

ORGAN
ACCOMPANIMENT
SECOND SUNDAY OF ADVENT



EXTRAORDINARY FORM

VESPERS

Dominica II. Adventus

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

The following is #193 from the Saint Jean de Brébeuf Hymnal (©2018).

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

1. Mak - er of the star - ry sphere, To the faith - ful, Light most dear,
 Je - sus, Sav - ior, Lord of all, Heark - en to thy peo - ple's call.

2. When our na - ture faint - ing lay, Crushed by Sa - tan's cru - el sway,
 Blest phy - si - cian, 'twas thy love Brought us heal - ing from a - bove.

3. In the bless - èd Mar - y's womb, Pur - est flesh thou didst as - sume,
 That to God a - bove might rise The all - ho - ly sac - ri - fice.

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. Un - to heav'n ex - alt - ed now, At thy sa - cred name shall bow

All that on the earth do dwell, All in heav - en, all in hell.

5. Thou, who on the judg - ment - day Our most se - cret thoughts shall weigh,

Shield us now with pit - ying care, Guard us from temp - ta - tion's snare.

6. Hon - or, glo - ry, love and praise, Be through nev - er - end - ing days,

To the Fa - ther and the Son And the Spir - it, Three in One.

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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.

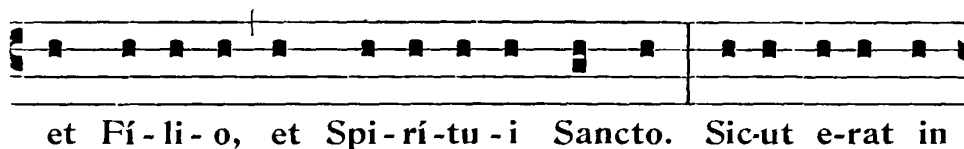
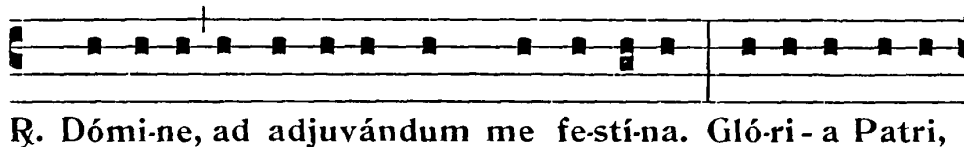
Ÿ. O God, ✠ come
to my assistance;

℞. 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.

Alleluia.

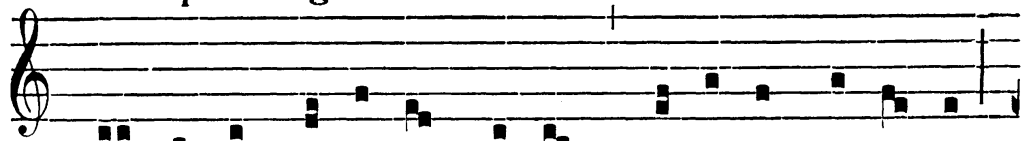


Psalm

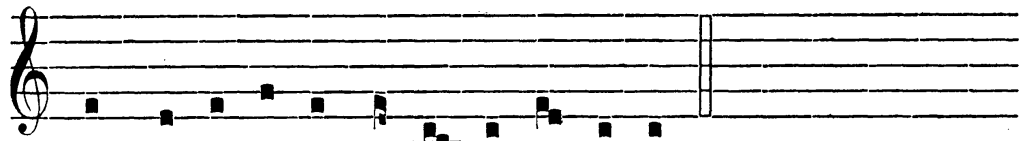
1 of 5

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.

1. Antiphon I g



Ec - ce in nú - bi - bus cæ - li * Dó - mi - nus vé - ni - et



cum po - te - stá - te magna, al - le - lú - ia.¹⁾

Ec - ce in nú - bi - bus cœ - li * Dó - mi - nus vé - ni - et,

1. Ant.
I. g

cum po - te - stá - te ma - gna, al - le - lú - ia. E u o u a e.

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

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

3. Vir - gam vir - tú - tis tu - æ e - mít - tet Dó - mi - nus ex Si - on:

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do - mi - ná - re in mé - di - o in - i - mi - có - **rum** tu - ó - rum.

4. 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 - cí - fe - rum **gé** - nu - i te.

F g7 F6 Bb7

5. Ju - rá - vit Dó - mi - nus, et non pœ - ni - té - bit e - um: * Tu es sa - cér - dos in æ - té - rnum se -

g6 C F g7 F6 Bb7

cú - ndum ór - di - nem Mel - chí - se - dech. 6. Dó - mi - nus a dex - tris tu - is, * con - fré - git in di - e

g6 C F g7 F6 Bb7

i - ræ su - æ re - ges. 7. Ju - di - cá - bit in na - ti - ó - ni - bus, im - plé - bit ru - í - nas: * con - quassá -

g6 C F g7 F6 Bb7 g6

bit cá - pi - ta in terra multó - rum. 8. De tor - ré - nte in vi - a bi - bet: * pro - pter - e - a ex -

C F g7 F6 Bb7 g6 C F

al - tá - bit caput. 9. Gló - ri - a Pa - tri, et Fí - li - o, * et Spi - rí - tu - i San - cto. 10. Sic - ut

g7 F6 Bb7 g6 C

e - rat in prin - cí - pi - o, et nunc, et semper, * et in sœ - cu - la sœ - cu - ló - rum. Amen.

