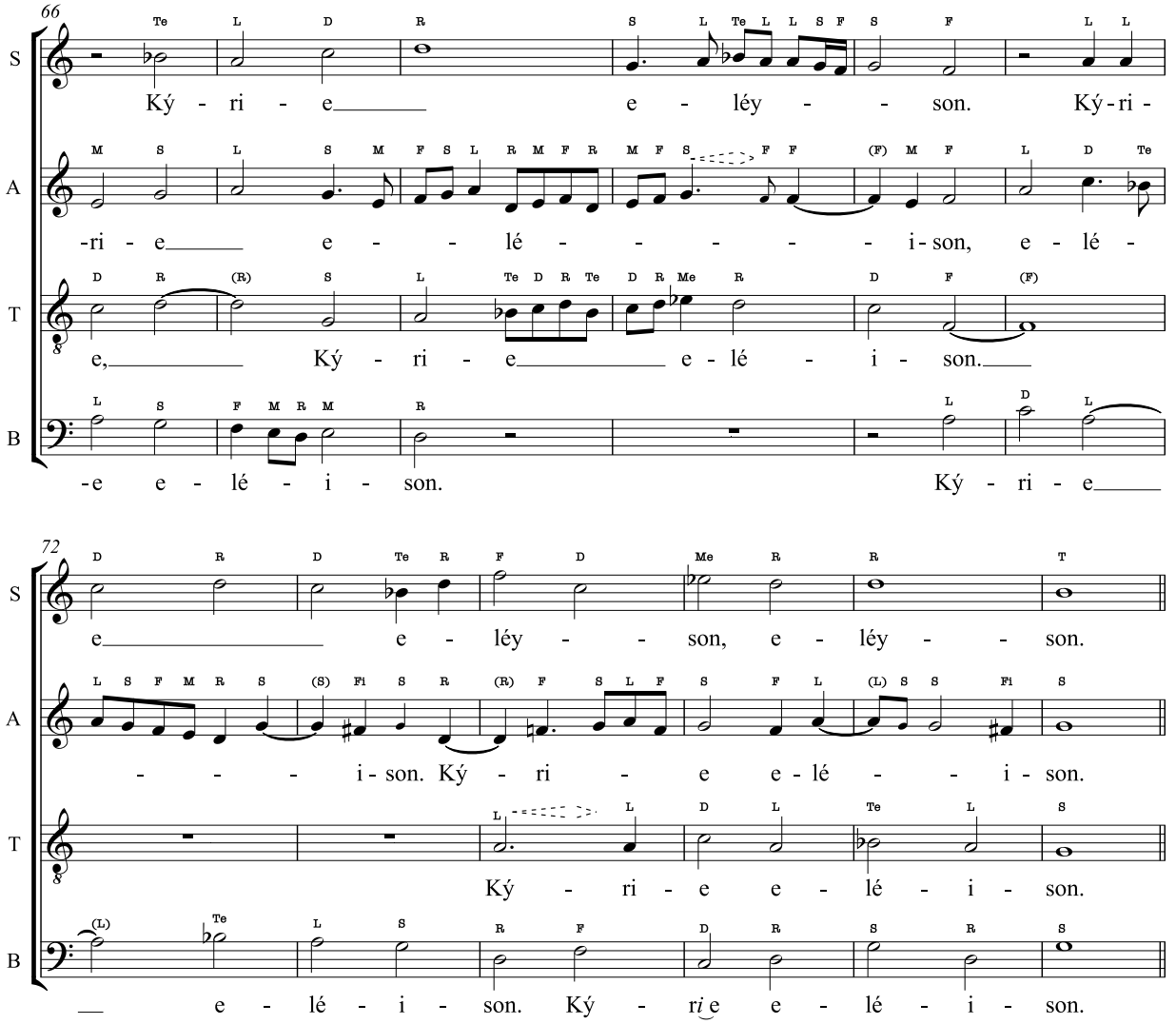

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* *Transposed to a suitable tessitura.*

Section 1 of 2 • 63 measures total

Published in 1544AD by Father Cristóbal de Morales (d. 1553)

GLORIA IN EXCEL.

Based on the "Ave Maris Stella" with Perfect Canon between Alto & Tenor

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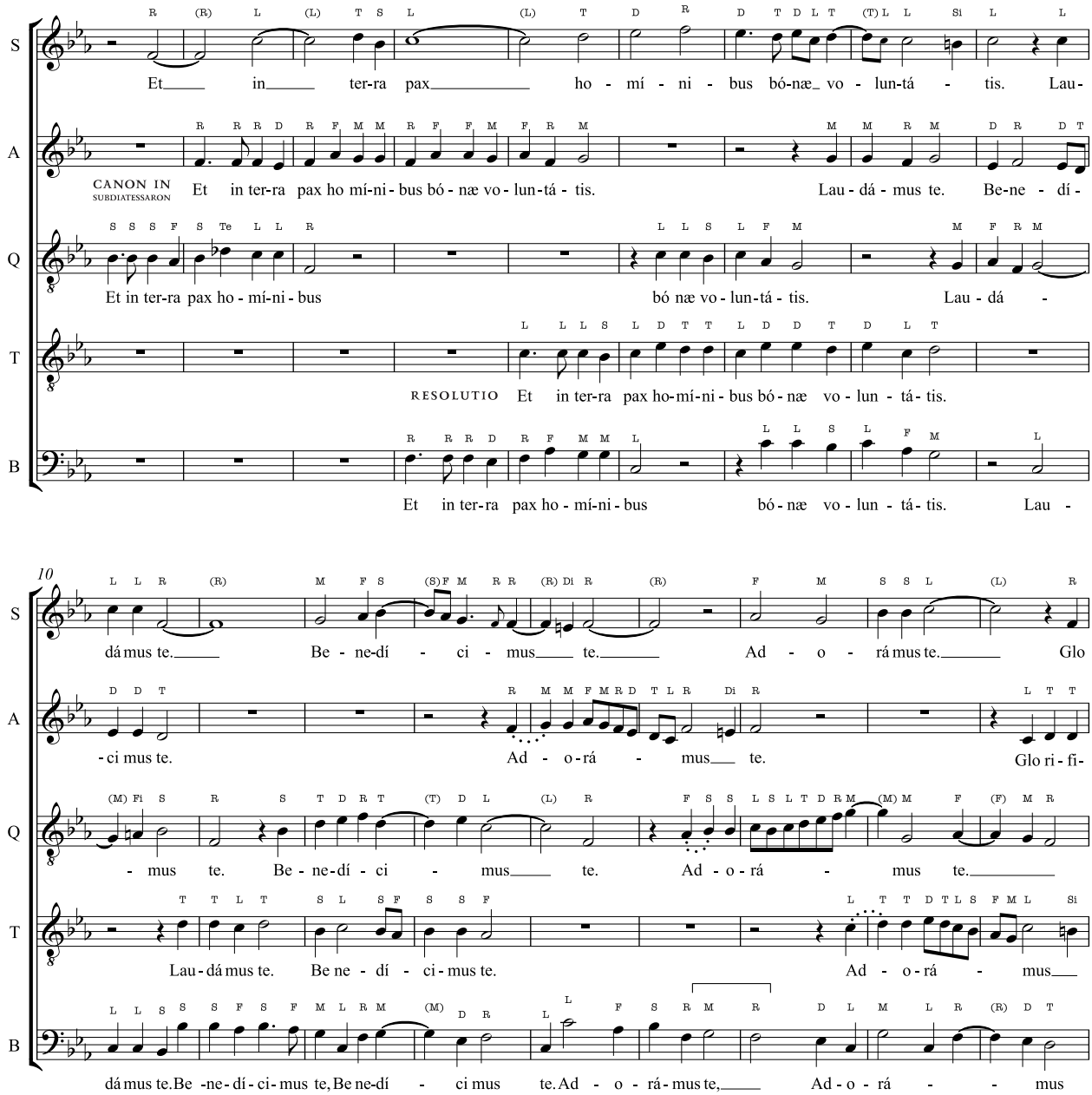

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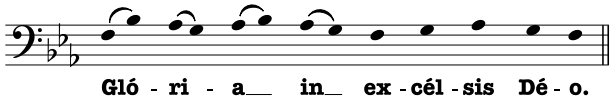
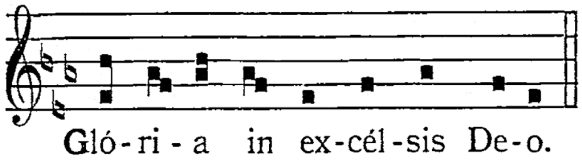




The first words of the "Gloria" are intoned by the priest.

(*Some Mozart Masses ignore this requirement. Morevoer, the Ordinary Form allows a cantor to intone.*)

19

S: ri - fi - cá - mus te. Grá - ti - as á - gi mus tí - bi, Grá - ti - as á - gi -

A: cá - mus te. Grá - ti - as á - gi - mus tí - bi,

Q: Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi, Grá - ti - as á - gi mus

T: te. Glo-ri-fi - cá - mus te. Grá - ti - as á -

B: te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi, pró-

Notice that the Quintus jumps up a major sixth, while the Bass jumps down a major sixth.
Counterpoint does not allow a voice to jump a major sixth—therefore, Father Morales placed a rest in between.

27

S: mus tí - bi pró pter má - gnam gló - ri - am tú - am. Dó - mi - ne Dé - us,

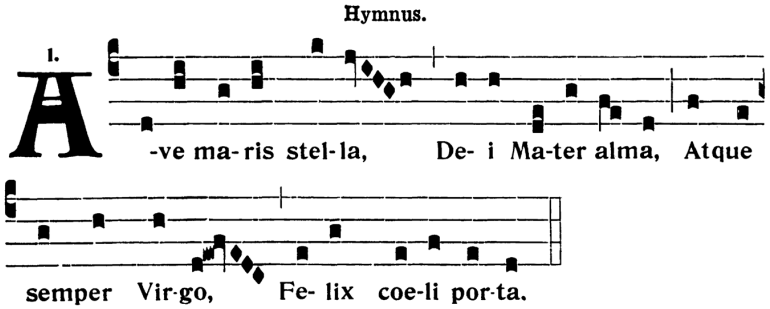
A: pró - pter má - gnam gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex

Q: tí - bi pró - pter má - gnam gló - ri - am tu - am

T: gi - mus tí - bi, pró - pter má - gnam gló - ri-am tu - am.

B: - pter má - gnam, pró - pter má gnam gló - ri - am tú - am. Dó - mi - ne

Notice this: At the moment when the plainsong Cantus Firmus reaches its lowest point, the Bass section sings lower than ever.



35

S: Rex cæ - lé - stis, Dé - us Pá-ter o - mní - - po -

A: cæ - lé - stis, Dó-

Q: Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé-us Pá - ter o - mní - po -

T: Dó - mi - ne Dé - us, Rex cæ - lé - stis,

B: Dé - us, Rex cæ - lé - stis, Dé - us Pá-ter o - mní - po - - tens.

42

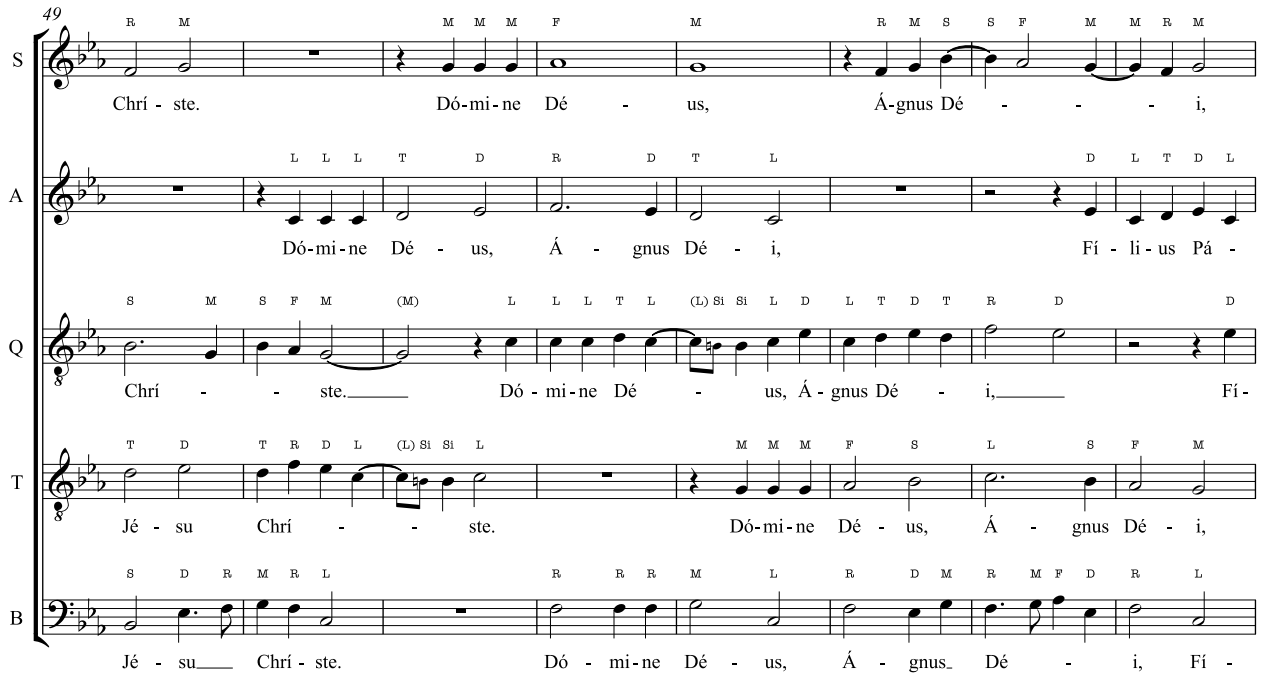
S: tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su

A: mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chrí - - ste.

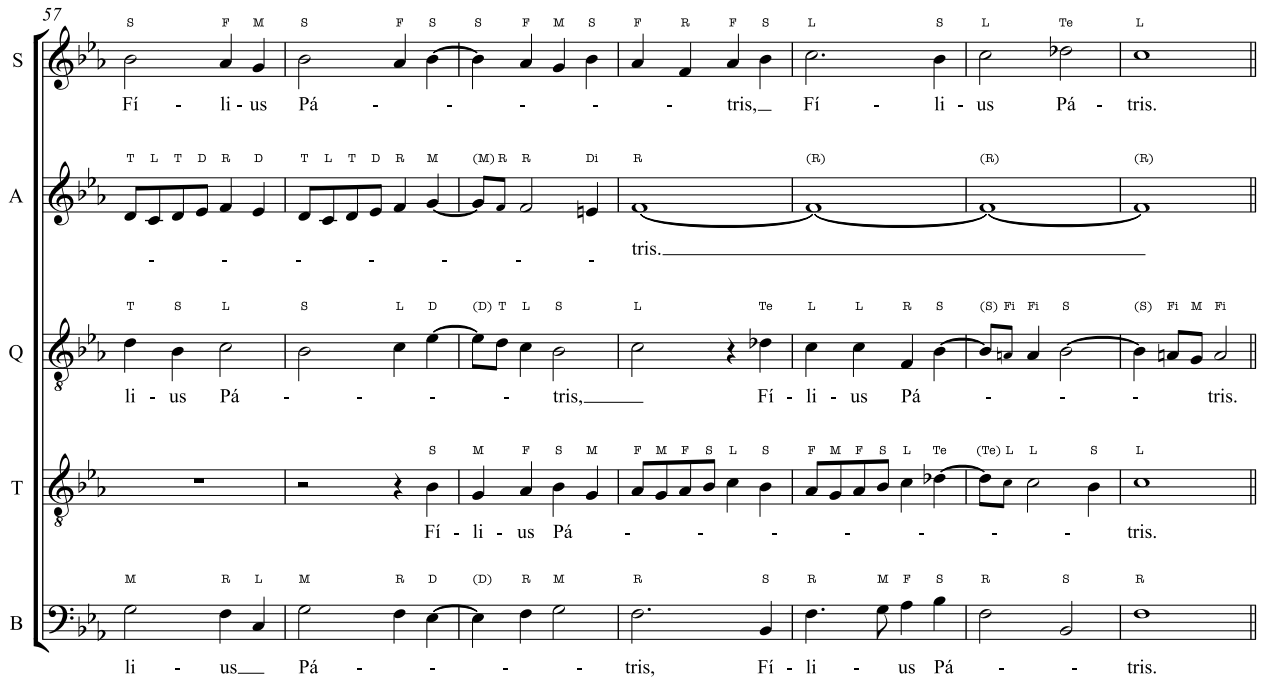
Q: tens. Dó - mi-ne Fí - li u - ni - gé - ni - te, u - ni - gé - ni - te, Jé - su

T: Dó - mi - ne Fí - li u - ni - gé - ni - te,

B: Dó-mi - ne Fí - - li u - ni - gé - ni - te, Jé - su Chrí - ste,

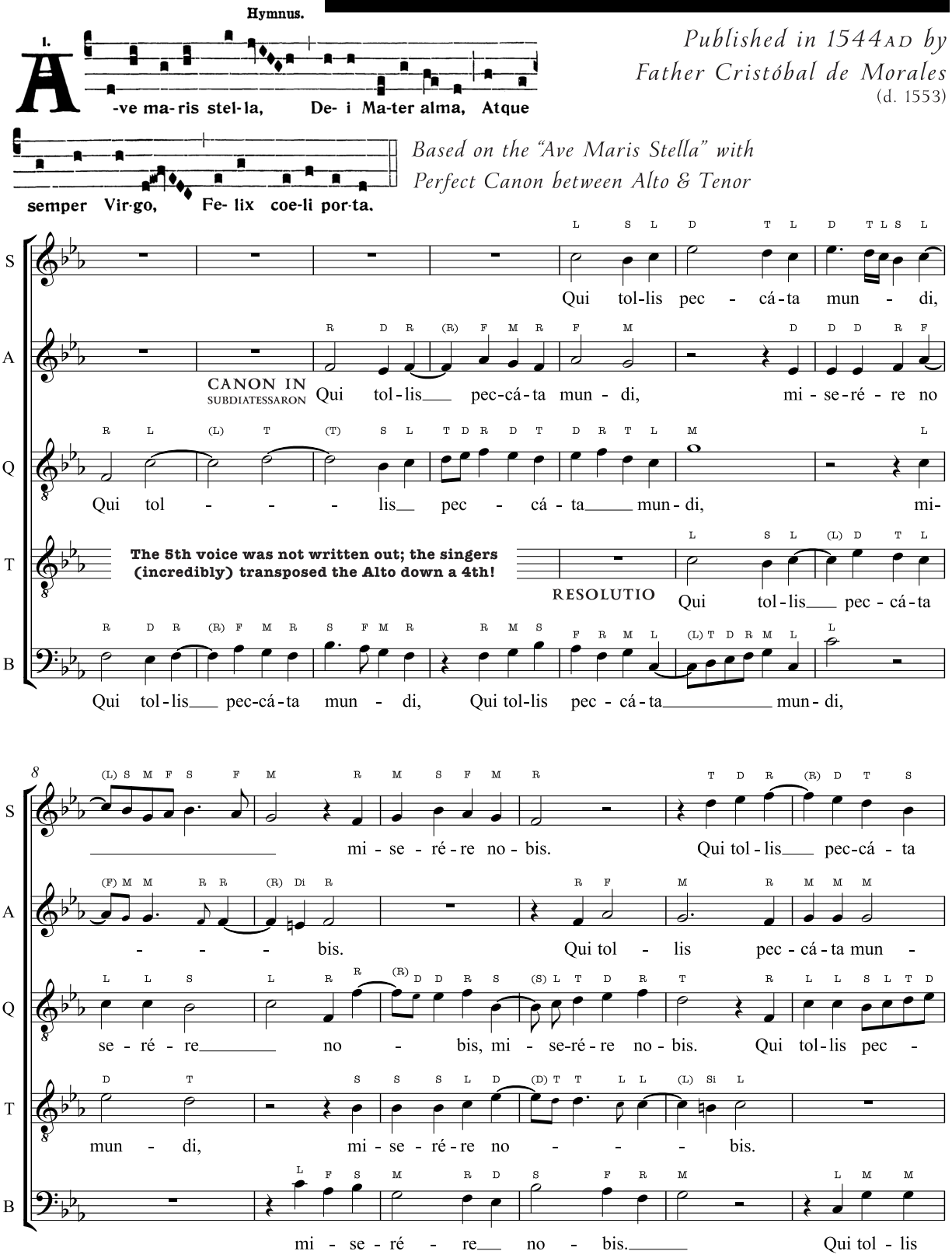


The Saint John Brébeuf Hymnal **"has no parallel and not even any close competitor."**
—Author for the *Church Music Association of America* weblog • 10 June 2022



Section 2 of 2 • 65 measures total

Published in 1544AD by
Father Cristóbal de Morales
(d. 1553)



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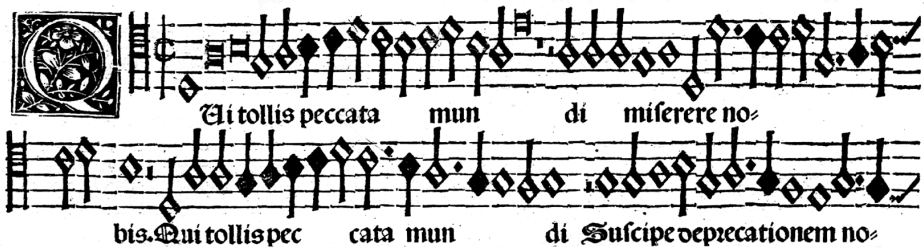
How the "Quintus" vocal part appeared in 1544AD :



14

S: mun - di, sú - sci - pe de - - - pre -

A: di, sú - sci - pe de-pre-ca - ti - ó - nem no - stram.

Q: - cá - ta mun - - di, sú - sci - pe de - pre-ca - ti - ó - nem,

T: Qui tol - lis pec - cá - ta mun - di, sú - sci - pe

B: pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem

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20

S: - ca - ti - ó - nem no - stram. Qui se-des ad déx - te-ram Pa - tris,

A: Qui se-des ad déx-te-ram Pa - tris, mi - se-

Q: de - pre-ca - ti - ó - nem no - stram. Qui se-des ad déx-te-ram Pa-

T: de-pre - ca - ti - ó-nem no - stram. Qui se-des ad

B: no - stram. Qui se - des ad déx-te - ram Pa - - tris,

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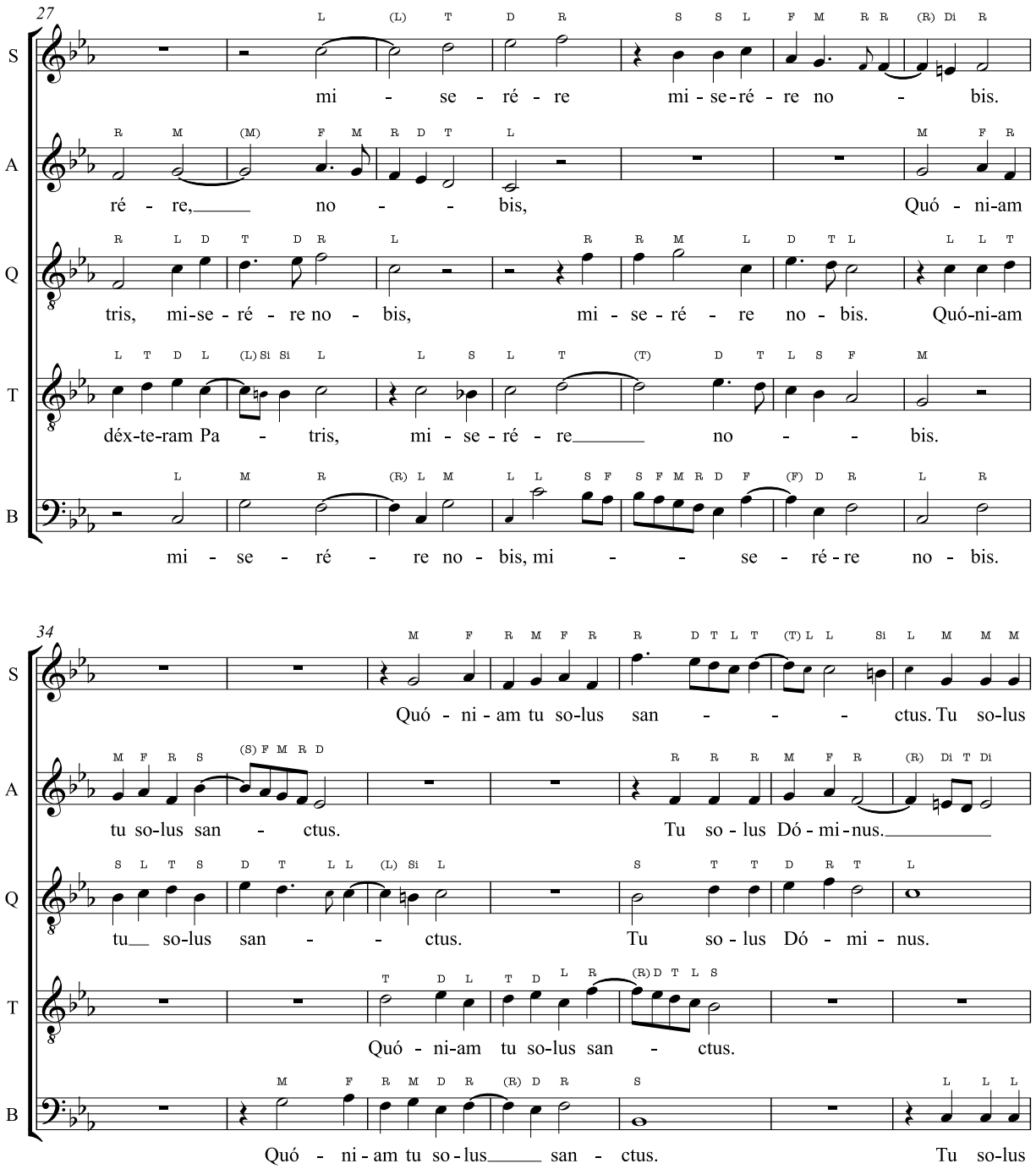
Father Cristóbal de Morales wrote a perfect canon into every movement of this Mass (always between Alto and Tenor)**.**
As if that weren't mind-blowing enough, Father Morales used the hymn melody itself as a canonic subject in the Sanctus!
(Cf. the final page to see what is meant by this statement.)



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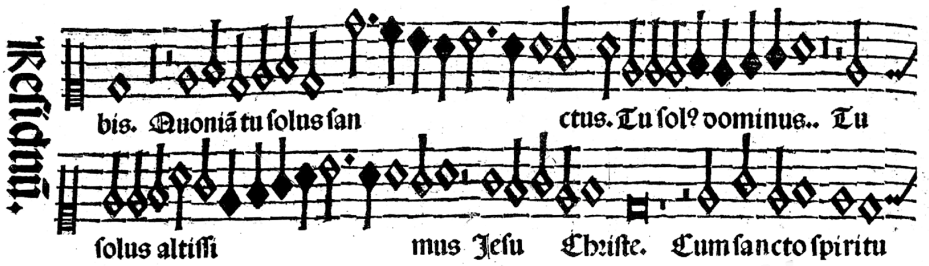
How the "Soprano" vocal part appeared in 1544AD :



41

S: Dó - mi - nus. Tu so - lus Al - tís - si - - - - - mus,

A: Tu so - lus Al - tís - si - mus, Je - su Chri -

Q: Tu so - lus Al - - tís - si - mus, Al -

T: Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,

B: Dó - - mi - nus. Tu so - lus Al - - tís - si - mus,

The Saint John Brébeuf Hymnal **"has no parallel and not even any close competitor."**

—Author for the *Church Music Association of America* weblog • 10 June 2022

47

S: Je - su Chri - ste. Cum San - cto Spí - ri - tu,

A: - - - ste. Cum San - cto Spí - ri -

Q: tís - si - mus, Je - su Chri - - ste. Cum San - cto

T: Je - su Chri - - - - ste.

B: Je - su Chri - ste, Je - su Chri - ste. Cum San - cto

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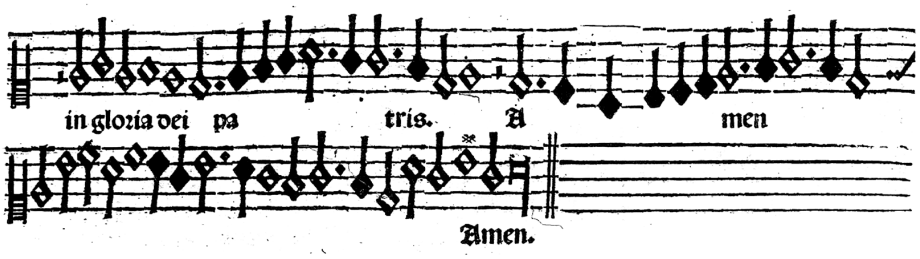
How the "Soprano" vocal part appeared in 1544AD :



53

S: in gló - ri - a De - i Pa - tris. A - -

A: tu, in gló-ri - a De - i Pa - tris. A-men, A -

Q: Spí - - ri - tu, Spí - - ri - tu, in gló - ri - a De - i,

T: Cum San-cto Spí - ri - tu, in gló-ri - a De - i Pa - tris.

B: Spí-ri - tu, in gló - ri - a De - i Pa - tris. A - men,

59

S: - - men, a - - - - - men, a - - men.

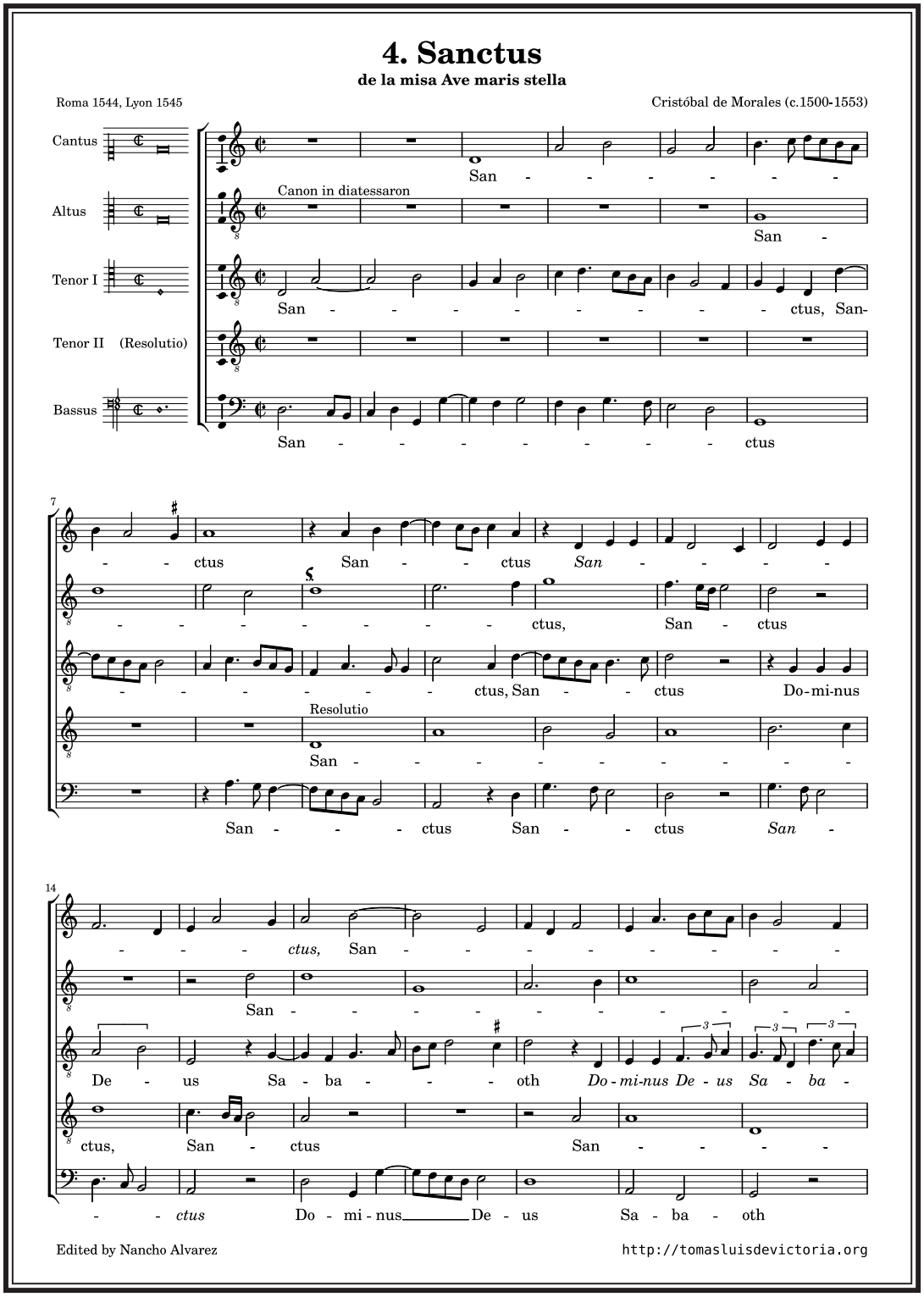
A: - men, a - - men.

Q: Pa - - - tris. A - men, a-men, a - men.

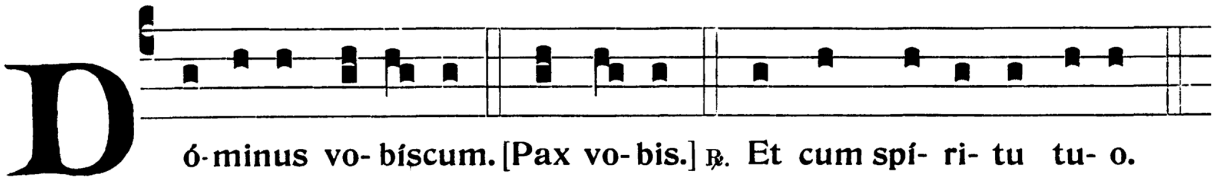
T: A-men, A - - men, a - - men.

B: a - men, a - - - - - men, a - - men.

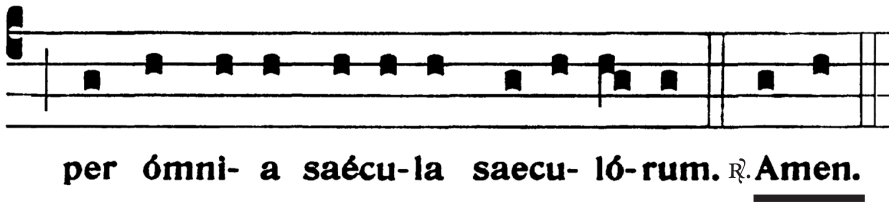
The student of Father Morales (Father Guerrero) is known as “master of the canon.” But considering the way Father Morales uses the “Ave maris stella” tune in the Sanctus, we see that Guerrero’s teacher was himself not too shabby!



Before the Collect:



Conclusion of the Collect:



* So that participants can read the *Propria Missae*, all of them are given here:

(An English translation for the Introit is not included since it was already provided earlier.)

Prayer

Deus, qui ómnia pro te in hoc sæculo relinquéntibus, céntuplum in futúro et vitam ætérnam promisísti: concéde propítius; ut, sancti Pontíficis Paulíni vestígiis inhæréntes, valeámus terréna despícere, et sola cæléstia desideráre: Qui vivis.

O God, you promised a hundredfold reward and eternal life to those who forsake the world for your sake. * May we walk in the footsteps of your holy bishop Paulinus, resisting the things of the earth and desiring those of heaven: You who live and reign.

Léctio Epístolæ beáti Pauli Apóstoli ad Corínthios
2 Cor. 8, 9–15

Fratres: Scitis grátiam Dómini nostri Iesu Christi, quóniam propter vos egénus factus est, cum esset dives, ut illíus inópia vos dívites essétis. Et consílium in hoc do: hoc enim vobis útile est, qui non solum fácere, sed et velle cœpístis ab anno prióre: nunc vero et facto perfícite: ut quemádmodum promptus est ánimus voluntátis, ita sit et perficiéndi ex eo quod habétis. Si enim volúntas prompta est, secúndum id quod habet, accépta est, non secúndum id quod non habet. Non enim ut áliis sit remíssio, vobis autem tribulátio, sed ex æqualitáte. In præsénti témpore vestra abundántia illórum inópiam súppleat: ut et illórum abundántia vestræ inópiæ sit suppleméntum, ut fiat æquálitas, sicut scriptum est: Qui multum, non abundávit: et qui módicum, non minorávit.

A Reading from the Epistle of blessed Paul the Apostle to the Corinthians
2 Cor. 8, 9–15

Brethren: You know, indeed, the favor of our Lord Jesus Christ; how, for your sakes he made himself poor, although he was rich, in order that by his poverty you might become rich. Now I am going to give you some advice on this matter (of the collection). It will help you who already began last year not only to do this good work, but also to want to do it. Carry it through now to a successful completion, so that your giving according to your ability may correspond to your willingness. For if there is a willingness to give, it will be acceptable if it is according to one's ability, not if it is beyond one's means. The relief of others ought not to impoverish you, but there should be an equality. In the present time your plenty should supply their need, in order that their surplus may also come to the aid of your wants, so that there may be an equality; as it is written: "he who gathered much did not have too much; and he who gathered little did not have too little."

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Gradual Eccli. 44, 16 Behold a great priest, who in his days pleased God. ℣. *Ibid., 20* There was not found the like to him, who kept the law of the Most High.
Alleluia, alleluia. ℣. *Ps. 109, 4* You are a priest forever, according to the order of Melchisedec. Alleluia.

Graduale Eccli. 44, 16 Ecce sacérdos magnus, qui in diébus suis plácuit Deo, ℣. *Ibid., 20* Non est invéntus símilis illi, qui conserváret legem Excélsi.
Allelúia, allelúia. ℣. *Ps. 109. 4* Tu es sacérdos in ætérnum, secúndum órdinem Melchísedech. Allelúia.

✠ A Reading from the holy Gospel according to Luke
Luke 12, 32–34

At that time Jesus said to his disciples: "Be without fear, little flock; for your Father has decided to give you the kingdom. Sell what you have and give alms. Provide yourselves with purses that do not become worn out, an unfailing treasure in heaven, where neither thief approaches nor moth destroys. For your heart will be wherever your treasure is."

✠ Sequéntia sancti Evangélii secúndum Lucam
Luc. 12, 32–34

In illo témpore: Dixit Iesus discípulis suis: Nolíte timére, pusíllus grex, quia complácuit Patri vestro dare vobis regnum. Véndite quæ possidétis, et date eleemósynam. Fácite vobis sácculos, qui non veteráscunt, thesáurum non deficiéntem in cælis: quo fur non appropíat, neque tínea corrúmpit. Ubi enim thesáurus vester est, ibi et cor vestrum erit.

Offertory Antiphon
Ps. 88, 21–22

I have found David, my servant; with my holy oil I have anointed him, that my hand may be always with him, and that my arm may make him strong.

Invéni David servum meum, óleo sancto meo unxi eum: manus enim mea auxiliábitur ei, et brácchium meum confortábit eum.

Prayer over the Gifts

O Lord, grant that we may imitate the example of your holy bishop Paulinus and unite an offering of perfect love with the gifts we lay upon the altar.* May our zeal for good merit us your everlasting mercy. Through Jesus Christ.

Da nobis, Dómine, perféctæ caritátis sacrifícium, exémplo sancti Pontíficis Paulíni, cum altáris oblatióne coniúngere: et beneficéntiæ stúdio sempitérnam misericórdiam promeréri. Per Dóminum.

Communion Antiphon
Luke 12, 42

The faithful and prudent servant whom the master will set over his household to give them their ration of grain in due time.

Fidélis servus et prudens, quem constítuit dóminus super famíliam suam: ut det illis in témpore trítici mensúram.

Prayer after Communion

O Lord, through this holy sacrament give us the same devotion and humility that your holy bishop Paulinus drew from this divine source.* Pour out the treasures of your grace upon all who pray to you, through the intercession of this saint. Through Jesus Christ.

Tríbue nobis per hæc sancta, Dómine, illum pietátis et humilitátis afféctum, quem ex hoc divíno fonte hausit sanctus Póntifex tuus Paulínus: et, ipsíus intercessióne, in omnes, qui te deprecántur, grátiæ tuæ divítias benígnus effúnde. Per Dóminum.

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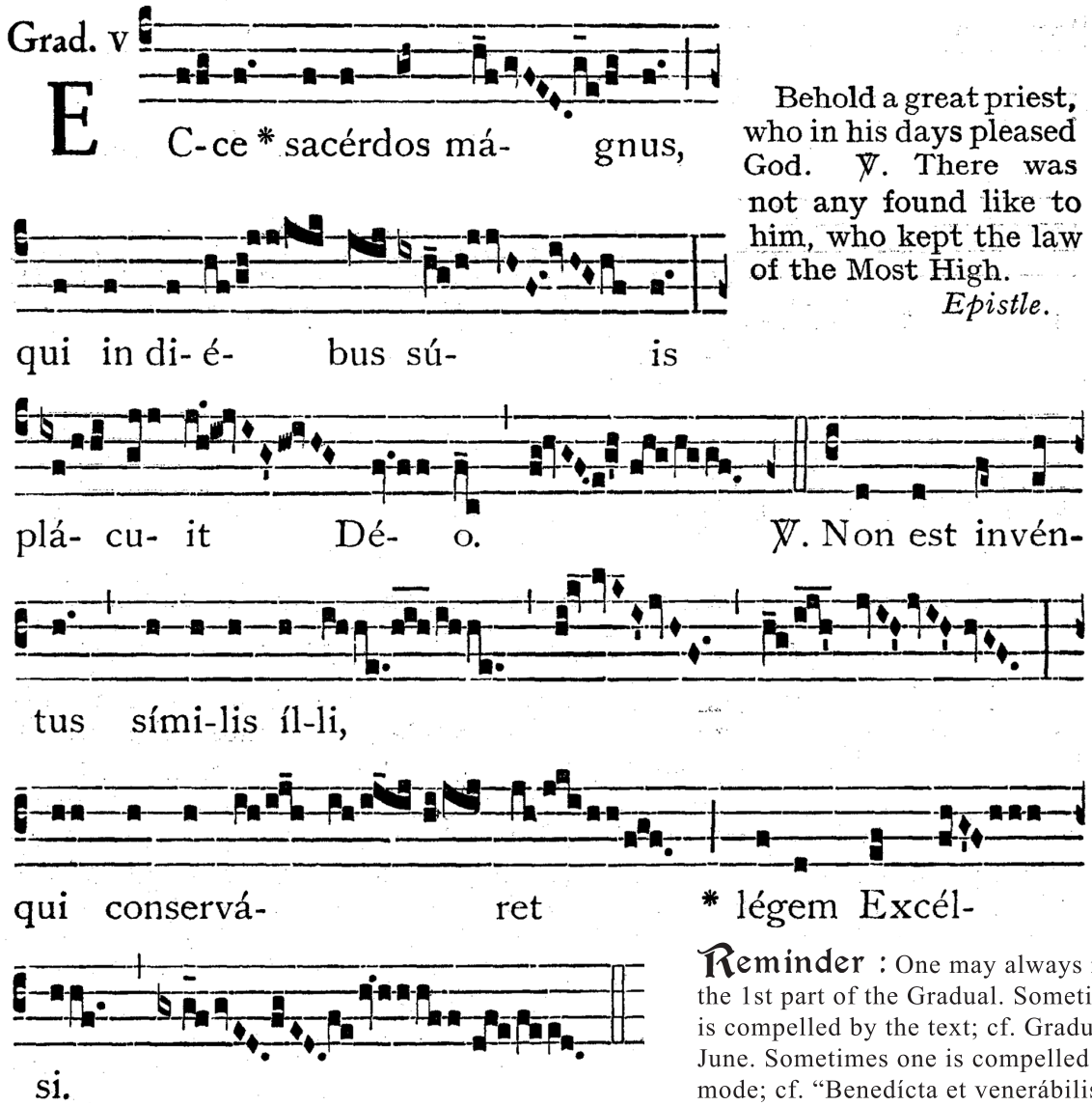
This score was taken from "Mass and Vespers" (Solesmes Abbey, 1957). Along the bottom of the page, you can see the Modern Notation version (Solesmes Abbey, 1924), whose *tessitura* is often too high.

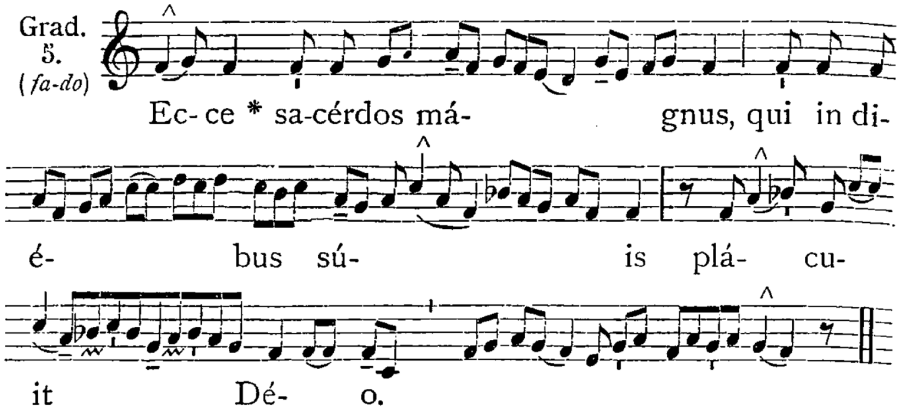
Possible starting pitch = Eb



Behold a great priest, who in his days pleased God. ℣. There was not any found like to him, who kept the law of the Most High.
Epistle.

Reminder : One may always repeat the 1st part of the Gradual. Sometimes, one is compelled by the text; cf. Gradual for 24 June. Sometimes one is compelled by the mode; cf. "Benedícta et venerábilis es."

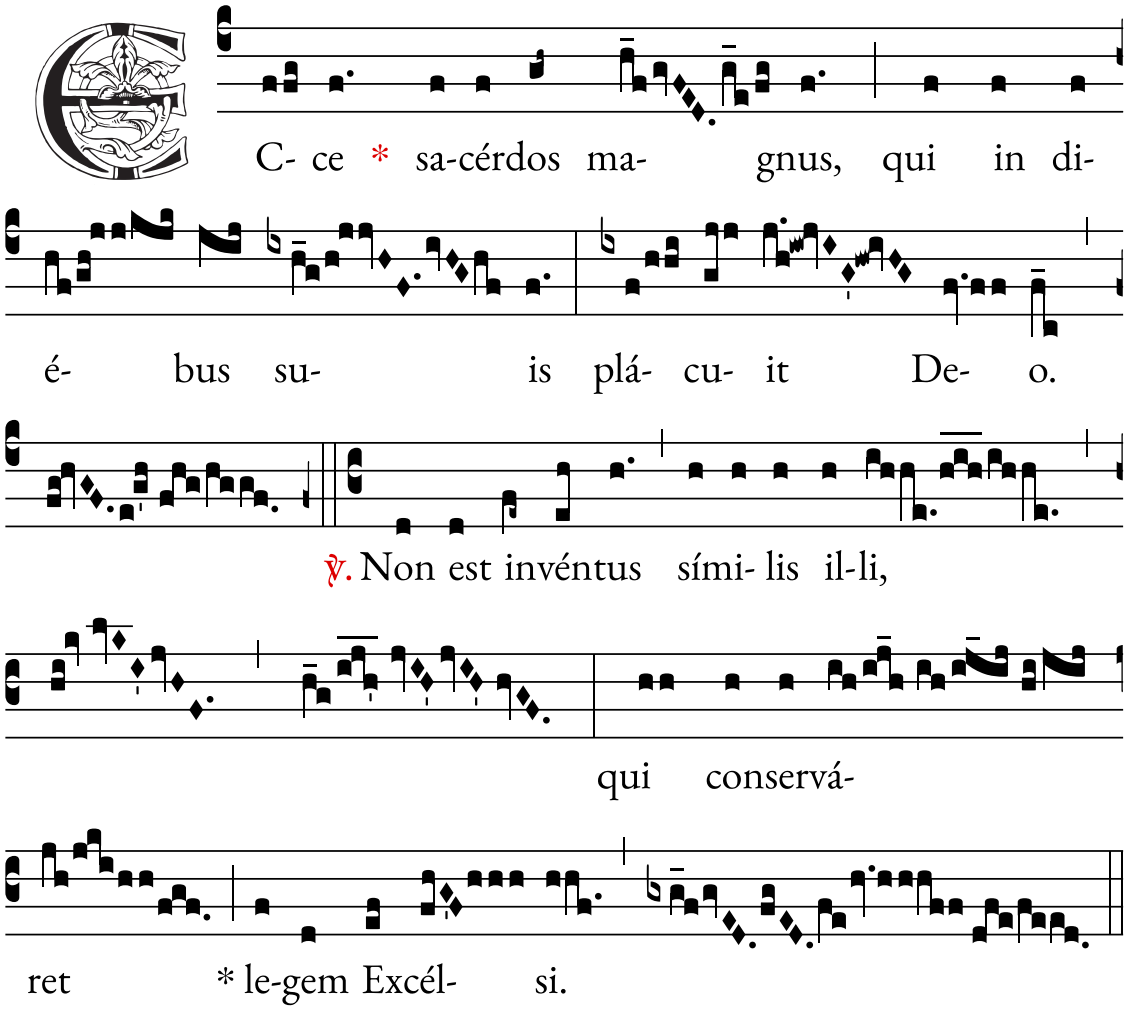
Dom Mocquereau's edition (**modern notation**) from the *Graduale Romanum* (Solesmes Abbey, 1924). — Part 2 is continued on the next page.

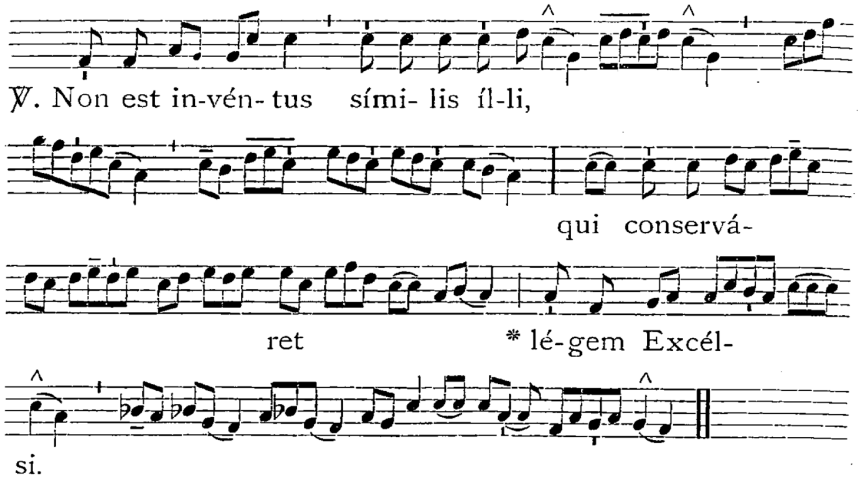


Mr. Andrew Hinkley has placed **the entire plainsong repertoire** into the GABC code at:

`https://gregobase.selapa.net/scores.php` … the only drawback is that the scores often have typos, so be prepared to *proofread* them if you choose the GABC route.

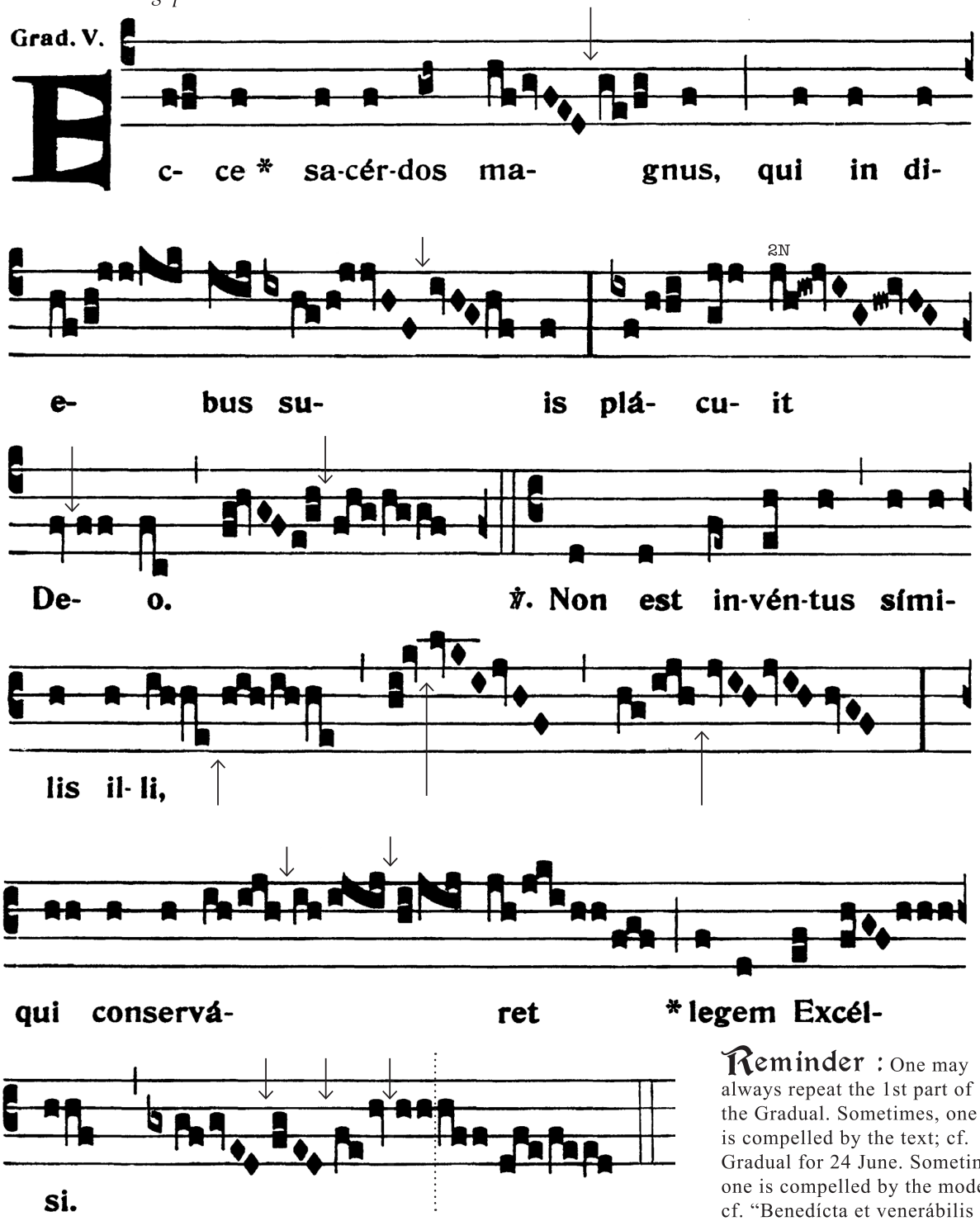
Possible starting pitch = Eb





Below is how Thursday's Gradual appears in the official edition. Whenever a melisma has a "blank space" equal to the width of an individual note-head, there is a "pause" or "elongation" or "rallentando." You might recognize this melody, which is the same as *Christus Factus Est*. Pieces with different words ("**contrafact**") employ something which is called melody "re-employment" or "adaptation."

Possible starting pitch = Eb



Reminder : One may always repeat the 1st part of the Gradual. Sometimes, one is compelled by the text; cf. Gradual for 24 June. Sometimes one is compelled by the mode; cf. "Benedícta et venerábilis es."

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Grad.
V.

Ec - ce * sa - cér - dos ma - - - gnus, qui in di -

- é - - bus su - - is plá -

cu - it De - o.

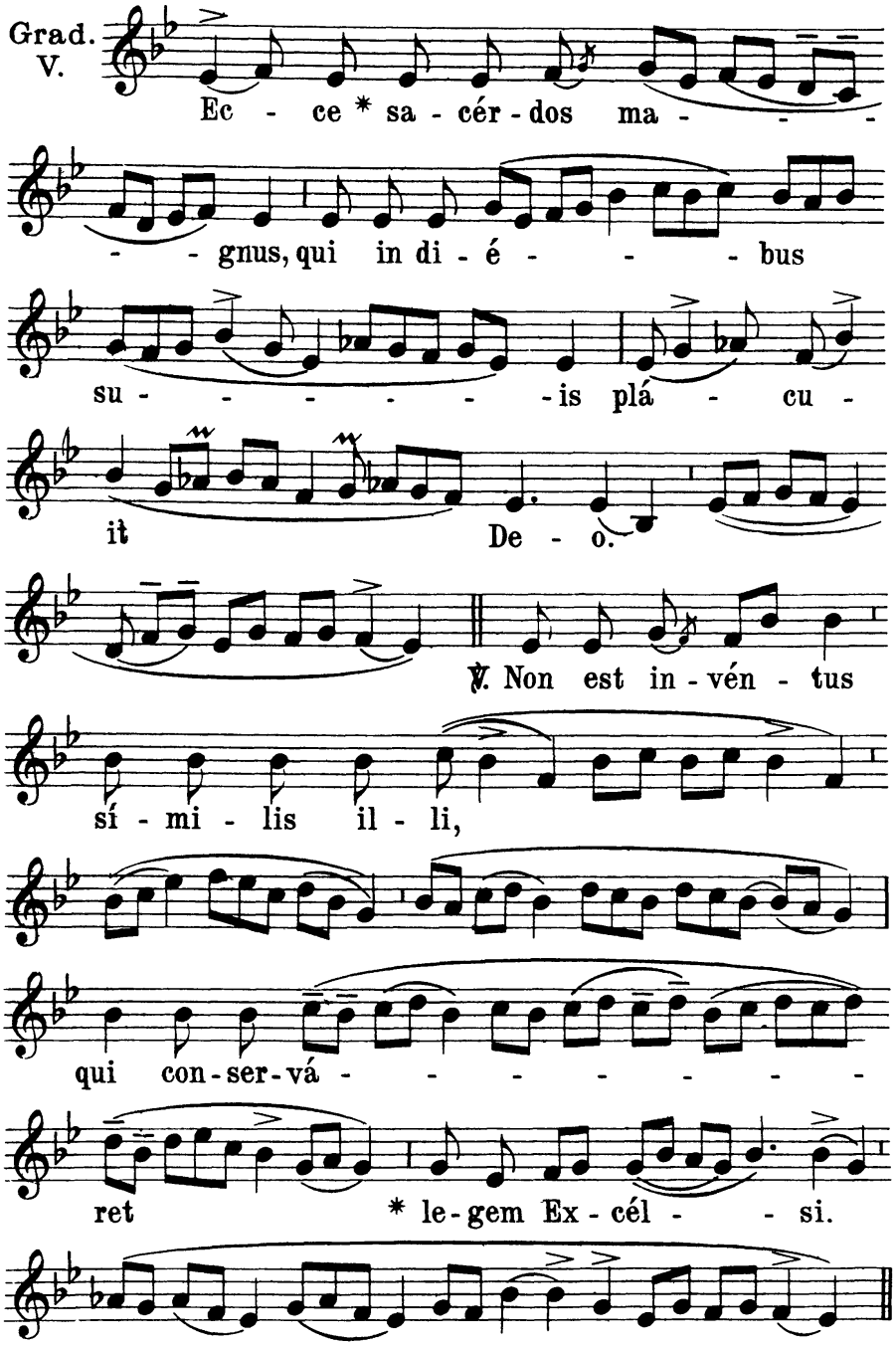
℣. Non est in - vén - tus si - mi - lis il - li,

qui con - ser - vá - -

- - - ret * le - gem Ex - cél -

- si.

FATHER MATHIAS (an Alsatian priest) was organist at Strasburg Cathedral, where he founded the "Saint Leo Institute for Church Music" in 1913. Below is his 1909 edition (*Epitome ex Editione Vaticana Gradualis Romani quod hodiernae musicae signis*) which **broadly speaking** faithfully reproduces the rhythm of the official edition. ✠



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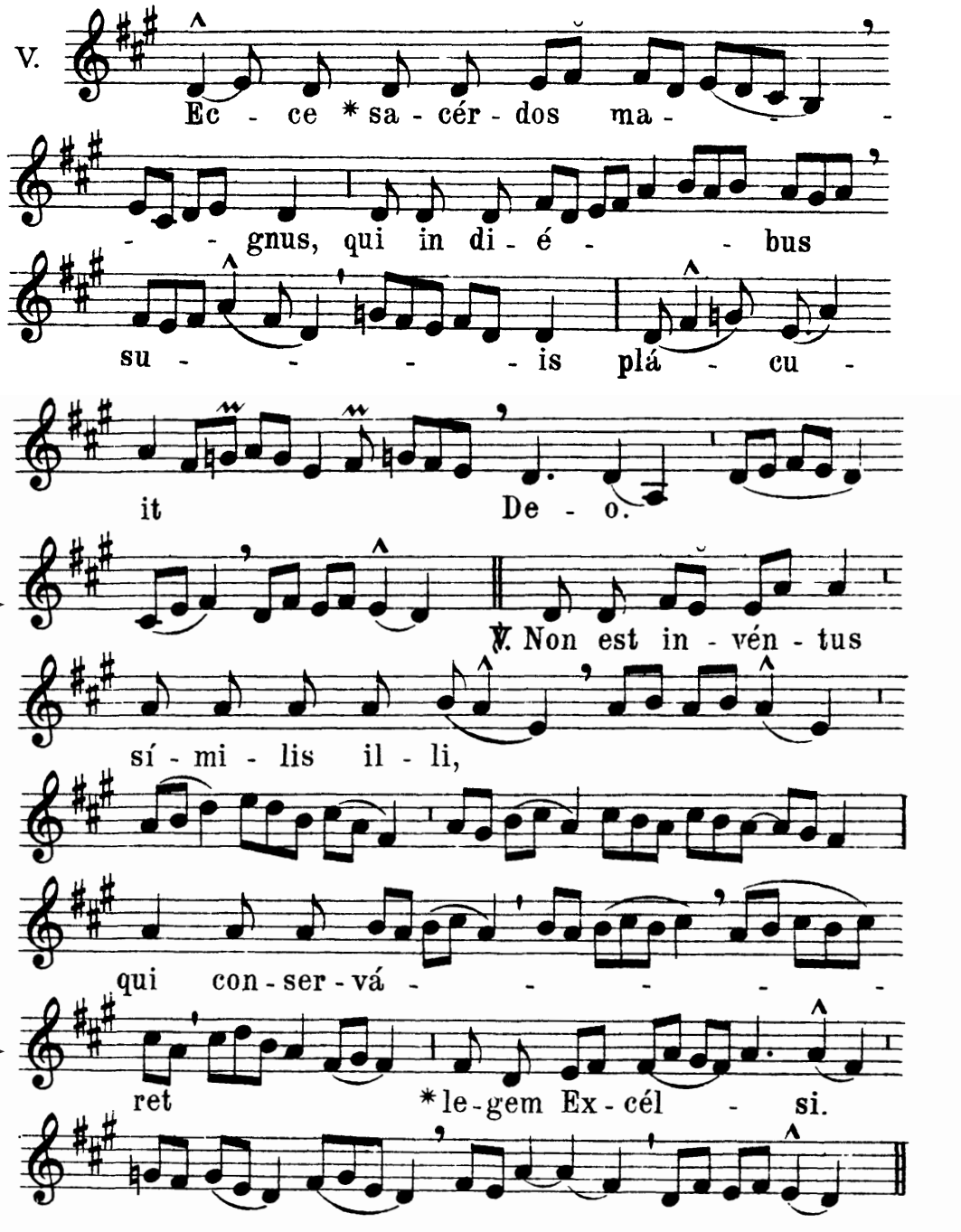
MAX SPRINGER (1877-1954) was an organist, composer, and professor. He was initially a pupil of the Beuron Abbey and later became organist at the Royal Abbey of Emaus (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonín Dvořák. In 1926, he became director of the University of Music and Performing Arts (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent Max Springer a congratulatory letter on behalf of Pope Pius X with regards to Springer's book: "The Art of Accompanying Plain Chant." ✠

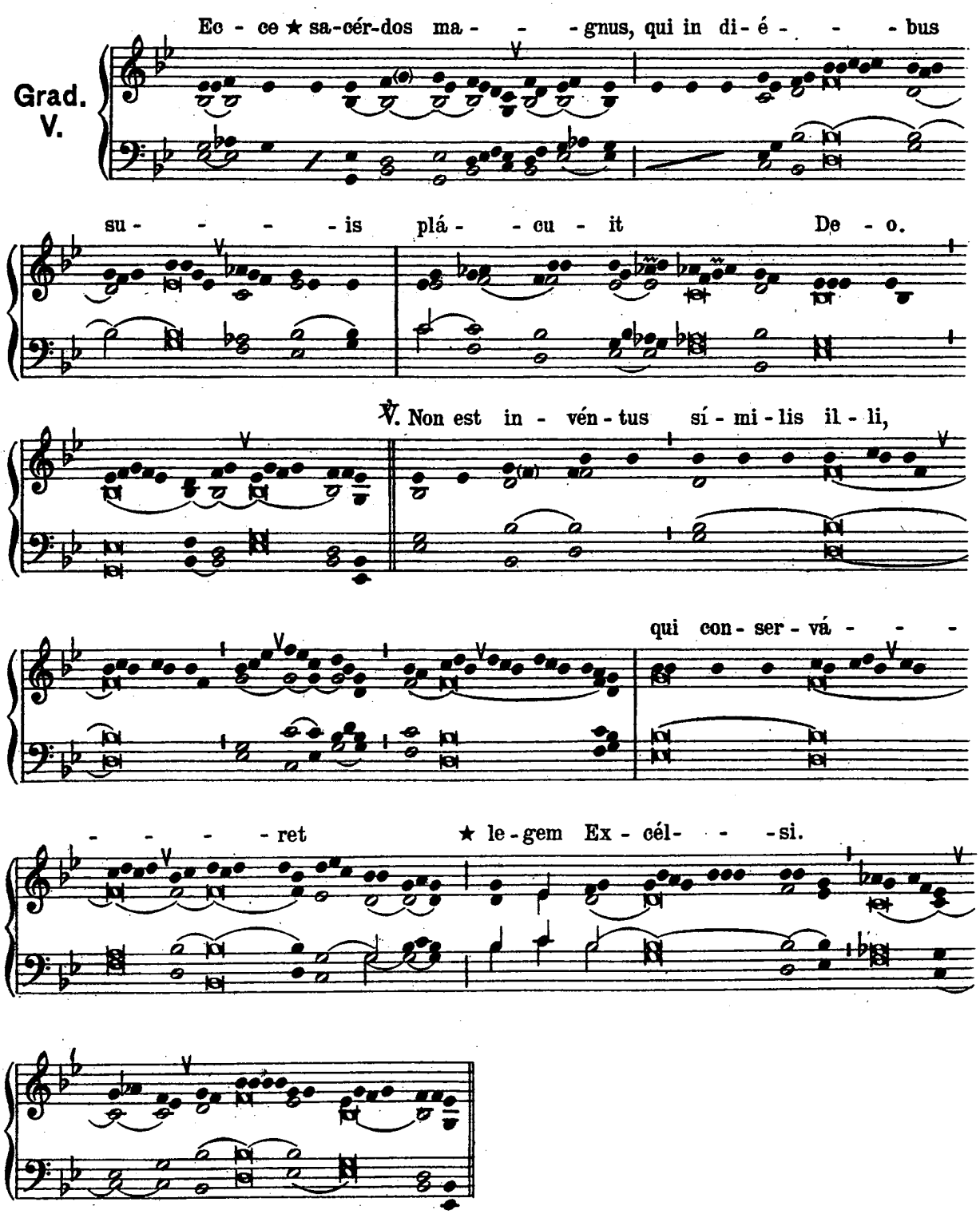
The version shown here is the 1912 edition by Max Springer. Jeff Ostrowski believes the "imprints" were borrowed (stolen?) from the typesetting of the 1909 edition by Father Mathias.

The MMVs ("*melismatic moræ vocis*") are treated slightly differently by Max Springer. The begining of the fifth line illustrates this.

The begining of the ninth line also illustrates this.



This is from a 1907 collection by the Desmet Brothers, who ran the Lemmensinstituut before their student (Monsignor Van Nuffel) took the reins in 1918. The "Nóva órgani harmónia" created by the Lemmensinstituut in the 1940s was an updated **(and much improved)** version of what Desmet brothers created. It is not known how Desmet collection came to be released in 1907, which was a year before the *Editio Vaticana* was released. Was the IMPRIMATUR given before the work was completed? Or—considering Abbat Pothier's position in Belgium—was the institute given an advance copy?



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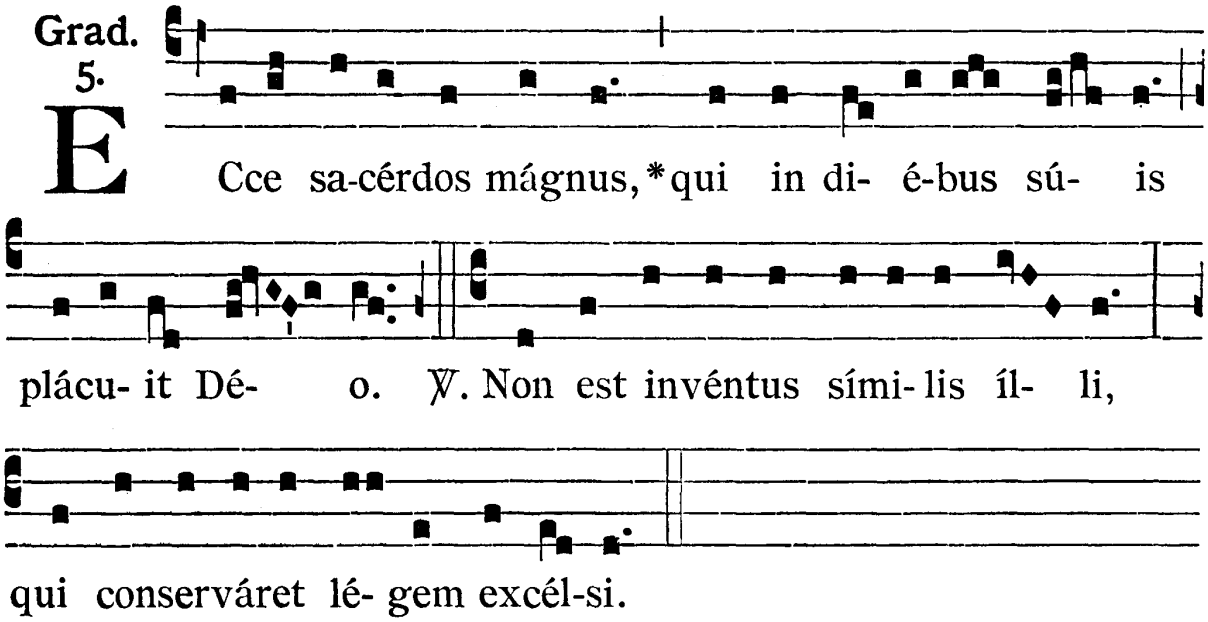
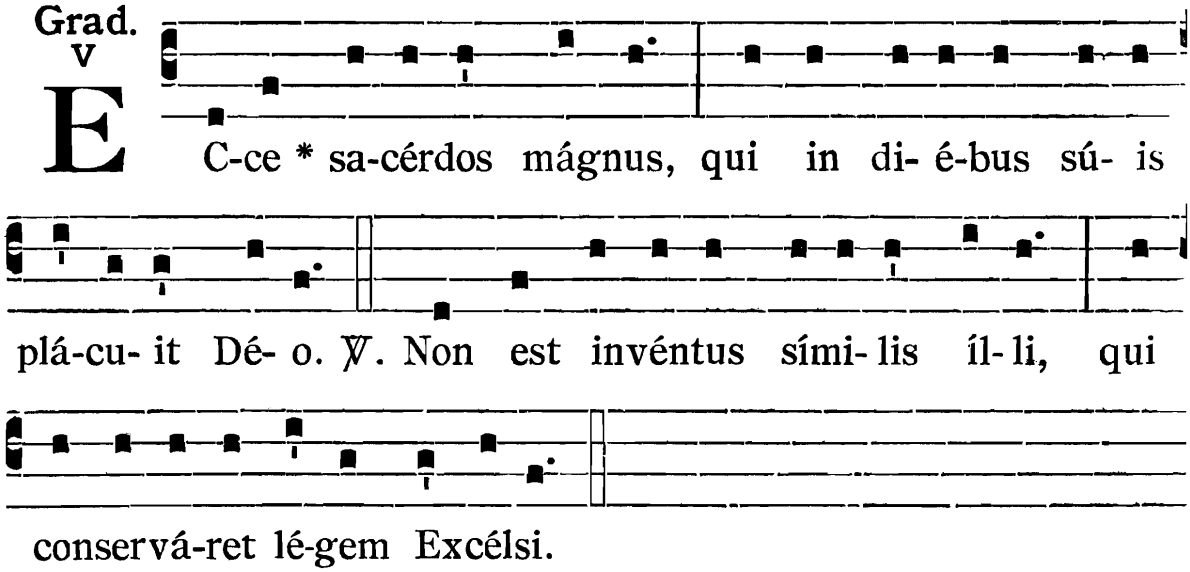
Most parish choirs (and most monasteries) did not sing the full Gradual and Alleluia. Frequently, they would be sung to a *psalm tone*, or sung *recto tono*. Others composed simplified tunes. Max Springer wrote some very interesting versions. And the monastery of Solesmes sponsored a project called *Chants abrégés des graduels, des alleluias et des traits pour toute l'année sur des formules psalmodiques anciennes* **(1926).** Here is their version of Thursday's Gradual:



In 1955, a revised edition of *Chants Abrégés* was published, in which the melodies were all changed to psalm tones:



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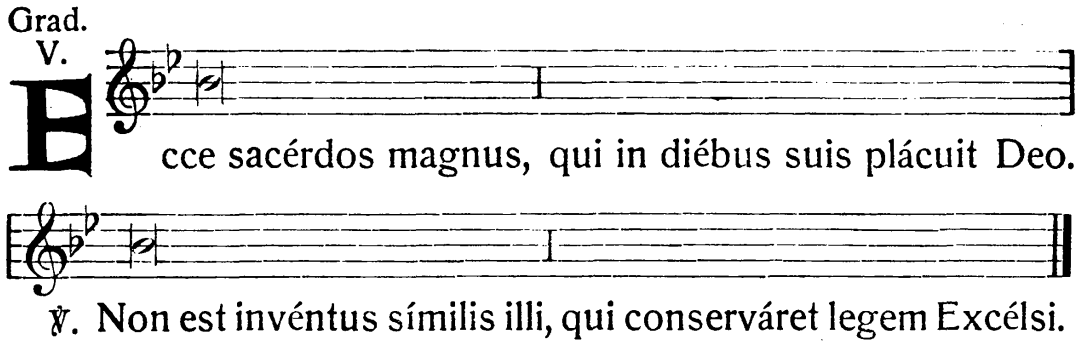
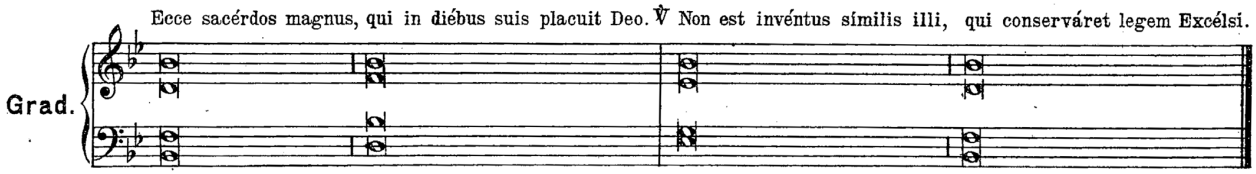
Most parish choirs (and most monasteries) did not sing the full Gradual and Alleluia. Often, it would be sung to a psalm tone, or sung "recto tono." This latter method is shown below, from the **1909 Schwann edition** :



Most parish choirs (and most monasteries) did not sing the full Gradual and Alleluia. Often, it would be sung to a psalm tone, or sung "recto tono." This latter method is shown below, from an organ accompaniment book by the **Wiltberger brothers** :



The "predecessor" to the NOH (by the Desmet brothers) uses a *recto tono* simplification for some—**but not all**—verses of some Tracts, with their own *recto tono* harmonizations.

Max Springer does the same for some Tracts—and writes clever simplified tunes for others. [cf. the facing page.]

In Father Weinmann's edition on 5 lines, he provides **the text only.**

Several books by Solesmes provide **psalm tone versions** (including the 1954 *Liber Brevior*).

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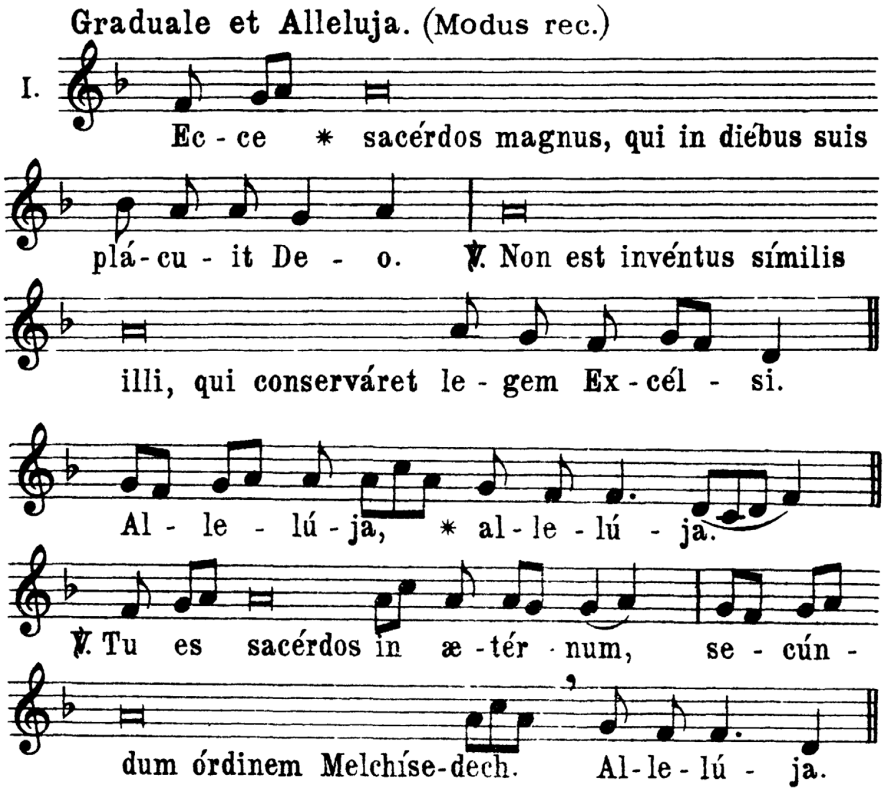
SOME of the "simplified" versions—found in the 1912 edition by Max Springer—for the *Tracts*, *Graduals*, and *Alleluias* are quite clever. For instance, during the season of Advent, he adapts these lengthy chants to a melody based on the "Rorate Coeli" Advent song. Max Springer also bases his "adaptations" on the psalm tones. Below is a typical example:



Minutes from the Vatican Commission on Gregorian Chant (8 September 1904)

Dr. Wagner——underscoring the conditions of small Churches in non-Latin countries, where the integral chanting of very ornate melodies is impossible, and the recitation of the texts in place of the chant is no less difficult owing to pronunciation and ignorance of the Latin language——asks whether it would be possible to allow the chants between the Epistle and the Gospel to be omitted. Dom Horn seconded this resolution, at the request of many Germans. Father de Santi recalled that in Rome, at the Gregorian Congress, he had suggested introducing some more or less ornate formulas to which the various texts mentioned by Dr. Wagner could be suitably adapted. Dom Pothier and Dom Mocquereau averred that such formulas could be found in the manuscripts, without any need for composing new ones.

With regard to the formulas to be adopted for the simple chanting of the Graduals, Tracts, Alleluia verses, Dr. Wagner proposes that, to this end, reference be made to the formulas of the responsorial psalms that have fallen into disuse. The liturgical nature of these chants would thus be maintained. Dom Mocquereau shares this opinion … Dr. Wagner, therefore, proposes that the editors of the Vatican Edition be formally charged with selecting simple formulas … formulas that should be published at the same time as the rest of the edition, and submitted to the Commissioners as early as possible. Father de Santi also proposes that the Commission authorize the *Rassegna Gregoriana* to publish them. The Commission approves.

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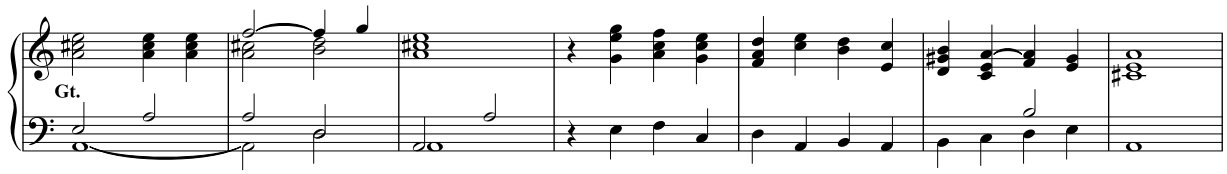
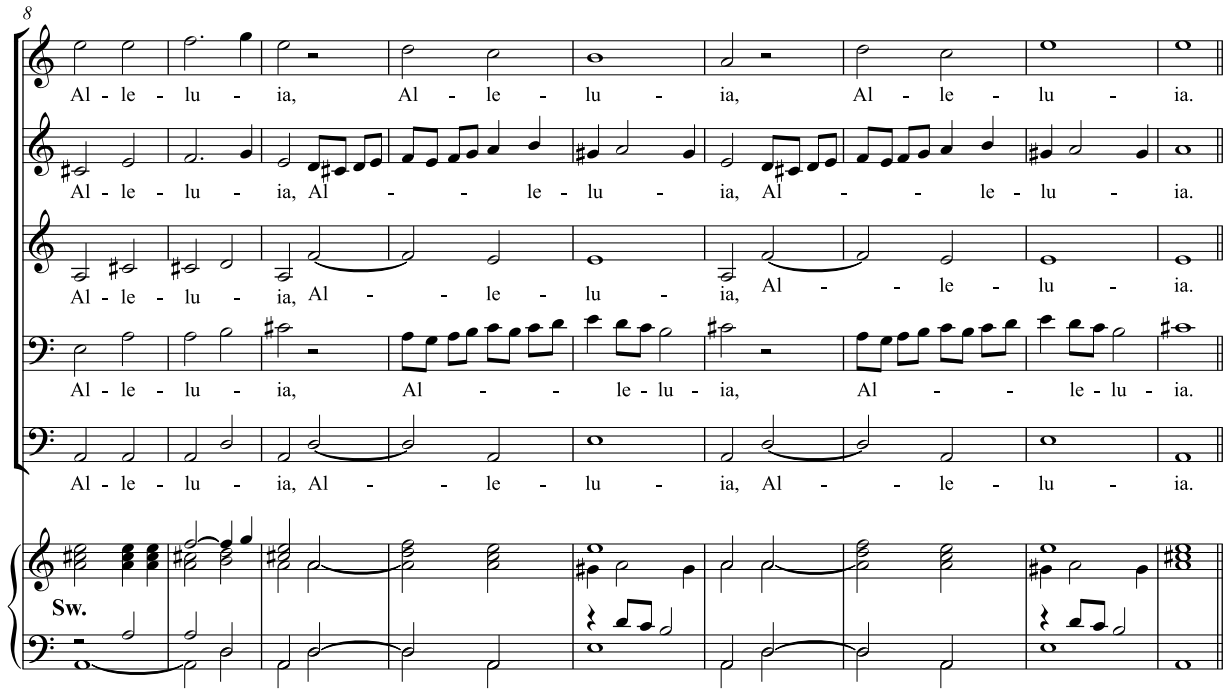
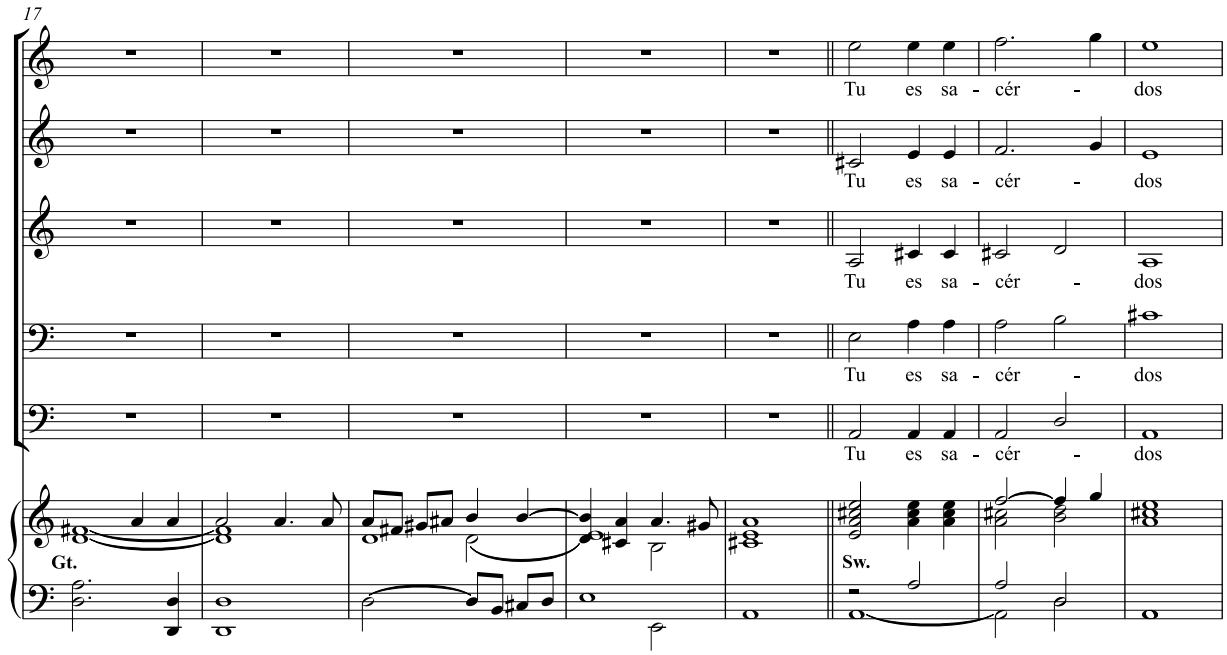
Alleluia Verse • From a score by Giovanni Gabrieli (1555-1612)



Based on a 2003 arrangement by Jeff Ostrowski.





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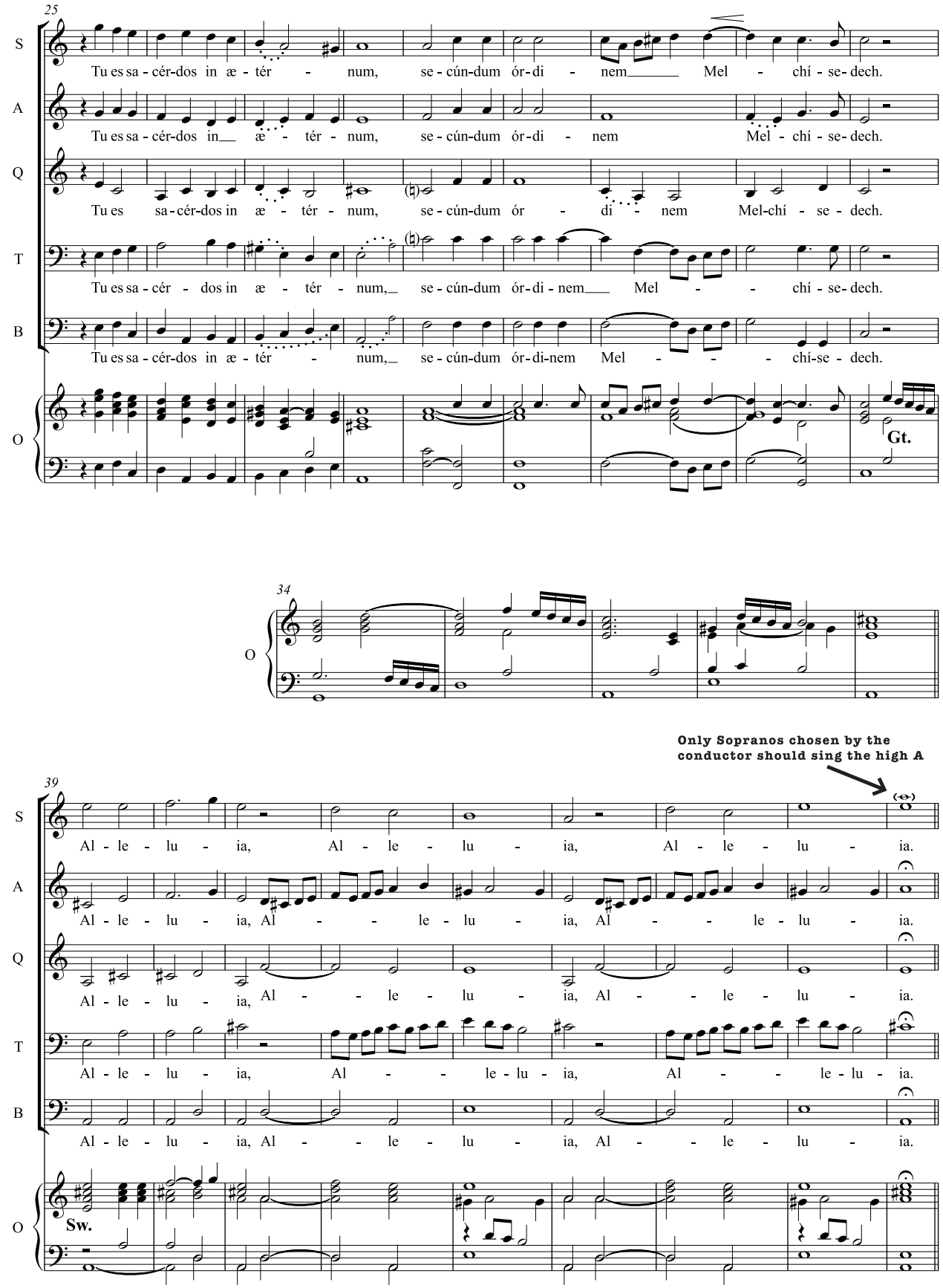
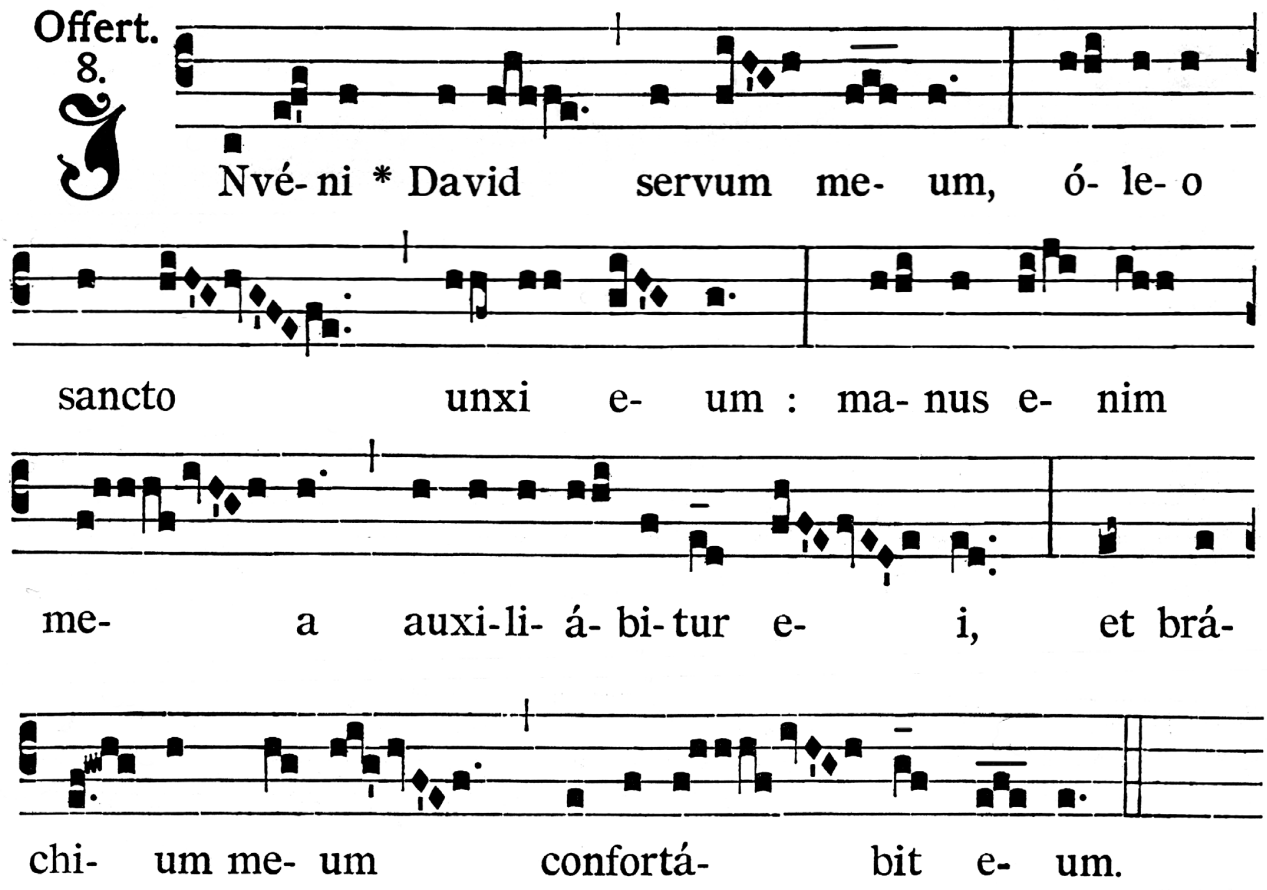

25
S
Tu es sa - cér-dos in æ - tér - num, se - cún-dum ór-di - nem Mel - chí - se-dech.
A
Tu es sa - cér-dos in æ - tér - num, se - cún-dum ór-di - nem Mel - chí - se-dech.
Q
Tu es sa-cér-dos in æ - tér - num, se - cún-dum ór - di - nem Mel-chí - se - dech.
T
Tu es sa - cér - dos in æ - tér - num, se - cún-dum ór-di - nem Mel - - chí - se-dech.
B
Tu es sa - cér-dos in æ - tér - num, se - cún-dum ór-di-nem Mel - - - chí-se - dech.
O
Gt.
34
O
39
Only Sopranos chosen by the conductor should sing the high A
S
Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.
A
Al - le - lu - ia, Al - - le - lu - ia, Al - - le - lu - ia.
Q
Al - le - lu - ia, Al - - le - lu - ia, Al - - le - lu - ia.
T
Al - le - lu - ia, Al - - le - lu - ia, Al - - le - lu - ia.
B
Al - le - lu - ia, Al - - le - lu - ia, Al - - le - lu - ia.
O
Sw.

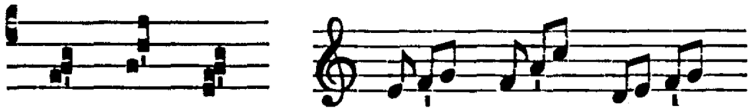
Offertory • (22 June 2023) **"Invéni David"**

This is a very popular edition of the 1908 *Editio Vaticana*, published by Dom Mocquereau, who superimposed rhythmic signs which (sometimes) don't match the official edition. This edition is what is found in the very popular Liber Usualis (Solesmes Abbey).

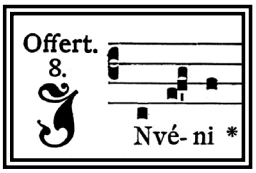


1961 "Liber Usualis" (Dom Mocquereau)

The salicus: this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episema placed *under* one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma.



In a salicus of three notes, the note marked with the *vertical episema* must also be lengthened as though it were marked with a *horizontal episema* (Cf. above: Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.



Editor's Note • Some believe the Vatican forbade Solesmes from altering the official edition; cf. *Gregorian Chant: A History of the Controversy Concerning its Rhythm* (John Rayburn, 1964).

