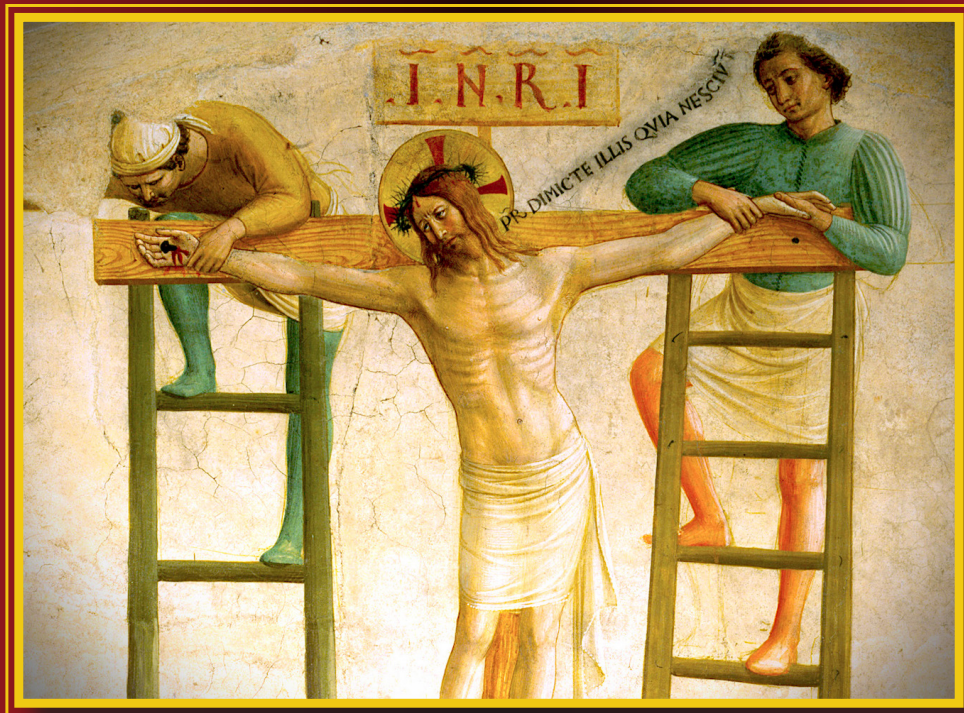


ACCOMPANIMENT  
BOOKLET

LENT • 5th SUNDAY



EXTRAORDINARY FORM

VESPERS

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DOMINICA DE PASSIONE

It's not required to have a "Processional Hymn" for Vespers, but neither is it forbidden.

**The following is #532 from the Saint Jean de Brébeuf Hymnal (©2018).**

It's an English translation of "Vexilla Regis Prodeunt," printed here with kind permission from Sophia Institute Press. <https://ccwatershed.org/hymn/>

1. The King's bright banner gleams above, Refulgent mystery of his love,

The Cross, where Life himself would die, Our life, thus dying, to supply.

2. The spear's sharp point laid open wide That source of grace, his sacred side,

When forth with water streamed his blood To wash our souls, a saving flood.

3. Filled was that by David's tongue, Prophetic, once to nations sung:

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

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

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



That God in af - ter - ag - es should Reign Mon-arch from the Cross -'s wood.



4. O beau-teous tree, thy branch-es shine, Em - pur - pled by our king di - vine,



Pre - ferred his sa - cred limbs to bear, Such hon - or wor-thiest deemed to share.

**The Saint Jean de Brébeuf Hymnal  
contains all the verses for this hymn.**

Unlike so many other Catholic hymnals,  
the Brébeuf Hymnal does not omit verses.

**But for this booklet, we have not included all the verses.**



6. O Cross, with hope the Chris-tian prays, In these most sol - emn Pas-sion days,



Grace for the guilt - y and the just, Through Christ, our sole re - source and trust.

*The Father John Brébeuf Hymnal* **“has no parallel and not even any close competitor.”**

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

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

**John Henry Newman on plainsong organ accompaniment :**

When once asked whether the plainchant litany for the Corpus Christi procession should be harmonised, Cardinal Newman replied, “I am anything but averse to harmony here. I like it better *with*.”

—Courtesy of Father Guy Nicholls

**John Henry Newman on the 5th Vespers Psalm :**

“The Cardinal, however, liked the *peregrinus* to the IN EXITU ISRAEL... and I remember once he seemed put out because once we followed the Rubrics in Easter week when the IN EXITU is used by having all the Psalms to one tone [*mode vii*]. For a moment it seemed as if he would contradict himself in his strict rule of going by authority against what he liked, and would change the tones so as to have the *peregrinus*.” —Edward Bellasis

**Dom Mocquereau on plainsong accompaniment :**

Dom Mocquereau criticized the accompaniments of Giulio Bas, advocated by Father de Santi. He wrote: “The accent that is always struck, the accent that always coincides with the chord on the down pulse of the rhythm, in a word the “metric principle” with all its attendant harshness, there is the great error of the moderns when it comes to the rhythm. DOM POTHIER pointed that out a long time ago. Read carefully his article on the *Ave maris stella* (*Revue du Chant Gregorien*, January 15, 1895, p. 84); the matter cannot be stated better or more accurately. I adopt this theory in its entirety; and I taught it already in 1896, in my lecture on *L’Art Gregorien*. Daily practice confirms us in these principles. Dom Gatard teaches exactly the same thing at Westminster Cathedral.” —Dom Pierre Combe

**Dr. Peter Wagner on “modern notation” plainsong :**

“With the praiseworthy intention of propagating the Chant, some editors have transcribed the typical edition into modern notation. One author of such a transcription, the late DR. PETER WAGNER, often told us he regretted having done it. Some editors who understood how much more exact the Gregorian notation was—the neums, as we call them—printed these notes on five lines instead of four, and changed the traditional do and fa clefs to the modern treble clef.” —Joseph Gogniat (12 March 1938)



The **starting pitches** may be given to the priest, but this "beginning section" is not usually accompanied:

## DOMINICA AD VESPERAS



# IN PRINCIPIO ESPERARUM

Tonus festivus.

