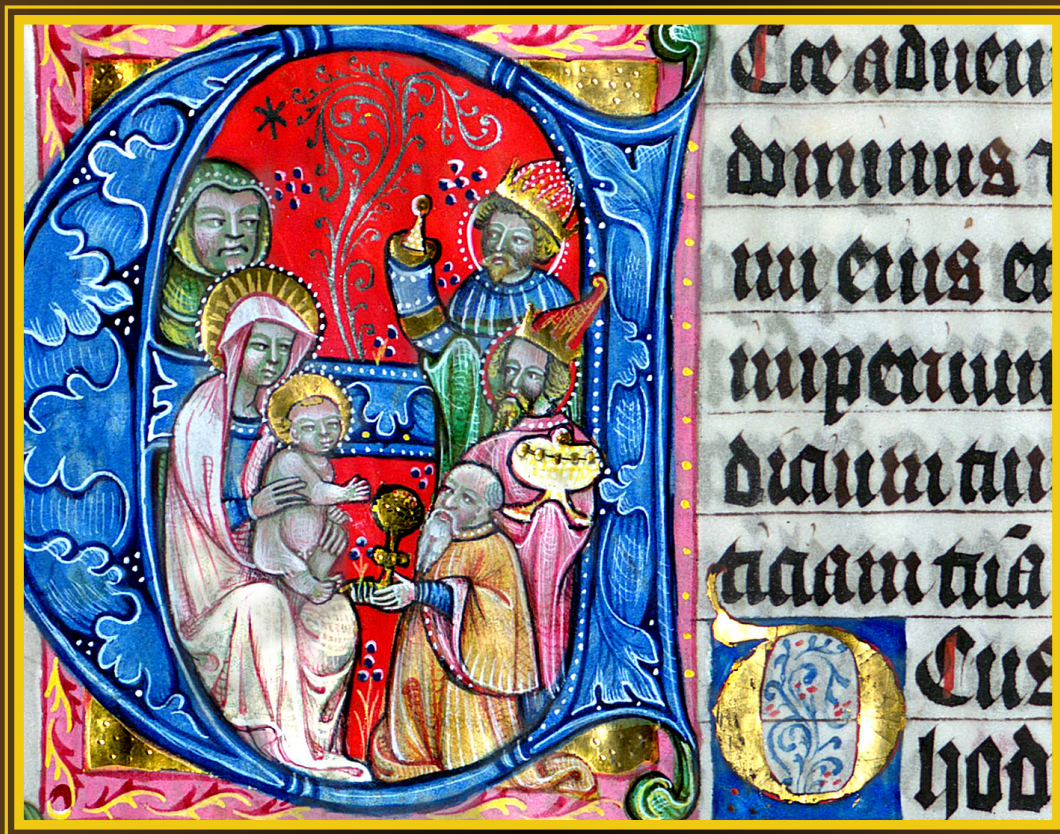


# ACCOMPANIMENT BOOKLET

4th Sunday *after* Epiphany



EXTRAORDINARY FORM

# VESPERS

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Dominica IV *post* Epiphaniam

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

**The following is #18 from the Saint Jean de Brébeuf Hymnal** (©2018).

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



1. That God Him-self as King should come, Why, cru - el Her - od, - fear - est thou?

He takes no earth-ly realms a - way, Who doth with Heav'n - ly ones - en - dow.

2. The Ma - gi saw the star re - vealed, And fol - lowed as it - went be - fore;

The true Light by - its light - they seek, And as true God by gifts a - dore.

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

3. The pure and Heav'n - ly Lamb of God, In - to the lim - pid wa - ters went,

And washed and cleansed us from our sins, All pure Him-self, and in - no - cent.

4. The wa - ter - jars blush ros - y red, New prod - i - gy of Pow'r Di - vine!

The wa - ter its own na - ture changed, When bid - den to pour forth as wine.

5. Who to the Gen - tiles wast re - vealed, O Christ, may glo - ry be to Thee,

With Fa - ther and with Ho - ly Ghost, Now, and for all E - ter - ni - ty.

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

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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

Ÿ. De-us, in ad-ju-tó-ri-um me-um in-tén-de.



## 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.

Alleluia.

**D** e-us, in adju-tó-ri-um me-um inténde.

℞. 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. Al-le-lú-ia.

# Psalm 1 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.

How the antiphon appears in the official edition:

Per Annum, Antiphona.