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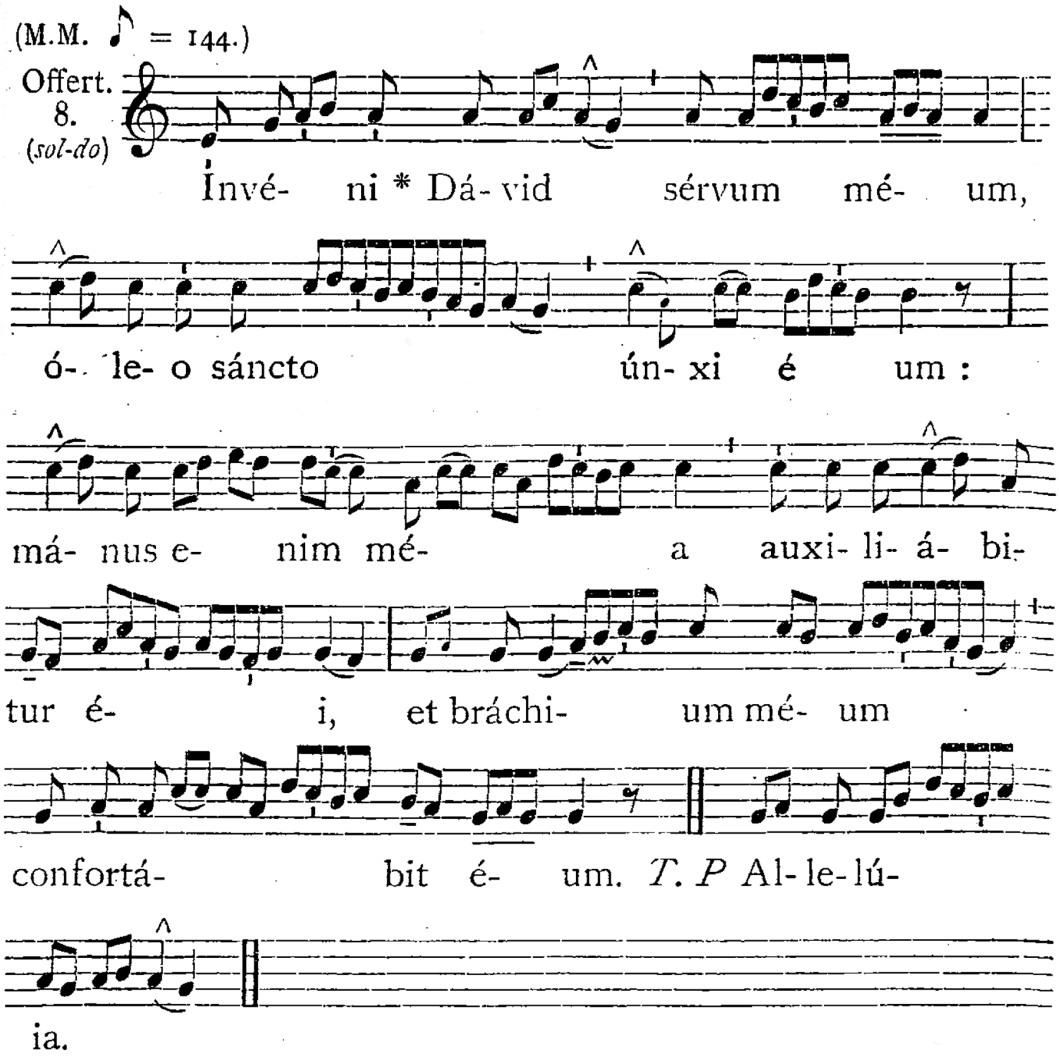
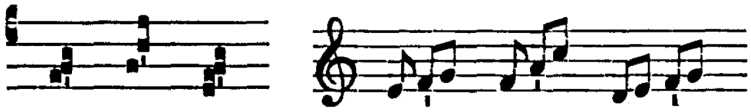
Offertory • (22 June 2023) **"Invéni David"**

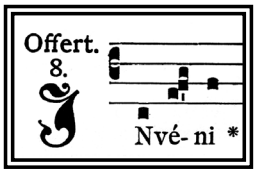
This is a modern notation edition by Dom Mocquereau:



1961 "Liber Usualis" (Dom Mocquereau)

The salicus: **this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episema placed *under* one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma.**





In a salicus of three notes, the note marked with the *vertical episema* must also be lengthened as though it were marked with a *horizontal episema* (Cf. above: Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.

Re: the "salicus," you may wish to visit:
https://www.ccwatershed.org/2023/03/18/sneaky-salicus-statements-by-solesmes/

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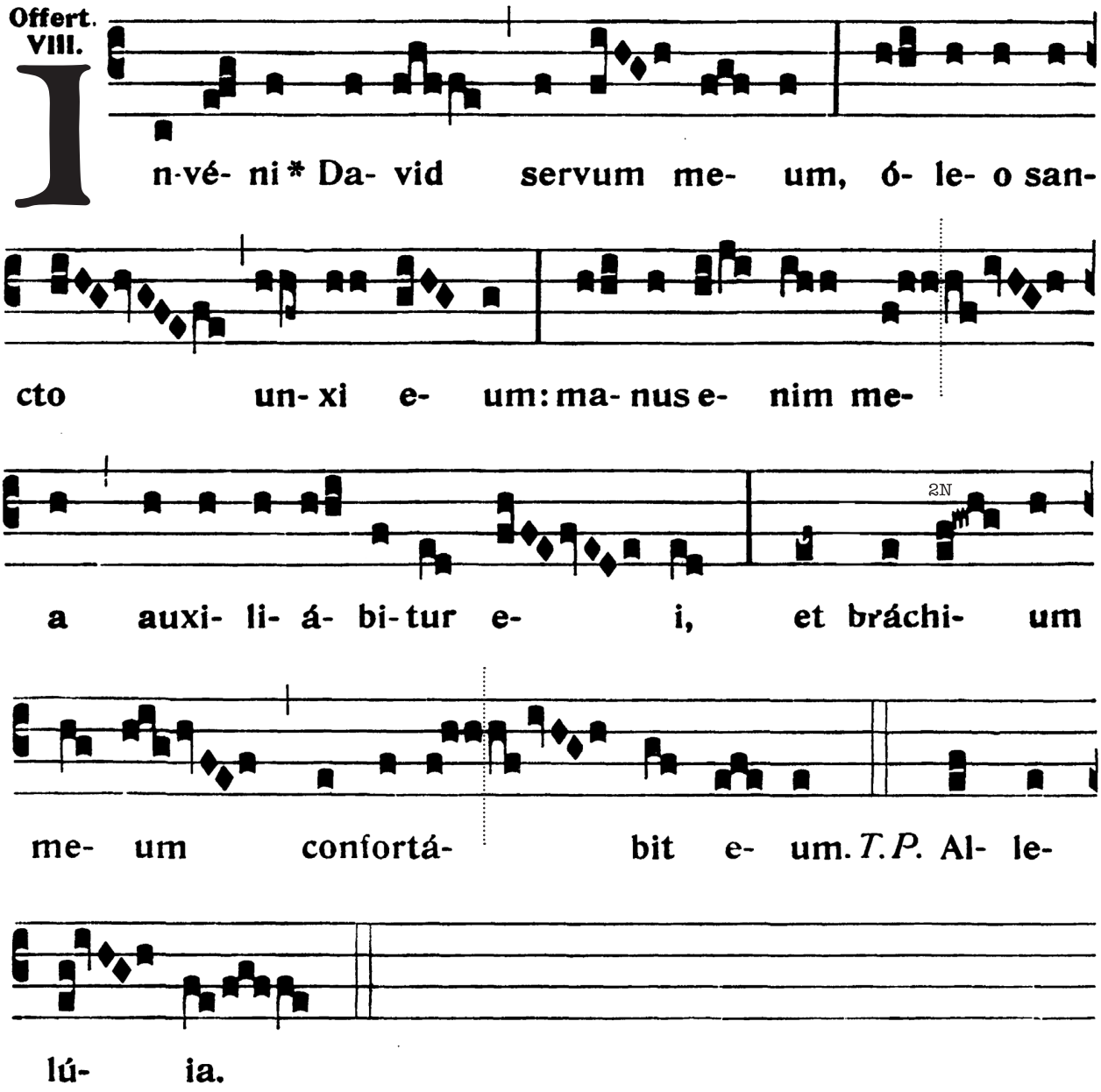
Offertory • (22 June 2023) **"Invéni David"**

This is the official edition: the famous 1908 *Editio Vaticana*, published under Pope Pius X.



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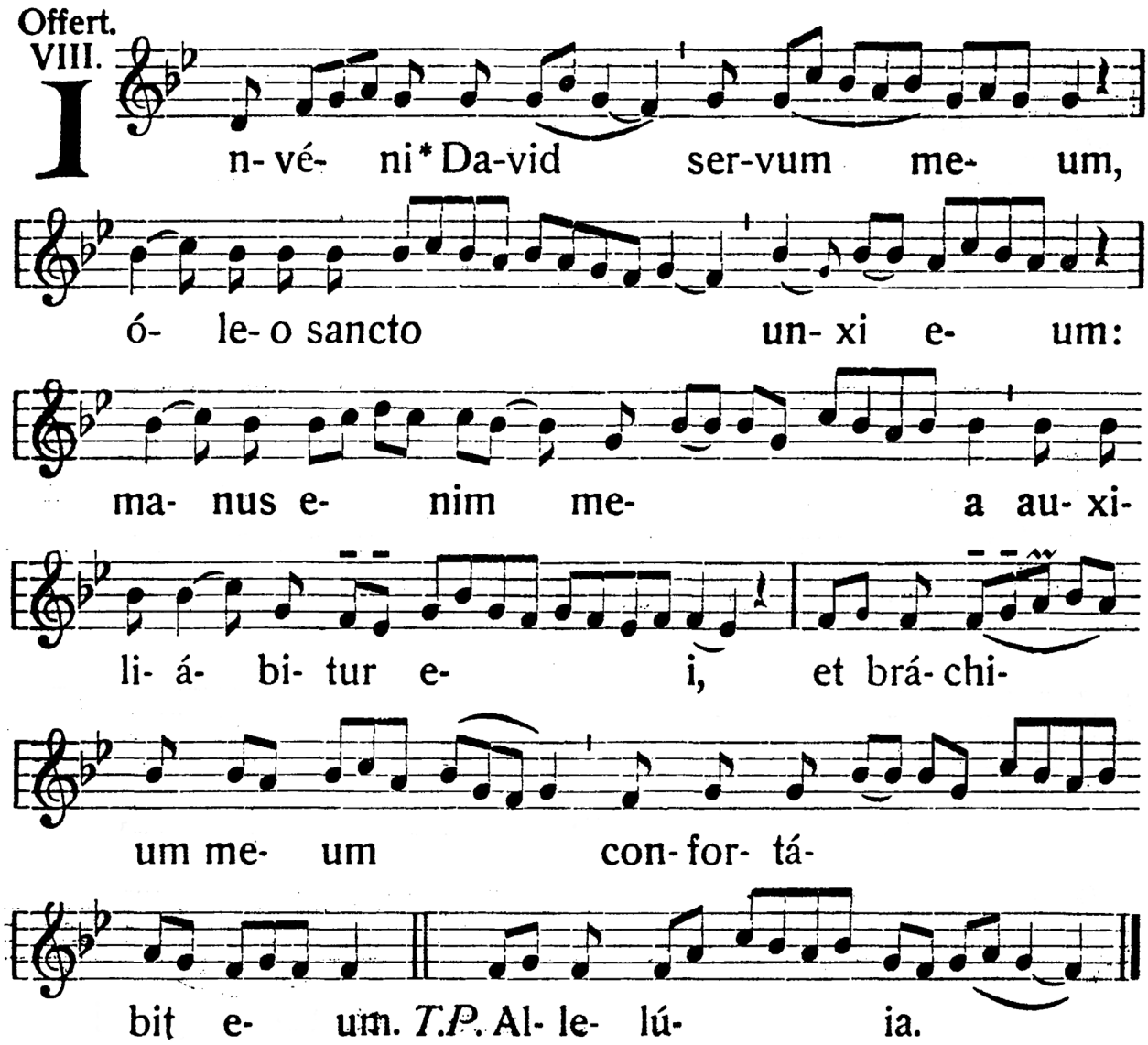
1909 Schwann Graduale in Modern Notation

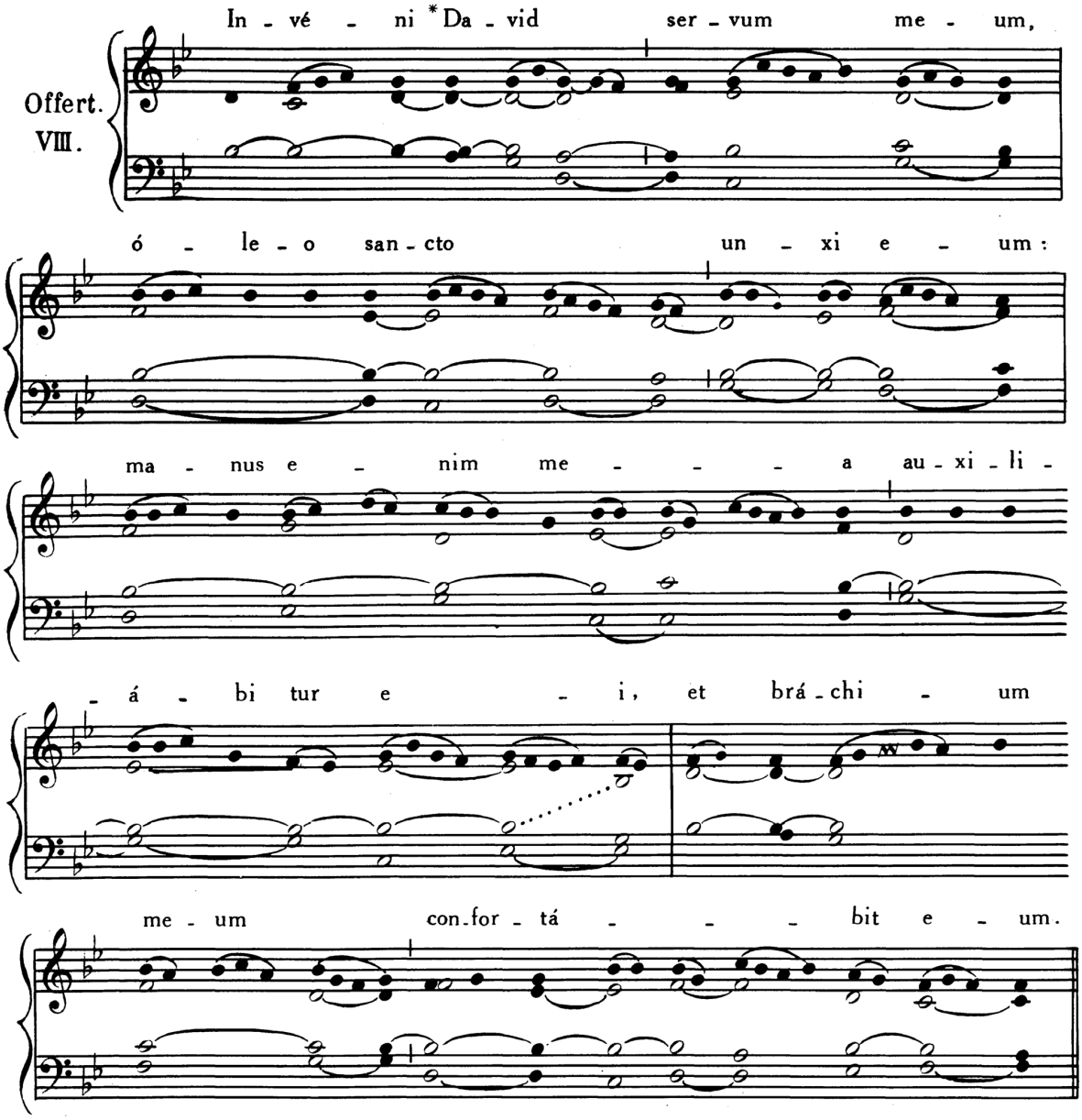
This is a very faithful transcription of the official edition. It is not known why this edition adds an elongation at the end of the word **"auxiliábitur"** (as does Max Springer). It seems to have been added to help the singers.



Offertory • (22 June 2023) **"Invéni David"**

The "NOH" (*Nóva órgani harmónia ad graduále júxta editiónem vaticánam*) is a collection of more than **3,000 pages** of Gregorian chant accompaniments created by the Lemmensinstituut in Belgium. The project was led by Monsignor Jules Van Nuffel in the 1940s. They are considered by some to be the finest accompaniments ever printed. They always change chords (or at least one note) on the tonic accent, even when the 'musical' accent does not fall on the tonic accent—cf. **"óleo sáncto."**

Often, the NOH will provide multiple harmonizations for the same chant. However, this particular example seems to be somewhat of an anomaly—in other words, it seems to be "duplication for the sake of duplication," since the alternate harmonization doesn't really add anything significant. Both of them have an unprepared dissonance on **"sérvum méum."** In essence, this is not the most glorious example of the NOH: "even Homer nods."



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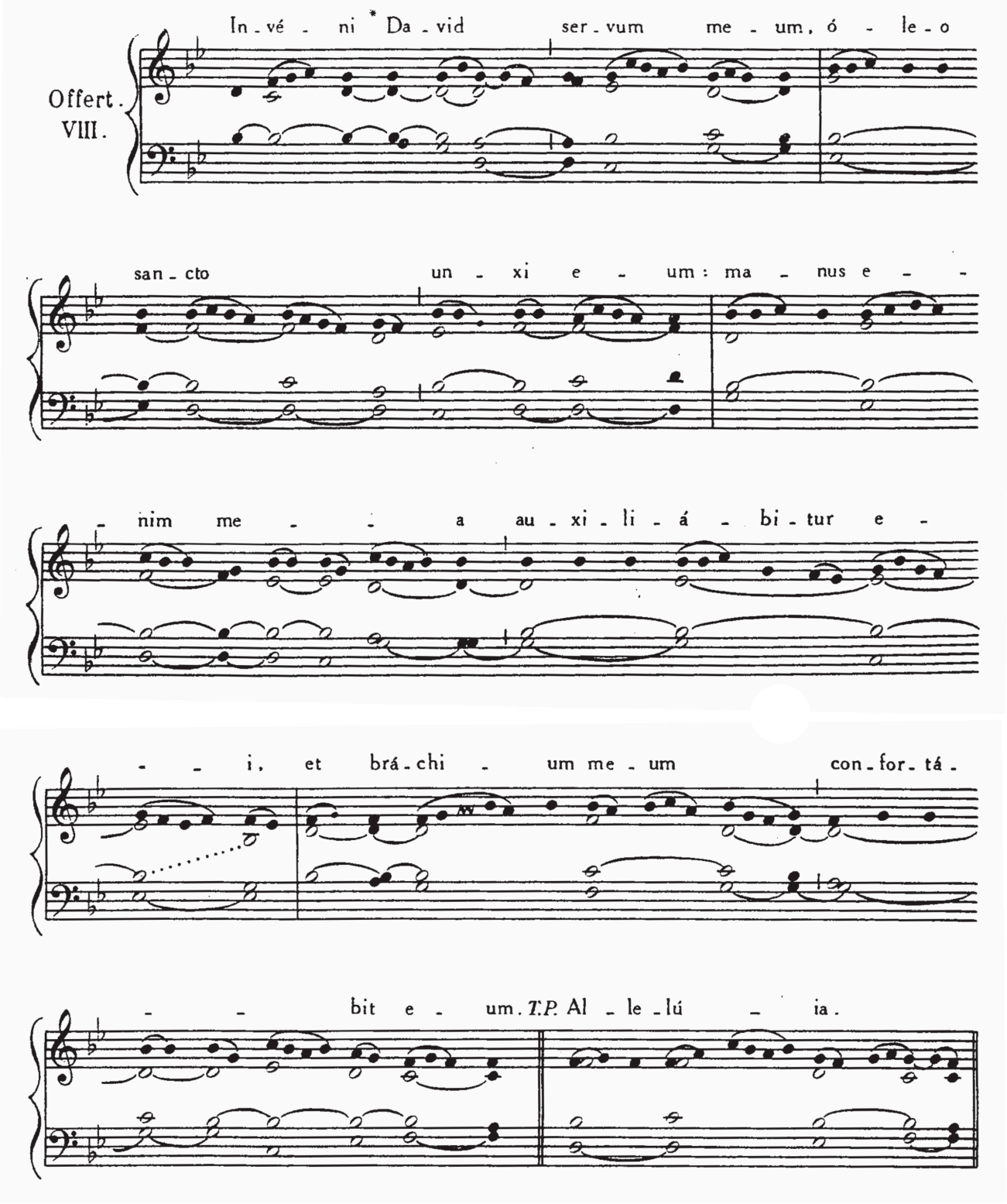
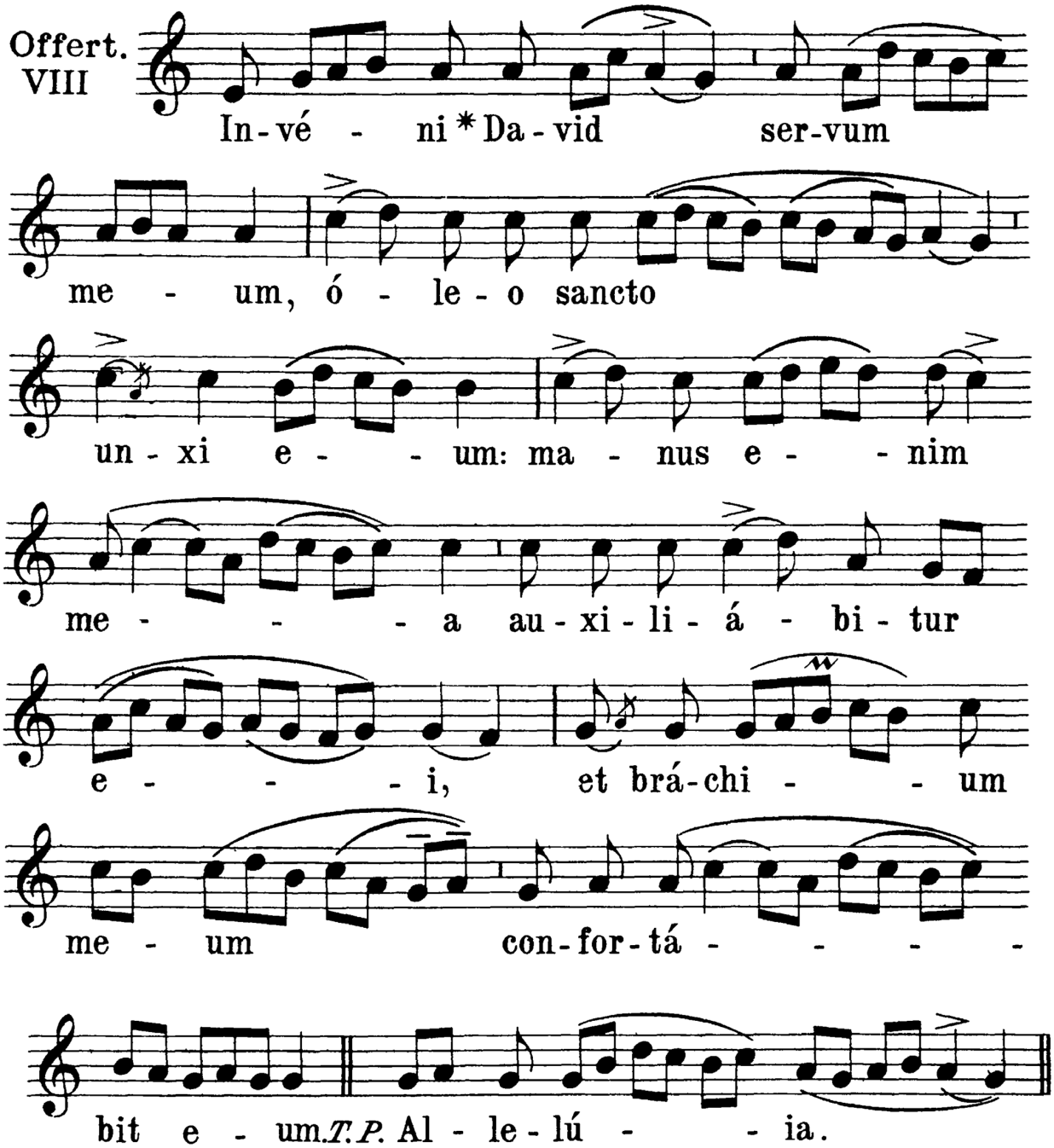
NOH "Version B"



Offertory • (Father Mathias) **"Invéni David"**

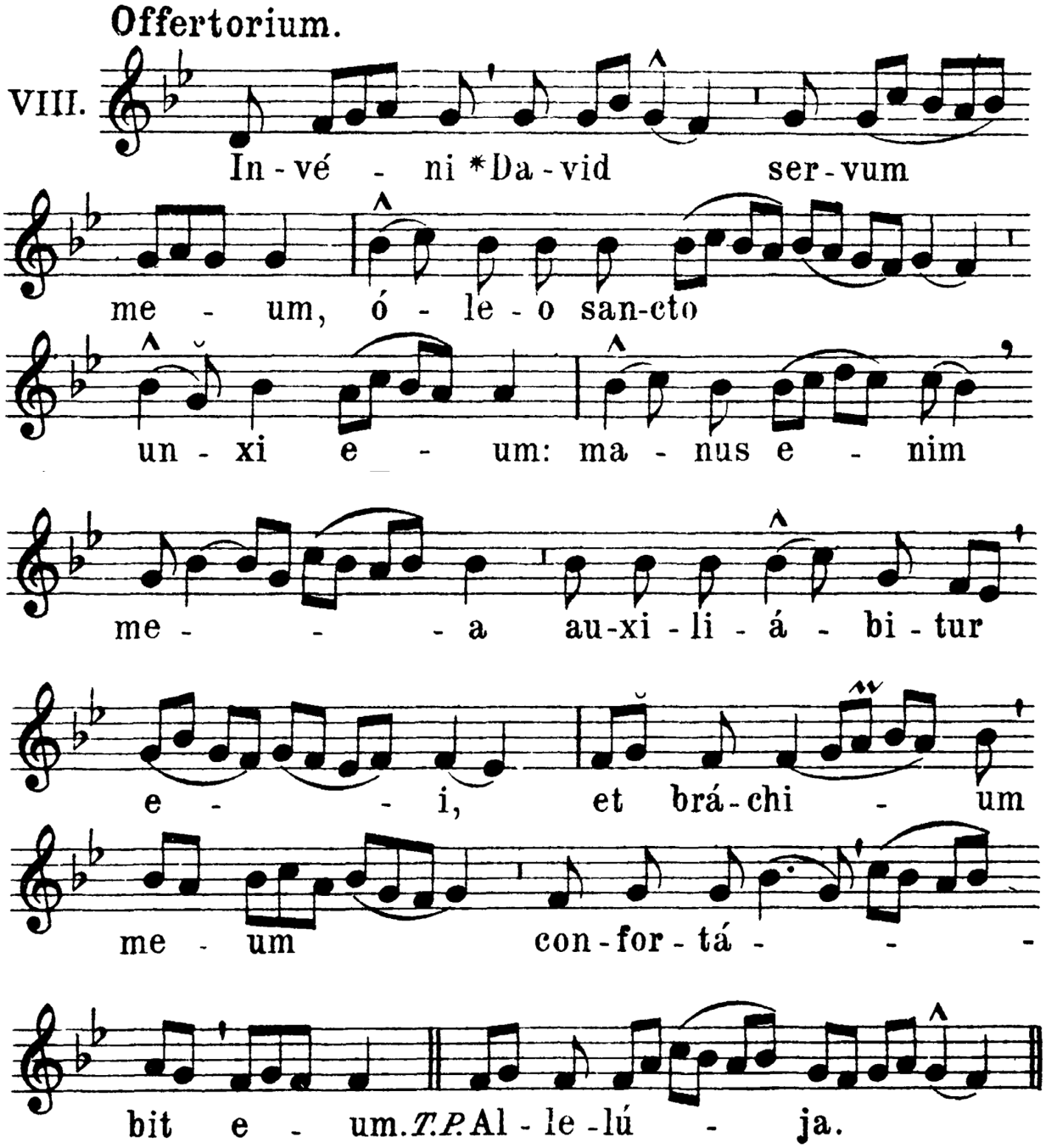
This 1909 modern notation edition by Father F. X. Mathias (Alsatian priest who died in 1939) uses the rhythm of the official edition. Organist at Strasburg Cathedral, Dr. Mathias founded the *Saint Leo Institute for Church Music* in 1913. Because the official edition gives freedom, Springer's edition (1912) is not an exact replica of Mathias' 1909 edition—e.g. consider the treatment of **"bráchium meum."** But they certainly are similar!

Springer seems to have borrowed (stolen?) the typsetting plates from Father Mathias. Judge for yourself, below. Consider, for example, what is clearly a "cut and pasted" letter **J** in Springer's "Allelúja."



Offertory • (Max Springer of Beuron) **"Invéni David"**

This 1912 modern notation edition by Max Springer uses the rhythm of the official edition. Springer (1877-1954) was initially a pupil of the *Beuron Abbey* and later became organist at the *Royal Abbey of Emaus* (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonín Dvořák. In 1926, he became director of the *University of Music and Performing Arts* (Vienna). On 29 June 1906, Dom Lorenzo Janssens—a member of the Vatican Commission on Gregorian Chant—sent him a congratulatory letter on behalf of Pope Pius X with regards to Springer's book: "The Art of Accompanying Plain Chant."



SALVE REGINA [à5] by Luca Marenzio (1553-1599)

...composed in 1576 (?)

will be conducted "in 2"
score markings by Dr. Alfred Calabrese.

I Sopr.
mf Sal - - - ve, Re - gí - - - - - - - - -

II Sopr. "Alto" in some editions
mf Sal - - - - - ve, Re - gí -
(accomp.)

Alto "Quintus" in some editions
mf Sal - - - -

Tenor

Bass

5

S.1
- - - - na, Sal - - - ve, Re - gí -
(accomp.)

S.2
- - - na,

A
- - - ve, Re - gí - - - - - - - na,
espr.

T
mf Sal - - - - - ve, Re - gí -

B
mf Sal - -

10

S.1
- - - na, *mf* Re - gí - na,
(dolce)

S.2
Sal - - - - ve, Re - gí - - - -

A
mf Sal - - - - ve, Re - gí -

T
- - - - - na, *mp* *mf* Sal -

B
- - - ve, Re - - - gí - - na,

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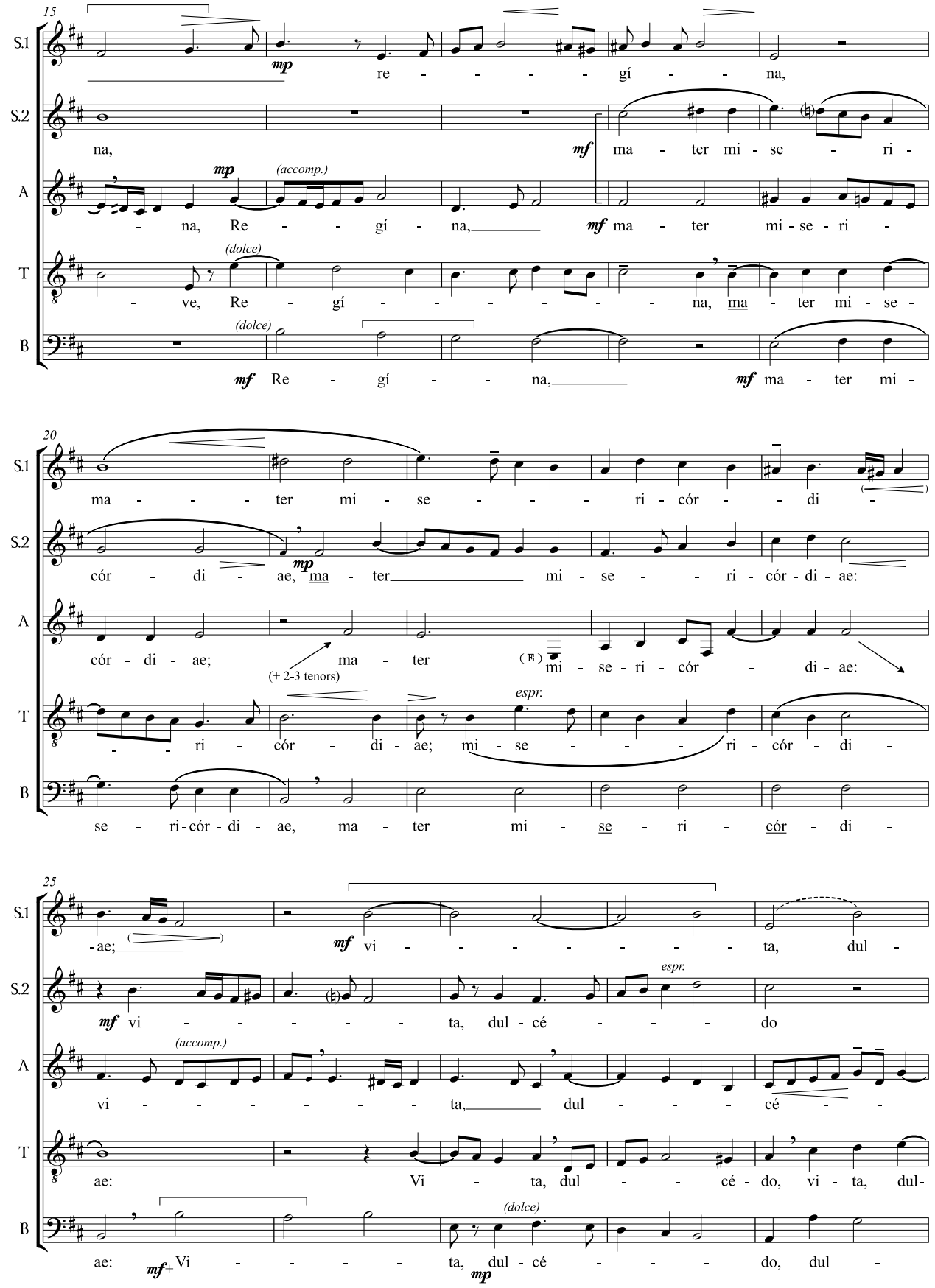

15
S.1
mp
re - - - - gí - - na,
S.2
na,
mf
ma - ter mi - se - ri -
A
mp
(accomp.)
- na, Re - - gí - na,
mf
ma - ter mi - se - ri -
T
(dolce)
- ve, Re - gí - - - - - - na, ma - ter mi - se -
B
(dolce)
mf
Re - gí - - na,
mf
ma - ter mi -
20
S.1
ma - - - ter mi - se - - - ri - cór - - di -
S.2
cór - di - ae, ma - ter mi - se - - ri - cór - di - ae:
mp
A
cór - di - ae; ma - ter (E) mi - se - ri - cór - di - ae:
(+ 2-3 tenors)
T
espr.
- - ri - cór - di - ae; mi - se - - - ri - cór - di -
B
se - ri - cór - di - ae, ma - ter mi - se - ri - cór - di -
25
S.1
- ae;
mf
vi - - - - - - - ta, dul -
S.2
espr.
mf
vi - - - - - ta, dul - cé - - - do
A
(accomp.)
vi - - - - - - ta, dul - - - cé - -
T
ae: Vi - ta, dul - - cé - do, vi - ta, dul-
B
(dolce)
ae:
mf+
Vi - - - - ta, dul - cé - - - do, dul -
mp

30

S.1: *espr.* cé - - do et spes no - stra, sal - ve. Ad te cla - má - -

S.2: et spes no - stra, sal - ve. Ad te cla - má - mus,

A: - - do et spes no - stra, sal - ve. Ad te cla - má - -

T: - cé - do, Ad - te - cla - má-mus, Ad

B: -cé - - do, et spes no - stra sal - ve. Ad te

36

S.1: *più f* - - - - - mus, éx - su-les, fí - li - i He - vae, éx - su-les fí - li - i He-

S.2: Ad te cla-má - mus, éx - su-les, fí - li - i He-

A: *più f* - - mus, éx - su-les, fí - li - i He - vae, éx - su-les, fí - li - i He-

T: *più f* te cla - má - - mus, s éx - su - les, fí - li - i He - vae, éx - su-les, fí - li - i He-

B: *più f* cla - má - - mus, s éx - su-les, fí - li - i He - vae,

42

S.1: *più f* væ. Ad te su - spi - rá - mus, su - spi-rá - mus, su - spi-rá -

S.2: *più f* vae. su - spi-rá - mus, su - spi-rá - - - - -

A: *più f* vae. Ad te, ad te su - spi-rá - mus, su - spi-rá - mus, su - spi-rá - mus,

(+ 2-3 tenors)

T: *più f* vae. Ad te su - spi-rá - mus, su - spi-rá - mus, su - spi-rá - - -

B: Ad te su - spi-rá - mus,

47

(intensely legato)

S.1: mus, ge - - mén - tes et flen -

S.2: mus, ge - - mén - - tes et flen - - - -

A: ge - mén - tes *più f* in hac

(+ 2 tenors)

T: mus, ge - mén - tes, et flen - - tes,

B: ge - mén - tes, et flen - tes, et flen - - - -

53

(less)

S.1: tes, et flen - tes *più f* in hac

S.2: -tes, *più f* in hac la - chri -

A: la - chri - má - rum val - - le, in hac la - chri - má - rum val -

T: in hac la - - chri - má - rum val - - - - - -

B: tes, *più f* in hac la - chri - má - rum val -

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far) : **https://ccwatershed.org/hymn/**

59

ritard

S.1: la - chri - má - rum val - le, la - chri - má - rum val - le.

espr.

S.2: má - rum val - le, la - chri - má - rum val - - le.

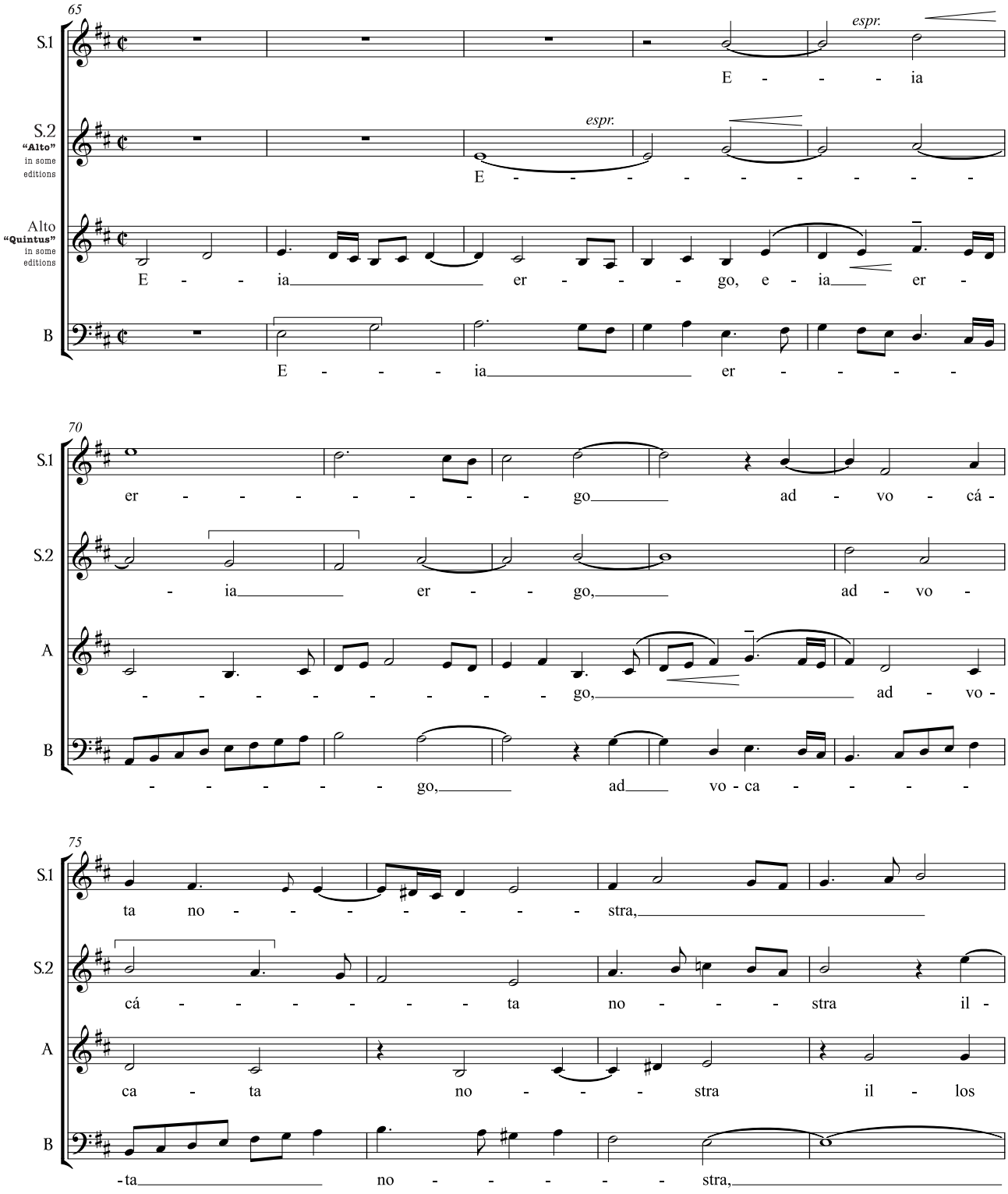
A: - le, la - chri - má - - rum val - - le.

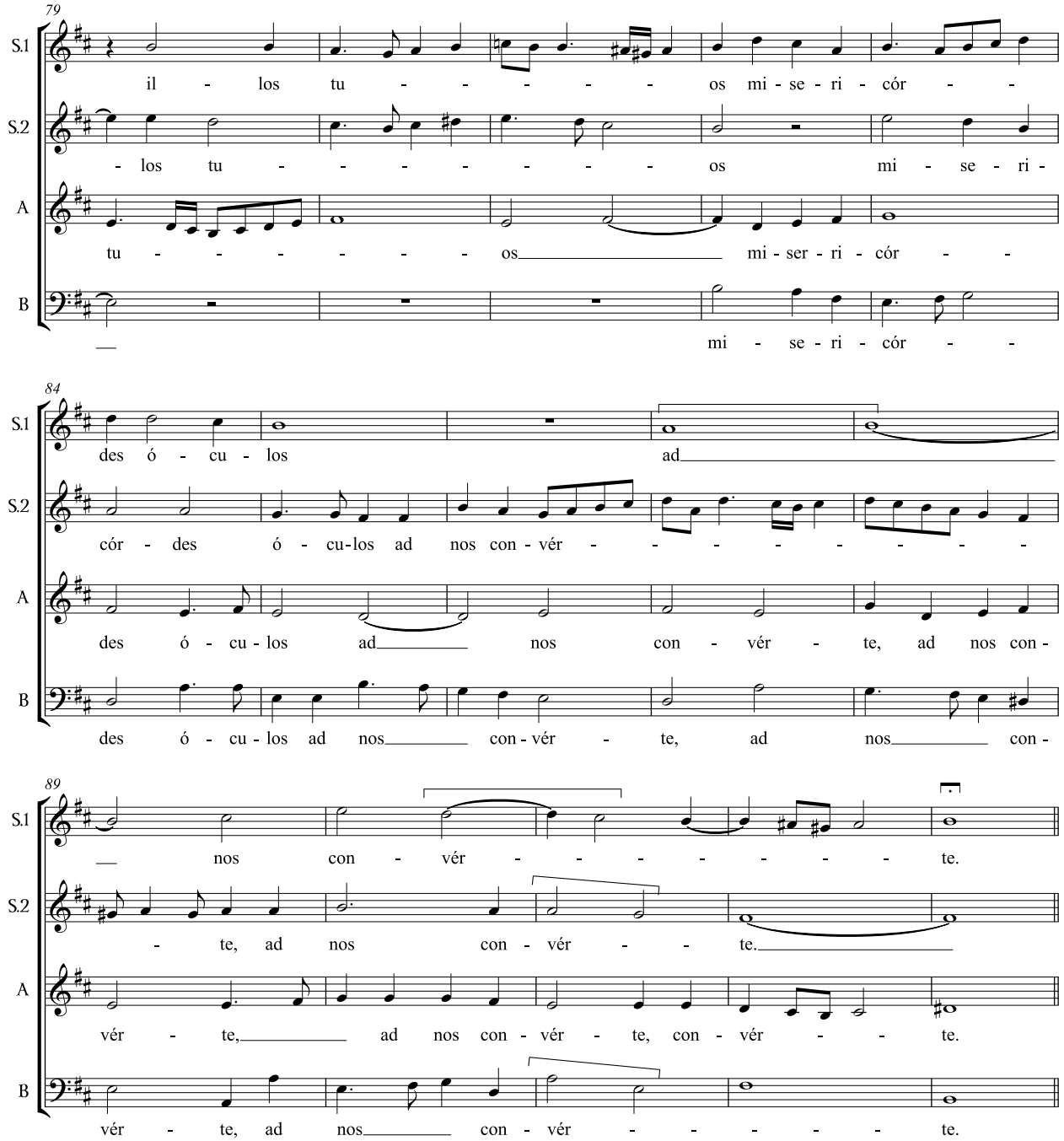
espr.

T: - - - le, la - chri - má - rum val - - - le.

B: - - - le, la - cri - má - rum val - - - - le.

At Sacred Music Symposium 2023,
this section will (possibly) be sung by soloists.
Notice the tenor voice takes a break ("Tenor tacet").





Luca Marenzio • The *Avvisi Di Roma* referred to Luca Marenzio (d. 1599) on 12 August 1595 as "the foremost musician in Rome." Palestrina compared Marenzio to Francesco Soriano (d. 1621), who served as choirmaster at the most illustrious basilicas in Rome. According to Steven Ledbetter, Marenzio's high standing at the papal court is shown by the commission he received (21 December 1594) from Pope Clement VIII to revise to the Roman Gradual. (Palestrina and Zoilo had begun these revisions, in accordance with the needs of the Counter-Reformation, but they had not completed the task.) In the summer of 1595 Marenzio was ordered by the pope to take over as *maestro di cappella* of the Polish King Sigismund III's court. By March 1596 Marenzio had arrived in Poland, and in October Marenzio directed a Mass he had written in the form of an echo (but the MS. is lost). In a letter to the King of Poland, Cardinal Aldobrandini (d. 1610) wrote that Marenzio was **"second to none in Italy"** as a composer. Marenzio was an expert lutenist, an outstanding singer, and a respected choirmaster. Nevertheless, he seemed to be most highly regarded as a composer—especially of secular works—and considered by some to be the greatest of all madrigalists.

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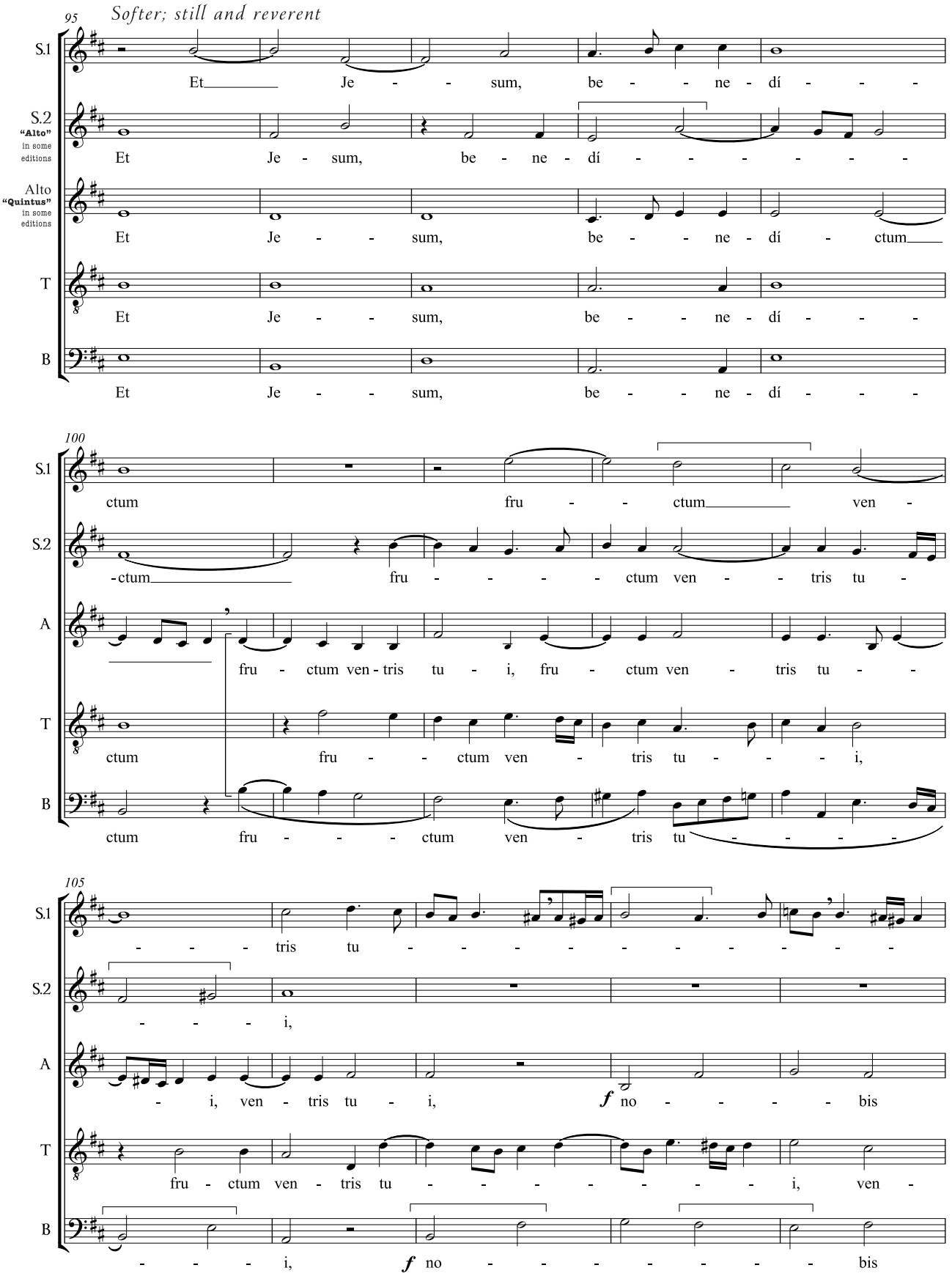

95
Softer; still and reverent
S.1
Et Je - - sum, be - - ne - dí - - -
S.2
"Alto" in some editions
Et Je - sum, be - ne - dí - - - - - -
Alto
"Quintus" in some editions
Et Je - - sum, be - - ne - dí - ctum
T
Et Je - - sum, be - - ne - dí - - -
B
Et Je - - sum, be - - ne - dí - - -
100
S.1
ctum fru - - ctum ven -
S.2
-ctum fru - - - - ctum ven - - tris tu -
A
fru - ctum ven - tris tu - i, fru - ctum ven - tris tu - -
T
ctum fru - - ctum ven - tris tu - - - i,
B
ctum fru - - - ctum ven - tris tu - - - -
105
S.1
- - - tris tu - - - - - - - - - -
S.2
- - - i,
A
- i, ven - tris tu - i, *f* no - - - - bis
T
fru - ctum ven - tris tu - - - - - - - i, ven -
B
- - - i, *f* no - - - - - - - bis

110

S.1 -i, no - bis post hoc ex - sí - li - um, no - bis post hoc

S.2 no - - - - - - - bis post hoc ex - sí - li - um,

A post hoc ex - sí - li - um, post hoc ex - sí - li - um o -

T tris tu - i, no - bis post hoc post hoc ex - sí - li - um, post

B post hoc ex - sí - li - um, post hoc ex - sí - li - um,

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far): **https://ccwatershed.org/hymn/**

115

S.1 ex - sí - li - um,

S.2 post hoc ex - sí - li - um O

A stén - de, post hoc ex - sí - li - um o - stén - - - - -

T hoc ex - sí - li - um o - stén - de, post hoc ex - sí - li -

B post hoc ex - sí - li - um o - - - stén -

119

S.1 + O

S.2 stén - de. O cle - mens, O cle - mens, O cle - -

A de. O cle - mens, O cle - mens, O cle - mens, O

T um o - stén - - - - - de. O cle - -

B - de. O cle - mens, O cle - mens, O cle -

124

S.1: cle - - - - - - - - - - mens: O

S.2: mens O cle - - mens: *f* O

A: cle - - - mens: o pi - - - - - -

T: *più f* - mens, O cle - - - mens:

B: mens, O cle - - - mens: O

128

S.1: pi - - - a: O pi - a: O *espr.*

S.2: pi - - - - - - - a:

A: -a, o pi - - - - - a: O *espr.* *dolce*

T: O pi - - - - - a, O pi - a:

B: pi - - - - - - - a, O *dolce*

132

Decresc. *rit.*

S.1: dul - - - - cis Vir - go Ma - rí - - a.

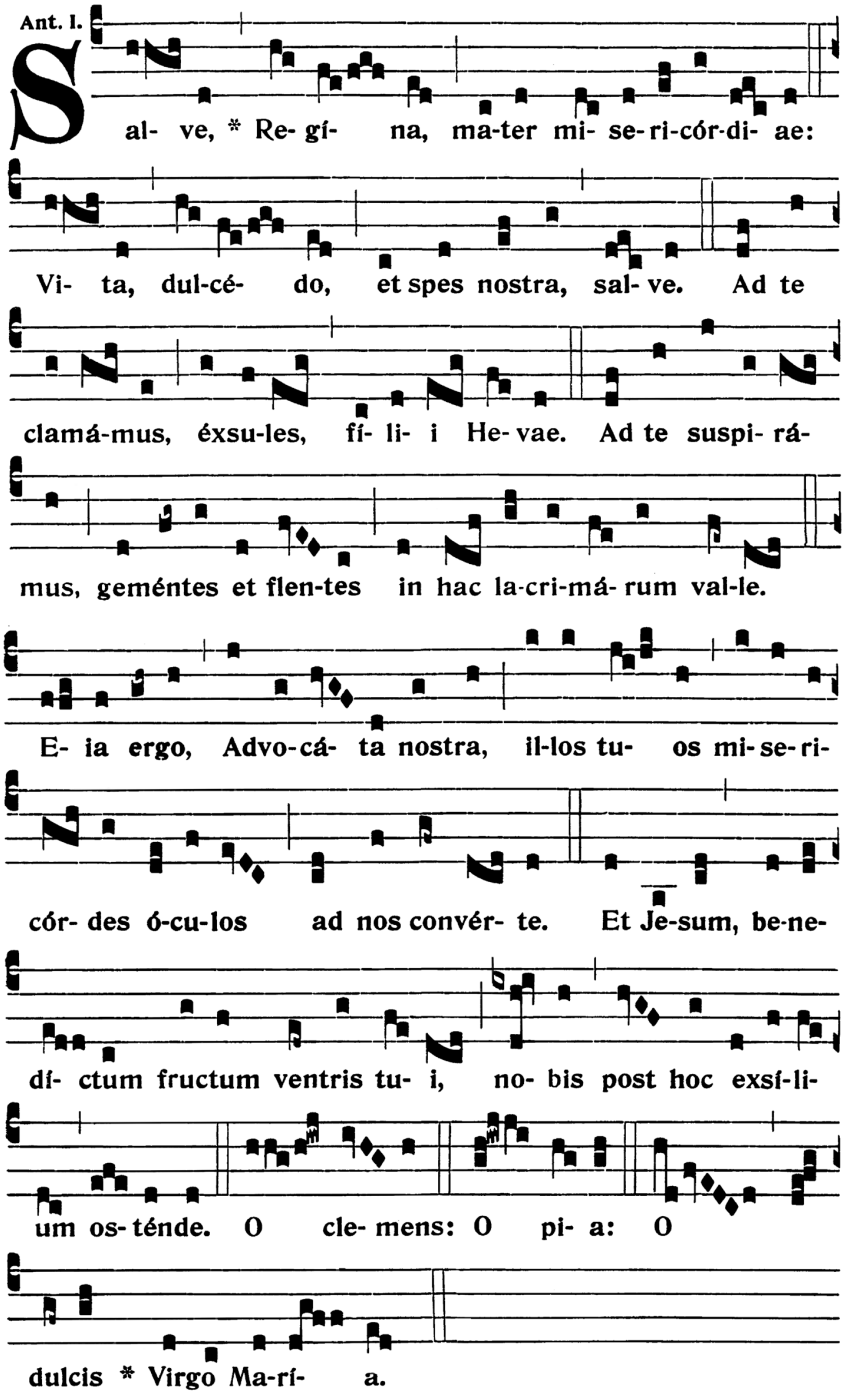
S.2: O dul - cis Vir - go Ma - rí - - a.

A: dul - cis, dul - cis Vir - go Ma - rí - - - a.

T: *dolce* O dul - cis, dul - cis Vir - go Ma - ri - - a.

B: dul - cis, dul - cis Vir - go Ma - rí - - a.

Reference • For those who wish to pinpoint the "points of imitation" used by Luca Marenzio in his glorious setting of the *Sálve Regína*, here is the plainsong as printed in the *Editio Vaticana*:



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Importance of Variety:

At the FSSP Masses in Los Angeles, we seek **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 the 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.

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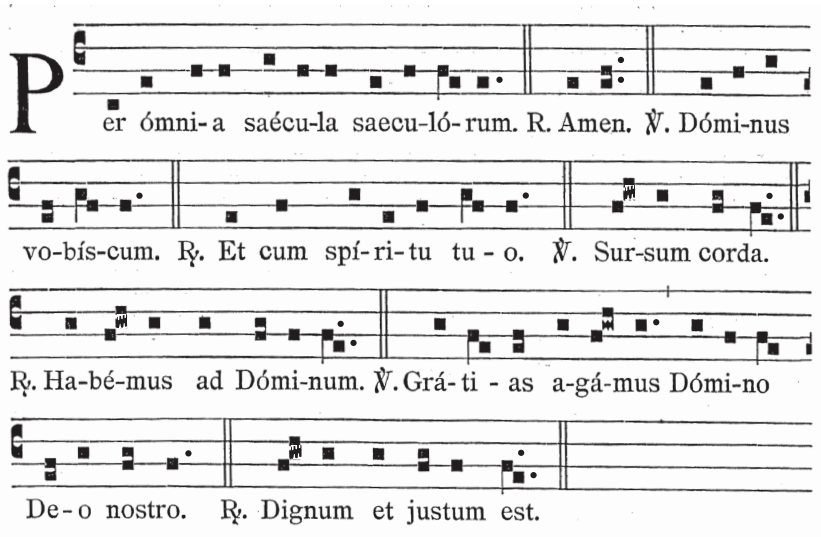
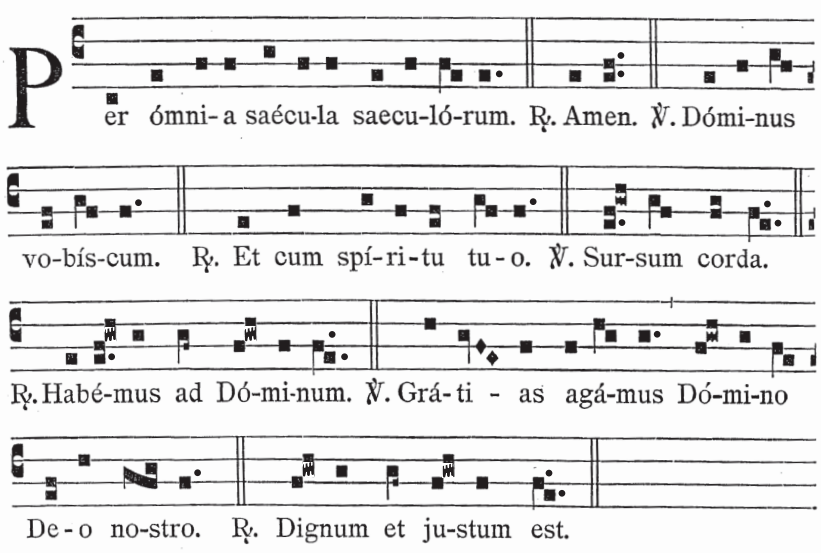
Choosing one of the following, the priest then sings the "Preface"—then comes the Sanctus.

Tonus Solemnis

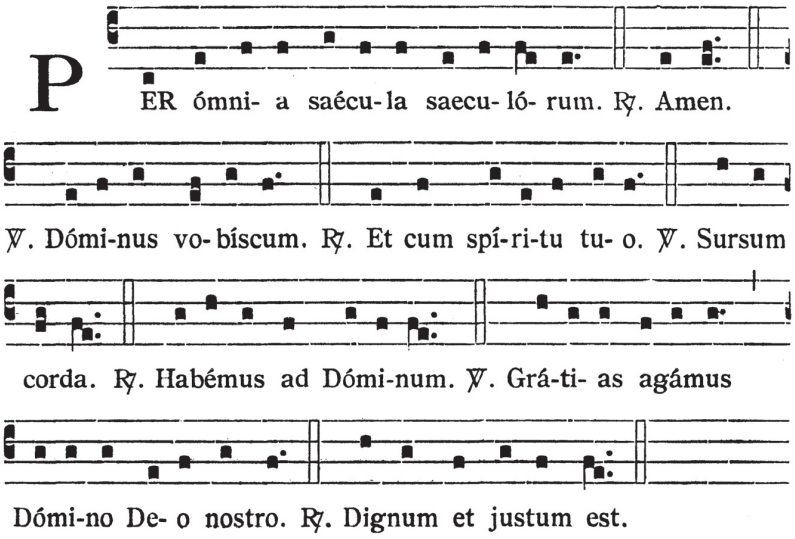


He will most likely choose this one:

Tonus Solemnior



Tonus Ferialis



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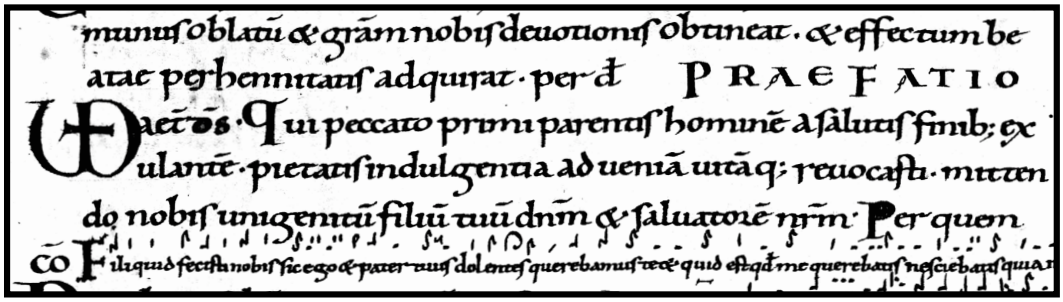
Post-Conciliar Developments • The Second Vatican Council never spoke about adding more prefaces, but did say that "other elements which have suffered injury through accidents of history are now to be restored to the vigor which they had in the days of the holy Fathers" (*Sacrosanctum Concilium* §50b). 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 Litugicae, 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:


munus oblatū & grām nobis deuotionis obtineat. & effectum be
atae perhennitatis adquirat. per d̄ PRAEFATIO
Vere dignum. Qui peccato primi parentis hominē a salutis fines ex
ulantē. pietatis indulgentia ad uenia uita q: reuocasti. mitten
do nobis unigenitū filiū tuū dnm & saluatorē nrm. Per quem

Praefatio communis :

Vet justum est, æquũ et salutáre, nos tibi semper et ubíque grátias ágere: Dñe sancte, Pater omnípotens, ætérne Deus, per Christum Dóminum nostrum. Per quem majestátẽ tuam laudant Ángeli, adórant Dominatiónes, tremunt Potestátes. Cæli cælorúmque Virtútes, ac beáta Séraphim, sócia exsultatióne concélebrant. Cum quibus et nostras voces ut admítti júbeas, deprecámur, súpplici confessióne dicéntes:

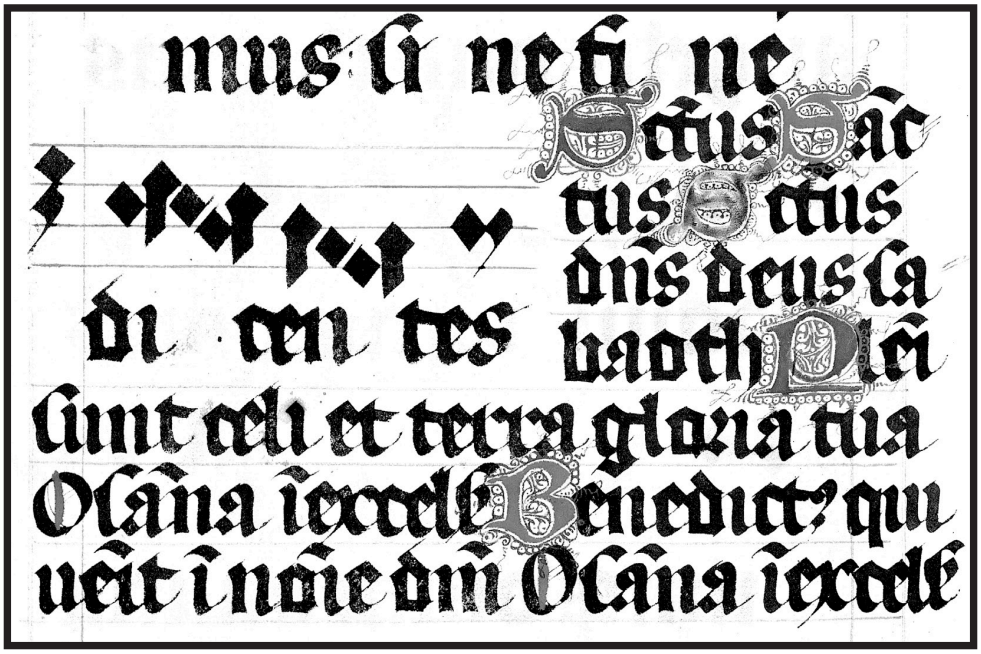
COMMON PREFACE. *Used on weekdays.*

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" and "Hosanna."

After the consecration come the "Benedictus" and "Hosanna."

Here's how the "Sanctus" looked in an ancient manuscript:

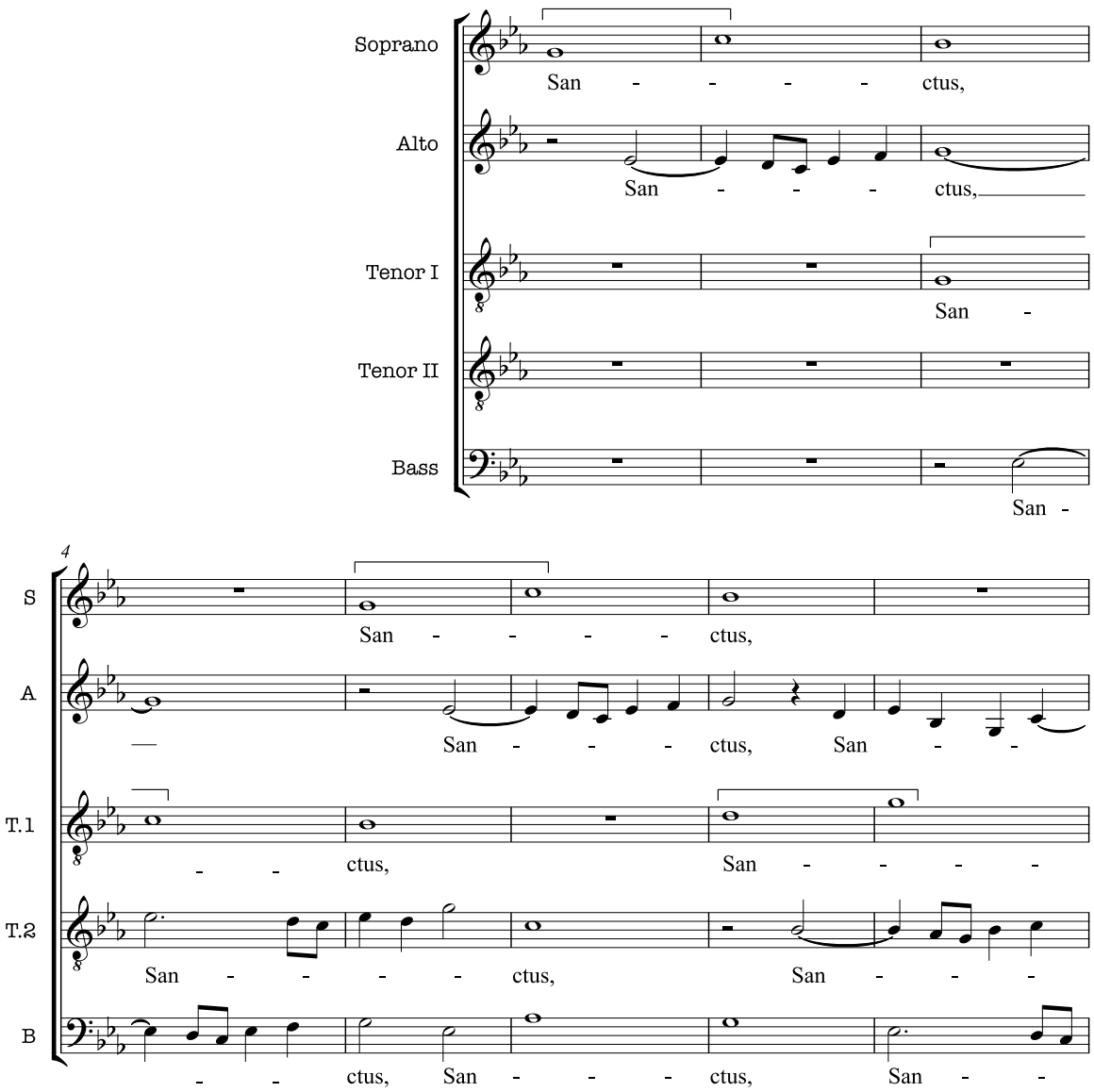


Manuscript created circa 1477AD

William Byrd was named "Gentleman of the Chapel Royal" in 1572AD where he stayed for approximately 20 years. In 1575AD, Byrd and Tallis were jointly granted a monopoly on music printing for 21 years. Circa 1594AD, he moved with his wife and children to small village called Stondon Massey. His ownership of Stondon Place—where he lived for the rest of his life—was contested by Joanna Shelley, causing a legal dispute lasting about 15 years. From the early 1570s onwards Byrd became increasingly involved with Catholicism, met Father Robert Southwell (whose works are featured in the Brébeuf Hymnal), and was increasingly persecuted for his adherence to Catholicism. Despite repeated citations for recusancy (and heavy fines), he died a rich man.

WILLIAM BYRD

SANCTUS • Mass for Five Voices



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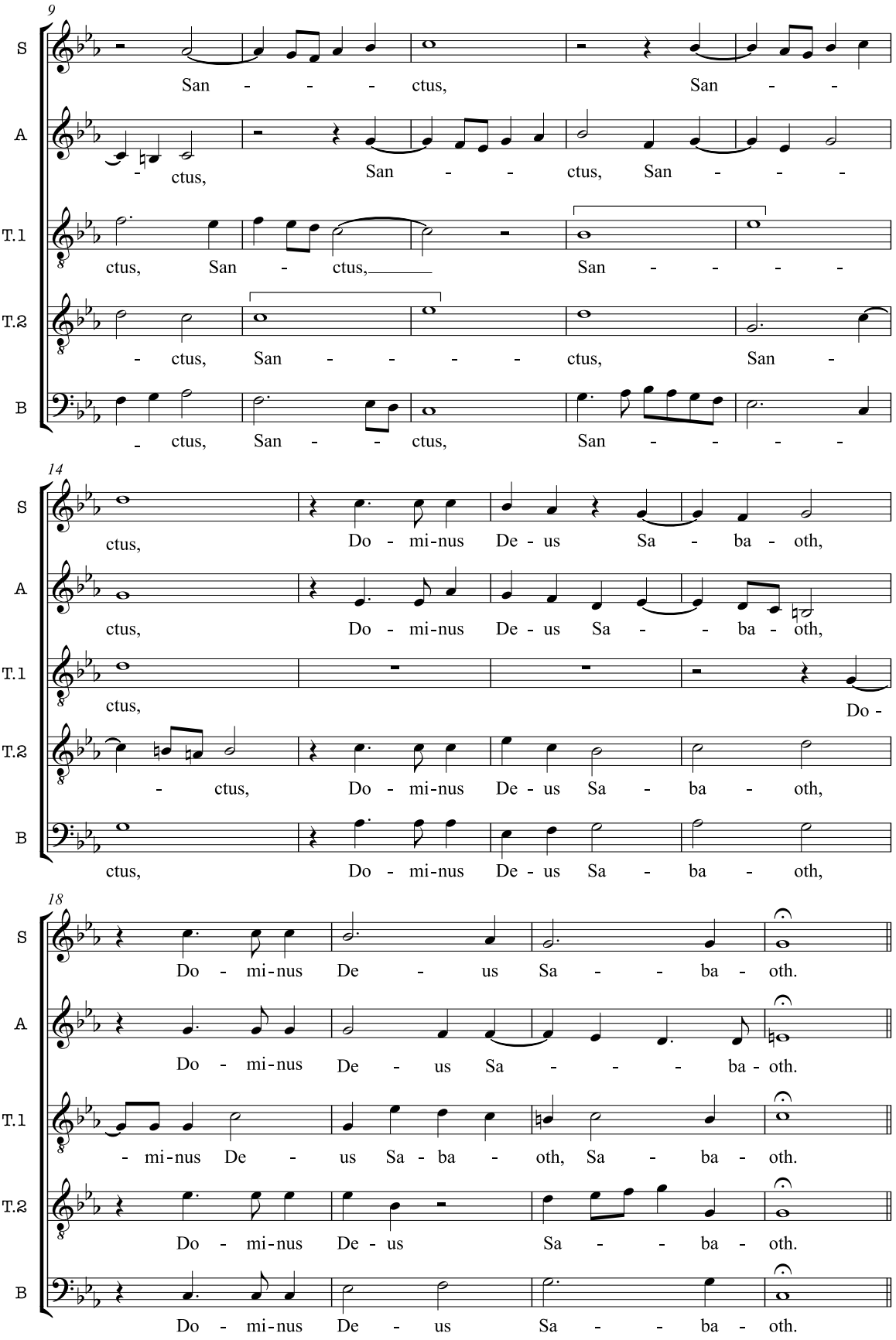

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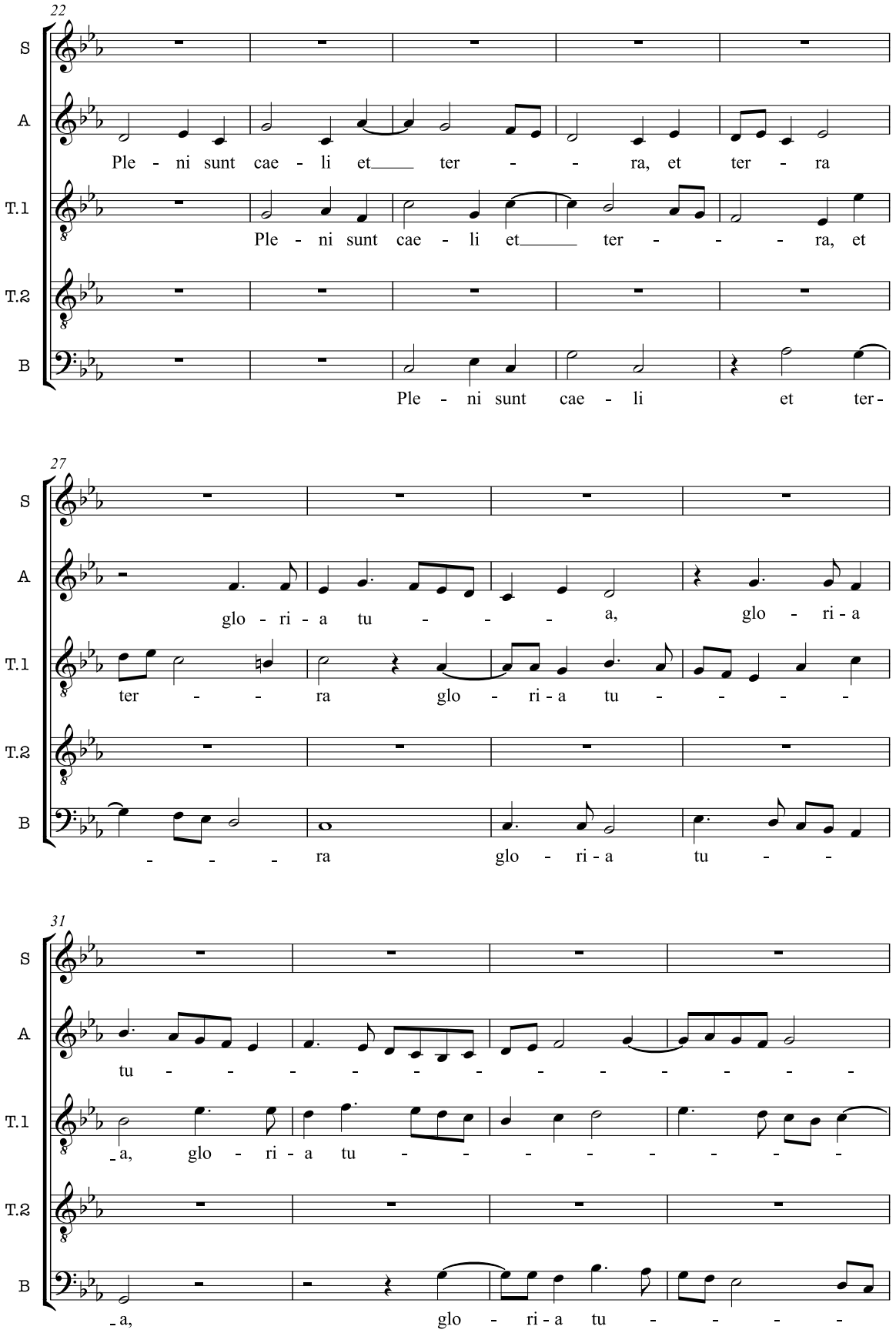

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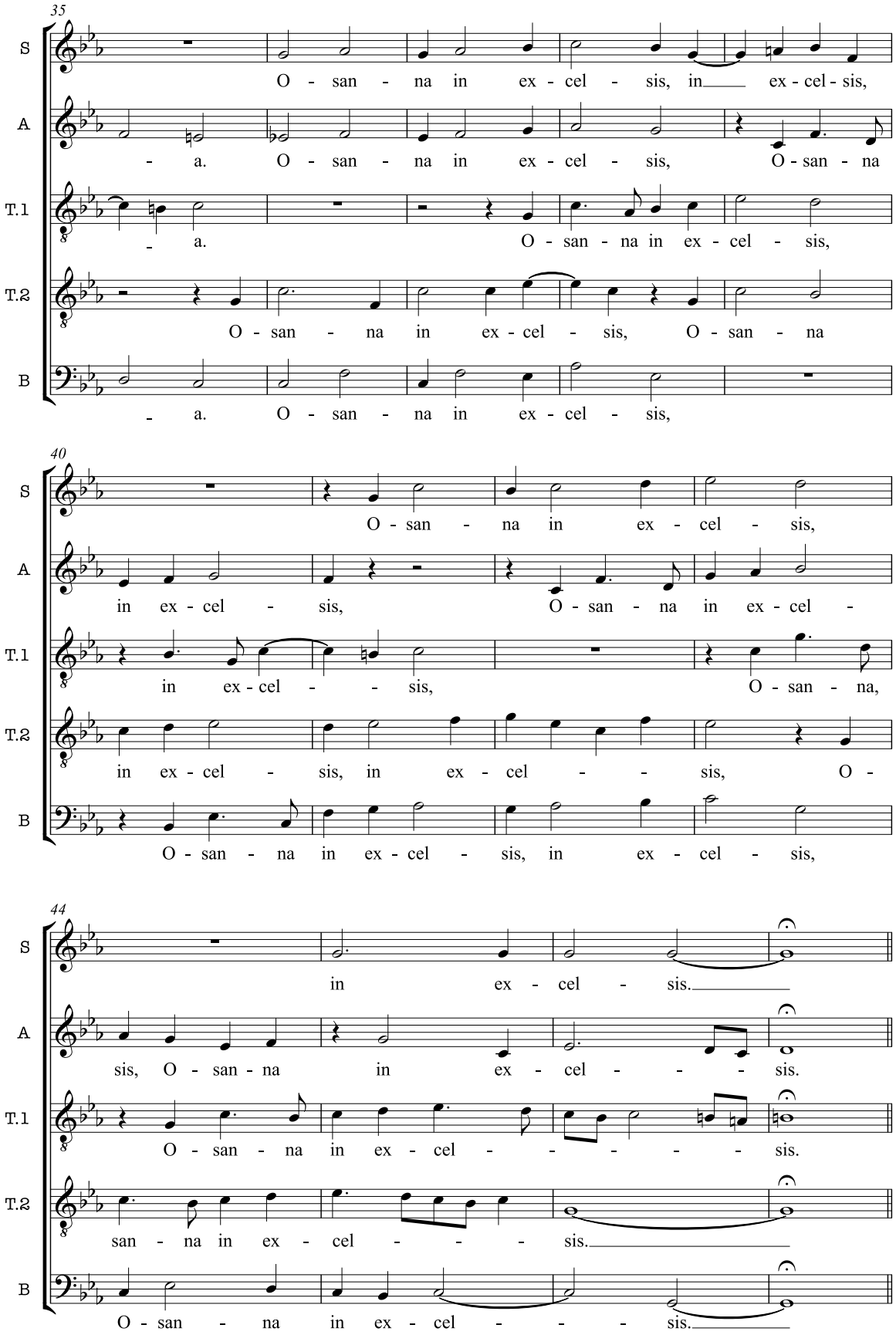
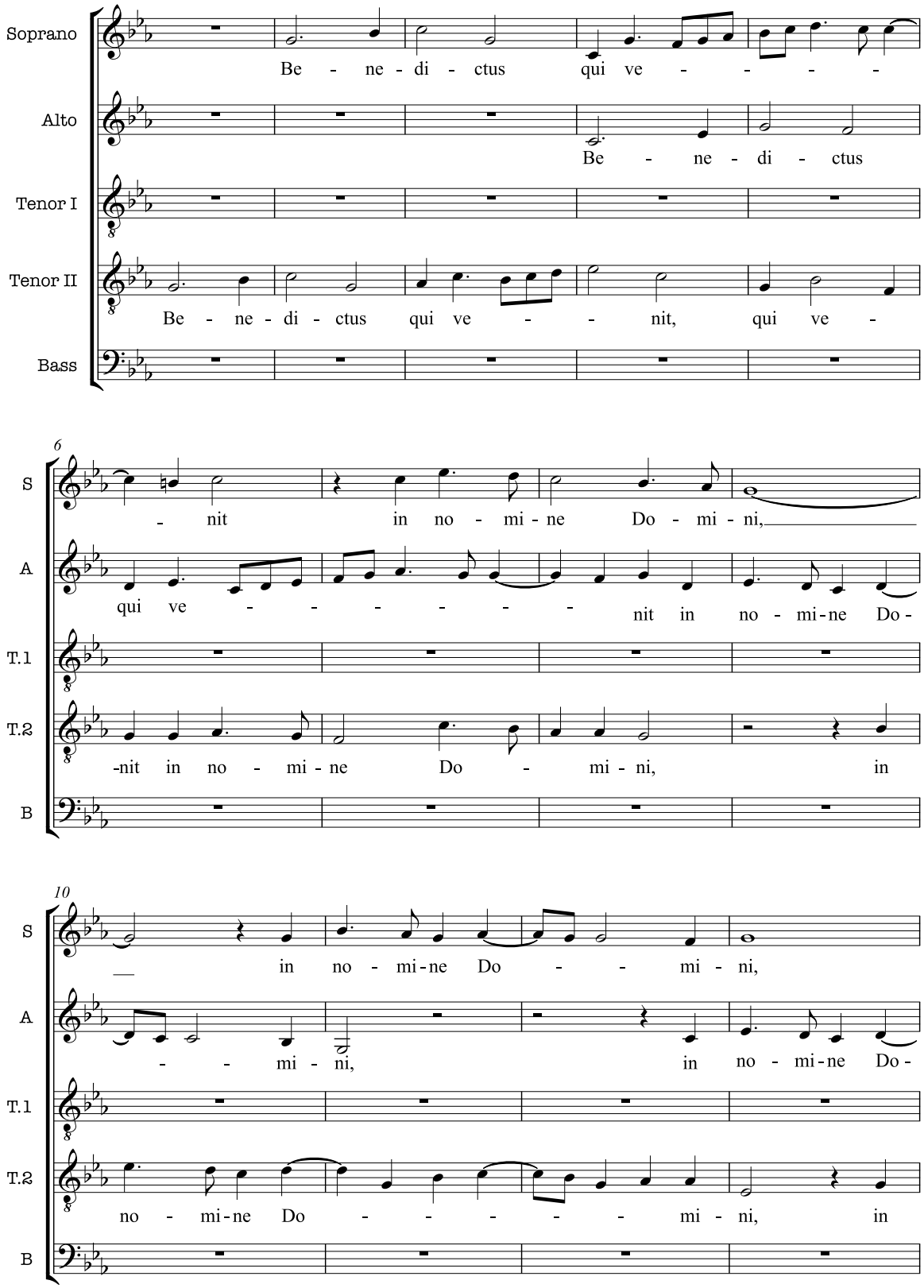

35
S
O - san - na in ex - cel - sis, in ex - cel - sis,
A
- a. O - san - na in ex - cel - sis, O - san - na
T.1
- a. O - san - na in ex - cel - sis,
T.2
O - san - na in ex - cel - sis, O - san - na
B
- a. O - san - na in ex - cel - sis,
40
S
O - san - na in ex - cel - sis,
A
in ex - cel - sis, O - san - na in ex - cel -
T.1
in ex - cel - - sis, O - san - na,
T.2
in ex - cel - sis, in ex - cel - - sis, O -
B
O - san - na in ex - cel - sis, in ex - cel - sis,
44
S
in ex - cel - sis.
A
sis, O - san - na in ex - cel - - - sis.
T.1
O - san - na in ex - cel - - - - - sis.
T.2
san - na in ex - cel - - - sis.
B
O - san - na in ex - cel - - - sis.

After the Consecration, the Benedictus and Hosanna are sung:



14

S: in no - mi-ne Do - - - mi-ni. O - san - na in ex -

A: - mi-ni, Do - - - mi - ni. O - san - na in ex -

T.1: O - san - na in ex - cel-

T.2: no - mi-ne Do - - - mi - ni. O -

B: O - san - na in ex -

19

S: cel - sis. in ex - cel - sis, O - san - na in ex -

A: cel - sis, O - san - na in ex - cel - sis, O - san - na

T.1: - sis, O - san - na in ex - cel - sis, in ex - cel -

T.2: san - na in ex - cel - sis, in ex - cel - sis,

B: cel - sis, O - san - na in ex - cel - sis, in ex -

24

S: cel - sis, in ex - cel - sis.

A: in ex - cel - sis, O - san - na in ex - cel - - sis.

T.1: sis, O - san - na in ex - cel - - sis.

T.2: O - san - na, O - san - na in ex - cel - - - sis.

B: cel - sis, O - san - na in ex - cel - - sis.

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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 ígitur..."

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 ígitur, clementíssime Pater, per Jesum Christum Fílium tuum Dóminum nostrum, súpplices rogámus, ac pétimus, uti accépta hábeas, et benedícas haec dona, haec múnera, haec sancta sacrifícia illibáta, in primis, quae tibi offérimus pro Ecclésia tua sancta cathólica : quam pacificáre, custodíre, adunáre, et régere dignéris toto orbe terrárum : una cum fámulo tuo Papa nostro *N.* et Antístite nostro *N.* et ómnibus orthodóxis, atque cathólicae et apostólicae fídei 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.

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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 offérimus : vel qui tibi ófferunt hoc sacrifícium laudis, pro se, suísque ómnibus : pro redemptióne animárum suárum, pro spe salútis, et incolumitátis suae : tibíque reddunt vota sua aetérno Deo, vivo et vero.

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.

¶ 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, Bartholomaéi, Matthaéi, Simónis et Thaddaéi: 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 protectiónis tuae muniámur auxílio. Per eúmdem Christum Dóminum nostrum. Amen.

¶ 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 ígitur oblatiónem servitútis nostrae, sed et cunctae famíliae tuae, ¶ quaésumus Dómine, ut placátus accípias : diésque nostros in tua pace dispónas, atque ab aetérna damnatióne 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 oblatiónem tu, Deus, in ómnibus, quaésumus, benedíctam, adscríptam, ratam, rationábilem, acceptabilémque 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.

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Consecration of the Bread.

QUI prídie quam paterétur, accépit panem in sanctas ac venerábiles manus suas, et elevátis óculis in caelum, ad te Deum Patrem suum omnipoténtem, tibi grátias agens, benedíxit, fregit, dedítque discípulis 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 coenátum est, accipiens et hunc praeclárum Cálicem in sanctas ac venerábiles manus suas : item tibi grátias agens, benedíxit, dedítque discípulis 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 EFFUNDETUR 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 mémores, Dómine, nos servi tui, sed et plebs tua sancta, ejúsdem Christi Fílii tui Dómini nostri tam beátae passiónis, nec non et ab ínferis resurrectiónis, sed et in caelos gloriósae ascensiónis : offérimus praeclárae majestáti tuae de tuis donis, ac datis, hóstiam puram, hóstiam sanctam, hóstiam immaculátam, Panem sanctum vitae aetérnae, et Cálicem salútis 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.

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Supra quae propítio ac seréno vultu respícere dignéris : et accépta habére, sícuti accépta habére dignátus es múnera púeri tui justi Abel, et sacrifícium Patriárchae nostri Abrahae : et quod tibi óbtulit summus sacérdos tuus Melchísedech, sanctum sacrifícium, immaculátam hóstiam.

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.

The Priest bows low.

Súpplices te rogámus, omnípotens Deus : jube haec perférri per manus sancti Angeli tui in sublíme altáre tuum in conspéctu divínae majestátis tuae : ut quotquot, ex hac altáris participatióne, sacrosánctum Fílii tui Corpus, et Sánguinem sumpsérimus, omni benedictióne caelésti et grátia repleámur. Per eúmdem Christum Dóminum nostrum. Amen.

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.

Memory of the Departed.

Meménto étiam, Dómine, famulórum, famularúmque tuárum *N.* et *N.*, qui nos praecessérunt cum signo fídei, et dórmiunt in somno pacis.

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.

Ipsis, Dómine, et ómnibus in Christo quiescéntibus, locum refrigérii, lucis et pacis, ut indúlgeas, deprecámur. Per eúmdem Christum Dóminum nostrum. Amen.

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.

The Priest strikes his breast.

Nobis quoque peccatóribus fámulis tuis, de multitúdine miseratiónum tuárum sperántibus, partem áliquam, et societátem donáre dignéris, cum tuis sanctis Apóstolis et Martýribus : cum Joánne, Stéphano, Matthía, Bárnaba, Ignátio, Alexán-

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, quaésumus, largítor 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, sanctíficas, vivíficas, benedícis, et praestas nobis.

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

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

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.*

PER ómni-a saécula saeculó-rum. ℟. Amen.

World without end. ℟. Amen.

Communion in the Sacrifice.

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

Orémus.

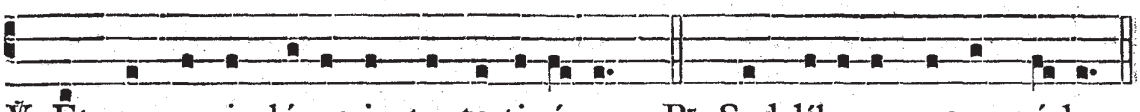
Praecéptis salutáribus móniti, et divína institutióne formáti, audémus dícere :

PAter nóster, qui es in caélis : Sanctificétur nómen túum : Advéniat régnum túum : Fíat volúntas túa, sicut in caélo, et in térra. Pánem nóstrum quotidiánum da nóbis hódie : et dimítte nóbis débita 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. ℟. But deliver us from evil.



℣. Et ne nos indúcas in tenta-ti-ónem. ℟. Sed líbera nos a má-lo.

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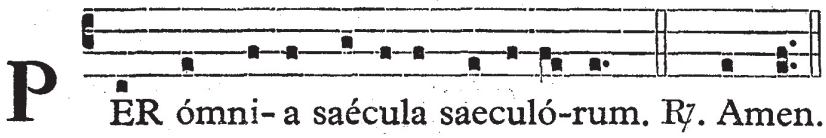
The Priest answers Amen *in a low voice, and then goes on:*

Líbera nos, quaésumus, Dómine, ab ómnibus malis, praetéritis, praeséntibus, et futúris : et intercedénte beáta et gloriósa semper Vírgine Dei Genitríce María, cum beátis Apóstolis tuis Petro et Paulo, atque Andréa, et ómnibus Sanctis, da propítius pacem in diébus nostris : ut ope misericórdiae tuae adjúti, et a peccáto simus semper líberi, et ab omni perturbatióne secúri. Per eúmdem Dóminum nostrum Jesum Christum Fílium tuum. Qui tecum vivit et regnat in unitáte Spíritus 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 ómni- a saécula saeculó-rum. ℟. Amen.

World without end. ℟. Amen.

℣. Pax † Dómini sit † semper vobís- † cum.

The peace of the Lord be ever with you. ℟. And with thy spirit.

℟. Et cum spí-ri-tu tú-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 commíxtio et consecrátio Córporis et Sánguinis Dómini nostri Jesu Christi fiat accipiéntibus nobis in vitam aetérnam. 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.

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Agnus Dei

"O Clemens, O Pia, O Dulcis Virgo Maria"
from O.Praem. Salve Regina

William J Fritz

Largo e dolce

Soprano

(Chant exerpts for reference only - do not sing)

O cle- mens.

mf A - gnus De -

Alto

mf A - gnus De -

Tenor

mf A - gnus De -

Bass

mf A - gnus De -

Organ

mp

S

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

A

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

T

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

B

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

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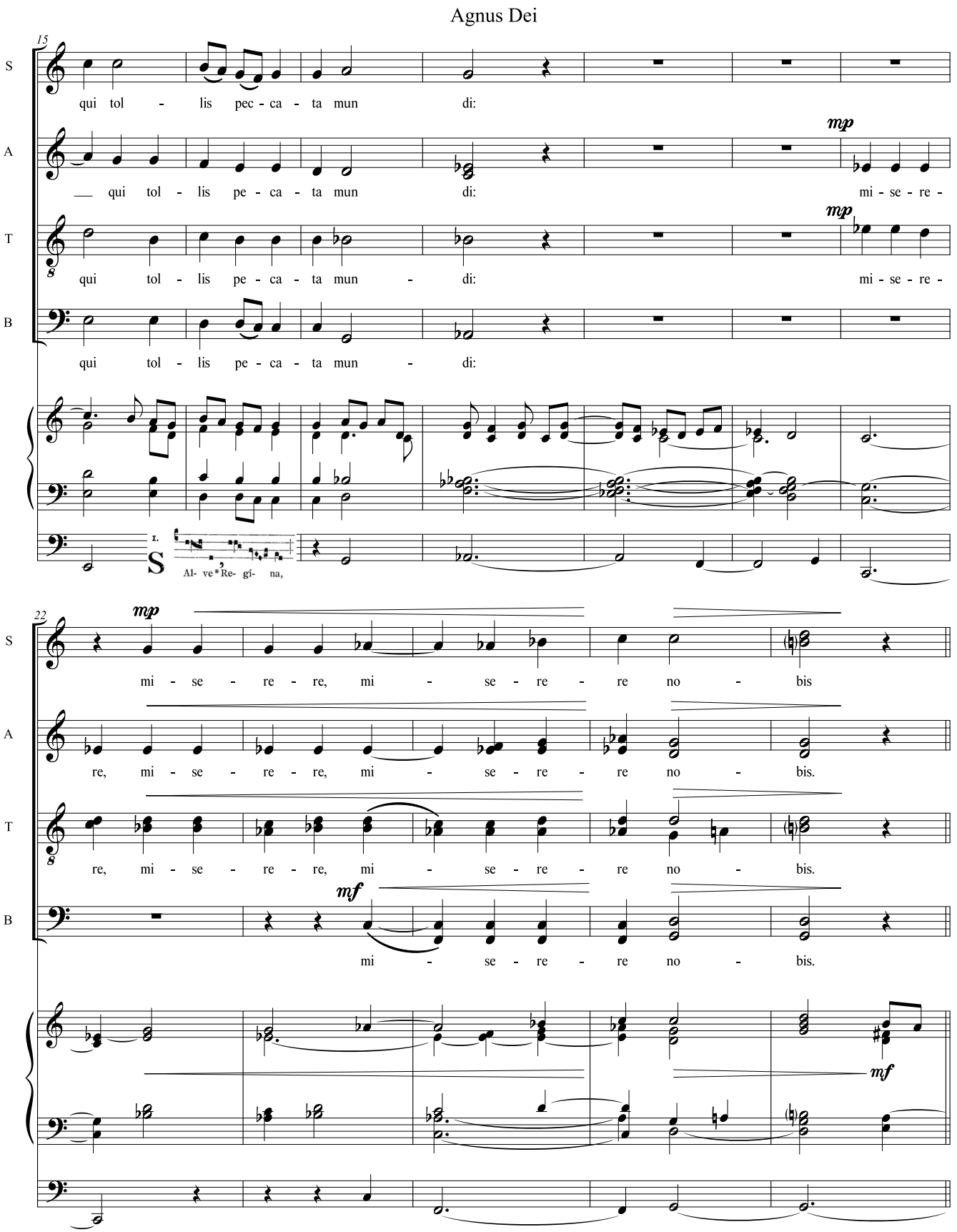

Agnus Dei
15
S
qui tol - lis pec - ca - ta mun di:
A
qui tol - lis pe - ca - ta mun di:
mp
mi - se - re -
T
qui tol - lis pe - ca - ta mun - di:
mp
mi - se - re -
B
qui tol - lis pe - ca - ta mun - di:
1.
S
Al- ve * Re- gí- na,
22
mp
S
mi - se - re - re, mi - se - re - re no - bis
A
re, mi - se - re - re, mi - se - re - re no - bis.
T
re, mi - se - re - re, mi - se - re - re no - bis.
mf
B
mi - se - re - re no - bis.
mf

Agnus Dei

27

S: O pi- a. A - gnus De - i qui

A: A - gnus De - - - i

T: A - gnus De - - i qui

B: A - gnus De - i qui

34

S: tol - lis pec - ca - ta mun - - - di

A: qui tol - lis pec - ca - ta mun di mi - se - re -

T: tol - lis, tol - lis pec - ca - ta mu - di mi - se - re -

B: tol - lis pec - ca - ta mun - di

Agnus Dei

41

mp

S: mi - se - re - re, mi - se - re - re no - bis

O pi- a.

