

ACCOMPANIMENT  
BOOKLET

SEXAGESIMA SUNDAY



EXTRAORDINARY FORM

VESPERS

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Dominica *in* Sexagesima

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).**

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

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 - joice,

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



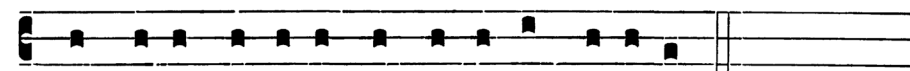
prin-cí-pi-o, et nunc, et semper, et in sæ-cu-la



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-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 Mechnlinian 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.

Ṙ. 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.\_\_



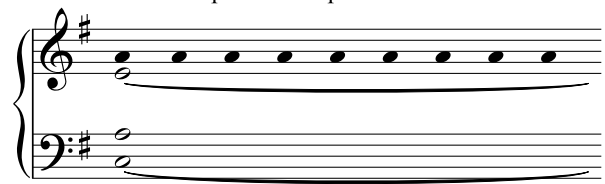
2. Vir - gam vir - tú - tis tu - æ e - mít-tet Dó-mi-**nus** ex Si - on: do - mi - ná - re in mé - di - o



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 - **rí**-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 O - 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

**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.

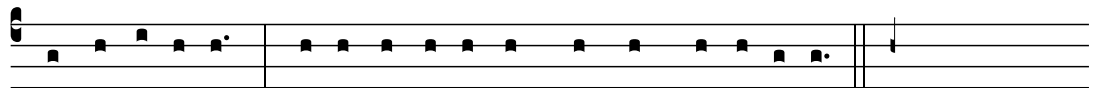
3. Gló-ri-a, et di-ví-ti-æ in *do-mo* e-jus: \* et justí-ti-a e-jus manet in sá-cu-

lum **sá**-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

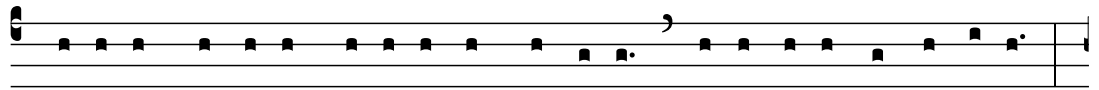
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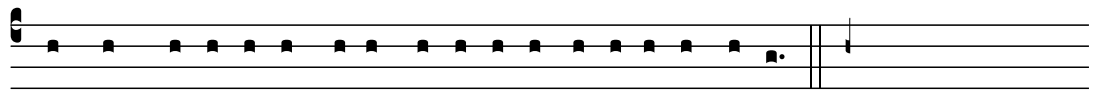
*in ju-dí- ci- o: \* qui- a in æ-térnum non commo-vé-bi- tur.*



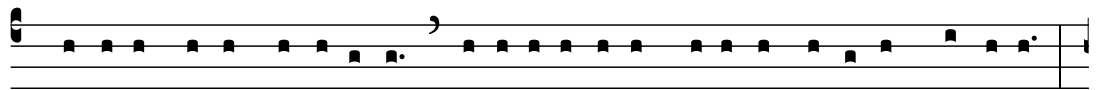
6. *In memó-ri- a æ-térna e-rit ju-stus: \* ab audi- ti- óne ma- la non ti-mé-bit.*



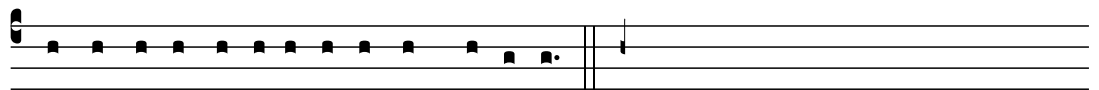
7. *Pa- rá- tum cor e- jus spe- rá- re in Dó- mi- no, † confirmá- tum est cor e- jus: \**



*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, \**



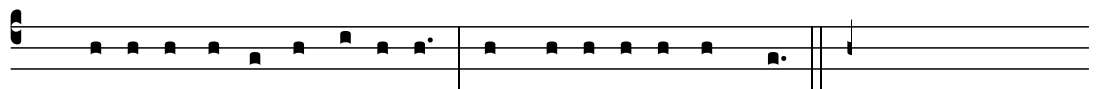
*cornu e- jus ex- altá- bi- tur in gló- ri- a.*



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



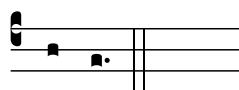
*de- si- dé- ri- um pecca- tó- rum per- í- bit.*



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

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.