Psalm

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.

2. Antiphon VII d

Urbs * for-ti-tú-di-nis nostræ Si-on, Sal-vá-tor po-né-tur
 in e - a mu-rus et an-temu-rá - le: a-pe-rí-te portas,
 qui - a no-bíscum De - us, al-le-lú-ia.²⁾

2. Ant. VII. d

Urbs * for - ti - tú - di - nis no-stræ Si - on, Sal - vá - tor po - né - tur in
 e - a mu - rus et an - te - mu - rá - le: a - pe - rí - te por - tas,
 qui - a no - bís - cum De - us, al - le - lú - ia.

Ps. Con - fi - té - bor ti - bi Dó - mi - ne in to - to cor - de me - o: *

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in con - sí - li - o ju - stó - rum et con - gre - ga - ti - ó - ne. 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: e - scam de - dit ti - **mén** - ti - bus se. . .

a G a6

5. Memor e - rit in sæcu - lum testaménti su - i: * virtú - tem ó -

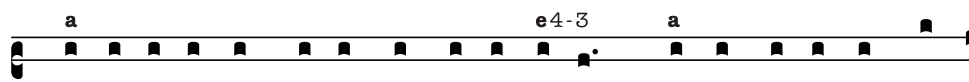
pe - rum su - ó - rum annunti - á - bit **pó**pu - lo su - o:

a G a6

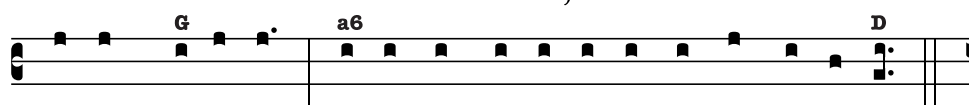
6. Ut det il - lis he - re - di - tá - tem **génti** - um: * ópe - ra mánu - um

e - jus vé - ri - tas, et judí - ci - um.

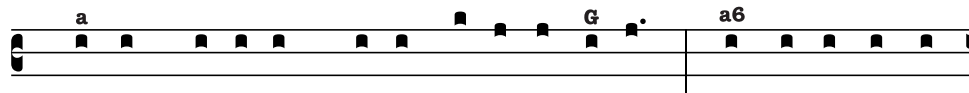
Turn the
page ⇨



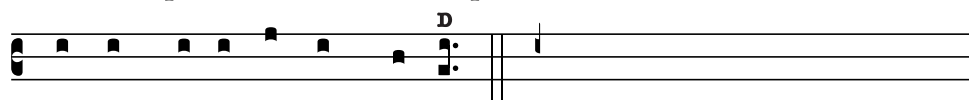
7. Fi-dé-li- a ómni- a mandá-ta e-jus: † confirmá-ta in sǣ-



cu-lum sǣcu-li, * facta in ve-ri-tá-te et æqui-tá-te.



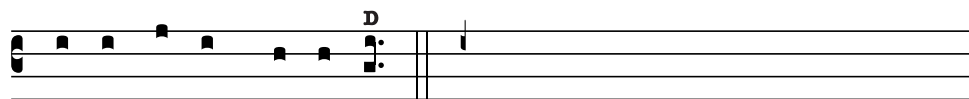
8. Red-empti- ónem mi-sit pópulo su- o: * mandá-vit in æ-



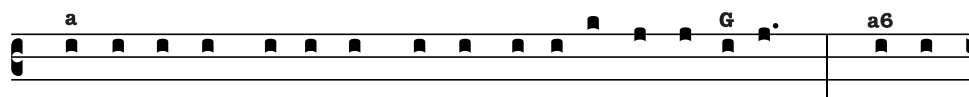
térnum testaméntum su- um.



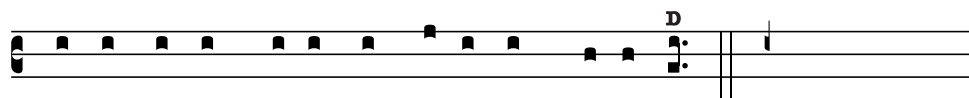
9. Sanctum, et terrí-bi-le nomen e-jus: * in-í-ti- um sa-pi- én-



ti- æ timor Dómi-ni.



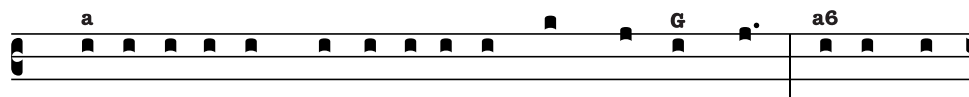
10. Intel-léctus bonus ómni-bus fa-ci- énti-bus e- um: * laudá-



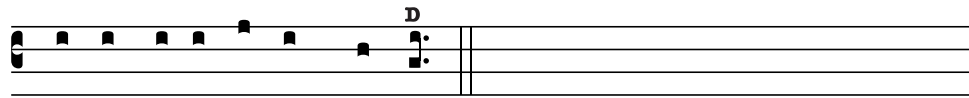
ti- o e- jus manet in sǣcu-lum sǣcu- li.



11. Gló-ri- a Patri, et Fí- li- o, * et Spi-rí-tu- i Sancto.



12. Sic-ut e-rat in princí-pi- o, et nunc, et semper, * et in sǣ-



cu- la sǣcu-ló-rum. Amen.