Ÿ. O God, ✠ come to my assistance;

℞. O Lord, make haste to help me.

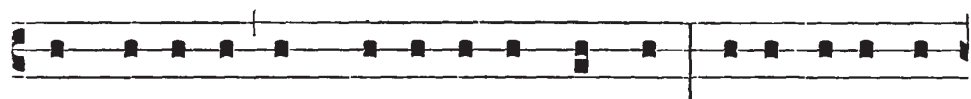
Glory be to the Father, and to the Son, \* and to the Holy Ghost.

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

"Allelúja" is replaced (starting at Septuagesima) with: *Praise be to Thee, O Lord, King of eternal glory.*



℞. Dómi - ne, ad adjuvándum me festí - na. Gló - ri - a Patri,



et Fí - li - o, et Spi - rí - tu - i Sancto. Sic - ut e - rat in



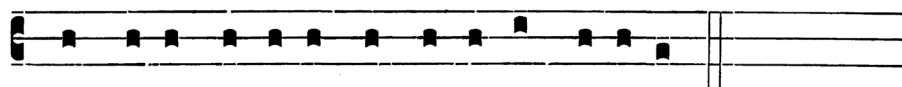
prin - cí - pi - o, et nunc, et semper, et in sæ - cu - la



sæ - cu - ló - rum. Amen.

"Allelúja" is replaced (starting at Septuagesima) with: *Praise be to Thee, O Lord, King of eternal glory.*

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



Laus ti - bi Dó - mine Rex ae - té - rnae gló - ri - ae.

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

# Psalm 1 of 5

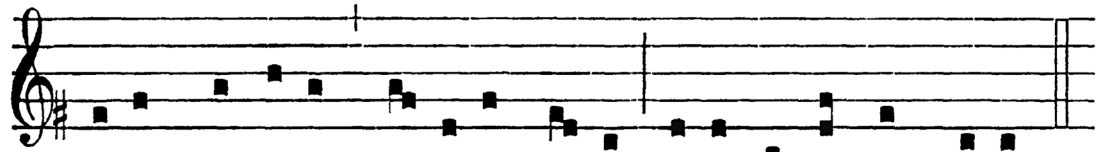
Two (2) versions of the antiphon are provided. One is in modern notation, with a harmonization from the Mechlinian school. The other is "box notation" on 5 lines, for organists who prefer to improvise their own harmonization, or simply accompany in octaves.

How the antiphon appears in the official edition:

Per Annum, Antiphona.  
VII. c 2.



**D**i-xit Dó-minus Dó-mino me-o: Se-de a dextris me-is




Di-xit Dó-minus Dó-mino me-o: Se-de a dextris me-is.

R̄. Di - xit Dó - mi - nus \* Dó - mi - no me - o: Se - de a dex - tris me - is:



Psalm 109

1. Do - nec\_\_\_ po - nam i - ni - mí - cos tu - os, sca - bél - lum *pe* - dum tu - ó - rum.---

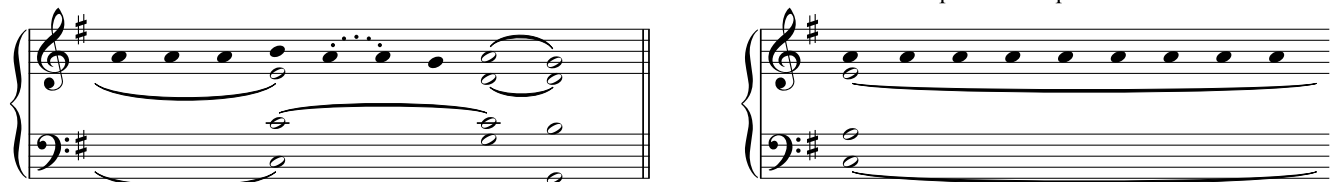


2. Vir - gam vir - tú - tis tu - æ e - mít - tet Dó - mi - nus ex Si - on: do - mi - ná - re in mé - di - o




i - ni - mi - có - rum tu - ó - rum.---

3. Te - cum prin - cí - pi - um in di - e



vir - tú - tis tu - æ in splen - dó - ri - bus san - ctó - rum: ex ú - te - ro an - te lu -



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

cí - fe - rum **gé** - nu - i te. \_\_\_\_\_

4. Ju - rá - vit Dó - mi - nus, et non pœ - ni - **té** - bit e - um:

Tu es sa - cér - dos in æ - tér - num se - cún - dum ór - di - **nem** Mel - chí - se - dech. \_\_\_\_\_

5. Dó - mi - nus a **dex** - tris tu - is, con - fré - git in di - e i - ræ **su** - æ re - ges. \_\_\_\_\_

6. Ju - di - cá - bit in na - ti - ó - ni - bus, im - **plé** - bit ru - í - nas: con - quas - sá - bit cá - pi - ta in

**ter** - ra mul - tó - rum. 7. De tor - rén - te in **vi** - a bi - bet: pro - pté - re - a ex - al - **tá** - bit ca - put. \_\_\_\_\_

8. Gló - ri - a **Pa** - tri, et Fí - li - o, et Spi - **ri** - tu - i San - cto. \_\_\_\_\_

9. Sic - ut e - rat

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

... as always, the Refrain is repeated.

