

ACCOMPANIMENT
BOOKLET

LENT • 4th SUNDAY



EXTRAORDINARY FORM

VESPERS

Dominica IV in *Quadragesima*

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

The following is #097 from the Saint Jean de Brébeuf Hymnal (©2018).

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1. O deign to hear, Cre - a - tor Kind, Our prayers with heart - felt tears com - bined,

While on, in ho - ly fast - ing, glide The for - ty days of Lent - en - tide.

2. Each heart is man - i - fest to Thee: Thou know - est our in - fir - mi - ty:

Re - pent - ant now we seek Thy face, Vouch - safe to us Thy par - d'ning grace.

3. Our sins are mul - ti - plied and great, But spare us in our help - less state;

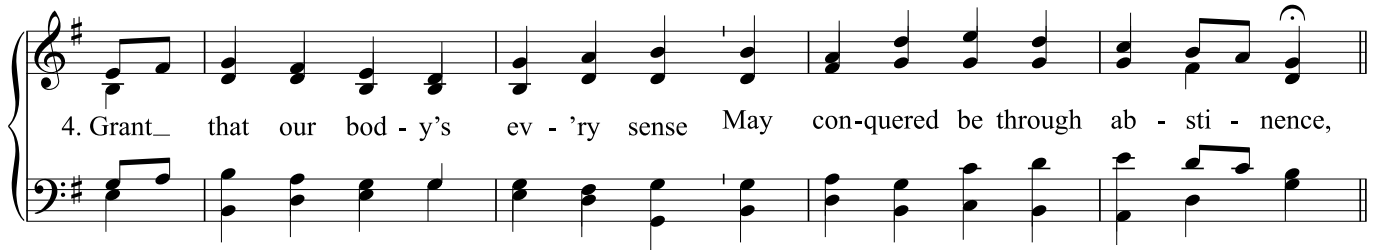
The Father John Brébeuf Hymnal **"has no parallel and not even any close competitor."**

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

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



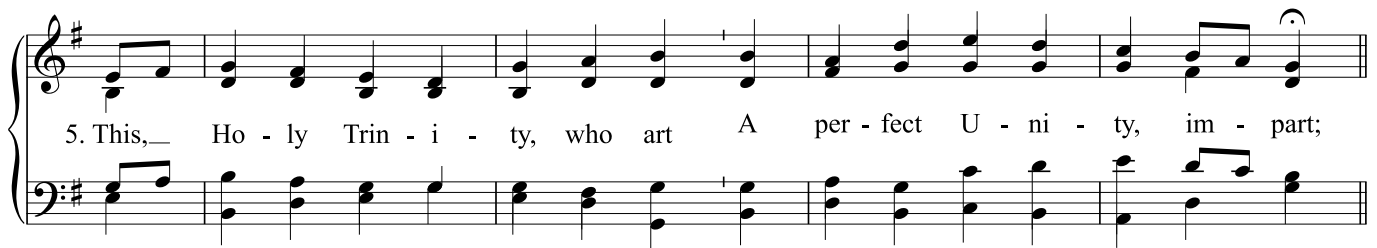
And_ for thy name's re - nown and praise Our souls to health and vir - tue raise.



4. Grant_ that our bod - y's ev - 'ry sense May con-quer'd be through ab - sti - nence,



That_ so our hearts, which fast from sin, May find no food for fault there - in.



5. This, Ho - ly Trin - i - ty, who art A per - fect U - ni - ty, im - part;



That_ they who are Thine own may see How fruit - ful shall their fast - ing be.



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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



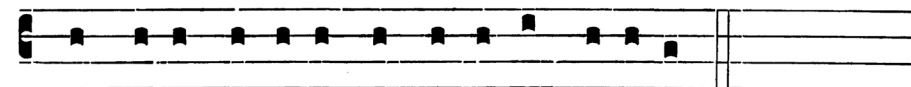
prin-cí-pi-o, et nunc, et semper, et in sæ-cu-la



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-térnae 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.

