

ACCOMPANIMENT
BOOKLET

QUINQUAGESIMA



EXTRAORDINARY FORM

VESPERS

Dominica *in* Quinquagesima

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

The following is #411 from the Saint Jean de Brébeuf Hymnal (©2018).

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1. To crown that per - fect bliss of Thine, Cre - a - tion nought can give;

Yet issu - ing from Thy se - cret shrine, Thou bid'st a world to live.

2. The morn - ing stars to - geth - er sing, The sons of God re - jice,

For earth and skies to be - ing spring At Thy cre - at - ing Voice.

3. But while so fair to out - ward view A - rose the earth and skies,

A fair - er world Thy will fore - knew Here - af - ter to a - rise.

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. Its Mak - er Christ, our Lord and God, Its frame His truth and grace,

And, far as foot of man hath trod, It finds a rest - ing place.

5. And when the course of time has run His lov - ing call will ring,

And it will rise, e'er with the Son To dwell, the sov' - reign King.

6. Thy new cre - a - tion, Lord, di - rect, Till fixed a - bove se - cure;

O Fa - ther, from its foes pro - tect; O, cleanse it, Spir - it Pure.

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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



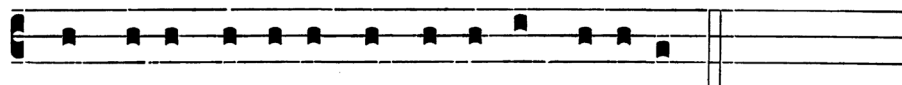
prin - cí - pi - o, et nunc, et semper, et in sæ - cu - la



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 - 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.

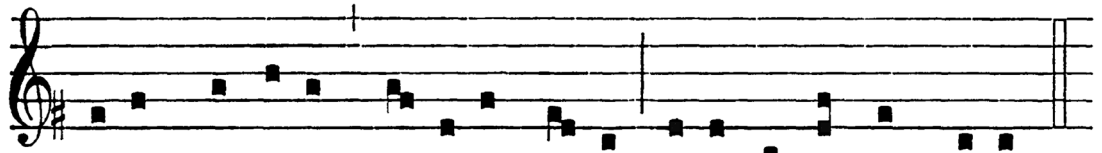
How the antiphon appears in the official edition:

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.

℞. 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.__



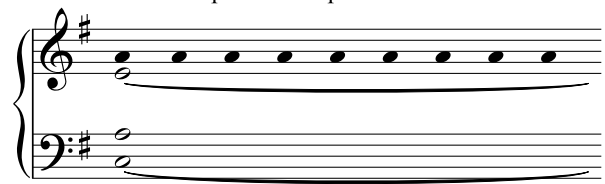
2. Vir - gam vir - tú - tis tu - æ e - mít-tet Dó-mi-**nus** ex Si - on: do - mi - ná - re in mé - di - o



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 Mecklinian 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.

Ṙ. 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.

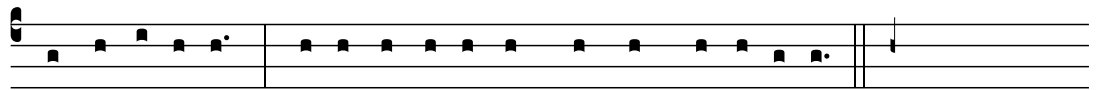
2. Po-tens in terra e-rit *se-men* e-jus: * gene-rá-ti-o rectó-rum bene-di-cé-tur.

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.

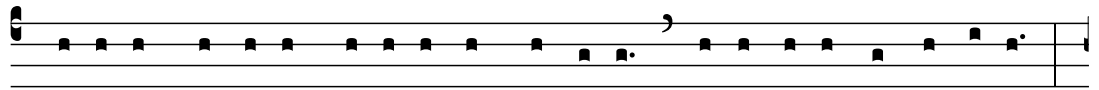
5. Jucúndus homo qui mi-se-ré-tur et *cóm-mo-dat*, † dispónet sermónes su-os



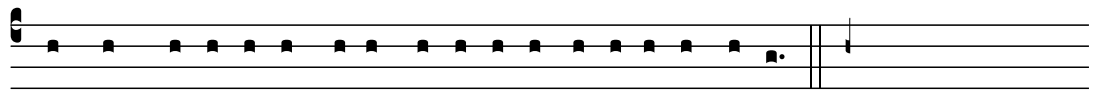
*in ju-dí- ci- o: * qui- a in æ-térnum non commo-vé-bi- tur.*