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

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

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

## Ps. 2 of 5

Two (2) versions of the antiphon are provided. One is in modern notation, with a harmonization from the Mechlinian school. The other is "box notation" on 5 lines, for organists who prefer to improvise their own harmonization, or simply accompany in octaves.

Magna ó-pe-ra Dó-mi-ni: exqui-sí-ta in omnes  
vo-luntá-tes e-jus.

Reminder about the correct pronunciation in verse 2:  
"ex-qui-SÍ-ta."

Ṛ. Ma - gna\_ ó-pe-ra Dó-mi - ni, \* ex-qui-sí - ta in o-mnes vo-lun-tá - tes\_ e - jus.

## Psalm 110

1. Con - fi - té - bor ti - bi, Dó-mi - ne, in to - to cor-de me - o: in con - sí - li - o ju - stó - rum,

et con-gre-ga-ti - ó - ne. 2. Ma - gna Ó-pe-ra Dó-mi - ni: ex-qui-sí-ta in o-mnes vo-lun-tá-tes e - jus.

3. Con - fés - si - o et ma-gni - fi - cén - ti - a Ó-pus e - jus: et ju - stí - ti - a e - jus ma-net in

sæ - cu - lum sæ - cu - li. 4. Me - mó - ri - am fe - cit mi - ra - bí - li - um su - ó - rum,

mi - sé - ri - cors et mi - se - rá - tor Dó - mi - nus: es - cam de - dit ti - mén - ti - bus se.

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5. Me - mor e - rit in sæ - cu - lum te - sta - mén - ti su - i: vir - tú - tem ó - pe - rum su - ó - rum

an - nun - ti - á - bit pó - pu - lo su - o:

6. Ut det il - lis he - re - di - tá - tem gén - ti - um:

ó - pe - ra má - nu - um e - jus vé - ri - tas, et ju - dí - ci - um. 7. Fi - dé - li - a ó - mni - a man - dá - ta e - jus:

con - fir - má - ta in sæ - cu - lum sæ - cu - li, fa - cta in ve - ri - tá - te et æ - qui - tá - te.

8. Re - dem - pti - ó - nem mi - sit pó - pu - lo su - o: man - dá - vit in æ - tér - num te - sta - mén - tum su - um.

9. San - ctum, et ter - rí - bi - le no - men e - jus: in - í - ti - um sa - pi - én - ti - æ ti - mor Dó - mi - ni.

10. In - tel - lé - ctus bo - nus ó - mni - bus fa - ci - én - ti - bus e - um: lau - dá - ti - o e - jus ma - net in

sæ - cu - lum sæ - cu - li.

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

12. Sic - ut e - rat in prin - cí - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

... as always, the Refrain is repeated.

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

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



**Psalm  
3 of 5**

Qui ti-met Dó-mi-num, in man-dá-tis e-jus cu-pit ni-mis.

3. Ant.  
IV. g

This psalm is sung without organ accompaniment, because **every last bit** of Vespers should not be accompanied on the organ—rather, congregations should learn to “listen to” and blend with one another.

3. Ant.  
IV. g

**Q**ui timet Dómi-num,\* in mandá-tis e-jus cu-pit nimis.

**Psalm 111**

1. Be- á-tus vir, qui *ti-met* DÓ-mi-num: \* in mandá-tis e-jus vo-let **ni**-mis.

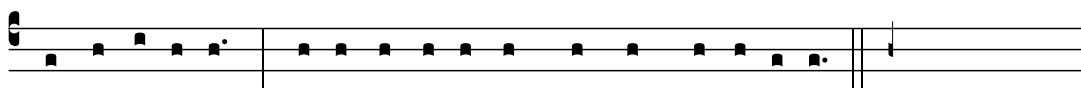
2. Po-tens in terra e-rit *se-men* e-jus: \* gene-rá-ti-o rectó-rum bene-di-cé-tur.

3. Gló-ri-a, et di-ví-ti-æ in *do-mo* e-jus: \* et justí-ti-a e-jus manet in sá-cu-

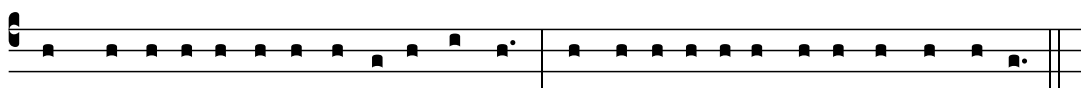
lum **sæ**-cu-li.

4. Exórtum est in ténebris *lumen* re-ctis: \* mi-sé-ri-cors et mi-se-rá-tor et **ju**-stus.

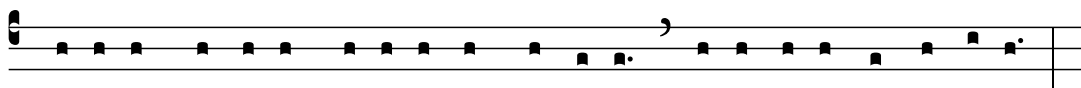
5. Jucúndus homo qui mi-se-ré-tur et *cóm-mo-dat*, † dispónet sermónes su-os



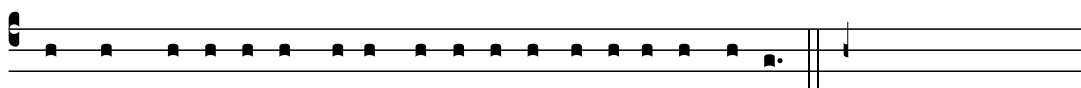
*in ju-dí- ci- o: \* qui- a in æ-térnum non commo-vé-bi- tur.*