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

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

**Psalm
109**

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 -

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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 - **ló** - rum. A - men. _____

... as always, the Refrain is repeated.

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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 Q-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.

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**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

Qui 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.

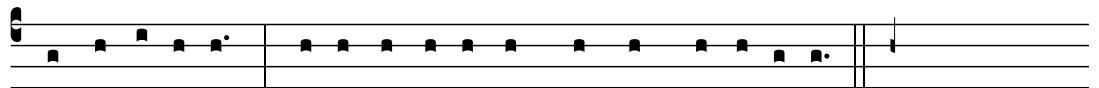
2. Po-tens in terra e-rit *se-men* e-jus: * gene-rá-ti-o rectó-rum bene-di-cé-tur.

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

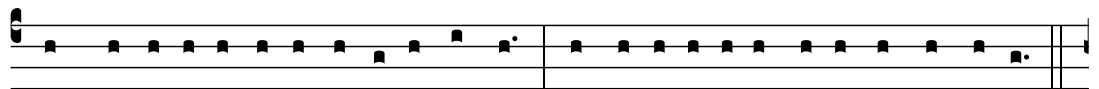
lum **sæ**-cu-li.

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

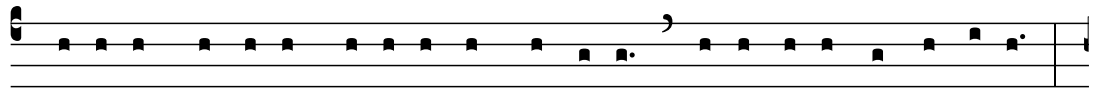
5. Jucúndus homo qui mi-se-ré-tur et *cóm-mo-dat*, † dispónet sermónes su-os



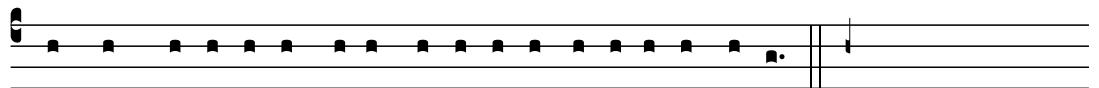
*in ju-dí- ci- o: * qui- a in æ-térnum non commo-vé-bi- tur.*



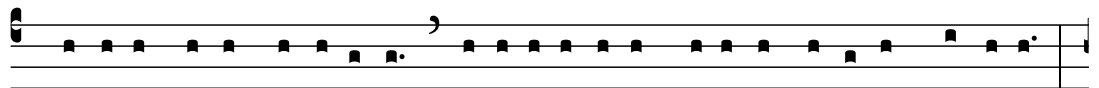
6. *In memó-ri- a æ-térna e-rit ju-stus: * ab audi- ti- óne ma- la non ti-mé-bit.*



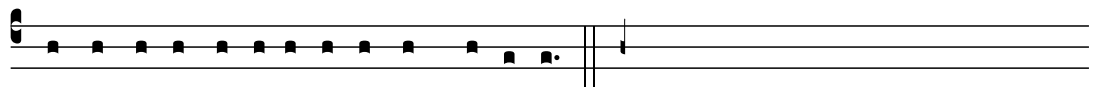
7. *Pa- rá- tum cor e- jus spe- rá- re in Dó- mi- no, † confirmá- tum est cor e- jus: **



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, **



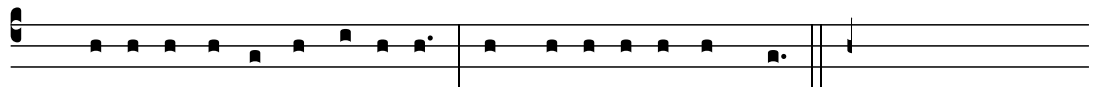
cornu e- jus ex- altá- bi- tur in gló- ri- a.



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



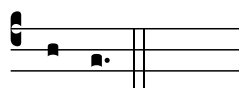
“per- í- bit.” de- si- dé- ri- um pecca- tó- rum per- í- bit.



