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## The Saint Jean de Brébeuf Hymnal

— *Sophia Institute Press*, 2018 —

CCWATERSHED.ORG/HYMN

**“There is no finer collection of truly faithful Roman Catholic texts set to elegant melodies both traditional and new. Its choir and accompaniment books are eminently practical for small parish music programs yet worthy of Cathedrals.”**

— Director of Music (*Holy Cross Cathedral*, Boston) 21 July 2022

When it comes to Catholic hymnody, **“it has no parallel and not even any close competitor.”**

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

**“The Saint Jean de Brébeuf Hymnal will undoubtedly enrich liturgical life at the parish level by making accessible these ancient, noble, and theologically-rich Catholic hymns, translated into English in quite a beautiful way.”**

— Superior General (Emeritus) *Priestly Fraternity of Saint Peter* • 30 November 2018

**“...hands down, the best Catholic hymnal ever published. [...] Its copious selection of hundreds of tunes and texts, including favorites, forgotten gems, and new commissions, all beautifully formatted and presented in a surprisingly compact hardcover volume, is not only unparalleled by any other current hymnal, but well exceeds that of any hymnal I have seen from any period. [...] It is such a fantastic hymnal that it deserves to be in the pews of every Catholic church.”**

— New Liturgical Movement (NLM) “What a Catholic Hymn Should Be” (10 June 2019)

**“I wish all churches would have the Saint Jean de Brébeuf Hymnal. Its hymns are so rich in Catholic Theology, and the melodies are so exquisitely beautiful... Even the words of hymns—carefully translated from Latin—capture the essence and flow of the original Latin with touching poetic beauty. There are so many hymns in this hymnal that have helped me to grow in my faith and in my understanding and awe of the Mass, of the Sacraments, and our Holy Catholic Church.”**

— ‘Platinum’ Singer-Songwriter • (Singapore, 19 Feb 2020)

**“The editors of the Brébeuf Hymnal have done a great service to the profession [in this] extensively researched volume worthy of careful study by liturgical musicians. [...] This detailed exploration of classic Latin hymnody and its English translations is not only a labor of love, but an original contribution to research, and I hope that the results of this research project are shared more widely for the use of musicologists and liturgical historians.”**

— *Journal of the Society for Catholic Liturgy* (Volume 23.2, 2019)

\* Transposed to a suitable tessitura.

**Section 1 of 2 • 63 measures total**Published in 1544<sup>AD</sup> by Father Cristóbal de Morales (d. 1553)**LORIA IN EXCEL.**

Based on the "Ave Maris Stella" with Perfect Canon between Alto &amp; Tenor

Free Rehearsal Videos: <https://ccwatershed.org/polyphony>

S R (R) L (L) T S L (L) T D R D T D L T (T) L L S L L

Et in ter-ra pax ho - mí - ni - bus bó - næ - vo - lun - tá - tis. Lau -

A CANON IN SUBDIATISSARON R R R D R F M M R F F M F R M M M R M D R D T  
Et in ter-ra pax ho mí - ni - bus bó - næ - vo - lun - tá - tis. Lau - dá - mus te. Be - ne - dí -

Q S S S F S Te L L R L L S L F M M F R M  
Et in ter-ra pax ho - mí - ni - bus bó næ vo - lun - tá - tis. Lau - dá -

T L L L S L D T T L D D T D L T  
RESOLUTIO Et in ter-ra pax ho - mí - ni - bus bó - næ - vo - lun - tá - tis.

B R R R D R F M M L L L S L F M L  
Et in ter-ra pax ho - mí - ni - bus bó - næ - vo - lun - tá - tis. Lau -

10 S L L R (R) M F S (S) F M R R (R) Di R (R) F M S S L (L) R  
dá mus te. Be - ne - dí - ci - mus te. Ad - o - rá mus te. Glo

A D D T R M M F M R D T L R Di R L T T  
- ci mus te. Ad - o - rá - mus te. Glo ri - fi -

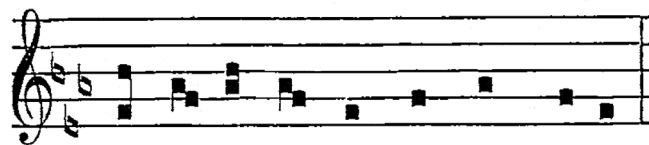
Q (M) F I S R S T D R T (T) D L (L) R F S S L S L T D R M (M) M F (F) M R  
- mus te. Be - ne - dí - ci - mus te. Ad - o - rá - mus te.

T T T L T S L S F S S F L T T D T L S F M L S I  
Lau - dá mus te. Be ne - dí - ci - mus te. Ad - o - rá - mus -

B L L S S S F S F M L R M (M) D R L F S R M R D L M L R (R) D T  
dá mus te. Be - ne - dí - ci - mus te, Be ne - dí - ci mus te. Ad - o - rá - mus te, Ad - o - rá - mus



Gló - ri - a in ex-cél-sis Dé - o.