VII. c 2.

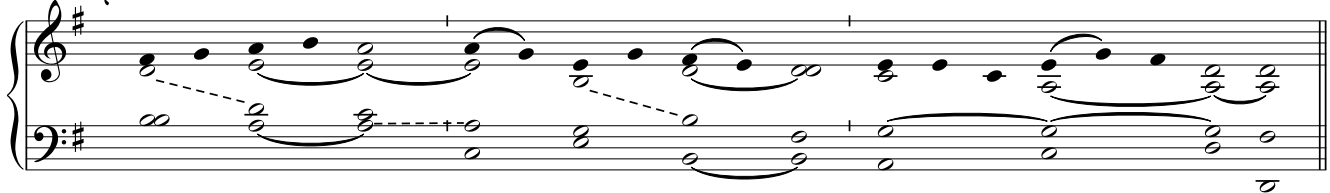
**D**

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.---



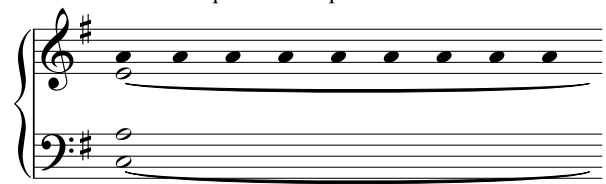
2. Vir - gam vir - tú - tis tu - æ e - mít-tet Dó-mi-**nus** ex Si - on: do - mi - ná - re in mé - di - o



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 -



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

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

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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.

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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**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.

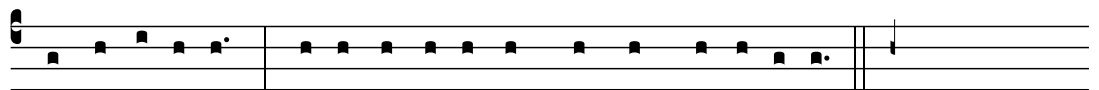
3. Gló-ri-a, et di-ví-ti-æ in *do-mo* e-jus: \* et justí-ti-a e-jus manet in sá-cu-

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

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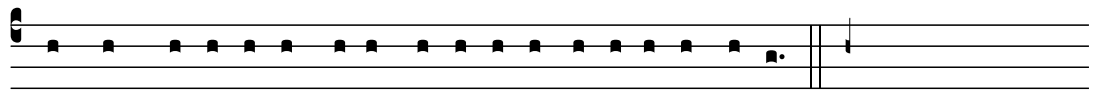
*in ju-dí- ci- o: \* qui- a in æ-térnum non commo-vé-bi- tur.*



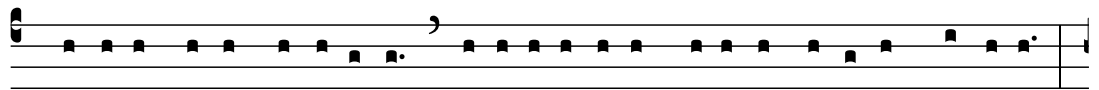
6. *In memó-ri- a æ-térna e-rit ju-stus: \* ab audi- ti- óne ma- la non ti-mé-bit.*



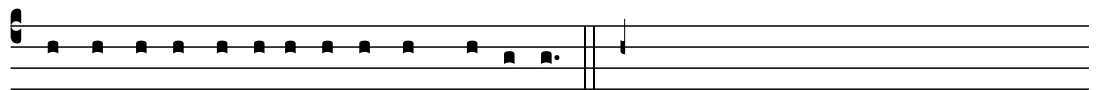
7. *Pa- rá- tum cor e- jus spe- rá- re in Dó- mi- no, † confirmá- tum est cor e- jus: \**



*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, \**



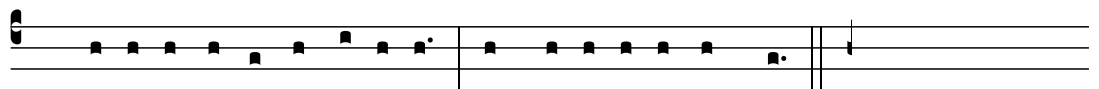
*cornu e- jus ex- altá- bi- tur in gló- ri- a.*



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



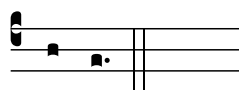
*de- si- dé- ri- um pecca- tó- rum per- í- bit.*