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.

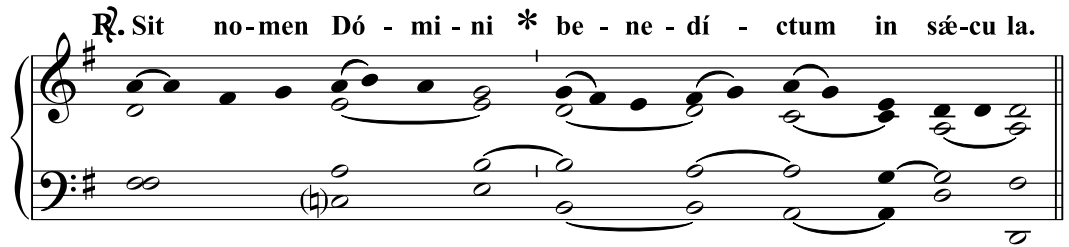
... as always, the Refrain is repeated.

**Psalm
4 of 5**



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

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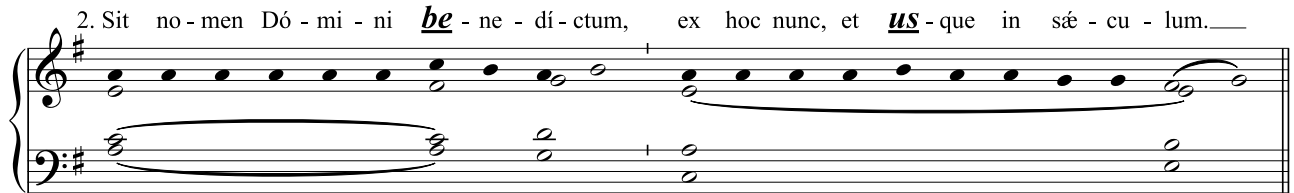


R. Sit no-men Dó - mi - ni * be - ne - dí - ctum in sæ - cu la.

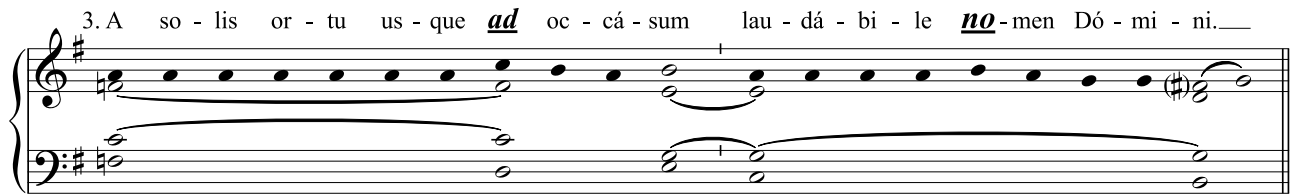
Psalm 112



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



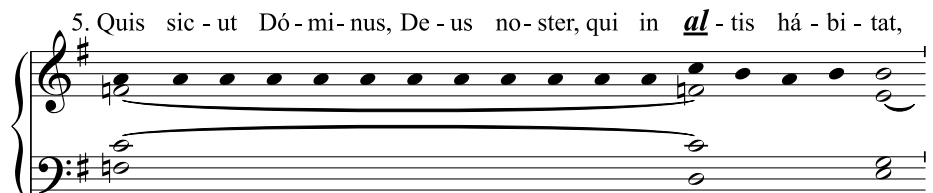
2. Sit no - men Dó - mi - ni **be** - ne - dí - ctum, ex hoc nunc, et **us** - que in sé - cu - lum. —



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

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

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: ómni-a quæcúm-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 - dá - a san - cti - fi - ca - ti - o e - jus, Is - ra - ël 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. —

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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- lácra 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.

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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** sâe - cu - lum.---

F gmm7 F6 g6 C d

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

F gmm7 F6 g6 C d

Sic-ut e - rat in prin-ci - pi - o, **et** nunc, et sem-per, et in sâe - cu - la sâe - 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.