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**As always, the antiphon
is to be repeated at the
end of the psalm :**

2. Antiphon VII d

Urbs * for-ti-tú-di-nis nostræ Si-on, Sal-vá-tor po-né-tur
in e - a mu-rus et an-temu-rá - le: a-pe-rí-te portas,
qui - a no-bíscum De - us, al-le-lú-ia.²⁾

2. Ant.
VII. d

Urbs * for - ti - tú - di - nis no-stræ Si - on, Sal - vá - tor po - né - tur in

e - a mu - rus et an - te - mu - rá - le: a - pe - rí - te por - tas,

qui - a no - bís - cum De - us, al - le - lú - ia.

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**Psalm
3 of 5**

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3. Antiphon VII a

Ecce ap-pa-ré - bit * Dó-mi-nus, et non men-ti-é-tur:
 si mo-ram fé-ce-rit, ex-spéc-ta e-um, qui-a vé-ni-et,
 et non tardá-bit, al-le-lú-ia.¹)

3. Ant.
VII. a

Ec-ce ap-pa-ré - bit * Dó-mi-nus, et non men-ti - é - tur:

si mo-ram fé - ce - rit, ex - spé-cta e - um, qui - a vé - ni - et,

et non tar-dá-bit, al - le - lú - ia. E u o u a e.

Ps. Be - á - tus vir qui ti-met Dó-mi-num:* in man-dá-tis e - jus

vo - let ni - mis. Po - tens in ter - ra e - rit se - men e - jus: *

ge - ne - rá - ti - o re - ctó - rum be - ne - di - cé - tur.

a G a6 D|e a

3. Gló-ri - a, et di-ví-ti - æ in **domo** e - jus: * et justí-ti - a e - jus manet in **sæcu-lum sæcu-li**. 4. Exór-

G a6 D|e a

tum est in ténebris **lumen re-ctis**: * mi - sé - ri - cors, et mi - se - rá - tor, et **ju**-stus. 5. Jucúndus homo qui

e a G a6

mi - se - ré - tur et cómmodat, † dispónet sermónes su - os **in judí - ci - o**: * qui - a in æ - térnium non **com**-

D|e a G a6 D|e a

mové - bi - tur. 6. In memó - ri - a æ - térna e - rit **justus**: * ab audi - ti - óne ma - la **non** timébit. 7. Pa - rá - tum

e a G a6

cor e - jus spe - rá - re in Dómino, † confirmá - tum **est** cor e - jus: * non commové - bi - tur donec despí - ci -

D|e a e a G

at in - imí - cos **su**-os. 8. Dispérsit, de - dit paupé - ribus: † justí - ti - a e - jus manet in **sæcu-lum sæcu-li**, *

D|e a e a

cornu e - jus ex - altá - bi - tur in **gló - ri - a**. 9. Peccá - tor vi - dé - bit, et i - rascé - tur, † déntibus su - is fremet et

G a6 D|e a G a6

tabéscet: * de - si - dé - ri - um pecca - tórum per - í - bit. 10. Gló - ri - a **Patri**, et **Fí - li - o**, * et **Spí - rí - tu - i Sanc**-

D|e a G a6 D|e

to. 11. Sic - ut e - rat in princí - pi - o, et **nunc**, et **semper**, * et in **sæcu - la sæcu - ló - rum**. Amen.

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**Psalm
4 of 5**

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4. Antiphon I f

Mon-tes et col-les * cantá-bunt co-ram De - o lau-dem,
 et ómni - a ligna sil-vá-rum plaudent má-ni-bus:
 quó-ni - am vé-ni - et Dó-mi-nus Do-mi-ná-tor in re-gnum
 æ-térnum, al-le-lú-ia, al-le-lú-ia.¹⁾

4. Ant.
I. f

Mon-tes et col-les * can-tá-bunt co-ram De-o lau-dem,
 et ó-mni-a li-gna sil-vá-rum plau-dent má-ni-bus:
 quó-ni-am vé-ni-et Dó-mi-nus Do-mi-ná-tor in re-gnum æ-
 tér-num, al-le-lú-ia, al-le-lú-ia. E u o u a e.

Ps. 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 sæ - cu - lum...

d a6 Bb7 F6 d

3. A so - lis ortu usque ad occá - sum, * laudá - bi - le *nomen* Dó - mi - ni. 4. Excél - sus

a6 Bb7 F6 d

su - per omnes **gen** - tes Dó - mi - nus, * et su - per cæ - los gló - ri - a e - jus. 5. Quis sic - ut

a6 Bb7

Dó - mi - nus, De - us noster, qui in al - tis há - bi - tat, * et humí - li - a réspi - cit in cæ -

F6 d a6 Bb7

lo *et in* ter - ra? 6. Súsci - tans a terra ín - o - pem, * et de stérco - re é - ri - gens páu -

F6 d a6 Bb7

pe - rem: 7. Ut cól - lo - cet e - um cum princí - pi - bus, * cum princí - pi - bus pó - pu - li su -

F6 d a6 Bb7 F6

i. 8. Qui ha - bi - tá - re fá - cit sté - ri - lem in domo, * matrem fi - li - ó - rum læ - tán - tem.

d a6 Bb7 F6 d

9. Gló - ri - a Pa - tri, et Fí - li - o, * et Spi - rí - tu - i San - cto. 10. Sic - ut e - rat in prin -

a6 Bb7 F6

cí - pi - o, et **nunc**, et **semper**, * et in sæ - cu - la sæ - cu - ló - rum. Amen.