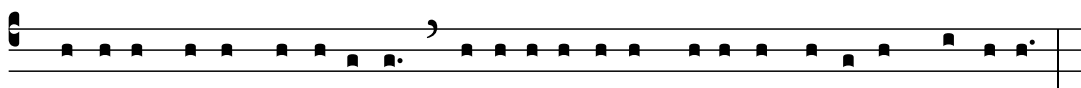
6. *In memó-ri- a æ-térna e-rit ju-stus: \* ab audi- ti- óne ma- la non ti-mé-bit.*



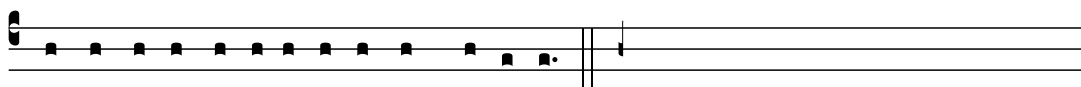
7. *Pa- rá- tum cor e- jus spe- rá- re in Dó- mi- no, † confirmá- tum est cor e- jus: \**



*non commo-vé-bi- tur donec despí- ci- at in- imí- cos su- os.*



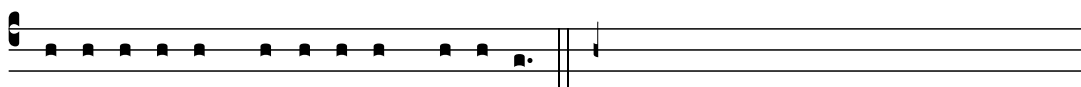
8. *Dispérsit, de- dit paupé- ri- bus: † justí- ti- a e- jus manet in sá- cu- lum sá- cu- li, \**



*cornu e- jus ex- altá- bi- tur in gló- ri- a.*



9. *Peccá- tor vi- dé- bit, et i- ra- scé- tur, † déntibus su- is fremet et ta- bé- scet: \**



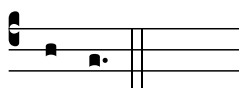
“*per- í- bit.*” *de- si- dé- ri- um pecca- tó- rum per- í- bit.*



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



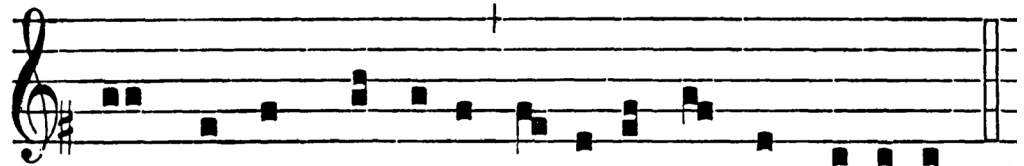
11. *Sic- ut e- rat in princí- pi- o, et nunc, et semper, \* et in sá- cu- la sá- cu- ló- rum.*



Amen.

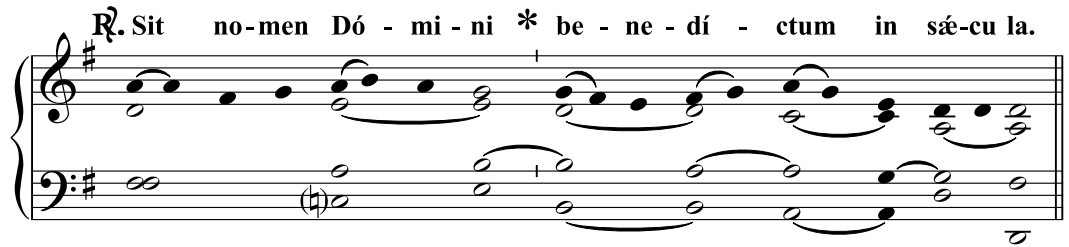
... as always, the Refrain is repeated.

**Psalm  
4 of 5**



Sit no-men Dó-mi-ni be-ne-díc-tum in sæ-cu-la.

Two (2) versions of the antiphon are provided. One is in modern notation, with a harmonization from the Mechlinian school. The other is "box notation" on 5 lines, for organists who prefer to improvise their own harmonization, or simply accompany in octaves.