STAND

The officiant
then sings:

CAPITULUM.

Galat. 4, 22-24.

Fratres: Scriptum est quóniam Abraham duos filios hábuit: unum de ancilla, et unum de líbera: † sed qui de ancilla, secúndum carnem natus est: qui autem de líbera, per repromissionem: * quae sunt per allegoriam dicta.

Gal 4:22-24 • Brothers: For it is written that Abraham had two sons: the one by a bondwoman, and the other by a free woman. But he who was of the bondwoman, was born according to the flesh: but he of the free woman, was by promise, which things are said by an allegory.



R. Dé-o grá-ti-as.

HYMN
for Lent

H Y M N FOR LENT

1. Au - di be - ní - gne_ Cón-di - tor, No - stras_ pre - ces cum flé - ti - bus,

In hoc sa - cro_ je - jú - ni - o Fu - sas_ qua - dra - ge - ná - ri - o.

2. Scru - tá - tor_ al - me_ cór - di - um, In - fir - ma_ tu scis ví - ri - um:

Ad te re - vér - sis_ éx - hi - be Re - mis - si - ó - nis_ grá - ti - am.

3. Mul - tum qui - dem pec - cá - vi - mus, Sed_ par - ce_ con - fi - tén - ti - bus:


Ad nó - mi - nis_ lau - dem tu - i, Con - fer_ me - dé - lam_ lán - gui - dis.

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

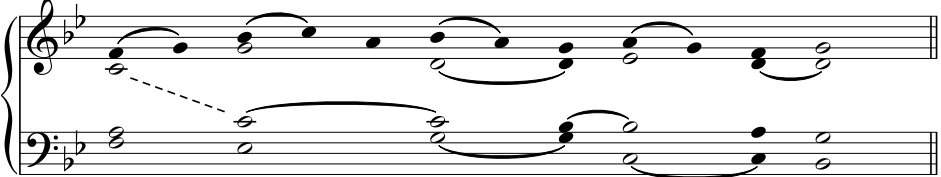
4. Con - cé - de___ no - strum___ cón - te - ri



Cor - pus___ per___ ab - sti - nén - ti - am, Cul - pae ut re - lín - quant pá - bu - lum




Je - jú - na cor - da crí - mi - num.




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](https://ccwatershed.org/hymn)


Prae - sta, be - á - ta___ Trí - ni - tas,



Con - cé - de___ sim-plex Ú - ni - tas: Ut fru - ctu - ó - sa sint tu - is



Je - ju - ni - ó - rum mú - ne - ra. A - MEN___



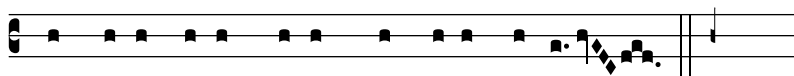
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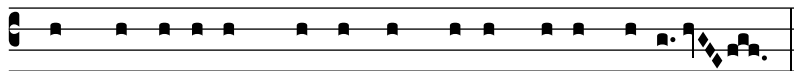
— Author for the Church Music Association of America weblog • 10 June 2022

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.



Ÿ. Ánge-lis su- is De- us mandávit *de te*.

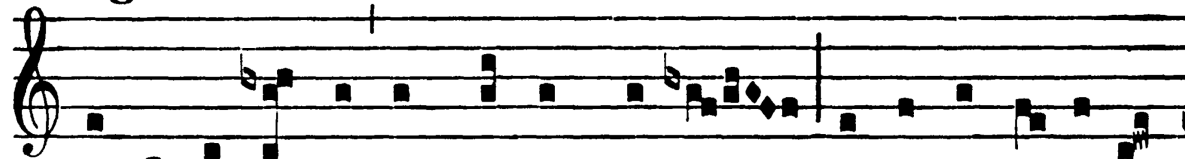


Ŕ. Ut custódi- ant te in ómnibus vi- is *tu- is*.