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**Psalm
5 of 5**

It's not a good practice to accompany every part of Vespers on the organ, for a variety of important reasons.

Therefore, this psalm should be sung without organ accompaniment:

This is somewhat of a shame, because Mode III is particularly beautiful when accompanied well.

5. Ant. III. a

Ec - ce Dó - mi - nus no - ster*

Note • This antiphon is also provided given at the end on the (traditional) four line staff. Beware! The end of the antiphon (“servórum suórum, allelúja”) is tricky:

5. Antiphon III a

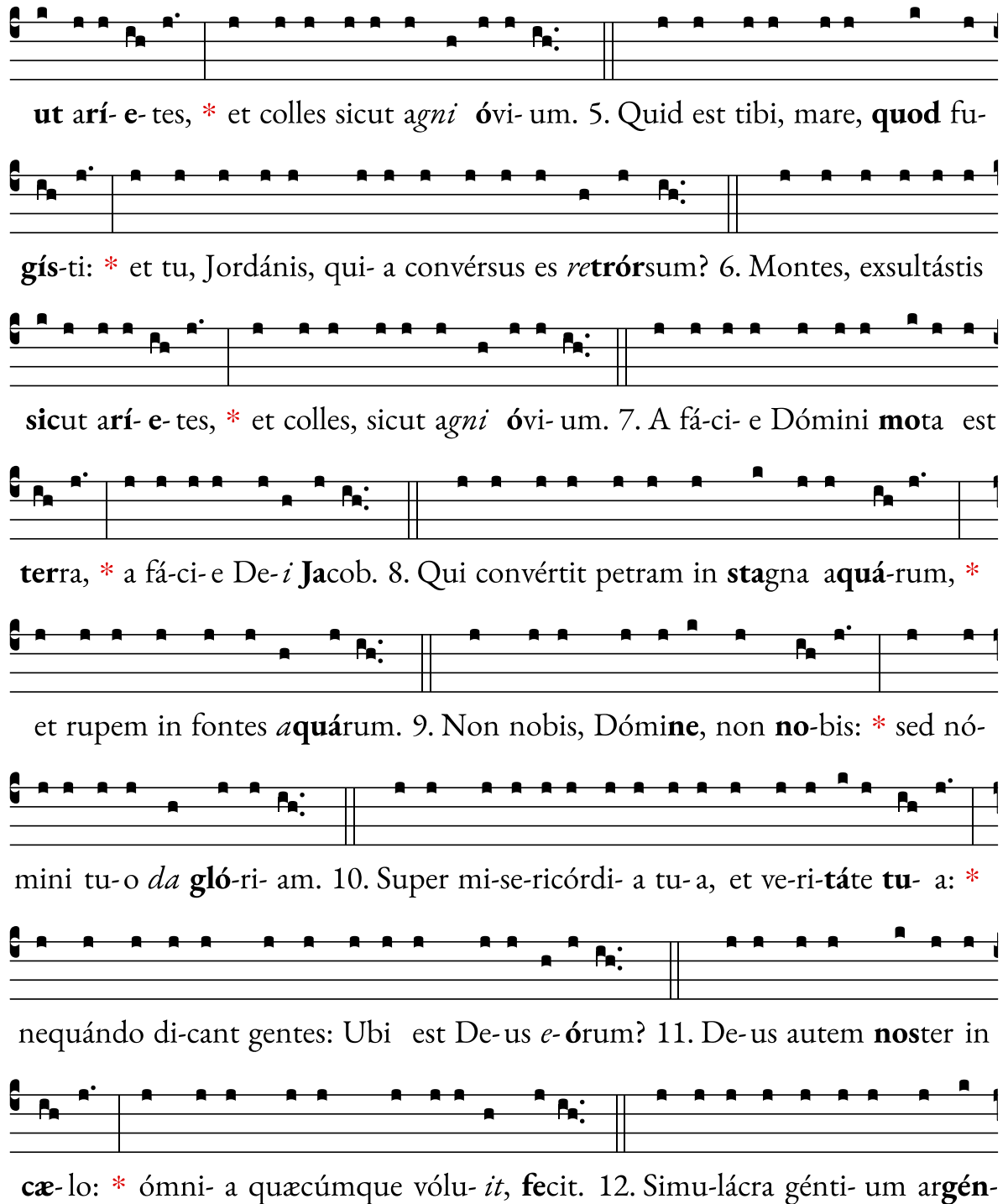
Ecce Dó-mi-nus no-ster * cum vir-tú-te vé-ni - et,
ut il-lúmi-net ó-cu-los servó-rum su - ó-rum, al-le - lú-ia.²⁾

39 (62)

In éx-i-tu Is-ra-el de Ægýpto, * domus Ja-cob de
pó-pu - lo bárba - ro.