A: re, mi - se - re - re, mi - se - re - re no - bis.

T: re, mi - se - re - re, mi - se - re - re no - bis.

O dul-cis Virgo Ma- rí- a.

mf

B: mi - se - re - re no - bis.

f

49

mf

S: A - gnus De - i, A - gnus De - i qui qui

mf

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

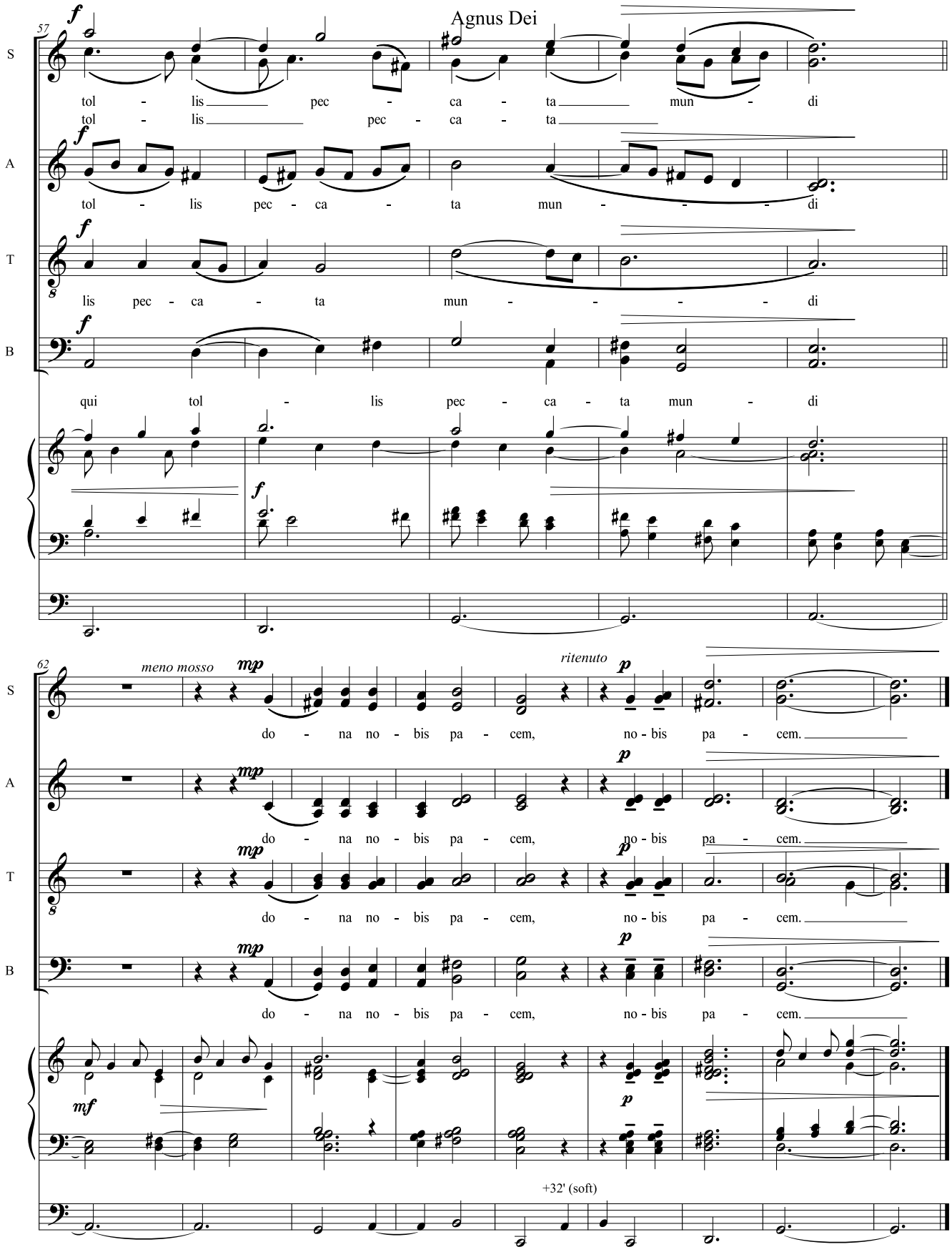
mf

T: A - gnus De - i, A - gnus De - i qui tol -

mf

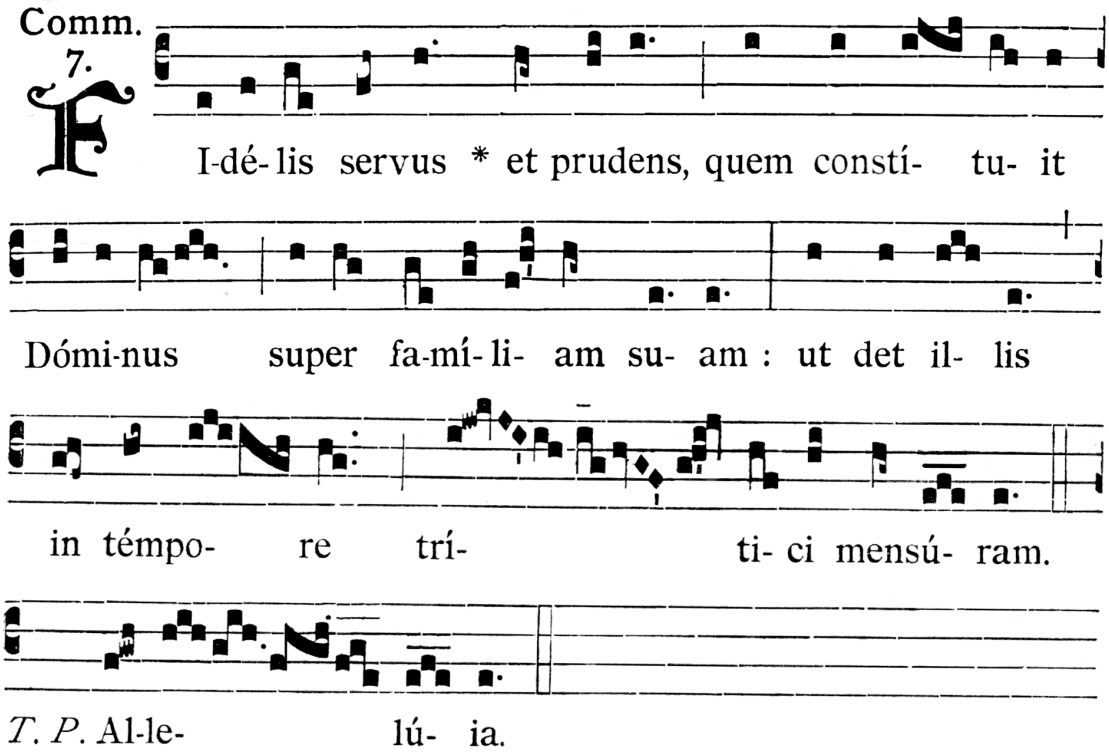
B: A - gnus De - i, A - gnus De - i

mf


Agnus Dei
57
S
tol - lis pec - ca - ta mun - di
tol - lis pec - ca - ta
A
tol - lis pec - ca - ta mun - - - di
T
lis pec - ca - ta mun - - - - di
B
qui tol - lis pec - ca - ta mun - di
62
meno mosso
ritenuto
do - na no - bis pa - cem, no - bis pa - cem.
+32' (soft)

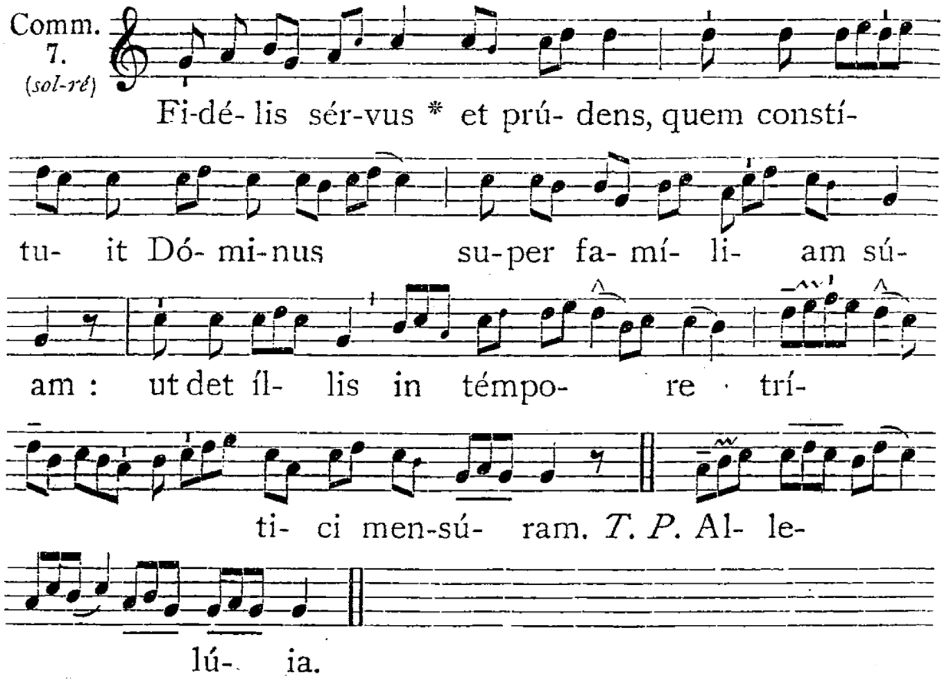
— Professor Weaver will most likely use this score —

Communion • With rhythmic markings by Dom Mocquereau :



Communion • With rhythmic markings by Dom Mocquereau, as printed in the 1924 edition by Solesmes Abbey :

Unlike Father Weinmann's edition (on modern staves) or the Schwann edition (in modern notation) or the NOH (both versions), the **pitches** in the 1924 modern notation edition by Solesmes are (frequently) much too high. This Offertory is a good example—is it really necessary for the vocal range to reach all the way to F-Natural?



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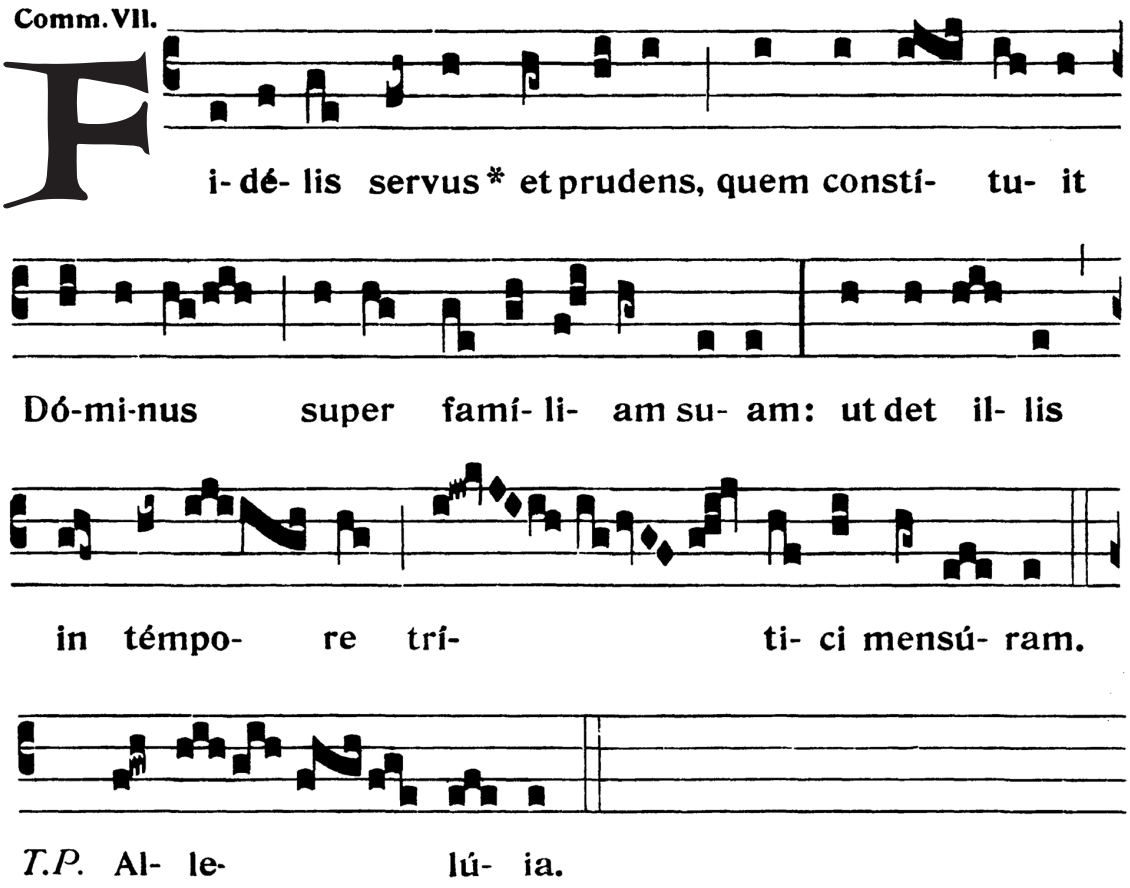
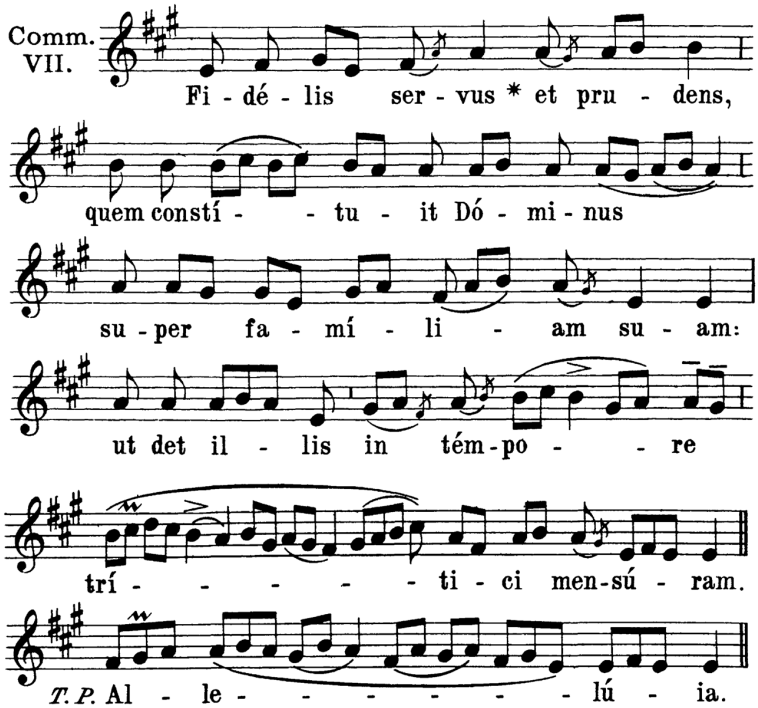
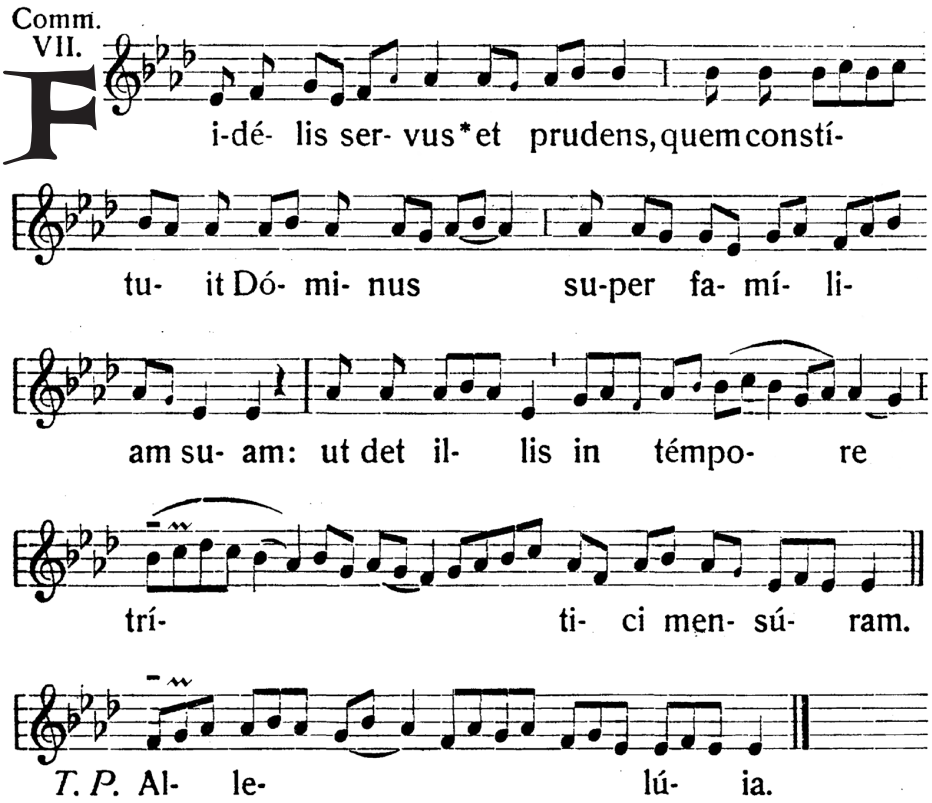
Communion • "Fidélis sérvus" as found in the official edition :





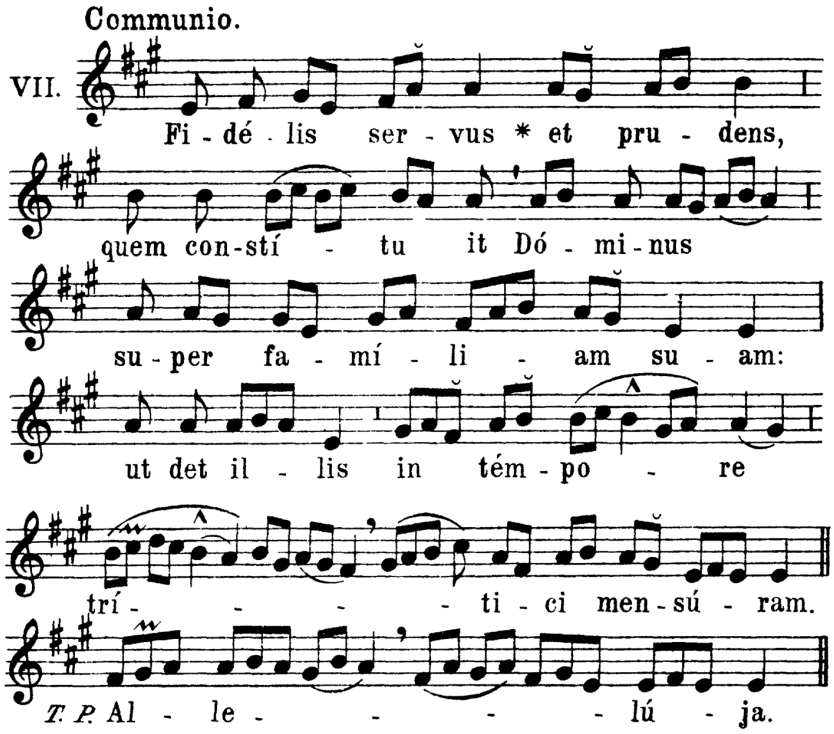
Father Mathias *Epitome ex Editione Vaticana Gradualis Romani quod hodiernae musicae signis* (1909)

On the right is the 1909 Schwann edition in modern notation. This edition is probably the most faithful, when it comes to the official rhythm :



Shown on the right is the *Graduale* (1912) by Max Springer. Jeff Ostrowski believes Max Springer borrowed (stole?) the typesetting plates from Father Mathias. Compare them—do you agree?

The version by Father Mathias is shown on the opposite page, making a comparison easy



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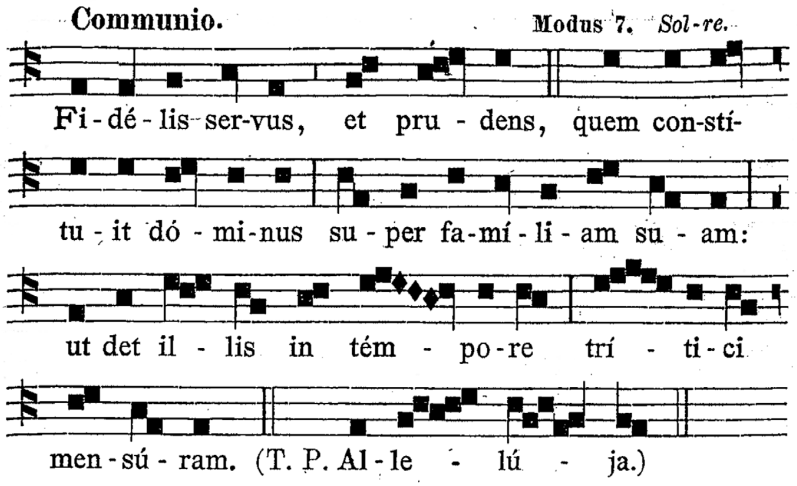
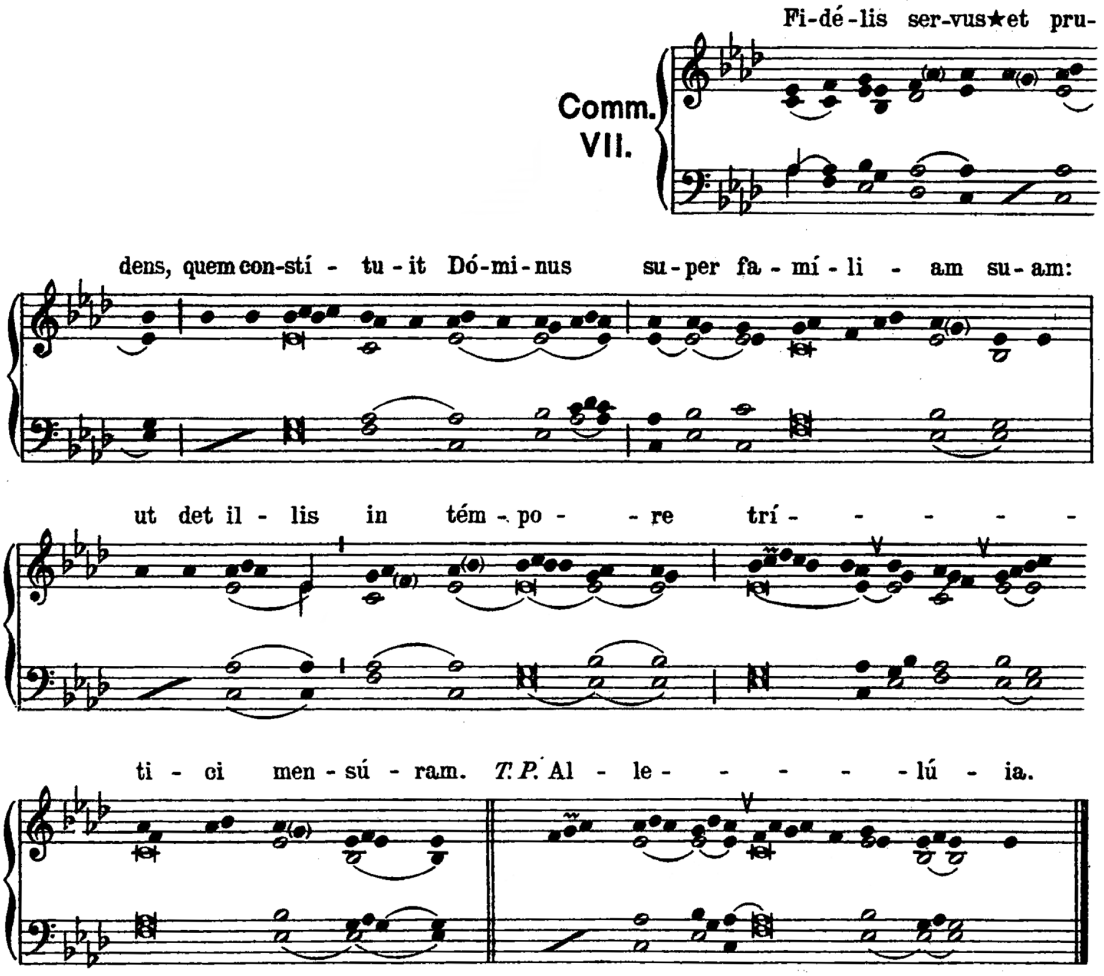
This is taken from Pustet's famous GRADUAL (based on the *Editio Medicæa*), which is considered as "corrupted" plainsong. It was given a 30-year "papal privilege" by Pope Pius IX (d. 1878), which some considered unfair.

Graduale de tempore et de sanctis (1884)



The "NOH predecessor," created by the Lemmensinstituut in 1907 is shown below. Jeff Ostrowski has said that the 1940s version (cf. the opposite page) is a great improvement.



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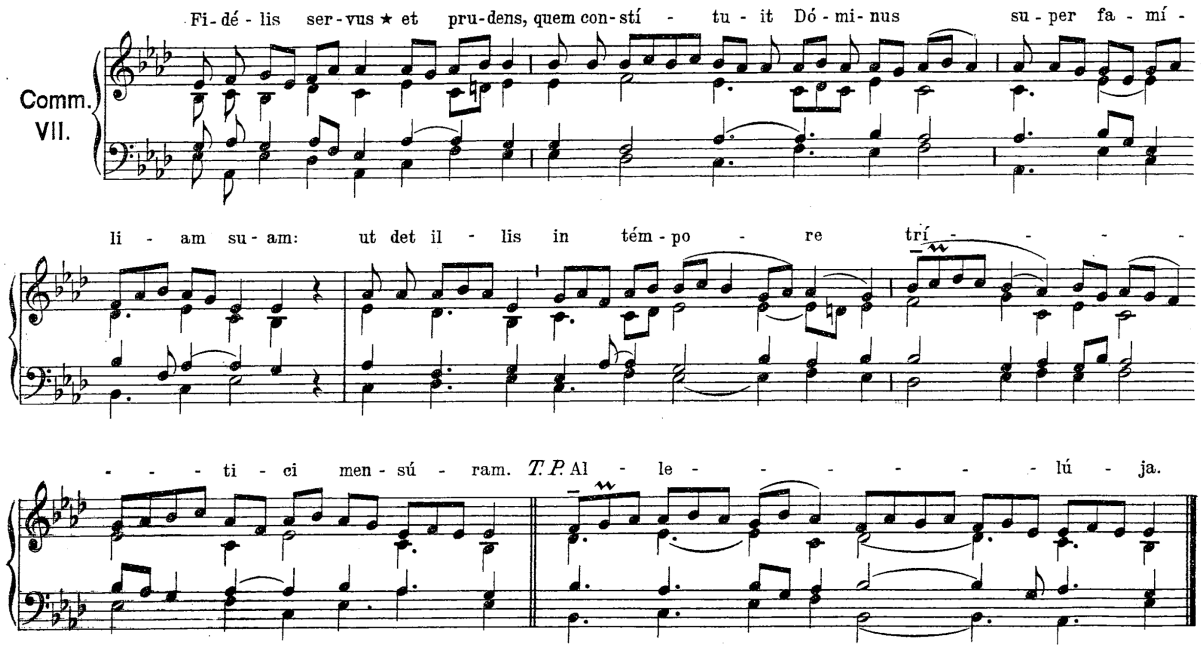
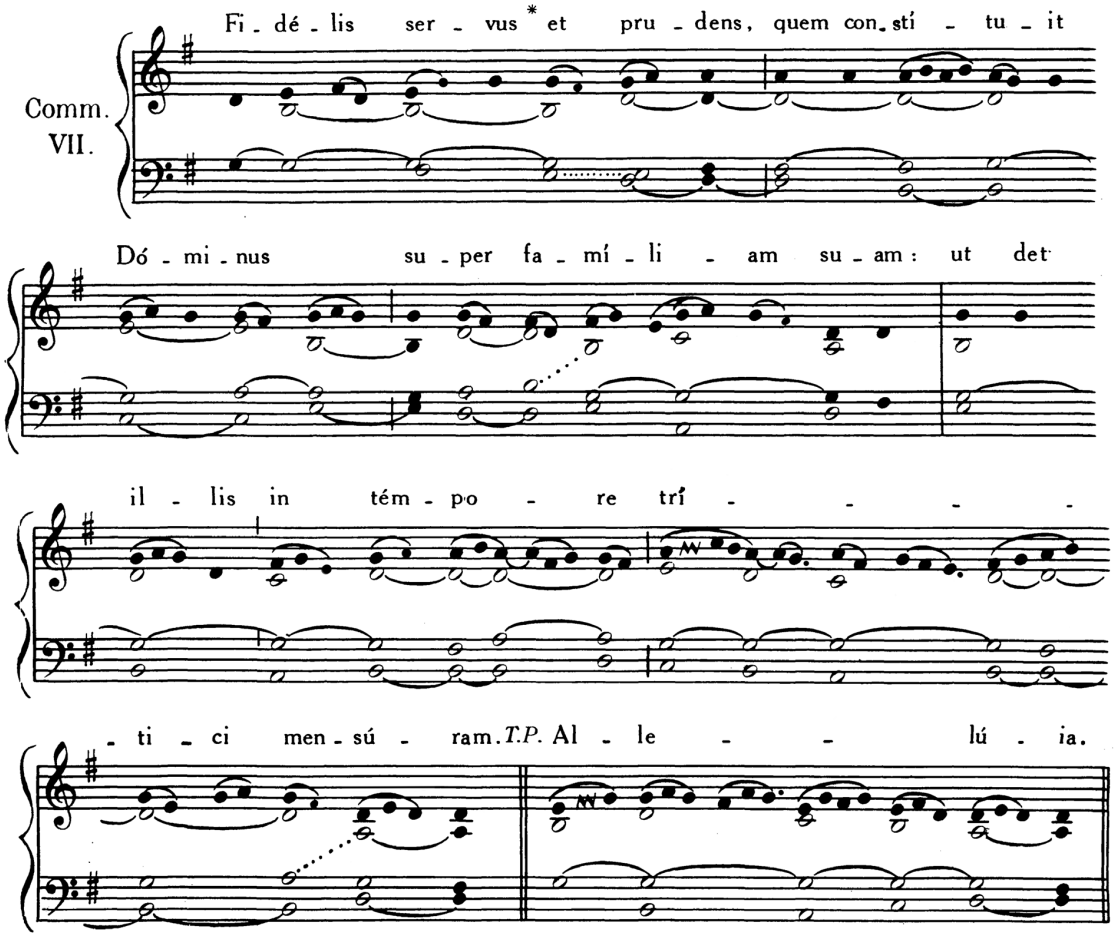
This accompaniment was created by the Wiltberger brothers in 1910 :



The NOH was created by the Lemmensinstituut in the 1940s :



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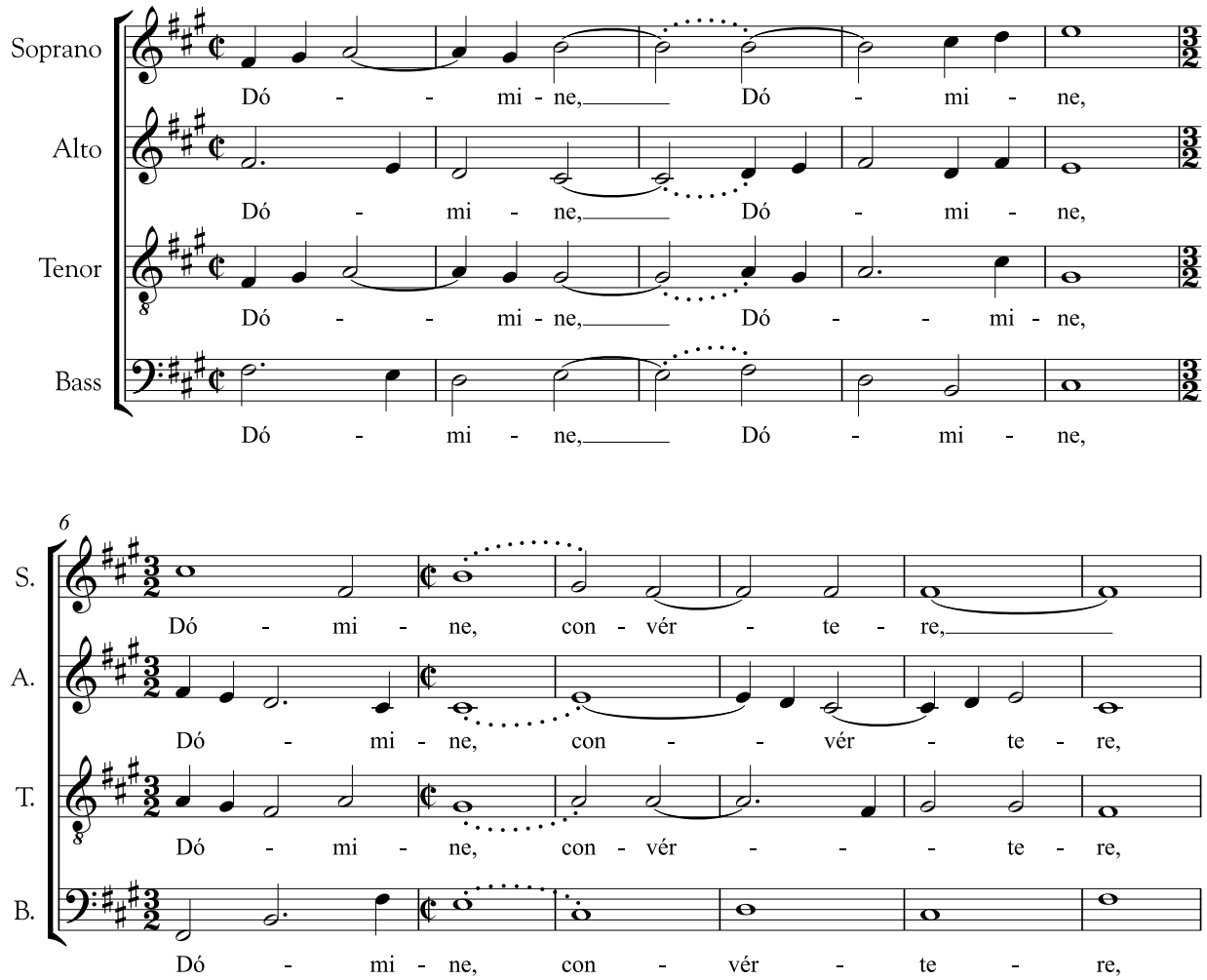
Domine Convertere

From Kevin Allen's "Cantiones Sacrae Simplices"
...which is available on Amazon.com

This 80-page collection of simple SATB Motets provides more than 150 rehearsal videos (completely free of charge):
https://ccwatershed.org/SATB

Dómine, convértere, et éripe ánimam meam: salvum me fac propter misericórdiam tuam.
(Ps. 6: 5) ***Turn to me, O Lord, and deliver my soul, O save me for Thy mercy's sake.***



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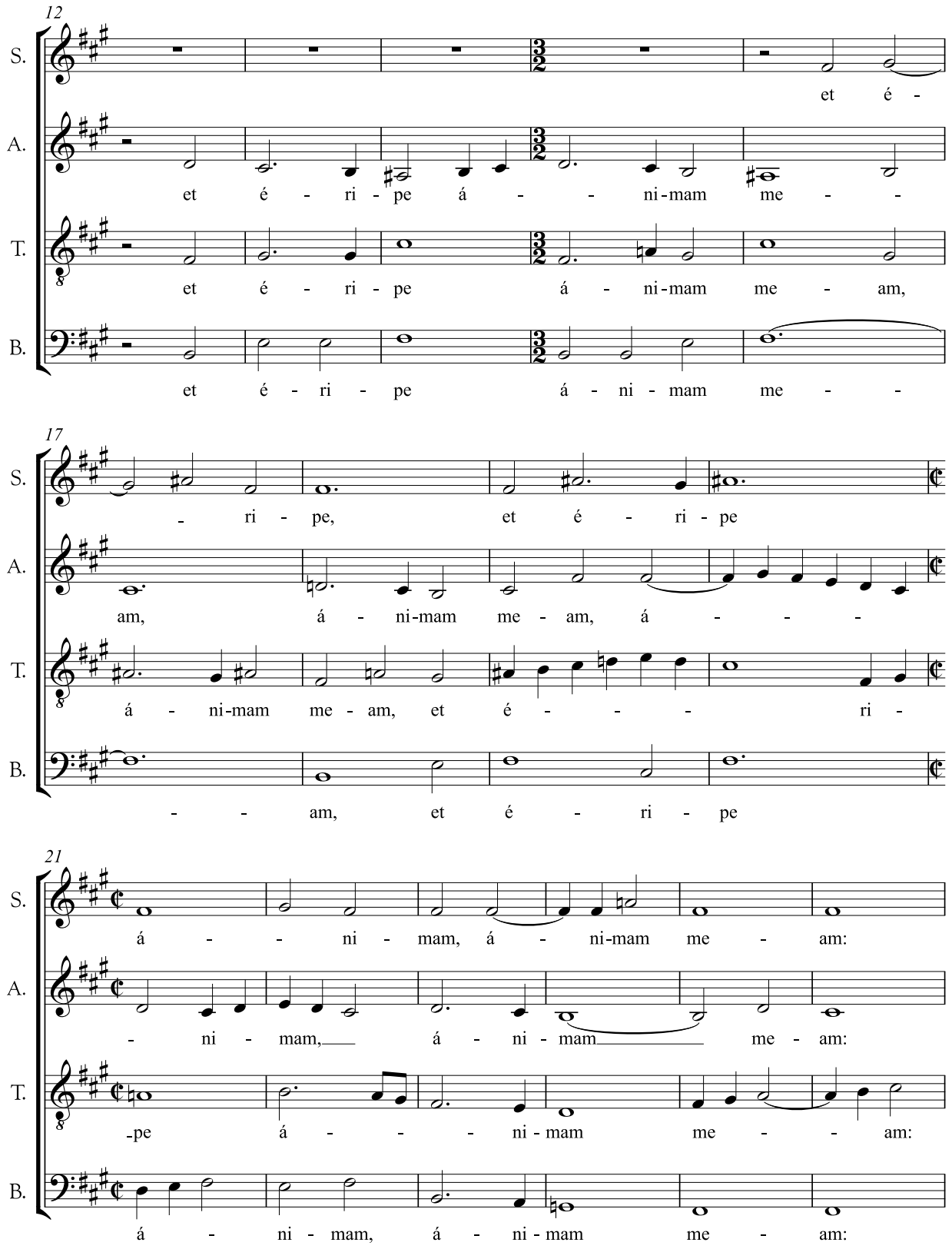

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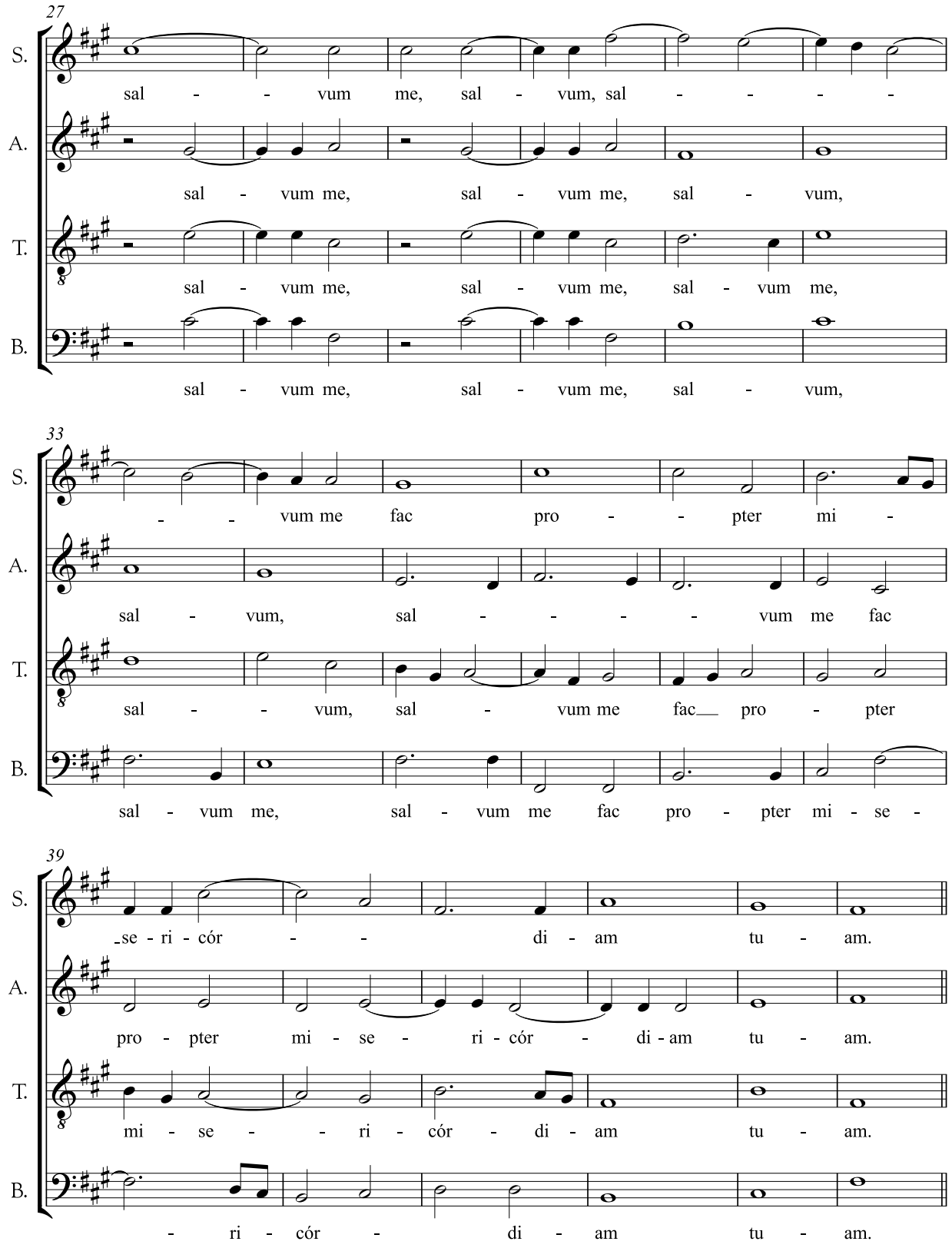

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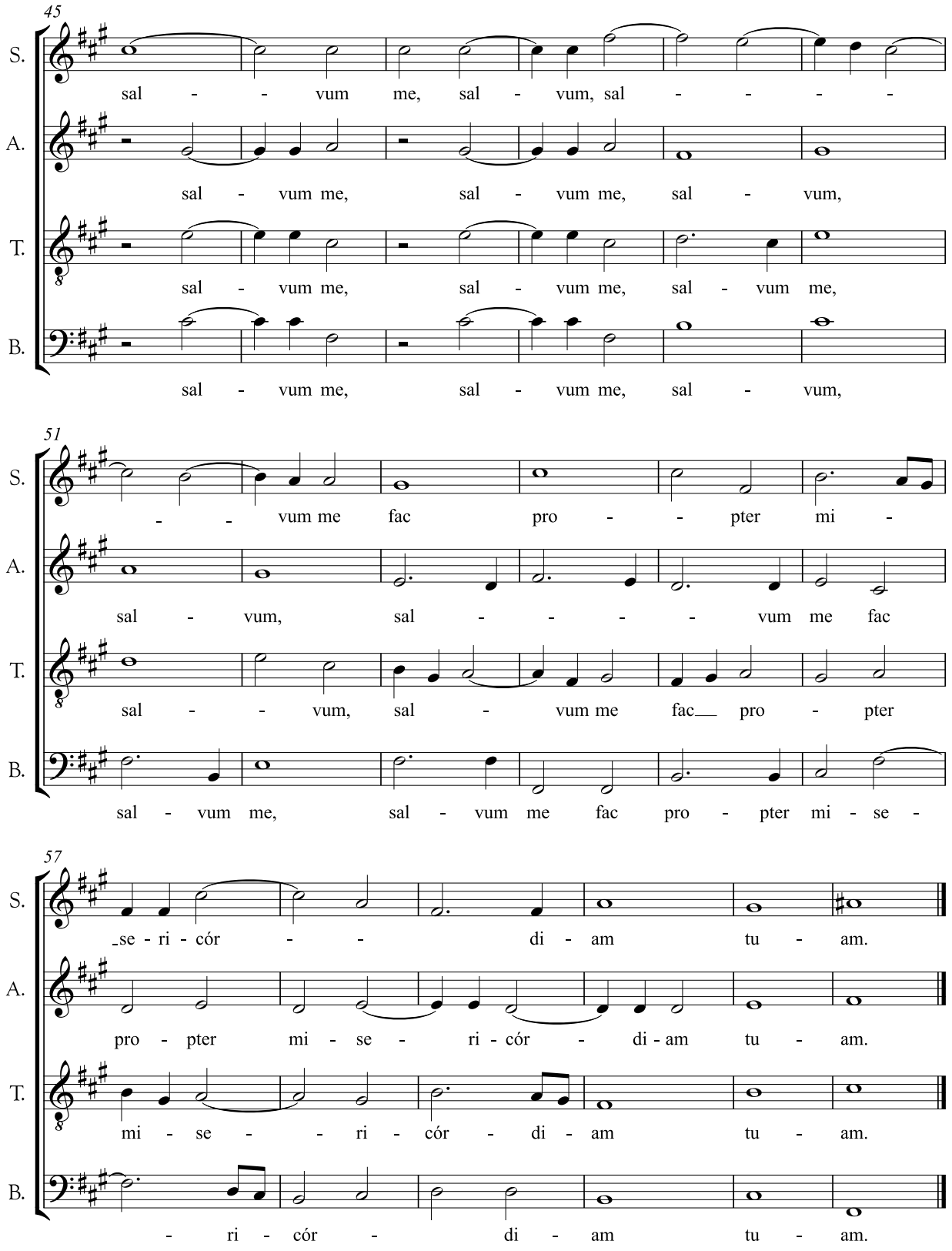

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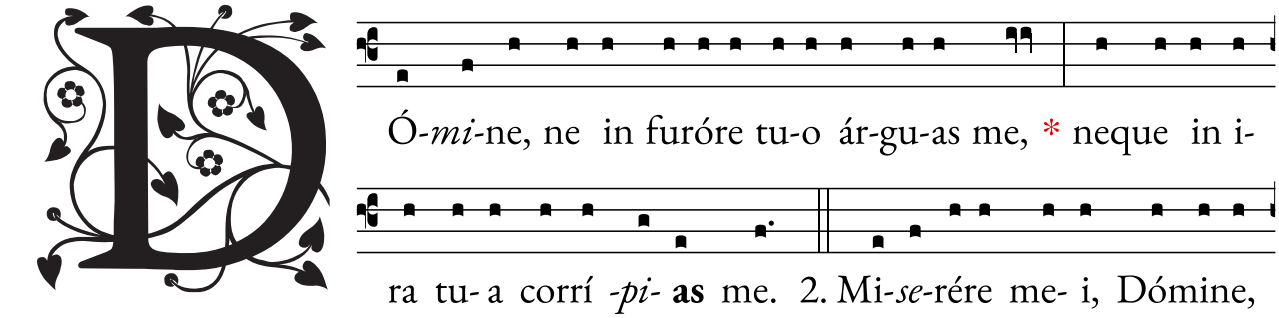

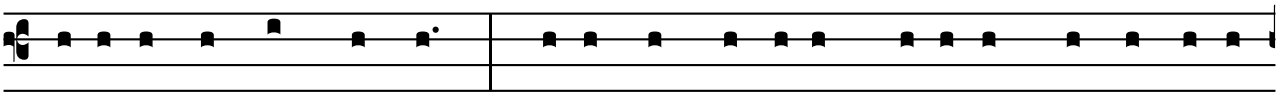

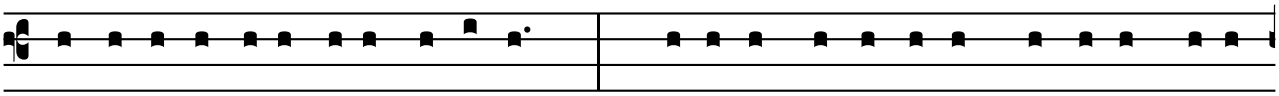

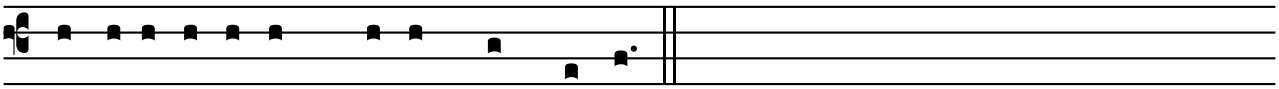

N.B.
E-natural is the beginning pitch for the Latin Psalm tone verses (above). ***Psalmus* 6**

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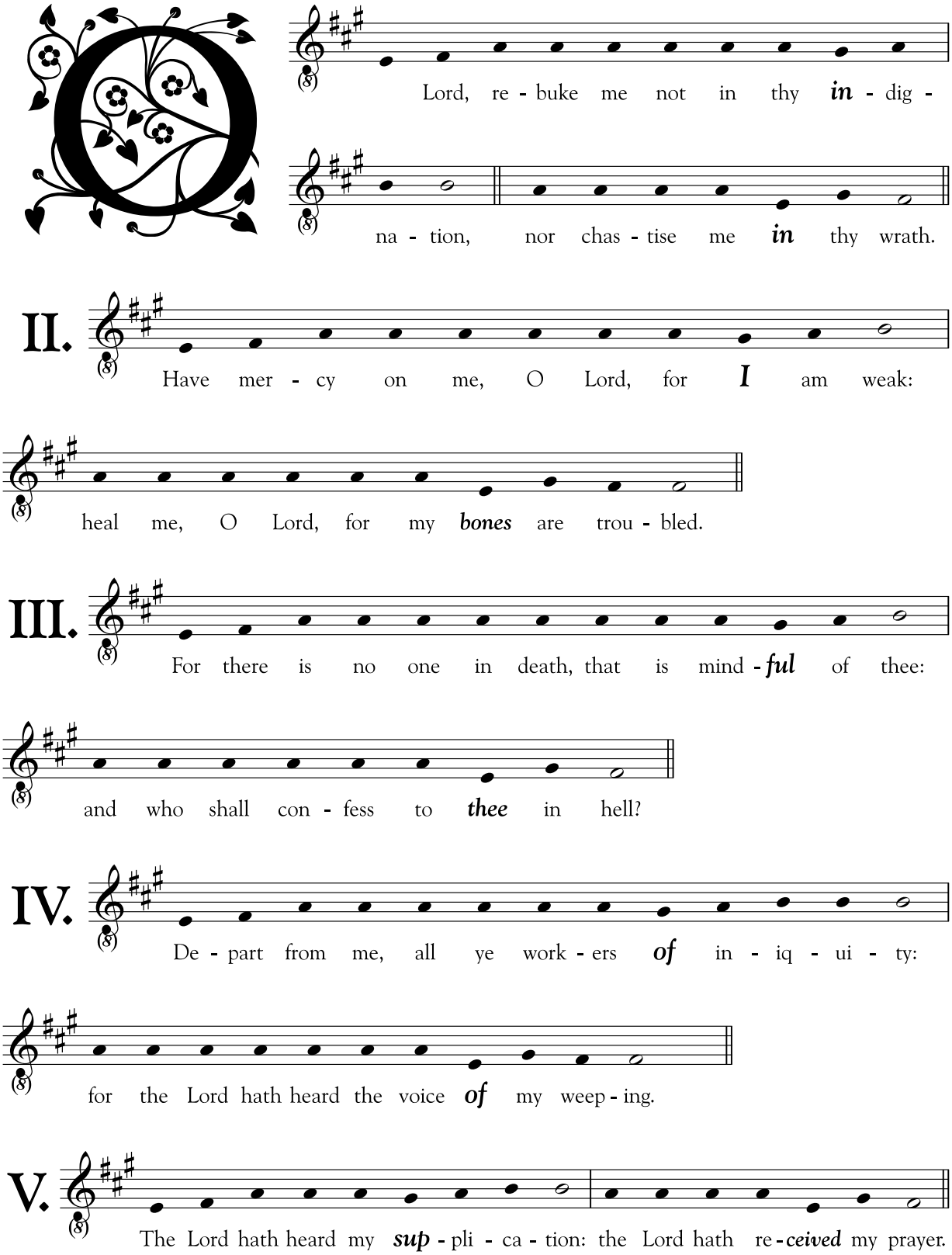

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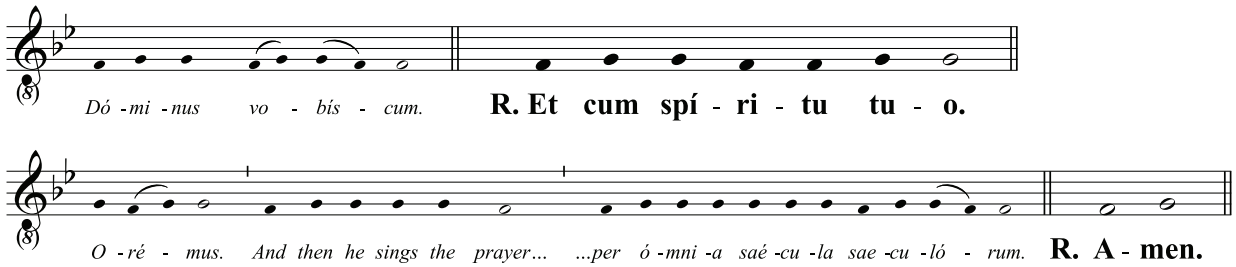
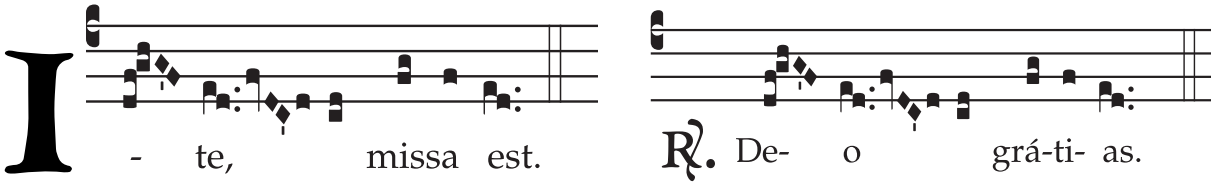
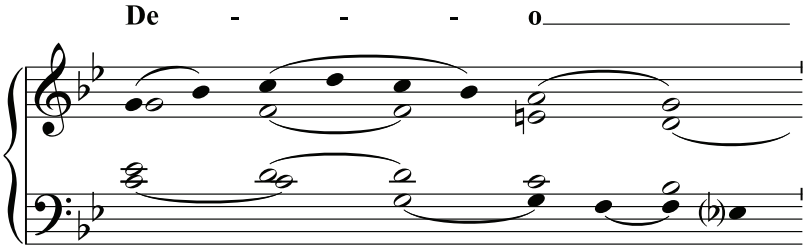
Then comes the Post-Communion prayer :



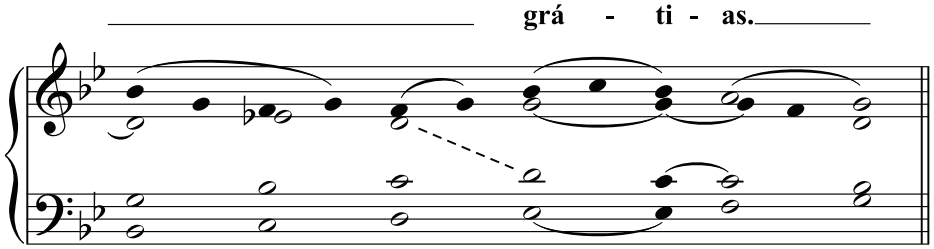
The Deacon turns toward the congregation and sings :



It is important for the organist to play this exactly as written:



Senza Pedale



Pedale

During the (silent) **reading of the Last Gospel, the organist plays the final hymn softly :**

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Closing Hymn for Thursday's Mass

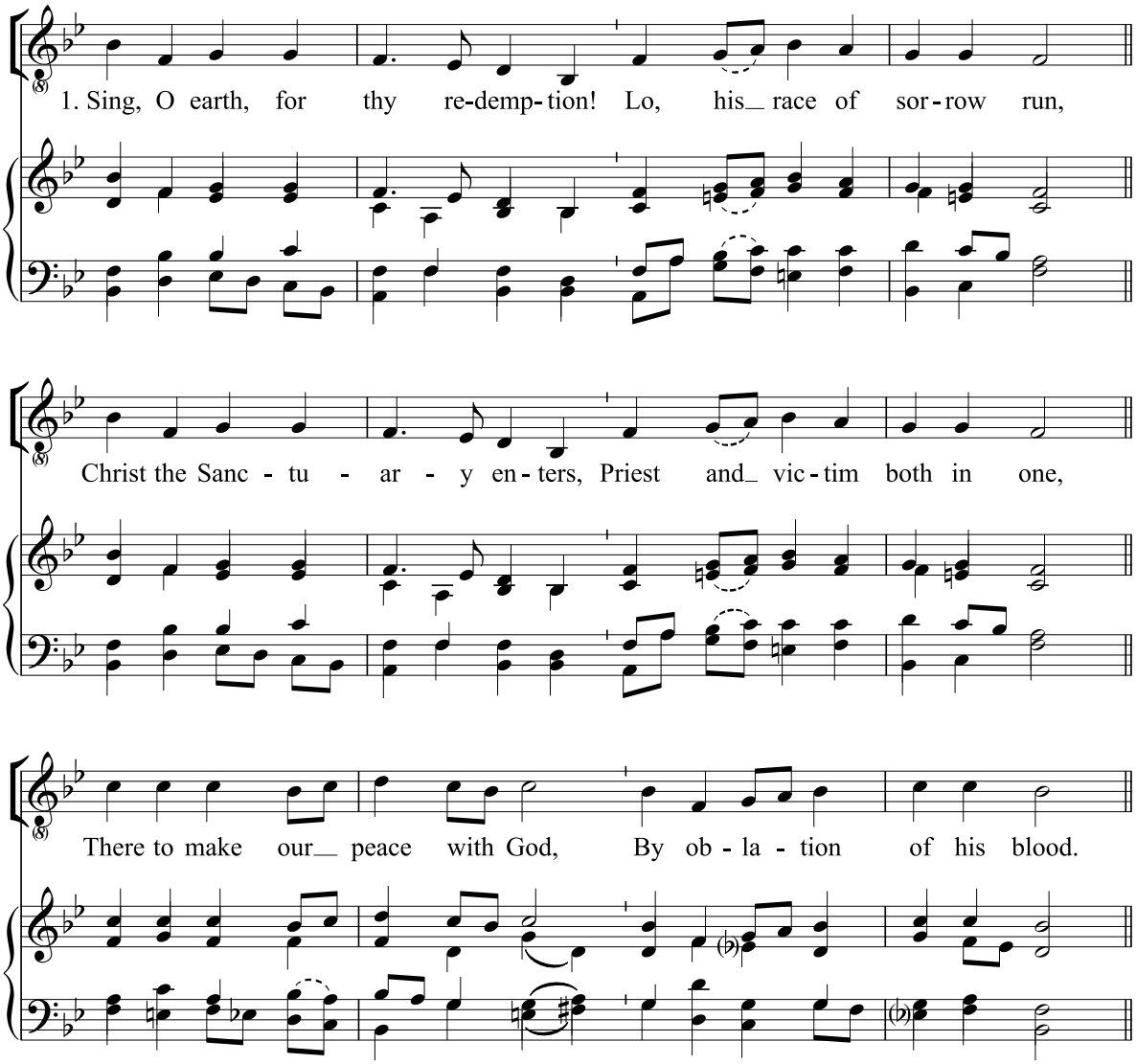
Mundus Effusis Redemptus (Translation by Fr. Dominic Popplewell, FSSP)

Page 282 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

https://ccwatershed.org/hymn/ TUNE: "All Saints" • 87 87 77

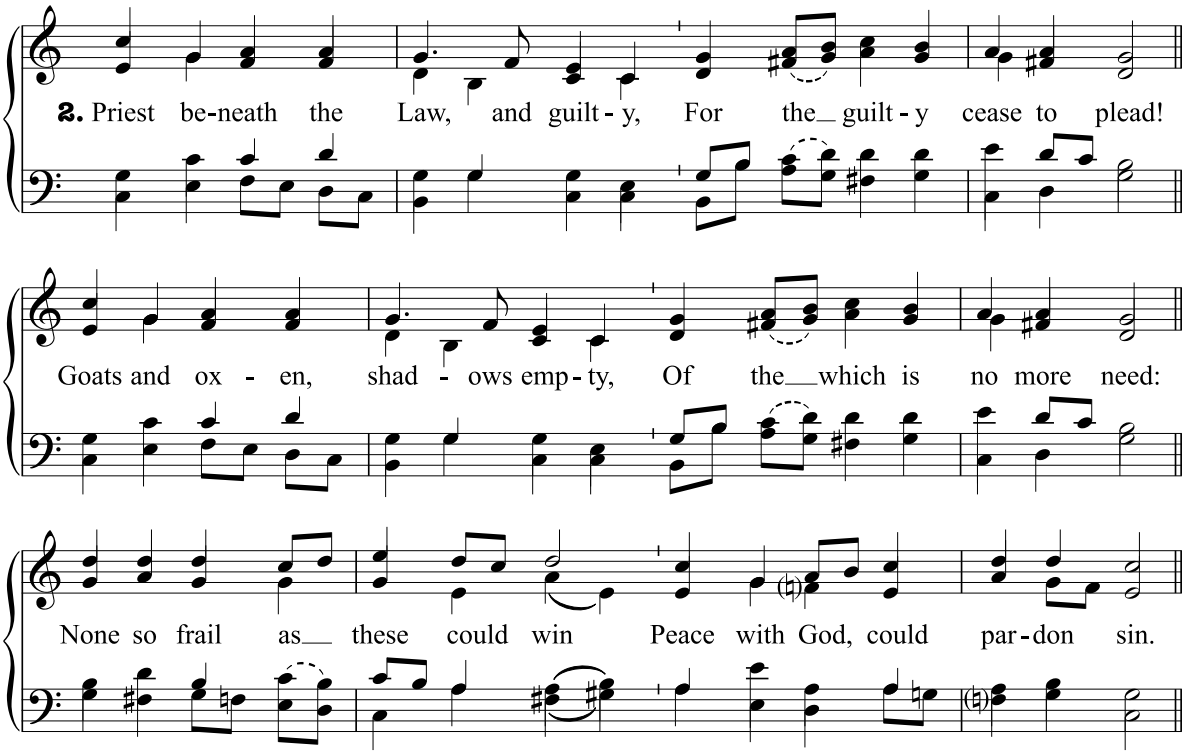
Below, several verses have been omitted,
but the Brébeuf Hymnal contains all the verses.

Men and Women in Unison:

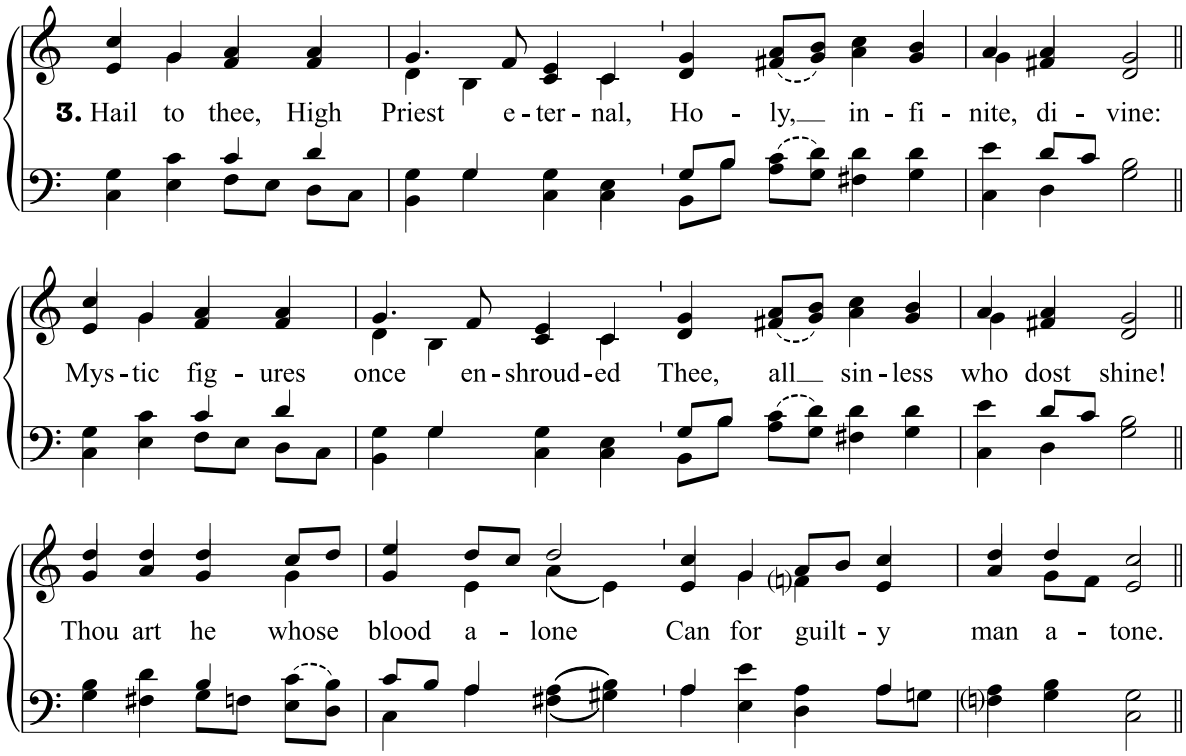


Organist has a brief improvisation, raising the key signature to C-Major:

SATB with organ :

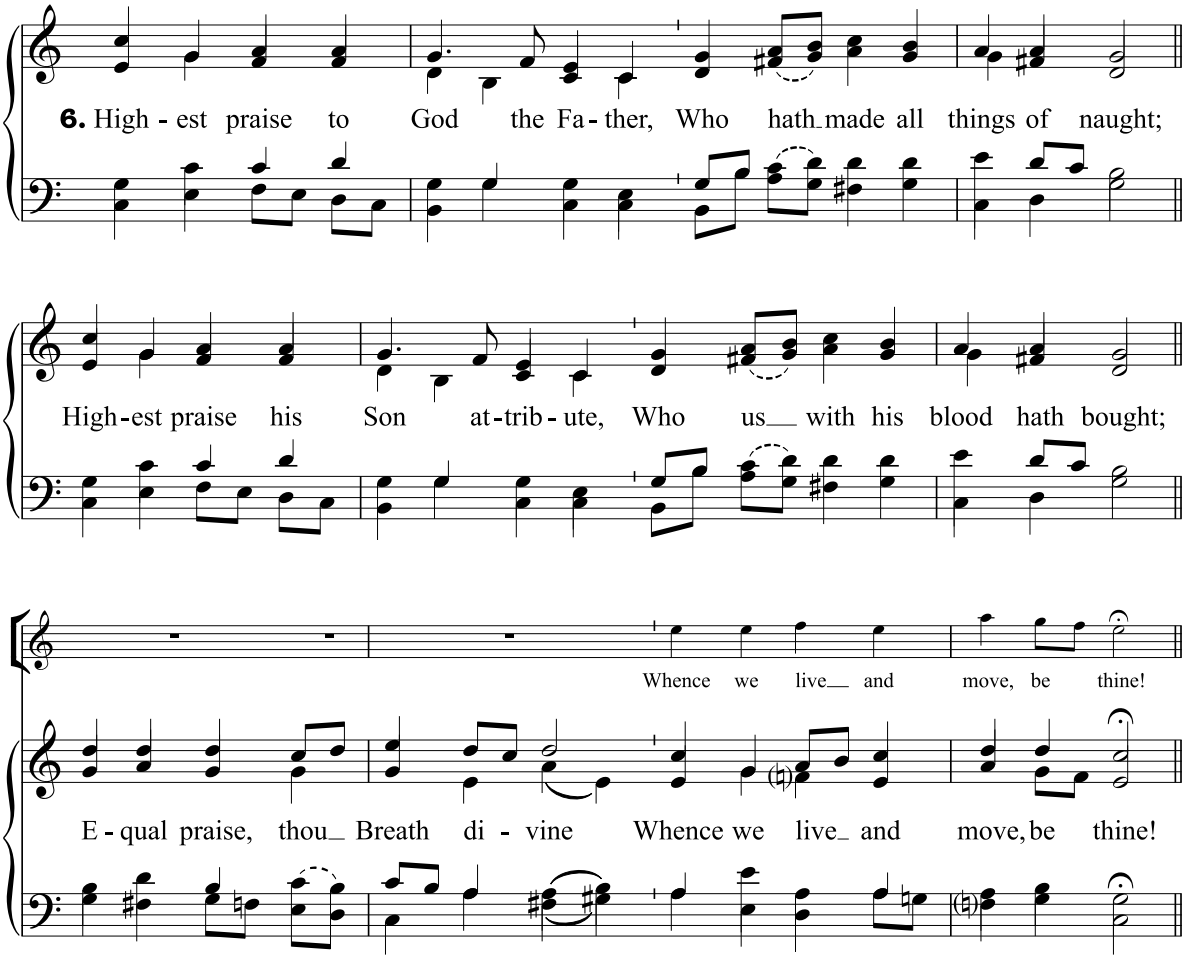


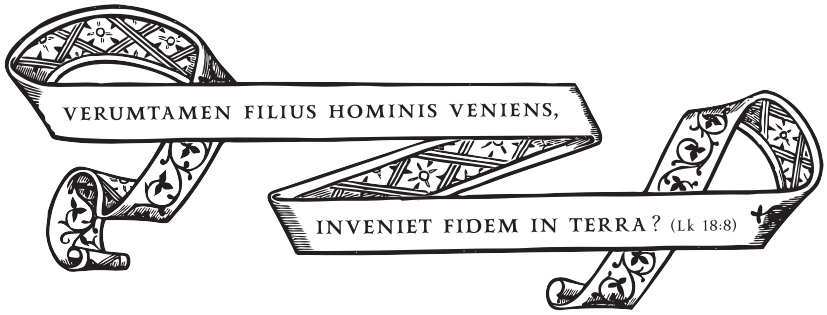
SATB without organ :



Several verses have been omitted, but the Brébeuf Hymnal contains all the verses.

The organist will improvise before the final verse, which includes a Soprano Descant (copyright © *The Saint Jean de Brébeuf Hymnal*).





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left blank by design.

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Sacred Music Symposium 2023

Friday, 23 June 2023

On Friday, 23 June 2023, symposium participants will take part in something magnificent. It concerns the full Gregorian Alleluia from Thursday's Mass. On Thursday, it was sung in polyphony by Giovanni Gabrieli—but on Friday they will sing it in plainsong according to the *Editio Vaticana*. One group will sing (and record) this piece according to the rhythm of Dom Mocquereau. Another group will sing (and record) this piece according to the "pure" *Editio Vaticana*.

Victimae • Furthermore, they will explore different ways of singing the Sequence from Easter Sunday: *Victimae Paschali Laudes*. In the Ordinary Form, it's sung on Easter Sunday and Divine Mercy Sunday. In the Extraordinary Form, it's sung on Easter Sunday.

Options • The idea is to demonstrate the different options available to the conscientious choirmaster. Therefore, one group will sing (and record) the *Victimae* according the rhythm of Dom Mocquereau. Another group will sing (and record) the *Victimae* according to the "pure" *Editio Vaticana*. Then, participants will sing an English translation of the *Victimae* married to a very simple metrical hymn. Then, participants will sing an English translation of the *Victimae* married to a more complicated ("intricate") metrical hymn. And so forth.

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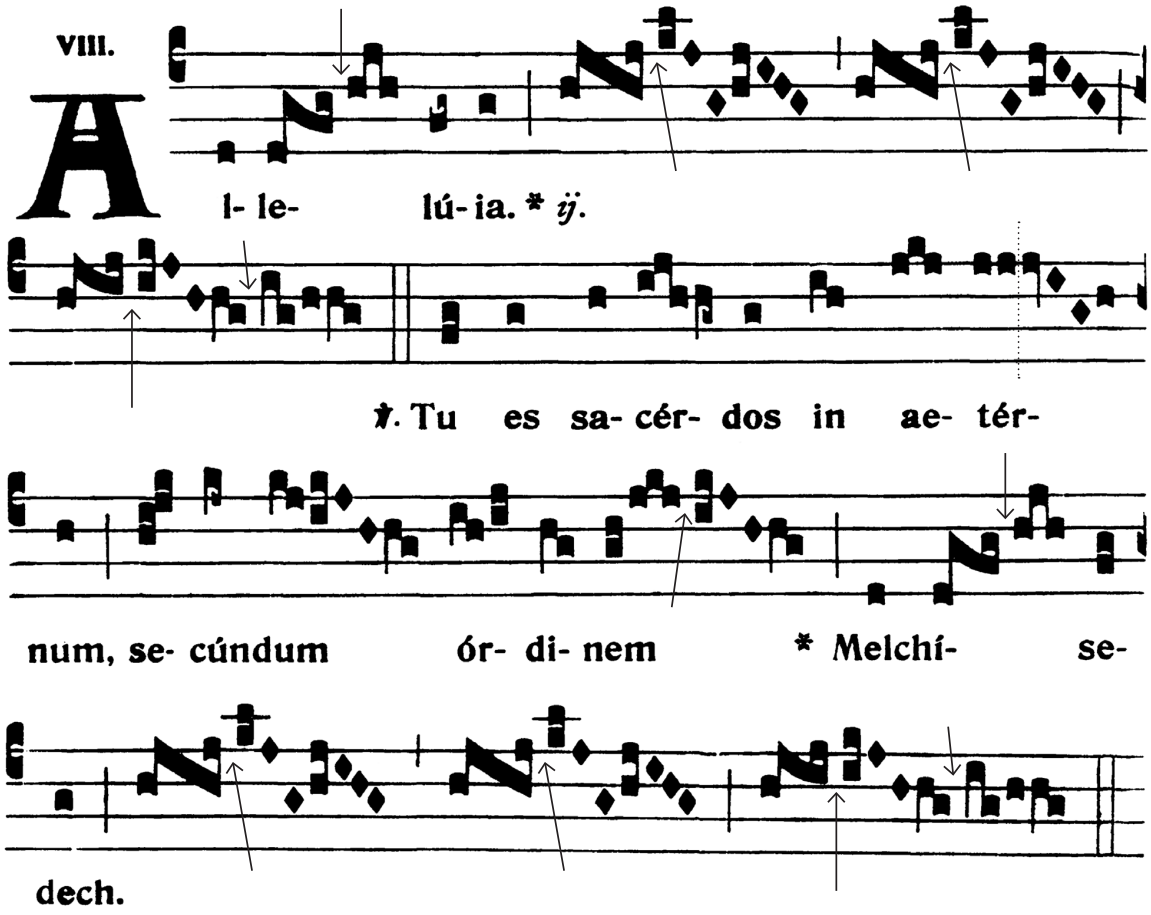
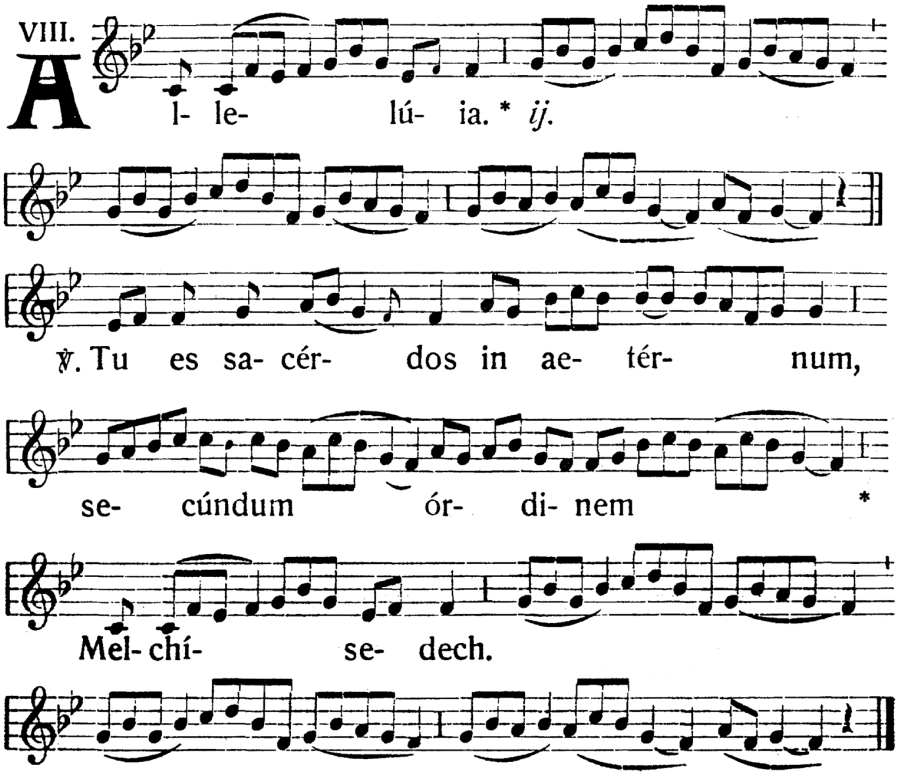


1909 Schwann *in modern notation*

Broadly speaking, the 1909 Schwann edition is quite faithful to the official rhythm. But that book **inexplicably** ignores the MMV on the word "órdinem."

That means the edition by the Lemmensinstituut is the only edition which is 100% in conformity with the official edition, since both Father Mathias and Max Springer contradict the official rhythm, and Monsignor Franz Nekes did not set the "Commune Sanctorum."



For an organ accompaniment acc. to Dom Mocquereau's rhythm, turn to page 200.

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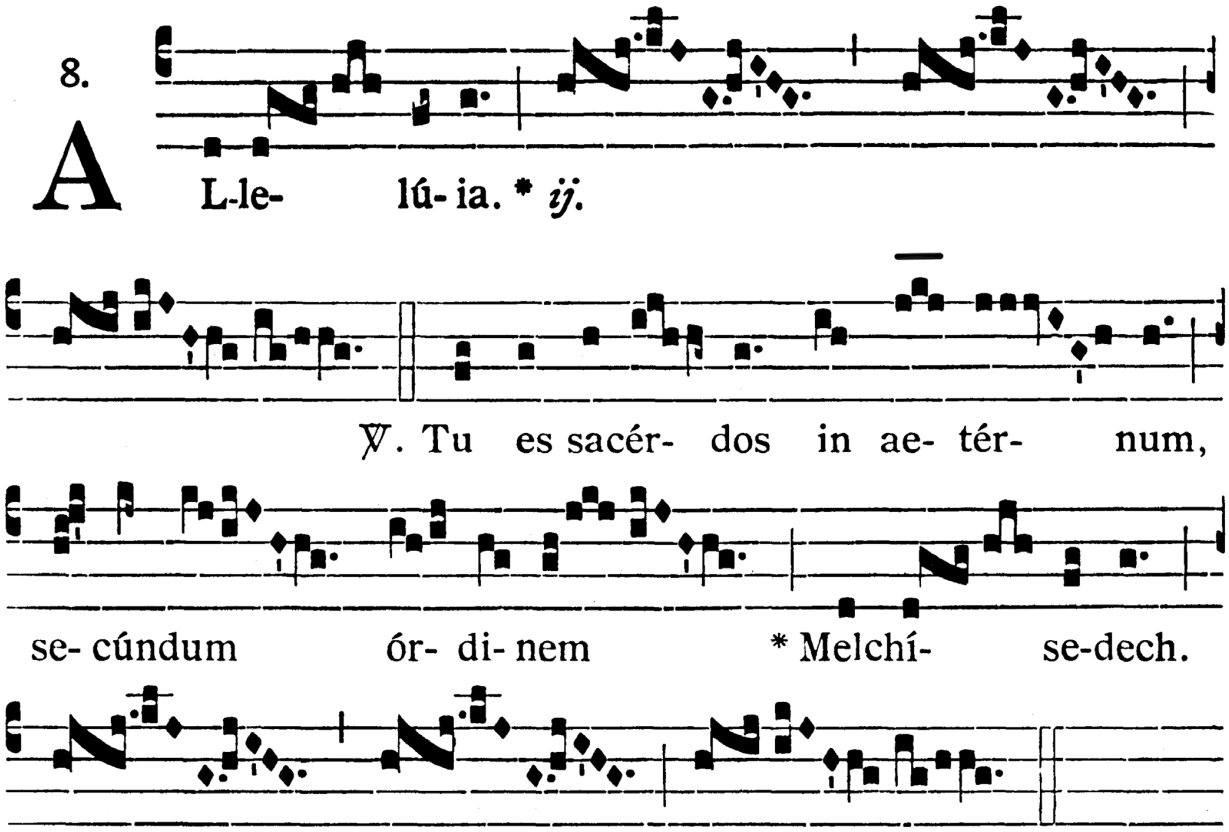

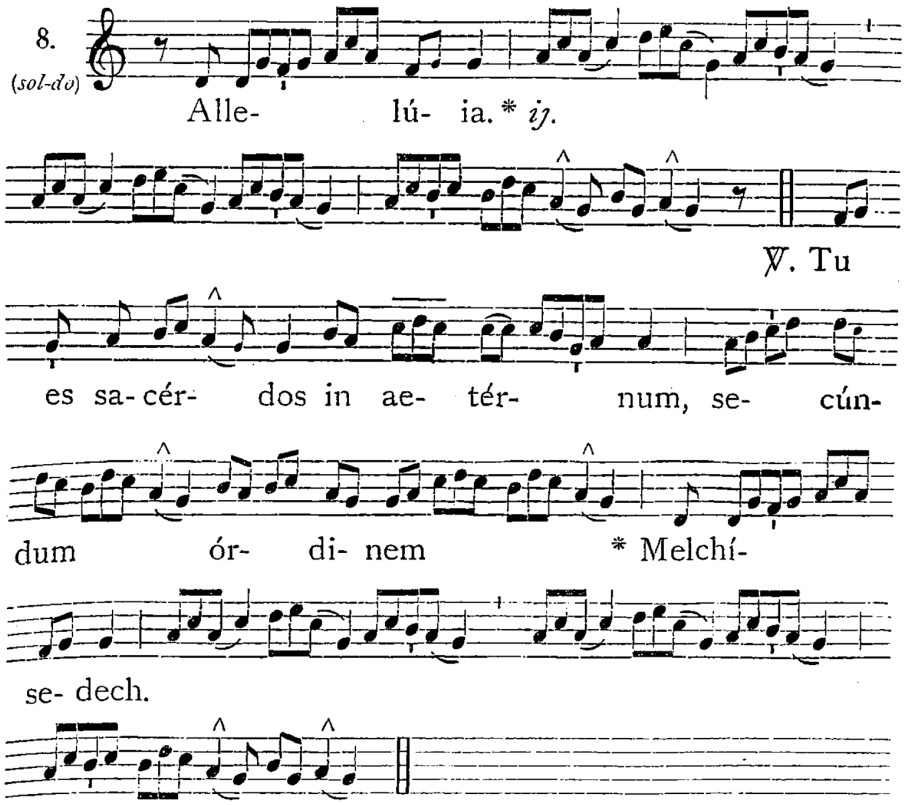

1924 Mocquereau modern notation (Solesmes Abbey)

It will be noticed that Dom Mocquereau has modified the official rhythm. Places which are supposed to be elongated in the official edition are ignored. Contrariwise, he elongates notes which are not supposed to be lengthened according to the official edition.

The professors may decide to explain **why these changes** were made by Dom Mocquereau. But for moment, it is enough to know that Dom Mocquereau's rhythm sometimes does not correspond to the official rhythm. **Not knowing this** will lead to confusion or frustration—or both!

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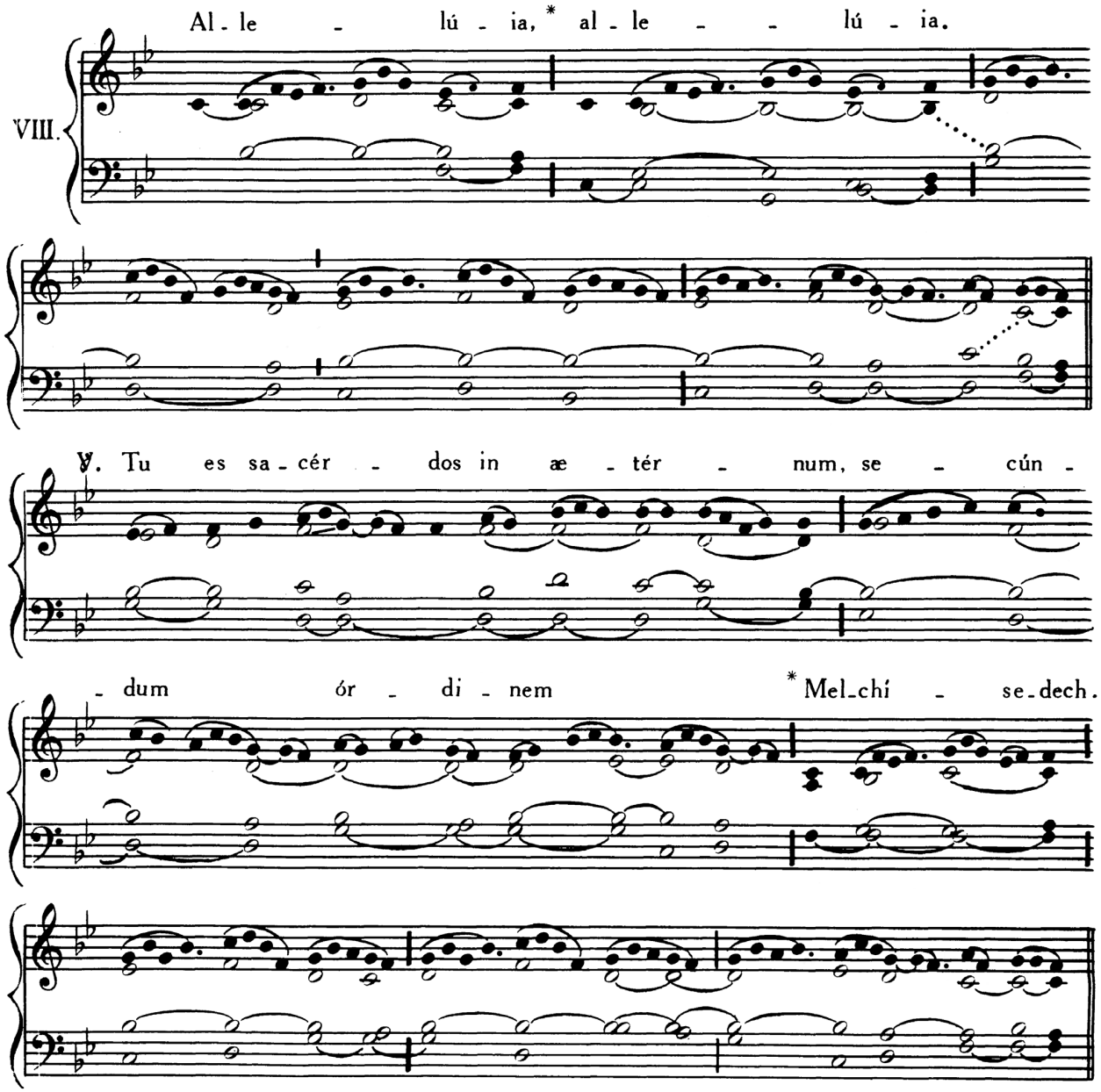
1st accompaniment, by Flor Peeters.

It is not known why Peeters wrote a different accompaniment for this chant—they are only separated by a few pages in Volume 4. This first version seems **advantageous** for a number of reasons (including avoiding an unprepared dissonance). Unlike many of the Lemmensinstituut accompaniments, his second version adds variety ***without any real gain.***

* For this piece, the Lemmensinstituut seems to be only edition which is 100% in conformity with the official rhythm—although some authors (e.g. Monsignor Nekes) cannot be compared, since they did not set the *Commune Sanctorum*.



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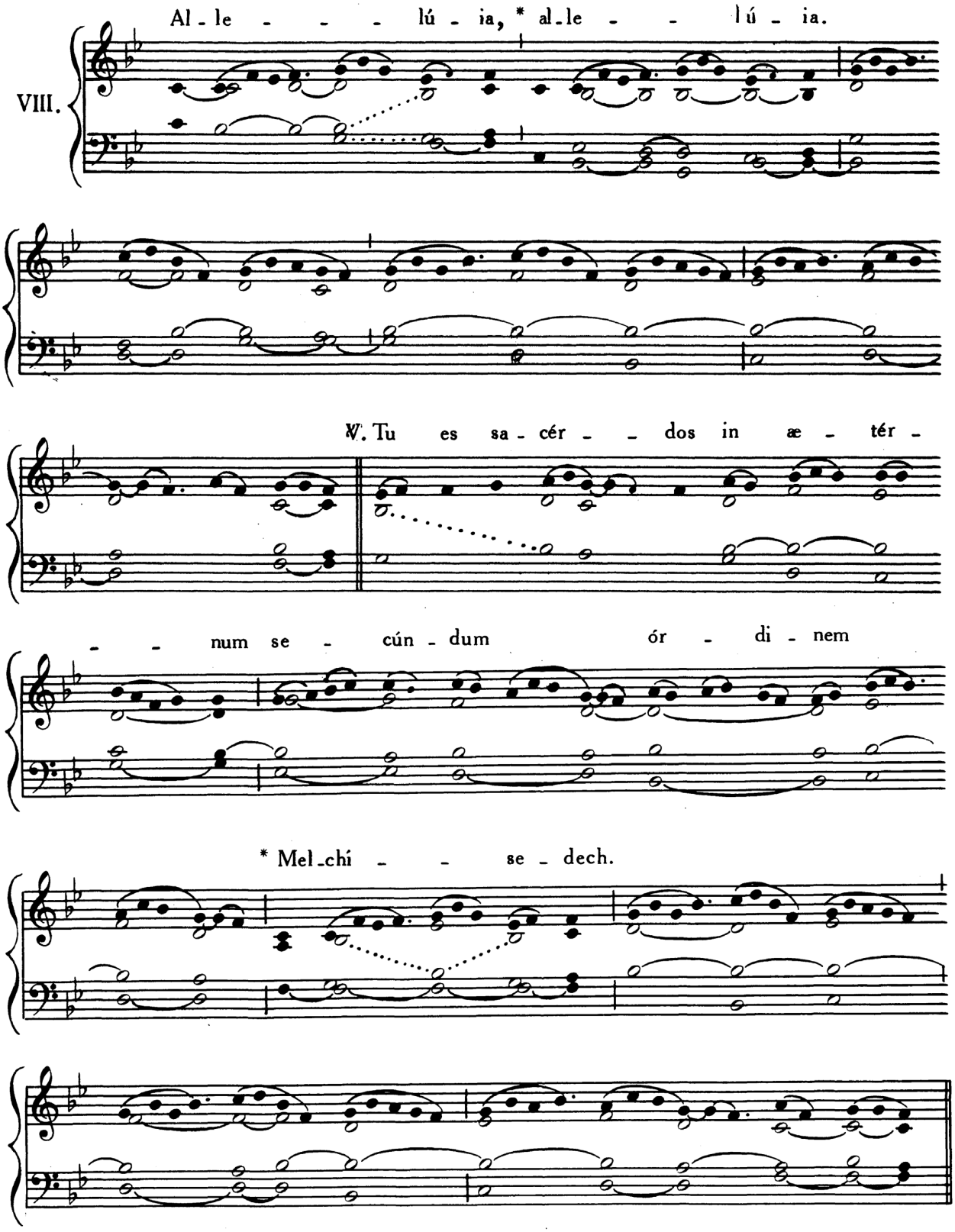
2nd accompaniment, by Flor Peeters.



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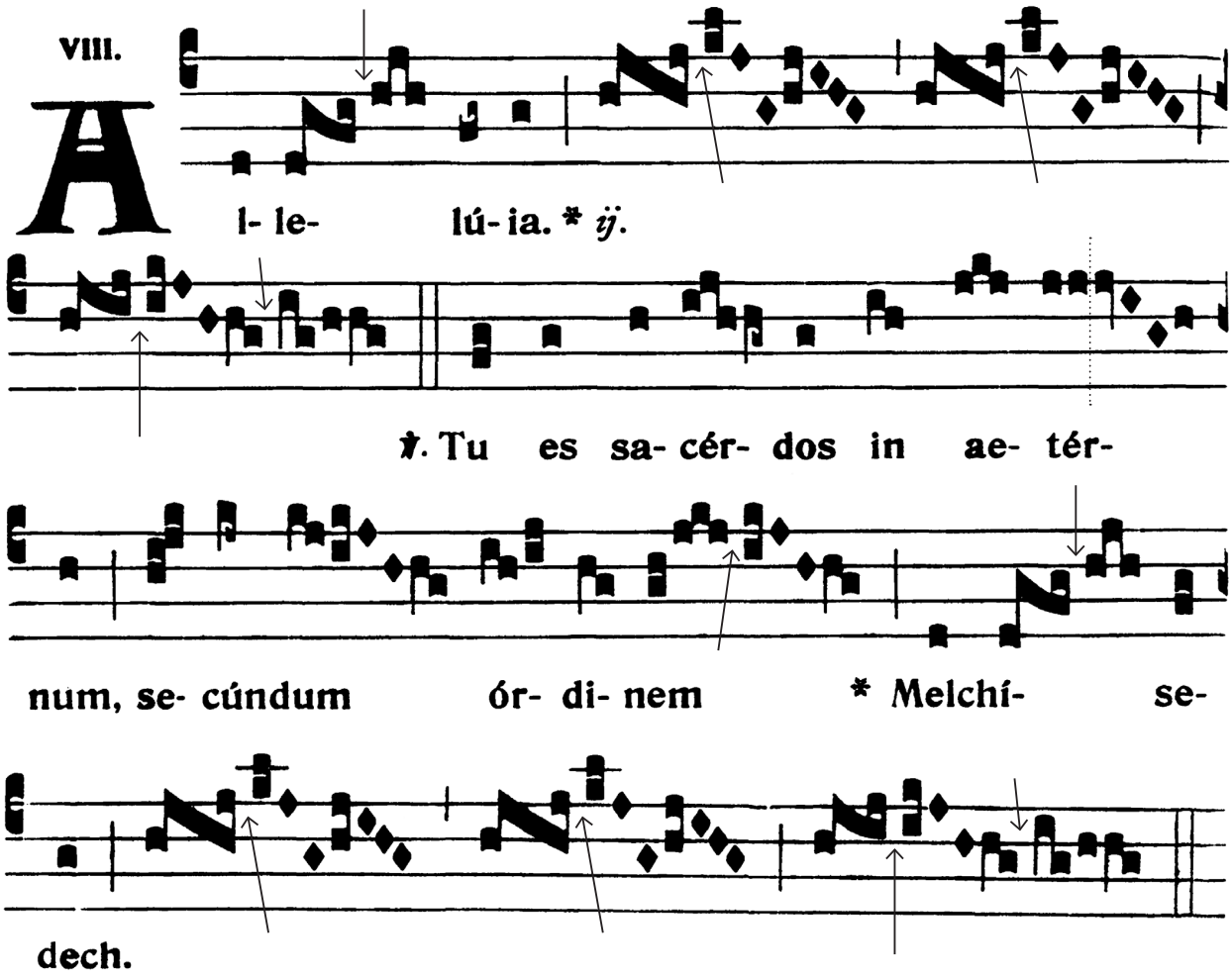

{We reprint the official edition (above) for ease of comparison.}

The "NOH Predecessor" (by the Desmet Brothers) inexplicably ignores certain MMVs. Was this due to human error? That would certainly ***seem*** to be the case when it comes to the final melisma on "dech" of *Melchísedech*—because they observe the MMV the other three (3) times it occurs.