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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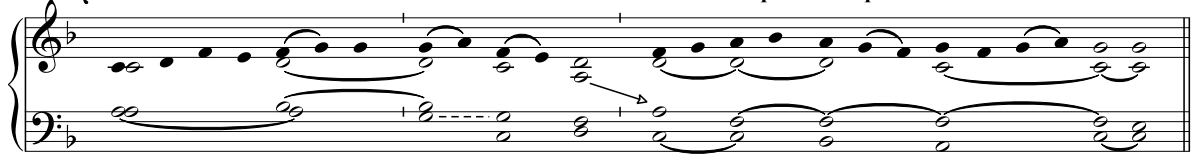
# Ps. 5 of 5

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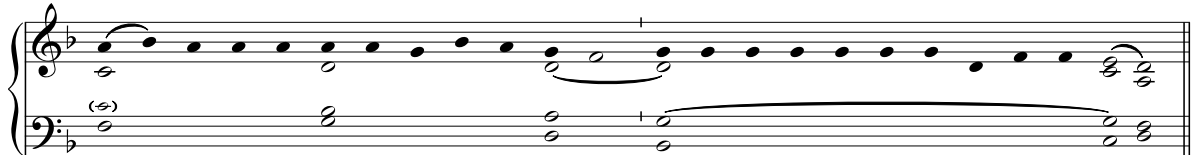


De - us au-tem no-ster in cæ-lo: ómni-a quæcúm-que vó-lu-it, fe-cit.

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

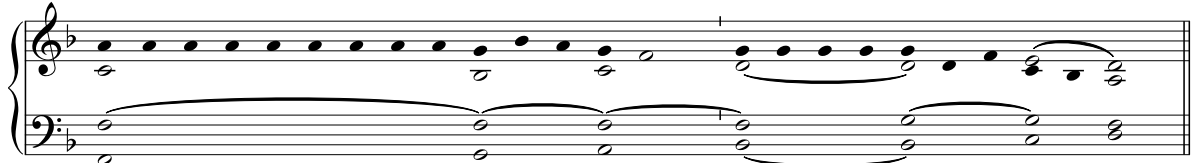


1. In éx - i - tu Is - ra - ël de Æ - gy - pto do-mus Ja - cob de pó - pu - lo bár - ba - ro. —

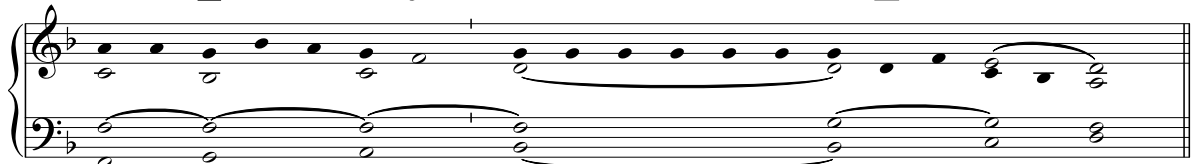


## Psalm 113

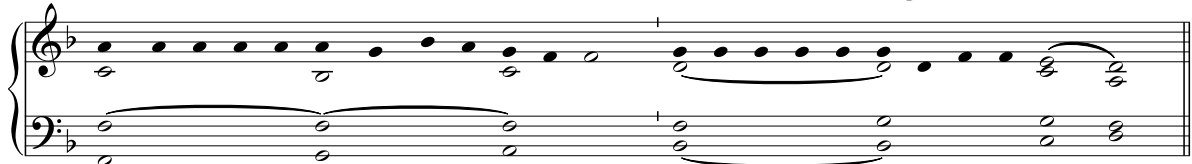
2. Fa - cta est Ju - dæ - a san - cti - fi - cá - ti - o e - jus, Is - ra - òl po - té - stas e - jus. —