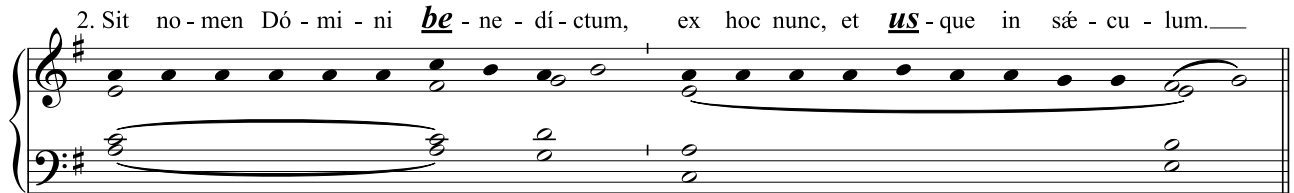


R. Sit no-men Dó - mi - ni \* be - ne - dí - ctum in sæ - cu la.

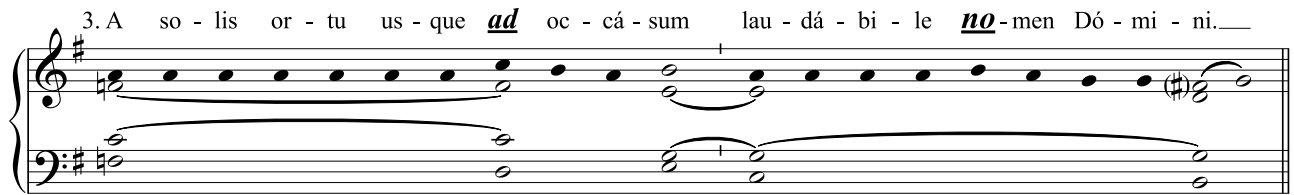
**Psalm 112**



1. Lau - dá - te **pú** - e - ri Dó - mi - num: lau - dá - te **no** - men Dó - mi - ni. —



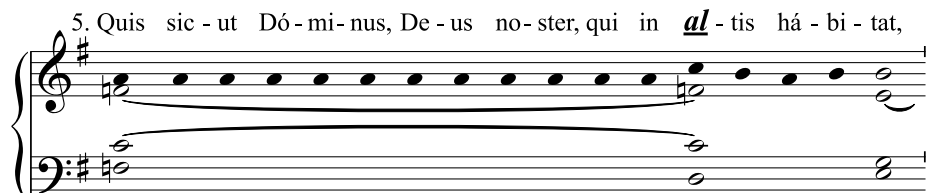
2. Sit no - men Dó - mi - ni **be** - ne - dí - ctum, ex hoc nunc, et **us** - que in sé - cu - lum. —



3. A so - lis or - tu us - que **ad** oc - cá - sum lau - dá - bi - le **no** - men Dó - mi - ni. —



4. Ex - cél - sus su - per o - mnes **gen** - tes Dó - mi - nus, et su - per cæ - los **gló** - ri - a e - jus. —



5. Quis sic - ut Dó - mi - nus, De - us no - ster, qui in **al** - tis há - bi - tat,

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

et hu - mí - li - a ré - spi - cit in cæ - lo **et** in ter - ra?\_\_\_

6. Sú - sci - tans a **ter** - ra í - no - pem, et de stér - co - re **é** - ri - gens páu - pe - rem:\_\_\_

7. Ut cól - lo - cet e - um **cum** prin - cí - pi - bus, cum prin - cí - pi - bus **pó** - pu - li su - i. \_\_\_

8. Qui ha - bi - tá - re fa - cit sté - ri - **lem** in do - mo, ma - trem fi - li - **ó** - rum læ - tán - tem. \_\_\_

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

10. Sic - ut e - rat in prin - cí - pi - o, et **nunc**, et sem - per,

et in sæ - cu - la sæ - cu - **ló** - rum. A - men. \_\_\_

Repeat  
Refrain

**Ps. 5 of 5**

Two (2) versions of the antiphon are provided. One is in modern notation, with a harmonization from the Lemmensinstituut. The other is "box notation" on 5 lines, for organists who prefer to improvise their own harmonization, or simply accompany in octaves.

De - us au-tem no-ster in cæ-lo: ó-mni-a quæ-cúm-que vó-lu-it, fe-cit.

*R.* De - us au-tem no - ster \* in\_\_ cæ - lo: ó-mni-a quæ-cúm-que\_\_ vó-lu-it\_\_ fe - cit.

**Psalm  
113**

1. In\_\_ éx - i - tu Is - ra - ël de Æ - gy - pto do-mus Ja - cob de pó - pu - lo bár - ba - ro. —

2. Fa - cta est Ju - dæ - a san - cti - fi - cá - ti - o e - jus, Is - ra - òl po - té - stas e - jus. —

3. Ma - re vi - dit, et fu - git: Jor - dá - nis con - vér - sus est re - trór - sum. —

4. Mon - tes ex - sul - ta - vé - runt ut a - rí - e - tes, et col - les sic - ut a - gni ó - vi - um. —

5. Quid est ti - bi, ma - re, quod fu - gí - sti: et tu, Jor - dá - nis, qui - a con - vér - sus es re - trór - sum? —

6. Mon - tes, ex - sul - tá - stis si - cut a - rí - e - tes, et col - les sic - ut a - gni ó - vi - um. —

The Father John Brébeuf Hymnal “has no parallel and not even any close competitor.”



FM gm7 F6 Bb (g in Sopr.) g6 C-d

7. A fá-ci- e Dómi-ni mo- ta est ter-ra, \* a fá-ci- e De- i Jacob.

FM gm7 F6 Bb (g in Sopr.) g6 C-d

8. Qui convértit petram in sta-gna a-quá-rum, \* et rupem in fontes a-quá-rum.

FM gm7 F6 Bb (g in Sopr.) g6 C-d

9. Non nobis, Dó-mi- ne, non no-bis: \* sed nómi-ni tu- o da gló-ri- am.

10. Super mi-se-ri-córdi- a tu- a, et ve-ri- tá-te tu- a: \* nequándo di-cant gentes: Ubi

est De- us e- ó-rum? 11. De- us autem no- ster in cæ-lo: \* ómni- a quæcúmque vó-lu-

it, fe- cit. 12. Simu- lá-cra génti- um ar-gén- tum, et au- rum, \* ópe- ra mánu- um hó-mi-

num. 13. Os habent, et non lo- quéntur: \* ócu- los habent, et non vi- dé- bunt. 14. Aures

ha- bent, et non áu- di- ent: \* na- res habent, et non o- do- rá- bunt. 15. Manus habent, et

non palpábunt: † pedes habent, et non ambu- lá- bunt: \* non clamábunt in gúttu- re

su- o. 16. Sími- les il- lis fi- ant qui fá- ci- unt e- a: \* et omnes qui confídunt in e- is.