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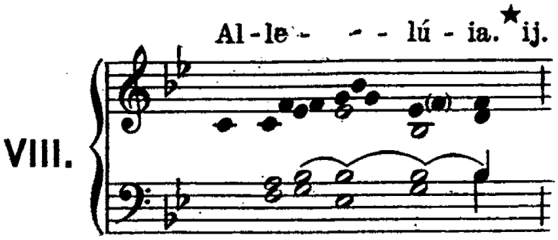
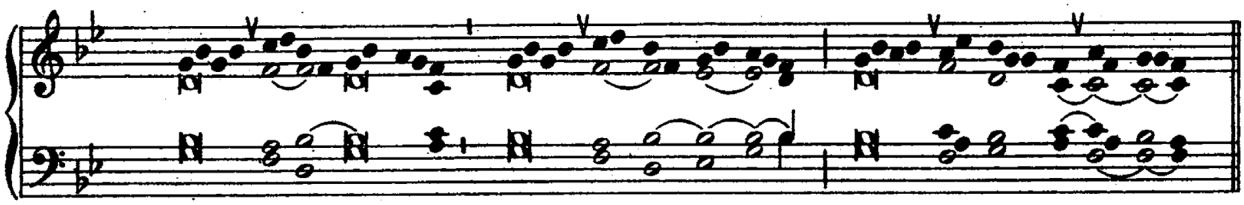
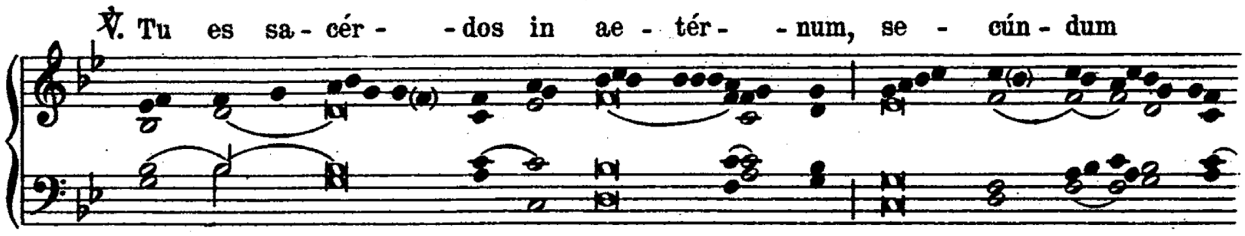
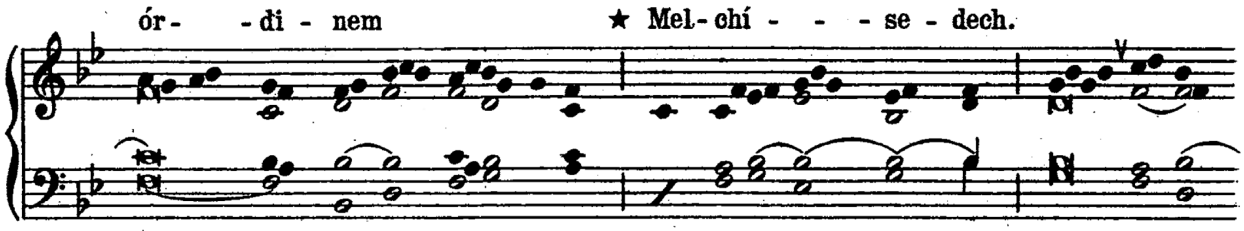
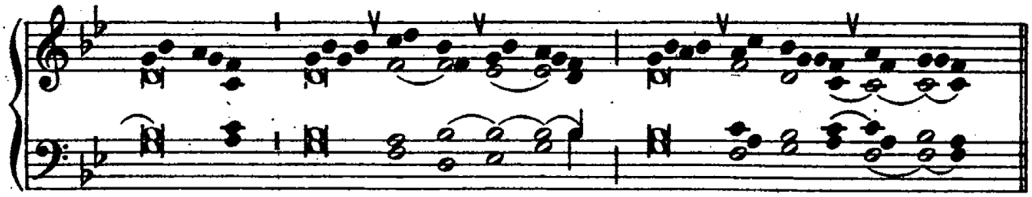
"NOH Predecessor" (by Alfons Desmet, Aloysius Desmet et Oscar Depuydt) was produced by the Lemmensinstituut approximately 30 years before the NOH came out. It was published in 1907, although the *Editio Vaticana* was released in 1908. Even if the Imprimatur was granted before the work was complete, it would still seem the Lemmensinstituut was granted early access. Was this done because Abbat Pothier had taken exile in Belgium, where the Lemmensinstituut is located? Eventually, the was Lemmensinstituut absorbed by the Catholic University of Leuven in Belgium (where Fulton J. Sheen got his doctorate).







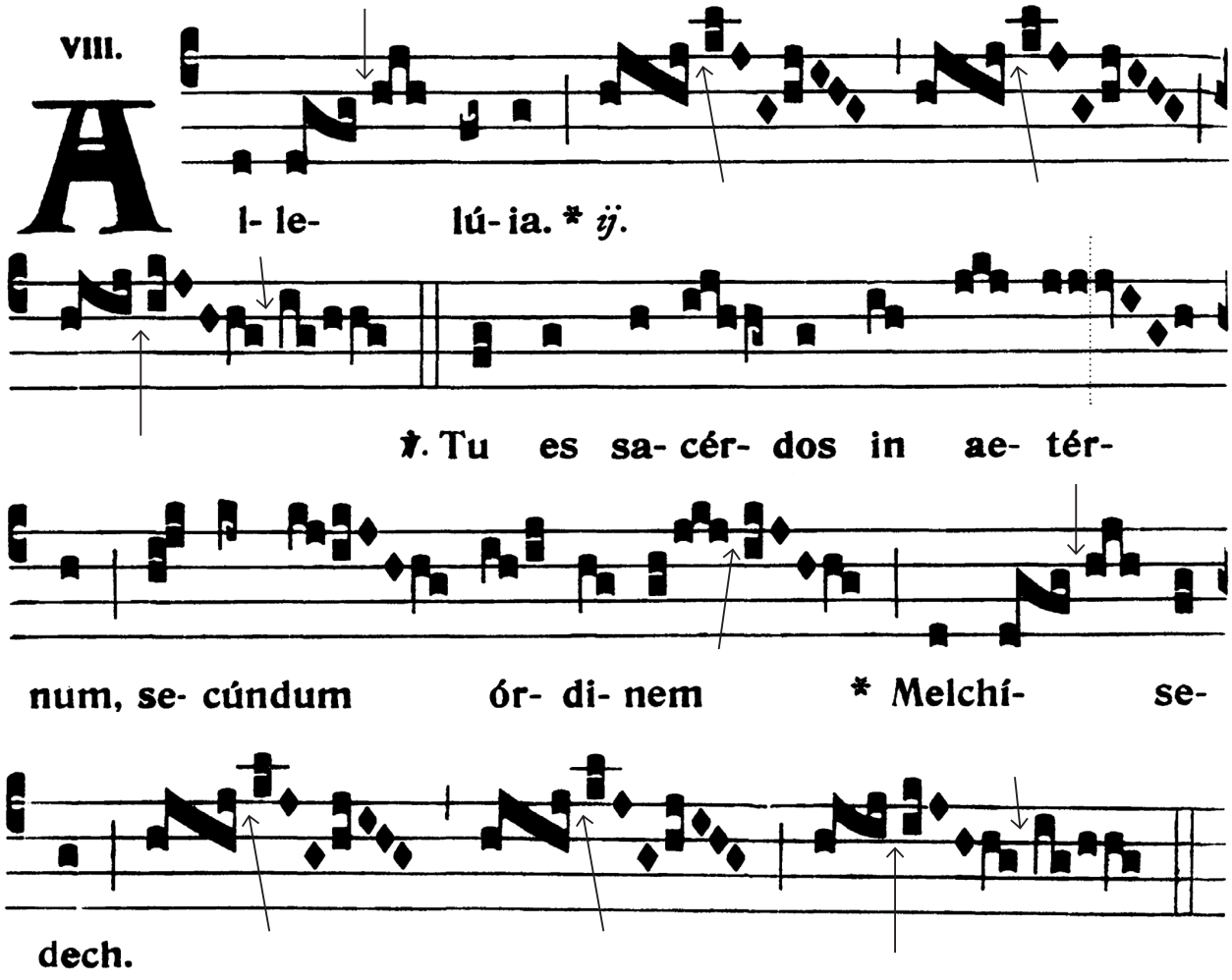




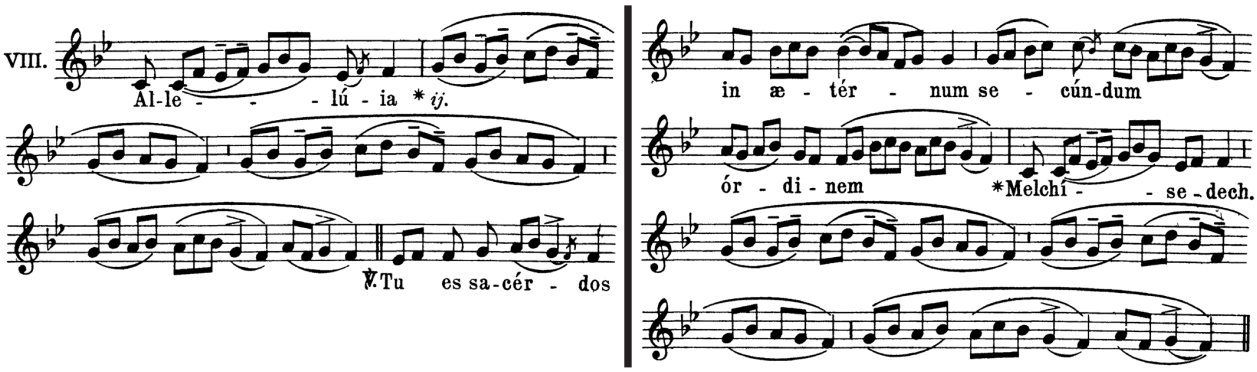
We reprint the official edition below to make it easy to compare to the version by Father Mathias. The *Editio Vaticana* gives "freedom" regarding the *rallentando* for MMVs. Notice how the version by Mathias slightly elongates the **final two notes**, whereas most editions only elongate the final note on such neume formations.

Notice also the (completely inexplicable) **discrepancies**, which we assume were due to laziness or poor proofreading. For example, on notes 5 + 6, the modern notation singer's version elongates notes—whereas his organ accompaniment does not. [This seems to be a typo, since the same figuration is elongated on the word "Melchísedech."] There are diamond notes ("punctum inclinatum") which should not be elongated—yet Father Mathias elongates them. Moreover, there should be an MMV on the word "órdinem," but Father Mathias ignores it in both the singer's edition and the organist edition.

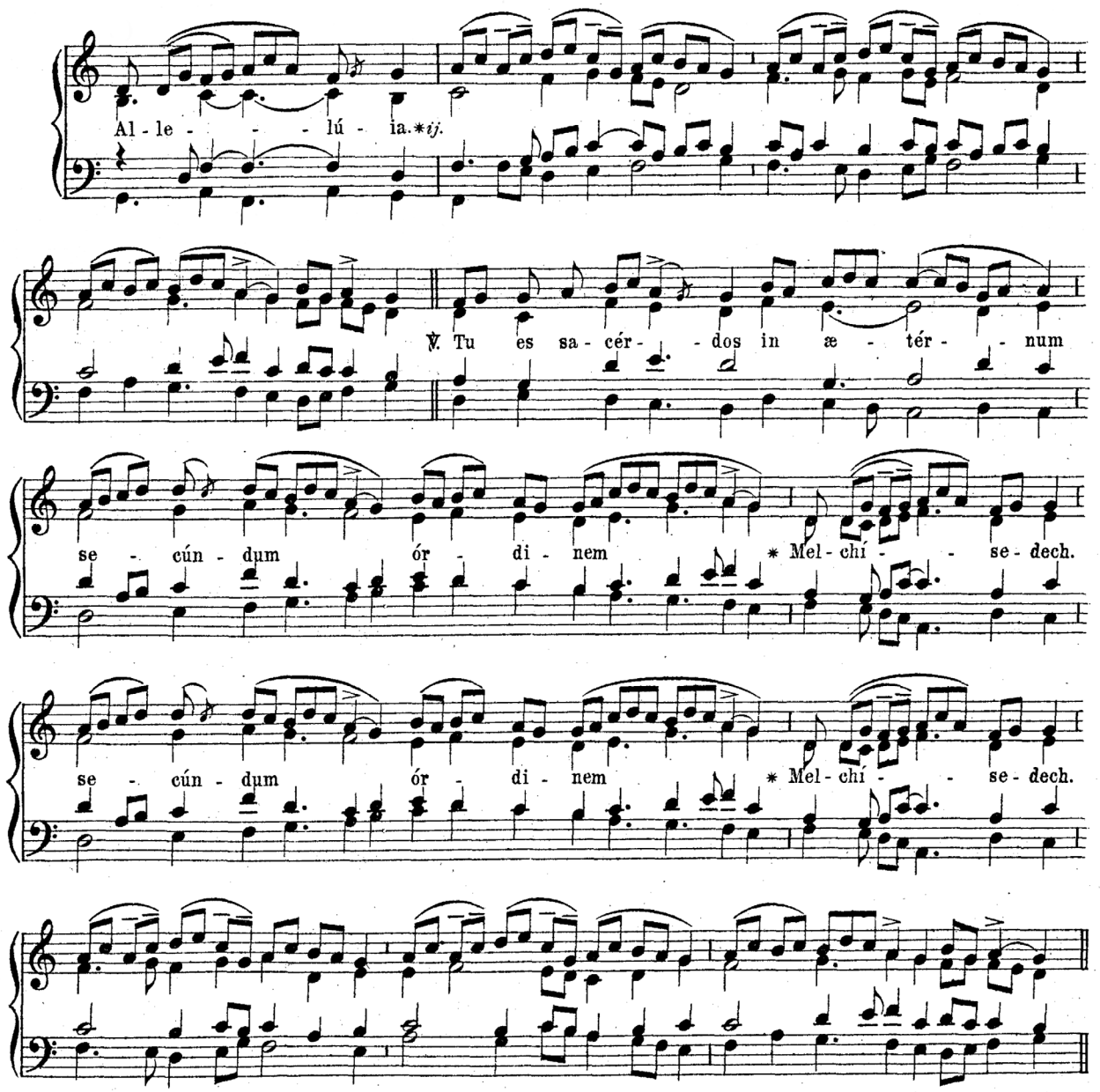
Such discepancies—*elongations where there should be none, and ignoring MMVs*—provide **ammunition** for those who defend Dom Mocquereau's modifications to the official rhythm. Is it possible Father Mathias was trying to use these differences to create a proprietary edition? In other words, to make more money? No other reason seems plausible…



Father Mathias edition in modern notation:



Father Mathias organ accompaniment:



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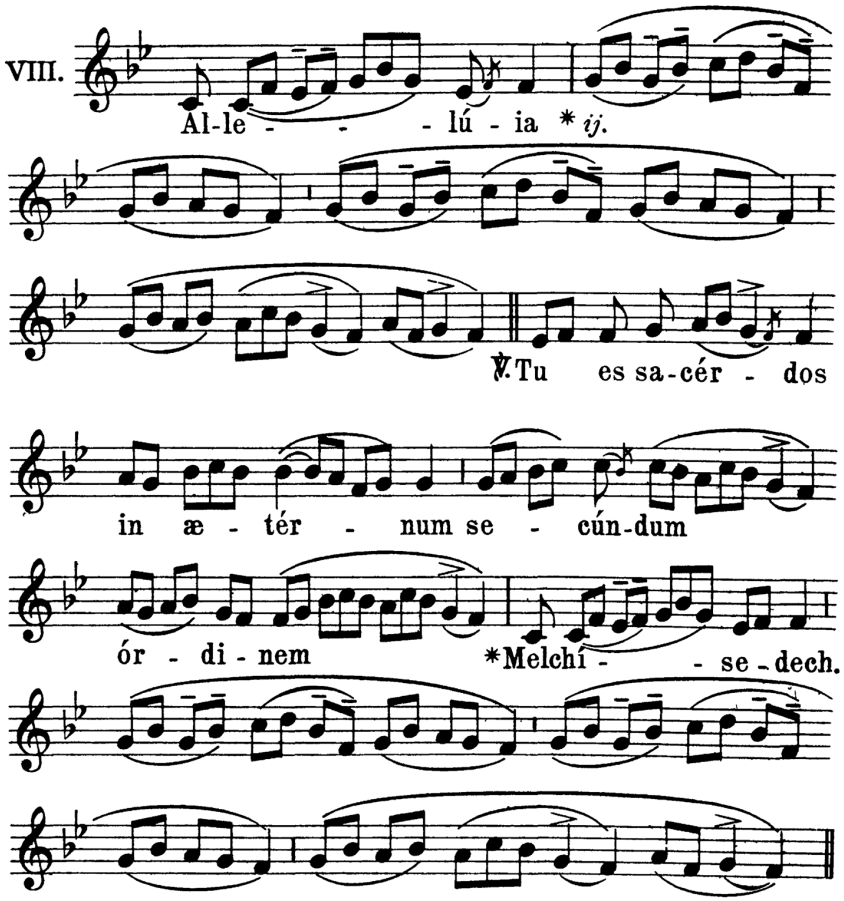


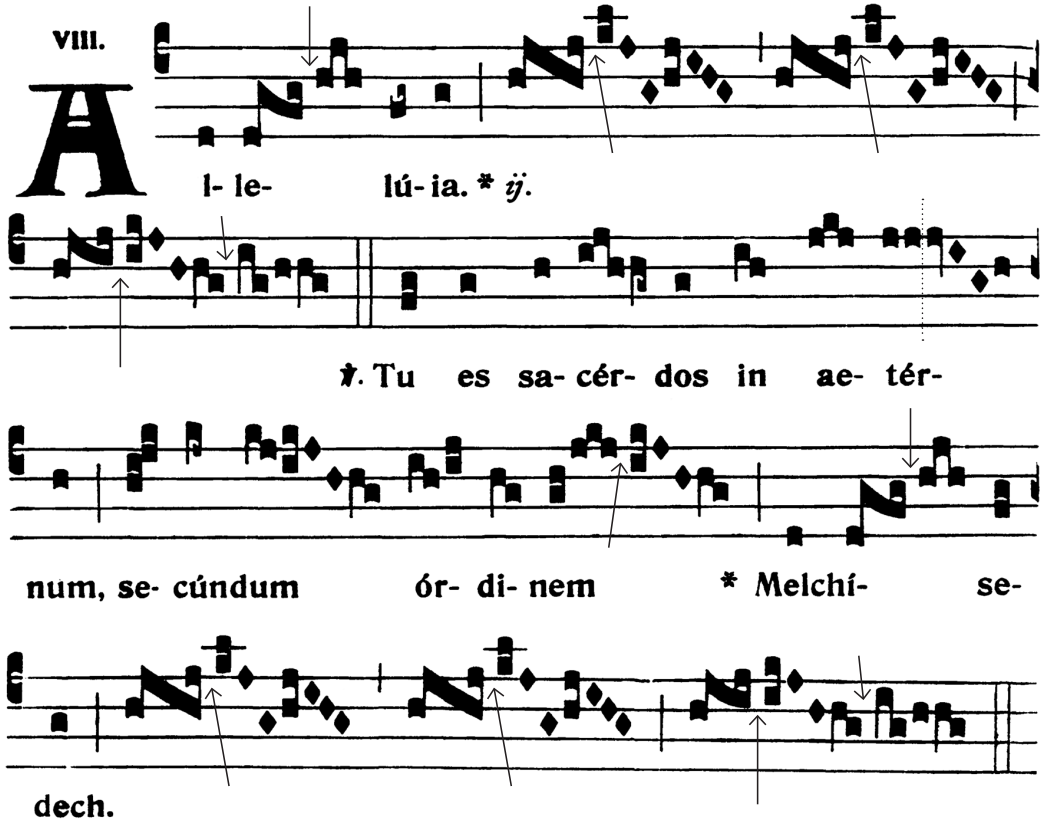
Father Mathias

{We reprint the official edition below to make it easy to compare.}

(1) Jeff Ostrowski believes the 1912 edition by Max Springer **copies** the typesetting of the 1909 edition by Father Mathias. Compare the page layout and see if you agree.

(2) Many of the same (inexplicable) **discrepancies** we spoke about in Father Mathias' edition are also present in Max Springer's edition. Specifically, the elimination of the MMV on the word "órdinem" and the inexplicable elongation of the diamond notes (*punctum inclinatum*). This gives "ammunition" to justify the modifications by Mocquereau.

(3) Max Springer seems to favor a single-note elongation (vis-à-vis an MMV *rallentando*), as does the 1909 Schwann in modern notation. But Father Mathias seems to favor a "two-note *rallentando*"—even when such an elongation **goes against** the neumes.



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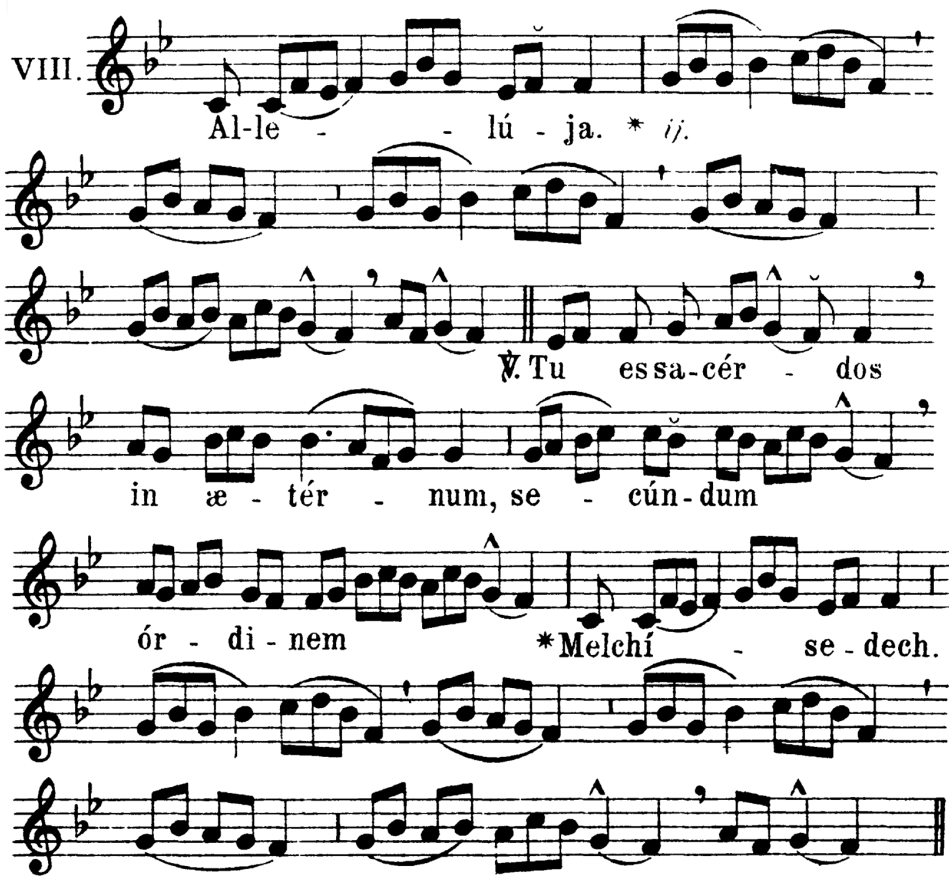
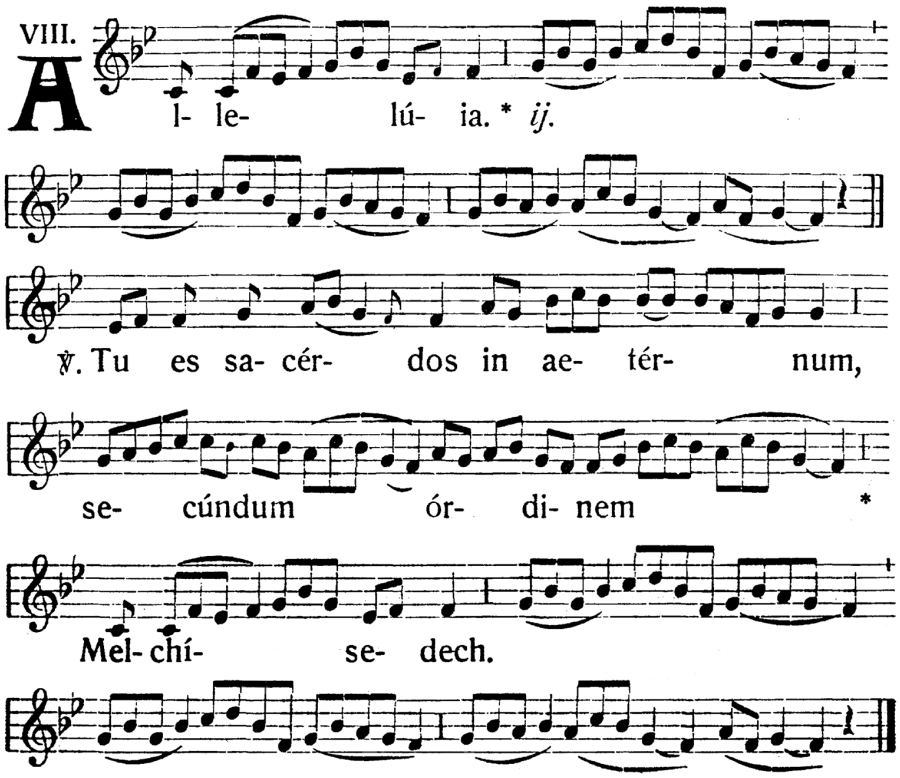
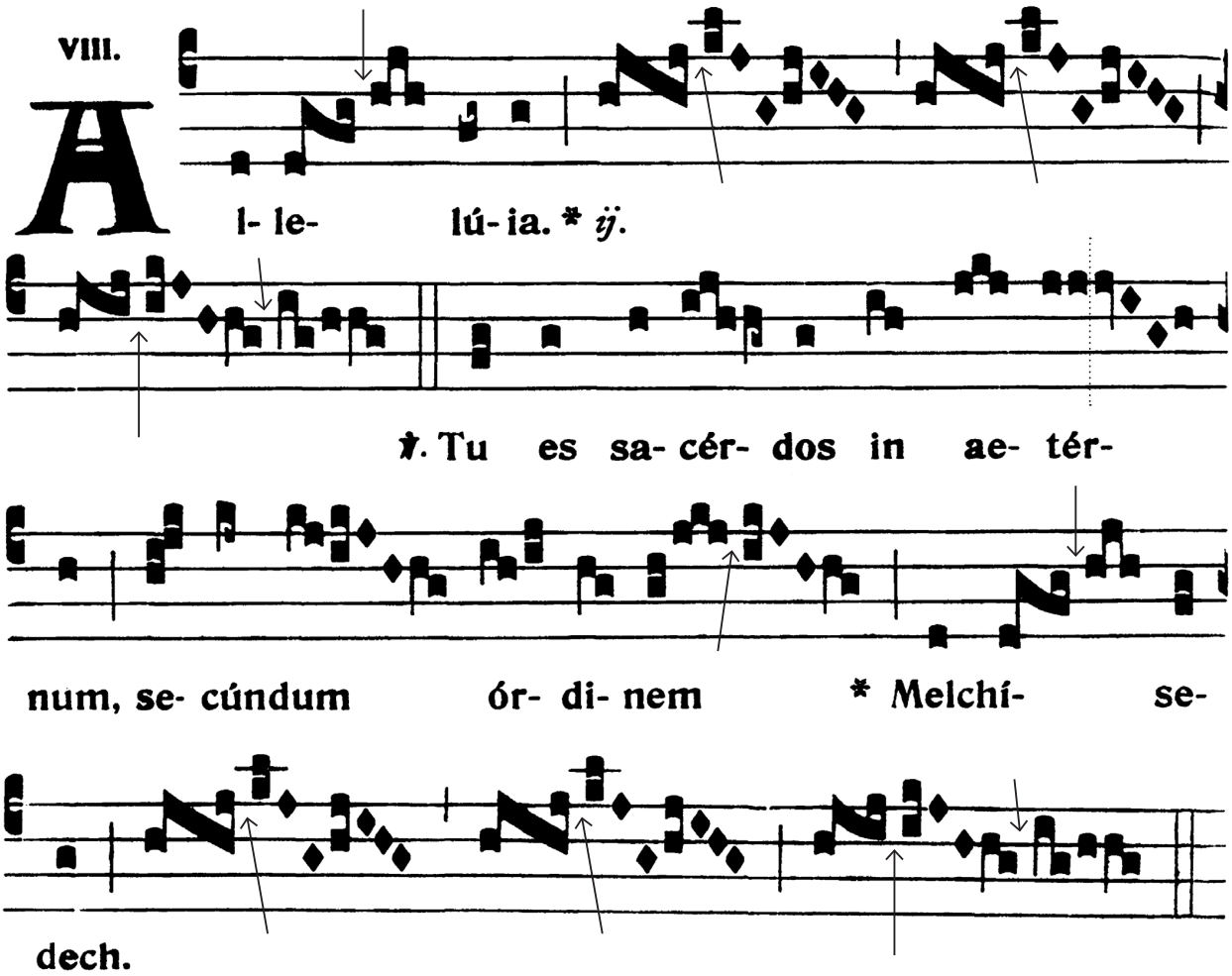
Max Springer →



1909 Schwann →





We reprint the official edition (above) to make it easy to compare. The same with the 1909 Schwann edition—it is given again for ease of comparison.

The Wiltberger brothers seem to do everything perfectly! However, they eliminated the MMV on the word "órdinem"—which seems to be what all the editors (inexplicably) do.

It bears repeating: These accompaniments by the Wiltberger brothers are (broadly speaking) *ghastly*. So, too, are the accompaniments by Dr. Peter Wagner and Max Springer. The accompaniments by Father Mathias and Monsignor Nekes are not much better. We are primarily interested in such accompaniments to see how they treat the rhythm.

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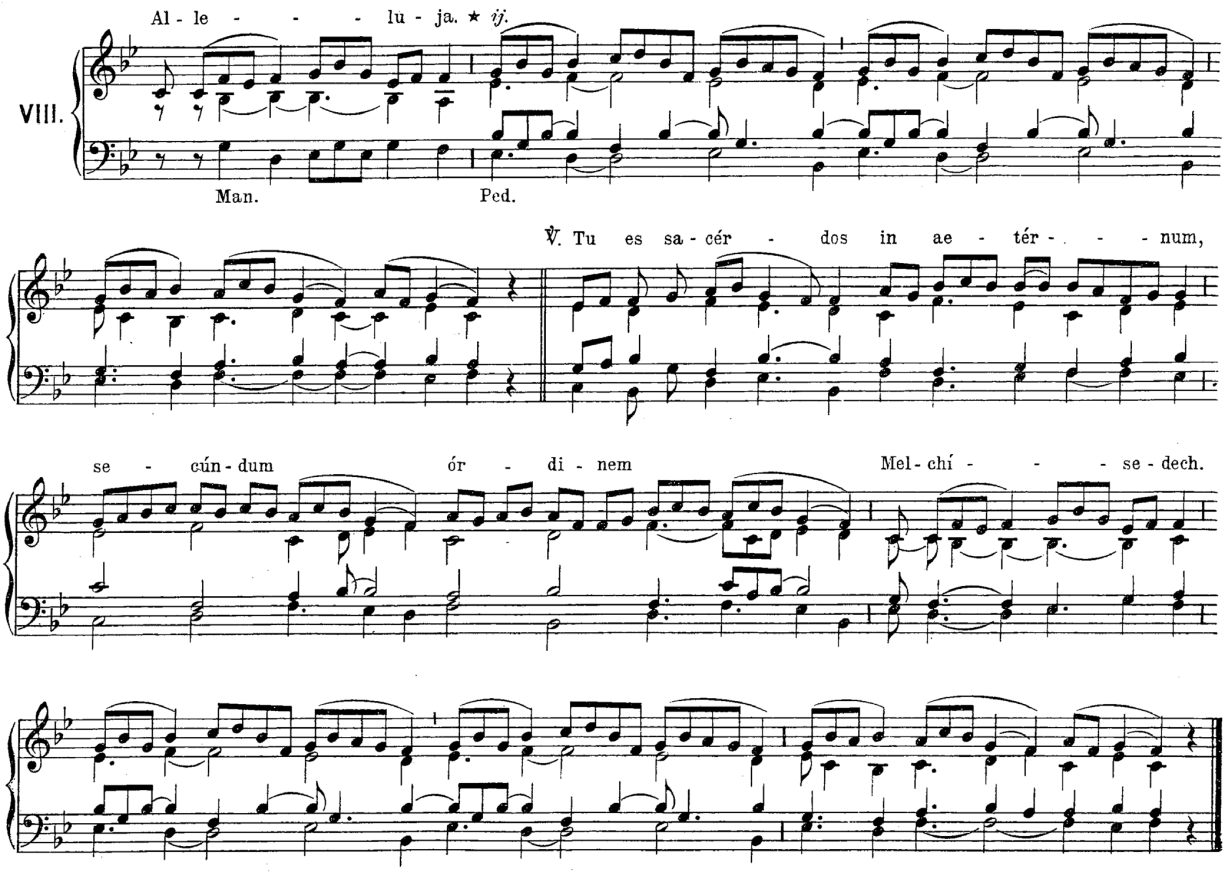
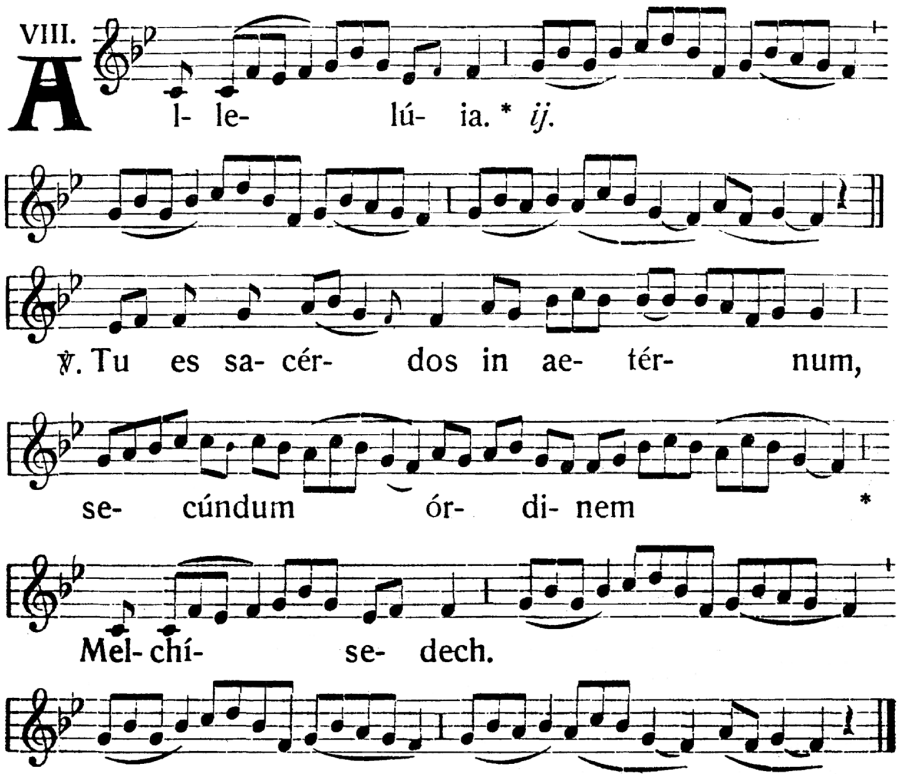
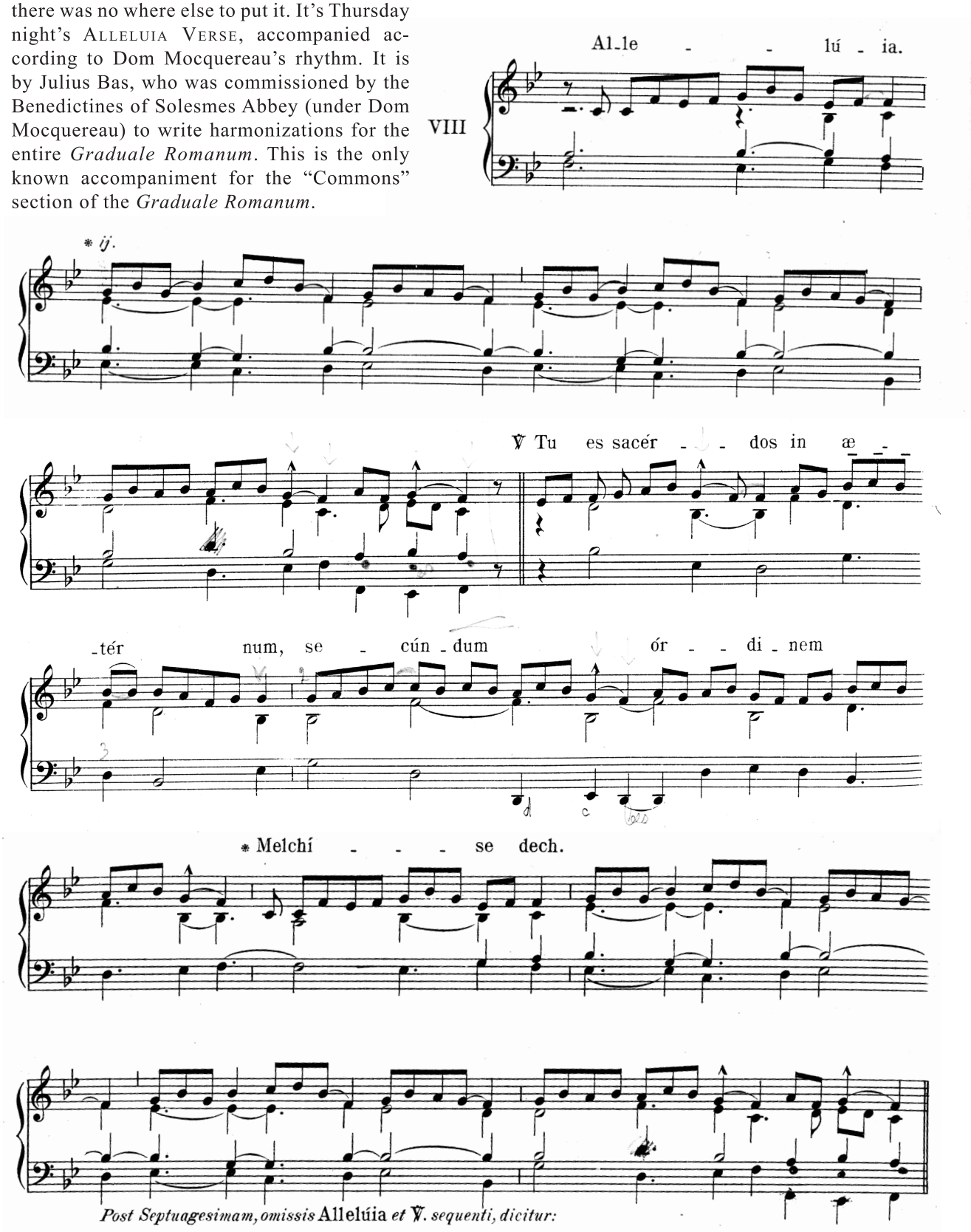
Wiltberger Brothers (1910)



1909
Schwann →



This page doesn't belong here—but there was no where else to put it. It's Thursday night's Alleluia Verse, accompanied according to Dom Mocquereau's rhythm. It is by Julius Bas, who was commissioned by the Benedictines of Solesmes Abbey (under Dom Mocquereau) to write harmonizations for the entire *Graduale Romanum*. This is the only known accompaniment for the "Commons" section of the *Graduale Romanum*.



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Sacred Music Symposium 2023

Friday, 23 June 2023

Victimae

Different ways to sing the ancient Sequence —*Victimae Paschali Laudes*—which occurs on Easter Sunday.

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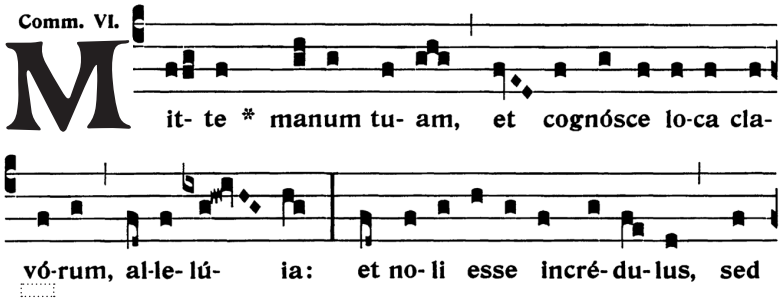
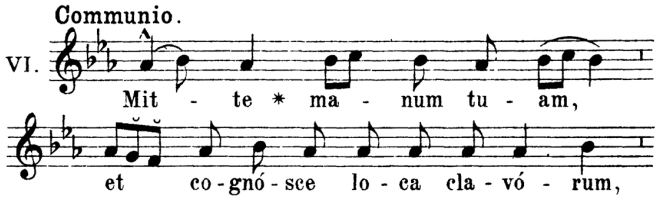
"Trochee Trouble" • German Approach

The official edition allows "freedom" vis-à-vis Trochees before a bar-line. For example, look at the word "clavórum" in the Communion for the Sunday after Easter:

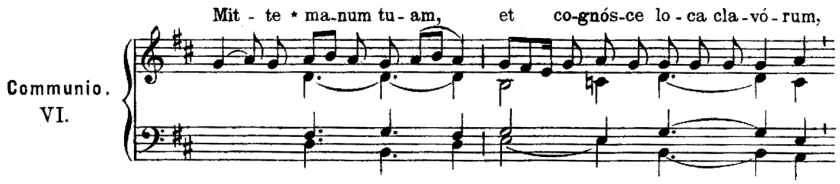


The "German-Belgian school" loves to **elongate** the accented syllable:

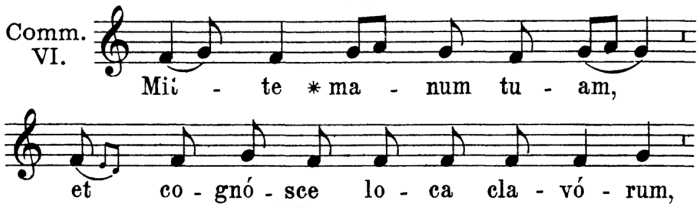
Max Springer (1912)



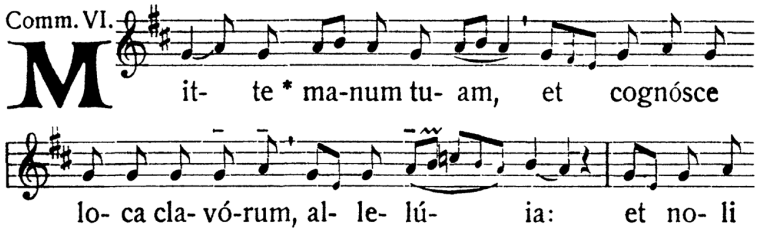
Editio Vaticana edited by Dr. Peter Wagner (1908), who was "Commissionis Pontificiæ Gregorianæ Membrum."



Dr. Franz Xaver Mathias (an Alsatian priest) was organist at Strasburg Cathedral, where he founded the "Saint Leo Institute for Church Music" in 1913.



1909 Schwann edition:



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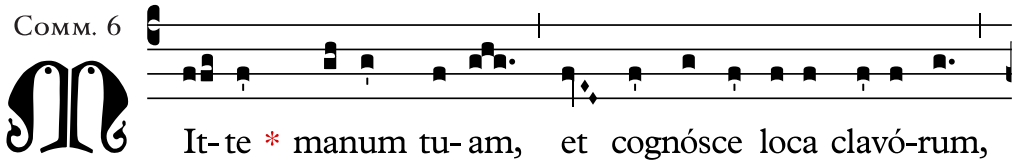
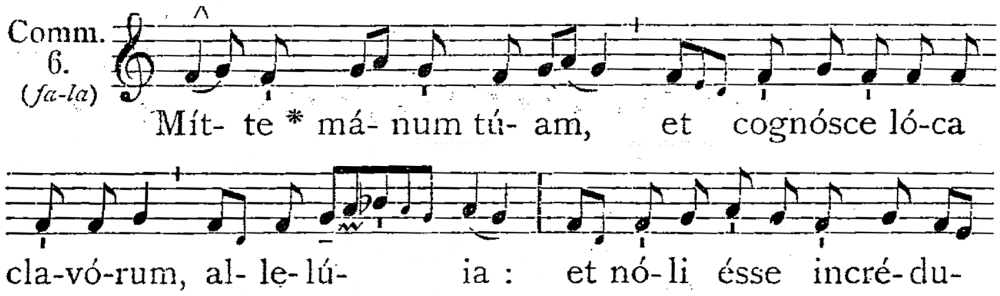
"Trochee Trouble" • French Approach

The "French-English school" loves to sing the accented syllable **short,** which some people feel runs the risk of making singers believe the word is pronounced "clávorum"—whereas the correct pronunciation is "clavórum" :

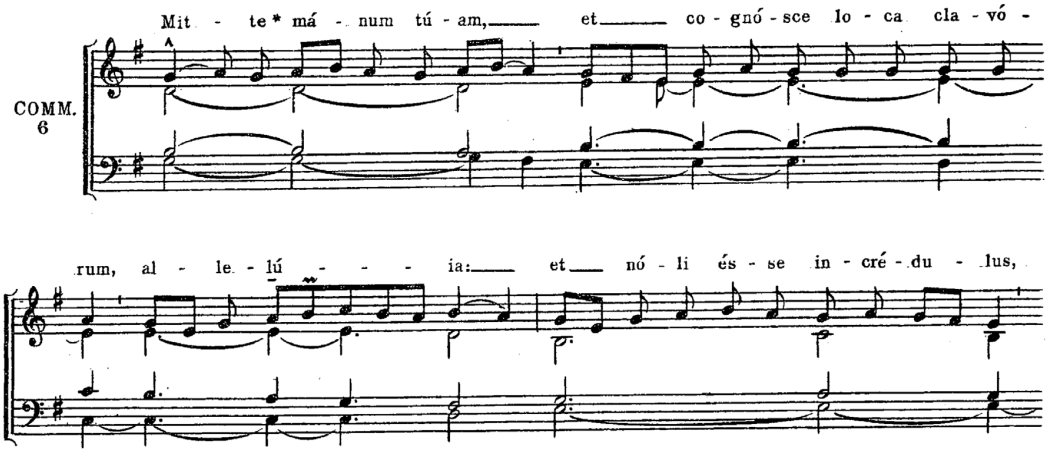
Dom Mocquereau's edition (1908) :



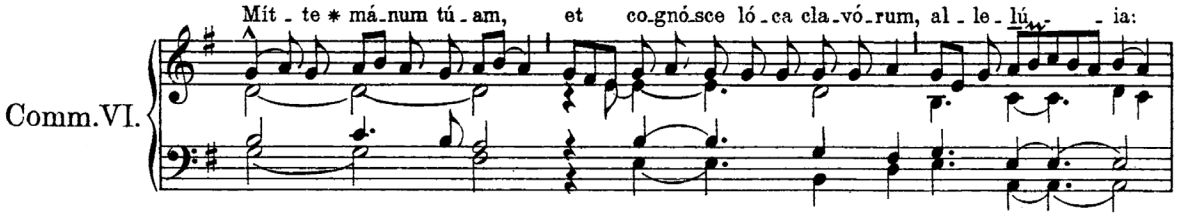
Dom Mocquereau's edition (1924) :



An example of Solesmes-endorsed accompaniment (Bragers) :

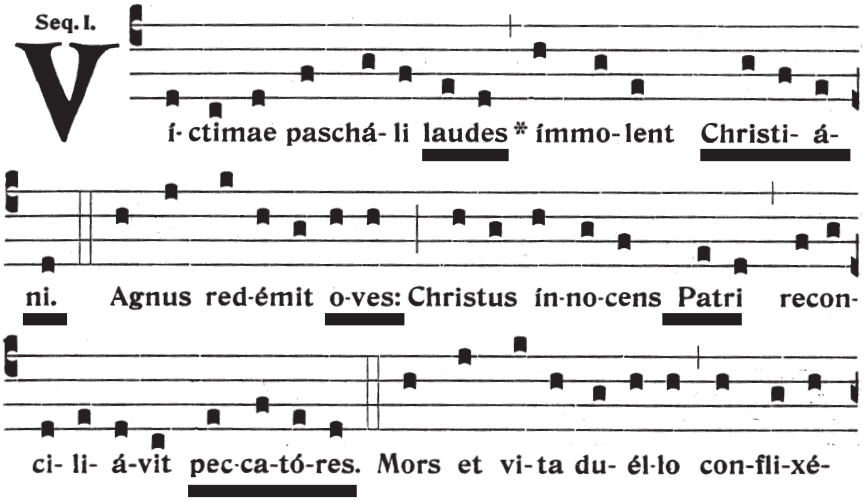


An example of Solesmes-endorsed accompaniment (Bas) :

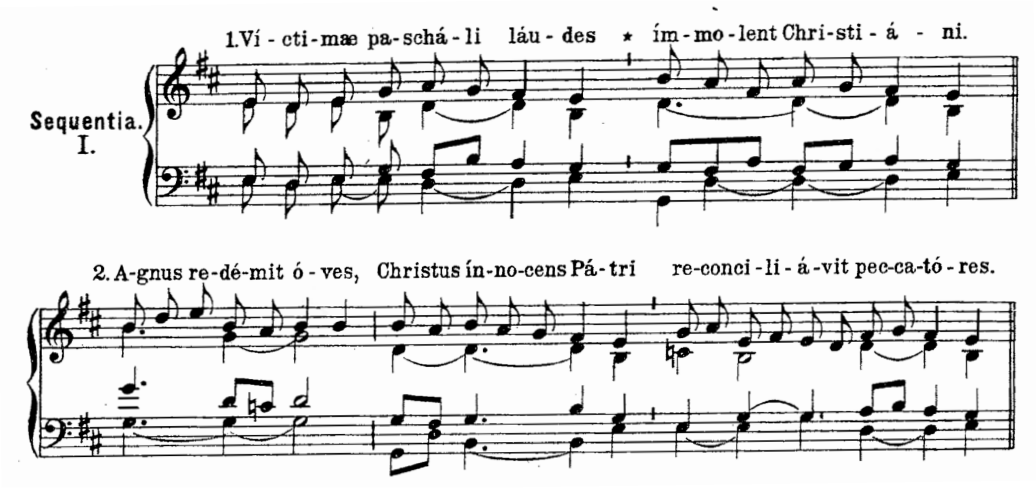


In the official edition, pay **close attention** to the following Trochees:

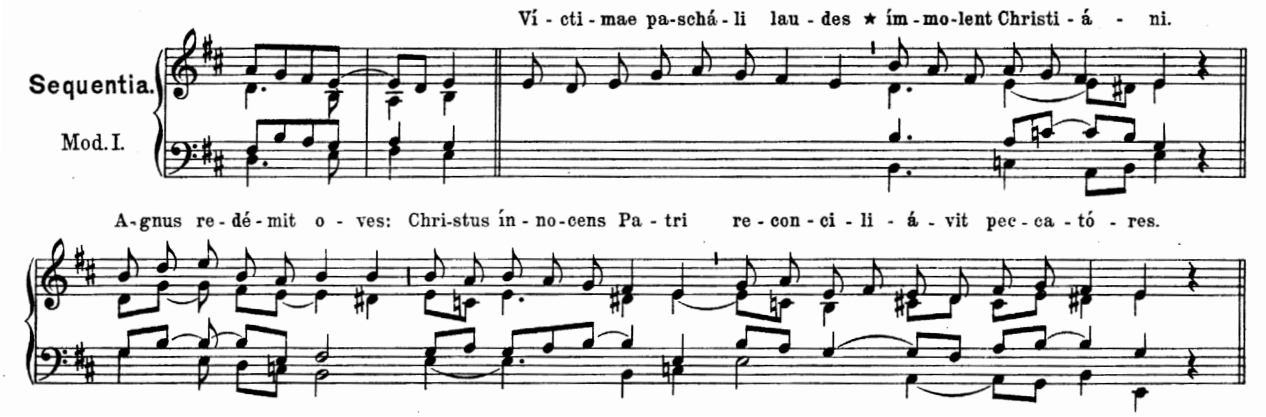
"láudes" — "Christiáni" — "óves" — "Pátri" — "peccatóres"



Dr. Peter Wagner (1908), "Commissionis Pontificiæ Gregorianæ Membrum":



Monsignor Franz Nekes, who was called "the German Palestrina":



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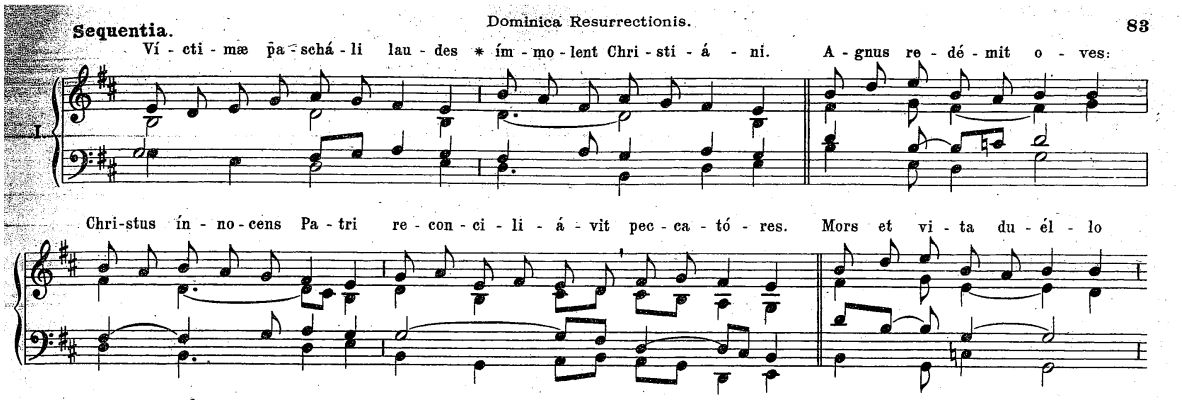
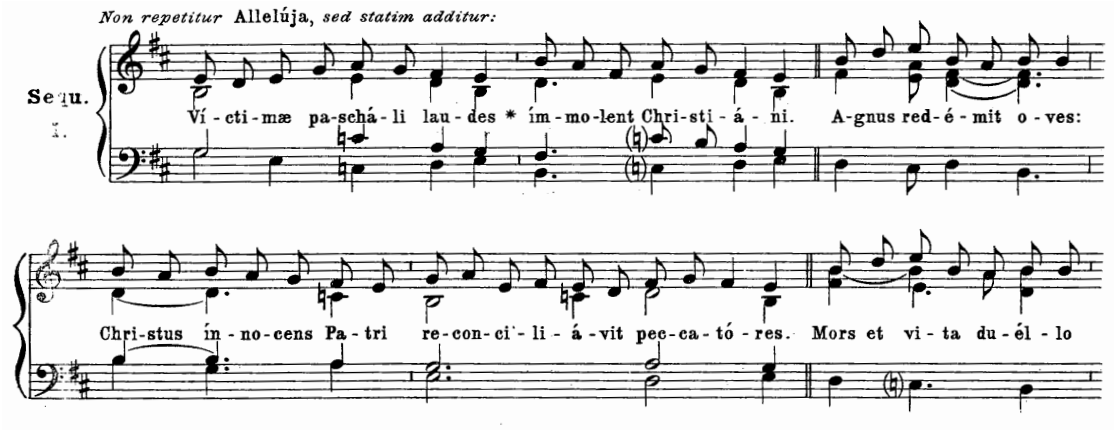
Max Springer. (On 29 June 1906, Dom Janssens—a member of the Vatican Commission on Gregorian Chant—sent Max Springer a congratulatory letter on behalf of Pope Pius X with regards to Springer's book: "The Art of Accompanying Plain Chant.")



Father Mathias. (Dr. Franz Xaver Mathias (an Alsatian priest) was organist at Strasburg Cathedral, where he founded in 1913 the "Saint Leo Institute for Church Music.")



But the rhythm of Dom Mocquereau treats the Trochees **differently** than the Germans do, as you can see (on the right).

Dr. Theodore Marier accompanies chant the same way all the Solesmes harmonizers do: Bas, Potiron, Desrocquettes (*organist at Solesmes*), Bragers, Abbé Ferdinand Portier (*organist at Solesmes*), Manzetti, Lapierre, and so forth.

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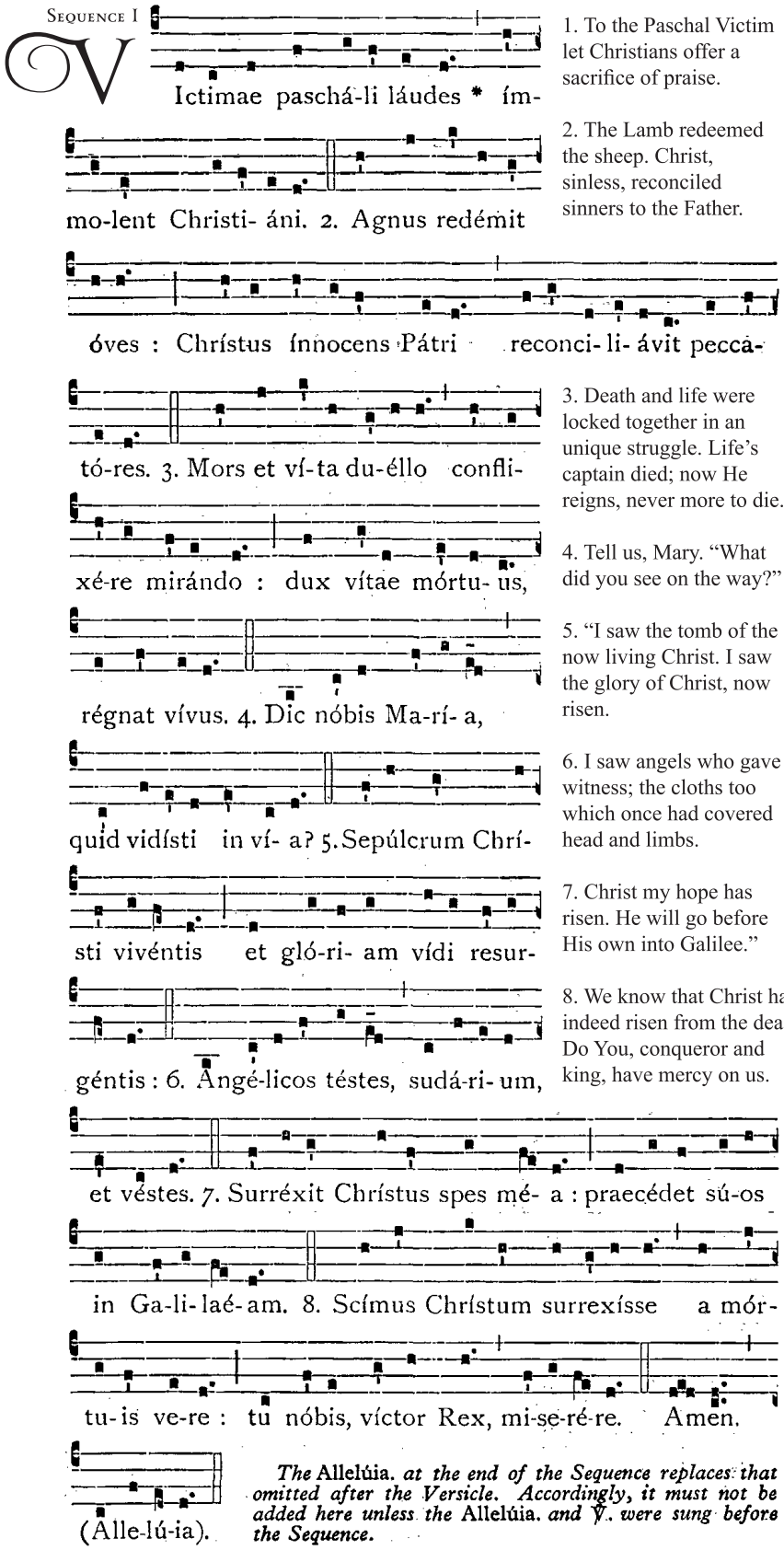
Dom Mocquereau edition (1957)

Allelúia. ***is not repeated, but there is then said :***

Sequence I



1. To the Paschal Victim let Christians offer a sacrifice of praise.

2. The Lamb redeemed the sheep. Christ, sinless, reconciled sinners to the Father.

3. Death and life were locked together in an unique struggle. Life's captain died; now He reigns, never more to die.

4. Tell us, Mary. "What did you see on the way?"

5. "I saw the tomb of the now living Christ. I saw the glory of Christ, now risen.

6. I saw angels who gave witness; the cloths too which once had covered head and limbs.

7. Christ my hope has risen. He will go before His own into Galilee."

8. We know that Christ has indeed risen from the dead. Do You, conqueror and king, have mercy on us.

The Allelúia. *at the end of the Sequence replaces that omitted after the Versicle. Accordingly, it must not be added here unless the* Allelúia. *and ℣. were sung before the Sequence.*

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Dom André Mocquereau's edition in modern notation (1924)

Non repetitur Allelúia, *sed statim dicitur :*

(M.M. ♪ = 144.)
Seq.
1.
(*ré-la*)

Víctimae paschá- li láu-des * ímmo-lent Chri-
sti- á-ni. Agnus red-émit ó-ves: Chrístus ínno-
cens Pátri re-conci- li- á-vit pecca-tó-res. Mors et
ví- ta du- él-lo confli-xé-re mi-rándo : dux ví-tae mórtu-
us régnat ví-vus. Dic nó-bis Ma-rí- a, quid vi-
dí-sti in ví- a? Se-púlcrum Chrí-sti vi-vén- tis, et
gló- ri- am ví-di re-surgén- tis : Ángé- li-cos téstes,
sú-dá-ri- um, et véstes. Surréxit Chrístus spes mé-
a : prae-cé-det sú- os in Ga- li- laé- am. Scímus Chrí-
stum surre-xísse a mórtu- is ve-re : tu nó-bis, ví-ctor
Rex, mi-se-ré- re. A- men. Álle- lú- ia.

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An FSSP priest has created an English translation of the *Víctimae Paschále Láudes* which **replicates exactly** the pattern of accented syllables.

Víctimæ Paschále laudes
ímmolent Christiáni.
Agnus redémit oves:
Christus ínnocens Patri
reconciliávit peccatóres.

Mors et vita duéllo
conflixére mirándo:

dux vitæ mórtuus,
regnat vivus.

Dic nobis María,
quid vidísti in via?

Sepúlcrum Christi vivéntis:
et glóriam vidi resurgéntis.

Angélicos testes,
sudárium, et vestes.

Surréxit Christus spes mea:
præcédet suos in Galiláea[m].

Scimus Christum surrexísse
a mórtuis vere:

tu nobis victor Rex
miserére.

[Amen. Allelúja.]

Praises to the Paschal Victim
Christians yield in oblation.
Lamb that the sheep has ransomed:
Christ, of wrongdoing guiltless,
reunited sinners to the Father.

Death and life fought each other
in a clash to bewilder:

alive, dead earlier,
reigns life's Leader.

What, tell us, O Mary,
hast thou seen on thy journey?

I saw the tomb of the living,
the glory of Christ anew arising,

the Angels attesting,
the napkin and the clothing.

My hope is Christ, who is risen,
in quest of Galilee ere his chosen.

Christ, we know, has risen newly,
from death risen truly:

to us, O conquering King,
show thy mercy.

[Amen. Alleluia.]

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You can verify (below) that his work was **incontestably pristine:**

Víctimæ Pascháli laudes | ímmolent Christiáni.
Praises to the Paschal Victim | Christians yield in oblation.
Agnus redémit oves: | Christus ínnocens Patri
Lamb that the sheep has ransomed: | Christ, of wrongdoing guiltless,
reconciliávit peccatóres.
reunited sinners to the Father.

Mors et vita duéllo | conflixére mirándo:
Death and life fought each other | in a clash to bewilder:
dux vitæ mórtuus, | regnat vivus.
alive, dead earlier, | reigns life's Leader.

Dic nobis María, | quid vidísti in via?
What, tell us, O Mary, | hast thou seen on thy journey?
Sepúlcrum Christi vivéntis: | et glóriam vidi resurgéntis.
I saw the tomb of the living, | the glory of Christ anew arising,

Angélicos testes, | sudárium, et vestes.
the Angels attesting, | the napkin and the clothing.
Surréxit Christus spes mea: | præcédet suos in Galiléa[m].
My hope is Christ, who is risen, | in quest of Galilee ere his chosen.

Scimus Christum surrexísse | a mórtuis vere:
Christ, we know, has risen newly, | from death risen truly:
tu nobis victor Rex | miserére.
to us, O conqu'ring King, | show thy mercy.

[Amen. Alleluia.]

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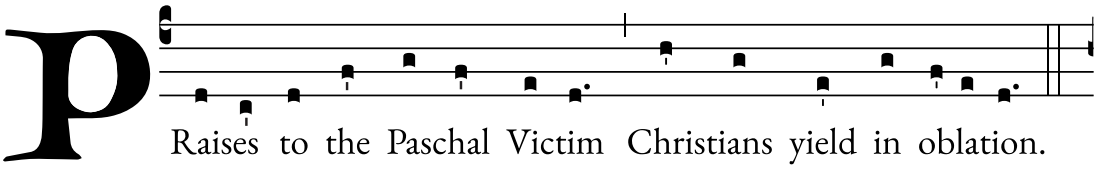
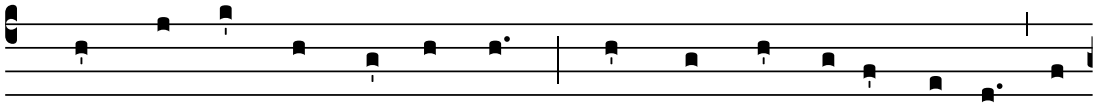
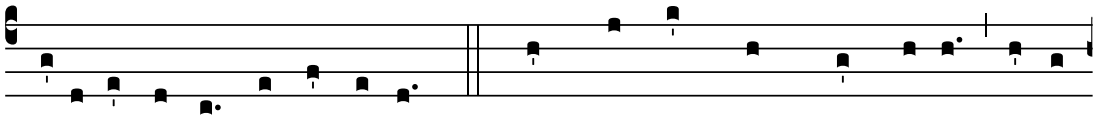
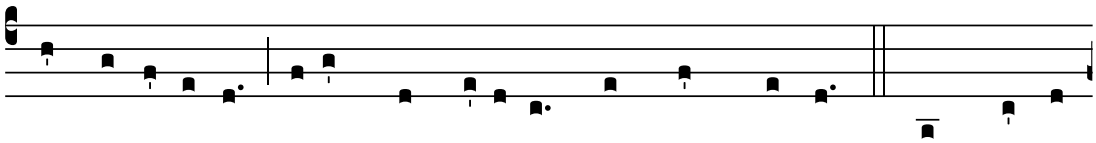
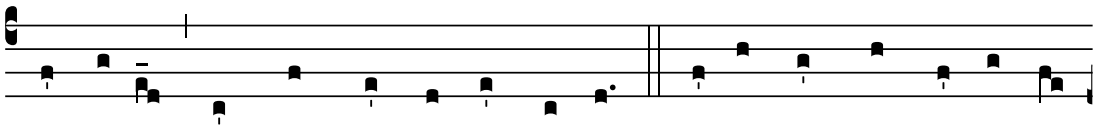
The following shows **("apples-to-apples")** the Dom Mocquereau rhythm applied to the English language:

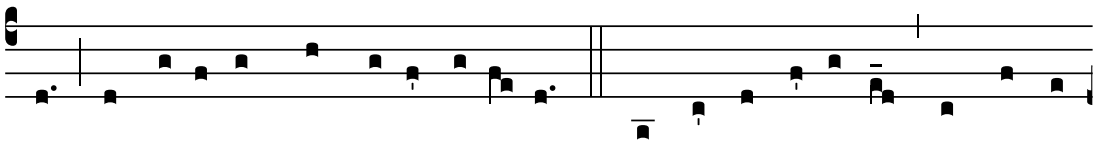


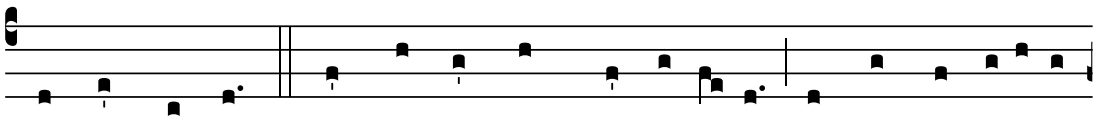


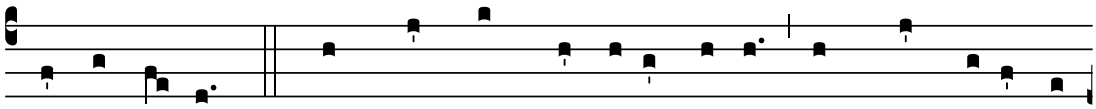


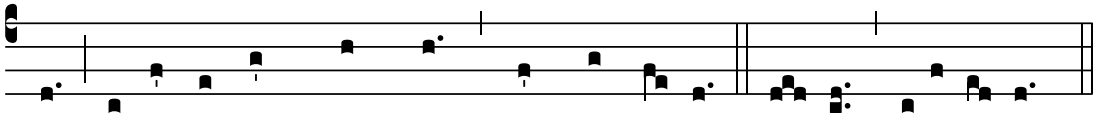












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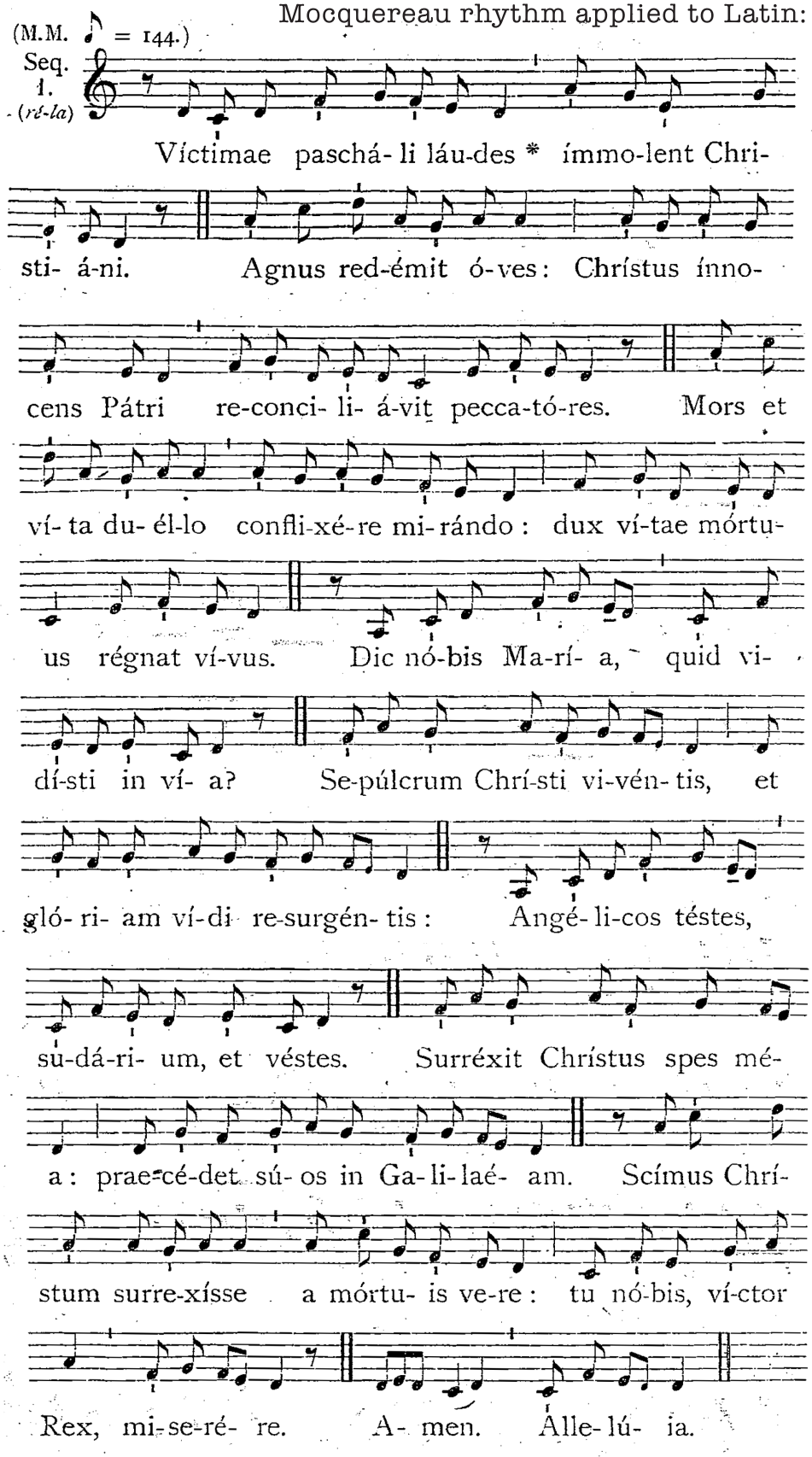
The 1924 Solesmes Abbey edition shows the Mocquereau rhythm applied to Latin:



"Modern rhythmic signs, in our Solesmes choir-books, are no new invention, an innovation calculated to deprive us of our liberty; they are merely a modern way of reproducing the rhythmic signs found in the best manuscripts, and we have no more right to neglect them, if we wish to sing the melodies as they were intended to be sung, than we have to change the notes themselves."
— Page 18 • "Solesmes—Its Work for Liturgy and Chant" (Dom Aldhelm Dean)

The following pages come from *Politics of Plainchant in fin-de-siècle France* (2013) by Katharine Ellis of Cambridge University, discussing Dom Mocquereau's placement of chords for plainsong accompaniment.

and a hatchet-like sign translating the *pressus* neume element, alongside metronome and *rallentando* or *ritenuto* markings. The vocal parts contained nothing additional save for the *punctum mora* used mostly to mark a breathing space at phrase-endings. These were innovations about which Dom Delpech, who was working with Dom Mocquereau on the project, had strong reservations; but a letter of 1901 reveals a further problem. Dom Mocquereau, it seems, wanted to add more signs to the vocal line. Writing from Solesmes on 28 February, Dom Delpech spoke his mind, outlined new dangers to Dom Delatte and began to bargain over what he would and would not do, editorially.

The immediate reason seems to have been that, on sending his manuscript of the fifth instalment of the *Livre d'orgue* to chant scholar Peter Wagner for his opinion, Delpech had received a warning shot in reply: Wagner hoped Delpech would be allowed to publish it as it stood and that he would not be 'obliged to adopt a system which has no serious scientific basis'. Moreover, Delpech added that the organist Don Giovanni Pagella had written recently, objecting to the harmonization style of the 'Dies irae' (already published in the fourth *livraison* of March 1900), lamenting that Mocquereau had become 'so very *hardened* in his view' of how to write an organ accompaniment, and adding that it was only his affection for Solesmes that prevented him writing a journal article about it.[58] Delpech then treated Dom Delatte to a disquisition on Dom Mocquereau's obsession with non-accentualist approaches to chant delivery and accompaniment.

What to do? In the face of criticism from experts on these two fronts, Dom Delpech suggested two courses of action: to seek a second opinion from Vincent d'Indy, and to ask Dom Mocquereau to withhold his rhythmic signs from the vocal part in the fifth *livraison*. Assuming Dom Mocquereau granted this concession, Delpech undertook to apply himself to the task of accustoming the public gradually to his unusual style of accompaniment. This he would do for texts in prose, where some flexibility between accentualist and non-accentualist approaches was warranted; but where verse was concerned he was implacably opposed to Dom Mocquereau's practice. He closed with an attempt at strategy:

Eliminating the rhythmic pointing would be a first step on the new path. It would enable us to say to one set of people: 'I am a bird; just look at my wings'. To another set: 'I am a mouse; long live the rats.' Besides, it is always easier to move ahead than to retreat.

[La suppression des points rythmiques serait un premier pas dans la voie nouvelle. Elle nous permettrait de dire aux uns: 'Je suis oiseau, voyez mes

[58] 'obligé d'adopter un système qui ne repose sur aucune donnée scientifique sérieuse'; 'tellement *induratus* dans sa manière de voir'. Delpech to Delatte, 28 February 1901, included in *SO (paléo.)*: Corr. Mocquereau.

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For more on this topic, please see :
https://www.ccwatershed.org/2023/03/15/solesmes-ictus-can-it-be-justified-examples/

ailes.' Aux autres: 'Je suis souris, vivent les rats.' Et puis, il est toujours plus facile d'avancer que de reculer.][59]

It is an indication of the sensitivity of the situation that there should have been such concern, at Solesmes, to find the appropriate management strategy for introducing Dom Mocquereau's divergence from the traditions established by Dom Pothier, and such fear of critique from the side of the 'rats'. After all, the first experiments in the use of rhythmic signs dated from 1897.[60] However, Dom Delpech was right to be cautious, not only about the rhythmic signs but also about the organ parts. For it was not long before Dom Mocquereau would elicit howls of protest on grounds that via his theory of stressed and unstressed syllables his method introduced the horror of syncopation into plainchant singing.[61] Further, the almost constant use of chord-changes on unstressed syllables in the 'Dies irae' harmonization had highlighted not only that very syncopation question but also the problem of how one might combine Dom Mocquereau's *arsis/thesis* theory with resolutely trochaic verse. It is surely no coincidence that the 'Dies irae' is the only movement in the entire *Livre d'orgue* whose organ accompaniment does not include *arsis/thesis* dots above the organ line (whereas they return for its 'Amen'). A final piece of circumstantial evidence suggests either an impasse within the palaeographic workshop, an opportunity grasped to cease publication of a contentious and unwanted project, or both: Delpech mentions two instalments of the *Livre* as well advanced towards publication, but neither appears to have seen the light of day.

Where Pécoul was concerned, the more successfully Mocquereau emerged as a charismatic Young Pretender the more determined he became to see him and his supporters routed. The change in the language of his private correspondence says much, for although he had always used codenames, from 1901 they became ubiquitous as the increasing directness of his activity demanded ever more covert modes of communication. Some were invented or codified by Etienne Védie that same April (see Appendix); others – more insults than codenames, and with little attempt to conceal identities – harked back to 1893. In the company of trusted friends, three themes were especially prominent: the doctrinal failings at 'Mysticopolis-sur-Sarthe' under 'M. et Mme de Solesmes', and the arrogant behaviour of those who allowed themselves to become 'mocrottés'.

[59] Delpech to Delatte, 28 February 1901, included in *SO (paléo.)*: Corr. Mocquereau.
[60] Combe, *Histoire*, p. 235; *Restoration*, p. 207.
[61] Corr. Mocquereau. Mocquereau's former disciple Jules Combarieu would be among those who deplored his apparent introduction of 'syncopation' into chant. See the latter's 'Temps fort et temps faible: comment faut-il battre la mesure?' in his own journal, the *Revue musicale*, 4/10 (15 May 1904): pp. 256–60. Burge would follow in 1905. Dom Mocquereau was at pains to explain that syncopation as such had no place in his theory or in chant interpretation. See his *Le nombre musical grégorien*, vol. 1 (Rome and Tournai, 1908), pp. 124–8.

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The front of the *Liber Usualis* (Solesmes Abbey, 1961) gives rules for how to place the ictus. This information came from a 1954 book by the organist for Solesmes Abbey (Dom Jean-Hébert Desroquettes) called *Plainsong for Musicians*. The following excerpt demonstrates this:

II. Second Stage

GROUPING OF THE NOTES: THE COMPOUND BEAT, NEW AND HIGHER UNIT. THE ICTUS AS TIME-BEAT

One note to each beat in small 2/8 and 3/8 measures of which the down-beat is the ictus: this was our first stage.

But it is essential to realize that this way of considering the grouping by two and three is possible only provisionally, as a way of analysing the mechanism, and training oneself to this perfect evenness and regularity of the units which is the necessary foundation of the rest.

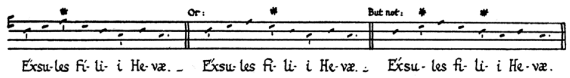
It is exactly as if, in figured music, for practice for a beginner, we reduced a 6/8 time to two 3/8 times. In that treatment of the 6/8, each of the six quavers is a beat and we have two down-beats, while in reality in the 6/8, we have only two beats and only one down-beat:

It is clear that this treatment of 6/8 time can be but provisional. To stick to it would be to ruin completely the light rhythm and the smoothness characteristic of this particular measure.

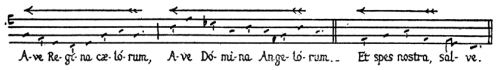
If in applying these three rules given above, we meet with some passages containing more than three single notes from one ictus to the next, we shall have to put in between, as a stepping stone, an ictus of subdivision. If we have four notes, this of course will give 2 + 2; if we have five notes we shall divide them: either 2 + 3 or 3 + 2, according to what seems to be suggested by the melody or text, as the more natural arrangement.

B. IN SYLLABIC MELODIES OR PARTS OF A MELODY in which there is no vertical episema, and no long notes or groups appear, we shall decide for ourselves in one or other of the following ways:

1. Either by following simply the melody, and preferring: first, the ending of the words, secondly the accented syllables of dactyls, while avoiding as much as possible the weak penultimate syllables of the same:



2. Or, by counting back two by two, starting from the last certain ictus of each section:



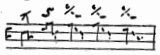
Some people have said, and think that this grouping in twos and threes is a pure invention of Dom Mocquereau without any objective basis. Others think that there may be something right in it, that it is in fact the application to Plainsong of the principles that certainly rule ordinary modern music, and that it is indeed the best system for modern people, accustomed to these principles; but they declare openly at the same time that it is a modern conception which was totally unknown to the Gregorian composers.[3] We shall not discuss this point at length here, but:

1. Supposing that the ancient MSS. would show no vertical episemas as such to *mark* the place of any ictus, this could not be given as a proof that the ancient composers had no idea of what the ictus *is*; no more that the absence of *signs* of punctuation in an old text proves anything against the *real* punctuation involved in its meaning and proper phrasing.

[3] See *The Clergy Review*, May 1951, p. 357, a letter of Dom Gregory Murray.

PLAINSONG FOR MUSICIANS 9

2. In certain cases the actual 'signs of nuances' of the MSS., give certainly the impression that they involve the rhythmic beat, that is the ictus:



(Grad. *Christus*; see *Nombre Musical*, i, p. 275 ff.)

In such a case, the way of writing the last note of each climacus, suggesting probably a very slight and soft lengthening, would be very likely the equivalent of an ictus mark (the down-beat and heavy beat of the measure), and would prove that the composers and those who wrote the MS. felt there, as we do, the rhythmic beat, rather than on the virga which begins the groups as written.[4]

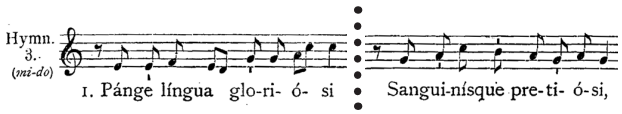
3. If the rhythmic ictus *itself* is a fact in the melodies as written in the MSS., its *indication* with the vertical episema does not change anything and is as justifiable as the sign-post indicating the road from Dover to London: the sign-post may have been put recently, the road passed there already centuries ago. Now if we examine the structure itself of the melodies, if we believe that the long notes and the first notes of groups are elements (not the only ones) that determine naturally the rhythmic grouping and the rhythmic movement, we must admit that the duple and triple grouping, in the Gregorian melodies, is more than a probability or inference. It is a *fact*. If we take for instance the beautiful Antiphon *O Crux* of I Vespers of the Holy Cross (*Lib. usual*, p. 1453), almost the whole of it proceeds naturally (by its own structure) in twos and threes formed by the long notes and the groups determined by the syllables. The same phenomenon occurs constantly. In all the more or less ornate melodies (with long notes and groups) the number of the vertical episemas that are conjectural, not based on the indications of the MSS. or on the structure of the melody is very small.

4. In such conditions, who would not admit that the composers of such melodies felt the grouping in twos and threes (and the recurrent rhythmic beat that begins and commands these groups) at least instinctively and unconsciously? Just as modern scholars have put the punctuation involved in the structure and meaning in the texts found without punctuation in old MSS, so the Vatican Edition has placed the division bars according to the phrasing of the melodies found without any bars in the MSS, and Dom Mocquereau has given rules and added signs to help people to realize and follow the rhythmic divisions *as they stand* in the melodies, either by the fact of the structure of the same or by the signs of length given in the so-called Rhythmic MSS.

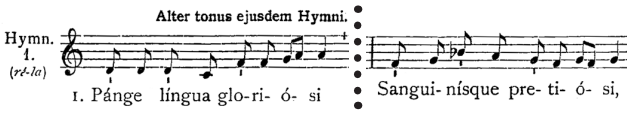
[4] It is essential to distinguish always carefully the grouping, the rhythmic grouping, in two and three; and the grouping in the notation (torculus, podatus, climacus, etc.) which do not always coincide.

Here is something Jeff Ostrowski objects to—

Consider the 'ictus' placement in this 1924 edition by Dom Mocquereau:



Now consider the 'ictus' placement a few pages later, in that same edition by Dom Mocquereau:



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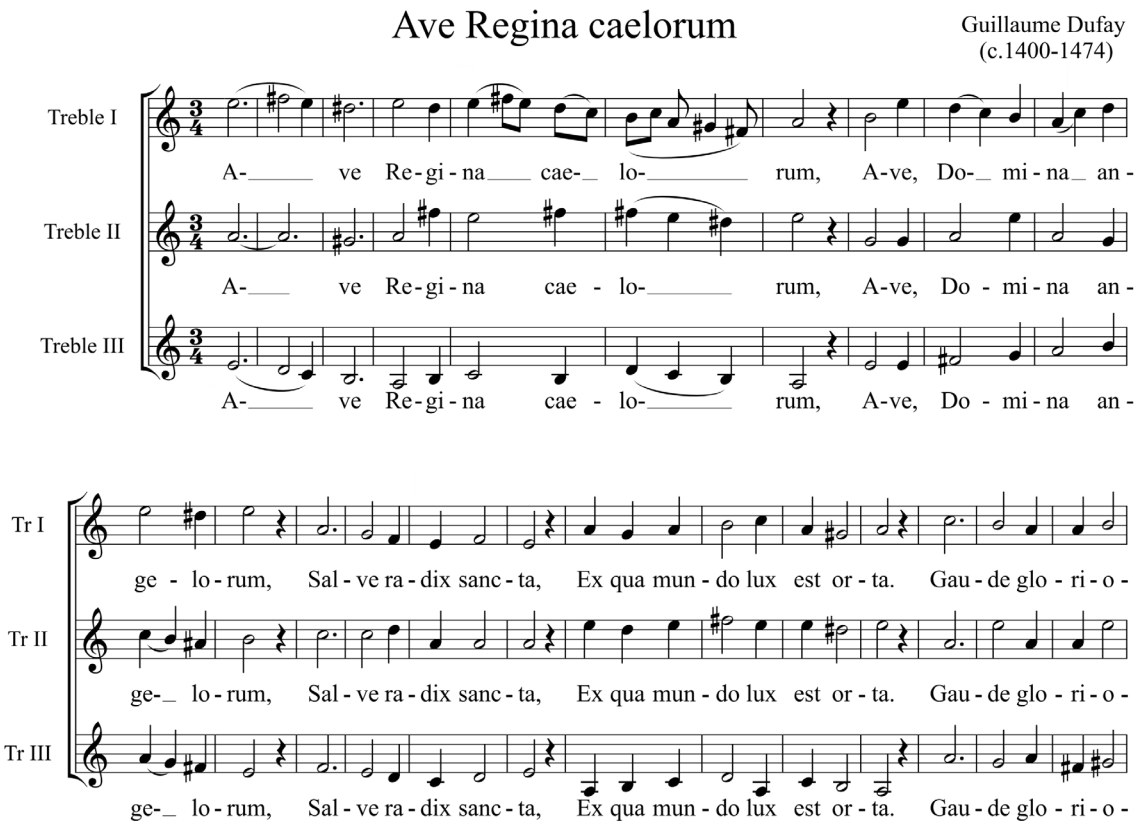
Willi Apel wrote as follows:

Examples of downright mis-accentuation are not rare even in 15th-century polyphonic music, a striking example being the passages **angélorúm** (correctly *angelórum*) and **salvé radíx sanctá** (instead of *sálve rádix sáncta*) in one of Dufay's settings of Ave Regina Celorum. In cases like this, one cannot help feeling that the seemingly "bad" accentuation is actually a "good" one, dictated by the intention to counteract rather than over-emphasize. Whether the "barbaric" melismas in Gregorian chant result from such an intention or from plain indifference, it is impossible to say.



For the record, we include an excerpt from the Introduction to the *Antiphonale Monasticum* (Solesmes Abbey, 2005):

> "The dot and the vertical *episema* do not correspond to any traditional information about Gregorian chant. They do not appear in any medieval manuscript and have only been introduced into Solesmes editions in order to promote a rhythmic theory of Gregorian chant (based on views promoted in *Le Nombre Musical Grégorien*), which has long since been demonstrated to be obsolete. Moreover, they have shown themselves to be in contradiction with the elementary principles of reading medieval neumes. More precisely, this rhythmic theory—to the extent that it inflicts a rhythmic distortion on the words and phrases that are chanted—appears in contradiction to the elementary principles of liturgical music composition, which must be set fundamentally at the service of the sacred text. The horizontal *episema* only appears in two or three medieval manuscripts of the Divine Office, out of several hundred documents which have come down to us. It is not a rhythmic sign, but an expressive one. It does not inform the singer about basic rhythm, it only indicates—and that in a way very ambiguous for a 20th-century singer—a minute nuance of rhythm (called *agogic* by musicians for the last century)."

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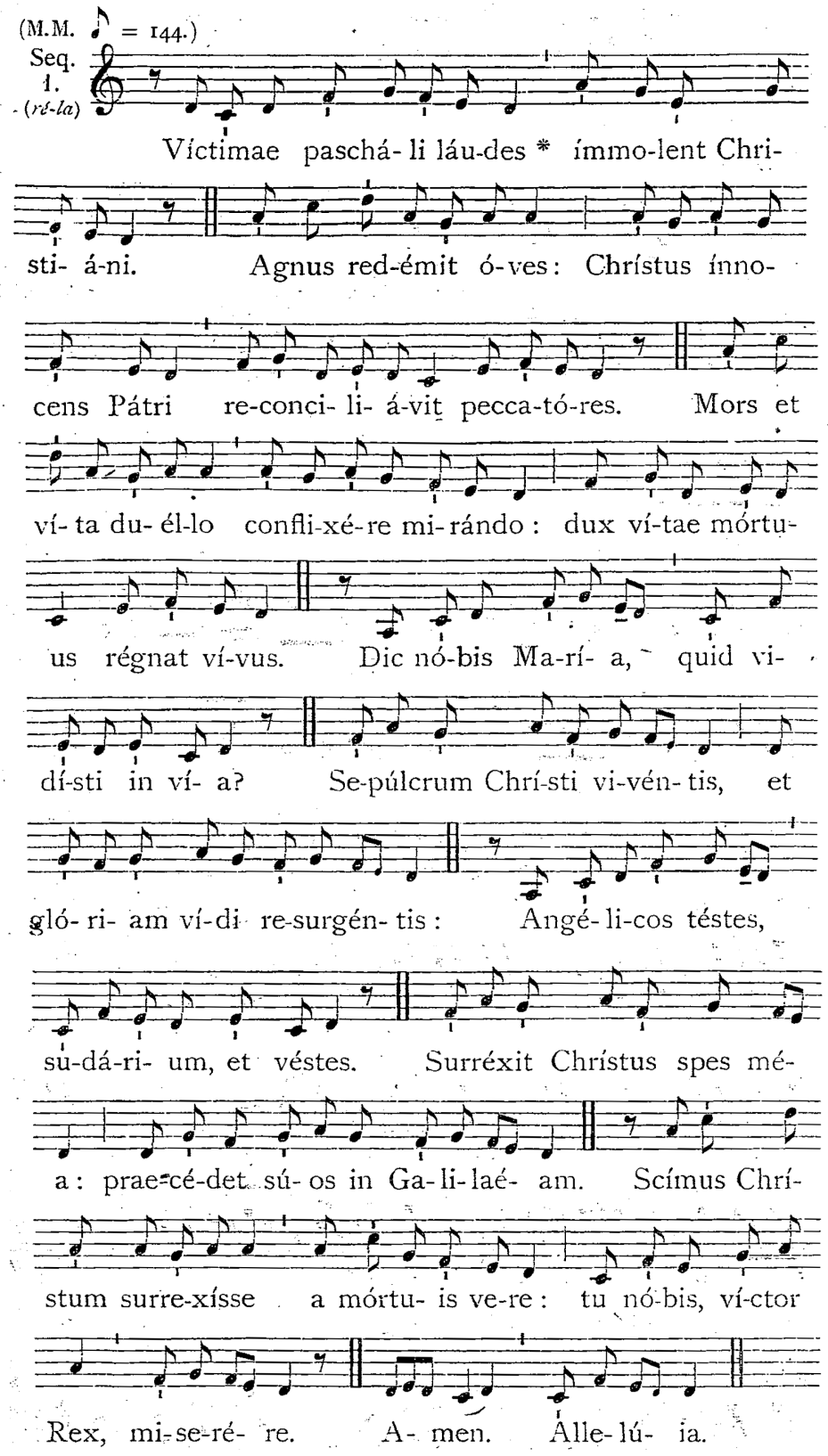
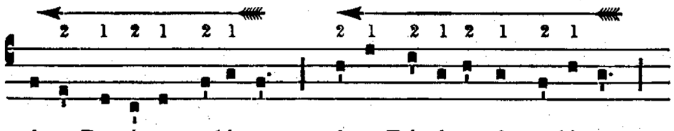
We include the following so that you can look at where the ictus is placed, in light of the information on the opposite page:



The following comes from the Liber Usualis (Solesmes Abbey, 1961):

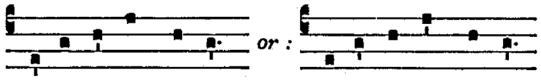
In syllabic passages in which there is no vertical episema, and no long note or group appears, we shall decide for ourselves in one or other of the following ways:

1. Either by counting back two by two, starting from the last certain ictus of each section:

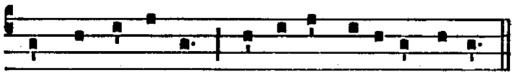


Ave Re-gí-na caeló-rum Ave Dómina Ange-ló-rum

2. Or by following the melody, and preferring, first the endings of the words, secondly the accented syllables, while avoiding as much a possible the weak penultimate syllables. This is often the more excellent way for those who are musically alert.

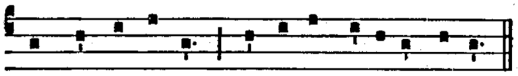


geméntes et fléntes geméntes et fléntes



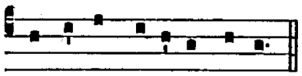
Ad te clamámus, éxsu-les, fí- li- i Hévae.

or



Ad te clamámus, éxsu-les, fí- li- i Hévae.

but not :



éxsu-les, fí- li- i Hévae.
* *

The acceptance of these principles governing the ictus does not necessarily imply agreement with their application in every instance. For the sake of uniformity, however, it is advisable to adhere to the current rhythmic grouping.