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 sæ-cu-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,

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 - dæ - a san - cti - fi - ca - 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- 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-*dú*-bunt te Dó-mi - ne: ne-que o-mnes qui de-scén-dunt in *in* - fěr - num.---

Sed nos qui ví - vi-mus, be - ne - *dí* - ci-mus Dó-mi - no, ex hoc nunc et us-que *in* sǎe - 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 sǎe - cu - la sǎe - cu - ló - *rum*. A - men.---

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

STAND

### Little Chapter.

*A short reading from Holy Scripture.*

**The officiant  
then sings:**

**B**enedíctus Dé-us, et Páter Dó-

mini nóstri Jé-su Chrísti, † Páter mi-se-

ricordi-árum, et Dé-us to-tí-us consola-ti-ónis, \* qui con-

so-látur nos in ómni tribula-ti-óne nóstra. *R.* Dé-o grá-ti-as.

Blessed be the God and Father of our Lord Jesus Christ, the Father of mercies and the God of all comfort, who comforteth us in all our tribulation. *2 Cor. 1, 3-4. R.* Thanks be to God.

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\_

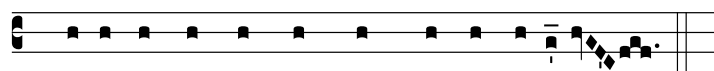
During the final verse of hymn, Cantors C + D come to the center,  
bow to each other, genuflect, and then sing:



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.

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.

Ant. Dómine, salva nos, \* perimus. ímpera, et fac, Deus, tranquillitatem.

I g 2=g Antiphon zum Magnificat

Dómi-ne, \* sal-va nos, per - í-mus: ím-pe-ra, et fac De-us  
tran-quil-li - tá-tem.

Ant. Lord, save us: \* we perish; give the word, O God, and let there be a great calm!

Ad Magnif.  
Ant. I. g 2

Dó - mi - ne, \* sal - va nos, per - í - mus: ím - pe - ra,

et fac De - us tran - quil - li - tá - tem. E u o u a e.

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. Qui - 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 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 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 - ae.\_\_\_\_

10. Síc - 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. Síc - 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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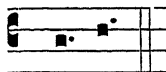
**Officiant Sings :**

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.

R̃. 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.

R̃. De- o grá-ti- as.

1.

**B** Ene-di-cámus Dó- mino.

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 single system with treble and bass clefs, 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 single system with treble and bass clefs, 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.

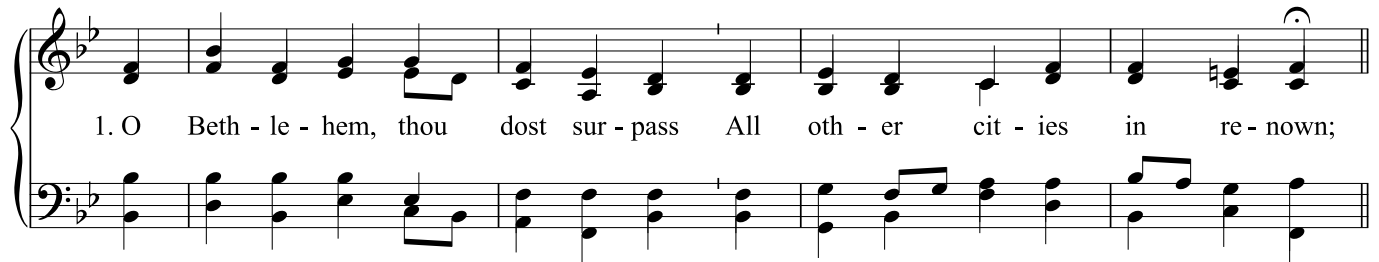
It's not required to have a "Recessional Hymn" for Vespers, but neither is it forbidden.