Gló-ri - a in ex-cél-sis De-o.

**The first words of the “Gloria” are intoned by the priest.**

(Some Mozart Masses ignore this requirement. Moreover, the Ordinary Form allows a cantor to intone.)

19

S M M F M R D D T D M S M F M R M R S S S F M R  
 ri-fi - cá - mus te. Grá - ti - as á - gi mus tí - bi, Grá - ti - as á - gi -

A D T L (L) S S F M R D F M D R L D R Di Di R  
 cá - mus te. Grá - ti - as á - gi - mus tí - bi,

Q L L R F M R D L S M R M F S S L F S L (L) F S L T S R S  
 Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi, Grá - ti - as á - gi mus

T L M F F S F M (M) R R D T L S L T S L M  
 te. Glo-ri-fi - cá - mus te. Grá - ti - as á -

B L R F S S L F D R D Te L R S S (S) F M R D  
 te. Glo-ri-fi - cá - mus te. Grá - ti - as á - gi - mus tí - bi, pró-

Notice that the Quintus jumps up a major sixth, while the Bass jumps down a major sixth.

Counterpoint does not allow a voice to jump a major sixth—therefore, Father Morales placed a rest in between.

27

S M M M M F F S L L S F F (F) M F (F) S F M R D R R  
 mus tí - bi pró pter má - gnam gló - ri - am tú - am. Dó - mi - ne Dé - us,

A T D D R R R R F M R D D T D D D T L T S L T D R  
 pró - pter má - gnam gló - ri - am tú - am. Dó - mi - ne Dé - us, Rex

Q D T L L T T D F (F) S L R M D D T L S F M F M F S R  
 tí - bi pró - pter má - gnam gló - ri - am tu - am

T S L Si Si L F S S L L L L D T L S S Fi S  
 gi - mus tí - bi, pró - pter má - gnam gló - ri - am tú - am.

B (D) L M L R S S F R F M R D F M R D S S F  
 - pter má - gnam, pró - pter má gnam gló - ri - am tú - am. Dó - mi - ne

Notice this: At the moment when the plainsong *Cantus Firmus* reaches its lowest point, the Bass section sings lower than ever.

## Hymnus.

**A** *ve ma-ris stel-la, De-i Ma-ter alma, Atque*  
*semper Vir-go, Fe-lix coe-li por-ta.*

35

S *Rex cæ - lé - stis, Dé - us Pá-ter o - mní - po -*

A *cæ - lé - stis, Dó-*

Q *Dó - mi - ne Dé - us, Rex cæ - lé - stis, Dé - us Pá - ter o - mní - po -*

T *Dó - mi - ne Dé - us, Rex cæ - lé - stis,*

B *Dé - us, Rex cæ - lé - stis, Dé - us Pá-ter o - mní - po - - - tens.*

42

S *tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su*

A *mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chrí - - ste.*

Q *tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, u - ni - gé - ni - te, Jé - su*

T *Dó - mi - ne Fí - li u - ni - gé - ni - te,*

B *Dó - mi - ne Fí - - li u - ni - gé - ni - te, Jé - su Chrí - - ste,*

49

S R M M M M F M R M S S F M M R M  
 Chrí - ste. Dó-mi-ne Dé - us, Á-gnus Dé - - - i,

A L L L T D R D T L D L T D L  
 Dó-mi-ne Dé - us, Á - gnus Dé - i, Fí - li - us Pá -

Q S M S F M (M) L L L T L (L) S1 S1 L D L T D T R D D  
 Chrí - - ste. Dó - mi-ne Dé - us, Á - gnus Dé - i, Fí -

T T D T R D L (L) S1 S1 L M M M F S L S F M  
 Jé - su Chrí - - ste. Dó-mi-ne Dé - us, Á - gnus Dé - i,

B S D R M R L R R R M L R D M R M F D R L  
 Jé - su Chrí - ste. Dó - mi-ne Dé - us, Á - gnus Dé - i, Fí -

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S S F M S F S S F M S F R F S L S L Te L  
 Fí - li - us Pá - - - tris, Fí - li - us Pá - tris.

A T L T D R D T L T D R M (M) R R Di R (R) (R) (R)  
 - - - tris.

Q T S L S L D (D) T L S L Te L L R S (S) F1 F1 S (S) F1 M F1  
 li - us Pá - - - tris, Fí - li - us Pá - - - tris.

T S M F S M F M F S L S F M F S L Te (Te) L L S L  
 Fí - li - us Pá - - - tris.

B M R L M R D (D) R M R S R M F S R S R  
 li - us Pá - - - tris, Fí - li - us Pá - - - tris.