The Father John Brébeuf Hymnal “has no parallel and not even any close competitor.”

FM gm7 F6 Bb (g in Sopr.) g6

17. Domus Isra-ël spe-rá- vit in Dómino: \* adjú-tor e- ó-rum et pro-téctor e- ó-rum

C-d FM gm7 F6 Bb (g in Sopr.) g6

est, 18. Domus Á-ä-ron spe-rá- vit in Dómino: \* adjú-tor e- ó-rum et pro-téctor e-

C-d

ó-rum est,

19. Qui timent Dóminum, spe-ra-vé- runt in Dómino: \* adjú-tor e- ó-rum et pro-téctor

e- ó-rum est. 20. Dóminus me-mor fu- it no-stri: \* et bene-dí-xit nobis:

21. Bene-dí-xit dó-mu- i Isra- ël: \* bene-dí-xit dómu- i Á- ä-ron.

22. Bene-dí-xit ómnibus, qui timent Dóminum, \* pu-síl-lis cum ma-jó-ri-bus.

23. Ad-jí-ci- at Dó- minus super vos: \* super vos, et super fí- li- os ve-stros.

24. Bene-dí-cti vos a Dómino, \* qui fe-cit cæ-lum, et terram.

25. Cœ-lum cœ- li Dó- mi- no: \* ter-ram au-tem de- dit fí- li- is hó- mi- num.

Non mór-tu - i lau-*dá*-bunt te Dó-mi- ne: ne-que o-mnes qui de-scén-dunt in *in*-fêr - num.---

Sed nos qui ví - vi-mus, be - ne-*dí* - ci-mus Dó-mi- no, ex hoc nunc et us-que *in* sá - cu - lum.---

F gmm7 F6 g6 C d

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

F gmm7 F6 g6 C d

Sic-ut e - rat in prin-cí - pi - o, *et* nunc, et sem-per, et in sá - cu - la sá - cu - ló-*rum*. A - men.---

F gmm7 F6 g6 C d

De - us au-tem no - ster in cæ - lo: ó - mni - a quæ-cúm-que vó - lu - it fe - cit.

CAPITULUM.

*Hebr. 9, 11 - 12.*

**STAND**

The officiant then sings:

**F**ratres: Christus assistens pón-tifex futurórum bonórum, per ámplius et perféctius tabernáculum non manu factum, id est, non hujus creatiónis: † neque per sánguinem hircórum aut vitulórum, sed per próprium sánguinem introívit semel in Sancta, \* aetérna redemptióne invénta.

**The Epistle of Saint Paul to the Hebrews**

11 Meanwhile, Christ has taken his place as our high priest, to win us blessings that still lie in the future. He makes use of a greater, a more complete tabernacle, which human hands never fashioned; it does not belong to this order of creation at all. 12 It is his own blood, not the blood of goats and calves, that has enabled him to enter, once for all, into the sanctuary; the ransom he has won lasts for ever.



R̄. Dé-o grá-ti- as.

HYMN

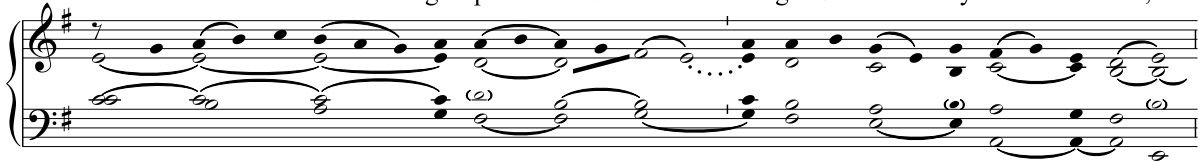


# VEXILLA REGIS PRODEUNT

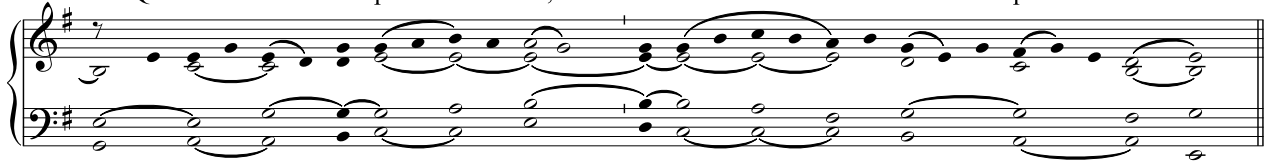
Organ Accompaniment by Jeffrey Ostrowski • 15 March 2015

If you're a Catholic musician, you need the *Saint Jean de Brébeuf Hymnal*: [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)

1. Ve - xíl - la Re - gis pró - de - unt: Ful - get Cru - cis my - sté - ri - um,



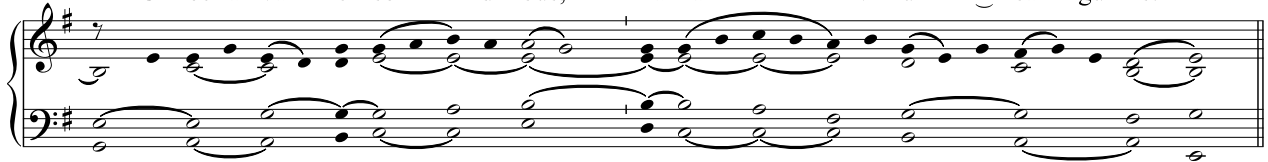
Qua vi - ta mor - tem pér - tu - lit, Et mor - te vi - tam pró - tu - lit.