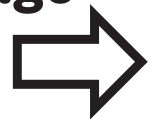
Continue on the same reciting note (B-flat), even though the notation now switches to 4 lines instead of 5 lines:

2. Fa-cta est Judá-a sancti-fi-cá-ti-o e-jus, * Isra-ël potéstas e-jus. 3. Ma-re vi-
dit, et fu-git: * Jordánis convérsus est re-trórsum. 4. Montes exsultavérunt



ut arí-e-tes, * et colles sicut agni óvi-um. 5. Quid est tibi, mare, quod fugís-ti: * et tu, Jordánis, qui- a convérsus es retrórsus? 6. Montes, exsultástis sicut arí-e-tes, * et colles, sicut agni óvi-um. 7. A fá-ci-e Dómini mota est terra, * a fá-ci-e De-i Jacob. 8. Qui convértit petram in stagna aquá-rum, * et rupem in fontes aquá-rum. 9. Non nobis, Dómine, non no-bis: * sed nó-mini tu-o da gló-ri-am. 10. Super mi-se-ricórdi-a tu-a, et ve-ri-táte tu-a: * nequándo di-cant gentes: Ubi est De-us e-órum? 11. De-us autem noster in cæ-lo: * ómni-a quæcúm-que vólu-it, fecit. 12. Simu-lá-cra génti-um argén-

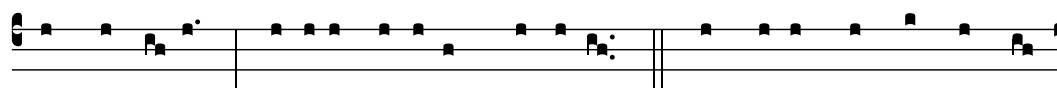
Turn the page



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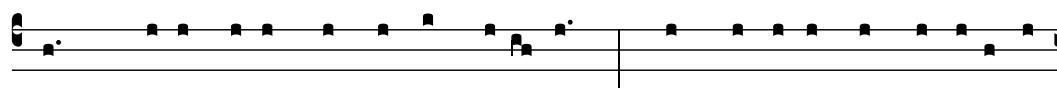
tum, et aurum, * ópera mánu-um hóminum. 13. Os habent, et non loquén-



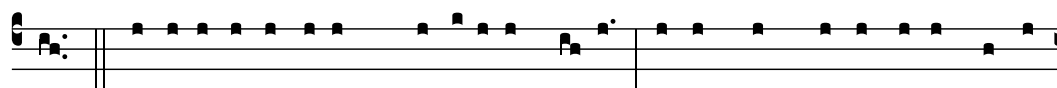
tur: * óculos habent, et non vidébunt. 14. Aures habent, et non áudi-



ent: * nares habent, et non odorábunt. 15. Manus habent, et non palpá-



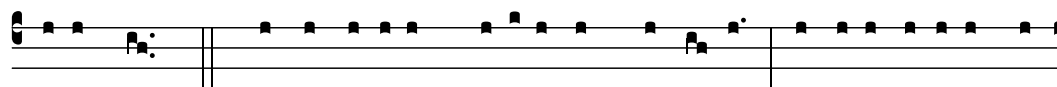
bunt: † pedes habent, et non ambulábunt: * non clamábunt in gútture su-



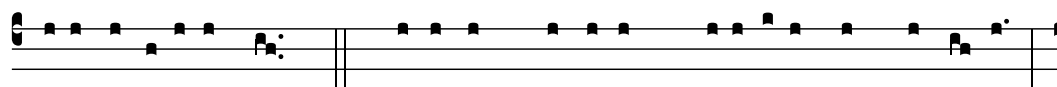
o. 16. Sími-les il-lis fi-ant qui fáci-unt e- a: * et omnes qui confídunt in e-



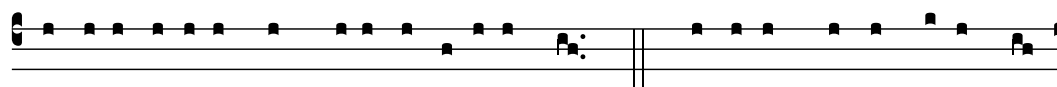
is. 17. Domus Isra-ël sperávit in Dómi-no: * adjútor e-órum et protéctor e-



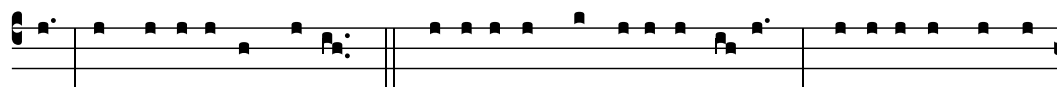
órum est, 18. Domus A-aron sperávit in Dómi-no: * adjútor e-órum et



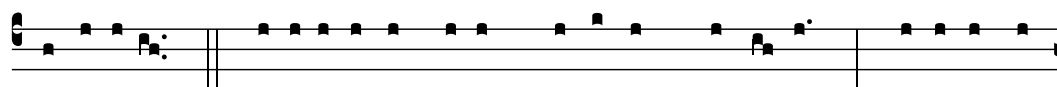
protéctor e-órum est, 19. Qui timent Dóminum, speravérunt in Dómi-no: *



adjútor e-órum et protéctor e-órum est. 20. Dóminus memor fu-it nos-



tri: * et benedí-xit nobis: 21. Benedí-xit dómu-i Isra-ël: * benedí-xit dómu-

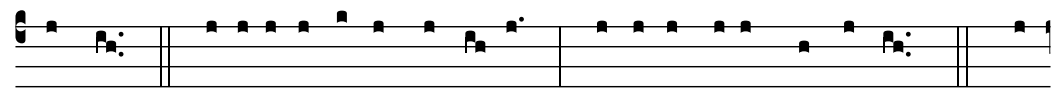


i A-aron. 22. Benedí-xit ómnibus, qui timent Dómi-num, * pu-síl-lis cum

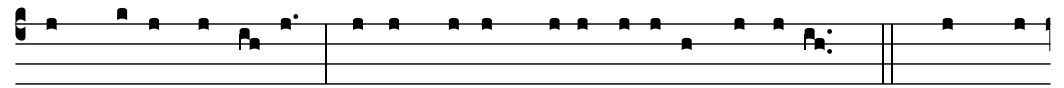
The Father John Brébeuf Hymnal “has no parallel and not even any close competitor.”