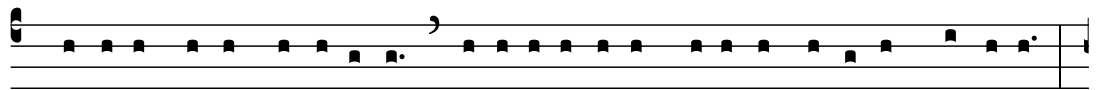
6. *In memó-ri- a æ-térna e-rit ju-stus: * ab audi- ti- óne ma- la non ti-mé-bit.*



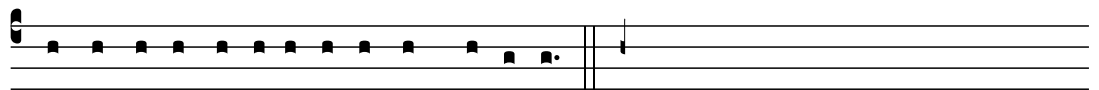
7. *Pa- rá- tum cor e- jus spe- rá- re in Dó- mi- no, † confirmá- tum est cor e- jus: **



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, **



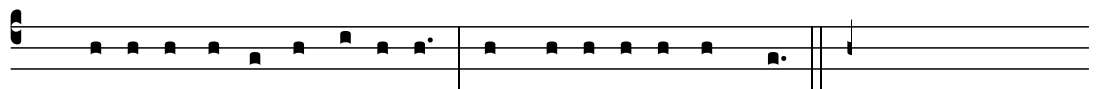
cornu e- jus ex- altá- bi- tur in gló- ri- a.



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



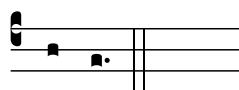
de- si- dé- ri- um pecca- tó- rum per- í- bit.



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.*

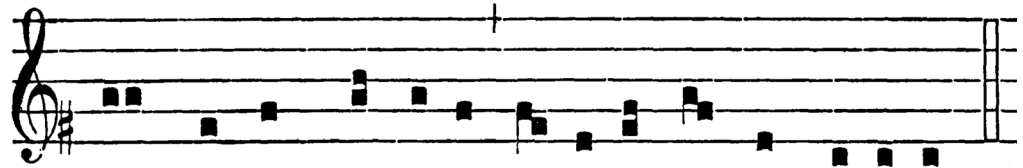


Amen.

... as always, the Refrain is repeated.

Psalm 4 of 5

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

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,

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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

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Ps. 5 of 5

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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 - 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. —

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

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

ó-rum est,

19. Qui timent **Dó**minum, spe-ra-vé- runt in **Dó**mino: * adjú-tor e- ó-rum et pro-téctor

e- ó-rum est. 20. **Dó**minus me-mor fu- it **no**-stri: * et bene-dí-xit **no**bis:

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

22. Bene-dí-xit ómnibus, qui timent **Dó**minum, * 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-dícti vos a **Dó**mino, * qui fe-cit cæ-lum, et **ter**ram.

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*-fér-num.---

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

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

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

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

STAND

The officiant
then sings:

Dominica in Quinquagesima.

Ad Vesperas.

Antiphonae et Psalmi de Dominica, 29.

CAPITULUM.

1. Cor. 13, 1.

Fratres: Si linguis hóminum loquar, et Angelórum, † caritátem autem non hábeam, * factus sum velut aes sonans, aut cýmbalum tinniens.

1 Cor 13:1

Brothers: If I speak with the tongues of men, and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.



R. Dé-o grá-ti-as.

**Hymn +
Versicle**

H YMN FOR SUNDAYS

<https://www.ccwatershed.org/2020/01/21/pdf-download-lucis-creator-optime-vespers-hymn/>

1. Lu - cis__ Cre - á - tor__ ó - pti - me,___ * Lu - cem__ di - é - rum pró - fe - rens,

Pri - mór - di - is__ lu - cis no - vae___ Mun - di__ pa - rans__ o - rí - gi - nem:

2. Qui ma - ne jun - ctum vé - spe - ri___ Di - em__ vo - cá - ri praé - ci - pis:

Il - lá - bi - tur__ te - trum cha - os,___ Au - di__ pre - ces__ cum flé - ti - bus.