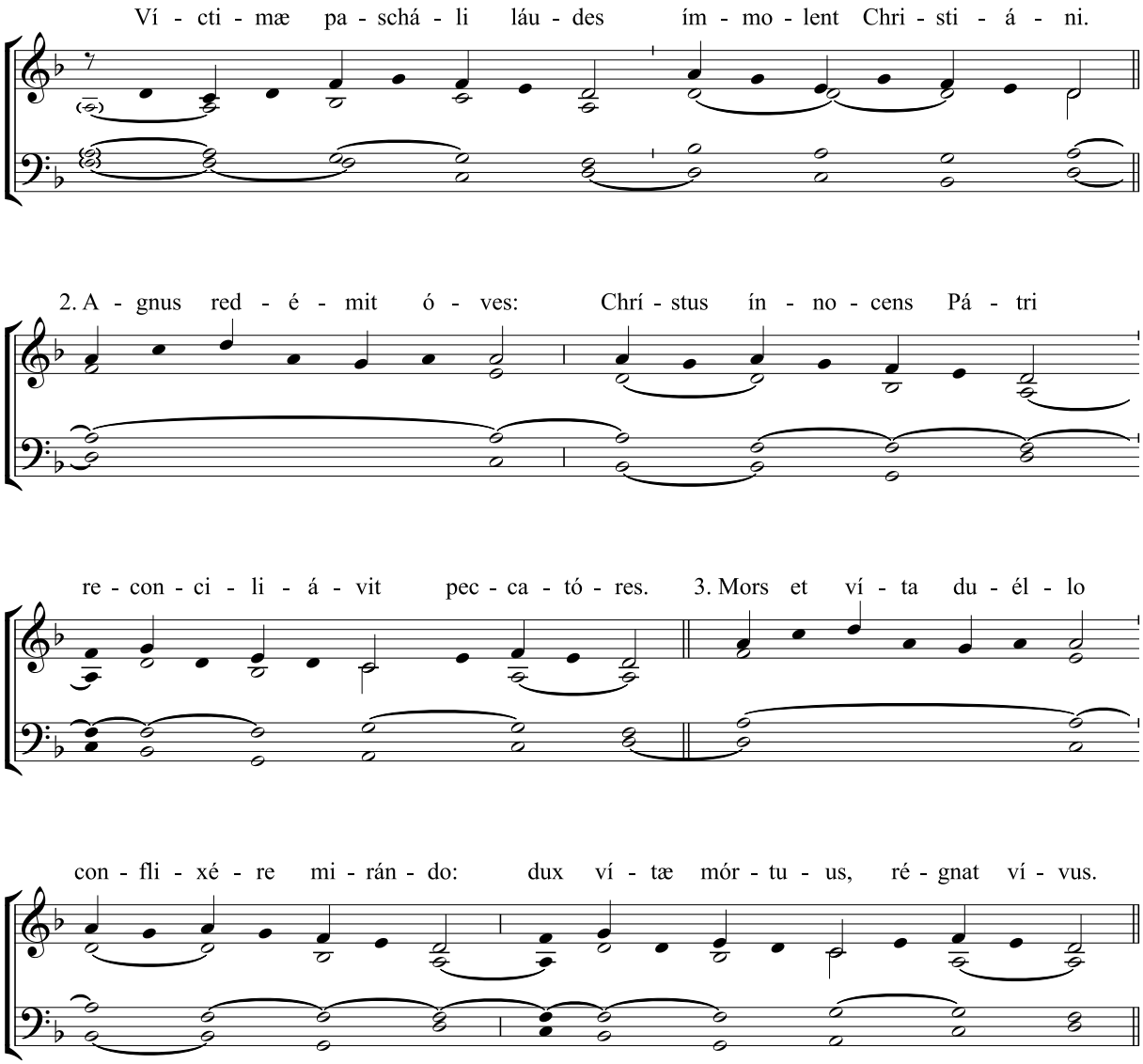
IMPORTANT NOTE. — As we have already said, the dynamic value or strength of the ictus or rhythmic step varies considerably. Sometimes it is strong, sometimes weak; everything depends on the syllable to which it corresponds and the position it occupies in the melody (a). The fact therefore that this intensity varies is a proof that the ictus belongs not to the dynamic but to the rhythmic order; its being and influence are contributed and felt by elements from the melody and the text. The expression "the ictus is more in the mind than in the voice", has sometimes been misunderstood. The meaning will, perhaps, be clearer if we say that it is felt and intimated by tone of voice rather than expressed by any material emphasis. When in addition to the independence of rhythm and intensity, we consider that the Latin accent is light, lifted up and rounded off like an arch, is not heavy or strongly stressed, is arsic and not thetic, we shall not be surprised to meet frequently in Plainsong accented syllables outside and independent of the ictus or rhythmic step. (a) Indeed the Plainsong masterpieces of the golden age clearly assert this independence. And this is perfectly musical, in full accord with the genius of the Latin language and the Roman pronunciation and accentuation so much desired by Pius X. To place the ictus or rhythmic step always and necessarily on the accented syllable, as modern musicians are wont to do in another idiom, would be, we maintain, to spoil the rhythm and melody, accent and words of our venerable melodies.

(a) It is well known that from the text point of view the syllable or syllables after the accent must be relatively weak, while from the melodic point of view the great rule is: a slight and gentle crescendo in the ascending, and a similar decrescendo in the descending parts. This must always be done without sharp contrasts or exaggeration of any kind.

Victimae Paschali Laudes

Harmonization by Jeff Ostrowski (12 April 2020) according to the rhythmic theories of Dom André Mocquereau (d. 1930)

According to the rhythmic theories of Dom André Mocquereau, the ictus should avoid the tonic accent whenever possible, which helps to prevent plainsong from becoming heavy, plodding, predictable, and dull. Some choirmasters scrupulously adhere to the Mocquereau method (a.k.a. "Classic Solesmes Method") with excellent results, while others dislike this method. To see an example of "Mocquereau Rhythm" from the 16th century, turn to page 486 of the Saint Jean de Brébeuf Hymnal (pew edition), which has a remarkable text by Richard Verstegan. – CCWATERSHED.ORG/HYMN



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4. Dic nó - bis Ma - rí - a, quid vi - dí - sti in ví - a?

5. Se - púl - crum Chrí - sti vi - vén - tis, et gló - ri - am ví - di re - sur -

gén - tis: 6. An - gé - li - cos té - stes, su - dá - ri - um, et vé - stes.

7. Sur - ré - xit Chrí - stus spes mé - a: præ - cé - det sú - os in Ga - li - lǽ - am.

8. Scí - mus Chrí-stum sur - re - xís - se a mór - tu - is vé - re: tu nó - bis,

ví - ctor Rex, mi - se - ré - re. A - men. Al - le - lú - ja.

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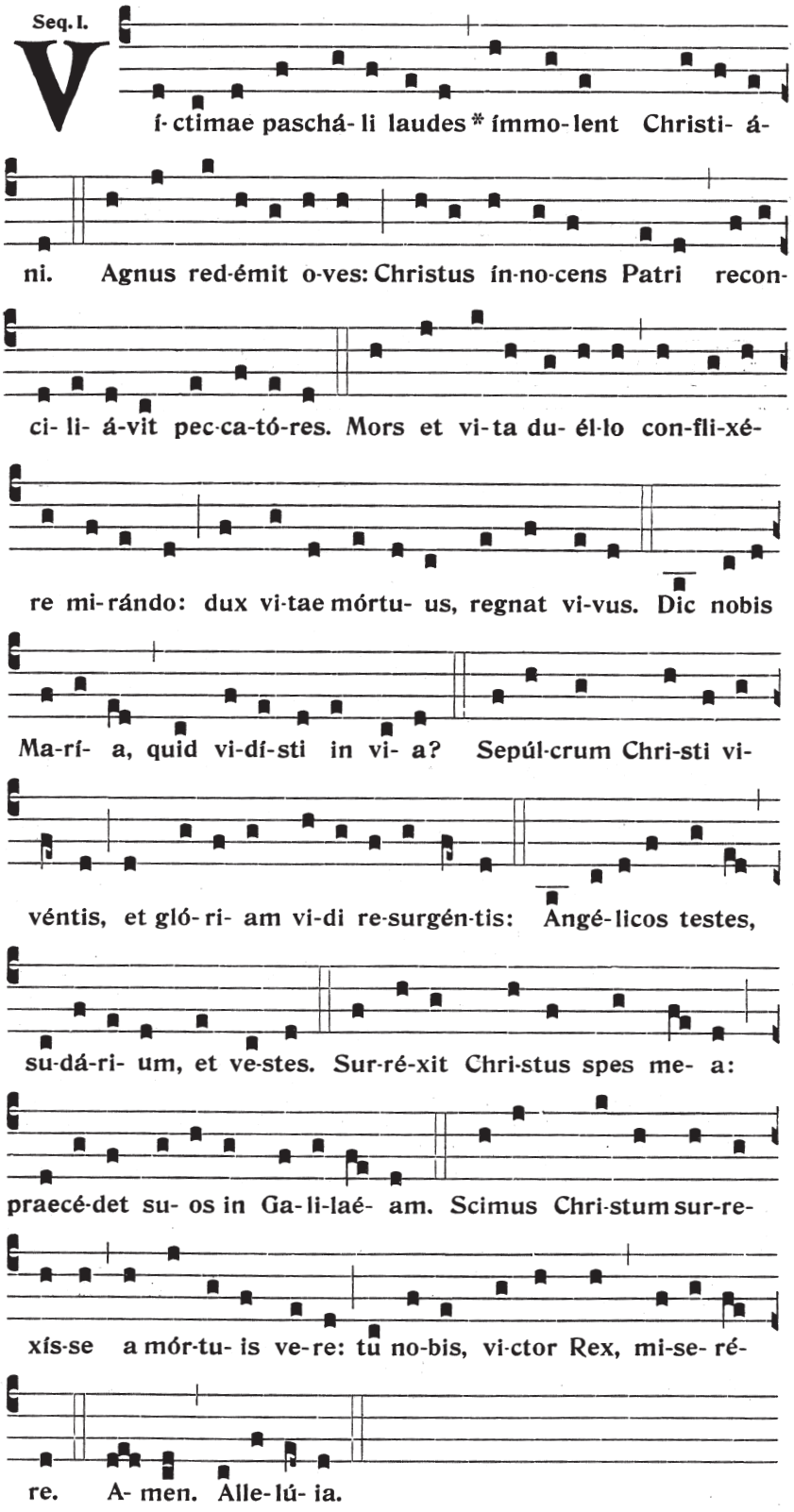
The official version ("Editio Vaticana") of **Victimæ Paschali Laudes**, the Sequence for Easter:



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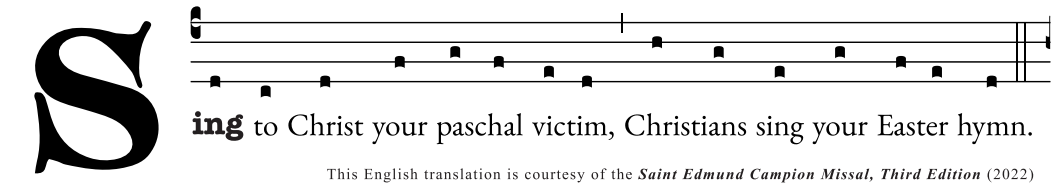
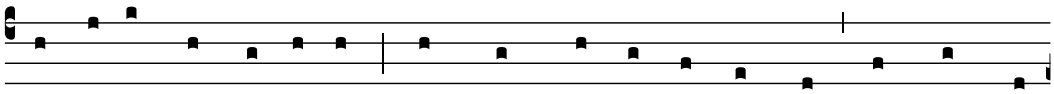
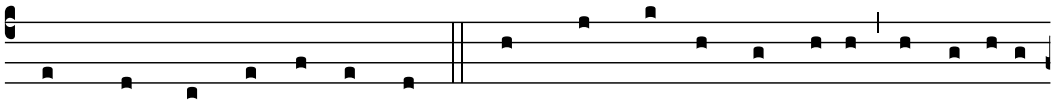
"Victimae Paschali Laudes" translated into English by Father Adrian Fortescue (d. 1923) in such a way that it corresponds to the plainsong melody.

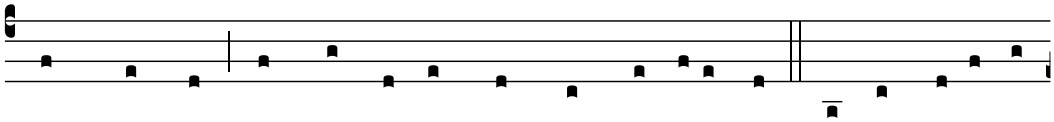
Imprimatur: 28 April 1913 (*Roman Catholic Archdiocese of Westminster*)

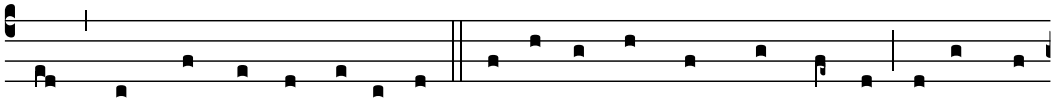


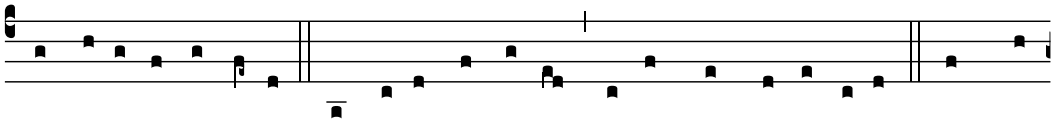
This English translation is courtesy of the ***Saint Edmund Campion Missal, Third Edition*** (2022)

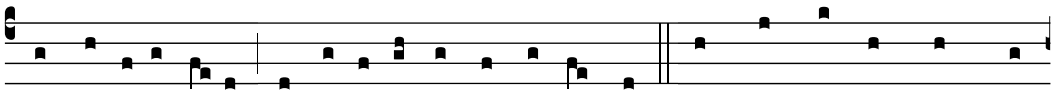


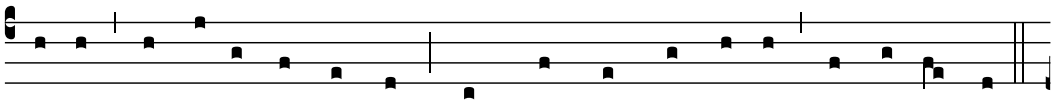


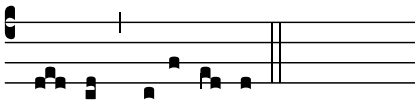












Saint Jean de Brébeuf Hymn Book

CCWATERSHED.ORG/HYMN

"Hands down, the best Catholic hymnal ever printed"

—The New Liturgical Movement Blog (6/10/2019)

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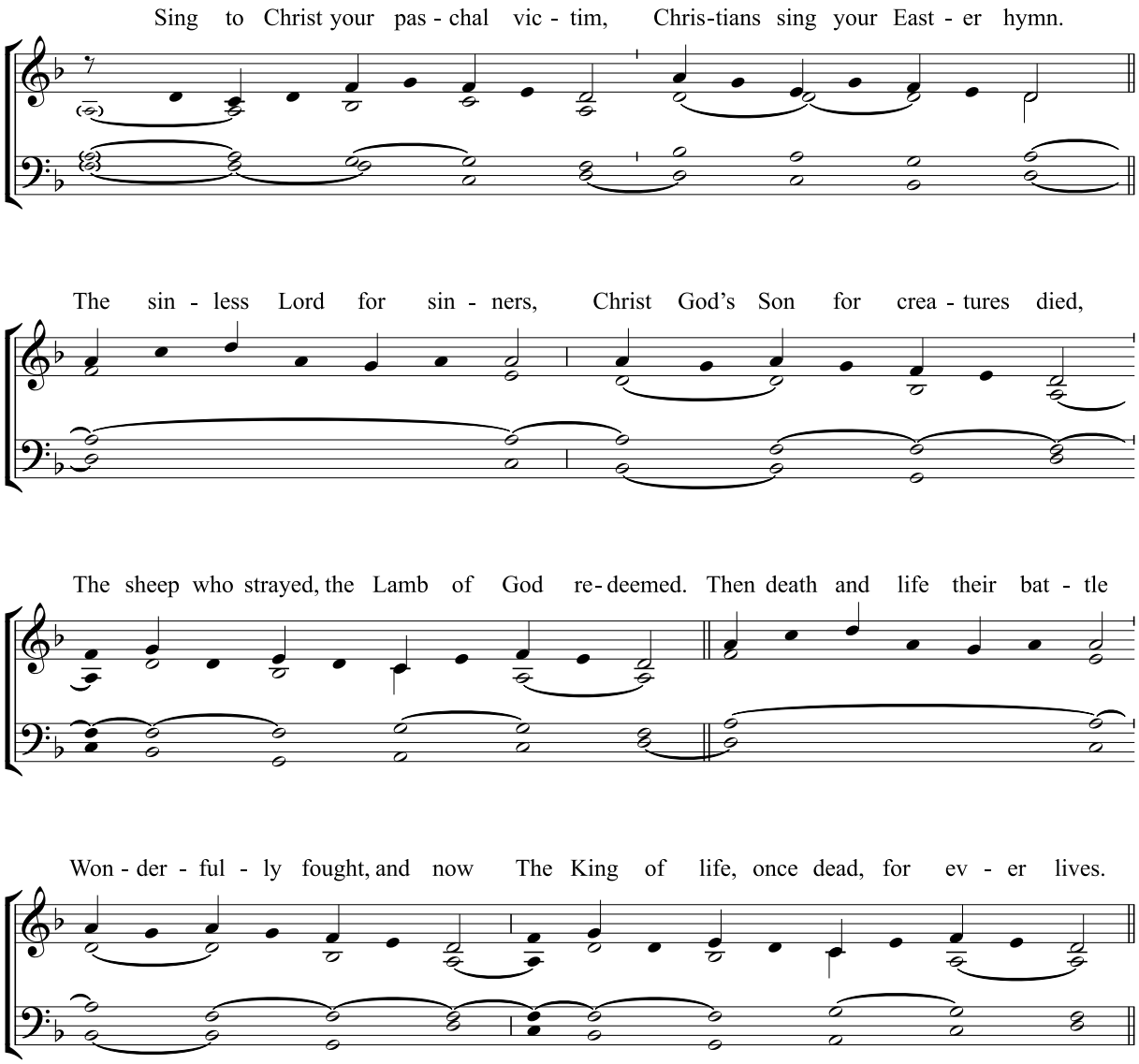
English translation by Father Fortescue.

VICTIMAE

Set with the rhythm of Dom Mocquereau.

A remarkable English Translation of "Víctimæ Paschali Láudes" created by Father Adrian Fortescue (d. 1923). Harmonized for the pipe organ by Jeffrey Ostrowski according to the "ictus" rhythmic theory of Dom André Mocquereau (d. 1930) and Dom Jean-Hébert Desroquettes (d. 1972), Organist of Solesmes Abbey.



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Tell us, Mar - y, we pray, What you saw on East - er day?

Emp - ty was the grave, and look - ing I saw there the glo - ry of his

ris - ing. The an - gel wit - ness - es I saw, and fold - ed lin - en.

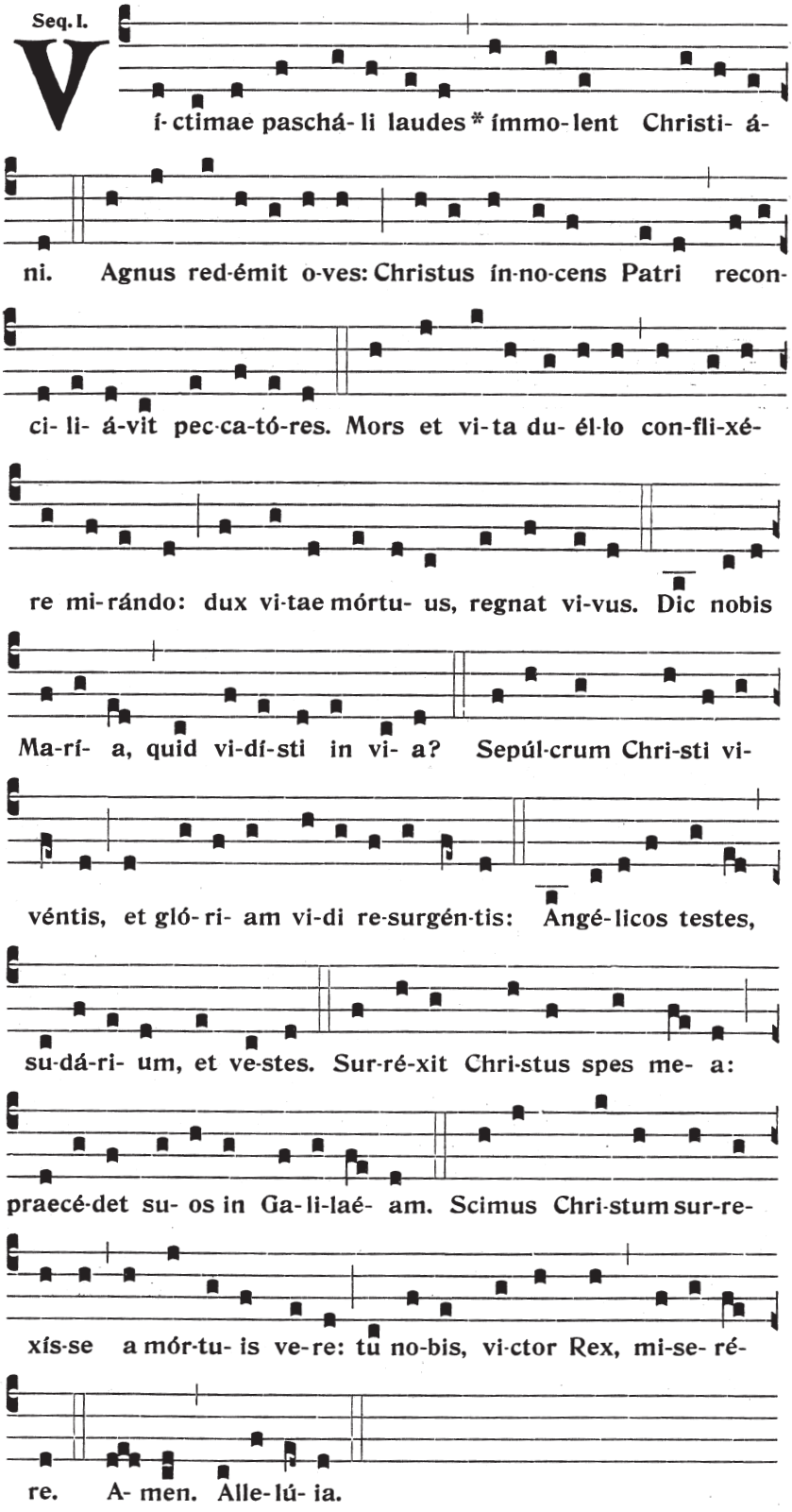
Christ my hope is ris - en tru - ly In Gal - i - lee he goes be - fore you.

The 3rd edition of the *Edmund Campion Missal* (Sophia Press, 2022) is indispensable for anyone who cares about the Holy Week reforms enacted by Pope Pius XII as it exhaustively explains the similarities and differences between the 1950 Holy Week and the 1962 Holy Week. • **https://ccwatershed.org/Campion/**

We know he rose from death in - deed And so to him we pray, Great King and

Lord of life, bless us this day. A - men. Al - le - lu - ia.

The official version ("Editio Vaticana") of **Victimæ Paschali Laudes**, the Sequence for Easter:



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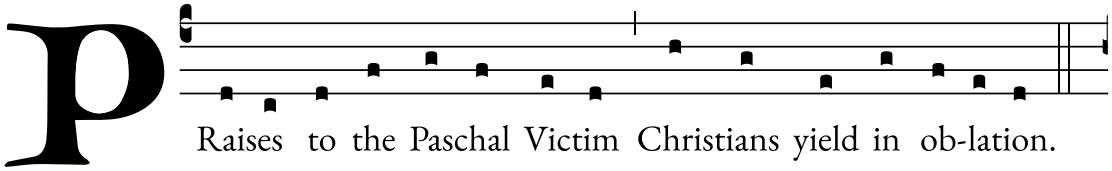
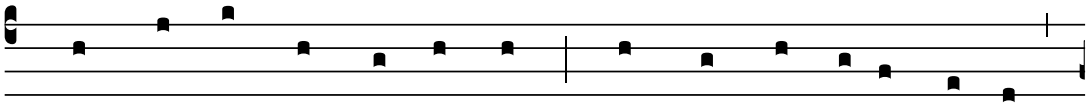
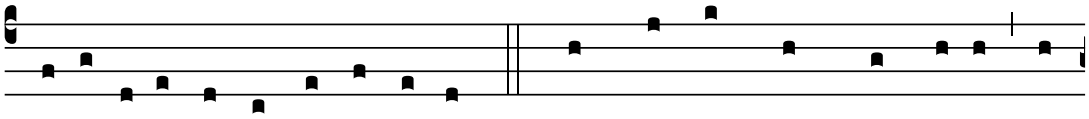
"Victimae Paschali Laudes" • English translation—perfect accent replica—
by a priest of the *Fraternity of Saint Peter* (FSSP); **without dots.**



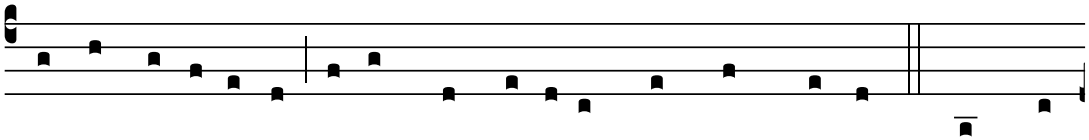
P Raises to the Paschal Victim Christians yield in ob-lation.



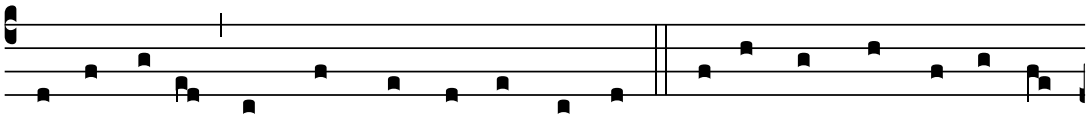
2. Lamb that the sheep has ransomed, Christ, of wrongdoing guiltless,



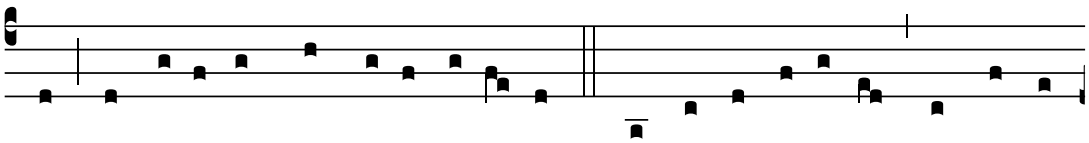
re- u-nited sinners to the Father. 3. Death and life fought each other in



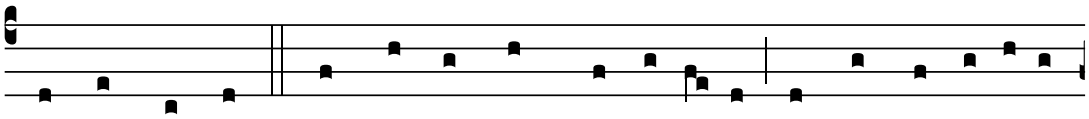
a clash to bewilder: a-live, dead ear-li-er, reigns life's Leader. 4. What, tell



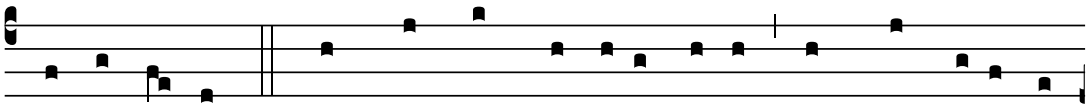
us, O Mary, hast thou seen on thy journey? 5. I saw the tomb of the liv-



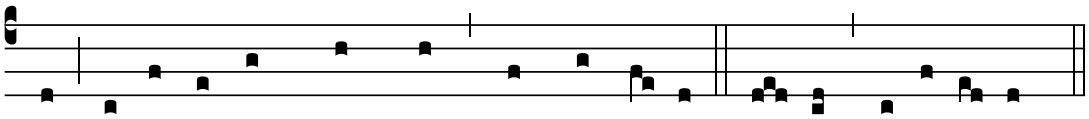
ing, the glory of Christ anew a-ris-ing, 6. the Angels attesting, the napkin



and the clothing. 7. My hope is Christ who is ris-en, in quest of Gal-i-lee



ere his chosen. 8. Christ, we know, has risen newly, from death risen tru-



ly: to us, O conqu'ring King, show thy mercy. A- men. Al-le-lu- ia!

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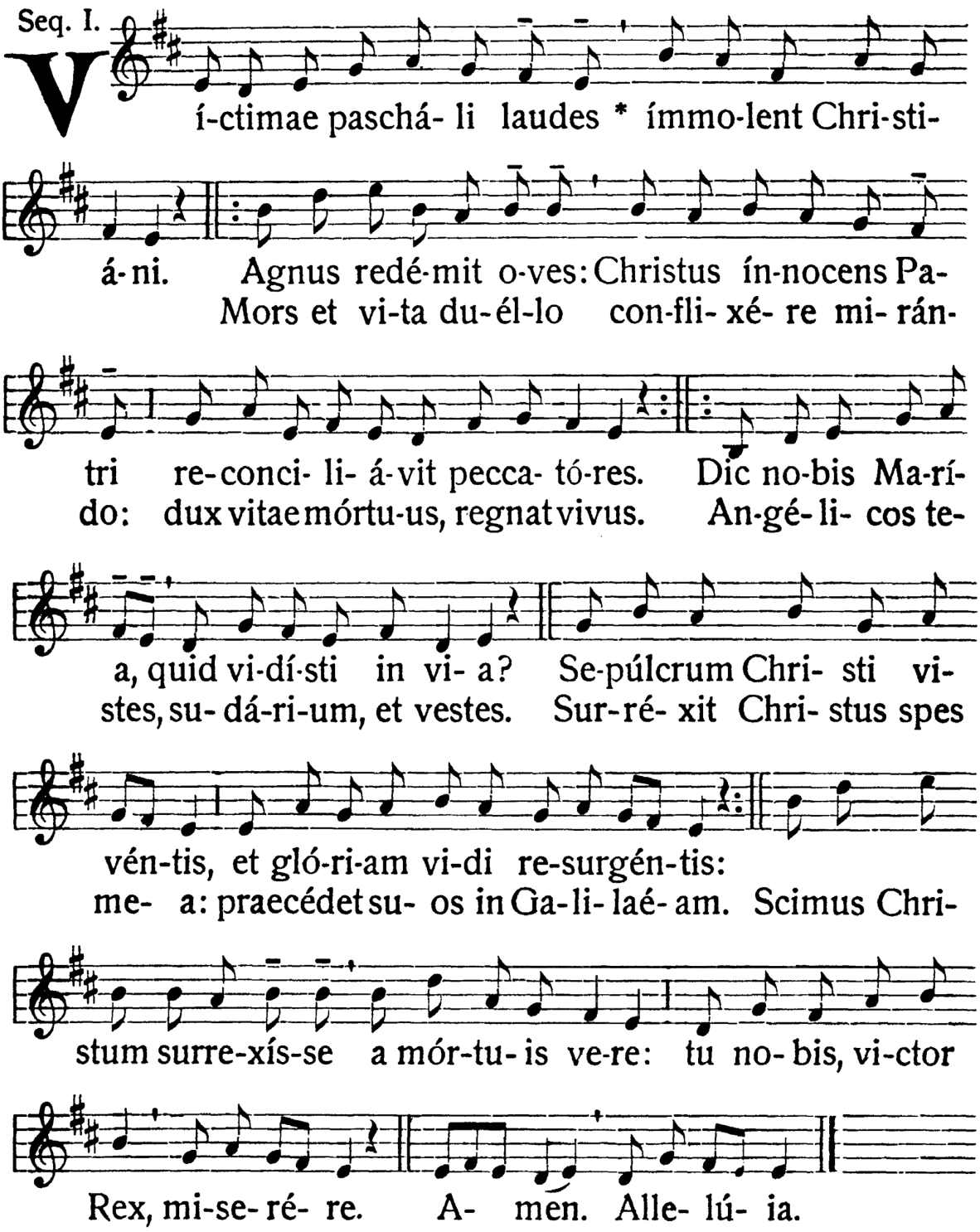
VICTIMAE PASCHALI LAUDES

The 1909 Schwann edition is quite faithful to the official rhythm.



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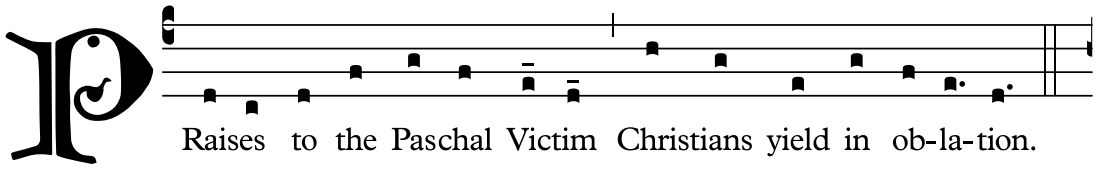
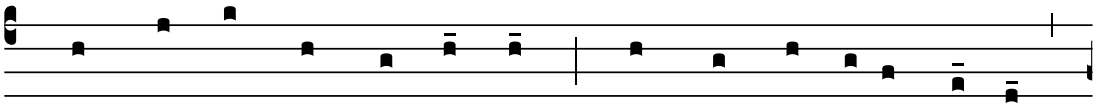
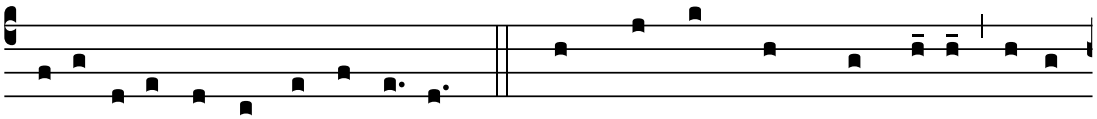
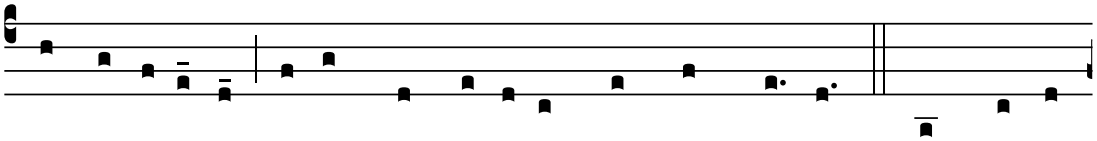
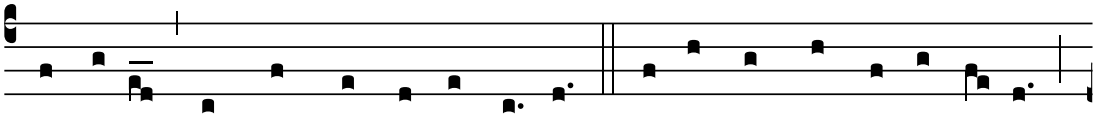
"Victimae Paschali Laudes" • English translation—perfect accent replica—
by a priest of the *Fraternity of Saint Peter* (FSSP); **with dots.**
Matching Monsignor Nekes, Max Springer, Dr. Peter Wagner, etc.

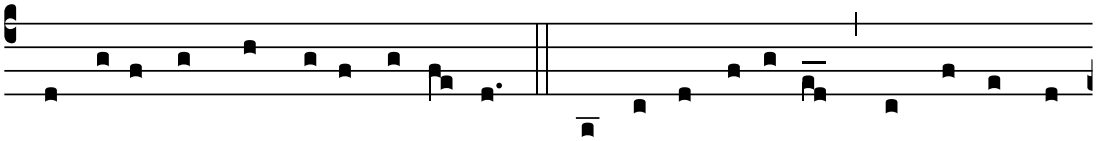


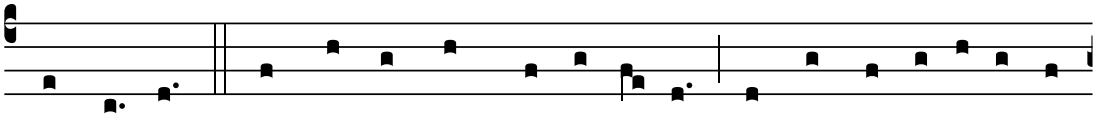


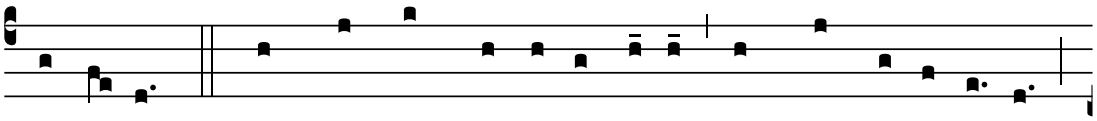


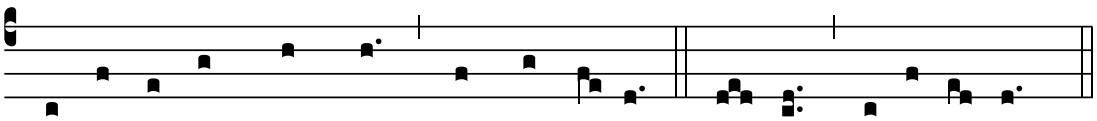












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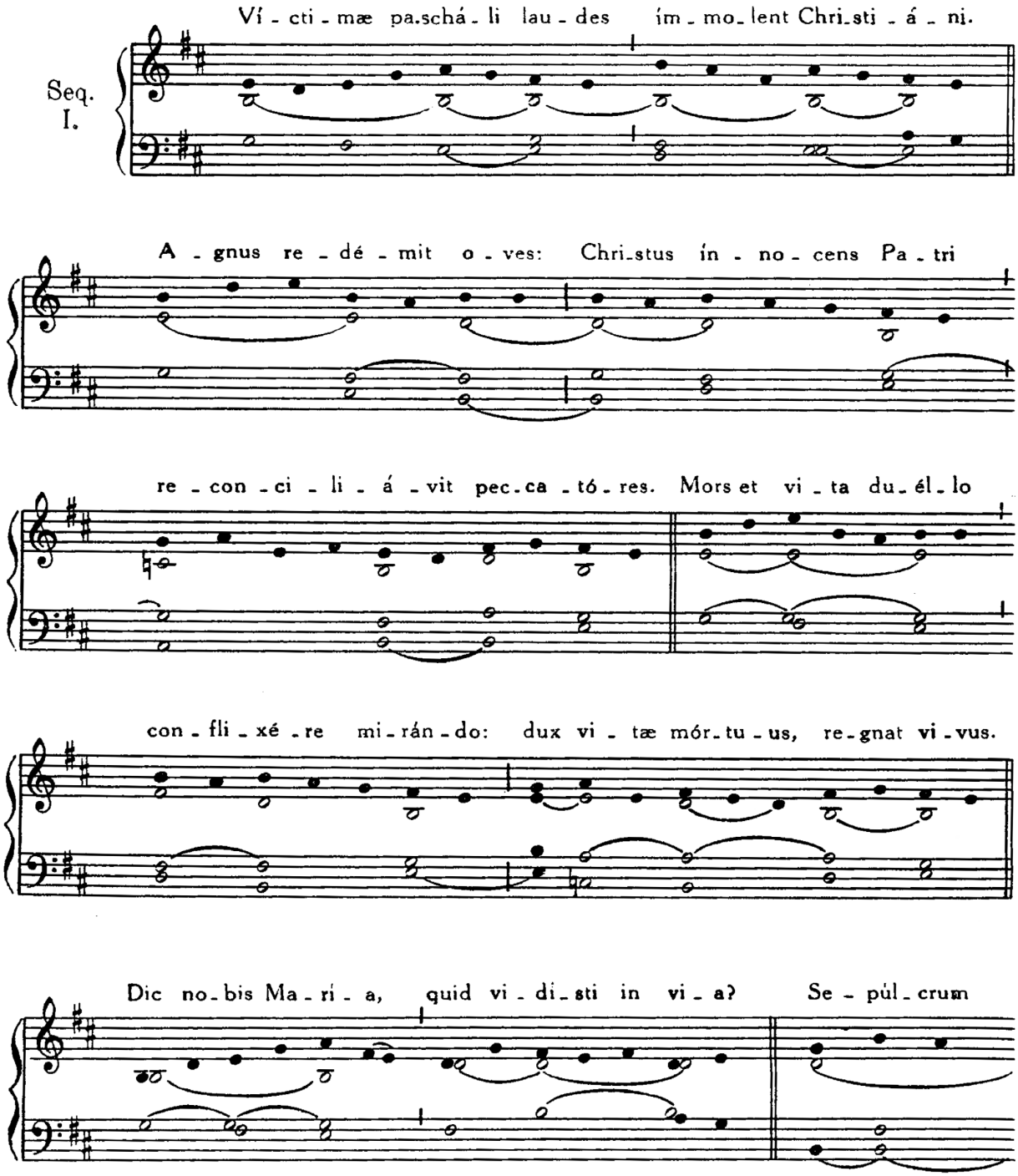
VICTIMAE PASCHALI LAUDES

Harmonized by Monsignor Jules Van Nuffel (d. 1953)

The following shows the harmonization found in the "NOH," produced in the 1940s, which follows the official rhythm of the *Editio Vaticana*.



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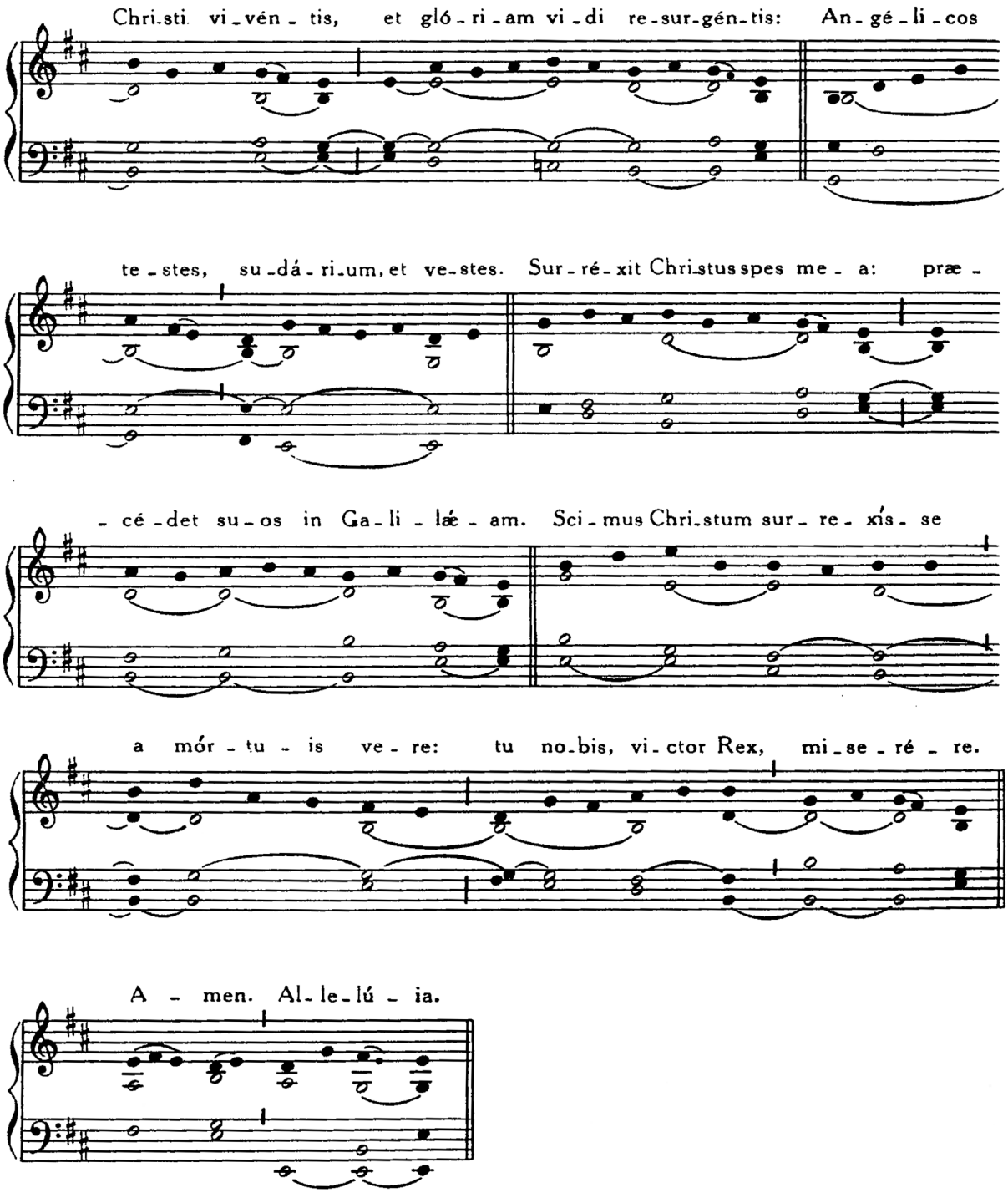

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Victimae Paschali Laudes

Harmonized by Monsignor Jules Van Nuffel (d. 1953)

Below is what happens when you apply the NOH harmonization to a text in English which matches ("apples-to-apples") the accents of the Latin text. The typesetting is courtesy of Mr. Joseph Egan. The English translation is courtesy of an FSSP priest, and we have spoken about this translation already (see above).

Seq. I.

Prais es to the Pas- chal Vic- tim * Chris tians yield in ob- la- tion.

Lamb that the sheep has ran somed: Christ, of wrong do ing guilt less, re- u- nit ed sin ners

to the Fa- ther. Death and life fought each oth- er in a clash to be- wil- der:

a - live, dead ear- li - er, reigns life's Lead er. What, tell us, O Mar y,

hast thou seen on thy jour- ney? I saw the tomb of the liv - ing,

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the glo- ry of Christ a - new a - ris - ing, the An- gels at- test ing,

the nap kin and the cloth ing. My hope is Christ, who is ris - en, in quest of Gal i- lee

ere his cho - sen. Christ, we know, has ris en new ly, from death ris en tru ly:

to us, O con qu'ring King, show thy mer - cy. A - men, Al- le- lu - ia.

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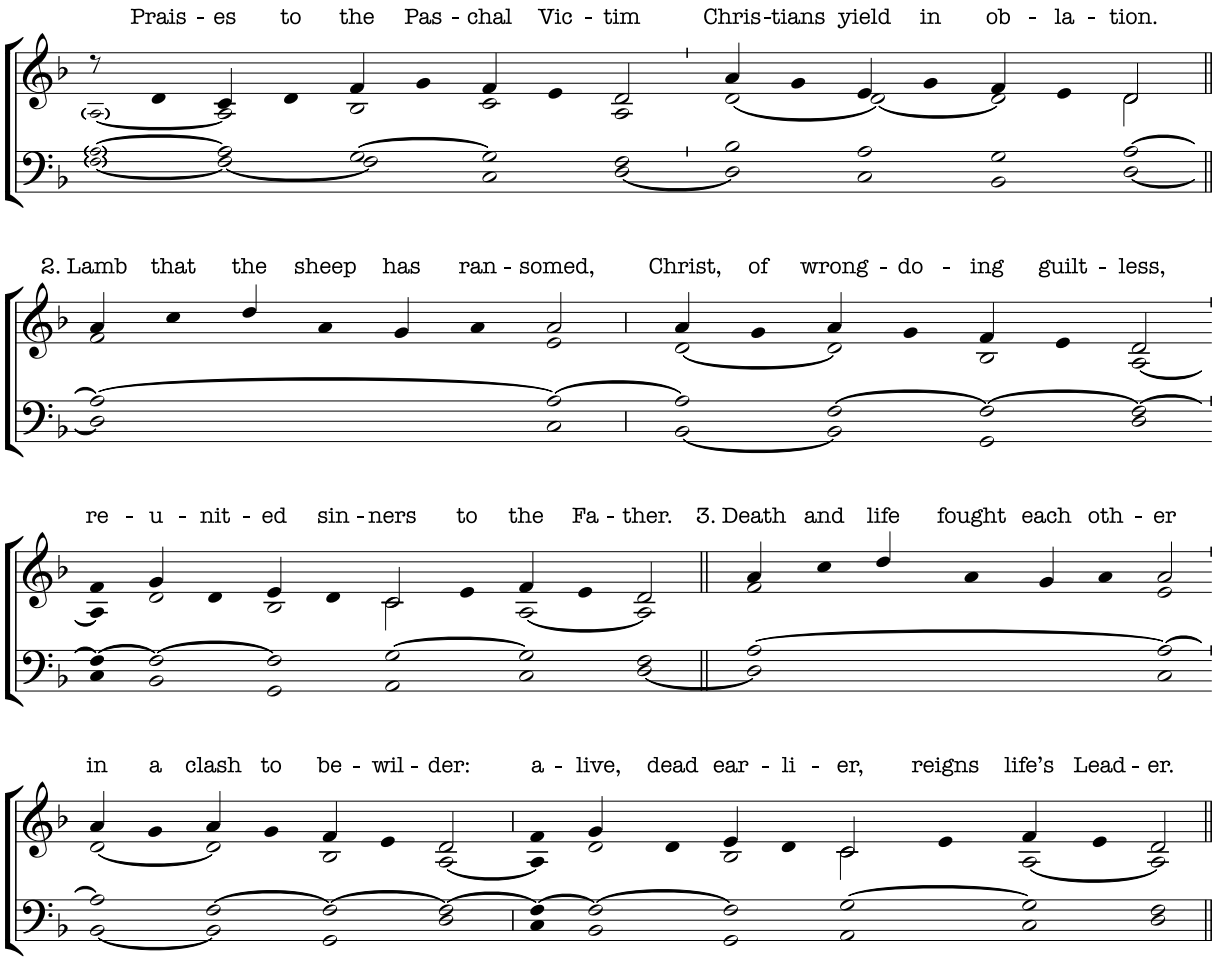
Victimae Paschali Laudes

Harmonization by Jeff Ostrowski (12 April 2020) according to the rhythmic theories of Dom André Mocquereau (d. 1930)

An FSSP priest has created this remarkable English translation which matches the Latin accentuation with strict perfection. Our ears know English very well, and we're quite sensitive to the accents. Can you play this without laughing? Or do the subtle "lifted" accents make the chant less heavy?



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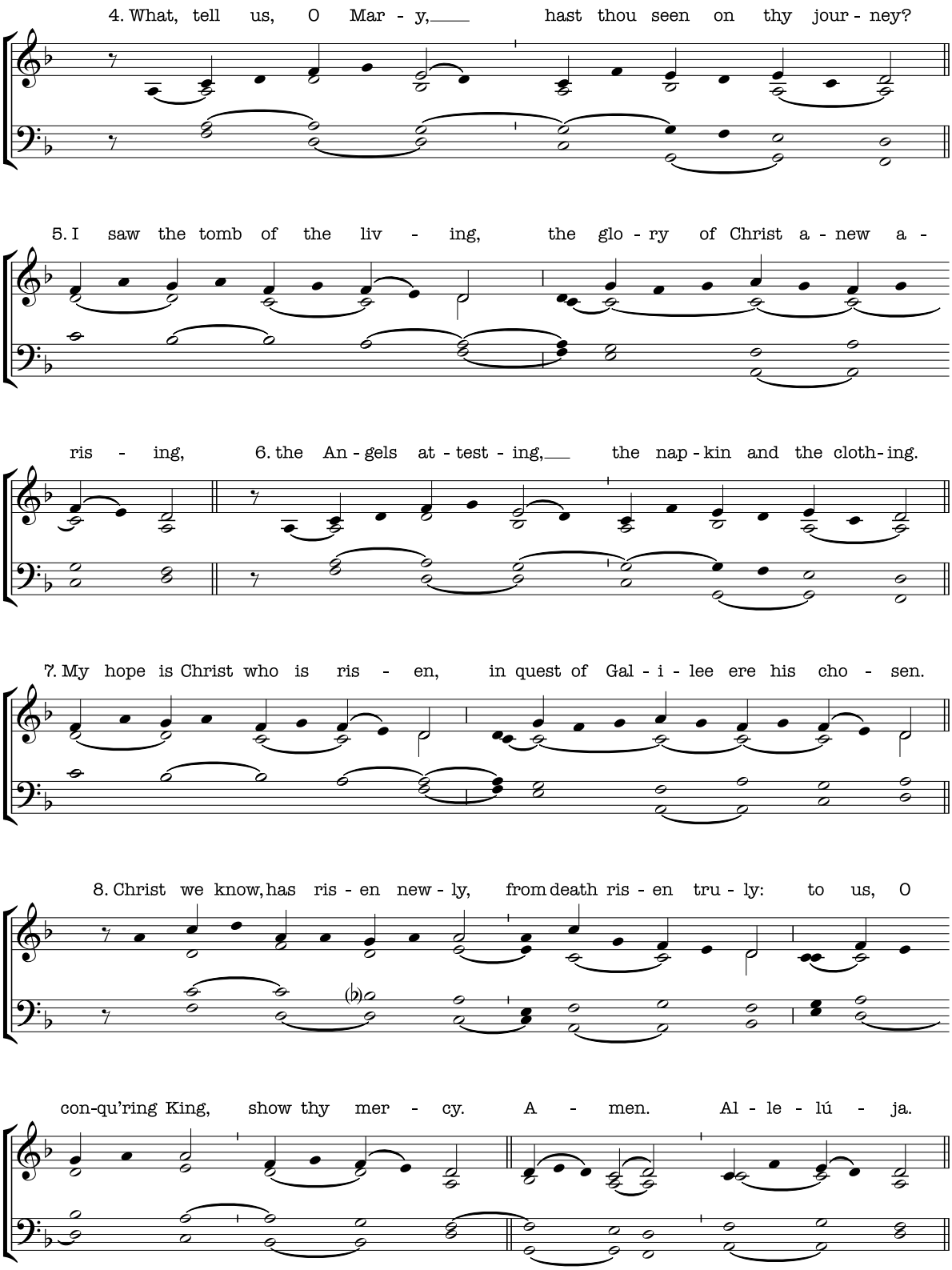

The Saint Jean de Brébeuf Hymnal • Have you gotten your copy yet?

A brilliant new strategy of "common melodies" allow a congregation to get through the entire liturgical year even if they only know a few excellent tunes : CCWATERSHED.ORG/HYMN

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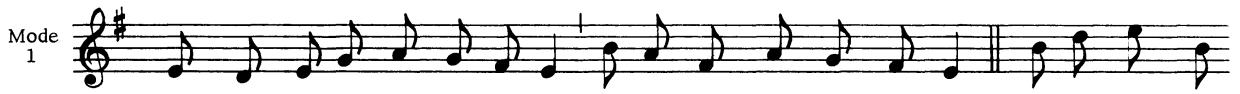
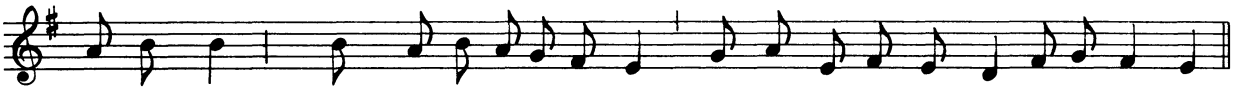
Catholic • "English Propers for the High Mass" (1964)
By Paul Arbogast (d. 2013)

Sequence

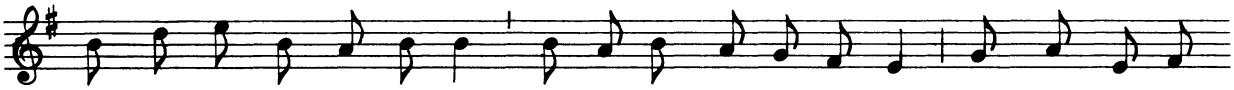
Mode 1



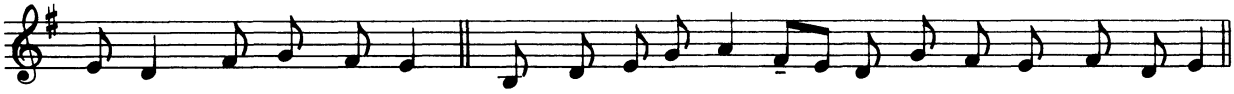
1. Chris-tians, to the Pas-chal vic-tim Of-fer your thank-ful prais-es! 2. A lamb the sheep



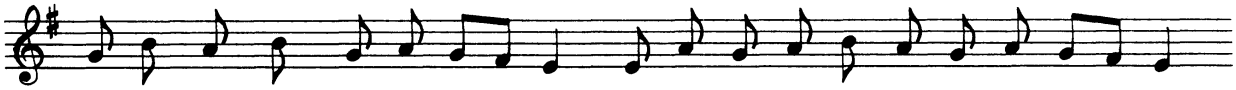
re-deem-eth: Christ, who on-ly is sin-less, Re - con - cil-eth sin - ners to the Fa-ther



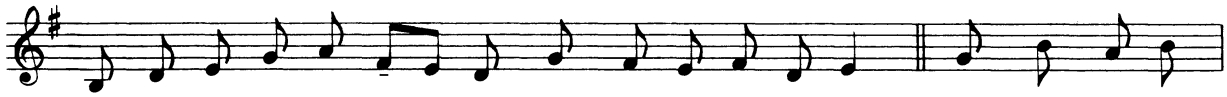
3. Death and life have con-tend-ed In that com - bat stu-pen-dous: The Prince of life,



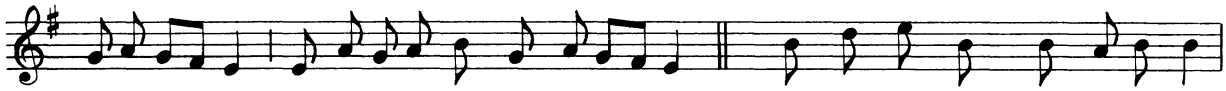
who died, reigns im- mor-tal. 4. Speak, Ma - ry, de-clar - ing What thou saw-est, way -far-ing.



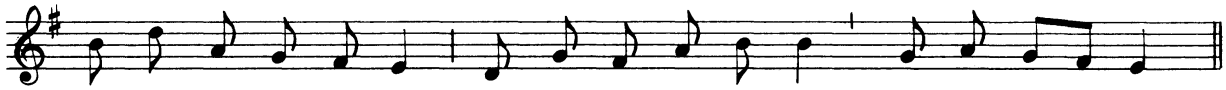
5. "The tomb of Christ, who is liv - ing, The glo - ry of Je - sus' res- ur - rec - tion;



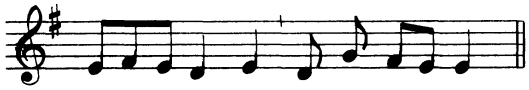
6. Bright an-gels at- test - ing, The shroud and nap-kin rest-ing. 7. Yes, Christ my hope



is a- ris - en: To Gal-i-lee he goes be-fore you." 8. Christ in-deed from death is ris-en,



Our new life ob - tain - ing. Have mer-cy, vic - tor King, ev - er reign - ing!



A - men. Al-le - lu - ia.

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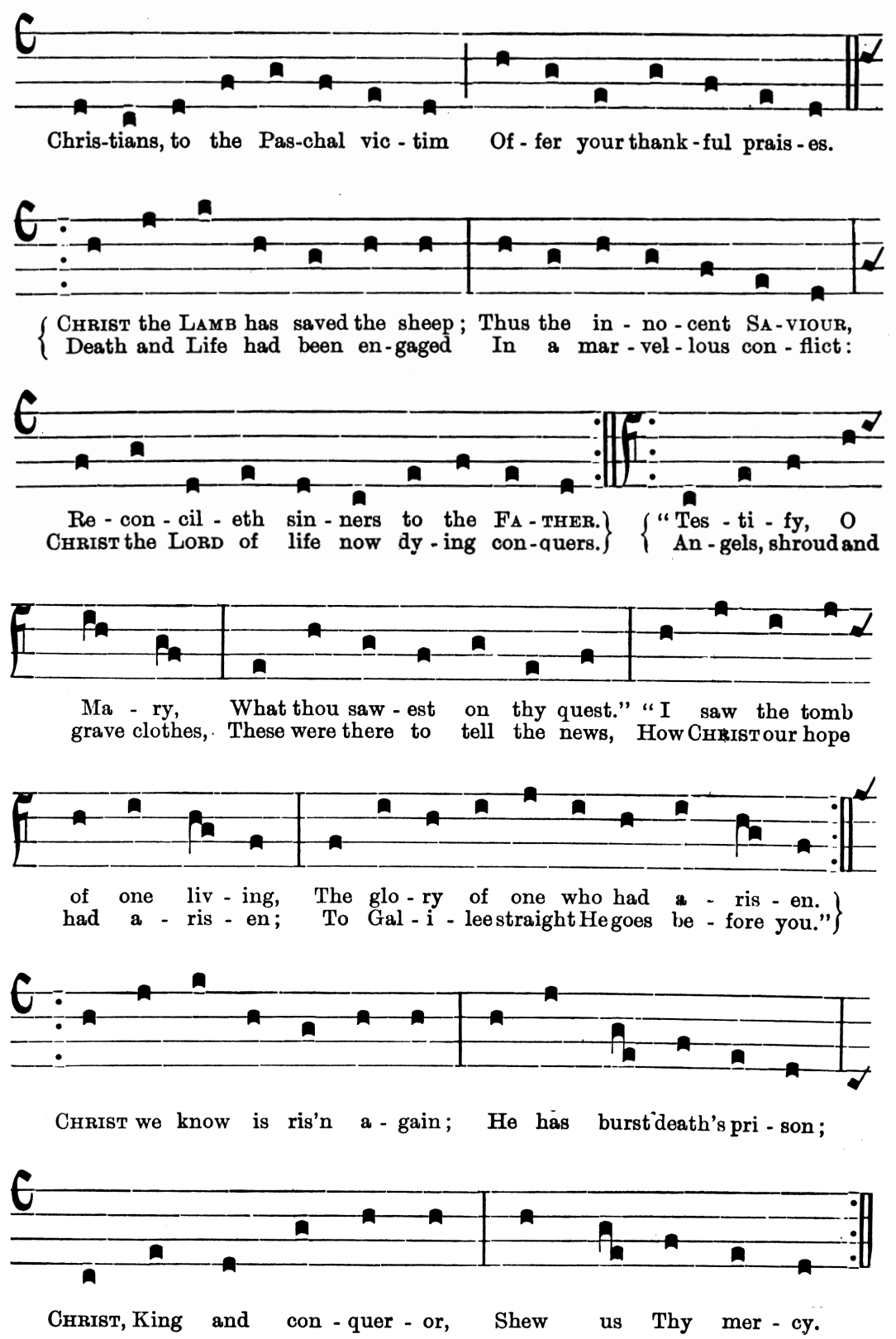
Anglican • Sydney Nicholson "Plainsong Hymnbook" (1932)



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Anglican

Winfred Douglas, an Anglican minister (Denver, Colorado)
studied at Solesmes Abbey, in France

VICTIMAE PASCHALI — ASCRIBED TO WIPO (C. 1030), MODE I

1. Chris-tians, to the Pas-chal vic-tim Of-fer your thank-ful prais-es!

Women and Boys

2. A lamb the sheep re-deem-eth: Christ, who on-ly is sin-less,

Full Choir

Rec-on-cil-eth sin-ners to the Fa-ther. 3. Death and life have con-tend-ed

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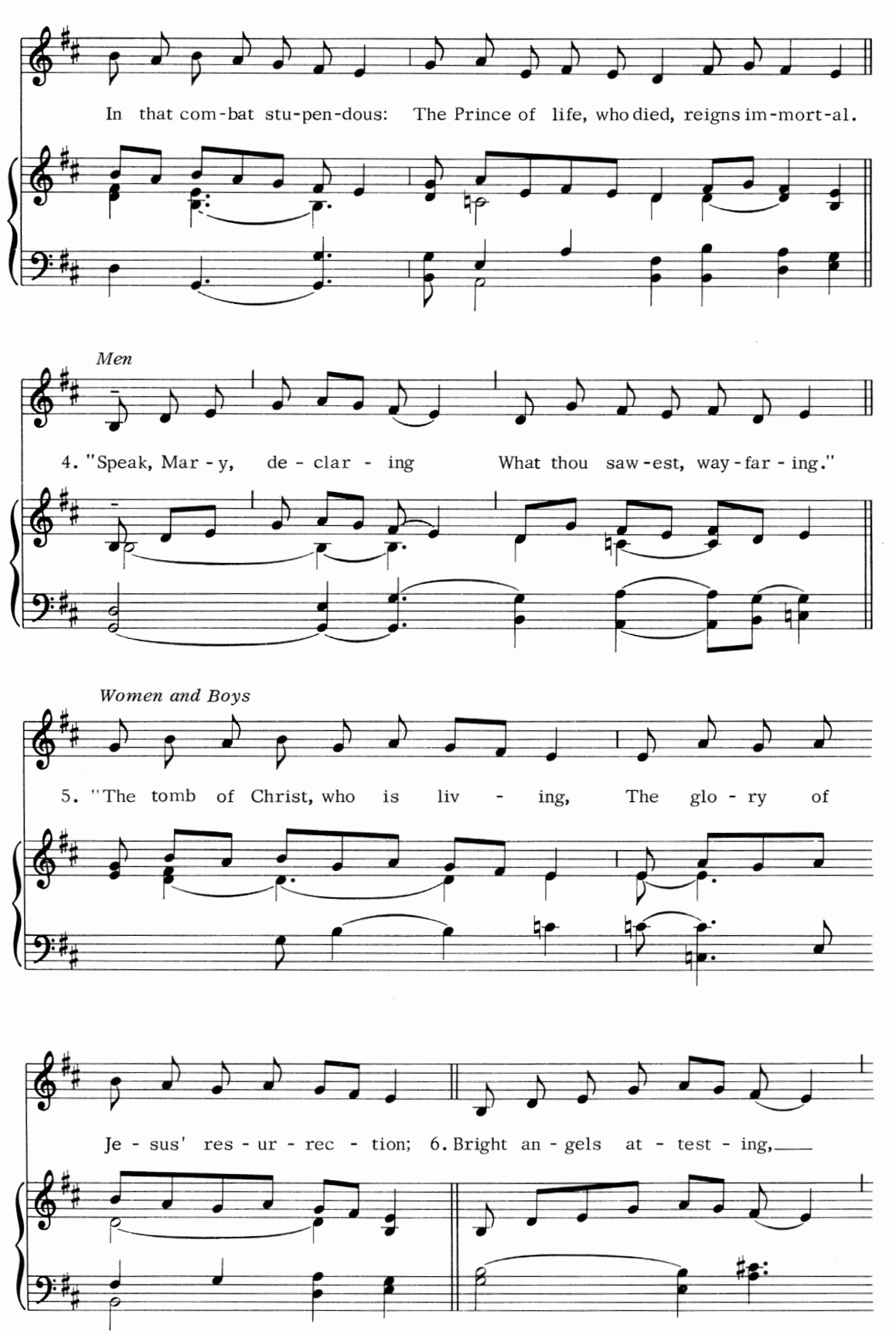

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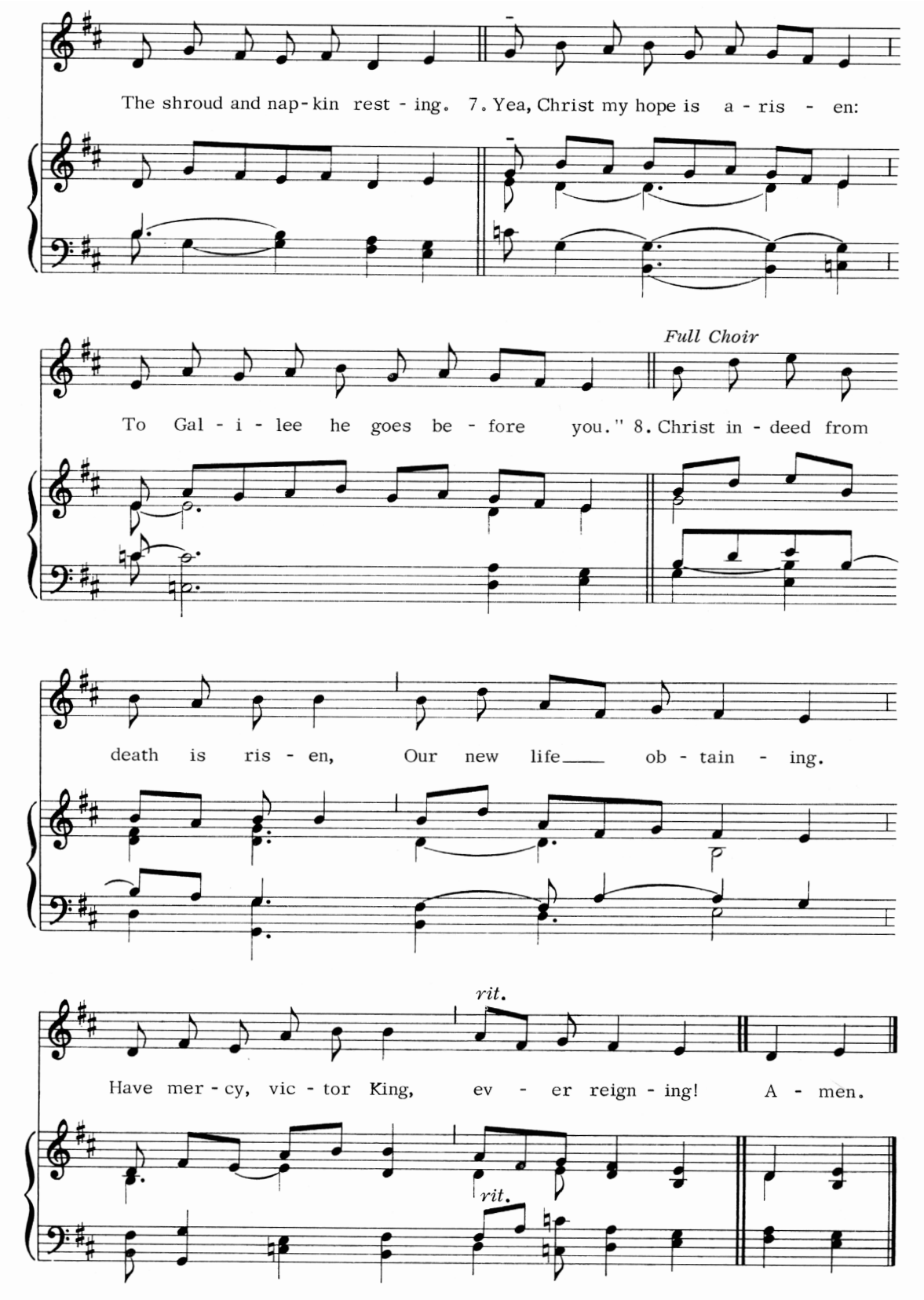
Winfred Douglas **(continued)**



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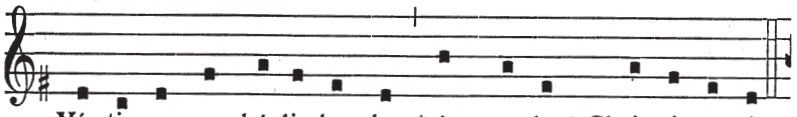
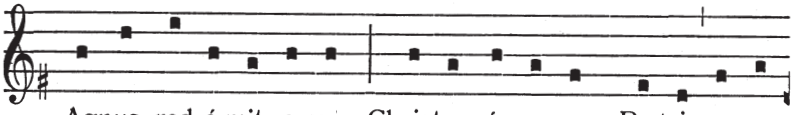
The 1909 *Graduale* on modern staves by Father Weinmann is handy when it comes to accompaniments "directly from the Gregorian notation."

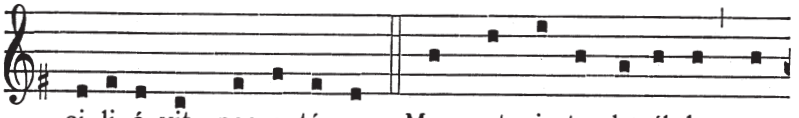
Sequentia *Modus I.*



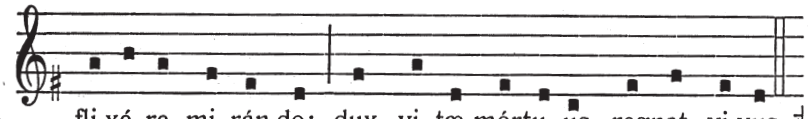
Ví-cti-mæ paschá-li lau-des * ím-mo-lent Chri-sti-á-ni.
Weiht dem Osteropfer eigen, Christen, eures Lobes Reigen!



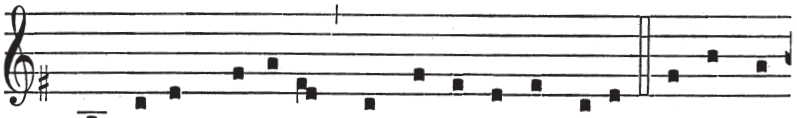
Agnus red-é-mit o-ves: Christus ínno-cens Pa-tri re-con-
Schafe mocht' ein Lamm erlösen: Christus, frei von jedem Bösen, hat die



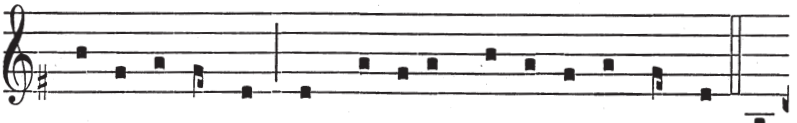
ci-li-á-vit pecca-tó-res. Mors et vi-ta du-él-lo con-
Sünder, die verirrt, seinem Vater zugeführt. Tod und Leben urzwieträchtig,



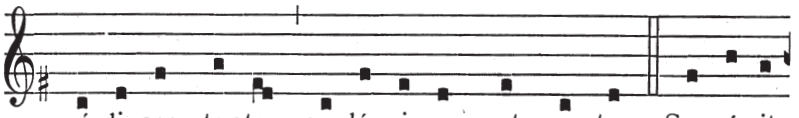
fli-xé-re mi-rán-do: dux vi-tæ mórtu-us, regnat vi-vus.
rangen wunderbar und mächtig: des Lebens Fürst zum Tod gebracht,
herrschet lebend neu mit Macht.



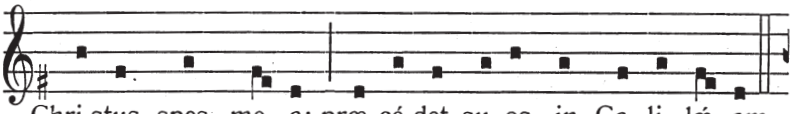
Dic no-bis Ma-rí-a, quid vi-dí-sti in vi-a? Se-púlcrum
Laß, Maria, sein vertrauet, was du auf dem Weg geschauet!



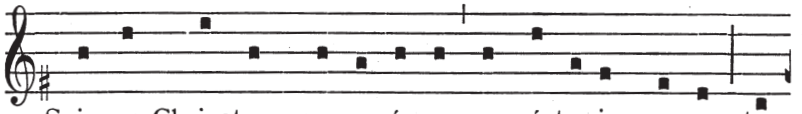
Chri-sti vi-vén-tis, et gló-ri-am vi-di re-sur-gén-tis: An-
Des Erstand'nen Glorienhelle sah ich an des Grabes Schwelle:



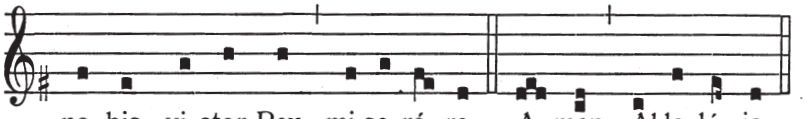
gé-li-cos te-stes, su-dá-ri-um, et ve-stes. Sur-ré-xit
Und zu Zeugen Engel drinnen, und das Haupttuch und die Linnen. Christus



Chri-stus spes me-a: præ-cé-det su-os in Ga-li-læ-am.
lebt, erstand; aufs neue stärkt sich meiner Hoffnung Treue. Auf den Höh'n
von Galiläen werdet ihr ihn wiedersehen.



Sci-mus Chri-stum surre-xís-se a mórtu-is ve-re: tu
Christus! auferstanden wissen wir dich, und dem Tod entrissen:



no-bis, vi-ctor Rex, mi-se-ré-re. A-men. Al-le-lú-ia.
habe du mit uns, den Armen, Siegerkönig, mild Erbarmen! Amen. Alleluja.

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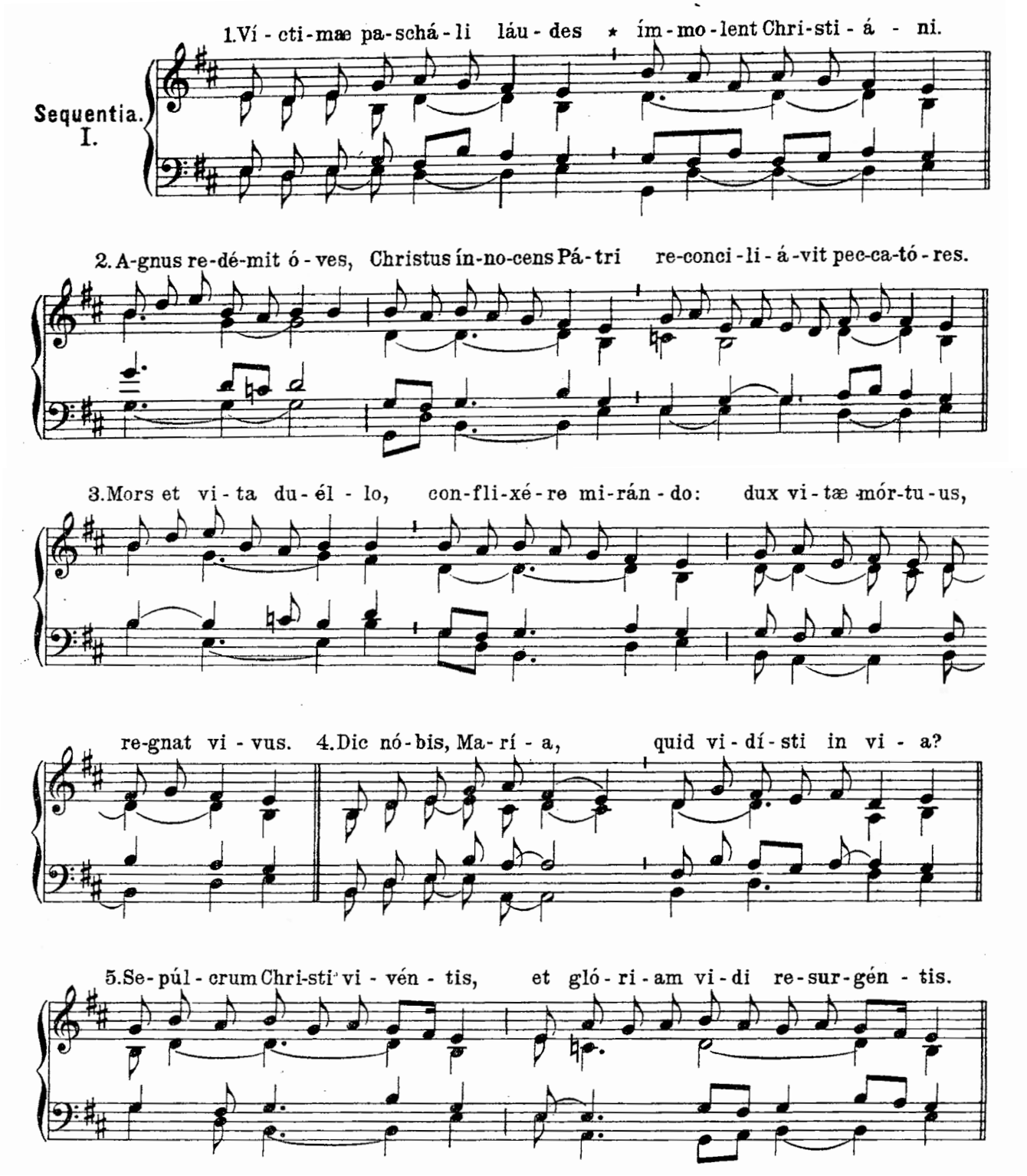
VICTIMAE PASCHALI LAUDES

Harmonized by Dr. Peter Wagner, a member of
the Vatican Commission on Gregorian Chant.



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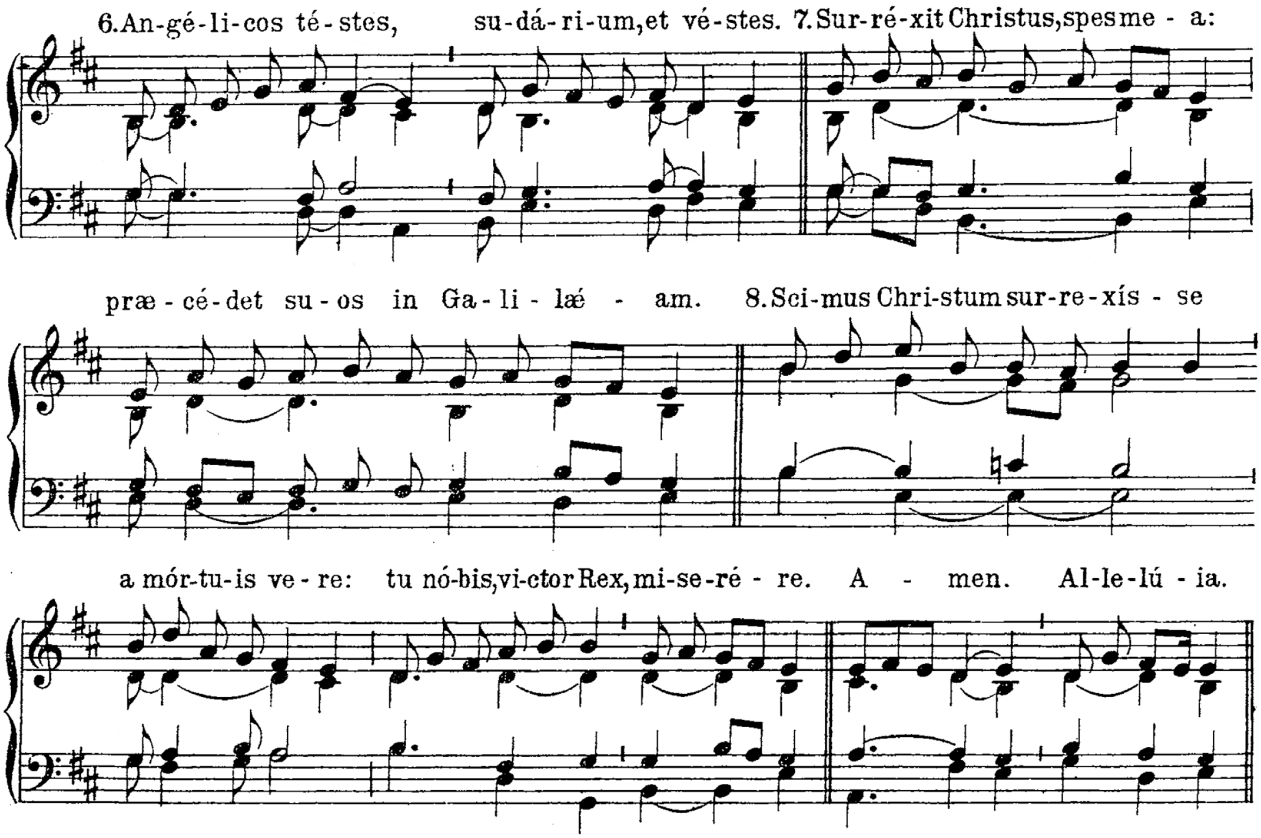

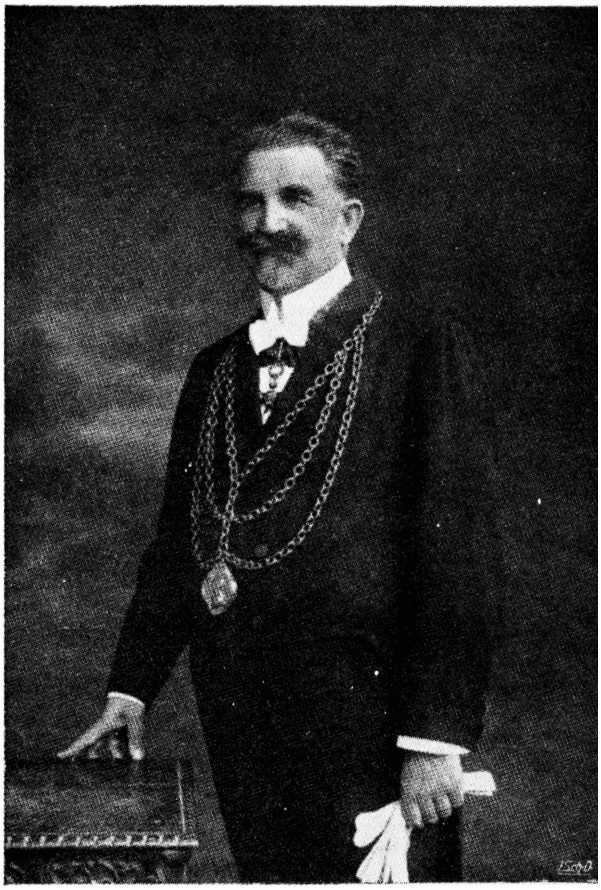

Dr. Peter Wagner • Peter Wagner became a university professor in Freiburg (Switzerland). He founded a "Gregorian Academy" at Freiburg, and—when his publications appeared in Francophone countries—he often signed his name as *membre de la commission Vaticane de chant grègorien*. Sometimes he is referred to (in Latin) as: "commissionis pontificiae gregorianae membrum." It simply means that he was chosen by Pope Pius X to serve on the Vatican Commission on Gregorian Chant, which created the *Editio Vaticana*.

His students included: Joseph Gogniat, Father Charles Dreisoerner, Father Karl Weinmann (d. 1929), and Dr. Karl Gustav Fellerer. According to Marie Pierik (Vincent d'Indy's student), Wagner "was particularly commissioned by Pope Pius X to make a historical investigation into the problem of Latin neums." His famous book, *Einführung in die gregorianischen Melodien; ein Handbuch der Choralwissenschaft*, has been translated into English. Shortly before his death, Wagner was decorated by Pope Pius XI "for his outstanding services in the restoration of Liturgical chant."

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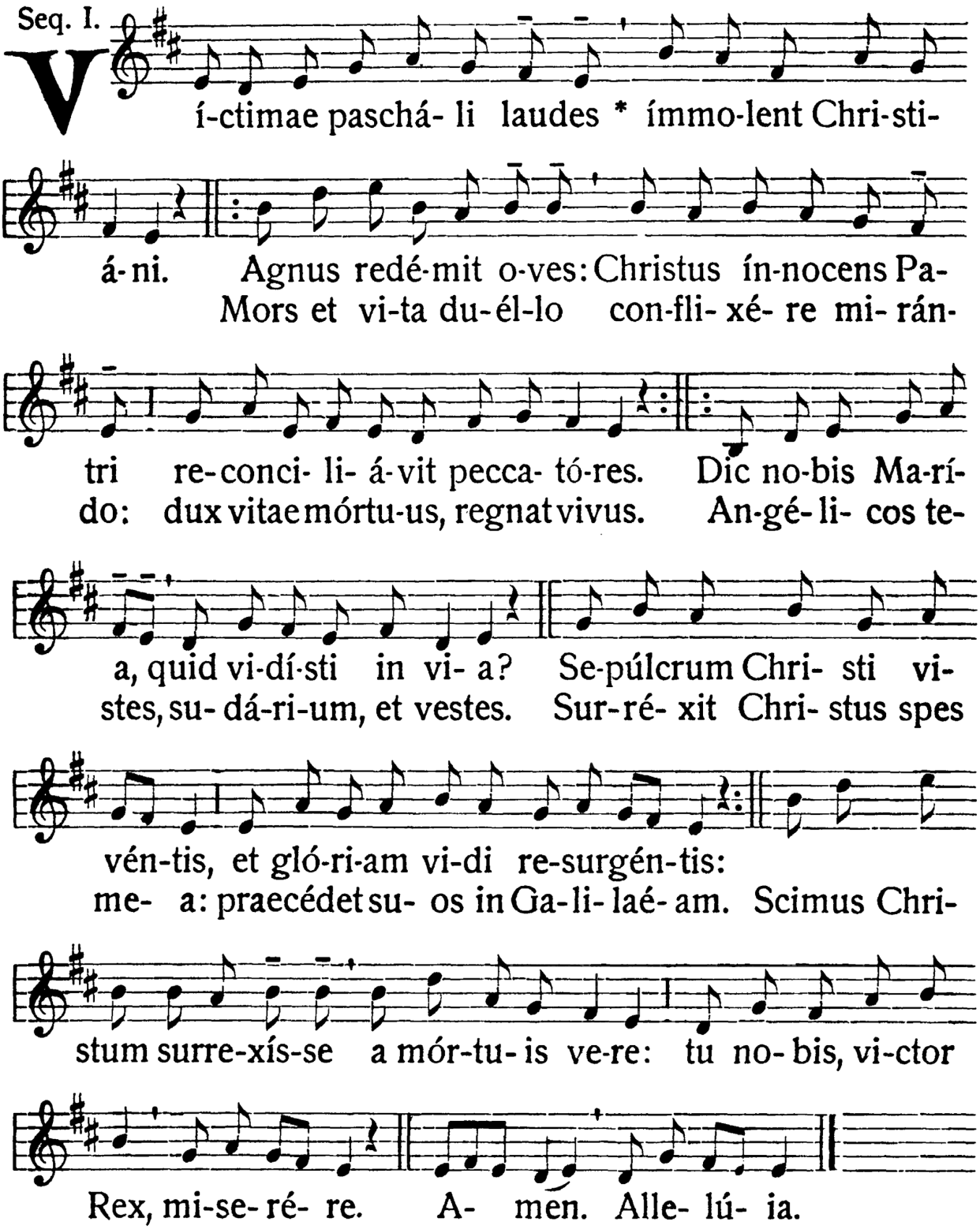
VICTIMAE PASCHALI LAUDES

The 1909 Schwann edition is quite faithful to the official rhythm.



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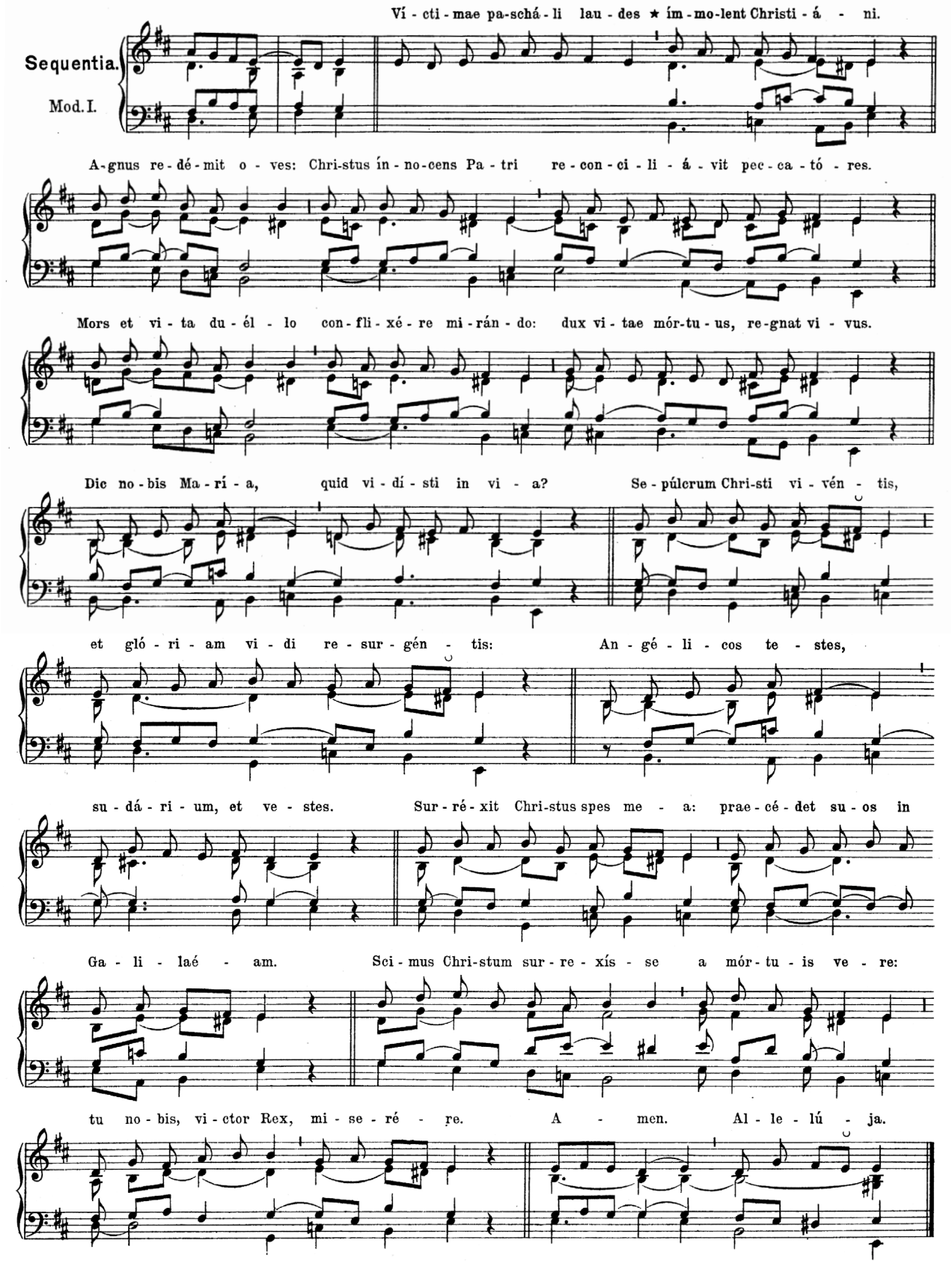
Monsignor Franz Nekes (d. 1914) of Aachen Cathedral



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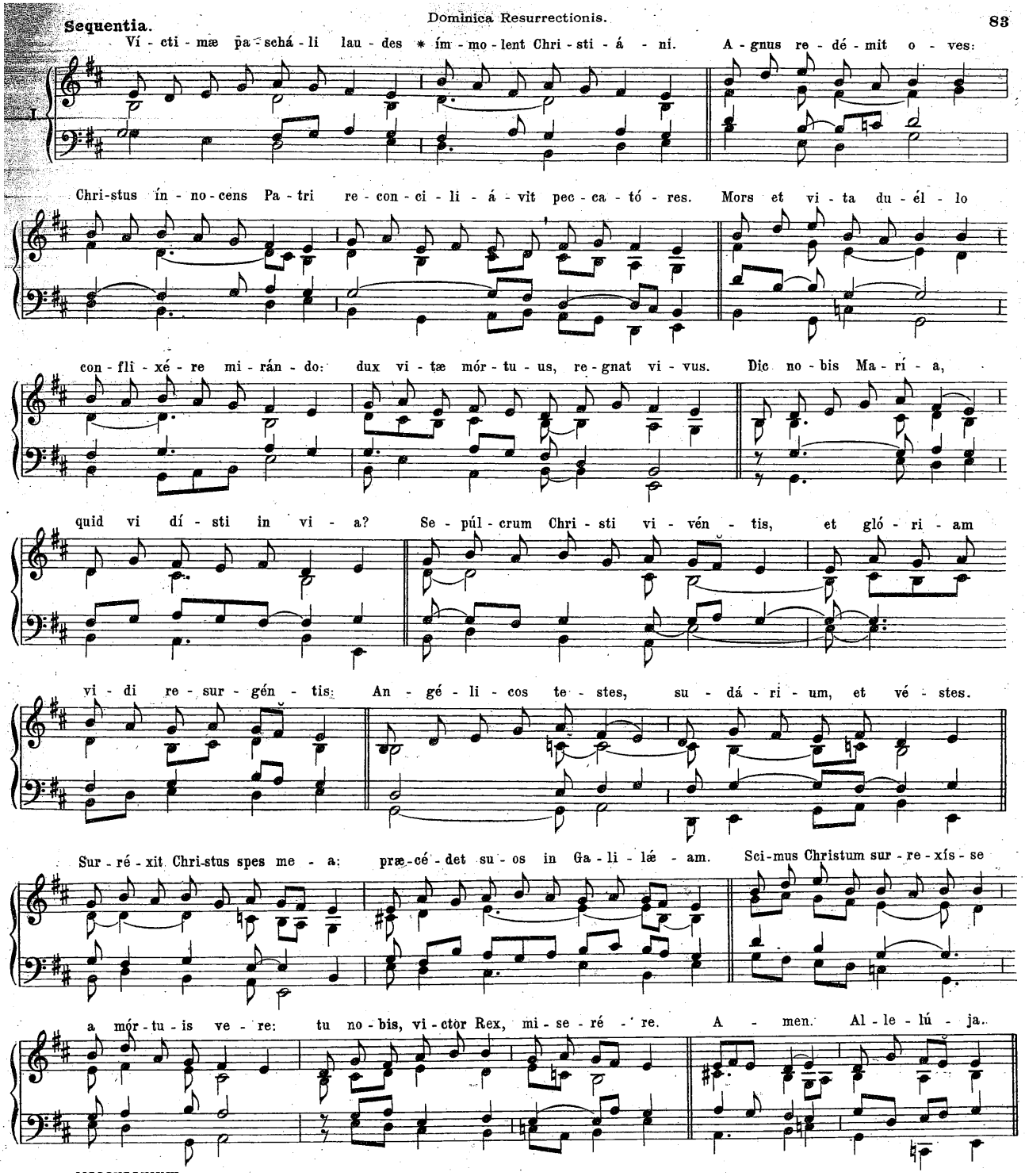
VICTIMAE PASCHALI LAUDES

Harmonized for the pipe organ by Max Springer of Beuron Abbey

MAX SPRINGER (1877-1954) was an organist, composer, and professor. He was initially a pupil of the Beuron Abbey and later became organist at the Royal Abbey of Emaus (Prague), a branch of the Beuron Monastery. At the university, he studied with Antonín Dvořák. In 1926, he became director of the University of Music and Performing Arts (Vienna). On 29 June 1906, **Dom Lorenzo Janssens**—a member of the Vatican Commission on Gregorian Chant—sent Max Springer a congratulatory letter on behalf of **Pope Pius X** with regards to Springer's book: *The Art of Accompanying Plain Chant.*



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VICTIMAE PASCHALI LAUDES

Harmonized by Father Mathias, who founded the *Saint Leo Institute of Sacred Music*

Non repetitur Allelúja, *sed statim additur:*

Sequ.