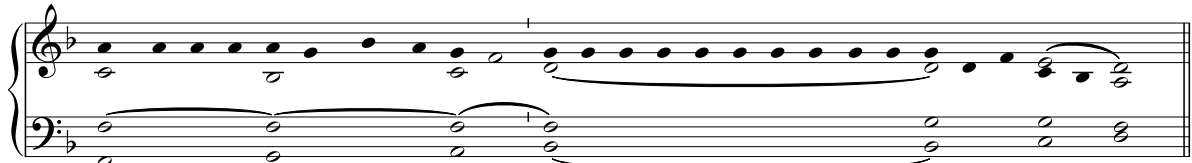
3. Ma - re vi - dit, et fu - git: Jor - dá - nis con - vér - sus est re - trór - sum. —



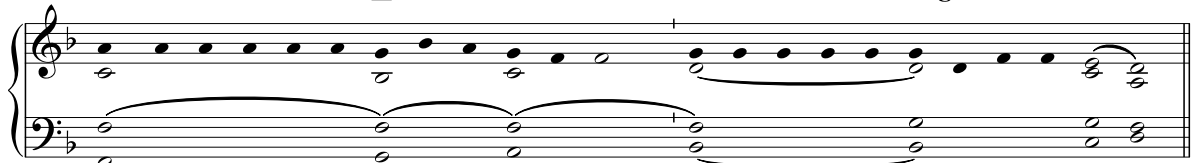
4. Mon - tes ex - sul - ta - vé - runt ut a - rí - e - tes, et col - les sic - ut a - gni ó - vi - um. —



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. —



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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- 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.

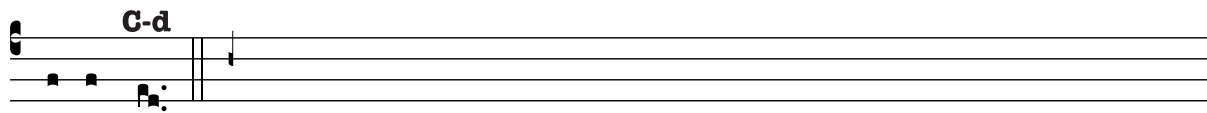
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17. Domus Isra-ël spe-rá- vit in **Dómino**: \* adjú-tor e- ó-rum et pro-téctor e- ó-rum



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



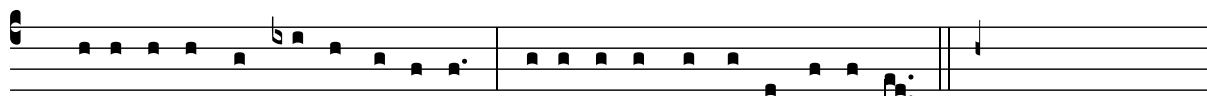
ó-rum est,



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



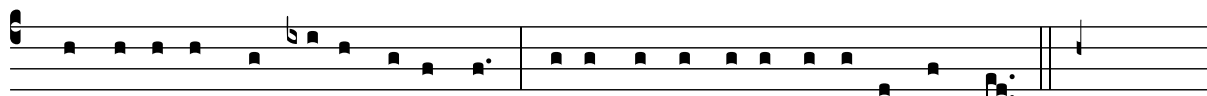
e- ó-rum est. 20. **Dóminus** me-mor fu- it **no**-stri: \* et bene-dí-xit **nobis**:



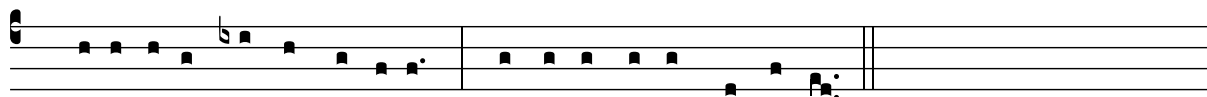
21. Bene-dí-xit dó-mu- i Isra-ël: \* bene-dí-xit dómu- i Á-ä-ron.