majó-ribus. 23. Adjí-ci- at **Dóminus super** vos: * super vos, et super fí-li- os



vestros. 24. Benedícti vos a **Dómi-no**, * qui fe-cit cælum, et terram. 25. Cæ-



lum cæ-li **Dómi-no**: * terram autem dedit fí-li- is hóminum. 26. Non mór-



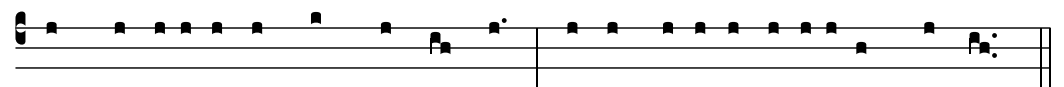
tu-i laudábunt te, **Dómi-ne**: * neque omnes, qui descéndunt in inférnum.



27. Sed nos qui ví-vimus, benedí-cimus **Dómi-no**, * ex hoc nunc et usque in



sæculum. 28. Gló-ri- a **Patri**, et **Fí-li- o**, * et Spi-rí-tu-i **Sancto**. 29. Sicut erat



in princípi- o, et **nunc**, et **semper**, * et in sæcu-la sæculórum. Amen.

5. Ant.
III. a



Ec-ce **Dó-mi-nus noster** * cum vir-tú-te vé-ni- et,



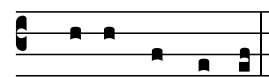
ut il-lú-mi-net ó-cu-los servó-rum su- ó-rum, al-le-lú- ia.

CHAPTER • A short reading from Holy Scripture.

Kapitel

Rom. 15, 4

Fratres: Quæcúmque scripta sunt, ad nostram doctrinam scripta sunt: † ut per patiéntiam, et consolatiónem Scripturárum * spem habeámus.



Deo grá-ti-as.



De - o grá - ti - as.

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

**Advent
Hymn**

H YMN FOR ADVENT

Organ Accompaniment by Jeff Ostrowski (2014)

1. Cre - á - tor al - me sí - de - rum, *Æ - tér - na lux cre - dén - ti - um,

Je - su, Re - dém - ptor óm - ni - um, In - tén - de vo - tis súp - pli - cum.

2. Qui daé - mo - nis ne fráu - di - bus Pe - rí - ret or - bis, ím - pe - tu

A - mó - ris a - ctus, lán - gui - di Mun - di me - dé - la fa - ctus es.

3. Com - mú - ne qui mun - di ne - fas Ut ex - pi - á - res, ad cru - cem

E Vír - gi - nis sa - crá - ri - o In - tá - cta pro - dis ví - cti - ma.

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4. Cu - jus po - té - stas gló - ri - ae, No - mén - que cum pri - mum so - nat,

Et caé - li - tes et ín - fe - ri Tre - mén - te cur - ván - tur ge - nu.

5. Te de - pre - cá - mur úl - ti - mae Ma - gnum dí - é - i Jú - di - cem,

Ar - mis su - pér - nae grá - ti - ae De - fén - de nos ab hó - sti - bus.

6. Vir - tus, ho - nor, laus, gló - ri - a De - o Pa - tri cum Fí - li - o, San - cto si -

mul Pa - rá - cli - to, in sae - cu - ló - rum saé - cu - la. A - men. —

Ÿ. Rorate cæli desuper, et nubes plú-ant jústum.

Ŕ. Aperi-átur térra, et gérmínet Salvatórem.

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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.

VIII.G* Tu es * qui ven - tú - rus es, an á - li - um ex - spe - ctá - mus? Dí - ci - te Jo - án - ni quæ vi - dí - stis: ad lu - men réd - e - unt cæ - ci, mór - tu - i re - súrgunt, páu - pe - res e - van - ge - li - zán - tur, al - le - lú - ia. E u o u a e.

This is tone VIII G* which is known as the “**asterisk of death**”—it means you are to sing the entire tone as normal Tone 8G, but *on the very last one*, you add a note. It’s supposed to help the singers easily find the antiphon, but (in practice) all it does is confuse the congregation.

VIII G* Antiphon zum Magnificat

Tu es * qui ven-tú-rus es, an á-li-um ex-spectá-mus?
 Dí-ci-te Jo-á-nni quæ vi-dí-stis: Ad lumen réde-unt cæci,
 mórtu-i re-súrgunt, páu-pe-res ev-ange-lizántur, alle-lú-ia.¹⁾

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

It is permitted—although we don't recommend doing so—to use a more solemn (“fancy”) version of the first half of each verse.