Ví - cti - mæ pa-schá - li lau - des * ím - mo-lent Chri-sti - á - ni. A-gnus red-é - mit o - ves:

Chri-stus in - no-cens Pa - tri re-con-ci - li - á - vit pec-ca-tó - res. Mors et vi - ta du-él - lo

con-fli - xé - re mi-rán - do: dux vi - tæ mór - tu - us, re-gnat vi - vus. Dic no-bis Ma-rí - a,

quid vi - dí - sti in vi - a? Se-púl-crum Chri-sti vi-vén - tis, et gló-ri-am vi-di re-sur-gén - tis:

An-gé - li - cos te - stes, su - dá - ri - um, et ve - stes. Sur-ré - xit Chri-stus spes me - a:

præ-cé-det su - os in Ga - li - léæ - am. Sci-mus Chri-stum sur-re-xís-se a mór-tu - is ve - re:

tu no - bis, vi - ctor Rex, mi - se - ré - re. A - men. Al - le - lú - ja.

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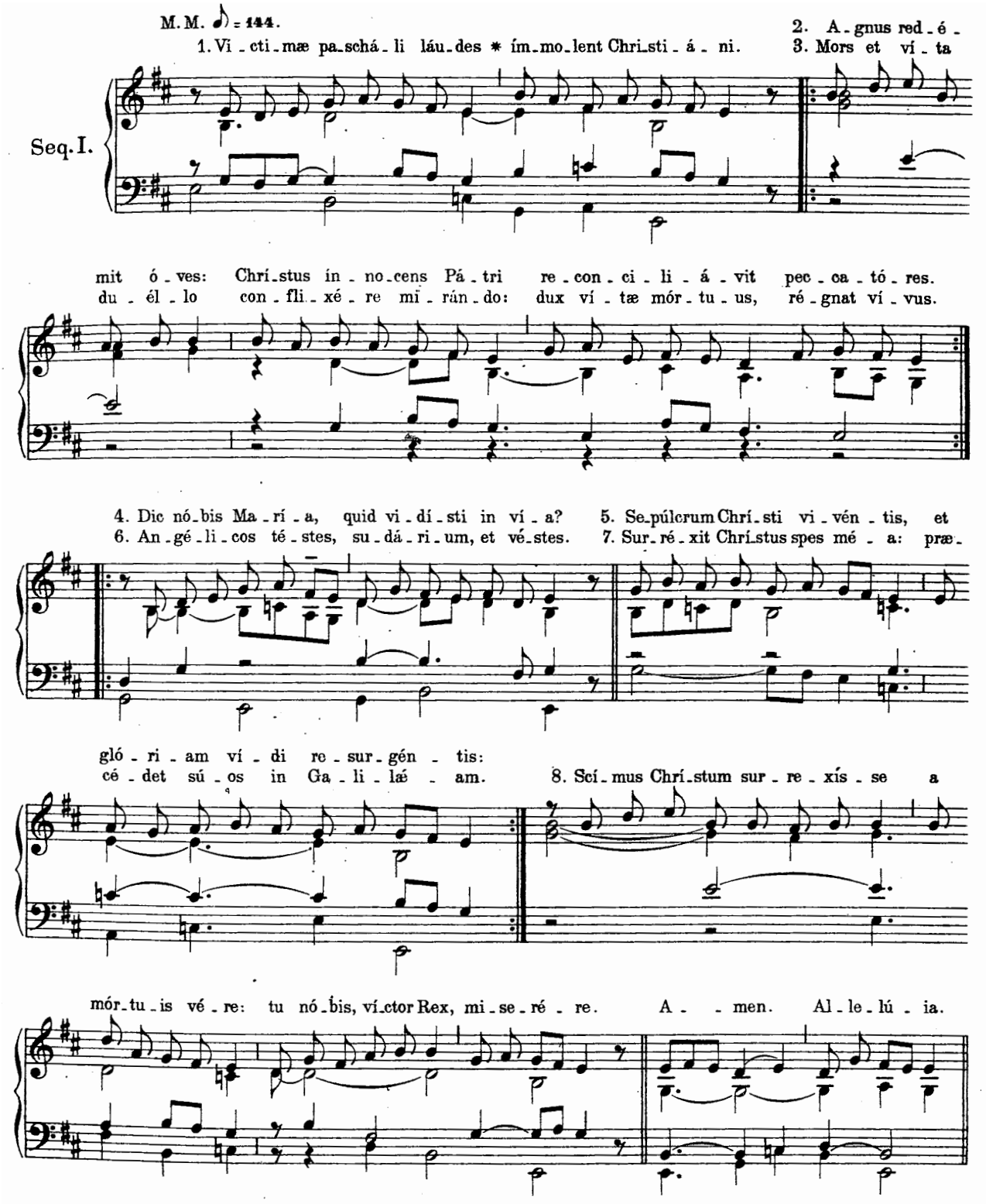
Victimae Paschali Laudes • *Organ Accompaniment by Julius Bas* (1925)

Giulio (Julius) Bas was the editor of the "Rassegna Gregoriana" (Rome). He was engaged by the Benedictines of Solesmes to write harmonizations for the entire Vatican Edition of Gregorian Chant. He was also a contributor to the *Paléographie musicale*.



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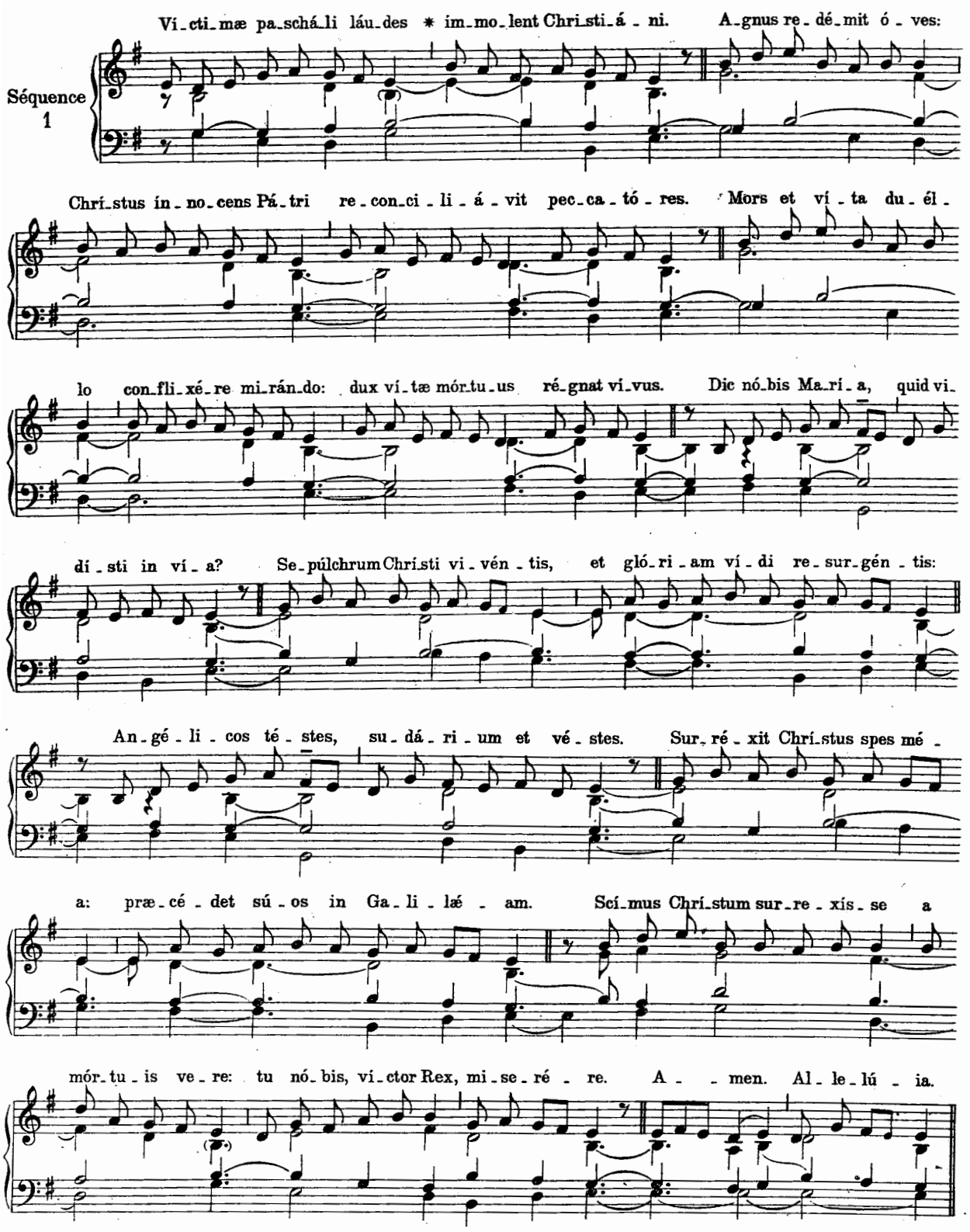
Henri Potiron • *Victimae Paschali Laudes*

Henri Potiron (choirmaster at the basilica of Montmartre in Paris and accompaniment professor at the Gregorian Institute) worked in collaboration with one of the Solesmes Benedictine Fathers: Dom J. Hébert Desrocquettes.



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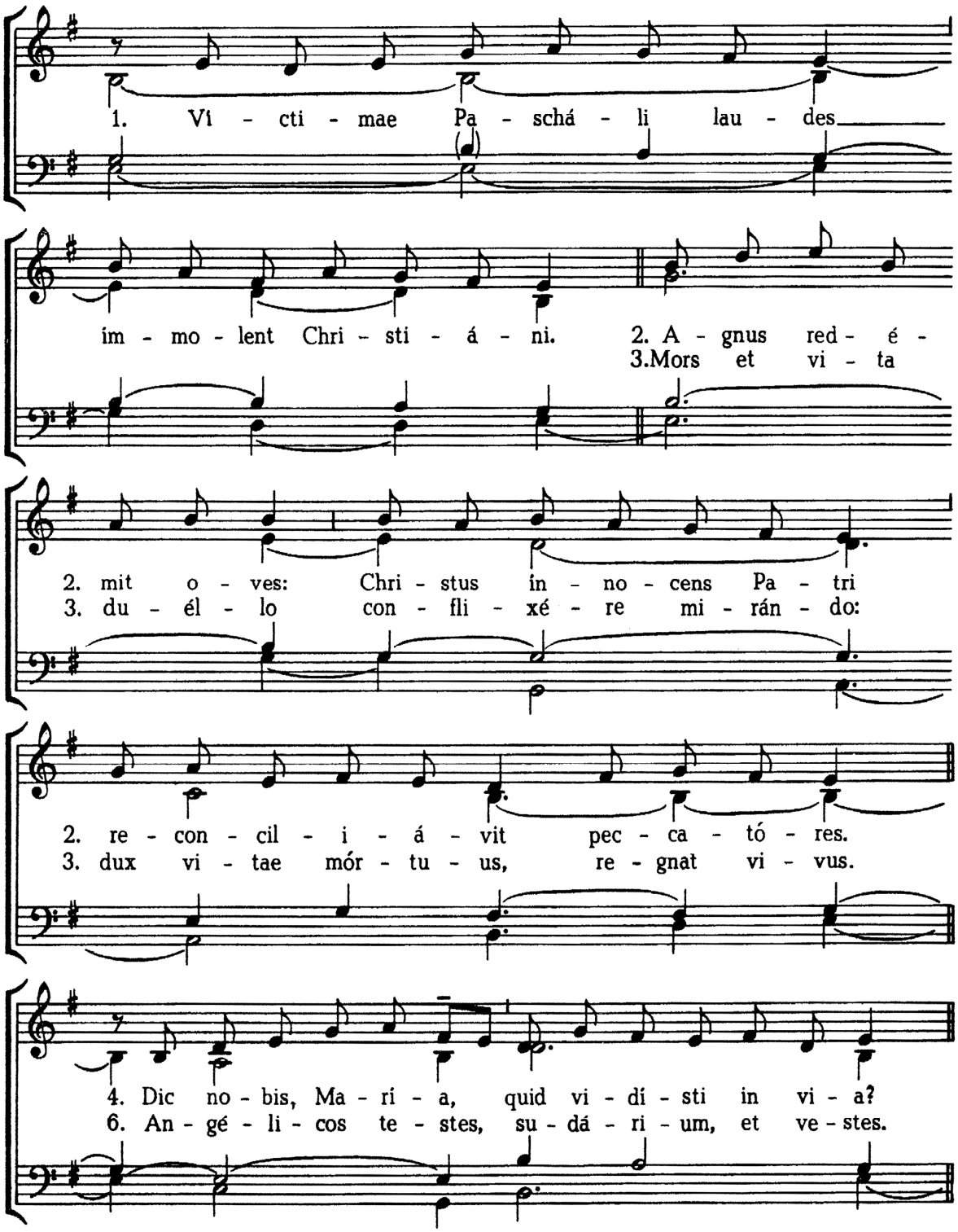
Victimae Paschali Laudes – Sequence for Easter Sunday

Organ Accompaniment by Dom Jean Hébert Desrocquettes

Dom Jean Hébert Desroquettes was organist of Solesmes Abbey.



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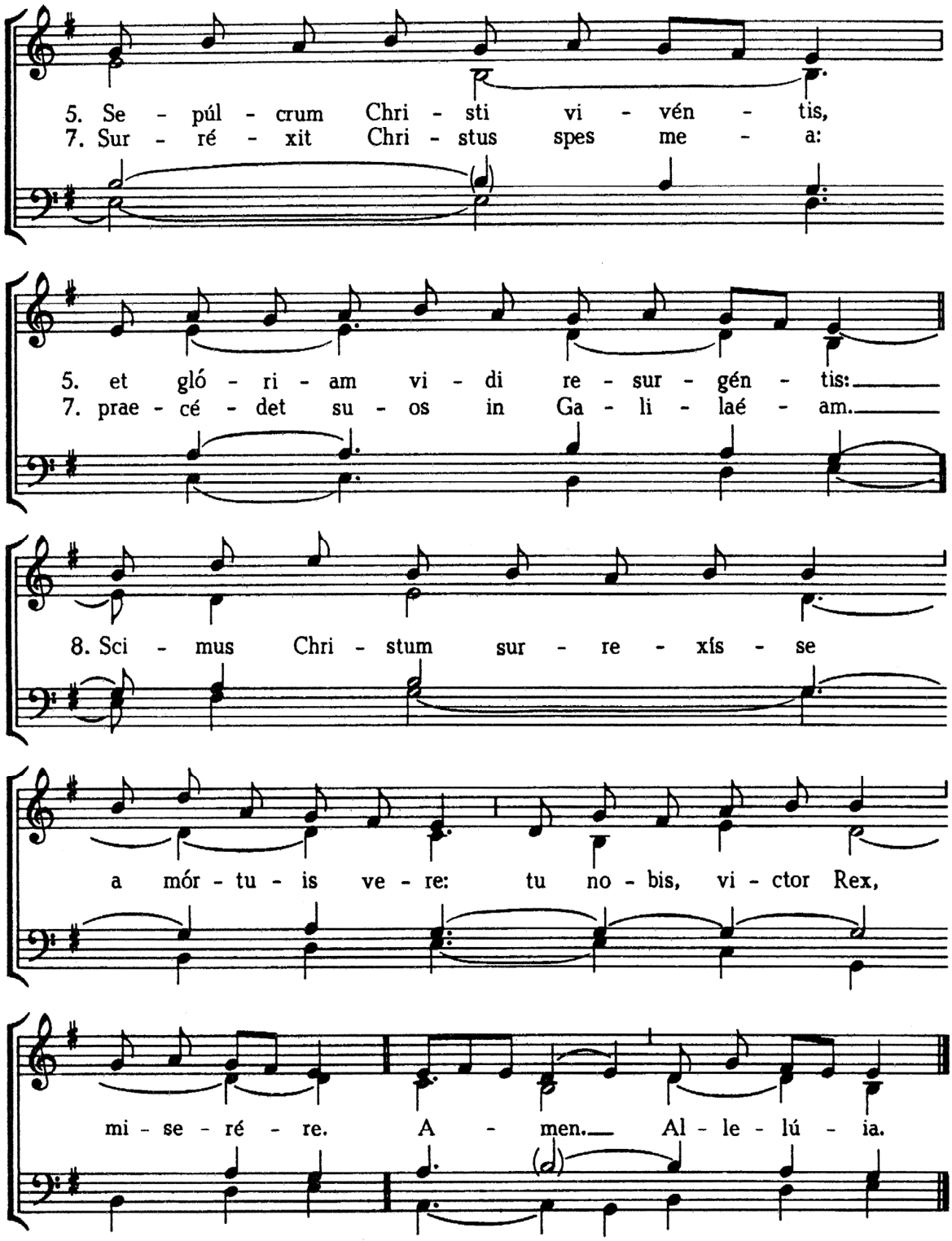

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Father Carlo Rossini produced the "Parochial Hymnal" (1936).

EASTER

40. Víctimae Paschali

(Sequence)

1. Ví - cti-mae pa-schá - li lau-des ím - mo-lent Chri-sti - á - ni.

mf

2. A-gnus re-dé-mit o-ves: Christus ín-no-cens Pa-tri re-con-ci-li-á -
3. Mors et vi-ta du-él-lo con-fli-xé-re mi-rán-do: dux vi-tae mór-tu -

2. vit pec-ca-tó-res. 4. Dic no-bis, Ma-rí-a, quid vi-dí-sti in vi-a?
3. us, re-gnat vi-vus. 6. An-gé-li-cos te-stes, su-dá-ri-um, et ve-stes.

5. Se-púlcrum Chri-sti vi-vén-tis, et gló-ri-am vi-di re-sur-gén-tis:
7. Sur-ré-xit Chri-stus spes me-a: prae-cé-det su-os in Ga-li-laé-am.

8. Sci-mus Chri-stum sur-re-xís-se a mór-tu-is ve-re:

tu no-bis, vi-ctor Rex, mi-se-ré-re. A-men. Al-le-lú-ia.

rit.

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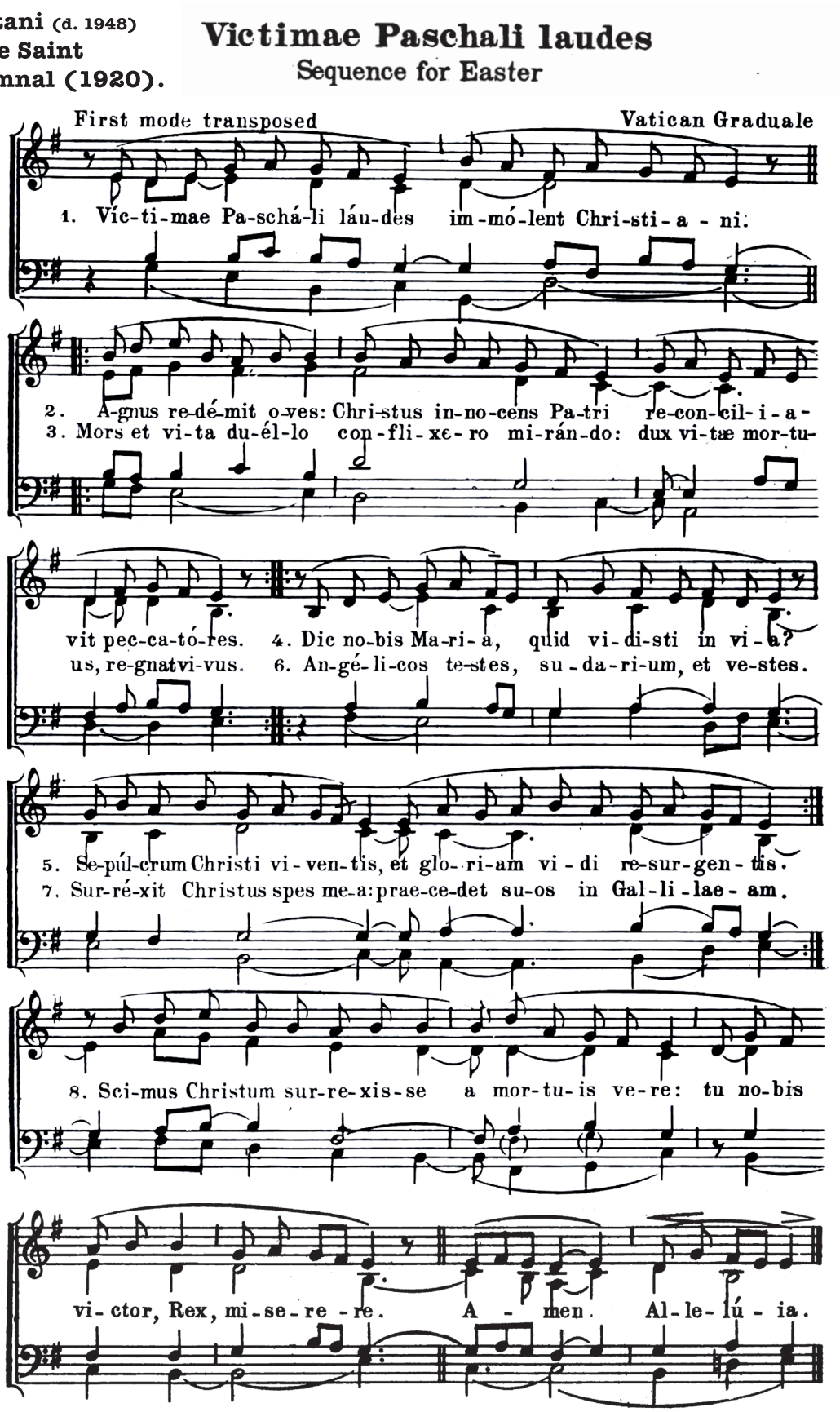
Nicola Montani (d. 1948) **produced the Saint Gregory Hymnal (1920).**



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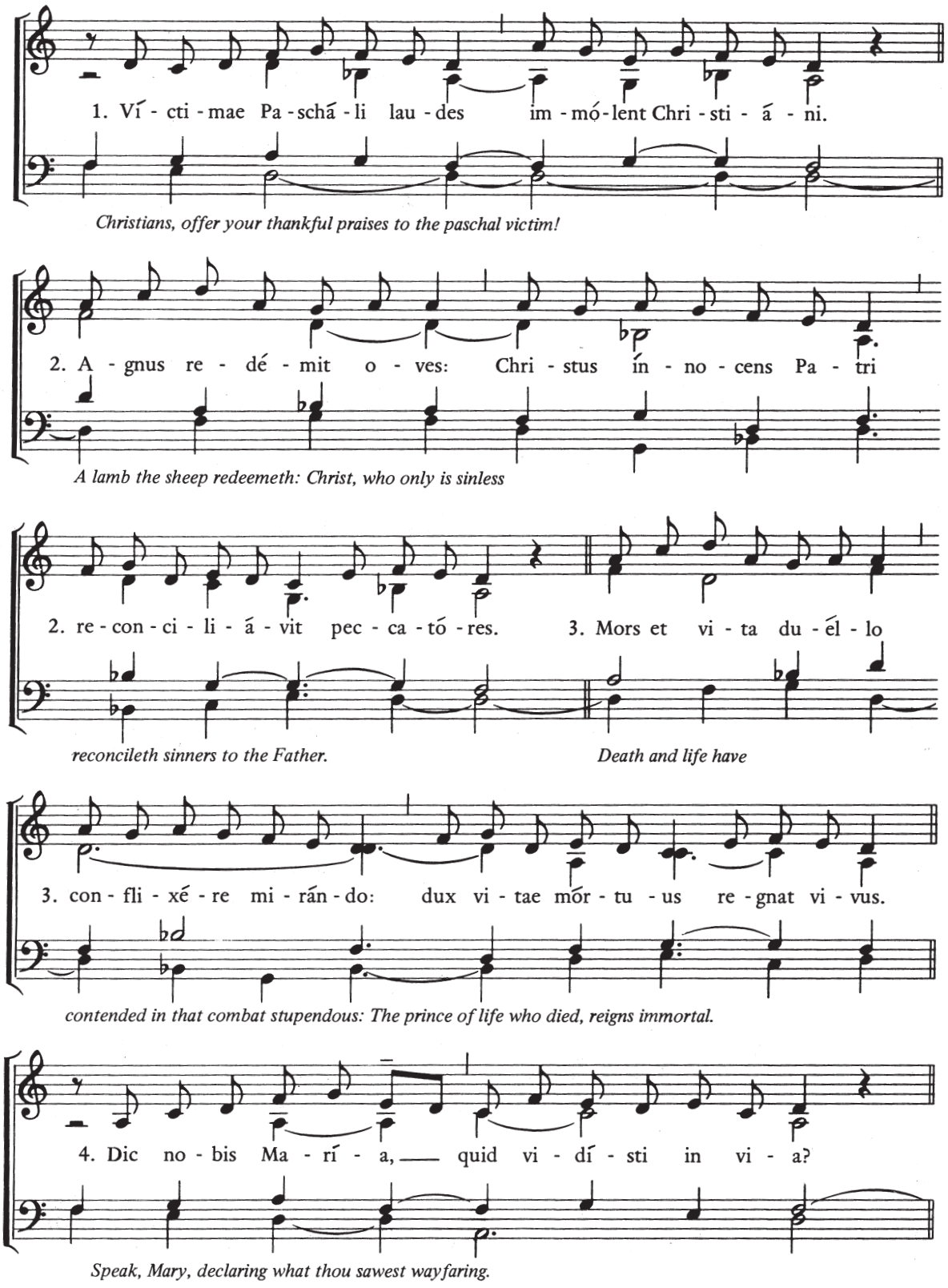
1970s harmonization by Dr. Theodore Marier

Victimae Paschali Laudes

Sequence for Easter Sunday



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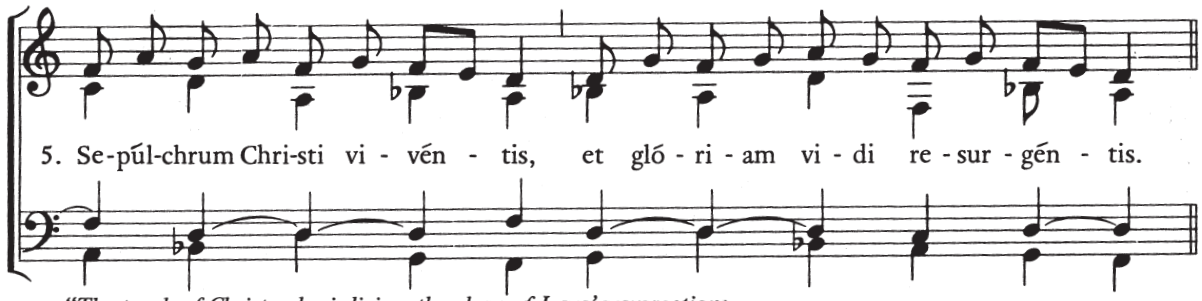
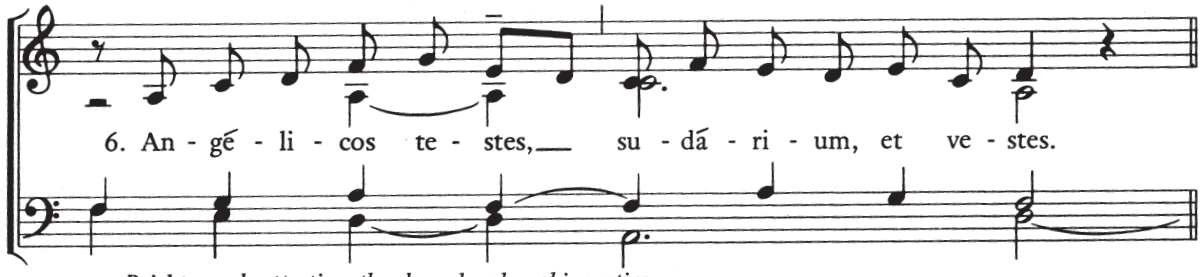
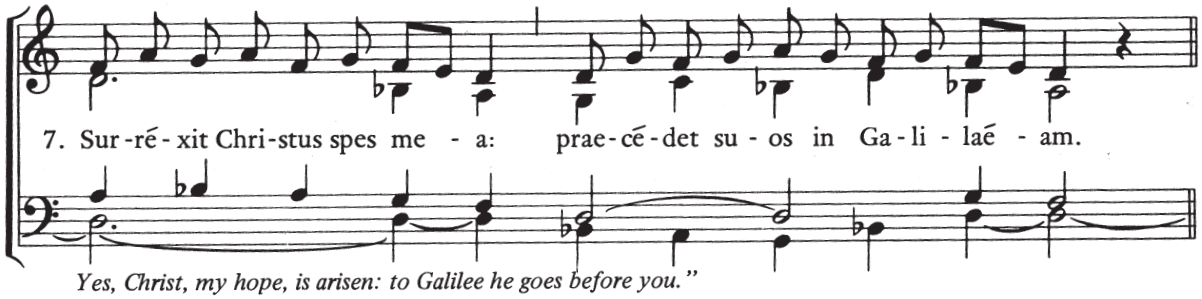


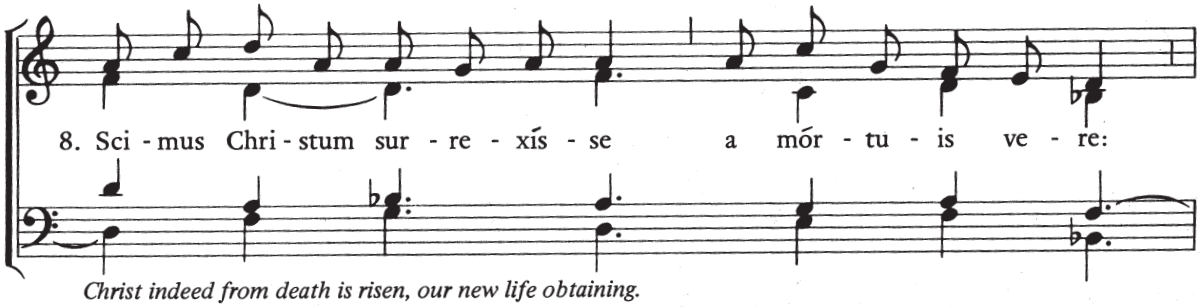
"The tomb of Christ, who is living, the glory of Jesus' resurrection:



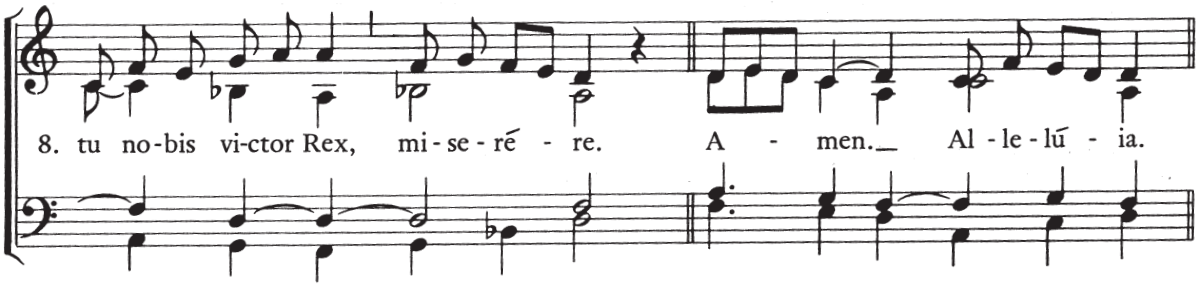
Bright angels attesting, the shroud and napkin resting.



Yes, Christ, my hope, is arisen: to Galilee he goes before you."



Christ indeed from death is risen, our new life obtaining.



Have mercy, victor King, ever reigning.

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Saint Pius X Hymn Book (1953)

Harmonized by Achille P. Bragers

Born in 1887, Achille P. Bragers studied at the Lemmensinstituut in Malines, but followed the "Mocquereau-Solesmes" theories of rhythm. He died in 1955.

Sequence **Wipo + 1048** **Mode I**

Ví-cti-mae pa-schá-li láu-des * ím-mo-lent Chri-sti-á-ni.

A-gnus red-é-mit ó-ves: Chrí-stus ín-no-cens Pá-tri re-

con-ci-li-á-vit pec-ca-tó-res. Mors et ví-ta du-él-lo

con-fli-xé-re mi-rán-do: dux ví-tae mór-tu-us ré-gnat ví-vus.

Dic nó-bis, Ma-rí-a, quid vi-dí-sti in ví-a?

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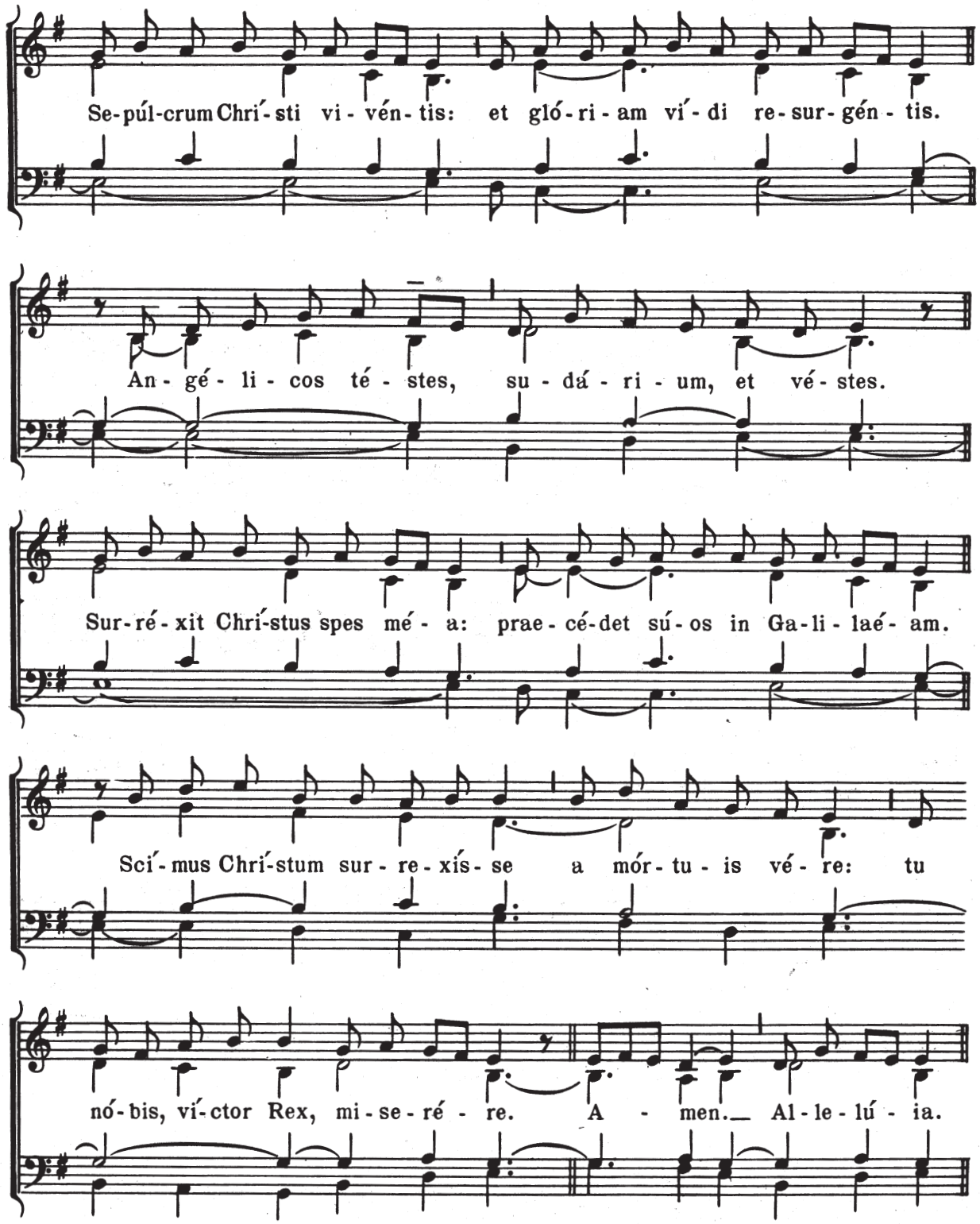

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Fr. Andrew Green, OSB (1940s)

—Father Green headed the music department at St. Benedict's College (Atchison, KS).

46. Victimae Paschali Laudes

(Easter Sequence)

1. Víc - ti - mae Pa - schá - li láu - des im - mó - lent Chri - sti - a - ni.

2. A - gnus re - de - mit o - ves: Chri - stus in - no - cens Pa - tri
3. Mors et vi - ta du - él - lo con - fli - xe - re mi - rán - do:

re - con - cil i - a - vit pec - ca - tó - res. 4. Dic no - bis Ma - rí - a,
dux vi - tae mor - tu - us re - gnat vi - vus. 6. An - gé - li - cos te - stes,

ten.

quid vi - di - sti in vi - a? 5. Se - púl - crum Chri - sti vi - ven - tis,
su - da - ri - um, et ve - stes. 7. Sur - ré - xit Chri - stus spes me - a:

et glo - ri - am vi - di re - sur - gén - tis. 8. Sci - mus Chri - stum
prae - cé - det su - os in Gal - li - laé - am.

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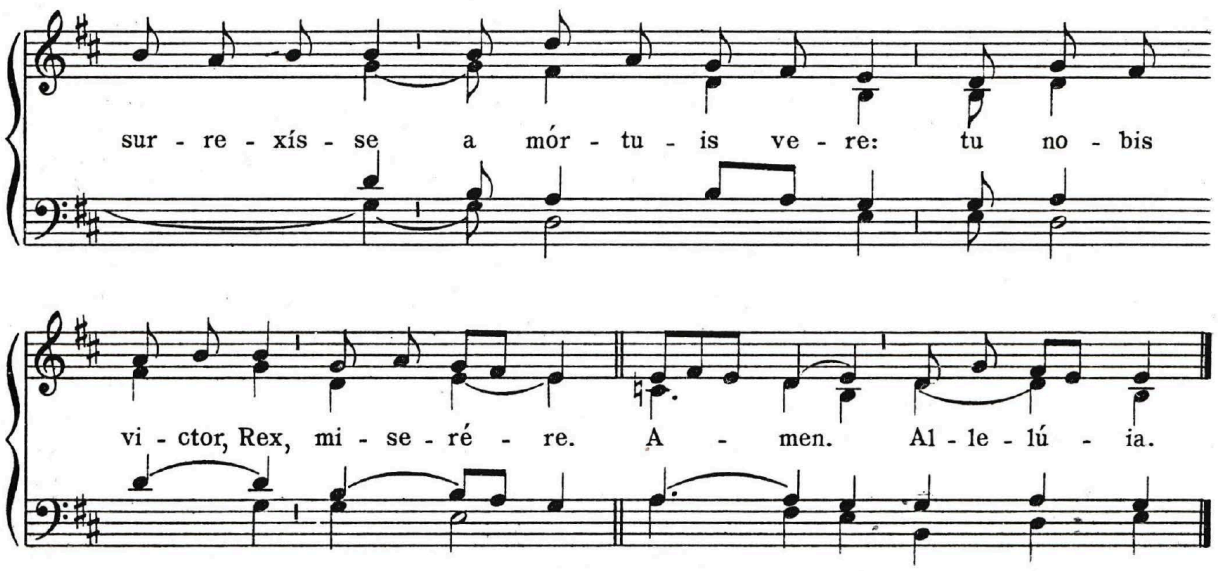
sur - re - xís - se a mór - tu - is ve - re: tu no - bis
vi - ctor, Rex, mi - se - ré - re. A - men. Al - le - lú - ia.

Dom Gregory A. Murray (1905-1992)

—Dom Murray was a Downside Abbey monk who eventually came to hate Dom Mocquereau's method.

Vatican Plainsong.
(A.G.M.)

Vi-cti-mae Pas-chá-li lau-des Im-mo-lent Chri-sti-á-ni;

Ag-nus re-dé-mit o-ves: Chri-stus ín-no-cens Pa-tri Re-con-ci-

-li-á-vit pec-ca-tó-res. Mors et vi-ta du-él-lo Con-fli-xé-re

mi-rán-do: Dux vi-tae mór-tu-us, Re-gnat vi-vus. Dic no-bis,

Ma-rí-a, Quid vi-dí-sti in vi-a? Se-púl-chrum Chri-sti vi-

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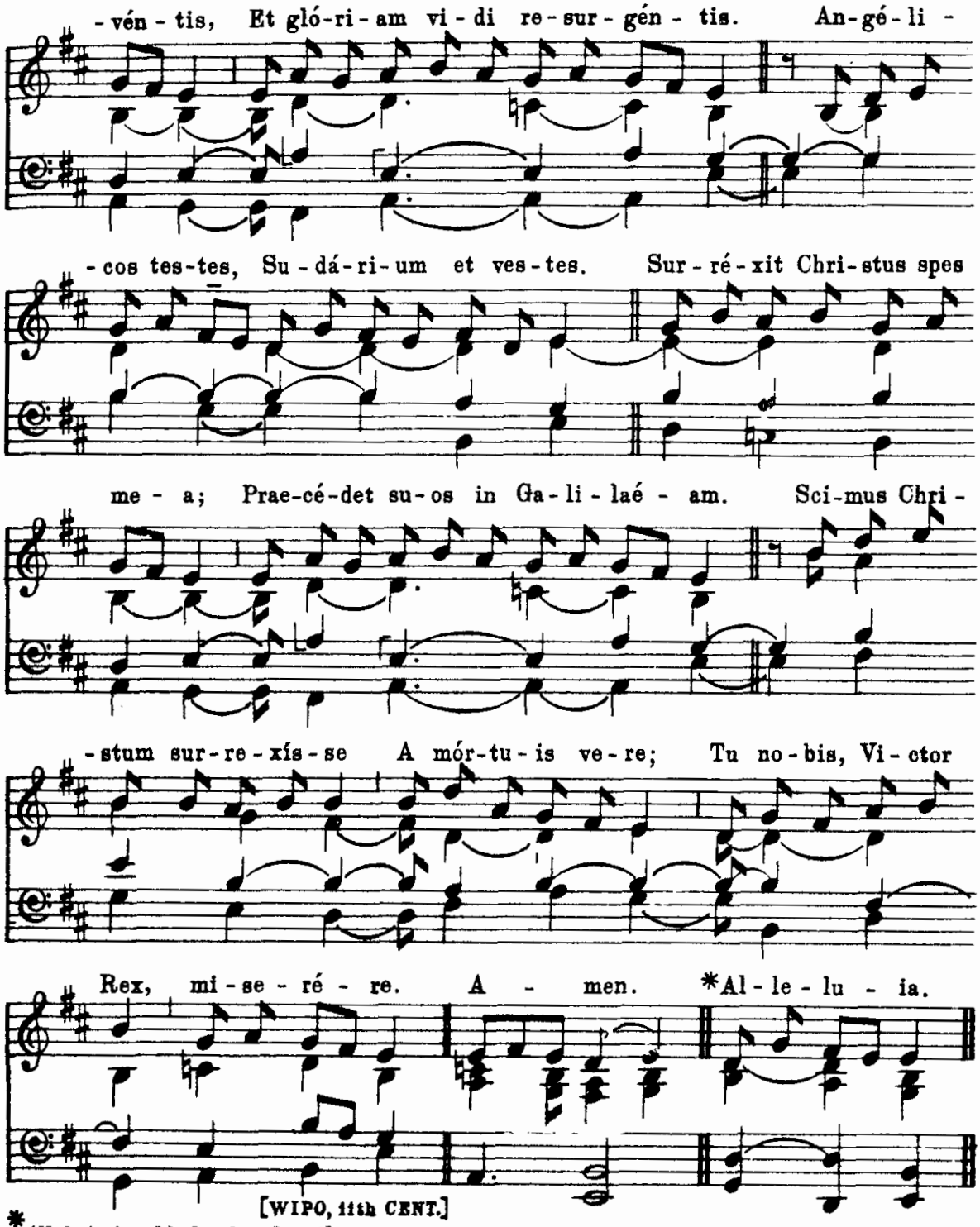

*Alleluia is added only when the sequence is sung at Mass.

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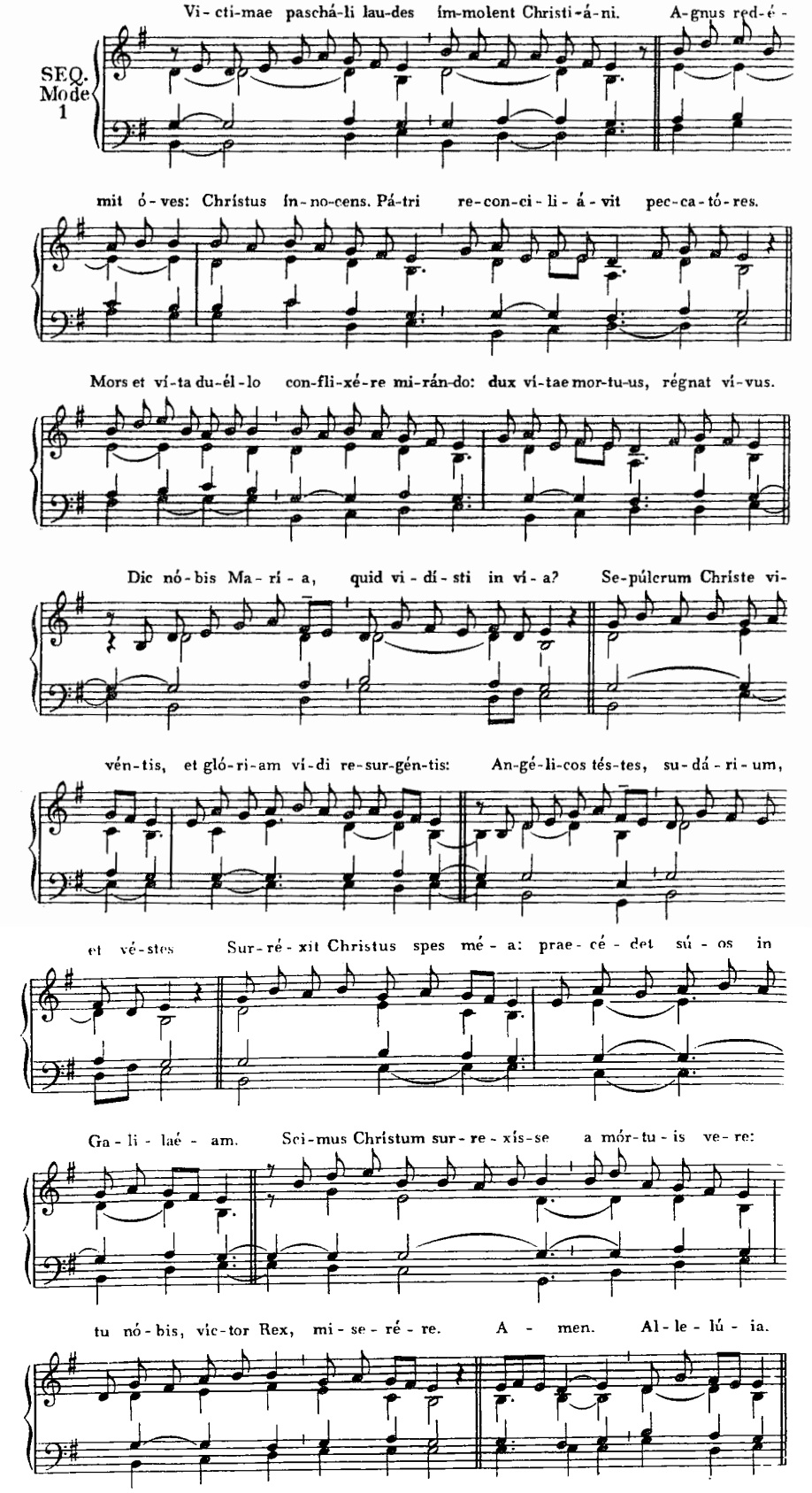
Victimae Paschali Laudes • *Organ Accompaniment by Lapierre*



Dr. Eugene Lapierre (1957) followed the Dom Mocquereau rhythmic method. Dr. Lapierre (University of Montreal) granted Roger Wagner his doctorate "in absentia" (from California).

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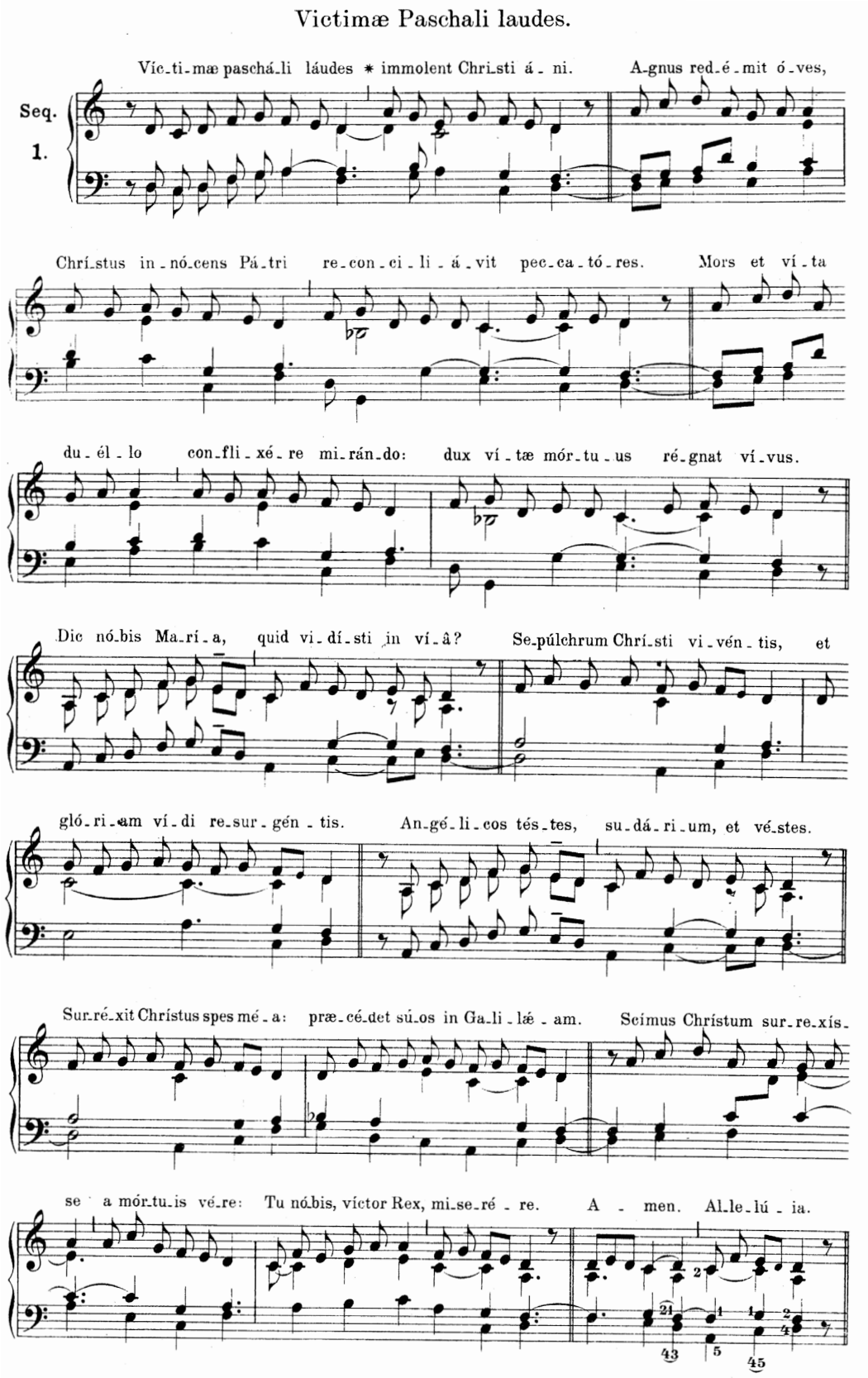
Auguste Joseph-Marie François Le Guennant (1881-1972)

Auguste Le Guennant (d. 1972) served as organist at the Basilica of Saint-Nicolas in Nantes, and was Director of the Gregorian Institute of Paris. (He replaced Dom Gajard there.) In the 1950s, he and Gajard helped Clifford A. Bennett with the "Gregorian Review." When Maurice Duruflé thought about basing his Requiem on Gregorian chant, he asked Le Guennant for advice, and gratefully acknowledged his understanding.



Now we provide a literal translation into English.
First, the original Latin :

VÍCTIMÆ Paschali ***laudes***
ímmolent **Christiáni**.
Agnus redémit ***oves:***
Christus ínnocens **Patri**
reconciliávit peccatóres.

Mors et vita **duéllo**
conflixére **mirándo:**

dux vitæ **mórtuus,**
regnat **vivus.**

Dic nobis **María,**
quid vidísti in **via?**

Sepúlcrum Christi **vivéntis:**
et glóriam vidi **resurgéntis.**

Angélicos **testes,**
sudárium, et **vestes.**

Surréxit Christus spes **mea:**
præcédet suos in **Galiláea**[**m**]**.**

Credéndum est magis soli Mariæ veráci
quam Judæorum turbæ falláci.

Scimus Christum surrexísse a mórtuis **vere:**
tu nobis victor Rex **miserére.**

[Amen. Allelúja.]

This is the Easter Sequence: *9th century or earlier?*

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Literal Translation into English :

TO THE Paschal Victim
let Christians offer a sacrifice of praise.

The Lamb redeemed the sheep.

Christ, sinless, reconciled sinners to the Father.

Death and life were locked together
in an unique struggle.

Life's captain died; now
He reigns, never more to die.

Tell us, Mary. "What did you see on the way?"

"I saw the tomb of the now living Christ.
I saw the glory of Christ, now risen.

I saw angels who gave witness; the cloths too
which once had covered head and limbs.

Christ my hope has risen. He will
go before His own into Galilee."

The "Credéndum est magis" verse seems to have been omitted for the last 600 (?) years.

We know that Christ has indeed risen from the dead.
Do You, conqueror and king, have mercy on us.

[Amen. Allelúia.]

English translation courtesy of Father Joseph Connelly ✠

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This chart allows one to compare how closely this FSSP metrical translation matches the original Latin:

VÍCTIMÆ Pascháli ***laudes***
ímmolent **Christiáni**.
Agnus redémit ***oves:***
Christus ínnocens **Patri**
reconciliávit peccatóres.

Mors et vita **duéllo**
conflixére **mirándo:**

dux vitæ **mórtuus,**
regnat **vivus.**

Dic nobis **María,**
quid vidísti in **via?**

Sepúlcrum Christi **vivéntis:**
et glóriam vidi **resurgéntis.**

Angélicos **testes,**
sudárium, et **vestes.**

Surréxit Christus spes **mea:**
præcédet suos in **Galilæa**[**m**]**.**

Scimus Christum surrexísse a mórtuis **vere:**
tu nobis victor Rex **miserére.**

[Amen. Allelúja.]

Christians, come, uplift your voices,
Praise the Paschal Victim true!
See: a Lamb, the sheep redeeming,
Guilt of sin who never knew,
To His Father reconciles
Those whom guilt of sin defiles!

Death and life have fought together,
Passing wonderful their strife:
Through the gates of death departed
He who wields command of life;
Living now, fore'er to reign,
Never shall His kingdom wane!

Tell us, pray, O faithful Mary,
What thou sawest on the way?
Christ's sepulcher saw I empty:
Christ returns to life this day,
From his lonely prison drear
Risen, glorious to appear.

Angels saw I there in witness;
Lay the garb of his repose,
Cloth that bound His head, before me:
Christ, my hope, in truth arose!
Goes he now to Galilee,
Where you shall your Master see.

Christ our Lord, we know, is risen,
Risen from the grave indeed:
Thou, O King and mighty Victor,
Pity those who pity need!
Alleluia, from the dead
Christ has risen, as he said!

[Amen. Alleluia.]

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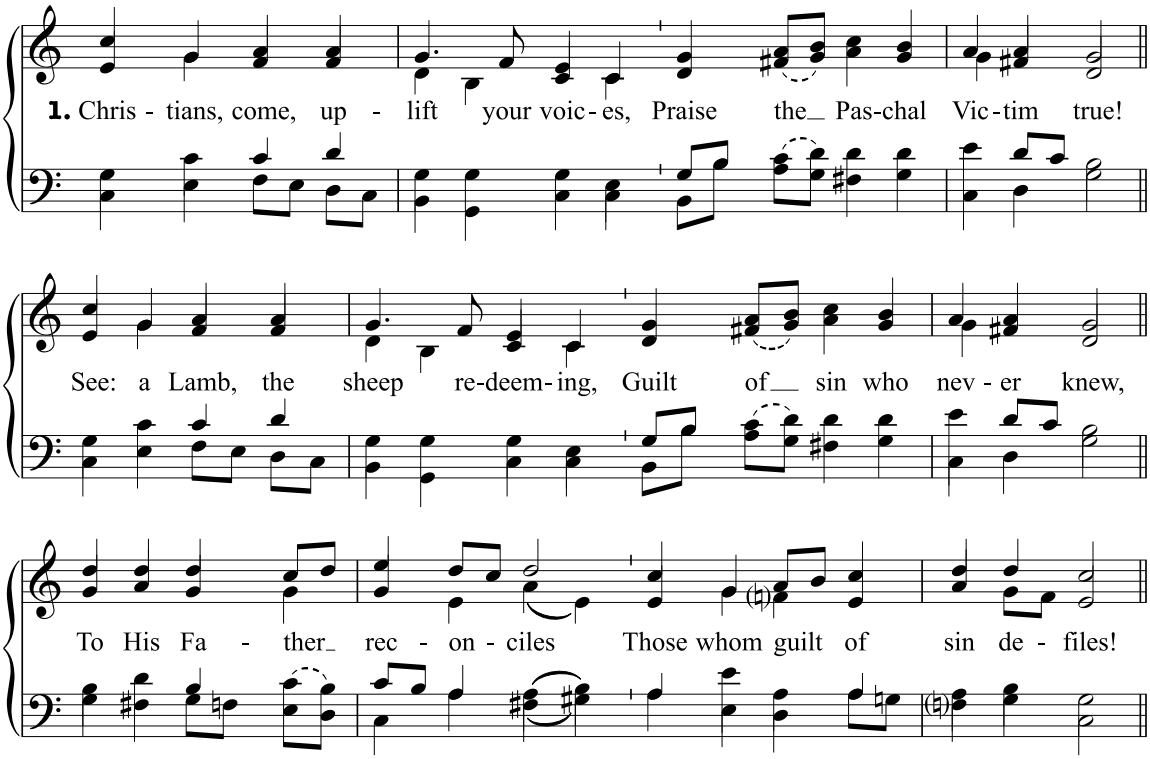
"Simple" Metrical Translation of Victimae Paschali Laudes

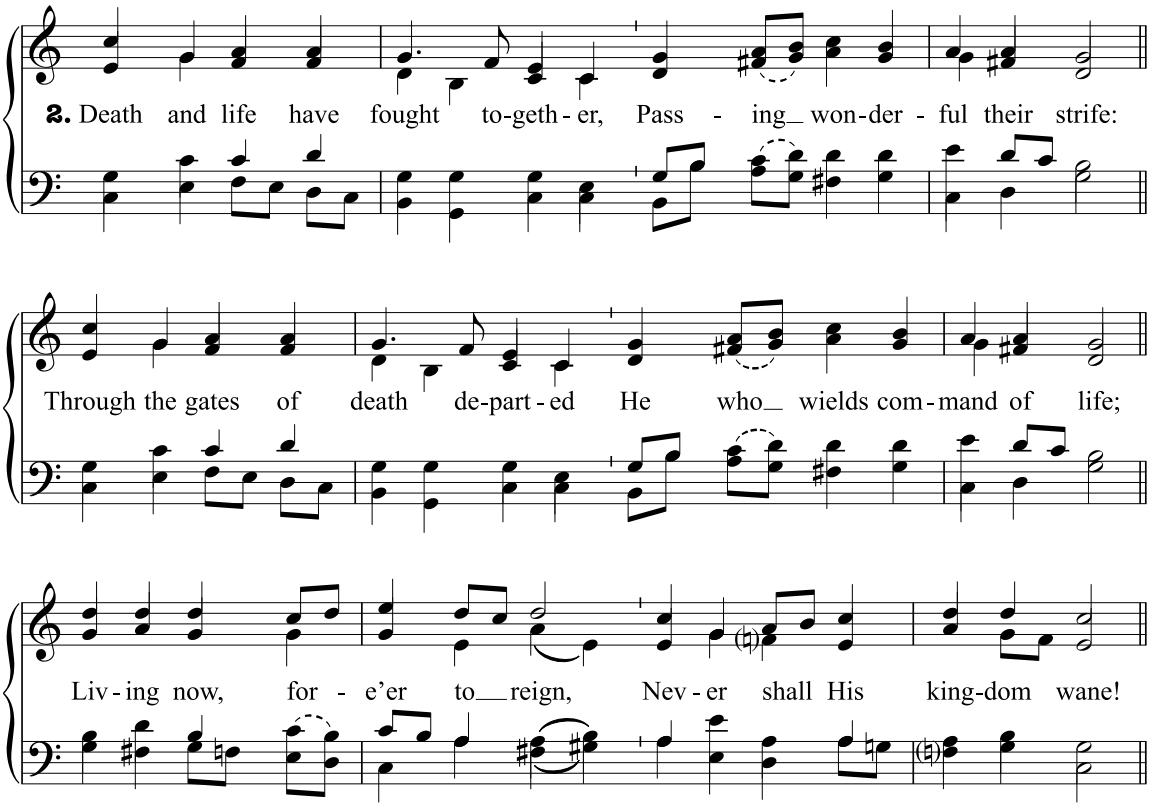
English translation by an FSSP priest;
It's part of the Brébeuf Hymnal project
and is copyright Sophia Institute Press.

One way to sing this:

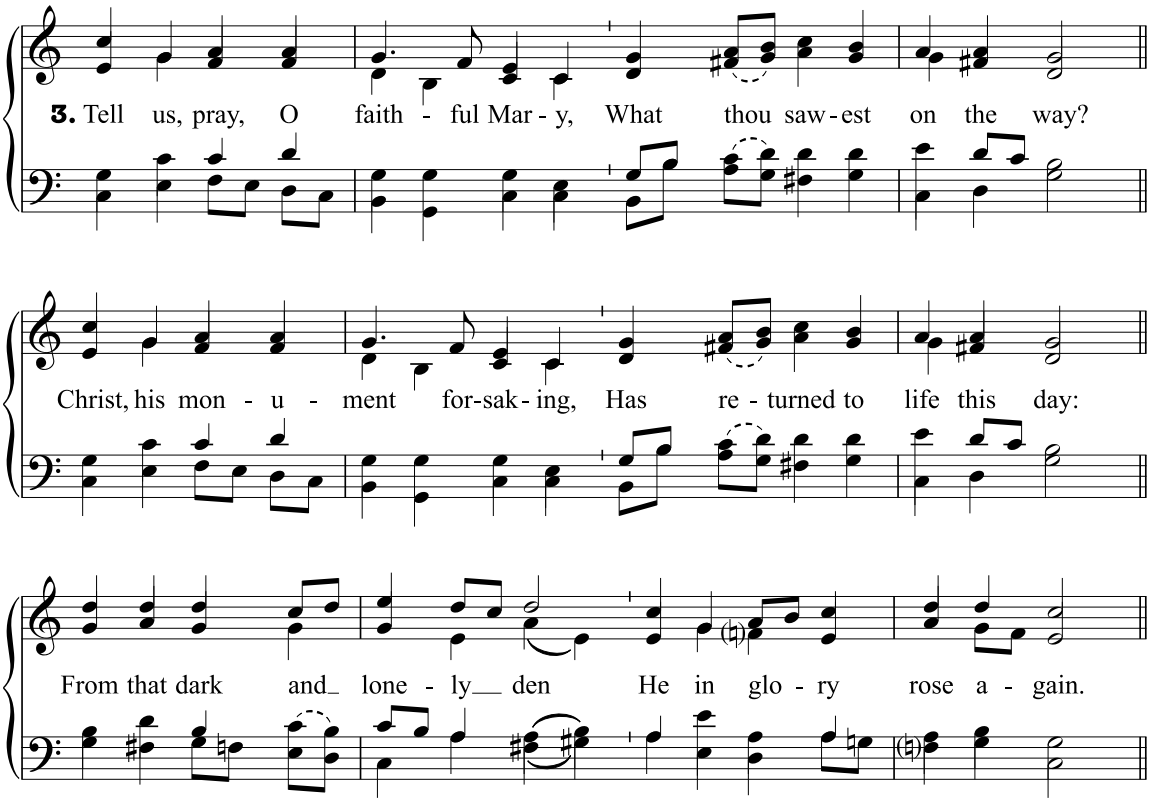
Verse 1 = Ladies with organ
Verse 2 = Men (on melody) with organ
Verse 3 = SATB without organ
Verse 4 = Ladies with Organ
Verse 5 = SATB with organ

Saint Robert Southwell wrote a hymn called **"In Paschal feast, the end of ancient rite"** (#336 in *The Saint Jean de Brébeuf Hymnal*). What is this "end" of an ancient rite? Saint Thomas Aquinas tells us, in his Sequence for the Holy Eucharist called *Lauda Sion Salvatorem*. Specifically, Saint Thomas Aquinas says about the Eucharist: "It was prefigured in type when Isaac was brought as an offering, when a lamb was appointed for the Pasch, and when manna was given to the Jews of old." Notice how the first verse of the rendering (below) say: "Praise the Paschal Victim **true**." Jesus Christ is the true Paschal Victim, which was prefigured in type. The Old Testament contains many "types" of Jesus; e.g. when the king tried to murder Moses by killing all the male infants, which prefigured Herod's attempt to kill Jesus by killing all the male infants. Or Isaac, who carried the wood *on his own back* (Genesis 22:6) up the mountain.





The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far) of any English-language Catholic hymnal: **https://ccwatershed.org/hymn/**



4. An - gels saw I there in wit - ness; Lay the garb of his re - pose,

Cloth that bound His head, be-fore me: Christ, my hope, in truth a - rose!

Goes he now to Gal - i - lee, Where you shall your Mas - ter see.

The Father Brébeuf Hymnal has the largest selection of Eucharistic hymns (by far) of any English-language Catholic hymnal: **https://ccwatershed.org/hymn/**

5. Christ our Lord, we know, is ris - en, Ris - en from the grave in - deed:

Thou, O King and might - y Vic - tor, Pit - y those who pit - y need!

Al - le - lu - ia, from the dead Christ is ris - en, as he said!

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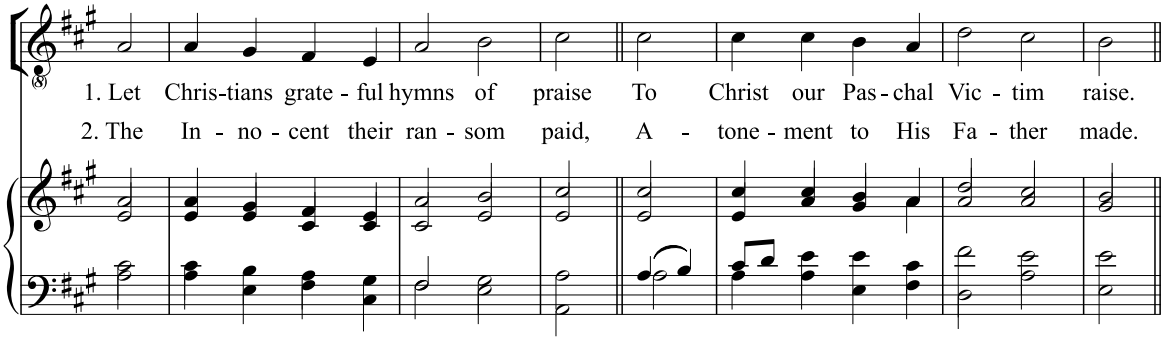
VICTIMAE PASCHALI LAUDES

Metrical translation Father Frederick Charles Husenbeth
Vicar-General of his diocese (Northampton).



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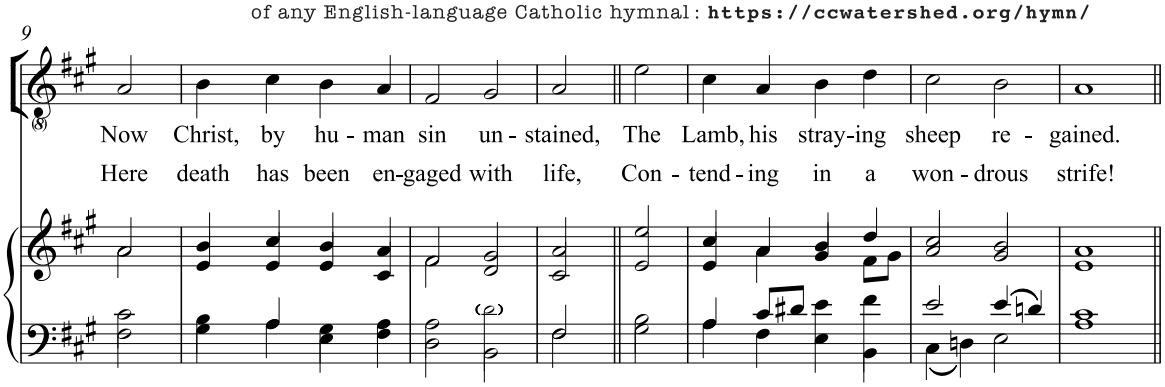
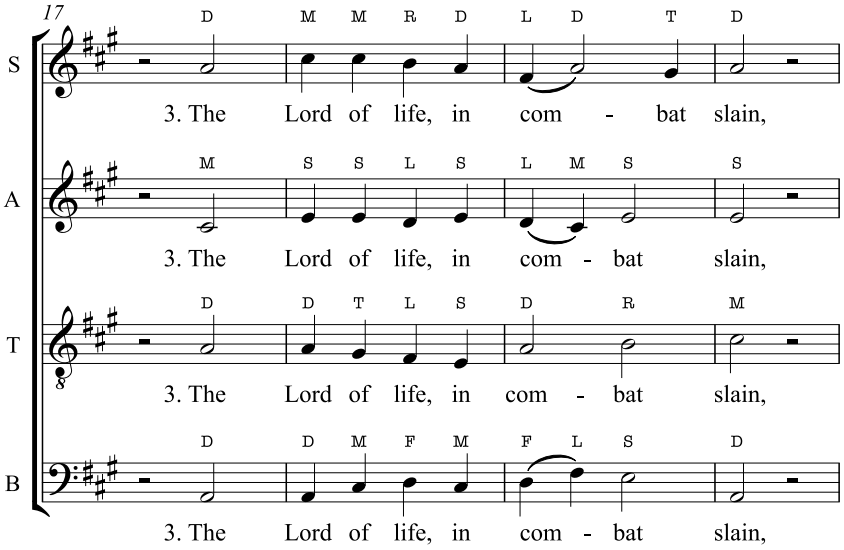


Notice what happens to the melody in the SATB section:



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1. Let Christians grateful hymns of praise
To Christ our Paschal Victim raise.
Now Christ, by human sin unstained,
The Lamb, his straying sheep regained.

2. The Innocent their ransom paid,
Atonement to His Father made.
Here death has been engaged with life,
Contending in a wondrous strife!

3. The Lord of life, in combat slain,
Is living, evermore to reign.
"O Mary, tell us what this day
Thy sight has met upon the way?"

4. "The tomb of Christ, who lives in light,
I saw, and hailed His glory bright,
Those linens, too, which bound the Lord,
While Angels witnessed and adored.

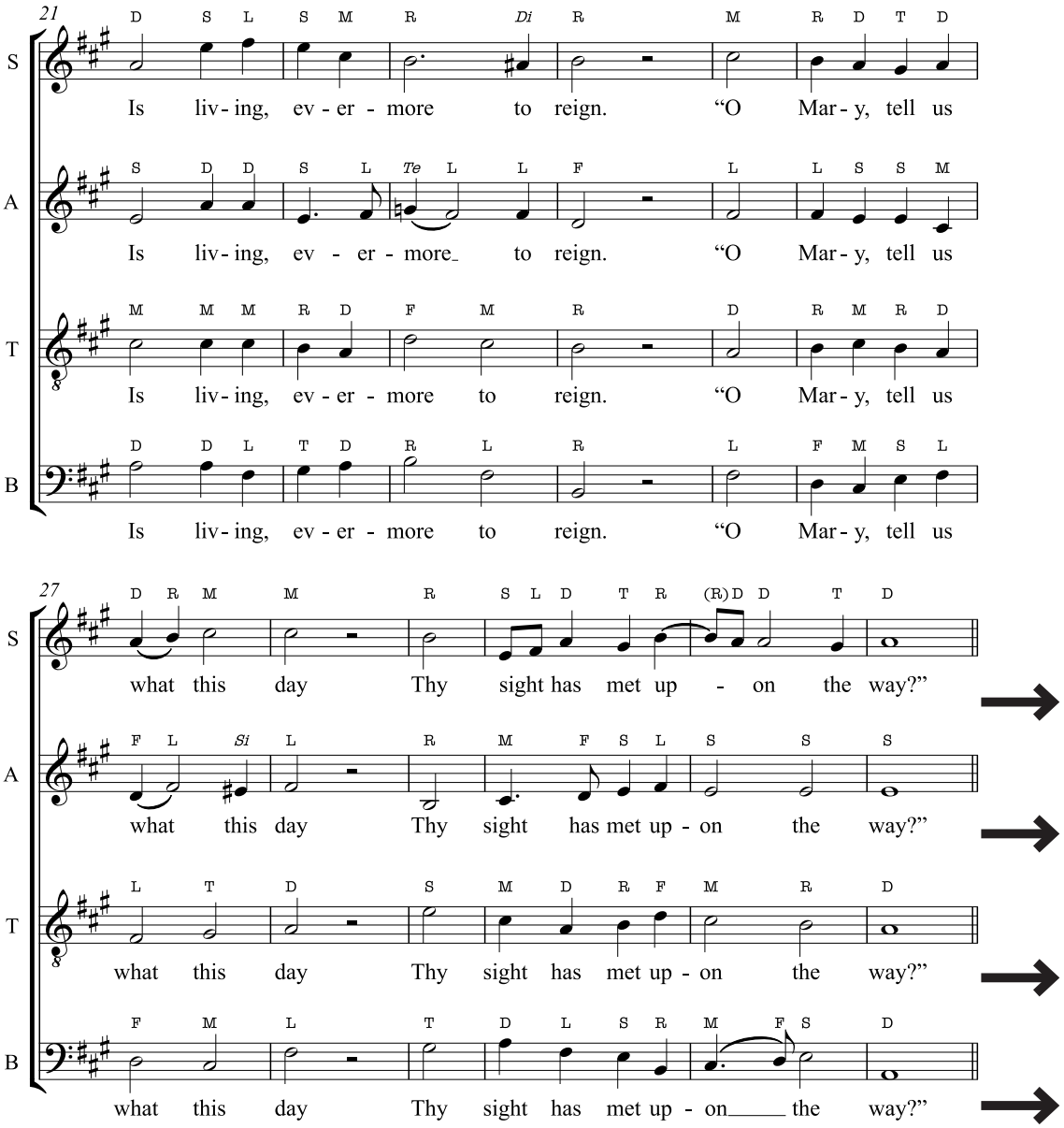
5. For Christ, my hope, is ris'n: and He
Before you goes to Galilee."
We know Christ rose indeed, and sing:
Have mercy, Thou victorious King! [Amen. Allelúia.]

Literal Translation into English:
To the Paschal Victim
let Christians offer a sacrifice of praise.
The Lamb redeemed the sheep.
Christ, sinless, reconciled sinners to the Father.

Death and life were locked together
in an unique struggle.
Life's captain died; now
He reigns, never more to die.

Tell us, Mary. "What did you see on the way?"
"I saw the tomb of the now living Christ.
I saw the glory of Christ, now risen.
I saw angels who gave witness; the cloths too
which once had covered head and limbs.

Christ my hope has risen. He will go before
His own into Galilee." We know that
Christ has indeed risen from the dead.
Do You, conqueror and king, have mercy on us.
[Amen. Allelúia.] *Courtesy of Fr. Joseph Connelly*



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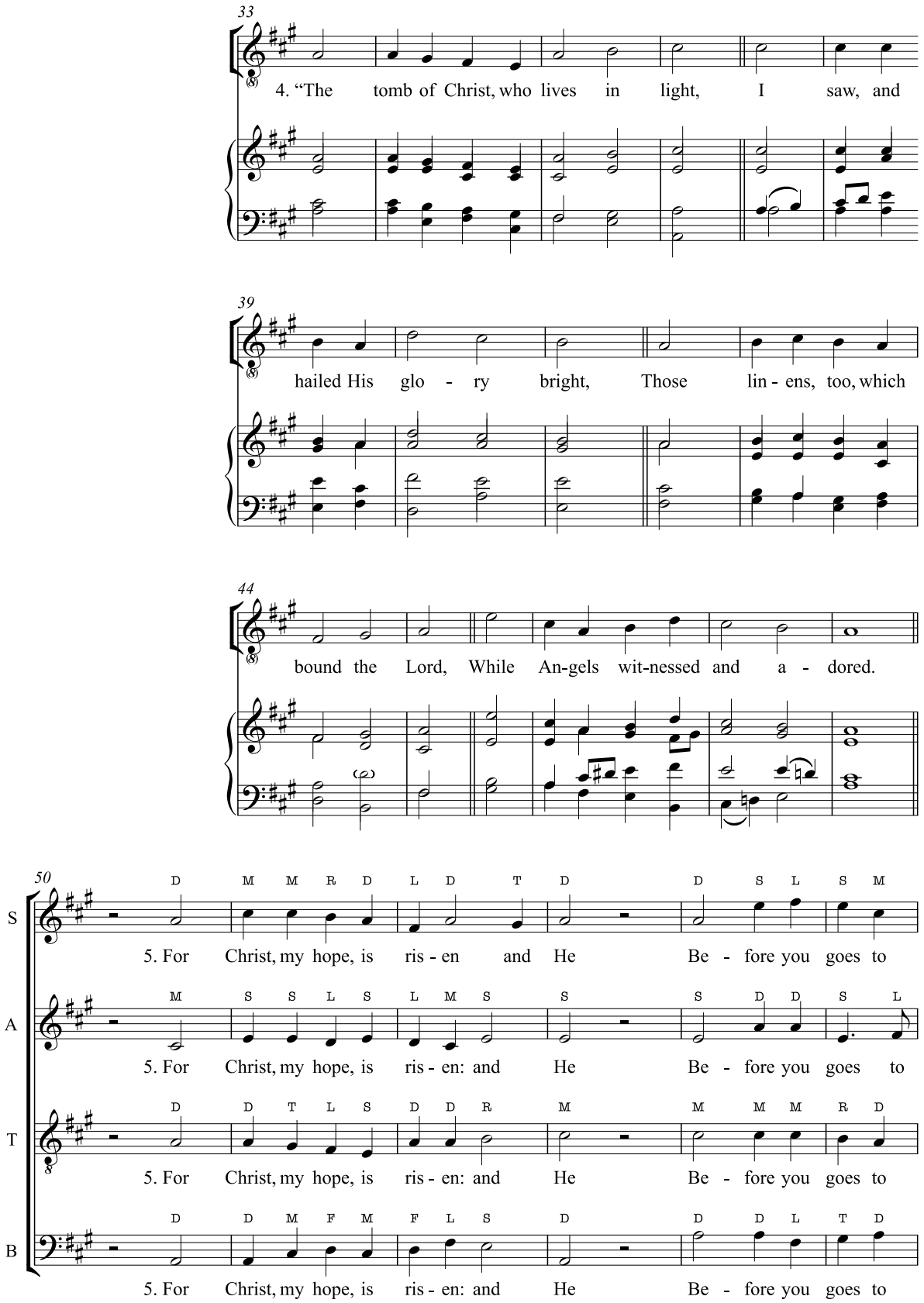

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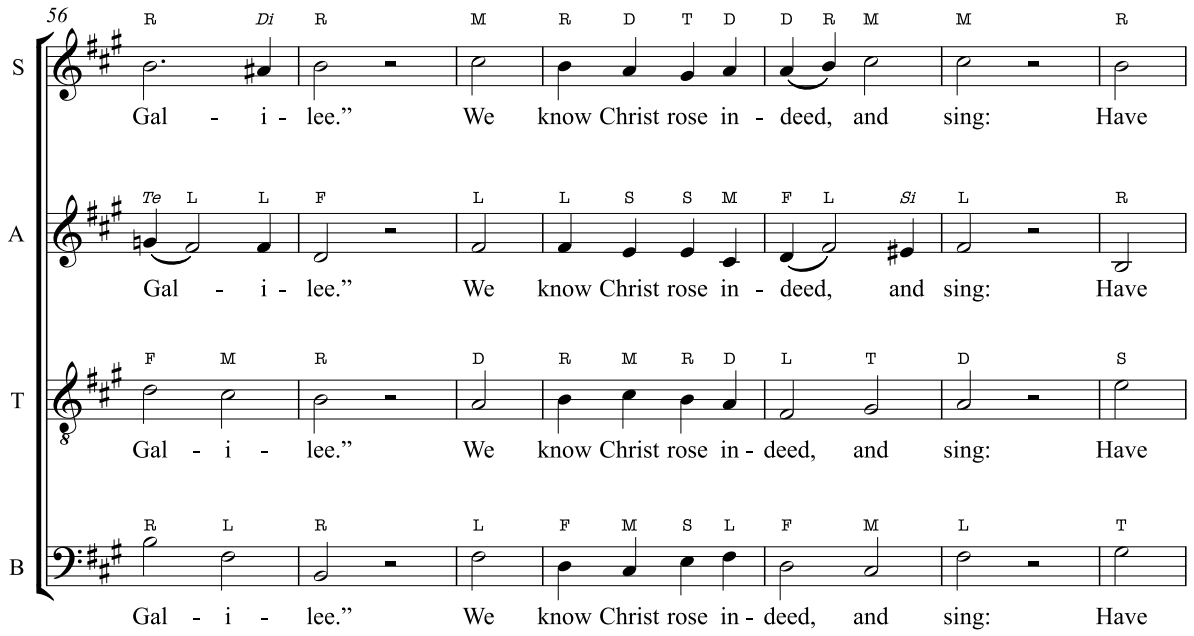
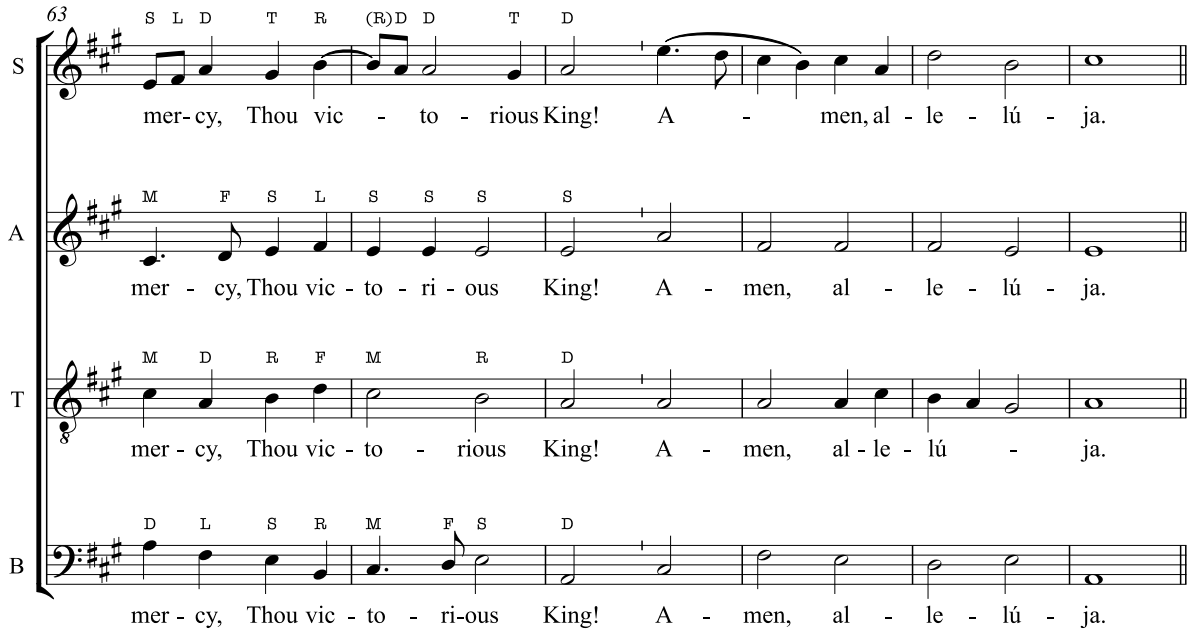


The 3rd edition of the *Edmund Campion Missal* (Sophia Press, 2022) is indispensable for anyone who cares about the Holy Week reforms enacted by Pope Pius XII as it exhaustively explains the similarities and differences between the 1950 Holy Week and the 1962 Holy Week. • **https://ccwatershed.org/Campion/**



Arrangement and Harmonies © *The Saint Jean de Brébeuf Hymnal*

The chords in the third stanza can sound a bit schmaltzy on an electric organ—
so make sure your pipe organ, choir, and acoustic are suitable for this piece.

VÍCTIMÆ Paschali ***laudes***
immolent **Christiáni**.
Agnus redémit ***oves:***
Christus ínnocens **Patri**
reconciliávit peccatóres.

Mors et vita **duéllo**
conflixére **mirándo:**

dux vitæ **mórtuus,**
regnat **vivus.**

Dic nobis **María,**
quid vidísti in **via?**

Sepúlcrum Christi **vivéntis:**
et glóriam vidi **resurgéntis.**

Angélicos **testes,**
sudárium, et **vestes.**

Surréxit Christus spes **mea:**
præcédet suos in **Galiléa**[**m**]**.**

Scimus Christum surrexísse a mórtuis **vere:**
tu nobis victor Rex **miserére.**

[Amen. Allelúja.]

THE HOLY paschal work is wrought,
The Victim's praise be told,
The loving Shepherd back hath brought
The sheep into His fold:

The just and innocent was slain
To reconcile to God again.

Death from the Lord of life hath fled
The conflict strange is o'er;
Behold, He liveth that was dead,
And lives for evermore:

"Thou sought Him, Mary, on that day;
Tell what thou sawest in the way."

"I saw the empty cavern's gloom,
The garments of the pris'n,
The angel-guardians of the tomb,
The glory of the Ris'n."

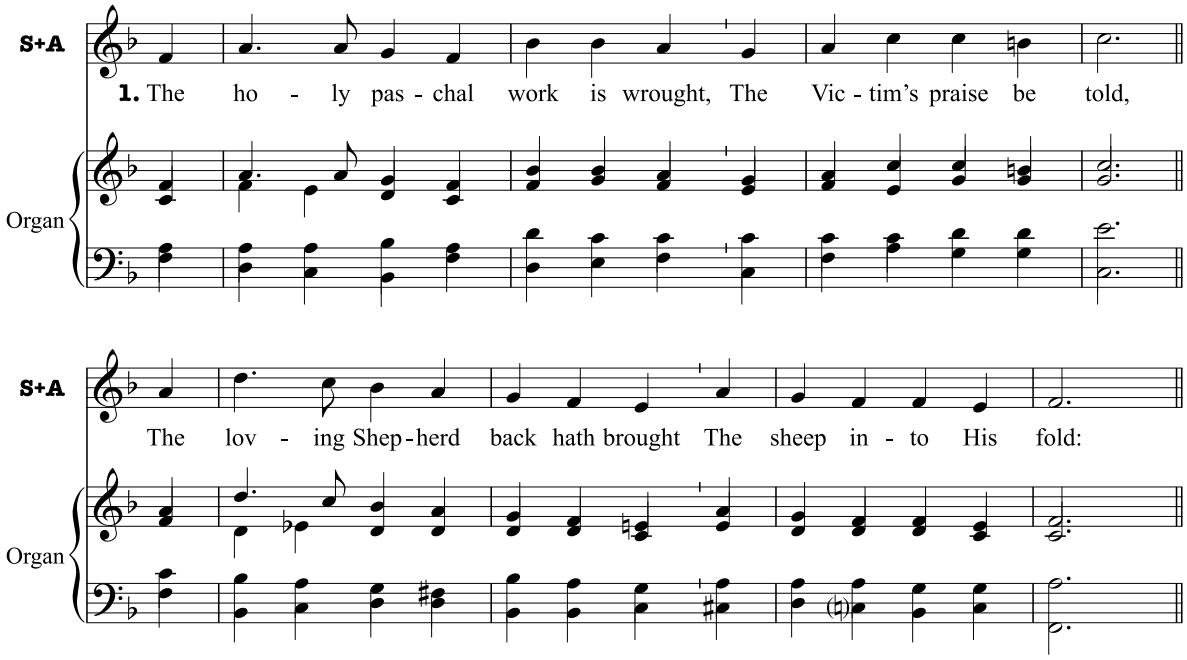
We know that Christ hath burst the grave,
Then, victor King, Thy people save.

[Amen. Alleluia.]

English translation by Robert Campbell (d. 1868)**,**
who converted to the Catholic Church in 1852.

Notice the 2nd verse places the melody in the Tenor.

Tune based on "Old Winchester"



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SATB with Organ

The just and in - no - cent was slain To rec - on-cile to God a - gain.

SATB **without accomp.**

2. Death from the Lord of life hath fled The con - flict strange is o'er;

SATB **without accomp.**

Be - hold, He liv - eth that was dead, And lives for ev - er - more:

SATB **without accomp.**

"What thou hast seen up - on the way In seek-ing Him, O___ Mar - y, say."

S+A

3. "I saw the emp - ty cav-ern's gloom, The gar-ments of the pris - on

Organ

S+A

The an - gel - guard-ians of the tomb, The glo - ry of the Ris - en."

Organ

SATB with Organ

We know that Christ hath burst the grave, Then, vic - tor King, Thy peo - ple save.

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Father Brébeuf Hymnal

#697

English translation of the

Victimae Paschali Laudes

by J. E. Leeson

Harmonies © 2018

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VÍCTIMÆ Paschali *laudes*
immolent **Christiáni**.
Agnus redémit ***oves:***
Christus ínnocens **Patri**
reconciliávit peccatóres.

Mors et vita **duéllo**
conflixére **mirándo:**

dux vitæ **mórtuus,**
regnat **vivus.**

Dic nobis **María,**
quid vidísti in **via?**

Sepúlcrum Christi **vivéntis:**
et glóriam vidi **resurgéntis.**

Angélicos **testes,**
sudárium, et **vestes.**

Surréxit Christus spes **mea:**
præcédet suos in **Galilǽa**[**m**].

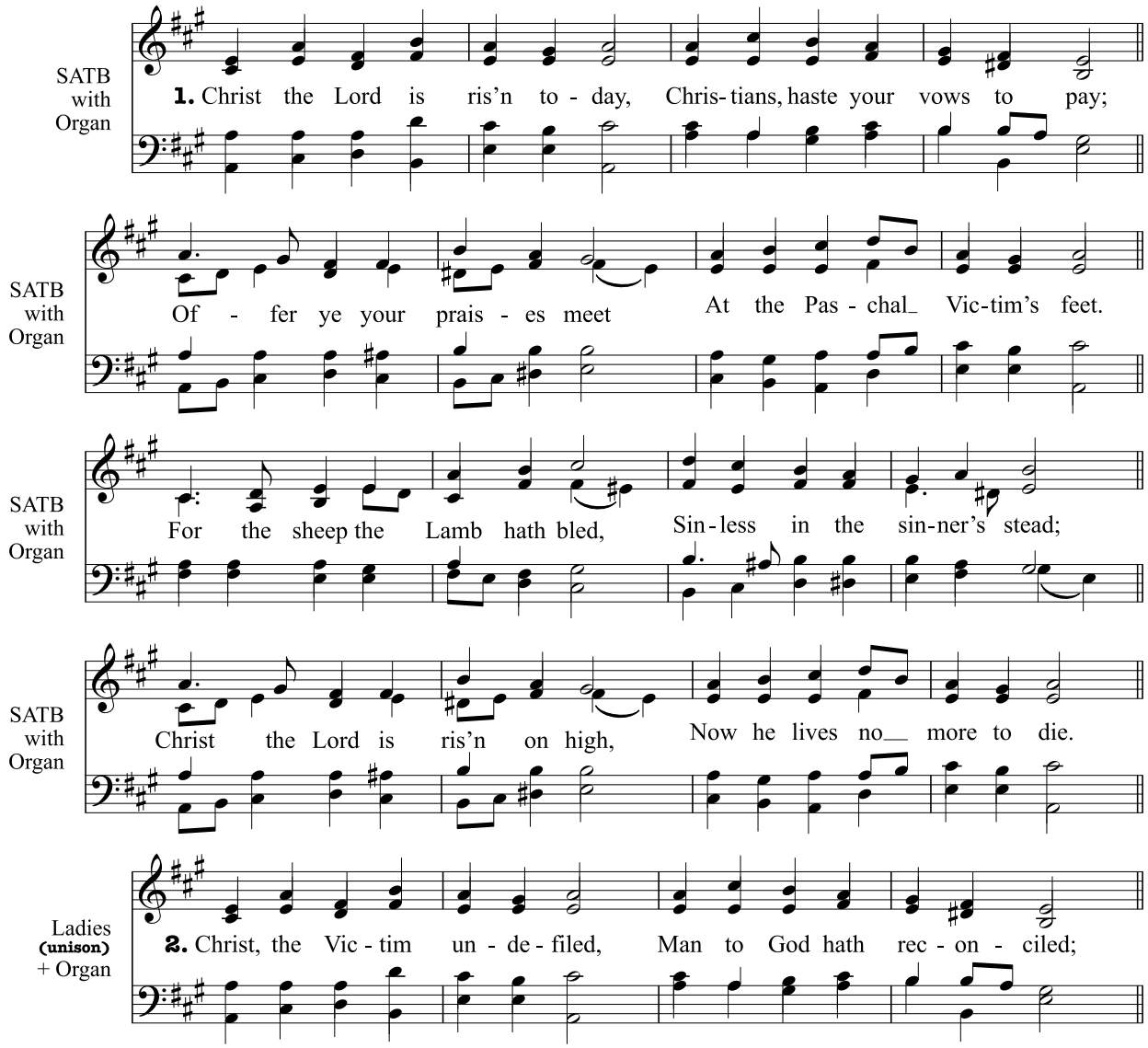
Scimus Christum surrexísse a mórtuis **vere:**
tu nobis victor Rex **miserére.**
[Amen. Allelúja.]

1. Christ the Lord is ris'n today;
Christians, haste your vows to pay;
Offer ye your praises meet
At the Paschal Victim's feet.
For the sheep the Lamb hath bled,
Sinless in the sinner's stead;
Christ the Lord is ris'n on high,
Now he lives no more to die.