2. Quae vul - ne - rá - ta lán - ce - ae Mu - cró - ne di - ro, crí - mi - num.



Ut nos la - vá - ret sór - di - bus, Ma - ná - vit un - da et sán - gui - ne.



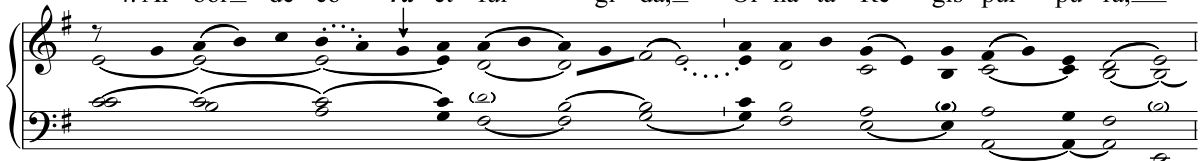
3. Im - plé - ta sunt quae cón - ci - nit Da - vid fi - dé - li cár - mi - ne,



Di - cén - do na - ti - ó - ni - bus: Re - gná - vit a li - gno De - us.



4. Ar - bor de - có - ra et fúl - gi - da, Or - ná - ta Re - gis púr - pu - ra,



The Father John Brébeuf Hymnal **“has no parallel and not even any close competitor.”**

E - lé - cta di - gno stí - pi - te\_\_ Tam san - cta mem - bra tán - ge - re.\_\_

5. Be - á - ta cu - jus brá - chi - is\_\_ Pré - ti - um pe - pén - dit saé - cu - li:\_\_

Sta - té - ra fa - cta cór - po - ris,\_\_ Tu - lít - que praé - dam tár - ta - ri.\_\_

6. O Crux,\_\_ a - ve,\_\_ spes ú - ni - ca,\_\_ Hoc Pas - si - ó - nis tém - po - re\_\_

Pi - is a - dáu - ge grá - ti - am,\_\_ Re - is - que de - le crí - mi - na.\_\_

CCWATERSHED.ORG/HYMN • “Hands down, the best Catholic hymnal ever printed”

—The New Liturgical Movement Blog (6/10/2019)

7. Te, fons\_\_ sa - lú - tis, Trí - ni - tas,\_\_

Col - láu - det o - mnis spí - ri - tus:\_\_ Qui - bus cru - cis\_\_ vi - ctó - ri - am\_\_

Lar - gí - ris, ad - de praé - mi - um.\_\_ A - MEN.

The Father John Brébeuf Hymnal **“has no parallel and not even any close competitor.”**

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

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



# Magnificat

Two (2) versions of the antiphon are provided. One is in modern notation, with a harmonization from the Mechlinian school. The other is "box notation" on 5 lines, for organists who prefer to improvise their own harmonization, or simply accompany in octaves.

Ⲅ. É-ri-pe me, Dómi-ne, ab hómi-ne *ma-lo*.

Ⲅ. A vi-ro in-íquo é-ri-pe me.

Ant. Abraham pater vester  
\* exsultávit ut vidéret diem  
meum: vidit, et gavisus est.

Ant. Your father Abraham rejoiced to see  
My day \* and he saw it, and was glad.

**II D**

Abra-ham \* pa-ter ves-ter ex-sul-tá-vit ut vi-dé-ret

di-em me-um: vi-dit, et ga-ví-sus est.

II. D

A - bra - ham \* pa - ter ve - ster ex - sul - tá - vit ut vi -

dé - ret di - em me-um: vi - dit, et ga - ví - sus est. E u o u a e.

1. Ma - gní - fi - cat á - ni - ma me - *a* Dó - mi - num.



2. Et ex - sul - tá - vit spí - ri - tus **mé** - us: in De - o, sa - lu - tá - **ri** me - o.



3. Quí - a re - spé - xit hu - mi - li - tá - tem an - cíl - læ **sú** - æ:



ec - ce e - nim, ex hoc be - á - tam me di - cent o - mnes ge - ne - ra - **ti** - ó - nes.



4. Quí - a fé - cit mí - hi má - gna, qui **pó** - tens est: et san - ctum no - **men** e - jus.



5. Et mi - se - ri - cór - di - a é - jus, a pro - gé - ni - e in pro - **gé** - ni - es: ti - mén - ti - **bus** e - um.



6. Fé - cit pot - én - ti - am in brá - chi - o **sú** - o: di - spér - sit su - pér - bos men - te cor - **dis** su - i.



7. De - pó - su - it po - tén - tes de **sé** - de: et ex - al - tá - **vit** hú - mi - les.



8. E - su - ri - én - tes im - plé - vit **bó** - nis: et dí - vi - tes di - mí - sit **in** - á - nes.



9. Sus - cé - pit Ís - ra - ðl pú - e - rum **sú** - um: re - cor - dá - tus mi - se - ri - cór - di - **æ** su - æ.



10. Síc - ut lo - cú - tus est ad pá - tres **nó** - stros: A - bra - ham, et sé - mi - ni e - jus **in** sæ - cu - la.

IMPROVISATION



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



12. Síc - ut é - rat in prin - cí - pi - o, et nunc, et **sém** - per, et in sæ - cu - la sæ - cu - ló - **rum**. A - men.

The Father John Brébeuf Hymnal “has no parallel and not even any close competitor.”

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

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

**Officiant Sings :**

V. Dóminus vobíscum.

**R. Et cum spírítu tuo.**

V. Orémus :

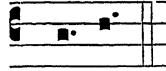
**Without a Deacon or Priest :**

V. Dómine, exáudi oratiónem meam.

**R. Et clamor meus ad te véniat.**

V. Orémus :

The Officiant now sings a short prayer, to which all respond:



R̃. Amen.