2 et ex - sul - tá - vit spí - ri - tus me - us in De - o sa - lu - tá - ri me - o.

3 Qui - a re - spé - xit hu - mi - li - tá - tem an - cíl - lae sú - ae.

Ec - ce e - nim ex hoc be - á - tam me di - cent om - nes ge - ne - ra - ti - ó - nes.

4 Qui - a fe - cit mi - hi ma - gna, qui po - tens est, et san - ctum no - men e - jus.

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

6 Fe - cit po - tén - ti - am in brá - chi - o su - o, dis - pér - sit su - pér - bos men - te cor - dis su - i.

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

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

9 Sus - cé - pit Is - ra - el pú - e - rum su - um, re - cor - dá - tus mi - se - ri - cór - di - ae su - ae.

10 Si - cut lo - cú - tus est ad pa - tres nos - tros, A - bra - ham et sé - mi - ni e - ius in saé - cu - la.

Organist will improvise; or—if the Diocese observes no organ during Advent—sing the Antiphon again instead of an organ interlude; or silence.

11 Gló - ri - a Pa - tri et Fí - li - o et Spi - rí - tu - i San - cto, si - cut e - rat

in prin - cí - pi - o et nunc et sem - per et in saé - cu - la sae - cu - ló - rum. A - men.

Repeat the Antiphon

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

Officiant Sings :

V. Dóminus vobíscum.

R. Et cum spírítu tuo.

V. Orémus :

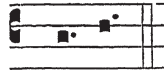
Without a Deacon or Priest :

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:



R̄. 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 "Benedicamus Dómino" :

F-F-G-A

B Vs. Let us bless the Lord.

Ene-di-cámus Dó- mi-no.

R. Thanks be to God.

R̄. De- o grá- ti- as.

Officiant Sings :

V. Fidélium ánimæ per misericórdiam Dei requiáscant in pace.

R. AMEN.

Officiant Sings :

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

R. AMEN.

XI. Benedicamus Domino. 1249

*2. Tempore Adventus et Quadragesimæ,
ac in Vigiliis et Feriis IV Temporum.*

IV

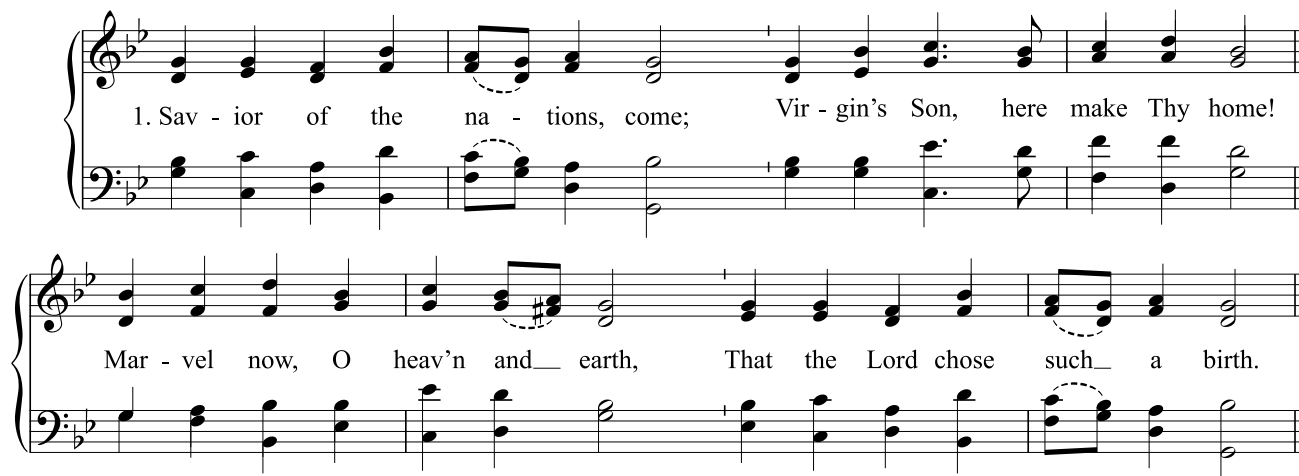
B Ene-di-cámus Dómi-no. R̄. De- o grá-ti- as.

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

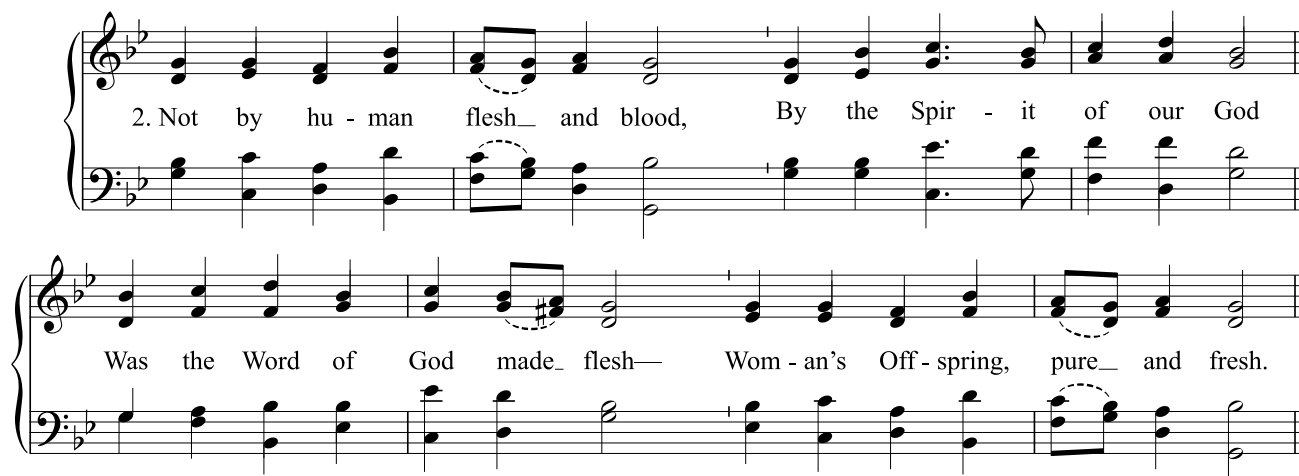
Turn the page ⇨
and you will find #516 from the
Saint John Brébeuf Hymnal has
been provided for your
convenience.