2. Christ, the Victim undefiled,
Man to God hath reconciled;
Whilst in strange and awful strife
Met together Death and Life.
Christians, on this happy day
Haste with joy your vows to pay;
Christ the Lord is ris'n on high,
Now he lives no more to die.

3. Say, O wond'ring Mary, say,
what thou sawest on thy way.
"I beheld, where Christ had lain,
empty tomb and angels twain,
I beheld the glory bright
of the rising Lord of light;
Christ my hope is ris'n again;
now he lives, and lives to reign."

4. Christ, who once for sinners bled,
Now the first born from the dead,
Thron'd in endless might and pow'r,
Lives and reigns for evermore.
Hail, eternal Hope on high!
Hail, Thou King of victory!
Hail, Thou Prince of life adored!
Help and save us, gracious Lord.



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Ladies (unison) + Organ

When in strange and aw - ful strife Met to - geth - er Death and Life.

Ladies (unison) + Organ

Chris - tians, on this hap - py day Haste with joy your vows to pay;

Ladies (unison) + Organ

Christ the Lord is ris'n on high, Now he lives no more to die.

SATB without accomp.

3. Say, O won-d'ring Mar - y, say, What thou saw - est on thy way?

SATB without accomp.

"I be- held, where Christ had lain, Emp - ty tomb and An - gels twain;

SATB without accomp.

I be-held the glo - ry bright Of the ris - ing Lord of light:

SATB without accomp.

Christ my hope is ris'n a - gain, Now he lives, and lives to reign."

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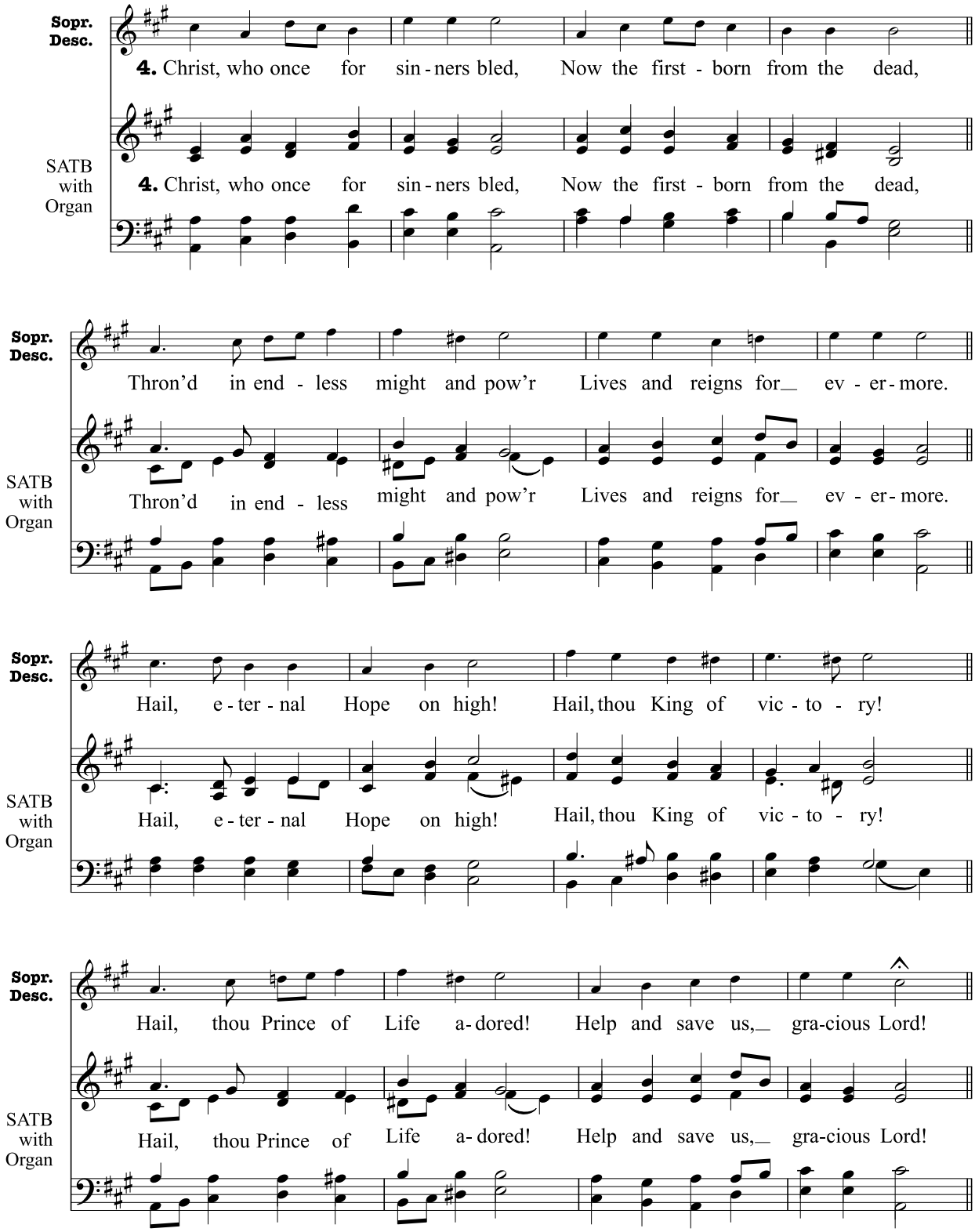
The organist will improvise briefly.
Then the final verse (with Sopr. Descant)



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VÍCTIMÆ Paschali *laudes*
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dux vitæ **mórtuus,**
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Sepúlcrum Christi **vivéntis:**
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Scimus Christum surrexísse a mórtuis **vere:**
tu nobis victor Rex **miserére.**

[Amen. Allelúja.]

Christ the Lord is ris'n today;
Christians, haste your vows to pay;
Offer ye your praises meet
At the Paschal Victim's feet.
For the sheep the Lamb hath bled,
Sinless in the sinner's stead;
Christ the Lord is ris'n on high,
Now he lives no more to die.

Christ, the Victim undefiled,
Man to God hath reconciled;
Whilst in strange and awful strife
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Christians, on this happy day
Haste with joy your vows to pay;
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Say, O wond'ring Mary, say,
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"I beheld, where Christ had lain,
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Christ my hope is ris'n again;
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Christ, who once for sinners bled,
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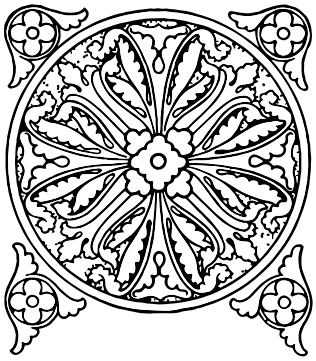
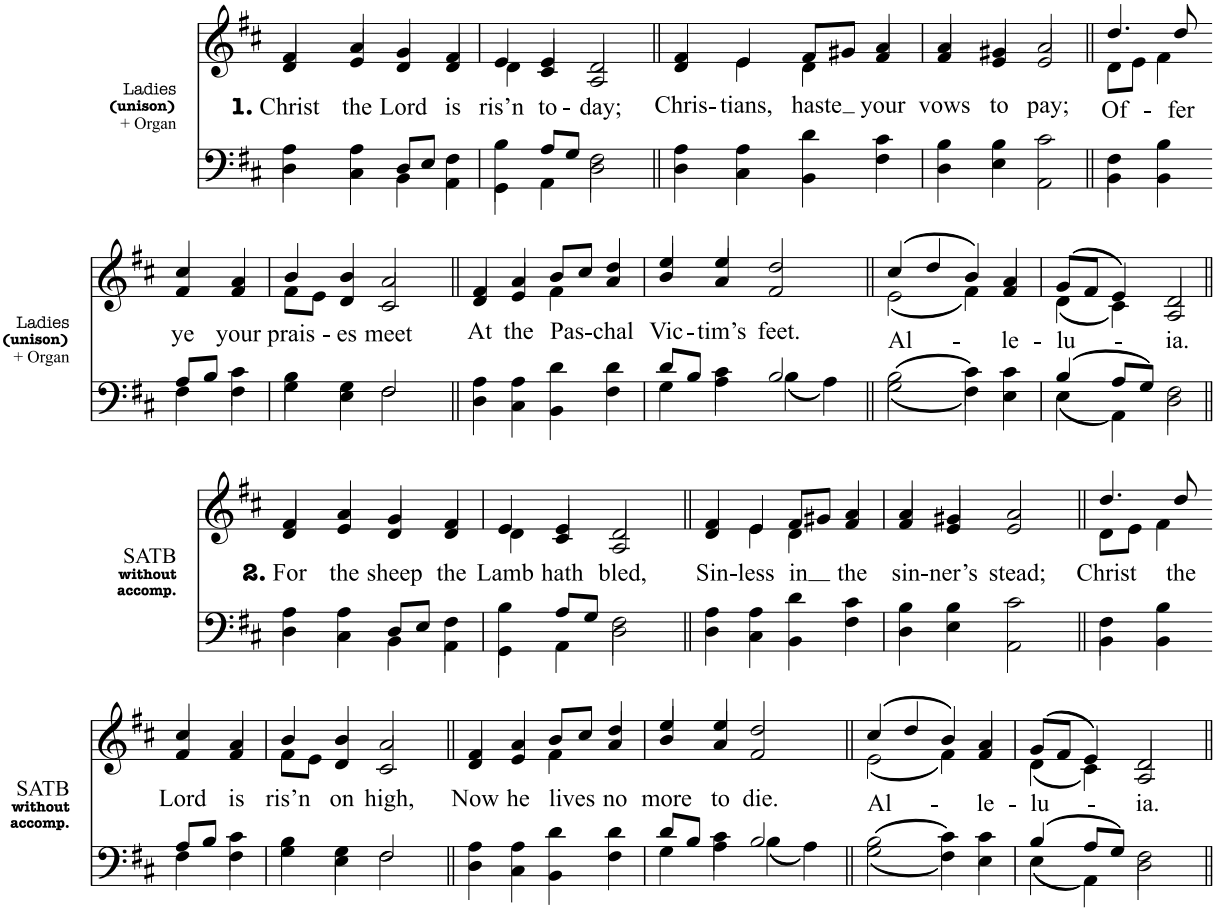
Hail, Thou Prince of life adored!
Help and save us, gracious Lord.



The *Saint Jean de Brébeuf Hymnal* [https://ccwatershed.org/hymn/] contains numerous (superb) hymn tunes that can be used to sing English translations of *Victimae Paschali*.

Here is a Brébeuf tune (#835) called **"Keine Schönheit hat die welt"** (which in German talks about Jesus Christ being the source of all beauty).



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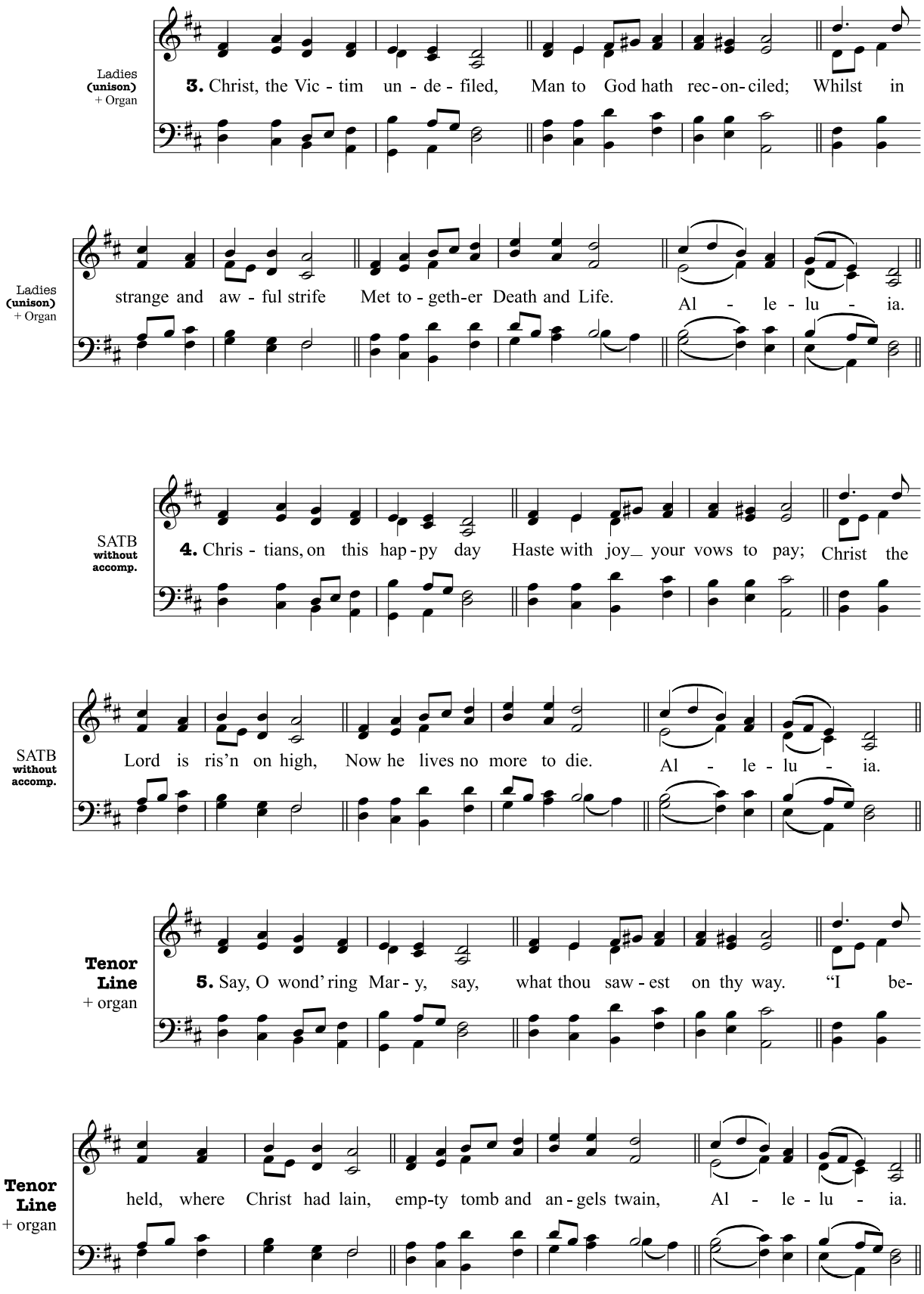

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SATB **without accomp.**

6. I be-held the glo - ry bright of the ris - ing Lord of light; Christ my

SATB **without accomp.**

hope is ris'n a- gain; now he lives, and lives to reign." Al - le - lu - ia.

Ladies **(unison)** + Organ

7. Christ, who once for sin-ners bled, Now the first_born from the dead, Thron'd in

Ladies **(unison)** + Organ

end - less might and pow'r, Lives and reigns for ev - er- more. Al - le - lu - ia.

SATB with organ

8. Hail, e - ter - nal Hope on high! Hail, Thou King of vic - to - ry! Hail, Thou

SATB with organ

Prince of life a- dored! Help and save us, gra-cious Lord. Al - le - lu - ia.

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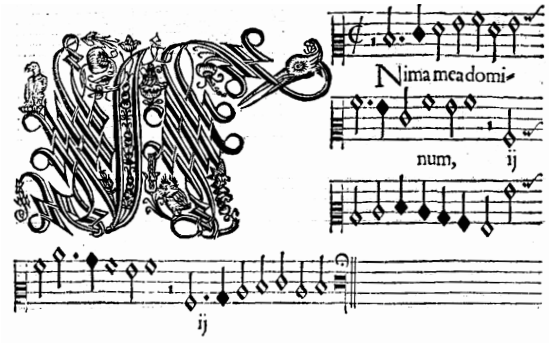
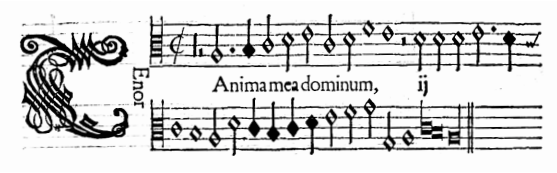
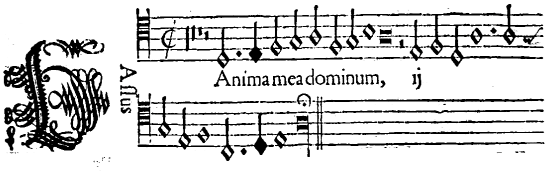
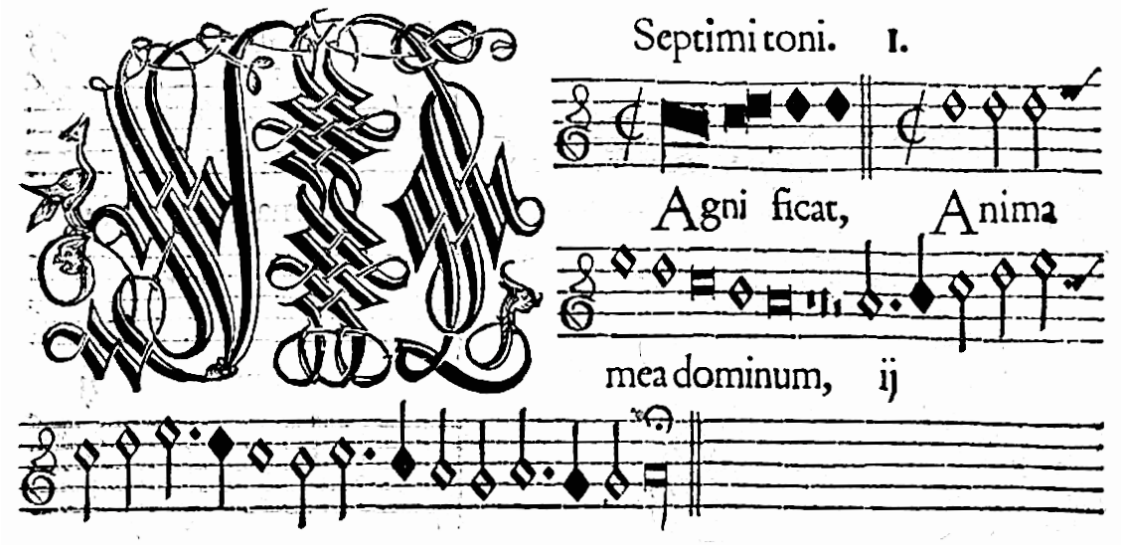
Father Guerrero • **Mirror Counter-Subject**

WHEN composers set the Magnificat—"Our Lady's own hymn"—they write sixteen (16) versions: **even** and **odd** for each mode. For Sacred Music Symposium 2023, we sang the "even" setting by Guerrero, which uses plainsong for the odd verses. It seemed appropriate to include a few examples from Guerrero's Mode 7 "odd" setting. Notice the stunning capital letters. Notice, also, the PsTn placed in the SOPRANO voice, as well as how the word MAGNIFICAT is sung in the treble ("girl") range. Finally, notice the ascending "free counter-melody."

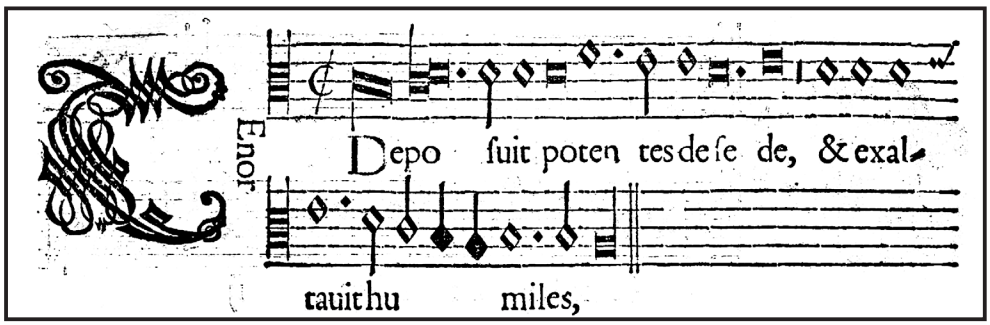








We will not be surprised Verse 7 has the PsTn in the Tenor voice:



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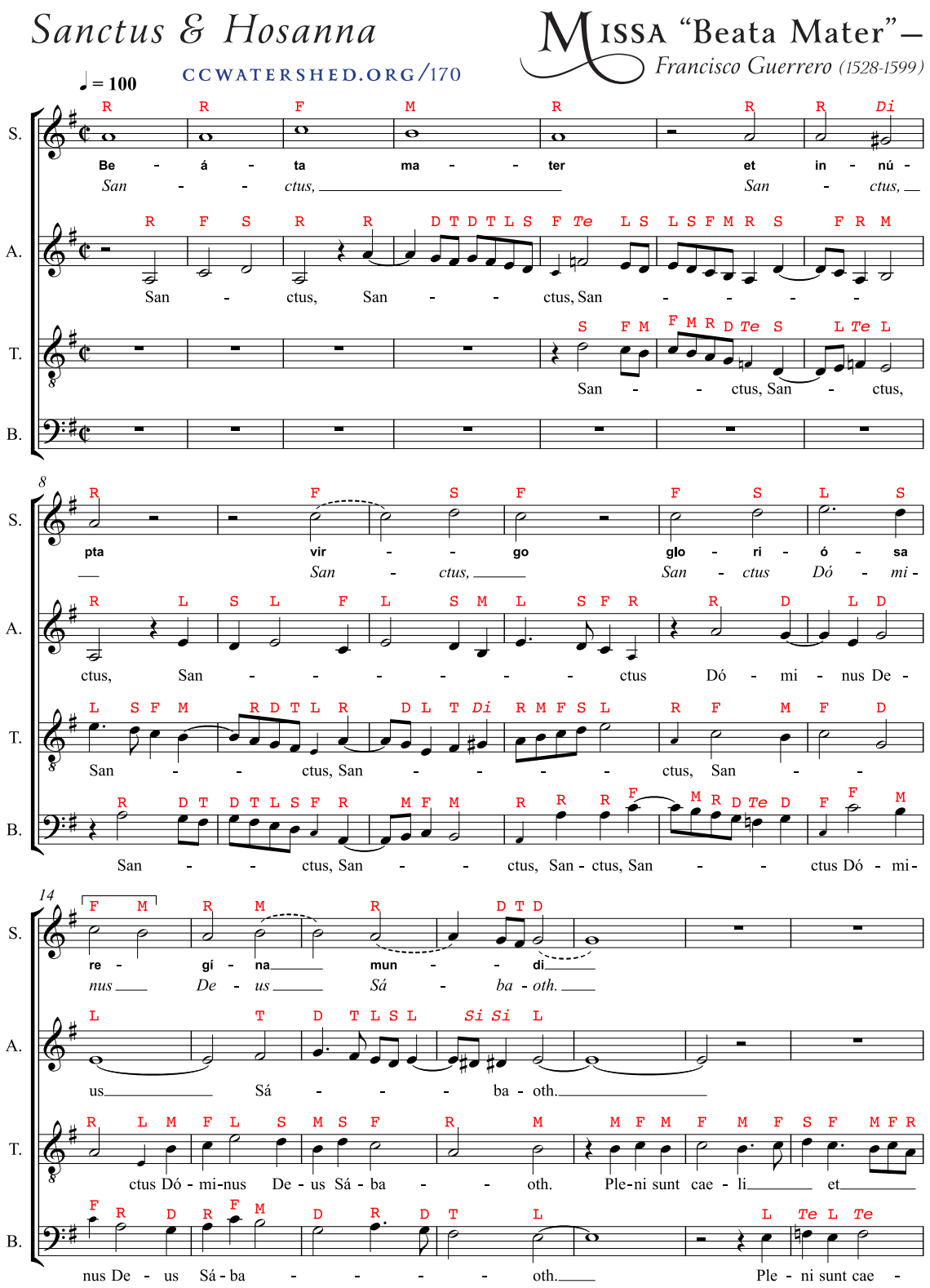
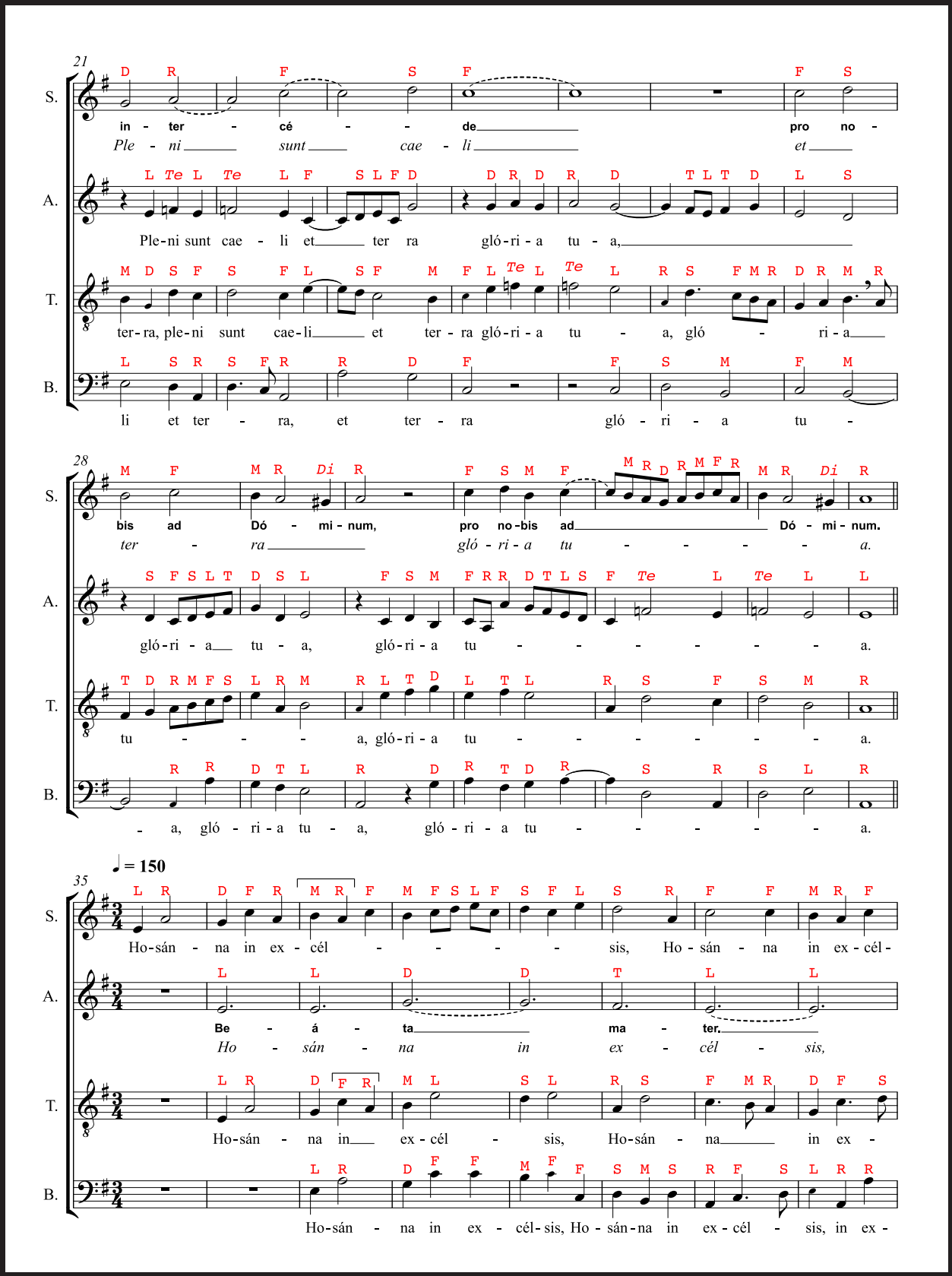
Father Guerrero • **Ostinato (1 of 3)**



Father Guerrero • **Ostinato (2 of 3)**



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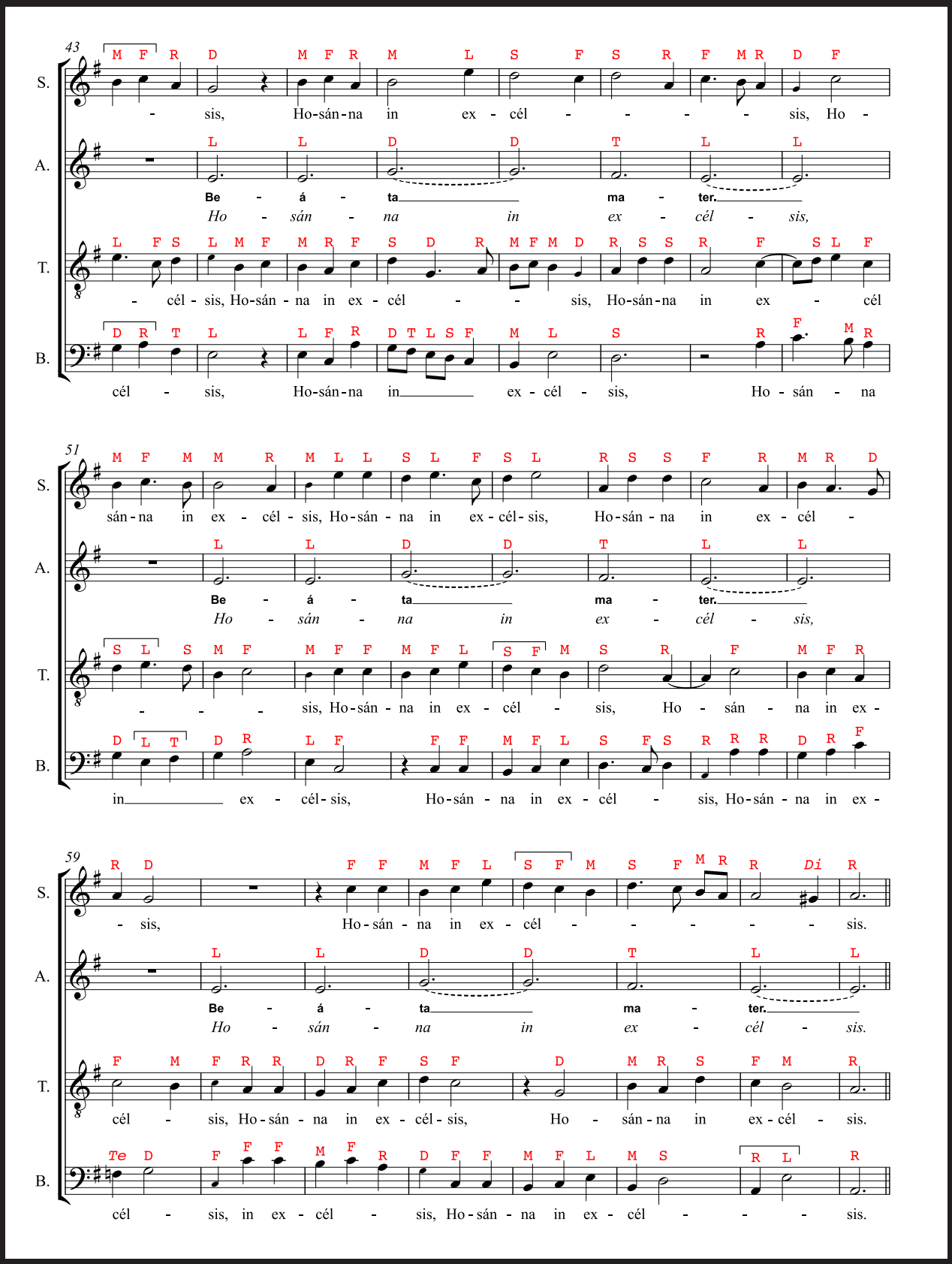
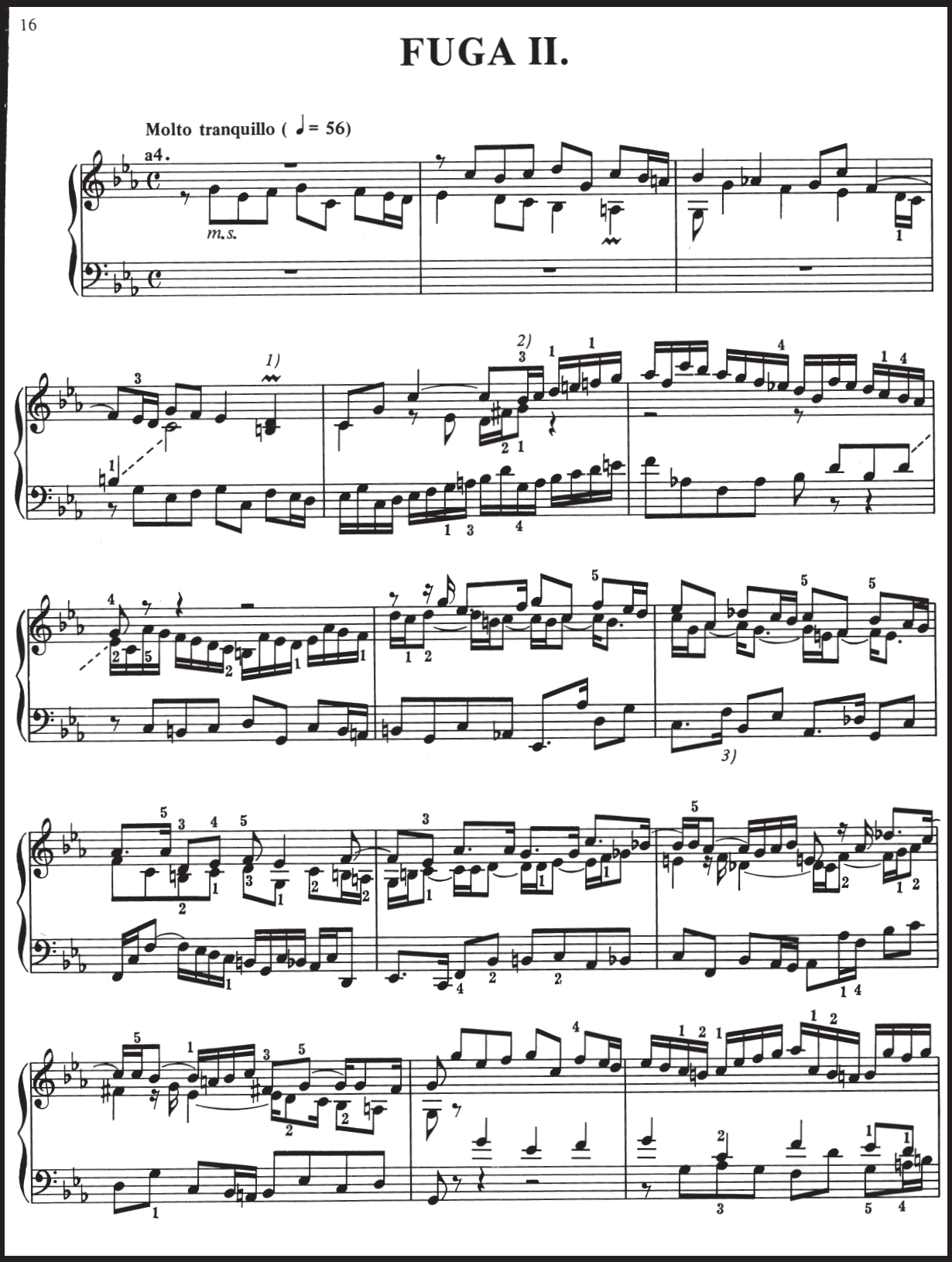
Father Guerrero • **Ostinato (3 of 3)**



Bach Fugue • **Augmentation (1 of 2)**



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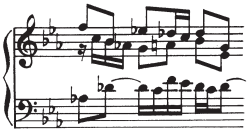
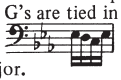
Bach Fugue • **Augmentation (2 of 2)**

4) In Hoffmeister:  This doubtless sounds better; but to the best of my knowledge it is not authenticated by the manuscripts.

5) A natural instead of A flat in Schwenke, #207 and Simrock. 6) There is a natural-sign before the A flat in # 209. 7) E flat instead of E natural in # 207 and Hoffmeister.
8) E flat instead of E natural in Fürstenau and #210. 9) Our text contains the version found in Altnikol I, Fürstenau and others–this is similar to the old manuscripts. The variant appearing above our text is the one found in Kirnberger, Altnikol II, Schwenke and others. 10) The G's are tied in Schwenke and Simrock.

11) Variant appearing in less authoritative manuscripts: 

12) The first Altnikol copy is the only one ending in major.
The arpeggio-sign in the right hand appears in Kirnberger, Altnikol II and elsewhere.

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Bach Fugue • **Stretto (1 of 6)**

Fuga XX

a 4 Voci

Andante maestoso, ma con moto. (♩ = 72.)

p *cresc.* *f* *p*

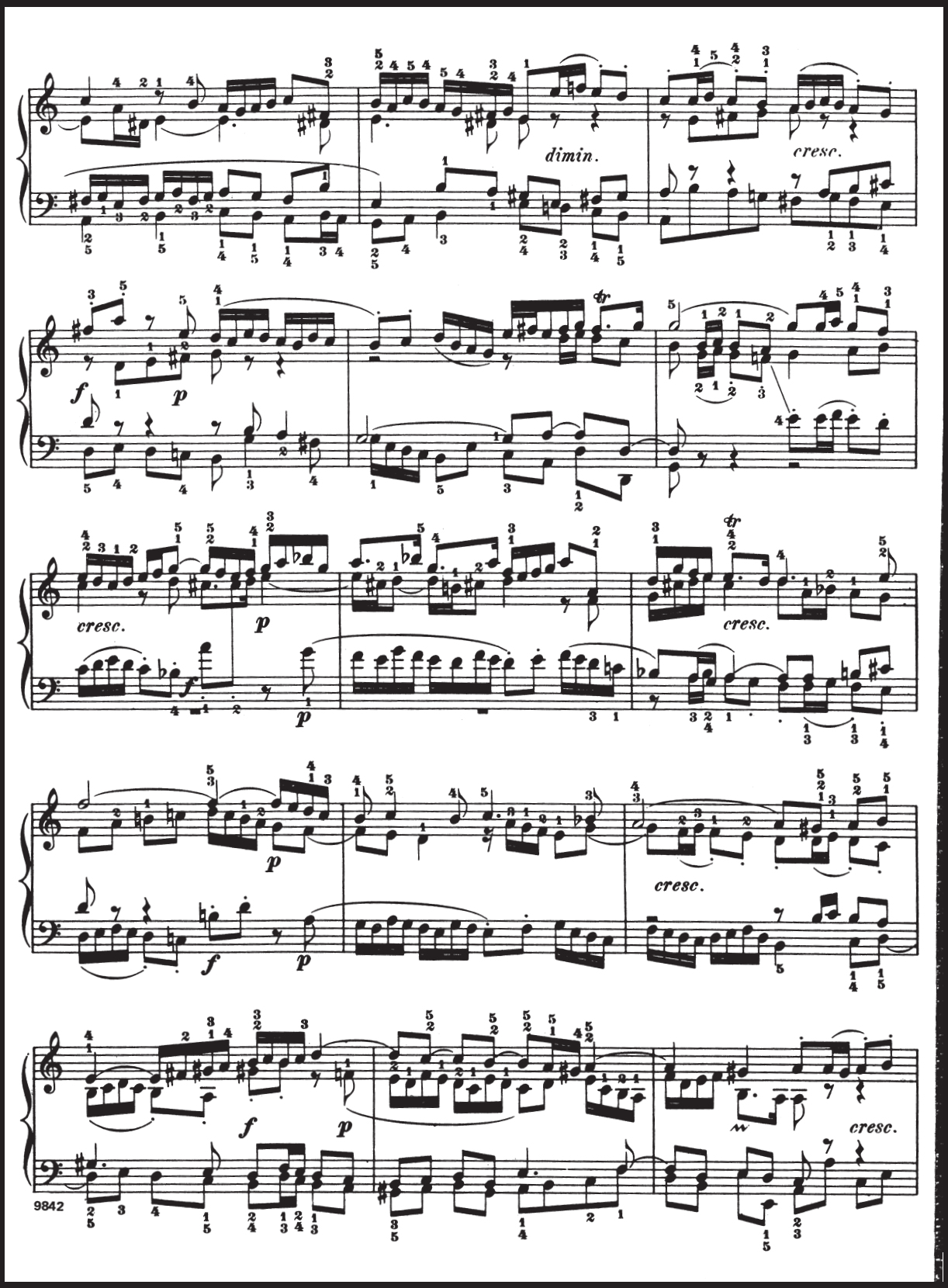
cresc. *f* *p*

cresc. *f* *p*

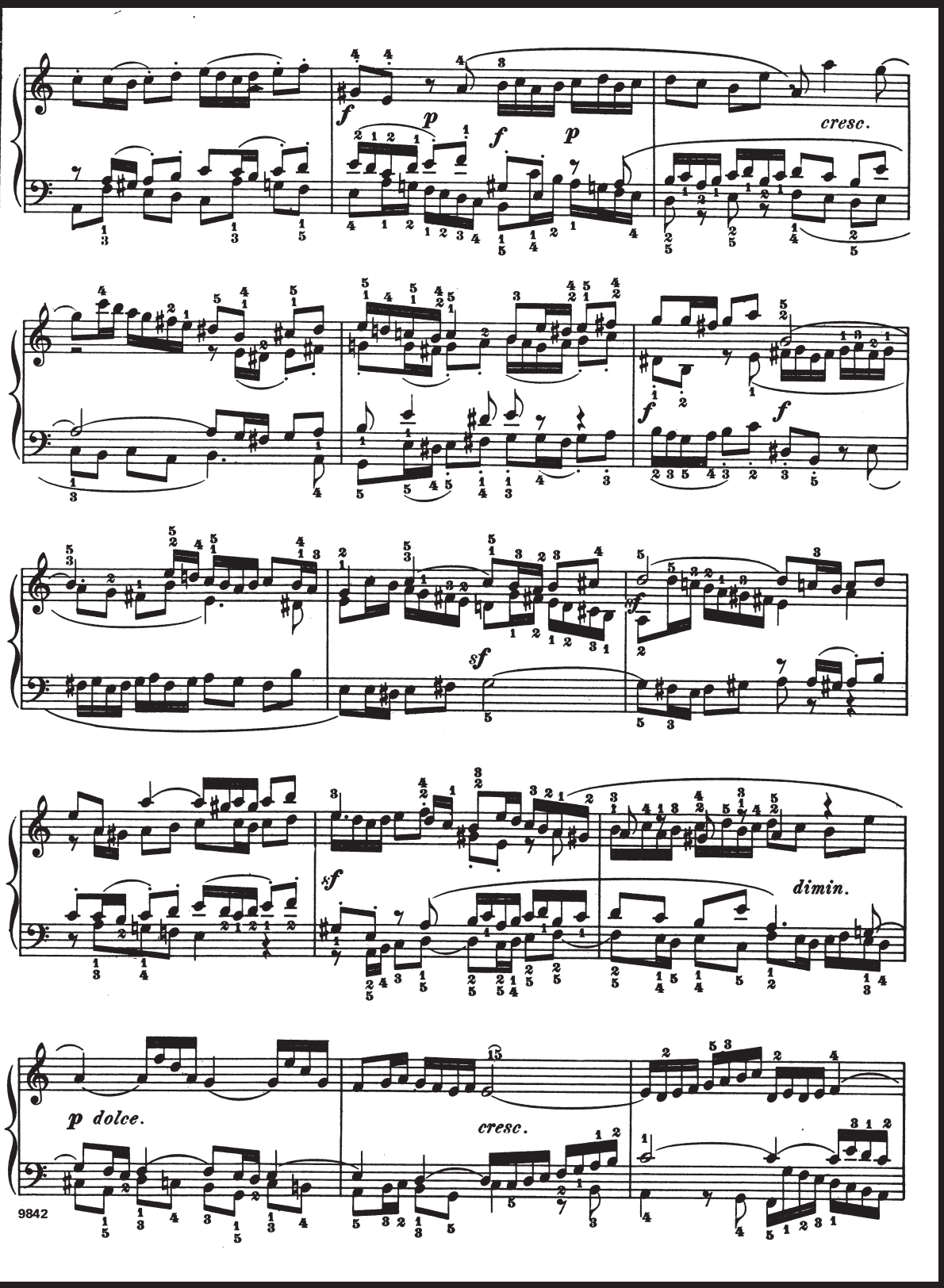
cresc. *f* *sf*

9842

Bach Fugue • **Stretto (2 of 6)**



Bach Fugue • **Stretto (3 of 6)**



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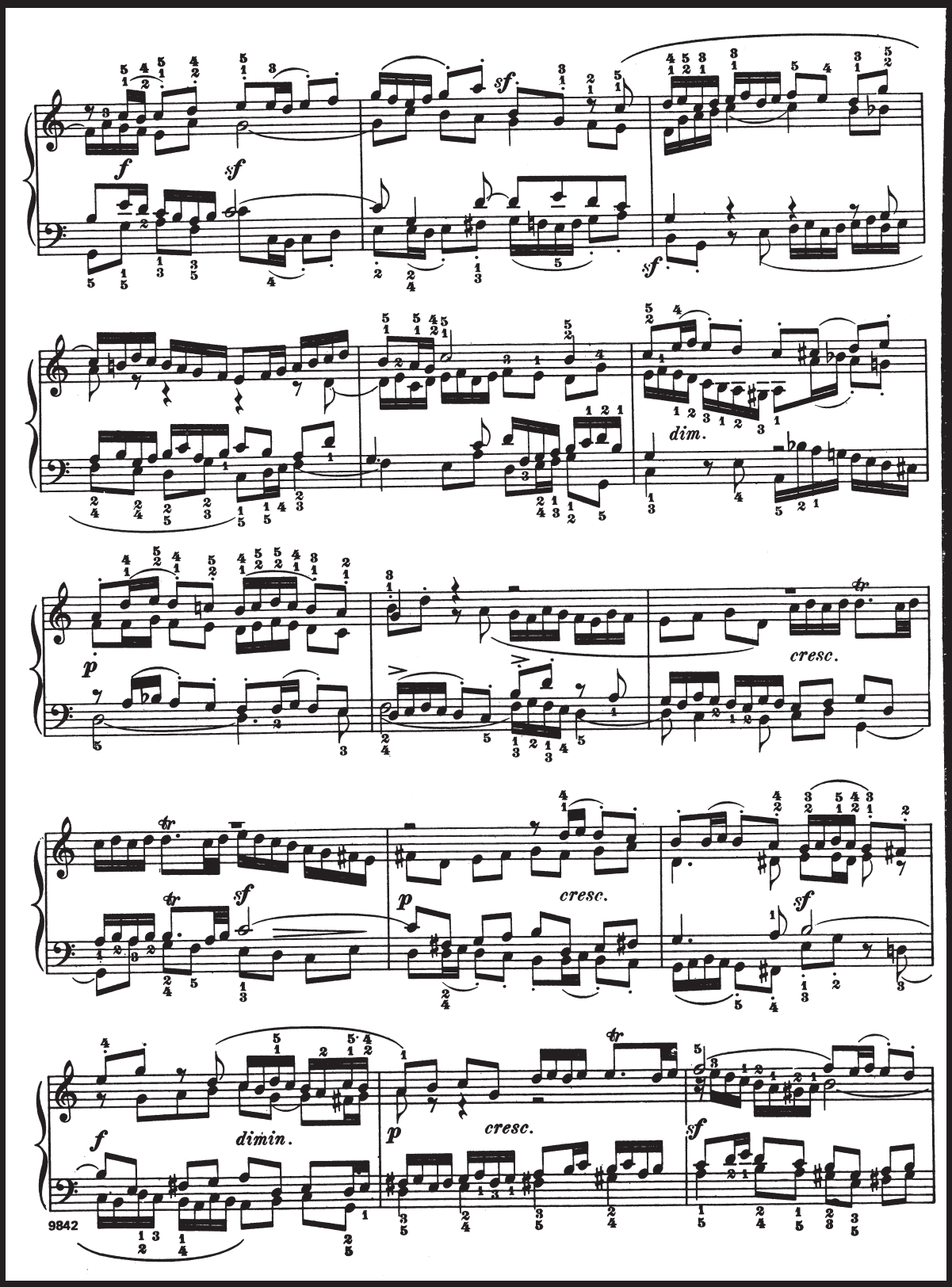
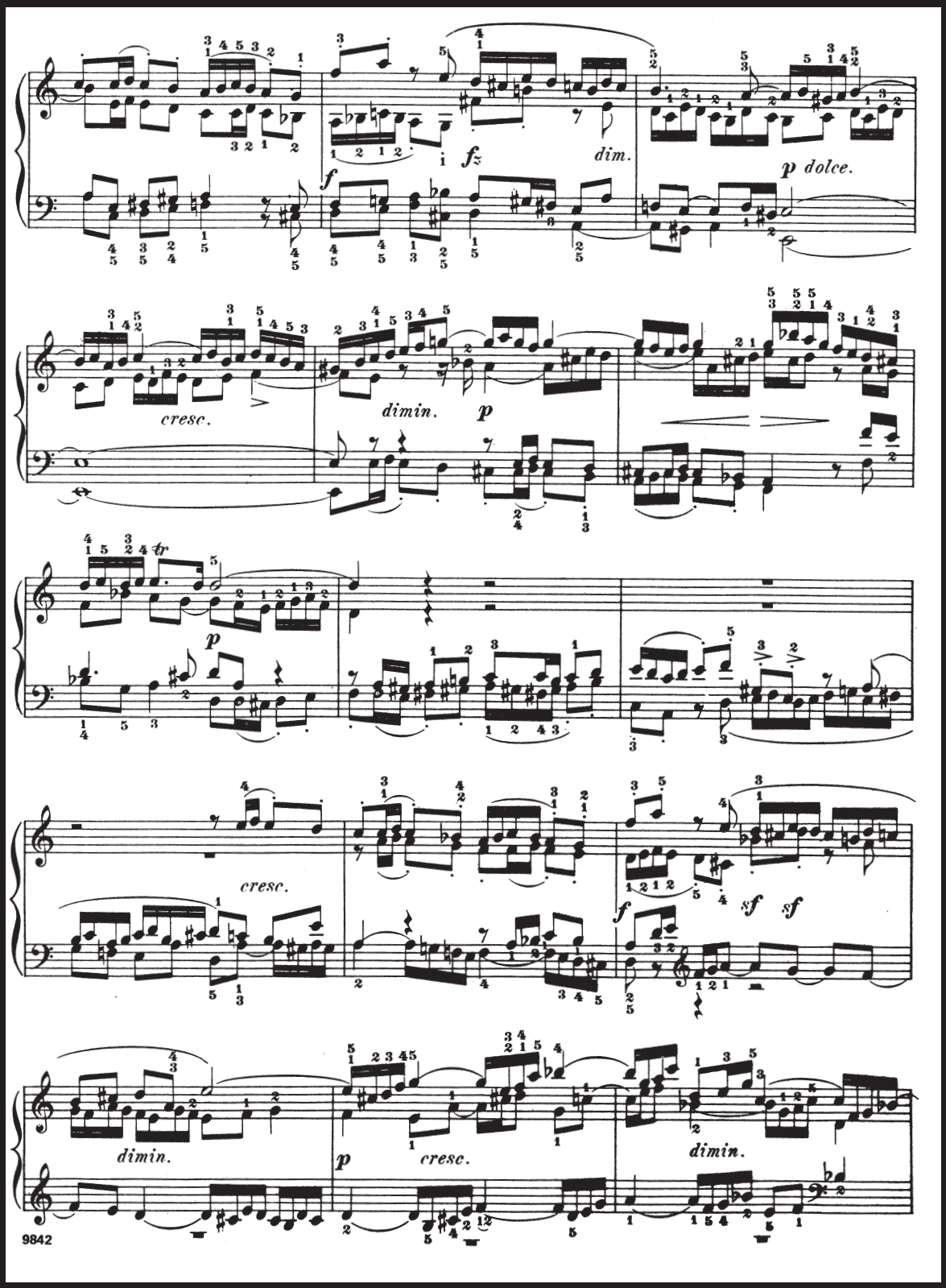
Bach Fugue • **Stretto (4 of 6)**



Bach Fugue • **Stretto (5 of 6)**



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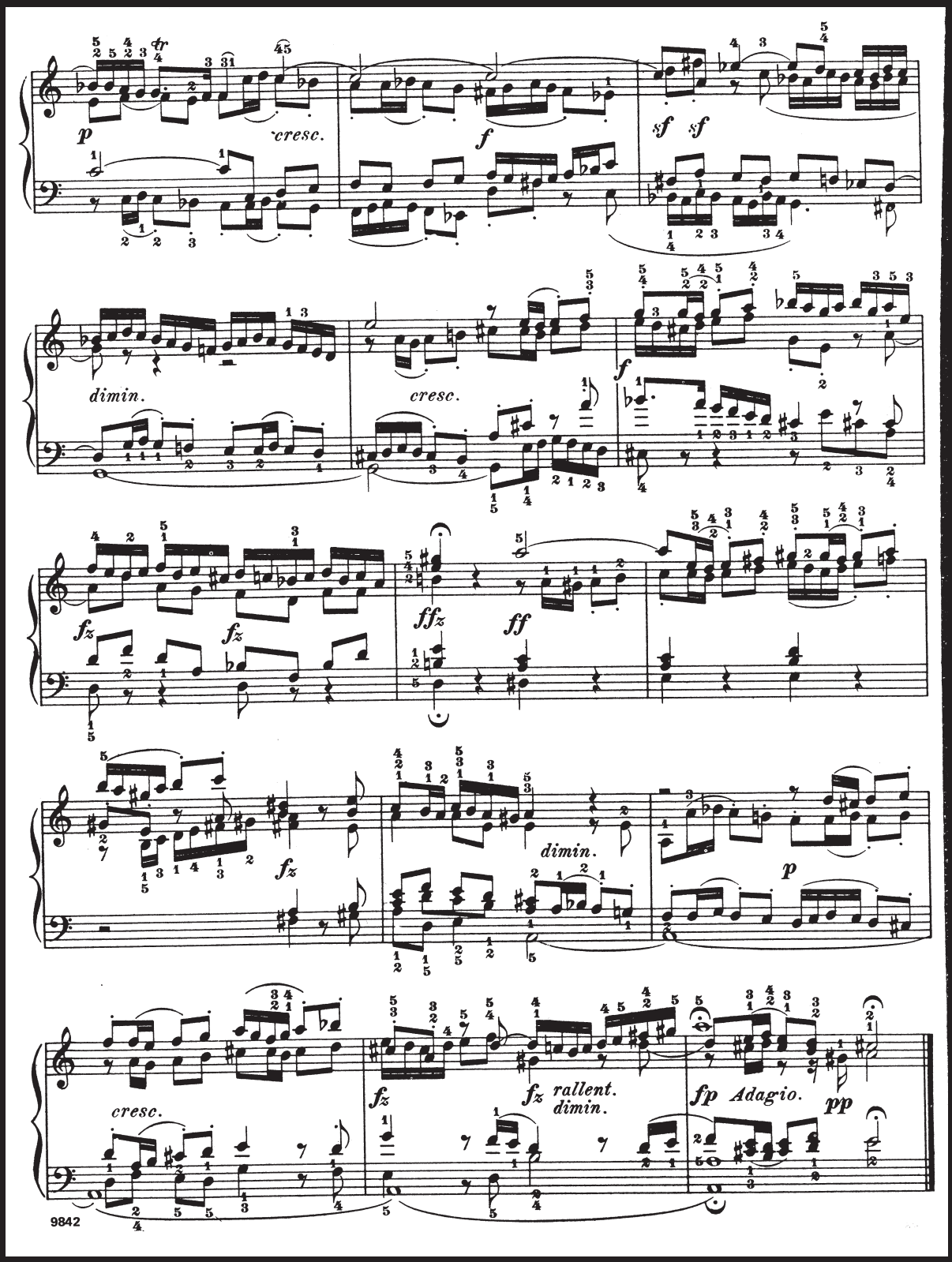
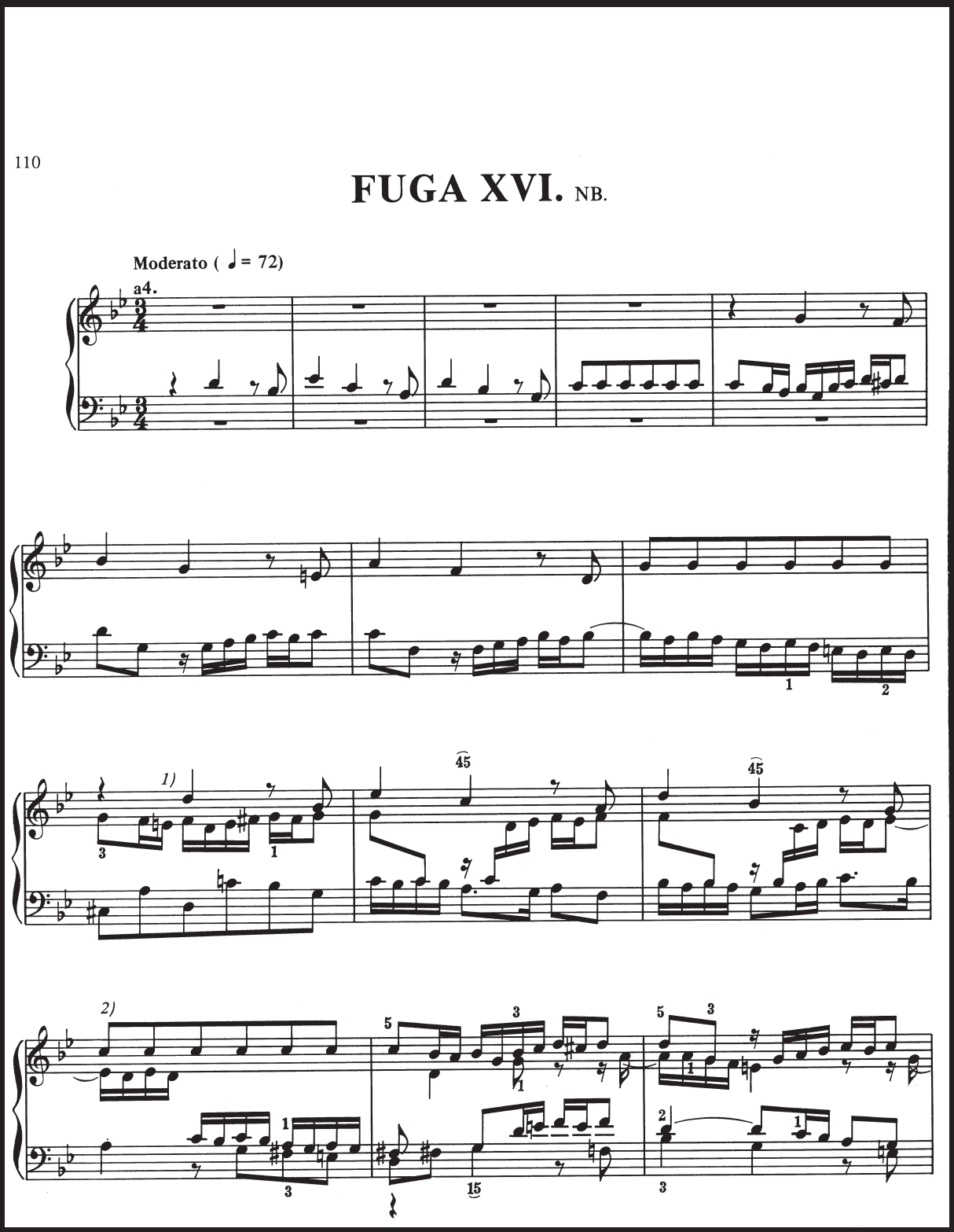
Bach Fugue • **Stretto (6 of 6)**



Bach Fugue • **Tonal Answer (1 of 6) + Mirror Counter-Subject**



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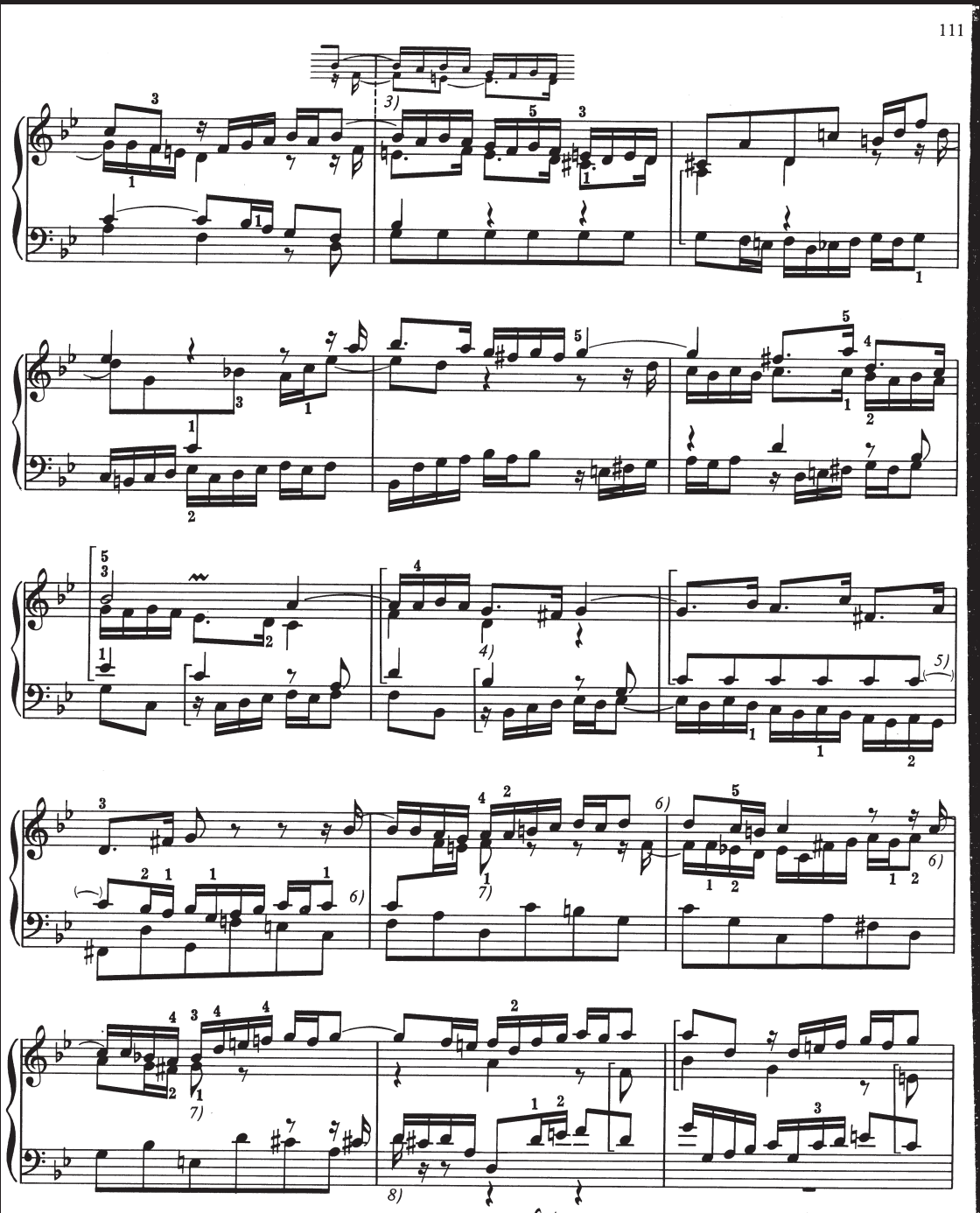
Bach Fugue • **Tonal Answer (2 of 6) + Mirror Counter-Subject**



3) In Hoffmeister and Peters the middle voice in the variant is as follows: etc.

4) The D is replaced by quarter-rest in the Altnikol group. 5) The tie between the C's is omitted in nos. 207, 209 and Nägeli; this corresponds to the theme.
6) There are ties between all these repeated notes in Altnikol II and Schwenke. Some of these notes have ties in #406, Altnikol I and #207. 7) The F and the G respectively (in the middle voice) are written as quarter-notes in Altnikol, etc. Compare the soprano in the two measures bounded by the 7) symbols. 8) The lower stem on this D is an eighth-stem in the Altnikol group.

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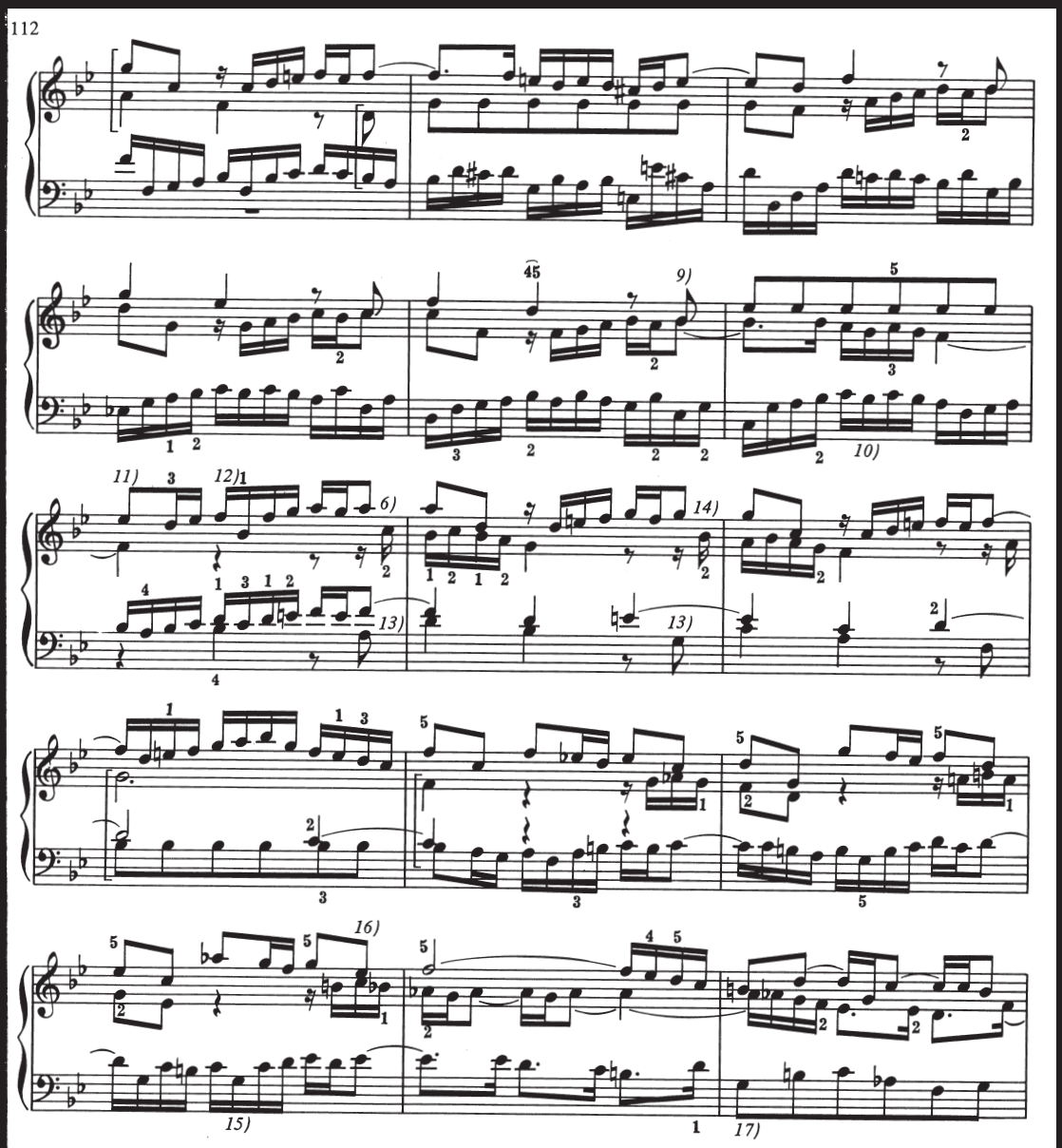
Bach Fugue • **Tonal Answer (3 of 6) + Mirror Counter-Subject**



9) The tie between the B flats is missing in Nägeli and Hoffmeister.

10) The text is based on the Altnikol group. In Kirnberger, etc., one finds:

11) These E flats are tied in # 416. Compare note 5 below.

12) in # 49 of the Amalien-library. The same version appears in Kirnberger—through subsequent correction.

13) These ties are omitted in # 206.

14) The G's are tied in Schwenke, Simrock and Hoffmeister.

15) C instead of G in Altnikol I, Schwenke and also in Altnikol II—after erasure; F instead of G in # 207, also in Altnikol II—before erasure.

16) in Altnikol I and # 207. The accidentals under consideration seem to have been subsequent insertions even in Altnikol II.

17) in Altnikol I and # 207. Before erasure Altnikol II was similar to our text.

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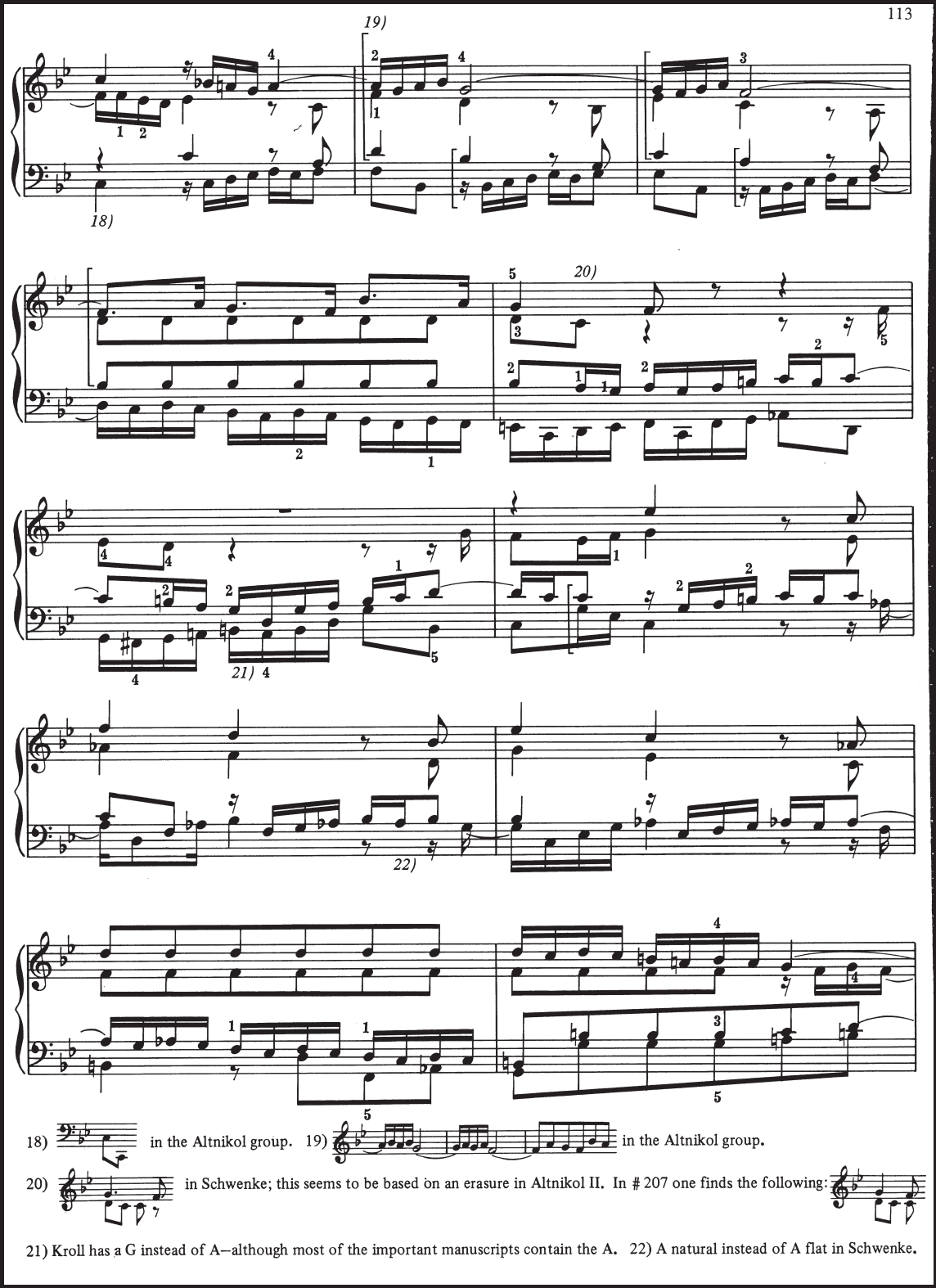
Bach Fugue • **Tonal Answer (4 of 6) + Mirror Counter-Subject**



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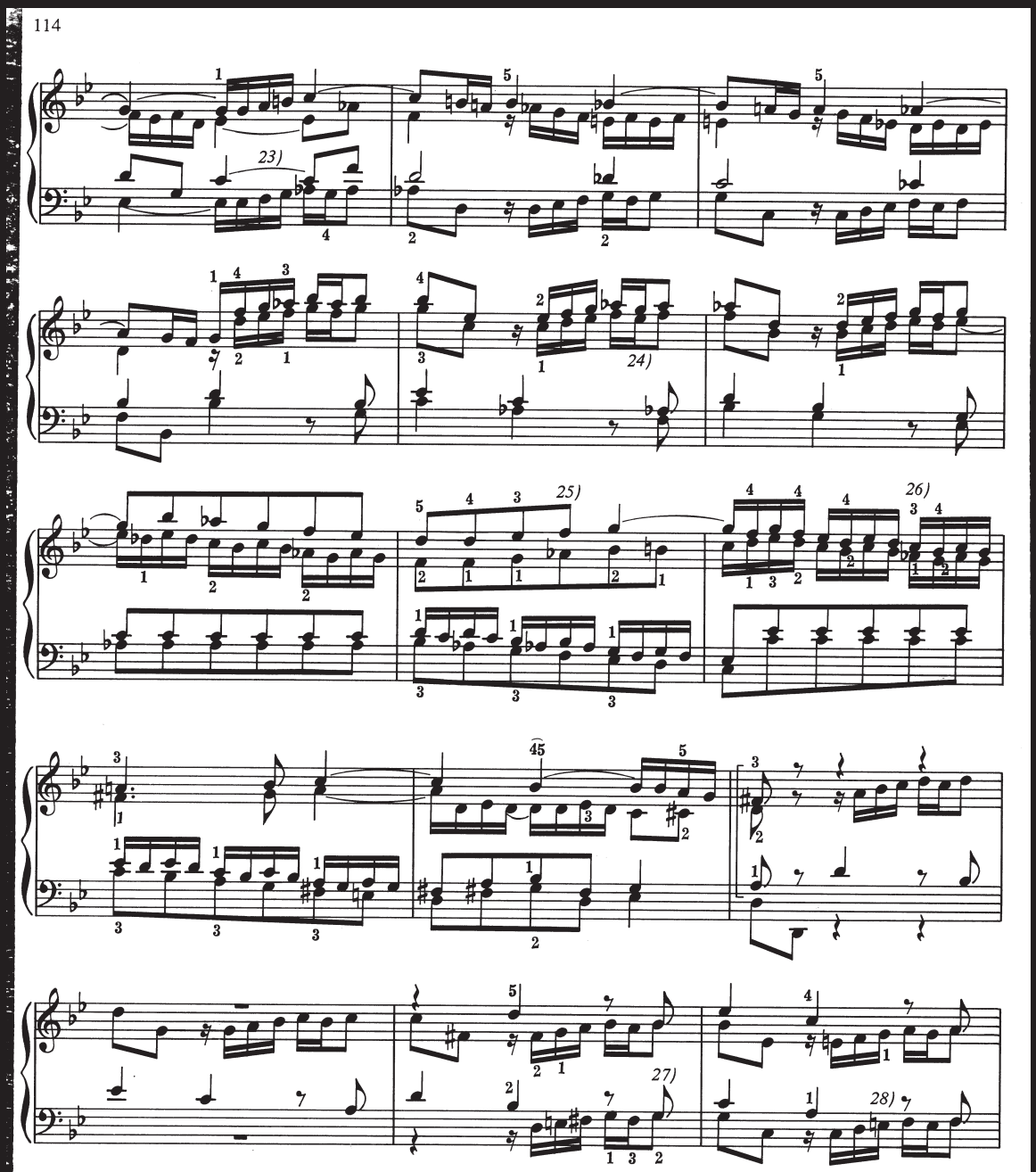
Bach Fugue • **Tonal Answer (5 of 6) + Mirror Counter-Subject**



23) The ties between the C's and the E flats appear in many of the important manuscripts.

24) E natural instead of E flat in Altnikol II and in Schwenke.

25) in # 206, the Dresden manuscript, Altnikol II, Schwenke and # 207. Moreover, the first bass note in the measure (i.e. B flat) appears an octave lower in # 416.

26) The absence of the flat before the A in Kirnberger—as well as of the natural-sign before the A in the next measure—is definitely an oversight. An A natural was actually intended in # 206. The correct text appears in the Altnikol group.

27) B flat instead of G in the tenor—in Kirnberger and # 49 of the Amalien-library.

28) The natural-sign before the E in the bass is missing in almost all of the manuscripts; only a few manuscripts in the Altnikol group are correct.

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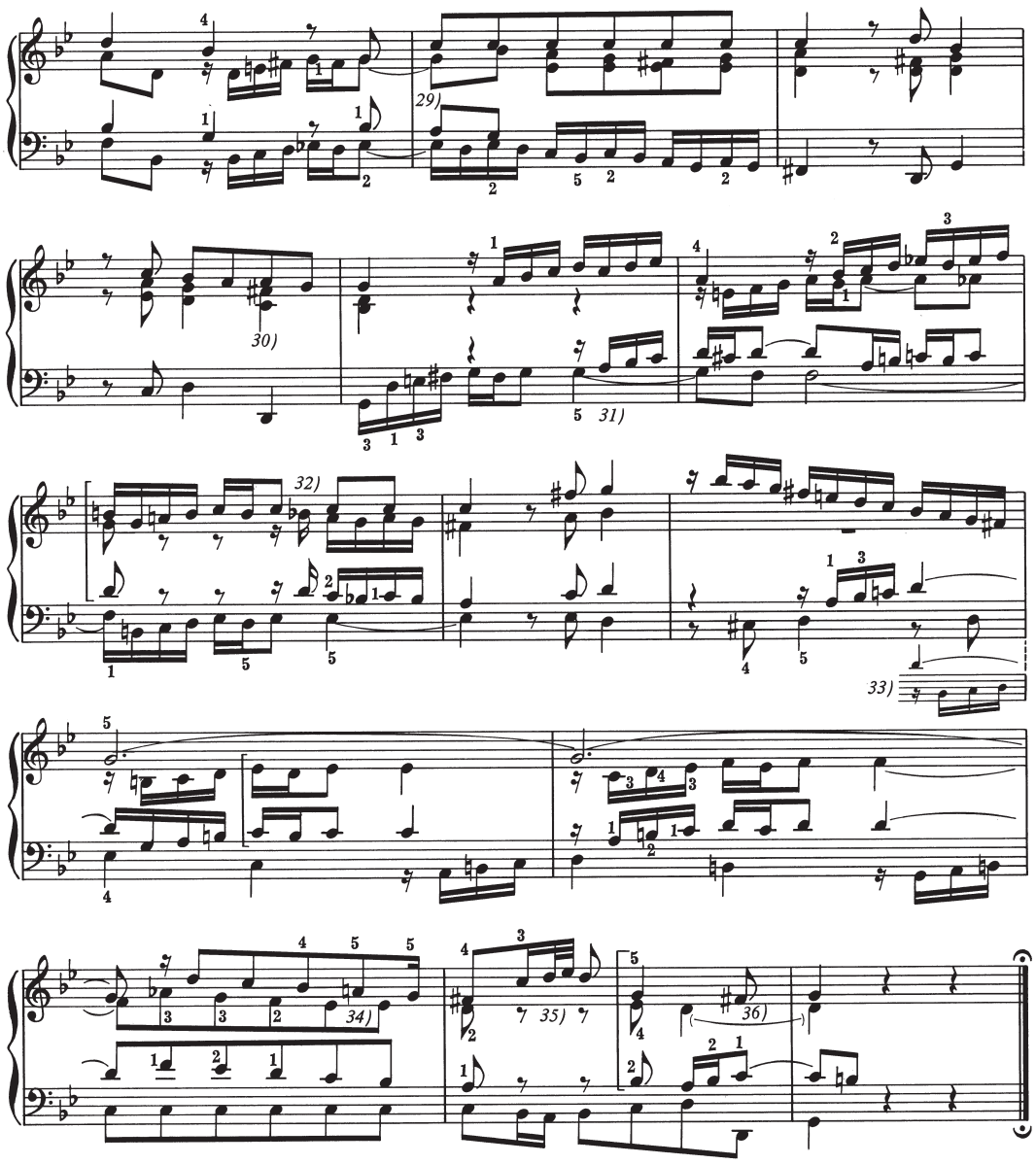
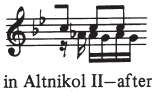
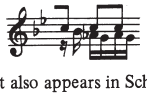
Bach Fugue • **Tonal Answer (6 of 6) + Mirror Counter-Subject**



29) in the Altnikol group. No. 416 is similar to our text—excepting the omission of the tie between the G's.

30) D instead of C in #206, Simrock and Nägeli. 31) The tie between the G's is missing in Kirnberger and #49 of the Amalien-library.
32) Our text is based on Altnikol, etc. Kirnberger and the related manuscripts contain the following version, which is obviously the result of negligence in script:  , Nägeli has:  Here, too, there is no tie between the E flats in the bass.

33) The variant appears in Altnikol II—after correction; it also appears in Schwenke and #207. 34) The two eighth-notes on E flat are replaced by one quarter-note in #416 and elsewhere.

35) in both Altnikol copies and Schwenke. 36) This excellent tie between the D's appears in the old printed editions; it is missing in the manuscripts.

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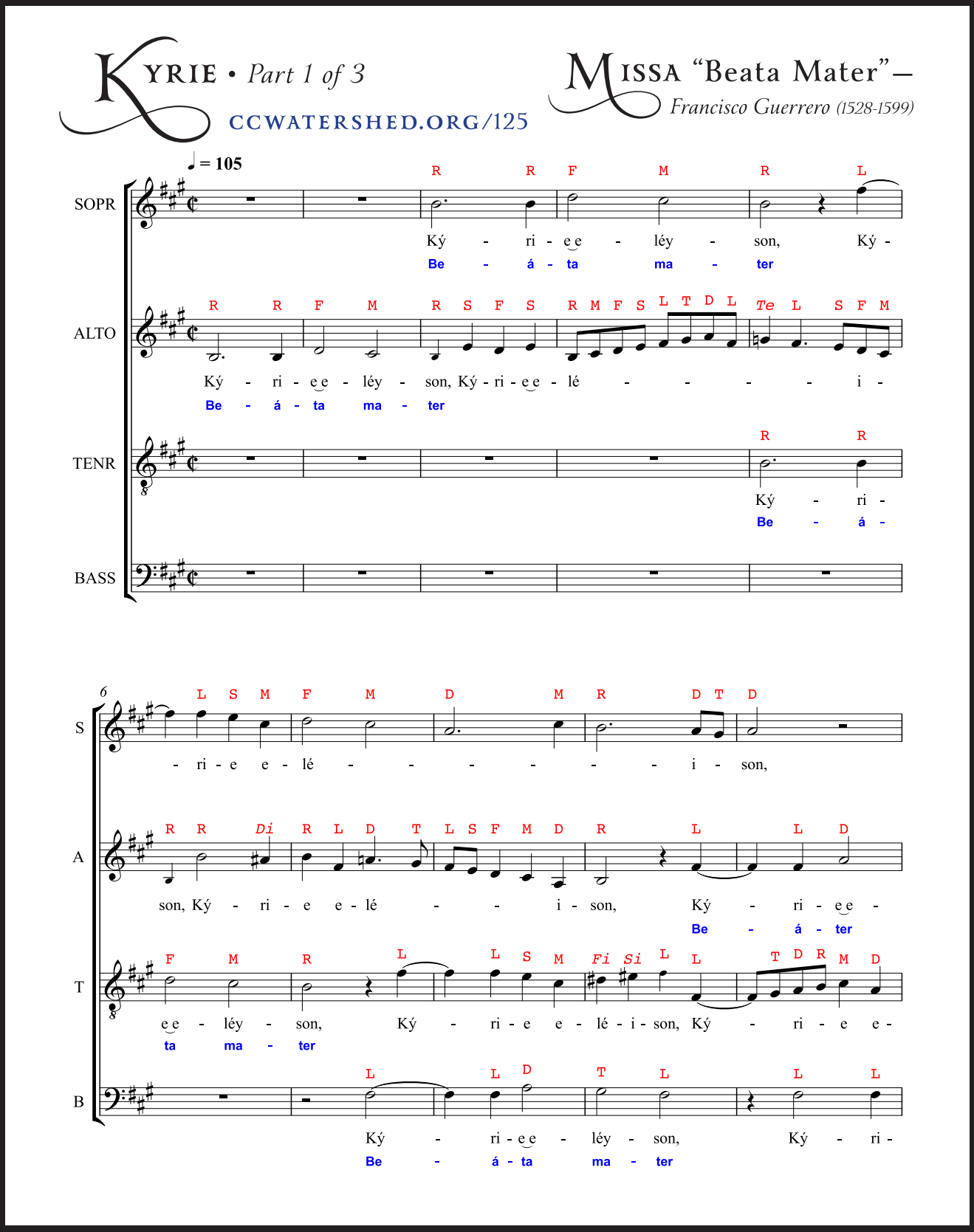
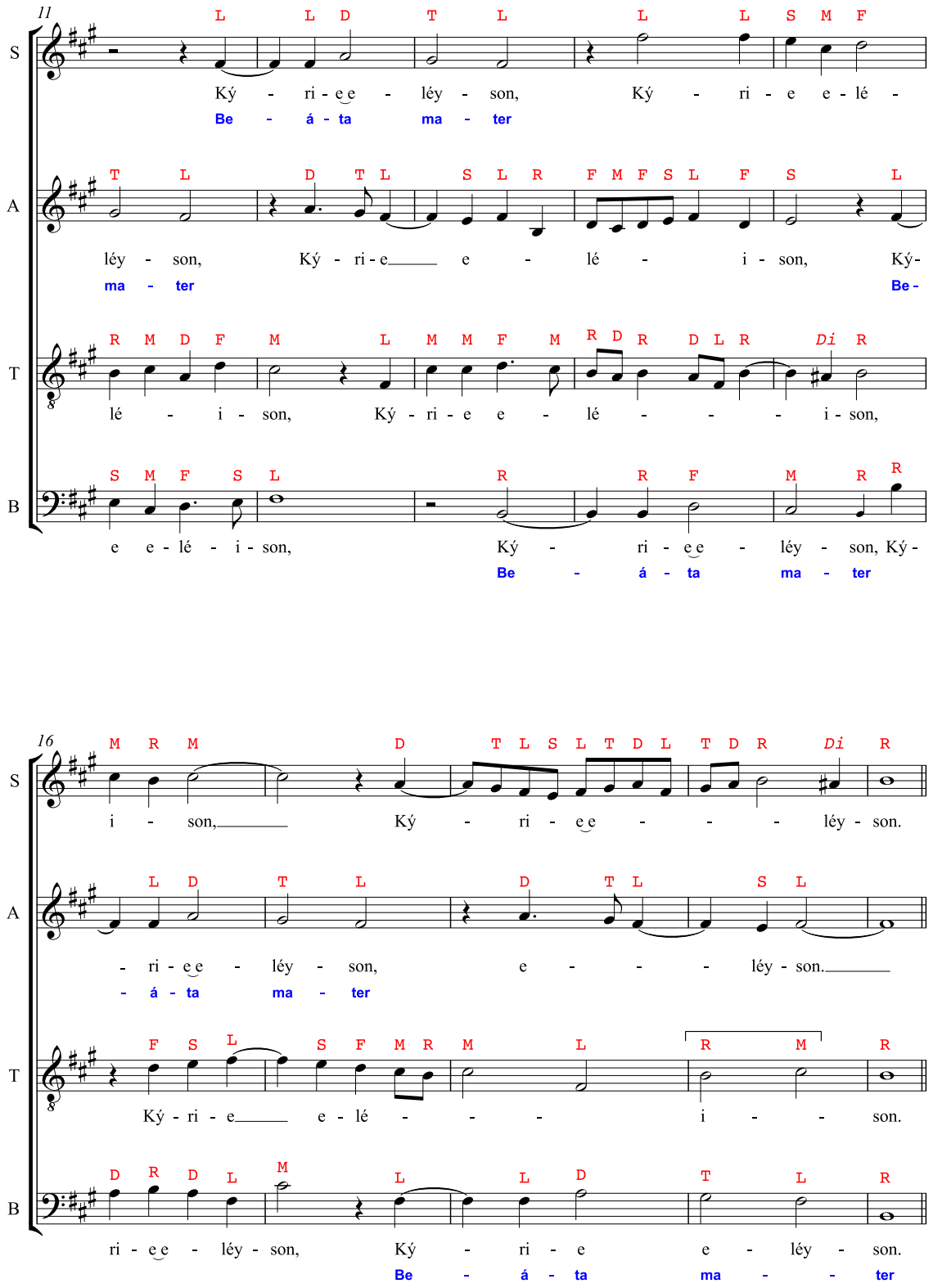
Fr. Guerrero • **Counter-Exposition (1 of 4)**



Fr. Guerrero • **Counter-Exposition (2 of 4)**



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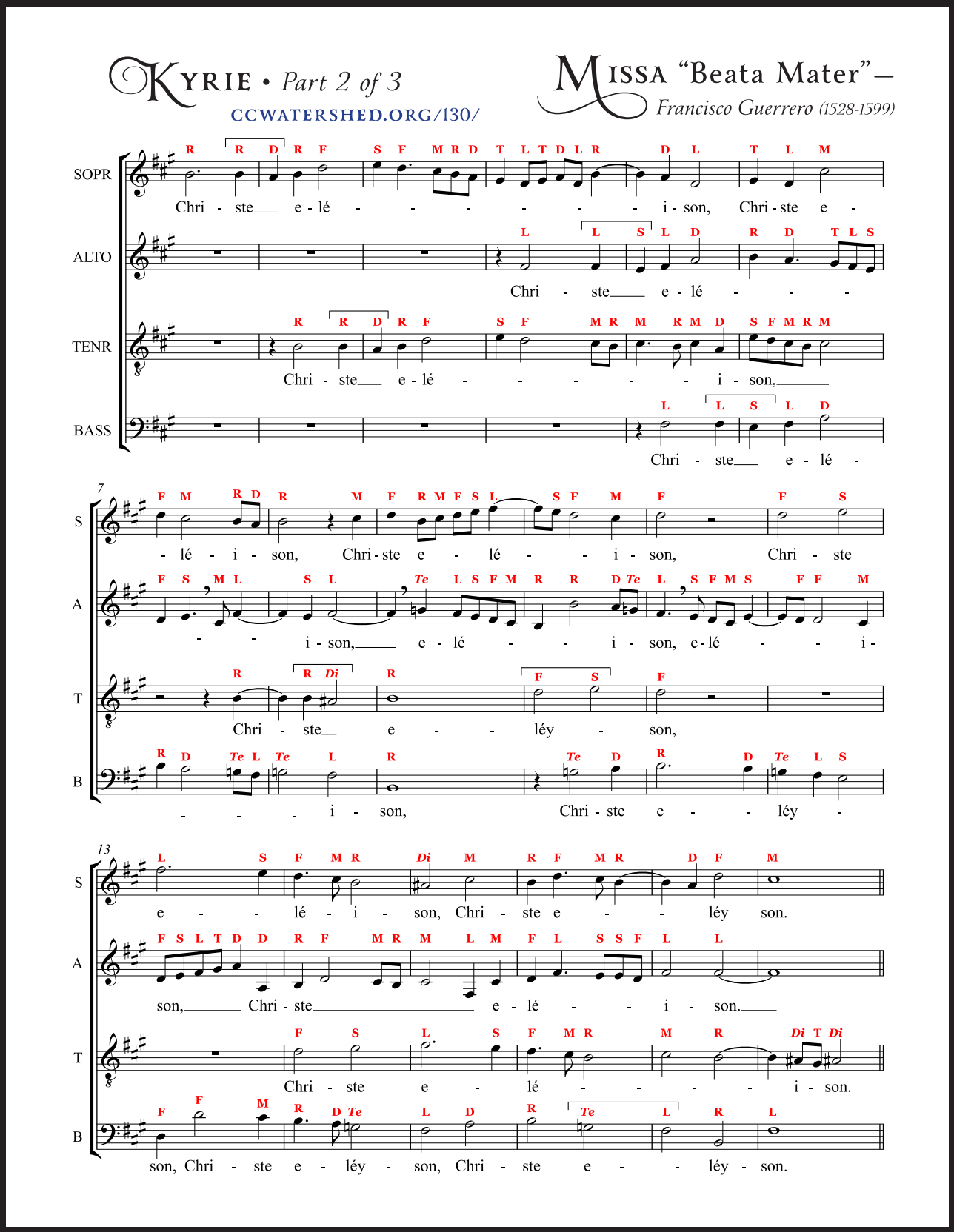
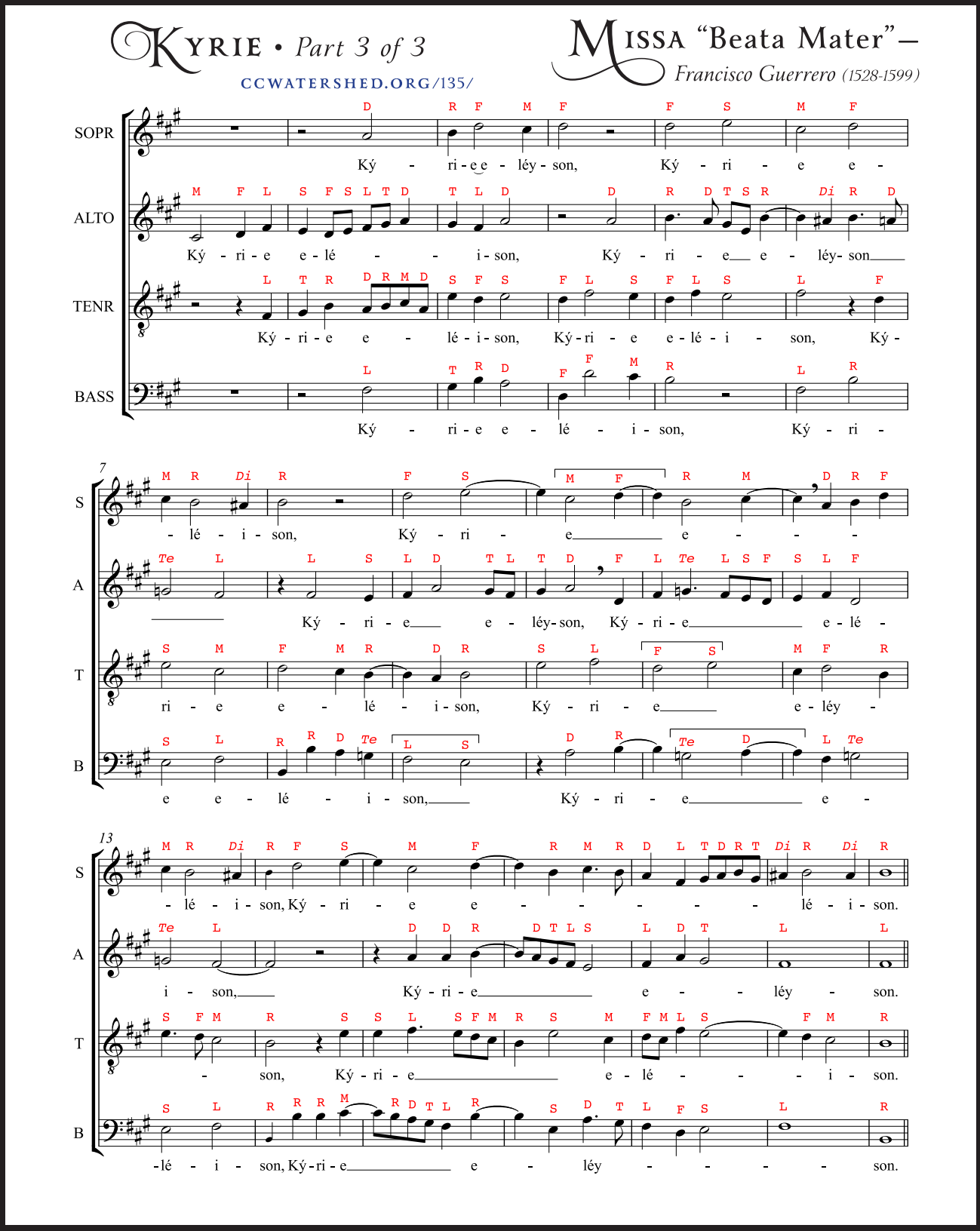
Fr. Guerrero • **Counter-Exposition (3 of 4)**



Fr. Guerrero • Counter-Exposition (4 of 4) + STRETTO



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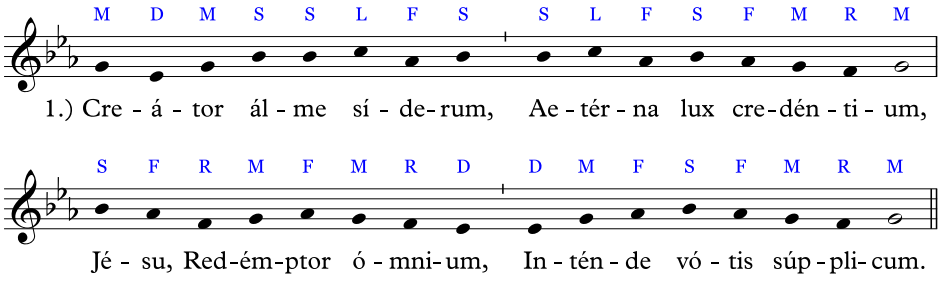
Father Guerrero • **Augmentation (1 of 3)**

Francisco Guerrero (d. 1599)

Creator alme siderum

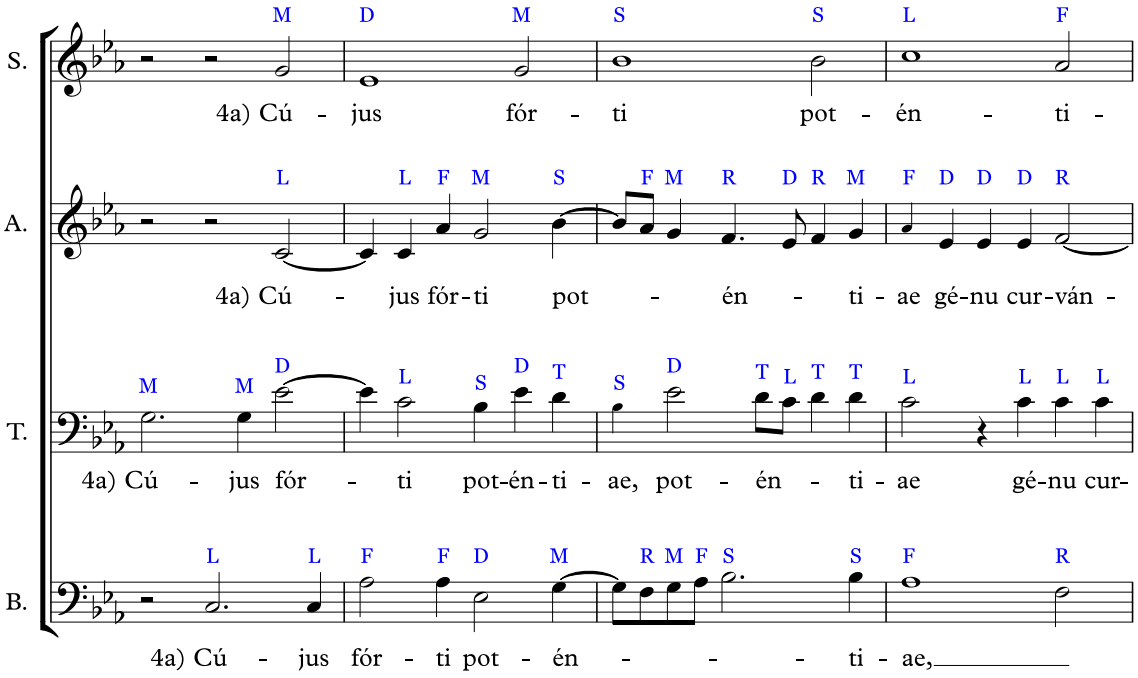
Refrain (4a):

Cújus fórti poténtiae	*Before Your fearsome power all*
génu curvántur ómnia;	*things bend the knee; in heaven, on*
caeléstia, terréstria	*earth, let all in subjection profess*
nutu faténtur súbdita.	*You by their humble stance.*



1. Jesus, loving creator of the heavenly bodies, eternal light of the faithful and redeemer of all men, hear Your suppliants' prayers.