**Officiant Sings :**

V. Dóminus vobíscum.

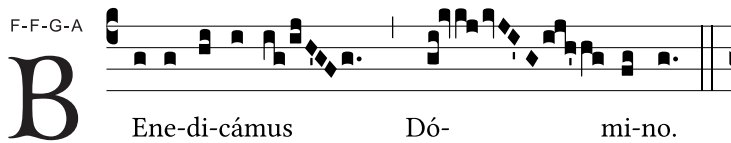
**R. Et cum spírítu tuo.**

**Without a Deacon or Priest :**

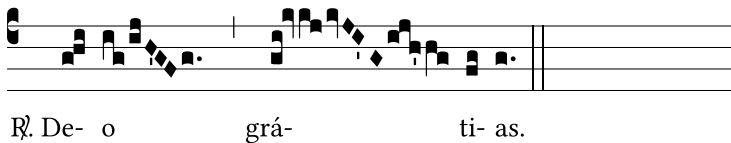
V. Dómine, exáudi oratiónem meam.

**R. Et clamor meus ad te véniat.**

*During the conclusion of the prayer above, Cantors C + D repeat the actions they undertook for the Versicle, and this time sing “Benedicámus Dómino” :*



Vs. Let us bless the Lord.



R. Thanks be to God.

**Officiant Sings :**

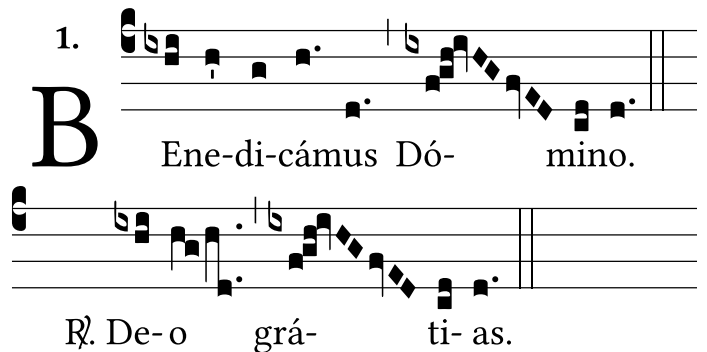
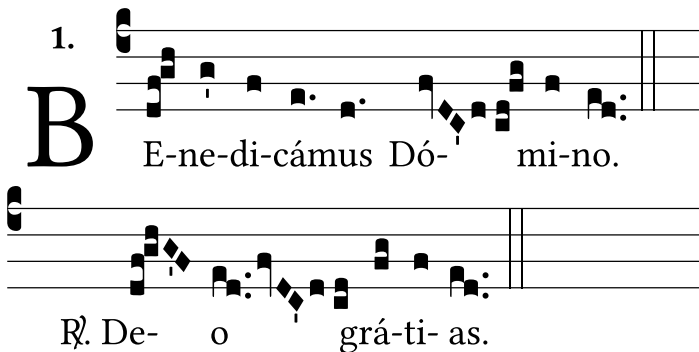
V. Fidélium ánimae per misericórdiam Dei requiéscent in pace.

**R. AMEN.**

**Officiant Sings :**

V. May the souls of the faithful, through the mercy of God, rest in peace.

**R. AMEN.**



R̃. De- o grá-ti- as.

R̃. De- o grá- ti- as.

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5.

**B** Ene-di-cá-mus Dó- mi-no.

R̄. De- o- grá- ti- as.

Be-ne-di-cá-mus Dó mi-no.

V.

M. d. J.

The first excerpt shows a vocal line with a large 'B' indicating a breath mark. The lyrics are 'Ene-di-cá-mus Dó- mi-no.' and 'R̄. De- o- grá- ti- as.' Below the vocal line is a piano accompaniment labeled 'V.' with the lyrics 'Be-ne-di-cá-mus Dó mi-no.' The composer's initials 'M. d. J.' are at the bottom right.

5.

**B** Ene-di-cá-mus Dó- mi-no.

R̄. De- o- grá- ti- as.

R̄. Dé - o- grá - ti - as.

The second excerpt is similar to the first, with a vocal line and piano accompaniment. The lyrics are 'Ene-di-cá-mus Dó- mi-no.' and 'R̄. De- o- grá- ti- as.' The piano accompaniment has the lyrics 'R̄. Dé - o- grá - ti - as.' The key signature for the piano part is one sharp (F#).

It's not required to have a “Recessional Hymn”  
for Vespers, but neither is it forbidden.

Turn the page ⇨  
and you will find a hymn from the Saint John Brébeuf  
Hymnal, which has been provided for your convenience.

It’s not required to have a “Recessional Hymn” for Vespers, but neither is it forbidden.

**The following is #441 from the Saint Jean de Brébeuf Hymnal (©2018).**

It’s an English translation of “Salve Caput Cruentatum,” printed here with kind permission from Sophia Institute Press. <https://ccwatershed.org/hymn/>

1. O Sa - cred Head, sur - round - ed By crown of pierc - ing thorn,

O Bleed - ing Head, so wound - ed, Re - viled, and put\_ to scorn,

**The Saint Jean de Brébeuf Hymnal contains all the verses for this hymn.**

Unlike so many other Catholic hymnals, the Brébeuf Hymnal does not omit verses.

**But for this booklet, we only printed the first verse.**

Death's pal - lid hue comes o'er Thee, The glow of life de - cays,

Yet An - gel hosts a - dore Thee, And trem - ble as they gaze.

*The Father John Brébeuf Hymnal* **“has no parallel and not even any close competitor.”**

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

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