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

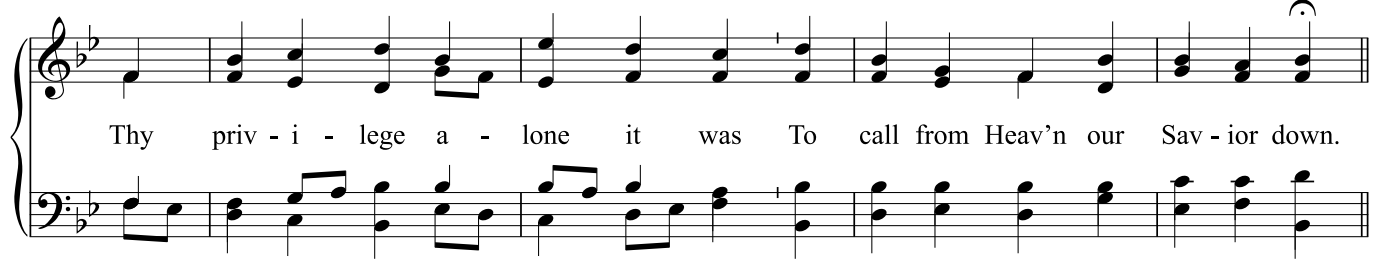
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**The following is #291 from the Saint Jean de Brébeuf Hymnal** (©2018).

It's an English translation of "O Sola Magnarum Urbium," printed here with kind permission from Sophia Institute Press. <https://ccwatershed.org/hymn/>



1. O Beth - le - hem, thou dost sur - pass All oth - er cit - ies in re - nown;




Thy priv - i - lege a - lone it was To call from Heav'n our Sav - ior down.



2. A star, out - shin - ing in its light And beau - ty the re - volv - ing sun,



Pro - claims to earth the God of might, Who now His mor - tal course will run.



3. The Ma - gi, who His face be - hold, for Him their East - ern gifts have spread;

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

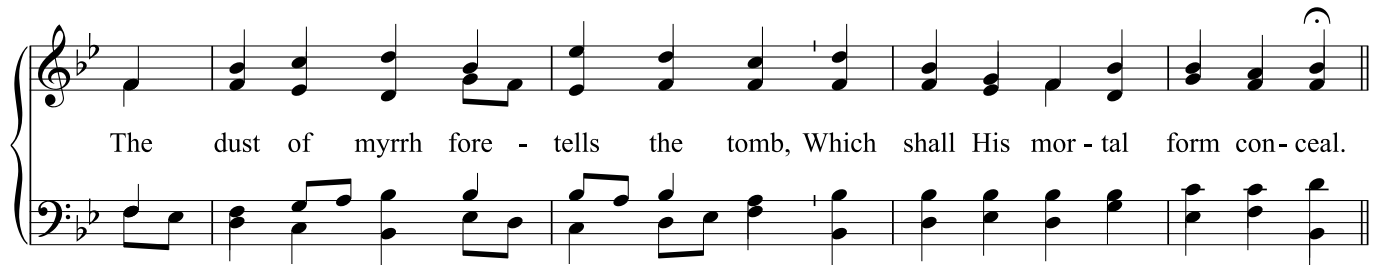




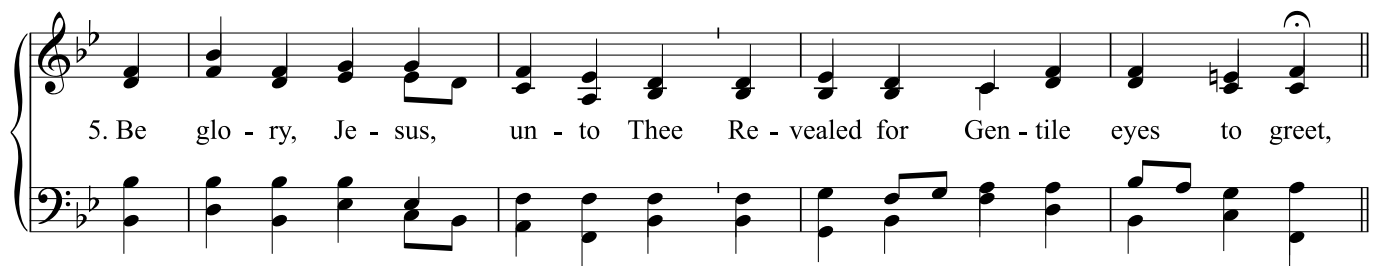
In in-cense, myrrh and roy - al gold, They, pros-trate, all their vows have said.



4. His God-head and His Sov-'reign - ty, The in - cense and the gold re - veal,



The dust of myrrh fore - tells the tomb, Which shall His mor - tal form con - ceal.



5. Be glo - ry, Je - sus, un - to Thee Re - vealed for Gen - tile eyes to greet,



Be like-wise praised e - ter - nal - ly The Fa - ther and the Par - a - clete.



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