Literal rendering into English by Fr. Joseph Connelly



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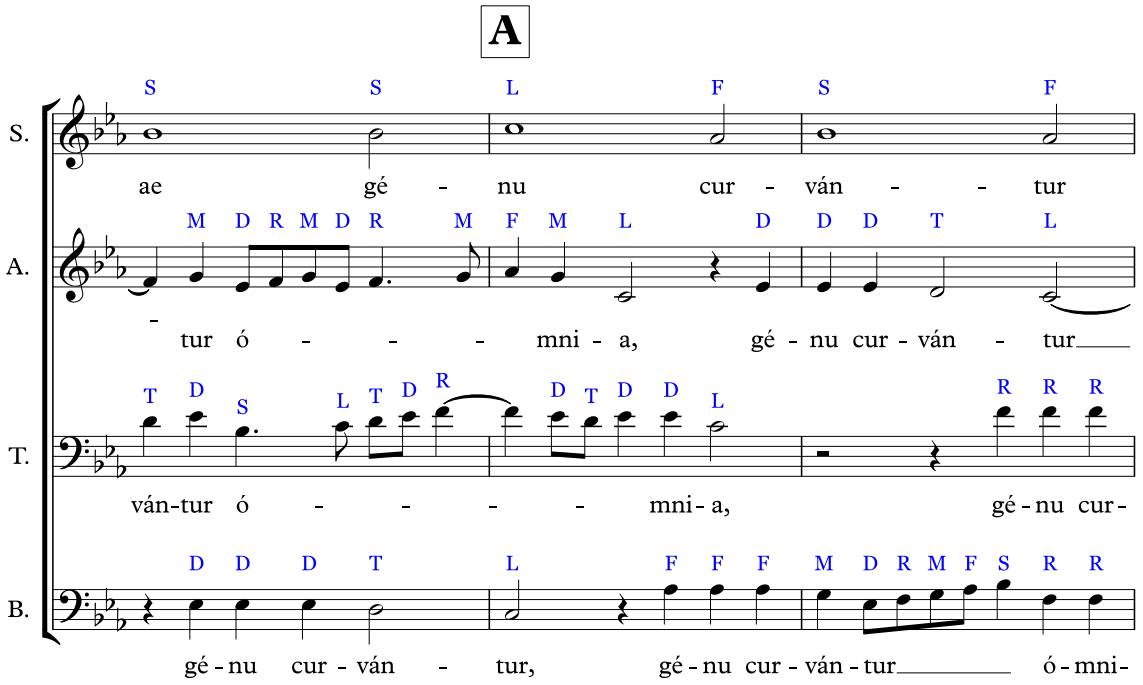
Father Guerrero • **Augmentation (2 of 3)**



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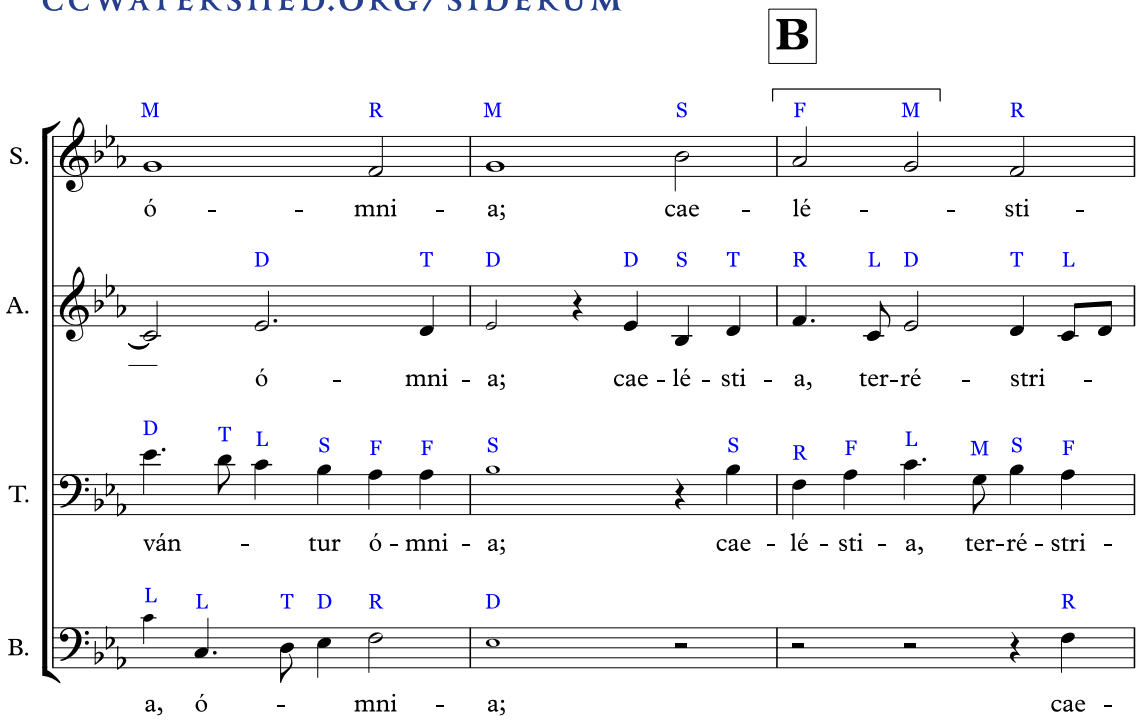
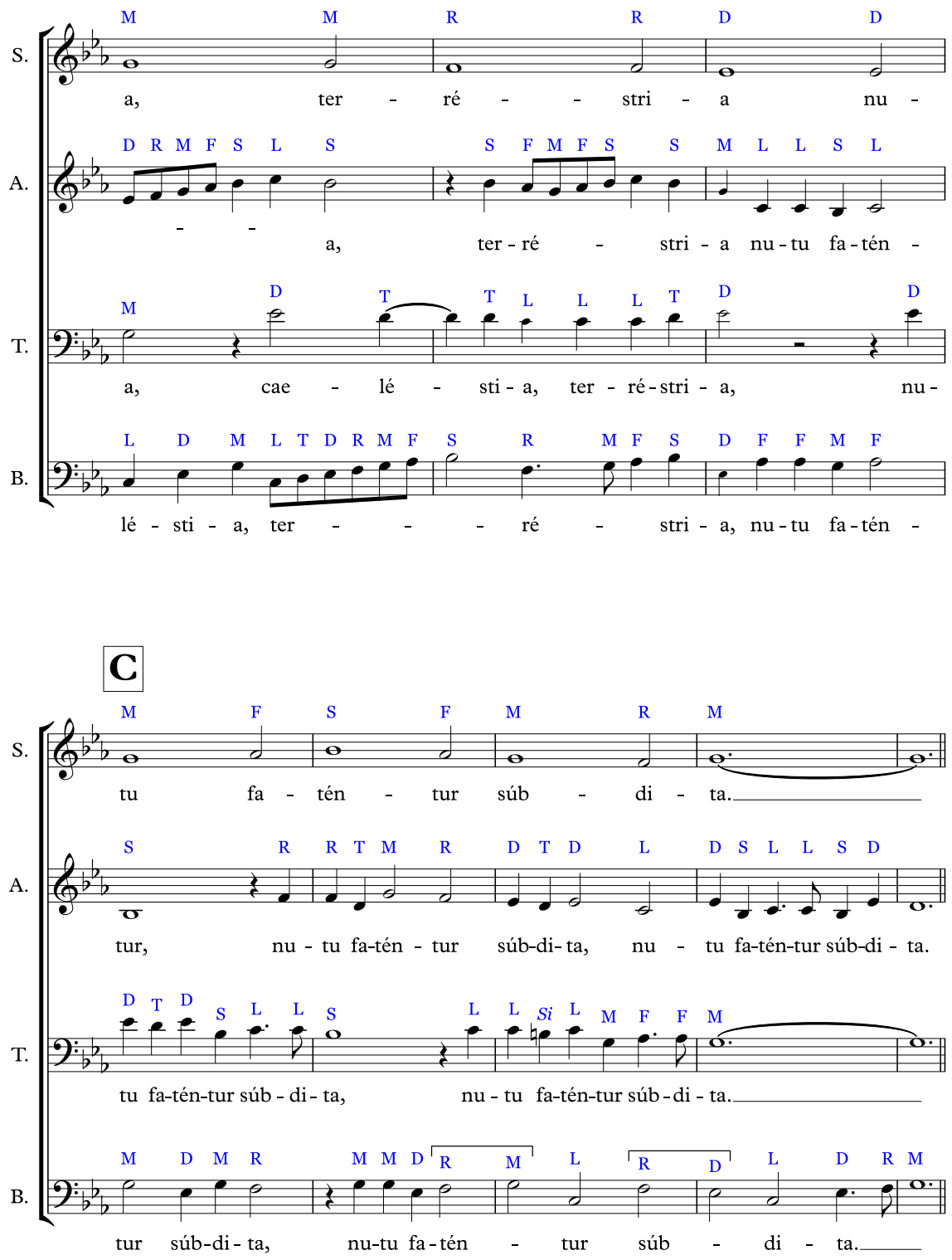


Father Guerrero • **Augmentation (3 of 3)**



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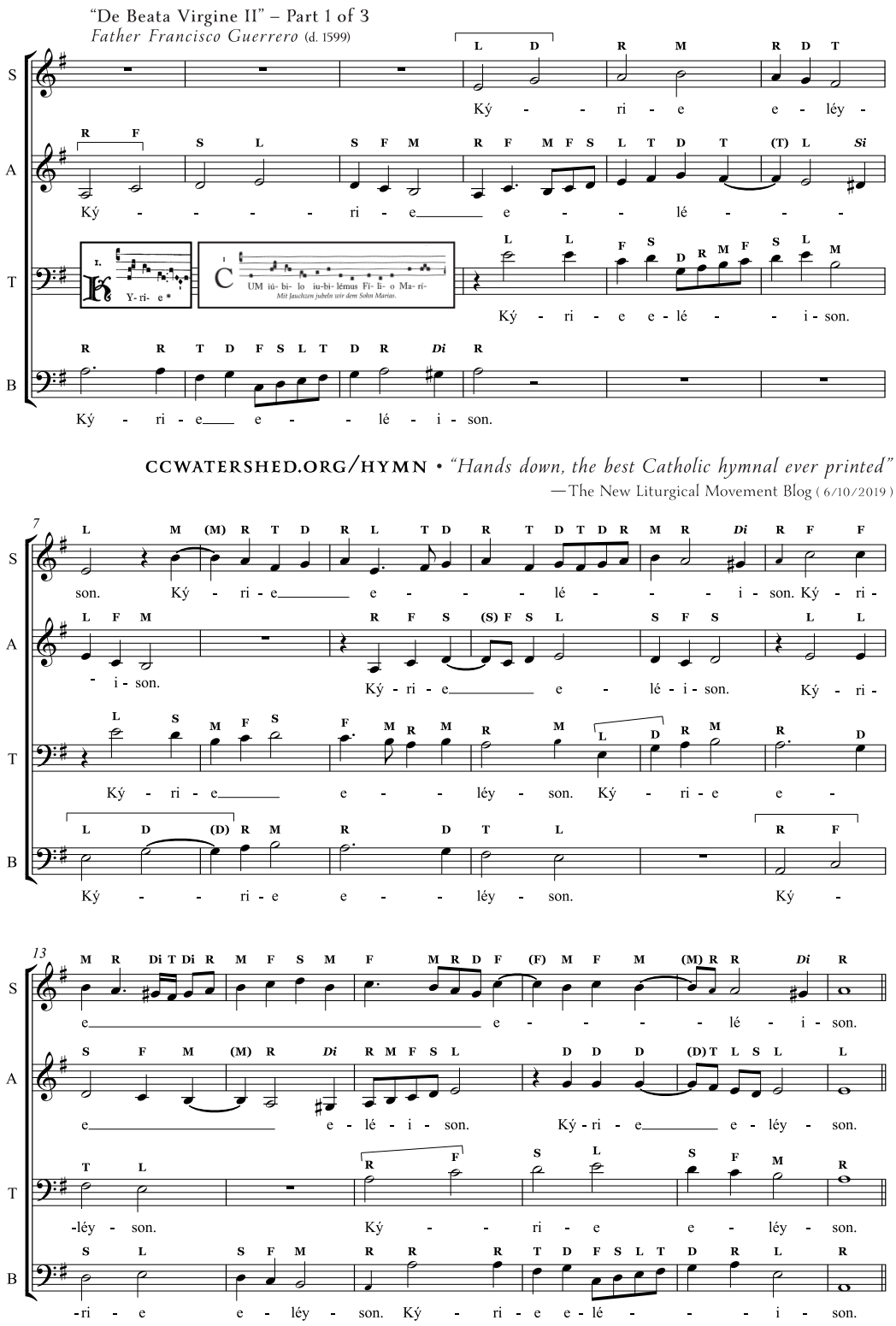
Fr. Guerrero • **Mirror Counter-Subject (1 of 3)**



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—The New Liturgical Movement Blog (6/10/2019)

Fr. Guerrero • **Stretto + Counter Expos. (2 of 3)**

"De Beata Virgine II" – Part 2 of 3
Father Francisco Guerrero (d. 1599)

S: Chri - ste e -
A: Chri-ste e- lé- i- / Chri-ste, na-tus ex Ma-rí- a semper Vír-gi- ne. / *Christus, geboren von Maria, der Jungfrau.* / Chri - ste e -
T: Chri - ste e - lé - i - son, Chri - ste e - léy - son,
B: Chri - ste e - lé - i - son,

8
S: - - - - - - lé - - i - son,
A: - - lé - - - - i - son, Chri - ste e - lé -
T: Chri - ste e - léy - son, Chri - ste
B: Chri - ste e - léy - - son, Chri - ste e - -

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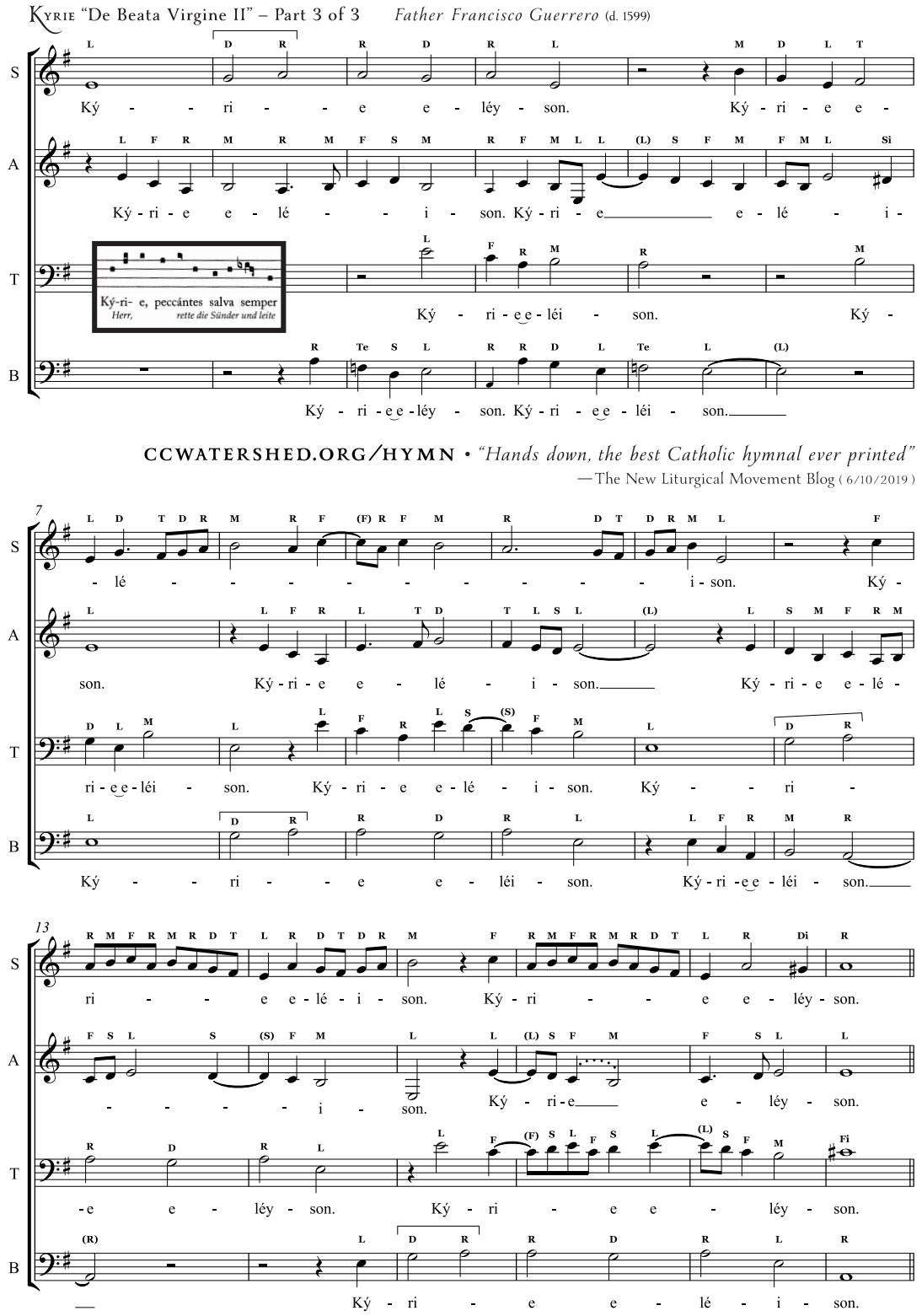
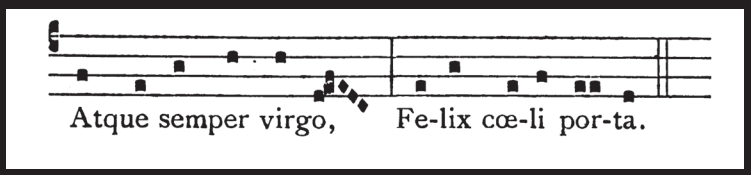
14
S: Chri - ste e - léy - son, Chri - ste e - lé - i - son.
A: - i - son, Chri - ste e - lé - - - i - son.
T: e - léy - son, Chri - ste e - - - léy - son.
B: - léy - - - son, Chri - ste e - léy - son.

Fr. Guerrero • **Augmentation (3 of 3)**



FIFTHS invert to FOURTHS
FOURTHS invert to FIFTHS
SIXTHS invert to THIRDS
THIRDS invert to SIXTHS

The Kyrie is short, so he jumps to the end and emphasizes the 1/2 step:



A brief word about "Missa Ave Maris Stella" by Father Victoria: Even though "ancient artifice" had fallen away by the time of Victoria, he still intentionally evokes it for what is one of the most ancient hymns: Ave Maris Stella. The long lines, the difficult ranges, the use of an augmented Cantus Firmus, the "hinting" at a double canon——all these items evoke a composer like Josquin, Ockeghem, or Obrecht. Consider, for example, the "Sanctus" movement, which was not included this year **(2023)** in the Symposium booklet, but was included in the booklet in 2022.

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Father Victoria • **Tonal Answer (1 of 5)**

Kyrie • Ave Maris Stella (part 1 of 3)

1576, 1583a

Tomás Luis de Victoria (c.1548-1611)

Cantus
Altus
Tenor
Bassus

Ky - ri - e e - - lei - son, *Ky - ri - e e - lei -*
Ky - ri - e e - - - - - lei -
Ky - ri - e e -

7

Ky - ri - - - e e - le - - i - son, *Ky - ri - e*
- - *son, Ky - ri - e e - lei - - - - son,* Ky-
- - son, *Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -*
- lei - - - son, *Ky - ri - e e - lei - - - -*

15

e - lei - son, Ky - ri - e e - lei - - - - son.
ri - e e - lei - son, *Ky - ri - e e - lei - son, Ky - ri - e e - lei - - son.*
son, Ky - ri - e e - lei - son, *Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.*
son, Ky - ri - e e - lei - son, *Ky - ri - e e - lei - son.*

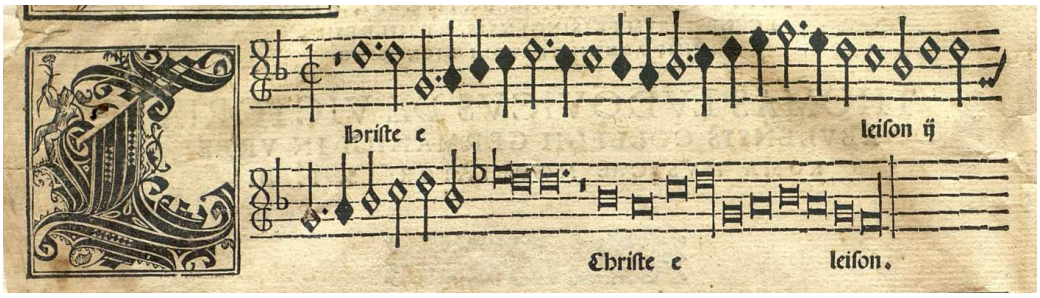
Edited by Nancho Alvarez

http://tomasluisdevictoria.org

Father Victoria • **Inverted Subject (2 of 5)**

"Christe Eleison" from Father Victoria (d. 1611) *Missa Ave Maris Stella,* first published in 1576.

"Superius" (Soprano) Part Book



Soprano: Chri - ste e - - - - - - -

Alto: Chri - ste e - - lé-

Tenor: Chri - ste e - - léy - son, Chri - ste e -

Bass: Chri - ste e -

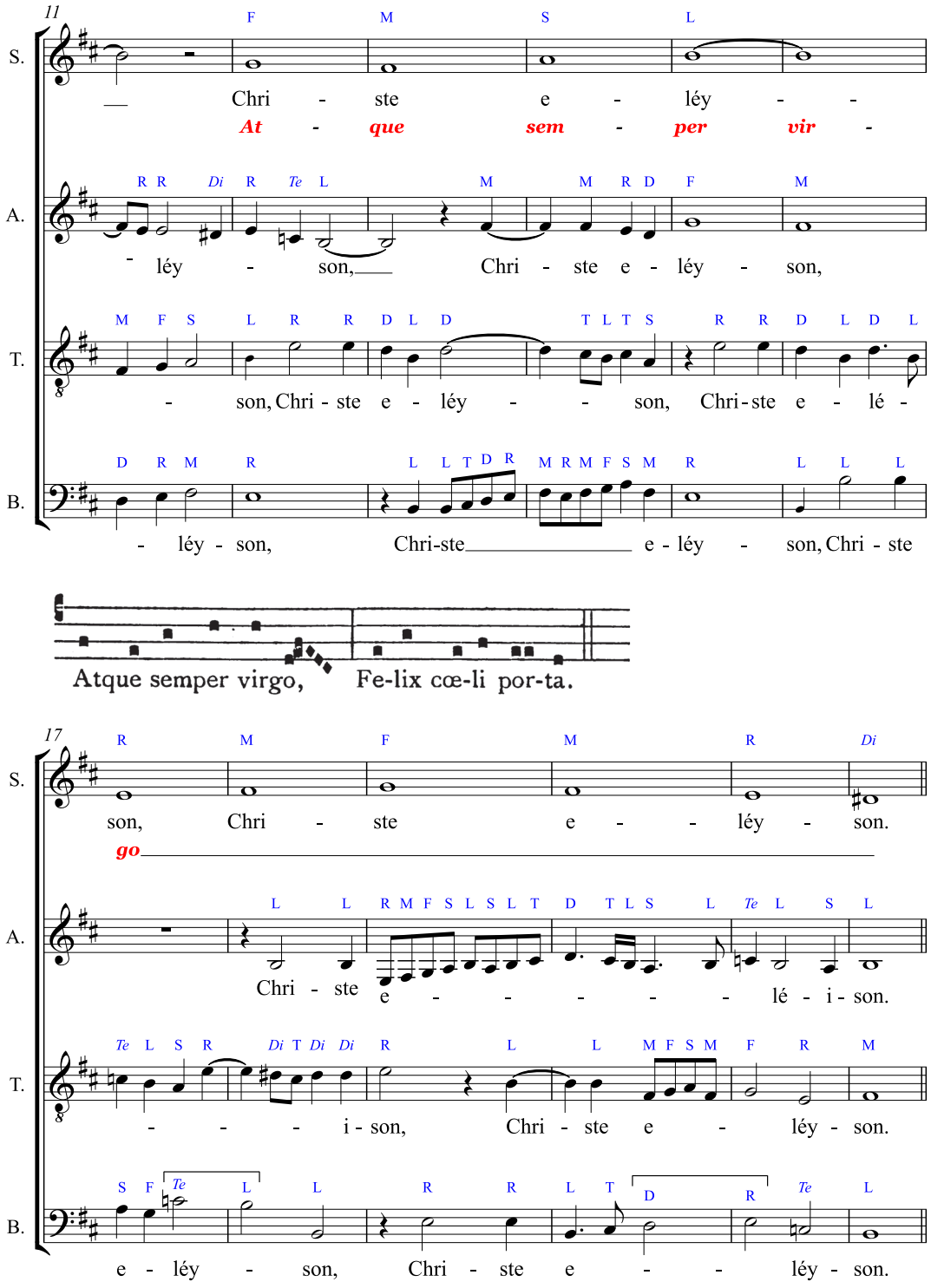
S.: léy - son, Chri - ste e - - - léy - son,

A.: - i - son, Chri - ste e - - léy - son, Chri - ste e - -

T.: léy - son, Chri - ste e - - - - léy -

B.: léy - son, Chri - ste e - - léy - son, Chri - ste e -

Father Victoria • **Augmentation (3 of 5)**



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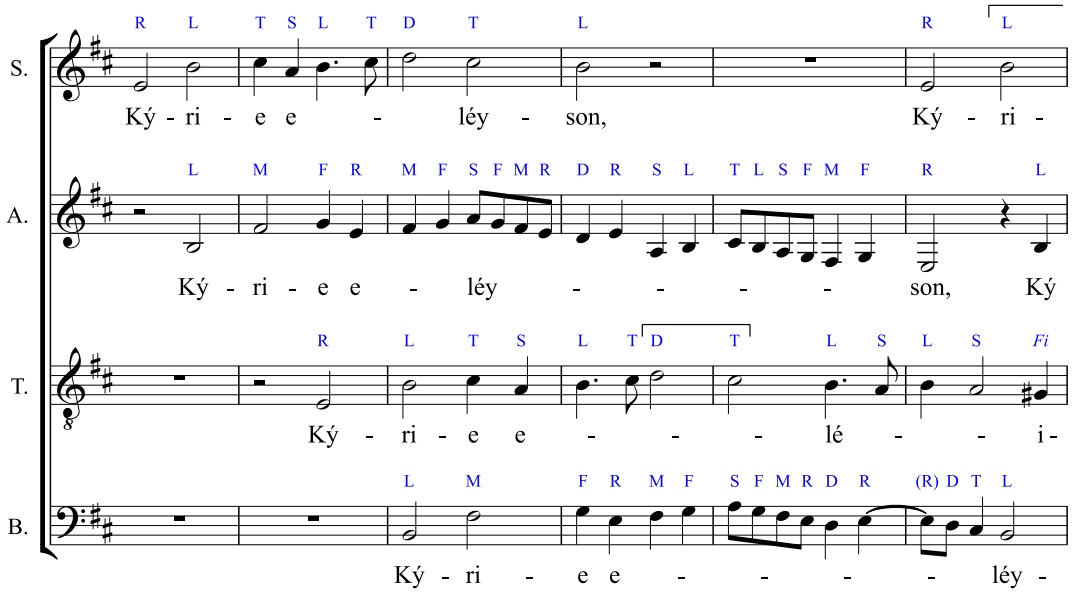
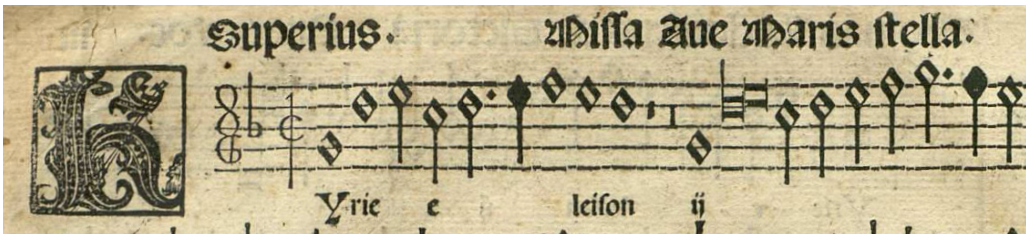
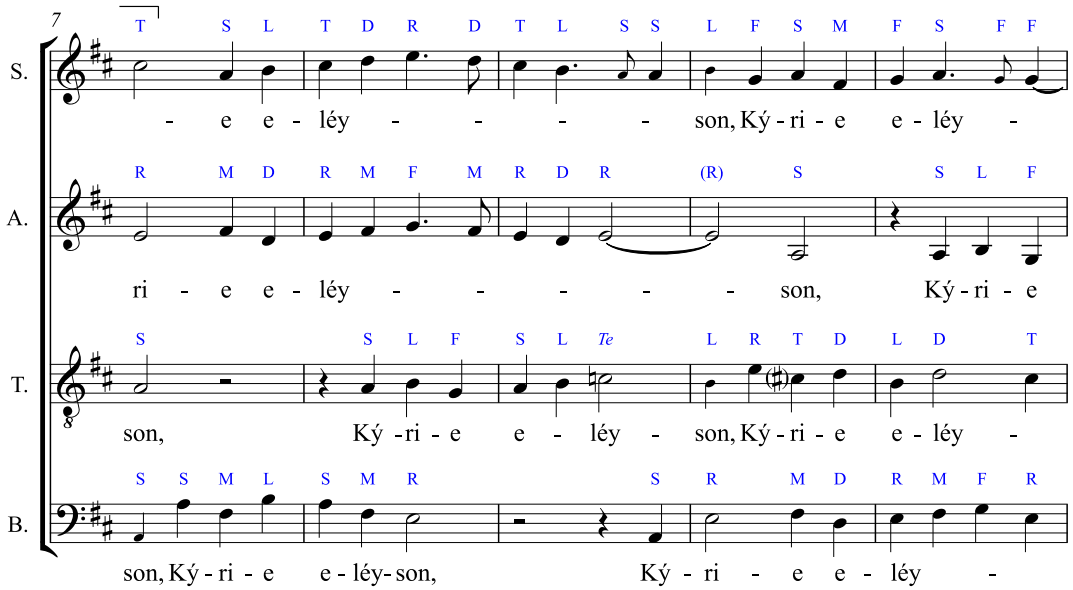
Father Victoria • **Stretto (4 of 5)**

"Kyrie Eleyson" (Pars iii) from Father Victoria (d. 1611) *Missa Ave Maris Stella,* first published in 1576.



"Superius" (Soprano) Part Book





Father Victoria • **Augmentation (5 of 5)**

12

S. - son, Ký-ri-e e - léy - son, Ký - ri - e e - léy - son, Ký - ri - e

A. e - léy - son, Ký-ri - e e - léy - son, Ký - ri - e

T. - son, Ký - ri - - - *At - - que*

B. son, Ký-ri-e e - léy - son, Ký - ri - e

Atque semper virgo, Fe-lix cœ-li por-ta.

17

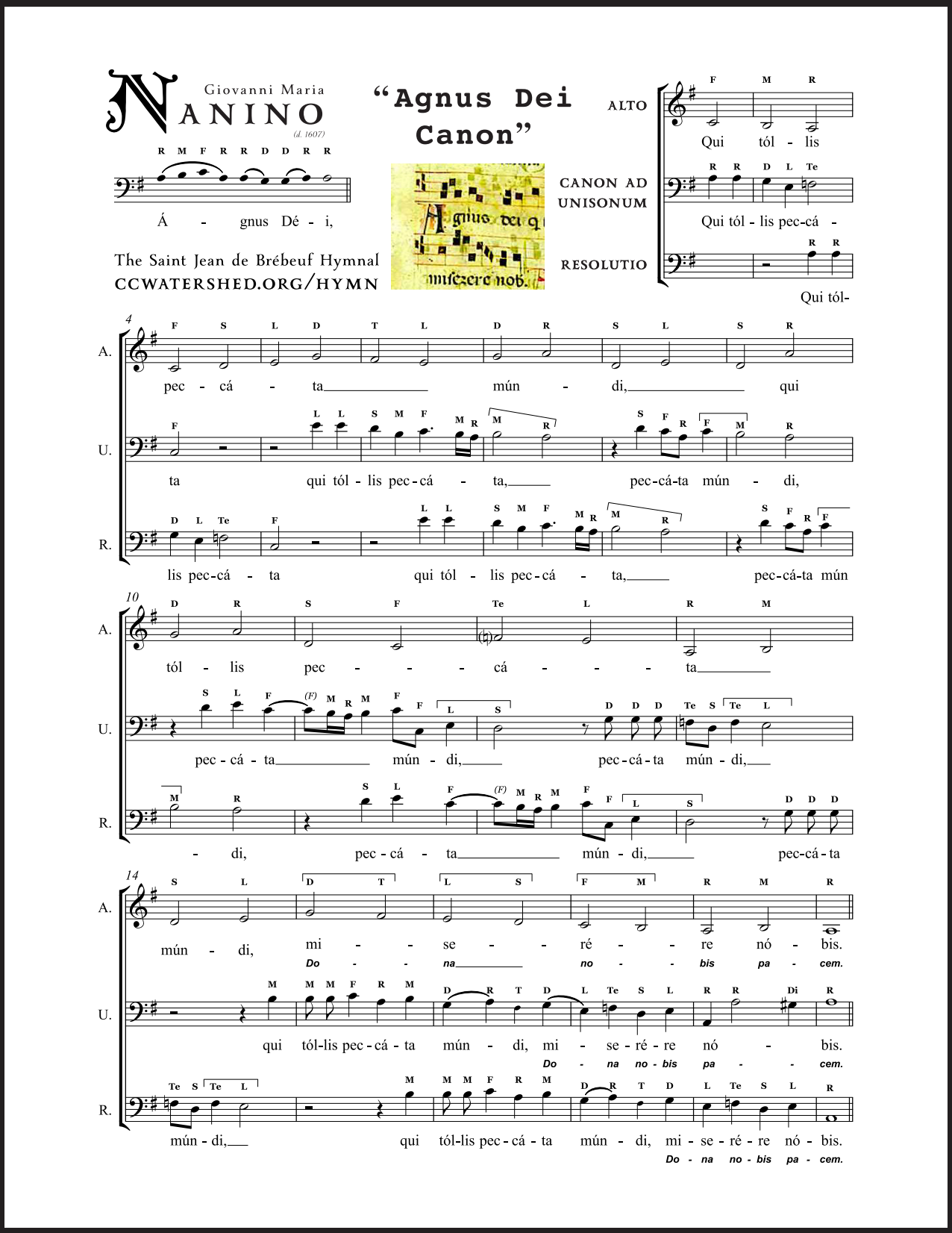
S. e - - - - - - léy - son.

A. e - - - - - lé - - i - son.

T. -e e - - - - - - léy - son. *sem - - - per vir - go*

B. e - léy - - son, Ký - ri-e e - léy - son.

Giovanni Nanino • **Canon**

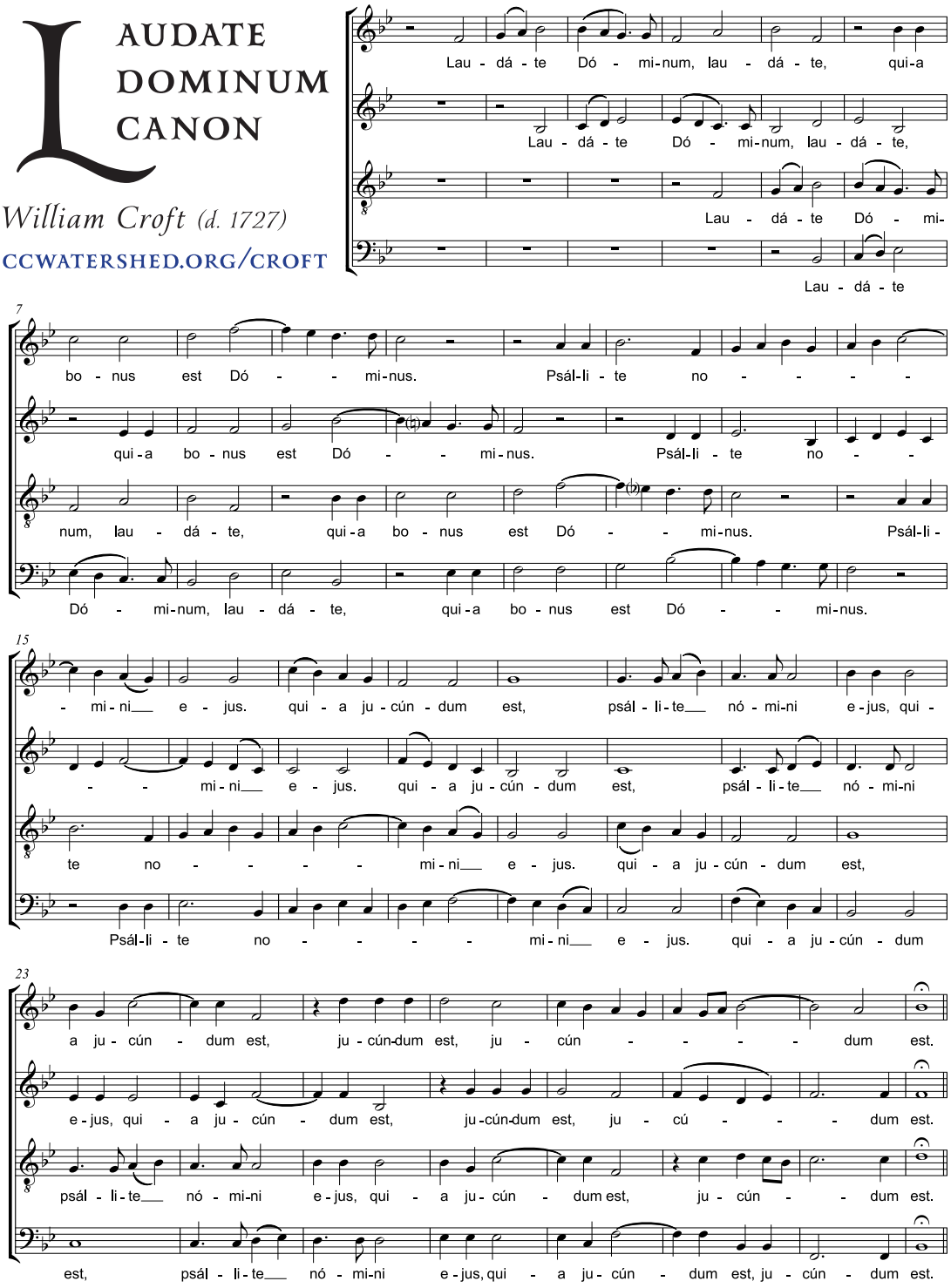


William Croft • **Canon**

LAUDATE DOMINUM CANON

William Croft (d. 1727)

CCWATERSHED.ORG/CROFT



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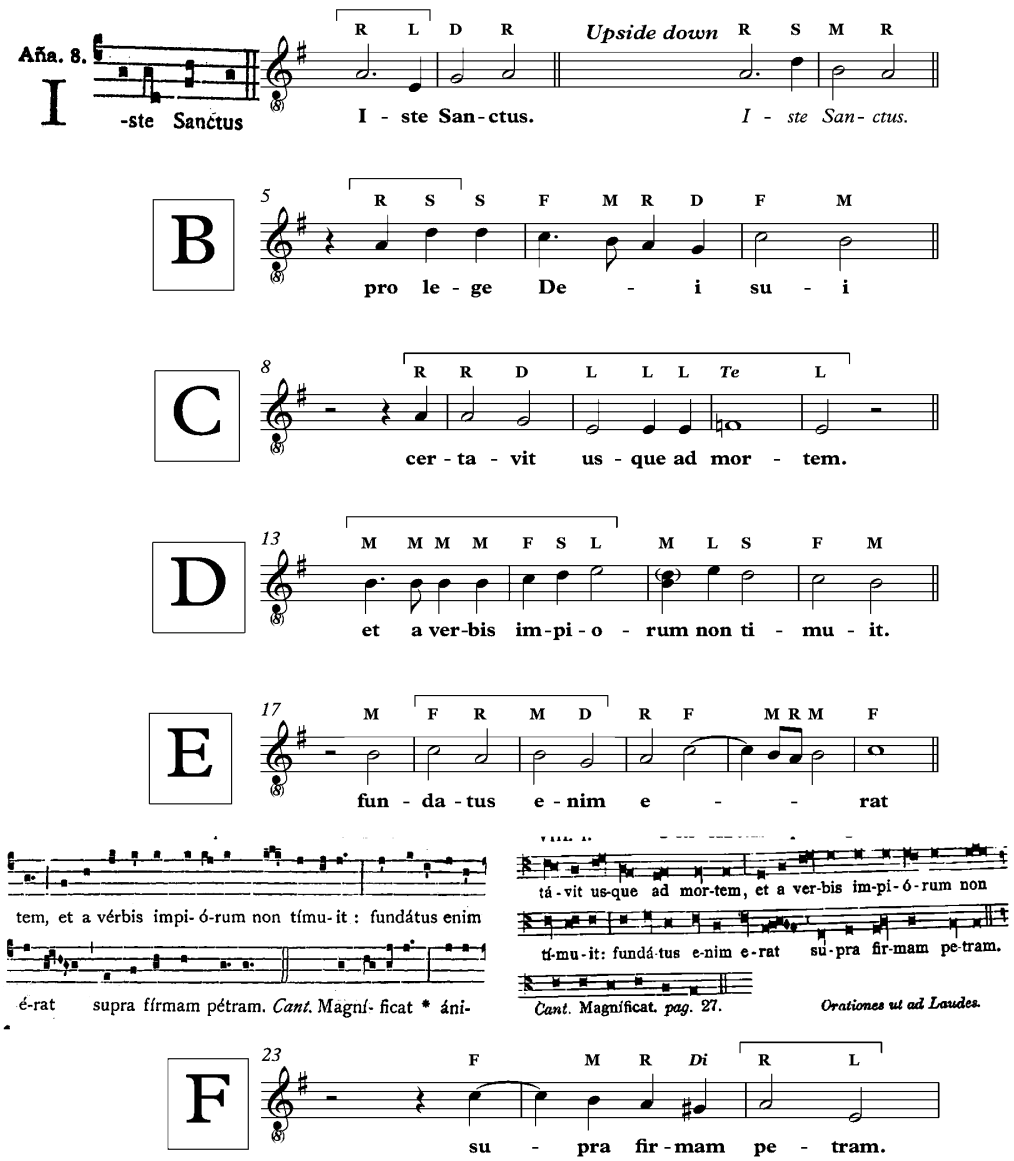
Father Guerrero • **Themes Used (1 of 5)**

"Iste Sanctus" (Francisco Guerrero)
All themes are based on a Perfect 4th



Father Guerrero • **Inverted Subject (2 of 5)**

800

Missa "Iste Sanctus"

Published in 1582 AD

Francisco Guerrero (d. 1599)

♩ = 100

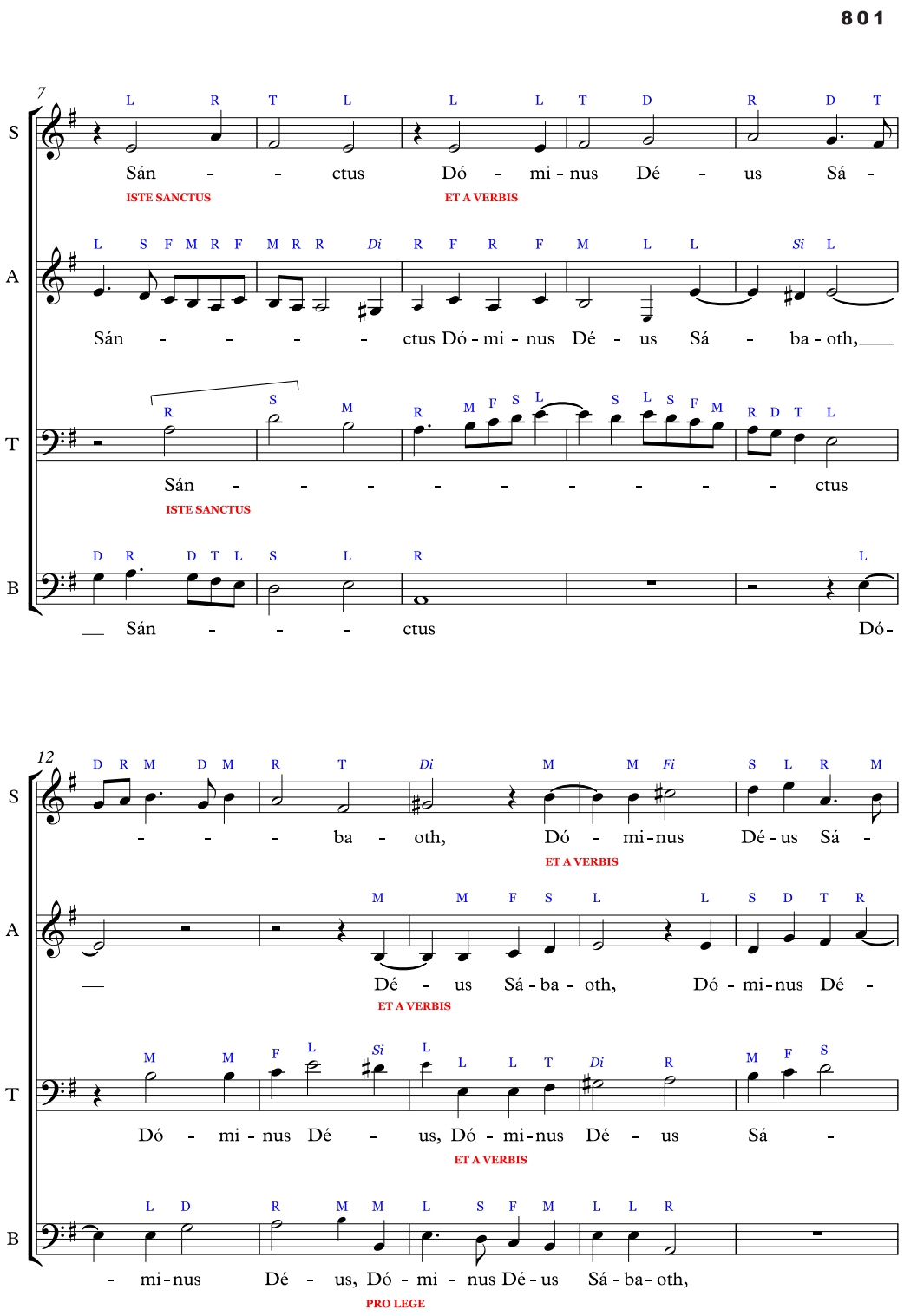
S: Sán - - - ctus, Sán - - - - - ctus,
ISTE SANCTUS

A: Sán - - - ctus, Sán - - - - ctus,
ISTE SANCTUS

T: Sán - - - ctus, Sán - - ctus,
ISTE SANCTUS

B: Sán - - - ctus, Sán - ctus,
PRO LEGE

Father Guerrero • **Stretto (3 of 5)**



Fr. Guerrero • **Stretto + Counter-Expos. (4 of 5)**

802

17

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

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

T: - ba - oth, Dó-mi-nus Dé-us Sá - ba - - oth.

B: Dó - mi-nus Dé - us Sá - ba - - - -

ET A VERBIS

22

S: oth. Plé - ni sunt caé - li et tér-

ISTE SANCTUS

A: Sá-ba-oth. Plé - ni sunt caé - li, plé - ni

PRO LEGE

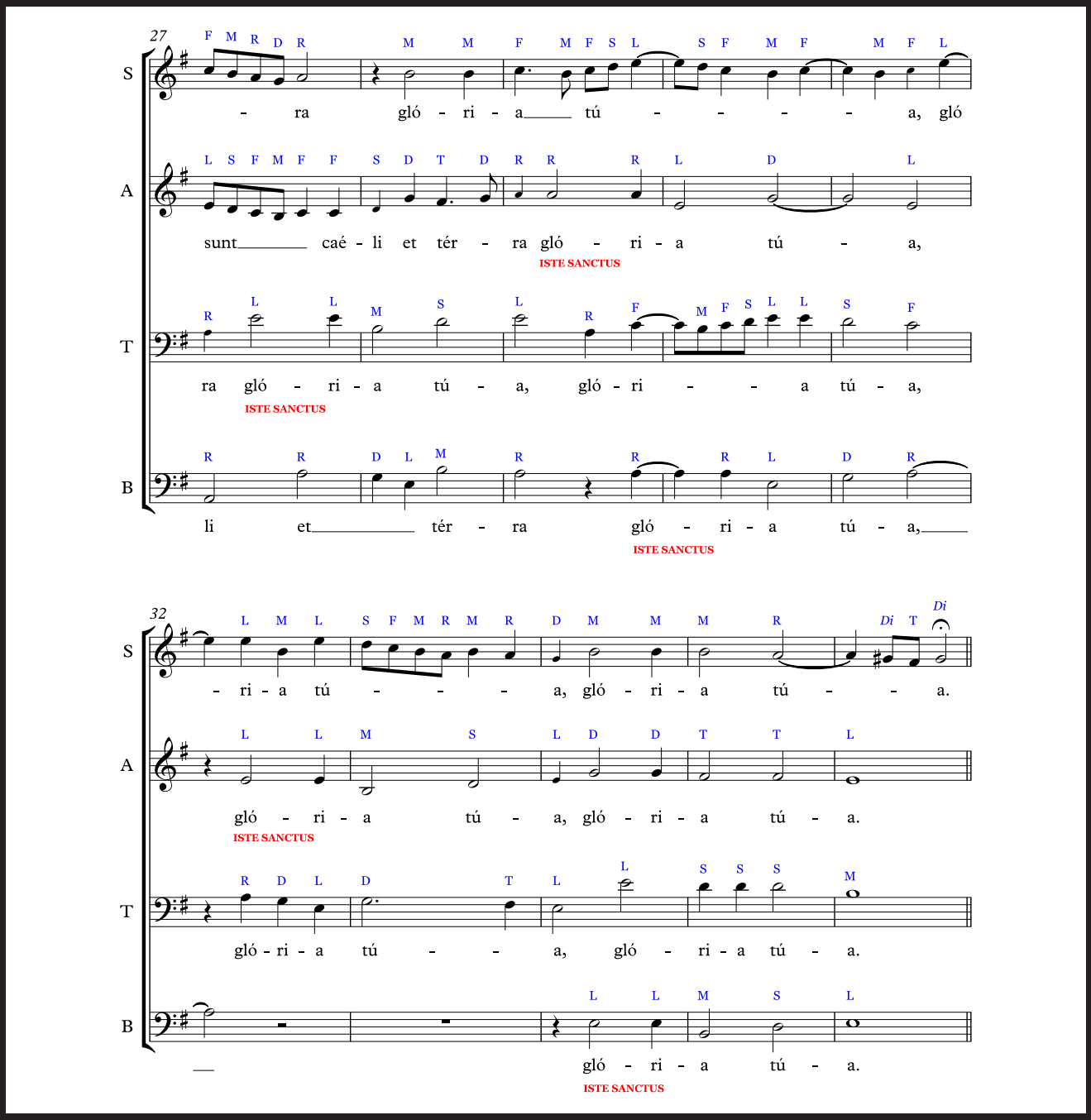
T: Plé - ni sunt caé - li et tér-

ISTE SANCTUS

B: oth. Plé - ni sunt caé -

ISTE SANCTUS

Father Guerrero • **"Final Gasp" (5 of 5)**



Thousands more examples might have been included (easily).

These were taken from compositions we have sung during past symposia, and most are within reach of a volunteer choir.

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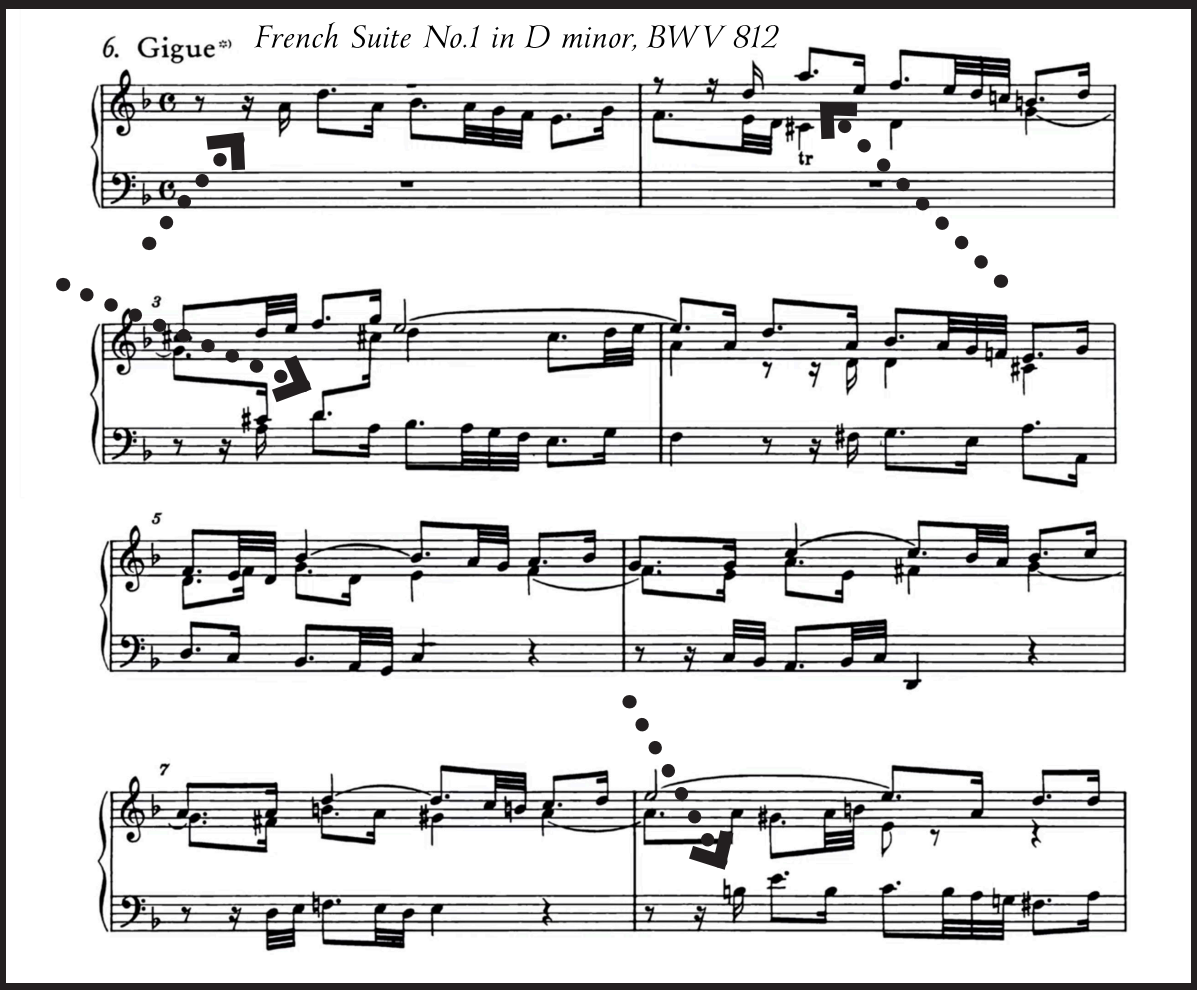
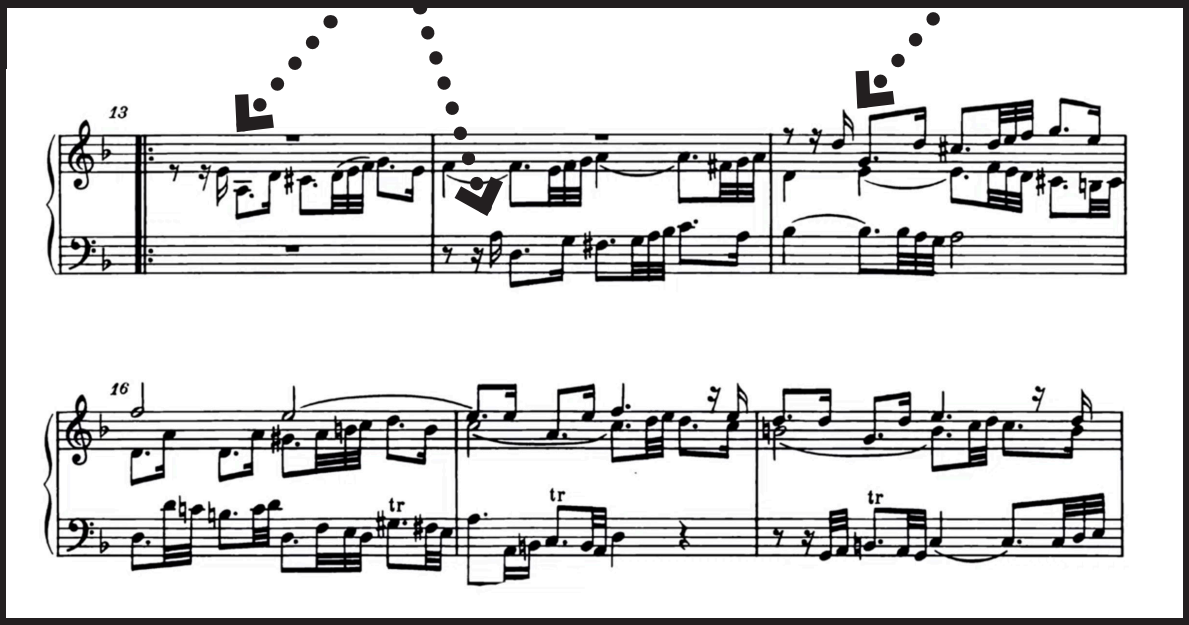
Johann Sebastian Bach • **Inverted Subject**



Later on, Bach turns the theme upside down ("inverted") :



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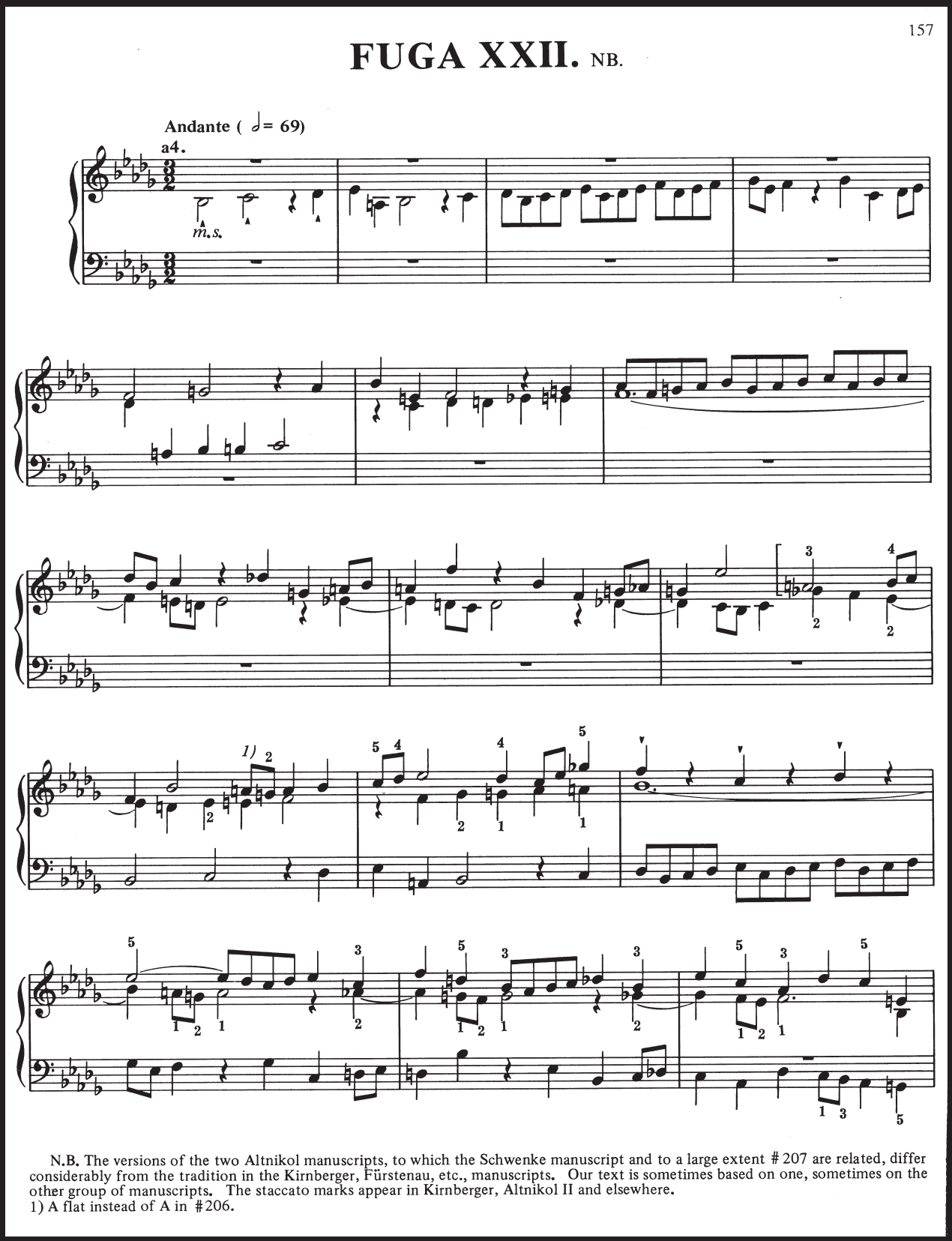
Bach Fugue based on Guerrero's "Missa Iste Sanctus" (1 of 6)



N.B. The versions of the two Altnikol manuscripts, to which the Schwenke manuscript and to a large extent # 207 are related, differ considerably from the tradition in the Kirnberger, Fürstenau, etc., manuscripts. Our text is sometimes based on one, sometimes on the other group of manuscripts. The staccato marks appear in Kirnberger, Altnikol II and elsewhere.
1) A flat instead of A in #206.

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Bach Fugue based on Guerrero's "Missa Iste Sanctus" (2 of 6)

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2) , a solitary version appearing in Altnikol I. 3) The text is based on the Altnikol group, the variant is from Kirnberger, etc. 4) In the Kirnberger group the B flat appears as a quarter-note 5) The text is based on the Kirnberger group, the variant is from Altnikol, etc.

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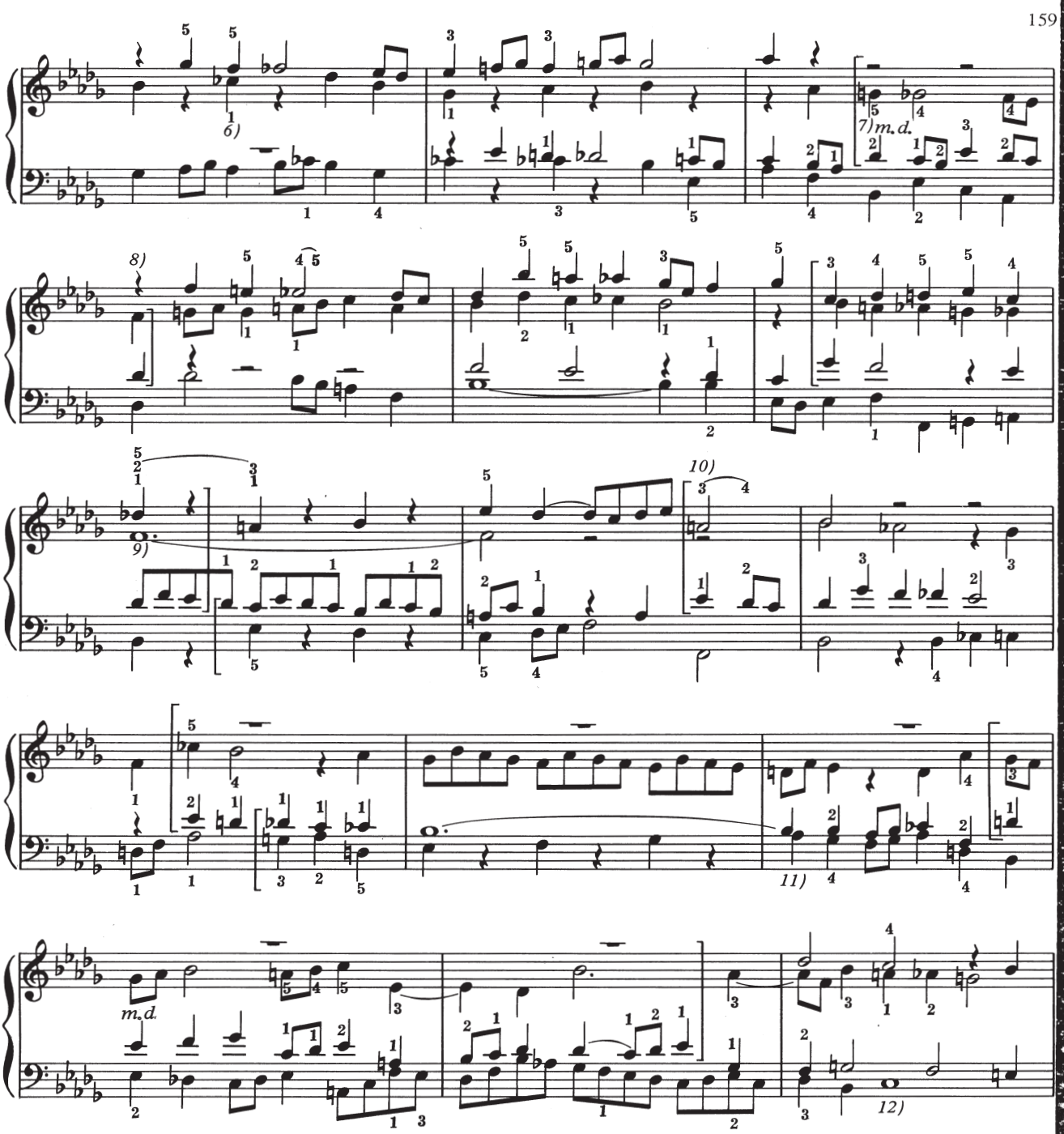
Bach Fugue based on Guerrero's "Missa Iste Sanctus" (3 of 6)



6) C natural instead of C flat in # 206, the Dresden manuscript and in Nägeli; also in Fürstenau—prior to erasure.
7) D natural instead of D flat in Altnikol II and in Schwenke—an error in script.

8) , an error in script appearing in all the manuscripts of the Kirnberger group. 9) middle voice , in Nägeli.

10) in Nägeli. 11) in # 206, the Dresden manuscript and Hoffmeister.

12) in Nägeli.

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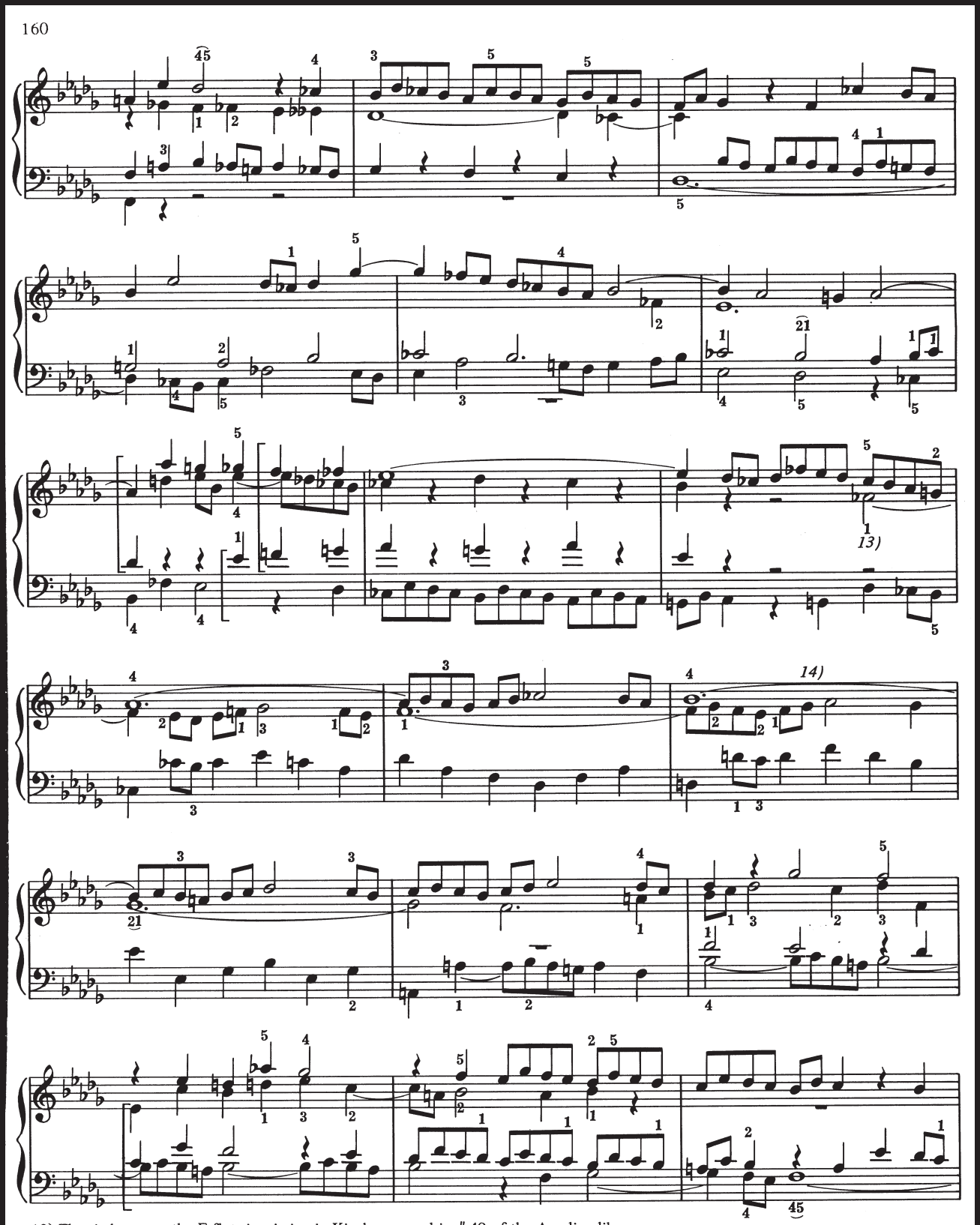
Bach Fugue based on Guerrero's "Missa Iste Sanctus" (4 of 6)



13) The tie between the F flats is missing in Kirnberger and in # 49 of the Amalien-library.
14) G natural instead of G flat in # 206, the Dresden manuscript and in many printed editions.

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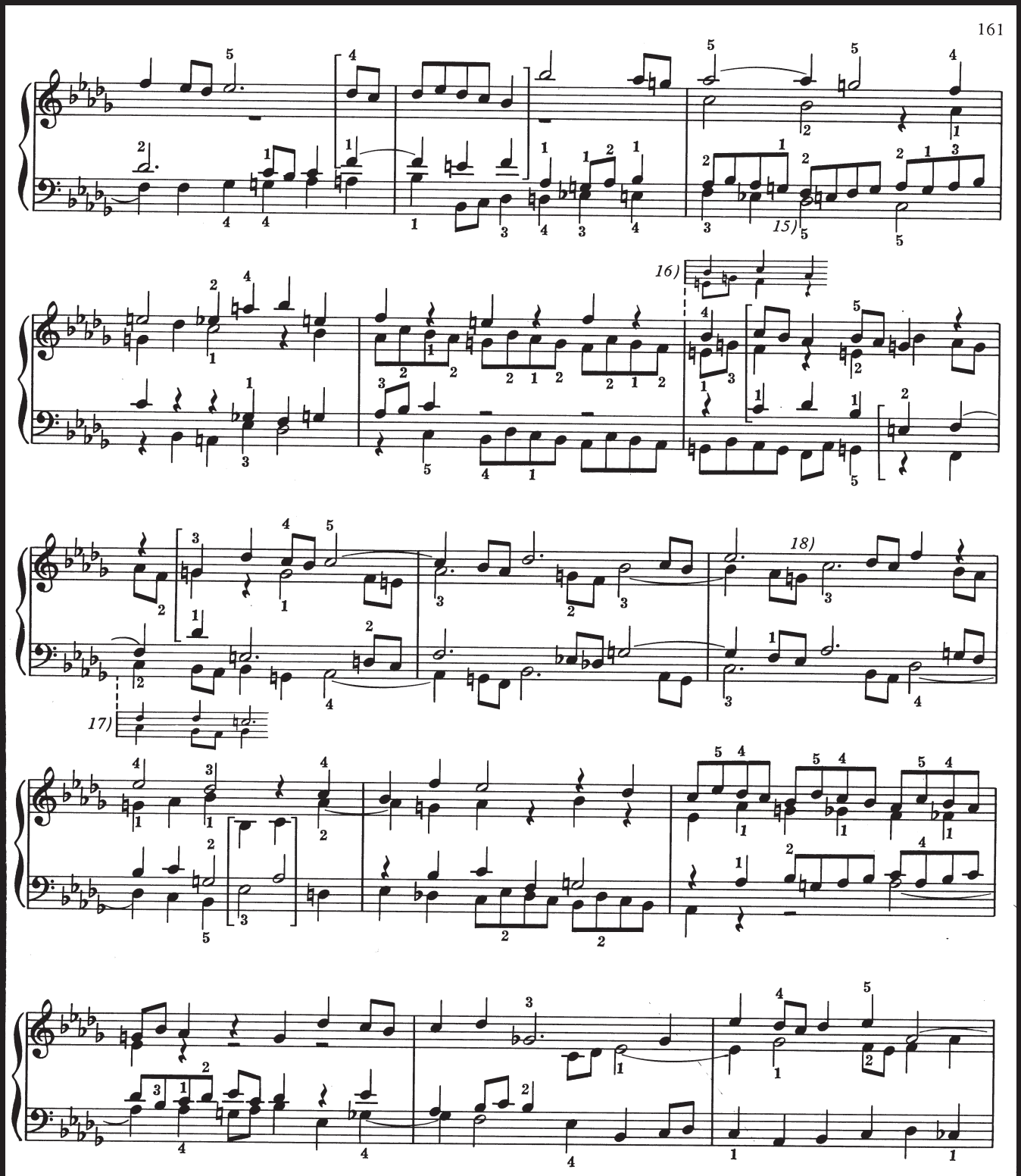
Bach Fugue based on Guerrero's "Missa Iste Sanctus" (5 of 6)



15) The natural-sign before the G is missing in Kirnberger, #49 of the Amalien-library and in Altnikol II.
16) The text is based on the Altnikol group and several other manuscripts; the variant is taken from Kirnberger, etc.
17) The text appears in the Altnikol group. (There is an erasure in Altnikol I.) The variant is based on Kirnberger, etc.
18) The natural-sign before the G is omitted in many of the important manuscript and printed editions.

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Bach Fugue based on Guerrero's "Missa Iste Sanctus" (6 of 6)

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19) G natural instead of G flat in Altnikol II, Schwenke and #207. 20) Our text appears correctly in Fürstenau, #206 and in the Dresden manuscript, except that the tie is omitted in the last two manuscripts. In Kirnberger, Altnikol I and elsewhere the natural-sign before the D is omitted. Altnikol II and #207 have: Schwenke has:

21) Many editions cause a distortion in the leading of the voices by putting a half-rest in the tenor.
22) No ornament in Altnikol I. 23) There is a minor ending in Hoffmeister.

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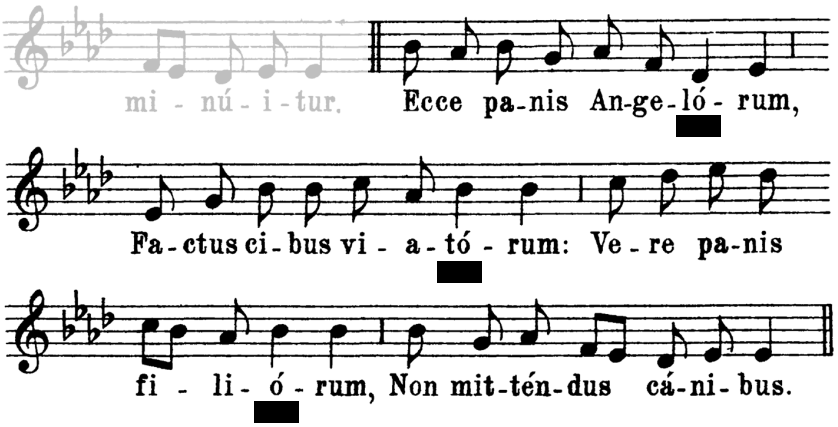
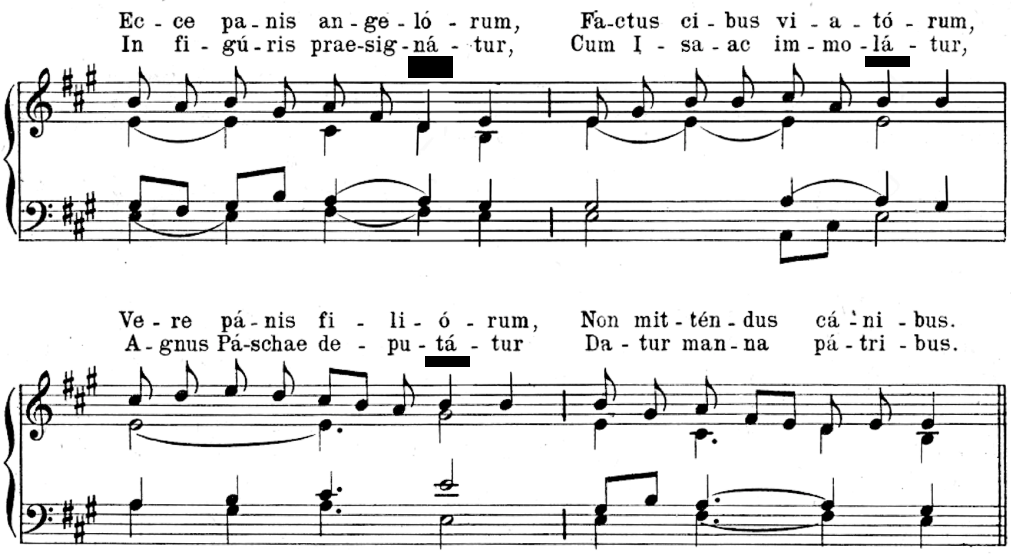
Let it never be said that "Trochee Trouble" has negligible consequences.

Notice the "German School" elongates the Tonic Accent:

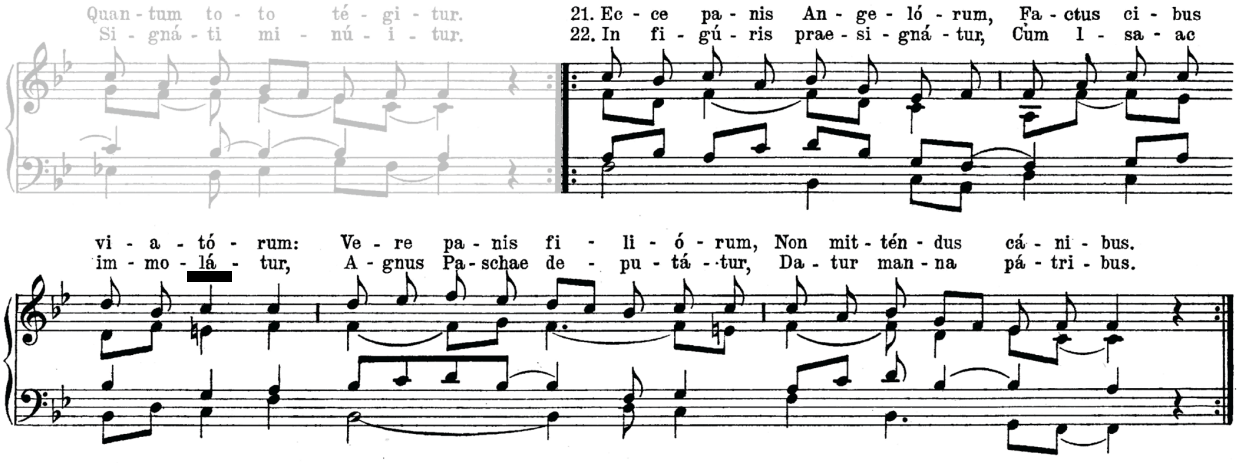
"Ecce Panis Angelórum" comes toward the end of the famous Sequence by Saint Thomas Aquinas, sung on the feast of Corpus Christi.



Dr. Peter Wagner was a member of the *Vatican Commission on Gregorian Chant*, formed by Pope Pius X:



Max Springer of Beuron, an advocate of the German School, seemingly tries to "hedge his bets" vis-à-vis Trochee Trouble:



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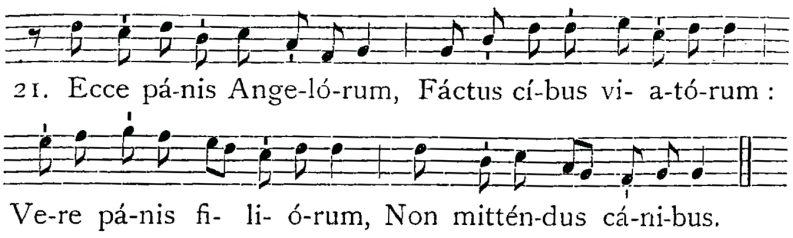
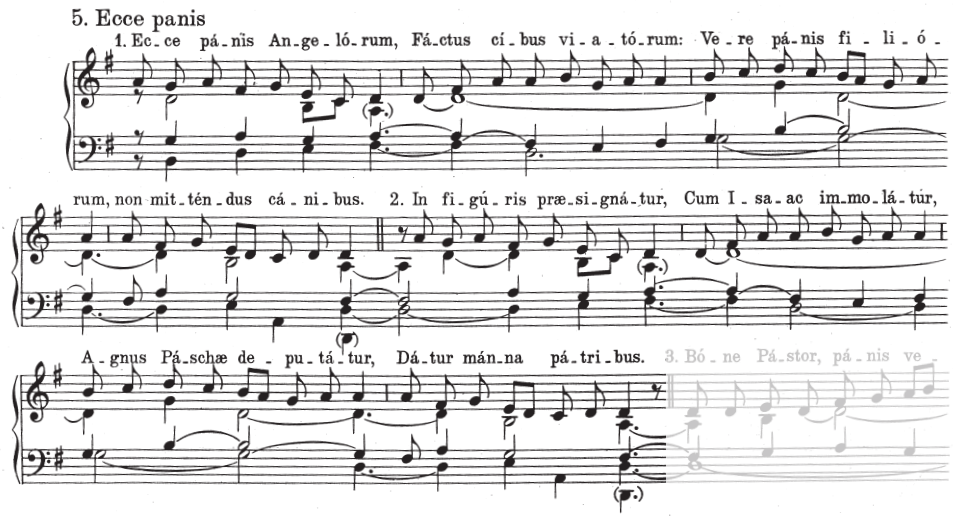
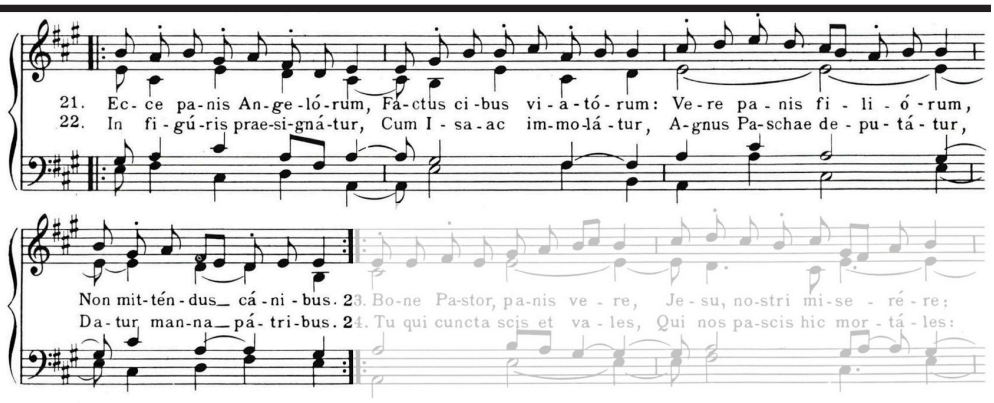
This 1924 LIBER USUALIS (published by the Abbey of Solesmes), uses modern notation. Notice Dom Mocquereau's predilection for placing the **ictus** on the final syllable of the word, as does the French language:



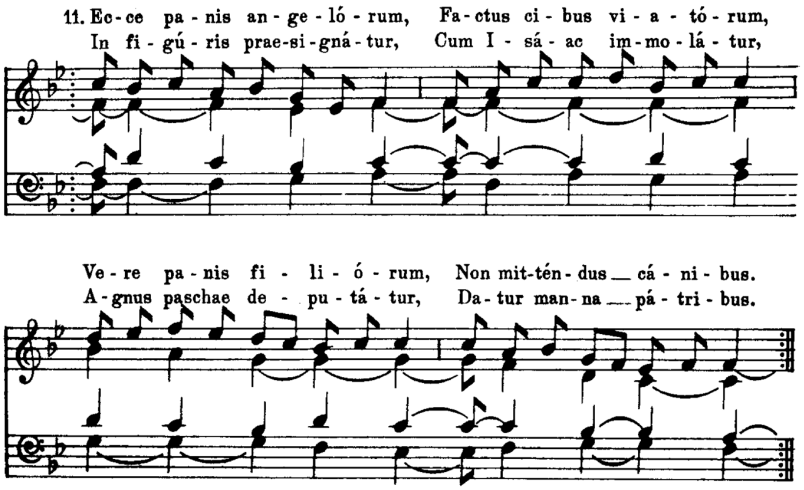
HENRI POTIRON was the organist at the Basilica of the Sacred Heart (Paris). The PREFACE to his treatise on plainsong accompaniment was written by Dom Desrocquettes, organist at Solesmes Abbey. Indeed, **Dom Mocquereau** himself (2 July 1924) wrote an *Introduction* to Potiron's treatise on Gregorian accompaniment, saying Potiron grasped his rhythm "with exactitude" and said Potiron was **"in complete agreement with Solesmes."**



Father Andrew Green (d. 1950) was famous as a poet, musician, composer, author, and teacher. He was part of St. Benedict's Abbey in Atchison, Kansas. He adhered to the rhythm of Dom Mocquereau:

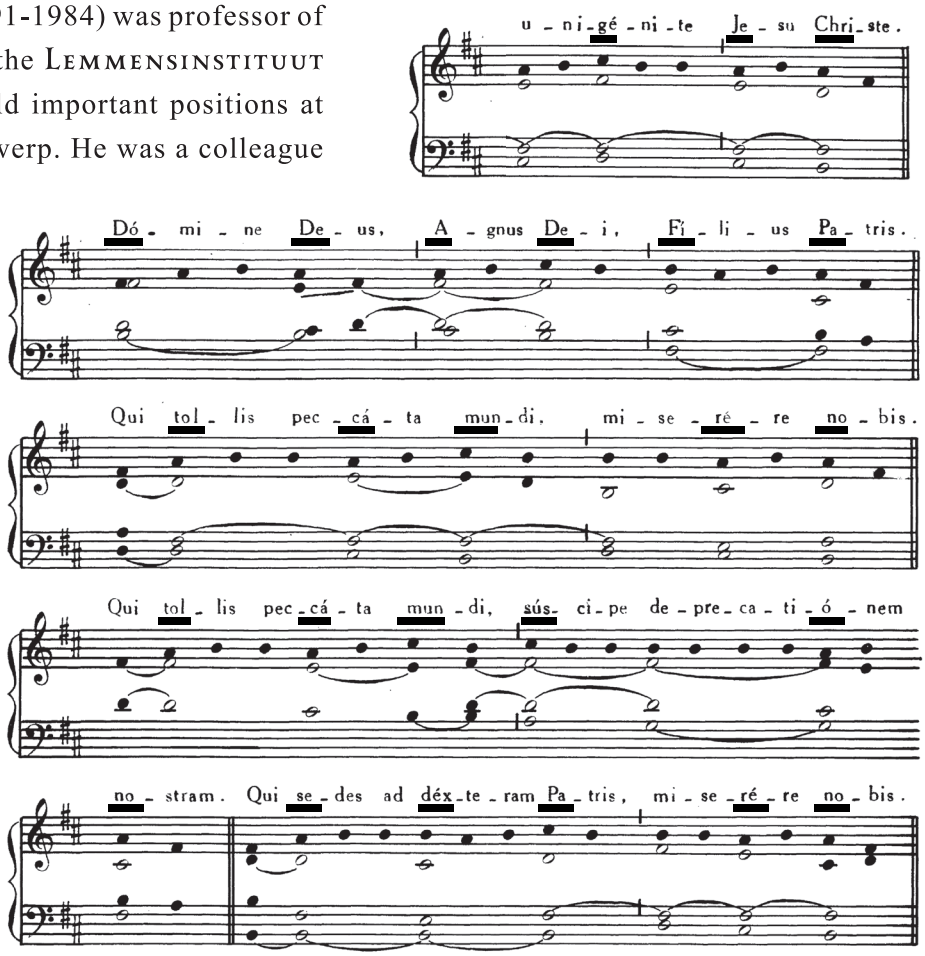


Dom Gregory Murray • In 1934 (*Monographie Grégorienne XIII*), Dom Gajard quoted Dom Desrocquettes (organist at Solesmes Abbey) as follows: "Cette étude, que l'on sent écrite par un artiste très fin en même temps que par un musicien très sur de lui, révèle egalement une remarquable assimilation de la théorie de Solesmes, qui nous fait voir en Dom Gregory Murray l'un des plus brilliant disciples de Dom Mocquereau." In other words, Dom Gregory Murray was once considered "one of the most brilliant disciples of Dom Mocquereau."
Later on, Dom Murray abandoned his views, and said that **mensuralism** was the "true, authentic rhythm" of Gregorian Chant. Toward the end of his life, he seems to have abandoned mensuralism, too.

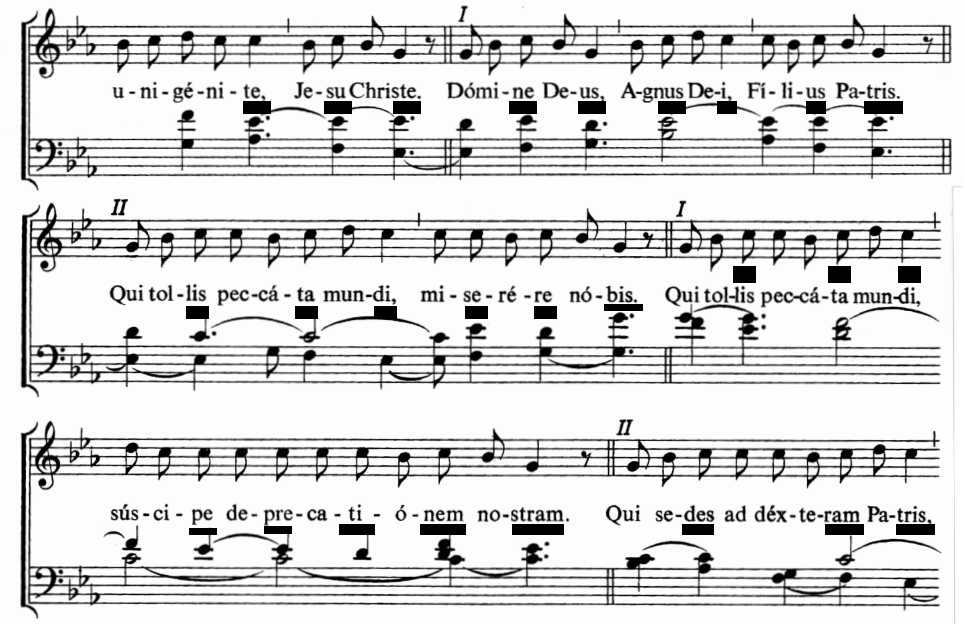


Marinus de Jong (1891-1984) was professor of counterpoint & fugue at the Lemmensinstituut from 1926-1963, and held important positions at the Conservatory of Antwerp. He was a colleague of Monsignor Jules Van Nuffel, and was one of the composers selected to compose the "NOH" (*Nóva órgani harmónia ad graduále júxta editiónem vaticánam*) in the 1940s. The following harmonization of Gloria XV was composed by Monsignor Jules Van Nuffel for the NOH. →

[As noted, Marinus de Jong did compose for the "NOH"—which is 3,5000 pages long—but not this specific piece.]



Omer Westendorf commissioned from **Marinus de Jong** the following organ accompaniment for Gloria XV in his Peoples' Mass Book (1963). Notice that Marinus de Jong follows the rhythm of Dom Mocquereau when writing for Westendorf, whereas he followed the *Editio Vaticana* when writing for Van Nuffel :



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