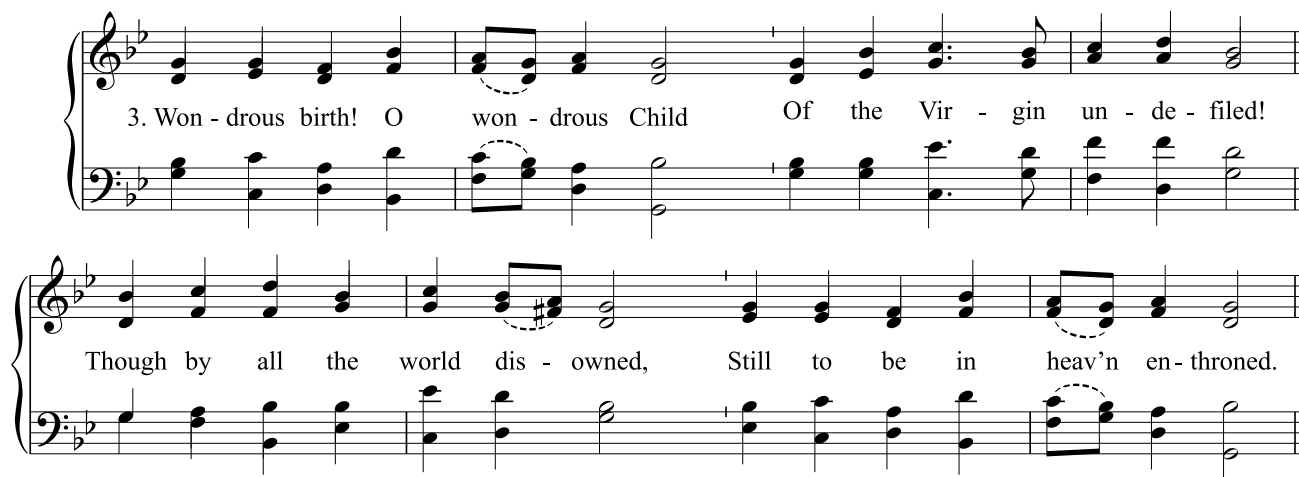
1. Sav - ior of the na - tions, come; Vir - gin's Son, here make Thy home!
Mar - vel now, O heav'n and earth, That the Lord chose such a birth.

This is #516 from the Saint Jean de Brébeuf Hymnal.

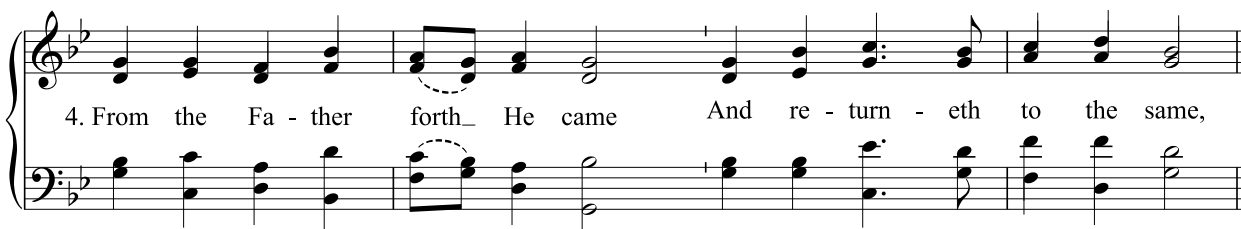
Printed here with kind permission from Sophia Institute Press.



2. Not by hu - man flesh and blood, By the Spir - it of our God
Was the Word of God made flesh— Wom - an's Off - spring, pure and fresh.



3. Won - drous birth! O won - drous Child Of the Vir - gin un - de - filed!
Though by all the world dis - owned, Still to be in heav'n en - throned.



4. From the Fa - ther forth He came And re - turn - eth to the same,

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Cap - tive lead - ing death and hell— High the song of tri - umph swell!

5. Thou, the Fa - ther's on - ly Son, Hast o'er sin the vic - t'ry won.

Bound - less shall Thy king - dom be; When shall we its glo - ries see?

6. Bright - ly doth Thy man - ger shine, Glo - rious is its light di - vine.

Let not sin o'er cloud this light; Ev - er be our faith thus bright.

7. Praise to God the Fa - ther sing, Praise to God the Son, our King,

Praise to God the Spir - it be Ev - er and e - ter - nal - ly.

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