Ant. Súbiit ergo, * in montem
Iesus, et ibi sedébat cum
discipulis suis.

Ant. And Jesus went up into a mountain, * and
there He sat with His disciples.

I g Antiphon zum Magnificat



Súb- i - it er- go * in mon- tem Je- sus, et i- bi se- dé- bat



cum dis- cí- pu- lis su - is.

I. g

Súb - i - it er - go * in mon - tem Je - sus,

et i - bi se - dé - bat cum di - scí - pu - lis su - is. E u o u a e.

1. Ma - gni - fi - cat

á - ni - ma mé - a Dó - mi - num.

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

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

éc - ce é - nim ex hoc be - á - tam me dí - cent ó - mnes ge - ne - **ra** - ti - ó - nes.

4. Quí - a___ fé - cit mí - hi **má** - gna, qui pó - tens est: et sán - ctum **nó** - men é - 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 é - um.

6. Fé - cit___ pot - én - ti - am in **brá** - chi - o sú - o: di - spér - sit su - pér - bos mén - te **cór** - dis sú - 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 dí - mí - **sit** in - á - nes.

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

10. Sic - ut___ lo - cú - tus est ad **pá** - tres nó - stros: Á - bra - ham, et sé - mi - ni é - **jus** in saé - cu - la.

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

IMPROVISATION

12. Sic - ut___ é - rat in prin - cí - pi - o, et **nunc**, et sém - per, et in saé - cu - la sæ - cu - **ló** rum. Á - men.

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Officiant Sings :

V. Dóminus vobíscum.

R. Et cum spírítu tuo.

V. Orémus :

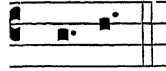
Without a Deacon or Priest :

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" :

F-F-G-A

B Ene-di-cámus Dó- mi-no.

Vs. Let us bless the Lord.

R De- o grá- ti- as.

R. Thanks be to God.

Officiant Sings :

V. Fidélium ánimae per misericórdiam Dei requiescant in pace.

R. AMEN.**Officiant Sings :**

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

R. AMEN.

1.

B E-ne-di-cámus Dó- mi-no.

R De- o grá-ti- as.

1.

B Ene-di-cámus Dó- mino.

R De-o grá- ti- as.

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5.

B Ene-di-cá-mus Dó- mi-no.

Ṙ. 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' and lyrics 'Ene-di-cá-mus Dó- mi-no.' and 'Ṙ. De- o- grá- ti- as.' Below it is an organ accompaniment labeled 'V.' with the lyrics 'Be-ne-di-cá-mus Dó mi-no.' and the initials 'M. d. J.' at the bottom right.

5.

B Ene-di-cá-mus Dó- mi-no.

Ṙ. De- o- grá- ti- as.

Ṙ. Dé - o- grá - ti - as.

The second excerpt shows a vocal line with a large 'B' and lyrics 'Ene-di-cá-mus Dó- mi-no.' and 'Ṙ. De- o- grá- ti- as.' Below it is an organ accompaniment with the lyrics 'Ṙ. Dé - o- grá - ti - as.' at the top.

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 #054 from the Saint Jean de Brébeuf Hymnal (©2018).

It's an English translation of "Ad Preces Nostras Deitatis," printed here with kind permission from Sophia Institute Press. <https://ccwatershed.org/hymn/>

1. God, of thy pit - y, un - to us thy chil - dren Bend down thine ear in thine own lov - ing - kind - ness, And all thy peo - ple's prayers and vows as - cend - ing Hear, we be - seech thee.

2. Look down in mer - cy from thy seat of glo - ry, Pour on our souls the ra - diance of thy pres - ence, Drive from our wea - ry hearts the shades of dark - ness, Light - en our foot - steps.

The Saint Jean de Brébeuf Hymnal contains all nine (9) verses for this hymn.

Unlike so many other Catholic hymnals—even “the good old ones”—the Brébeuf Hymnal does not omit verses.

But for this booklet, we only printed two (2).

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