3. Ne mens gra - vá - ta__ crí - mi - ne,___ Vi - tae__ sit ex - sul mú - ne - re,

Dum nil__ pe - rén - ne__ có - gi - tat,___ Se - sé - que cul - pis íl - li - gat.

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4. Cae - lé - ste pul - set_ ó - sti - um,_____ Vi - tá - le tol - lat praé - mi - um:

Vi - té - mus o - mne_ nó - xi - um,_____ Pur - gé - mus o - mne pés - si - mum.

5. Prae - sta, Pa - ter pi - ís - si - me,_____

Pa - trí - que com - par Ú - ni - ce, Cum Spí - ri - tu Pa - rá - cli -

to,_____ Re - gnans per o - mne saé - cu - lum. A - MEN._____

During the final verse of hymn, Cantors C + D come to the center, bow to each other, genuflect, and then sing:

Vs. Let my prayer be directed, O Lord.

Vs. Diri-gátur, Dómi-ne, oráti-o me-a.

And everyone responds:

R. As incense in thy sight.

R. Sicut incénsum in conspéctu tu-o.

Cantors C + D now genuflect, bow to each other, and return to their places.

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

Magnificat

Ant. And Jesus stood, * and commanded the blind man to be brought unto Him, and He asked him, saying: What wilt thou that I shall do unto thee? Lord, that I may receive my sight. And Jesus said unto him: Receive thy sight, thy faith hath saved thee. And immediately he received his sight, and followed Him, glorifying God.

Ant. Stans autem Iesus, * iussit cæcum adduci ad se, et ait illi: Quid vis ut faciam tibi? Dómine, ut vídeam. Et Iesus ait illi: Réspice, fides tua te salvum fecit. Et confestim vidit, et sequebatur illum, magnificans Deum.

I D

Stans autem Je-sus * iussit cæ-cum addú-ci ad se, et a - it

il - li: Quid vis fá-ci - am ti-bi? Dó-mi-ne ut ví-de - am.

Et Je-sus a - it il - li: Réspi-ce, fi-des tu - a te salvum

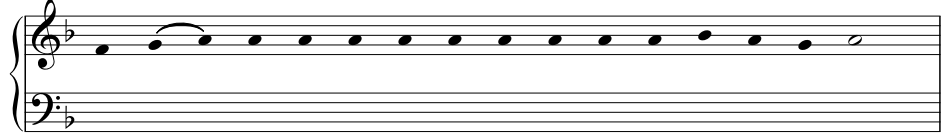
fe-cit. Et con-fé-stim vi-dit, et seque-bá - tur il-lum,

magní - fi - cans De - um.

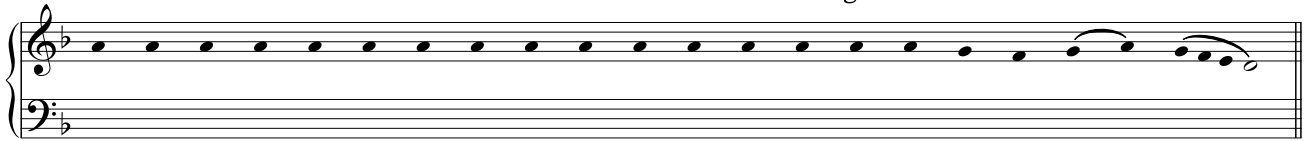
1. Ma - gni - fi - cat á - ni - ma **mé** - a Dó - mi - num. —

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 - ví - 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 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. —



IMPROVISATION

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



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. —



Officiant Sings :

V. Dóminus vobíscum.

R. Et cum spírítu tuo.

V. Orémus :

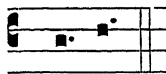
Without a Deacon or Priest :

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.

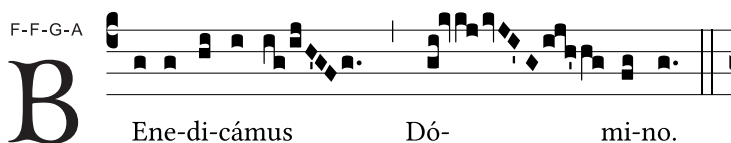
R. Et cum spírítu tuo.