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

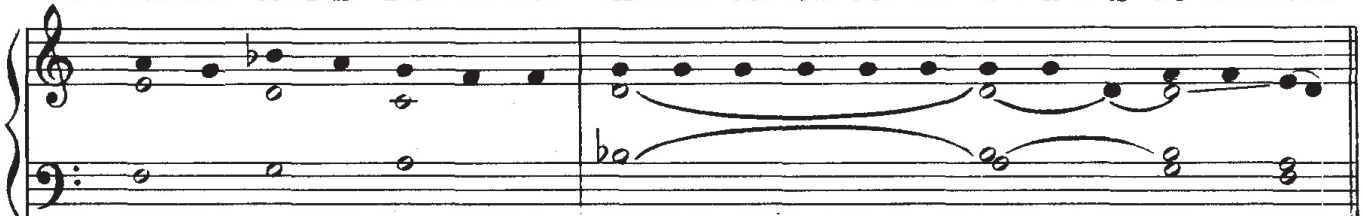


23. Ad-jí-ci- at **Dó-minus** super vos: \* super vos, et super fí-li- os **ve**-stros.



24. Bene-dícti 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-*d*-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-*d*-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 - rí - 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 cæ - lo: ó-mni-a quæ-cúm-que vó - lu - it fe - cit.

**STAND**

The officiant  
then sings:

**Dominica in Sexagesima.**

Ad Vesperas.

*Antiphonae et Psalmi de Dominica, 29.*

CAPITULUM.

2. Cor. 11, 19-20.

**F**ratres: Libénter suffértis insipiéntes, cum sitis ipsi sapiéntes: †  
sustinétis enim si quis vos in servitútem rédigít, si quis dévorat,  
si quis áccipit, si quis extóllitur, \* si quis in fáciem vos caedit.

2 Cor 11:19-20

For you gladly suffer the foolish; whereas yourselves are wise. For you suffer if a man bring you into bondage, if a man devour you, if a man take from you, if a man be lifted up, if a man strike you on the face.

*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.

*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. 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.*

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# 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.

Ant. Vobis datum est \* nosse mysterium regni Dei, ceteris autem in parabolis, dixit Jesus discipulis suis.

## VI F

Vo-bis da-tum est \* nosse my-sté-ri - um re-gni De - i,

cé-te-ris au-tem in pa-rá-bo-lis, di-xit Je-sus discí-pu-lis su-is.

## VI. F

Vo - bis da - tum est \* nos - se my - sté . ri . um re - gni De - i, cé - te - ris au - tem

in pa - rá - bo - lis, di - xit Jē - sus di - scí - pu - lis su - is.

Ant. Jesus said to His disciples: \* Unto you it is given to know the mysteries of the kingdom of God, but to others in parables.

1. Ma - gni - fi - cat

á - ni - ma mé - a — Dó - mi - num. —

2. Et ex - sul - tá - vit spi - 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.

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4. Qui - a\_\_ fê - 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 di - mí - **sit** in - á - nes.

9. Sus - cé - pit Ís - ra - òl pú - e - **rum** sú - um: re - cor - dá - tus mí - 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.

ORGAN  
IMPROV.

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 :

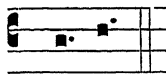
**Without a Deacon or Priest :**

V. Dómine, exáudi oratióne[m] 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 oratióne[m] 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 requiéscent 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.

R. De- o- grá- ti- as.

Be-ne-di-cá-mus Dó mi-no.

V.

M. d. J.

5.

**B** Ene-di-cá-mus Dó- mi-no.

R. De- o- grá- ti- as.

R. Dé - o- grá - ti - as.

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."**

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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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