Without a Deacon or Priest :

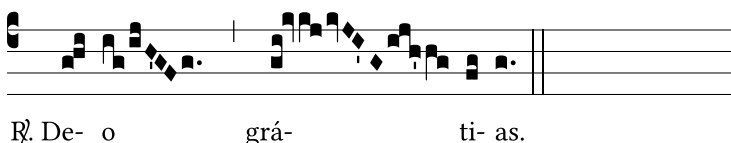
V. Dómine, exáudi oratiónem meam.

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 :

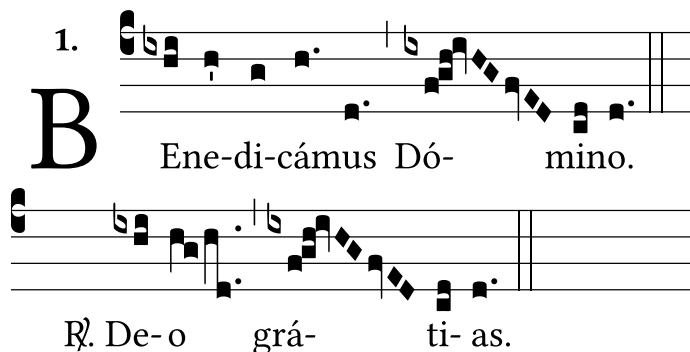
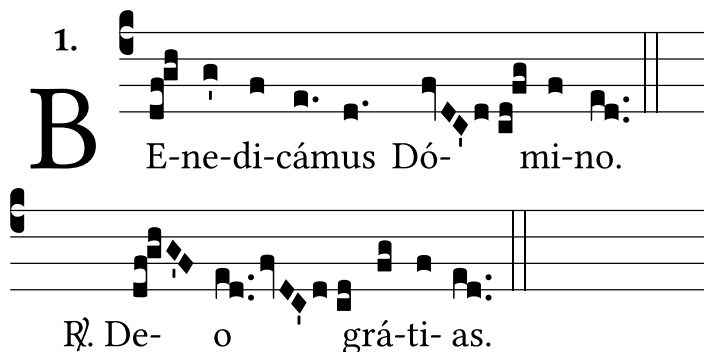
V. Fidélium ánimae per misericórdiam Dei requiéscent in pace.

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.

5.

B Ene-di-cá-mus Dó- mi-no.

R. De- o- grá- ti- as.

Be-ne-di-cá-mus Dó mi-no.

V.

M. d. J.

The first excerpt shows a vocal line (B) and an organ accompaniment (V.). The vocal line consists of two staves with lyrics: "Ene-di-cá-mus Dó- mi-no." and "R. De- o- grá- ti- as." The organ accompaniment is a two-staff piece with a treble and bass clef, featuring a melodic line in the treble and a supporting bass line. The piece is signed "M. d. J." at the bottom right.

5.

B Ene-di-cá-mus Dó- mi-no.

R. De- o- grá- ti- as.

R. Dé - o- grá - ti - as.

The second excerpt shows a vocal line (B) and an organ accompaniment (V.). The vocal line consists of two staves with lyrics: "Ene-di-cá-mus Dó- mi-no." and "R. De- o- grá- ti- as." The organ accompaniment is a two-staff piece with a treble and bass clef, featuring a melodic line in the treble and a supporting bass line. The piece is signed "R. Dé - o- grá - ti - as." at the top of the organ part.

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

It's an English translation of "Rebus Creatis Nil Egens," printed here with kind permission from Sophia Institute Press. <https://ccwatershed.org/hymn/>

1. O Lord, in perfect bliss above Thou couldst not need created love;
And yet Thou didst Thy power display, And earth's foundations firmly lay.

2. Things that were not, at Thy command, In perfect bliss before Thee stand;
And all to their Creator raise A wondrous harmony of praise.

3. But even while the world came forth In all the beauty of its birth,
In Thy deep thought Thou didst behold Another world of nobler mold.

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. For_ Thou didst will that Christ should frame A new cre - a - tion by His_ Name;

Its_ seed, the liv - ing word of grace He scat - ters wide in eve - ry place;

5. Its_ home, when time shall be no more, In heav'n with Thee for ev - er - more;

Ac - cept-ed in Thy bound - less love To share His throne and joy a - bove.

6. O_ Fa - ther, Son, and Spir - it blest, One God in heav'n and earth con - fessed,

Pre - serve, di - rect, and sanc - ti - fy Thy realm be - low, Thy realm on high.



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