

# OSTE DUM VICTO TRIUMPHANS

2-voice by Flor Peeters +  
SATB with Soprano Descant



**Eucharistic Hymn**  
**in Latin + English**

*Brébeuf Embellishment Series*

2022 © RAYMBAULT BUREAU

*Published with Ecclesiastical Approval*  
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Including special excerpts from  
*The Saint Jean de Brébeuf Hymnal.*

**Explicit permission** for this  
was granted on 17 August 2022.

Brébeuf Embellishment Series  
2022 © Raymbault Bureau



OSTE  
DUM  
VICTO  
TRIUMPHANS

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EUCCHARISTIC HYMNS • *For 2-voices (Flor Peeters), as well as SATB (with optional Descant)*

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Text from a Cluniac Breviary (1686AD)

*Brébeuf Embellishment Series*

2022 © RAYMBAULT BUREAU



He who does God's work does not do so in vain.

## PREFACE

**T**HE *Saint Jean de Brébeuf Hymnal* has been met with unstinted praise by informed critics. Its 932-page PEW EDITION—printed on European cream paper by *Sophia Institute Press*—contains elegant melodies, exemplary texts, literal translations of the ancient hymns, theological footnotes, interesting anecdotes (in small type at the bottom of the page) about its composers and poets, gorgeous color pages which trace the history of Roman Catholic hymnody stretching back more than 1,000 years, and manuscript evidence that can only be described as breathtaking. The spiral-bound Brébeuf ORGAN ACCOMPANIMENTS are three volumes—*with each verse notated* for the first time in history (since many organists simultaneously serve as cantors). The magnificent Brébeuf CHORAL SUPPLEMENT is 1,192 pages and contributes to the solemnity of the Holy Mass.

Nevertheless, even with such a powerful foundation as this, professional choirmasters and organists will undoubtedly wish to further embellish the hymns by means of organ improvisations, counter-melodies, colorful or chromatic harmonizations, soprano descant verses, and so forth—and that is precisely where the *Brébeuf Embellishment Series* (RAYMBAULT BUREAU) may prove valuable. We are honored that our enterprise numbers among its ranks several original contributors to the Brébeuf hymnal. ❖



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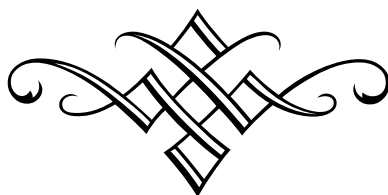




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# FIRST VERSION

❖ *In the original Latin* ❖



The first verse is sung with organ accompaniment. Choirmasters decide which voices they want: female unison, Soprano + Alto, full SATB, etc. Regardless, the second verse is to be sung *a cappella*.

**1. When, the foe being conquered, victorious, Abraham returned, there came to meet him the great king of Salem, Melchisedech, who, as a priest, brought forth wine and bread.**

1. Hoste dum victo triumphans  
Ábraham revértitur,  
óbvius fit magnus illi  
rex Salem Melchisedech,  
vina qui, tamquam sacerdos,  
atque panem prótulit.

SA

1. Ho - ste dum vi - cto tri - úm - phans Á - bra - ham re -

TB

SA

vér - ti - tur, ób - vi - us fit ma - gnus il - li

TB

SA

rex Sa - lem Mel - chí - se - dech, vi - na qui, tam -

TB

SA

quam sa - cér - dos, at - que pa - nem pró - tu - lit.

TB

**2. The truth that the ancient shadow betokened now shines bright: a new High Priest, in the line of Melchisedech, gives his body with his blood under the appearance of bread and wine.**

2. Quam vetus signábat umbra  
clara lucet véritas:  
Póntifex novus, secúndum  
órdinem Melchisedech,  
pane sub vinóque corpus  
dat suum cum sánguine.

Bottom line courtesy of Flor Peeters.

SA  
 2. Quam ve - tus si - gná - bat um - bra cla - ra  
 D M F S D R M D T S D T L T D M F R M D

TB  
 2. Quam\_ ve - tus\_ si - gná - bat\_ um - bra\_ cla - ra\_

SA  
 lu - cet vé - ri - tas: Pón - ti - fex no -  
 L T D M F M F S M R D D M S F M R M D

TB  
 lu - cet\_ vé - ri - tas:\_\_\_ Pón - ti - fex\_ no -

SA  
 vus, se - cún - dum ór - di - nem Mel -  
 F R M F S Si L S Fi R S F M Fi S S

TB  
 vus,\_ se - cún - dum\_ ór - di - nem\_ Mel -

SA  
 chí - se - dech, pa - ne sub vi - nó - que  
 D T D R M Fi S S F M R D T L L S F M D

TB  
 chí - se - dech,\_ pa - ne\_ sub\_ vi - nó - que\_

SA  
 cor - pus dat su - um cum sán - gui - ne.  
 R F L S F R M F S Si L S F R S F M R D

TB  
 cor - pus\_ dat\_ su - um\_ cum\_ sán - gui - ne.\_\_\_\_

The third verse is sung with organ accompaniment. Choirmasters decide which voices they want: female unison, Soprano + Alto, full SATB, etc. Regardless, the fourth verse is to be sung *a cappella*.

**3. A wondrous change comes about by the Word through whom all things were created, bread is turned into flesh, and wine into blood: sensation fails, but lofty faith reinforces understanding.**

3. Quo creáta cuncta Verbo mira fit mutatio, panis in carnem, merúmque in cruórem vértitur: déficit senus, sed alta róborat mentem fides.

SA

3. Quo cre - á - ta cun - cta Ver - bo mi - ra fit mu -

TB

SA

tá - ti - o, pa - nis in car - nem, me - rúm - que

TB

SA

in cru - ó - rem vér - ti - tur: dé - fi - cit se -

TB

SA

nus, sed al - ta ró - bo - rat men - tem fi - des.

TB

**4. The same one who once offered himself to the Father as a bloody victim, each day duly sacrifices himself unbloody by the hands of his servants on our altars.**

4. Qui semel Patri cruéntam óbtulit se víctimam, síngulis idem diébus, per ministrórum manus, rite nostris incruéntus se sub aris ímmolat.

Bottom line courtesy of Flor Peeters.

SA  
 4. Qui se - mel Pa - tri cru - én - tam ób - tu -  
 D M F S D R M D T S D T L T D M F R M D

TB  
 4. Qui se - mel Pa - tri cru - én - tam ób - tu -

SA  
 lit se ví - cti - mam, sín - gu - lis i -  
 L T D M F M F S M R D D M S F M R M D

TB  
 - lit se ví - cti - mam, sín - gu - lis i -

SA  
 dem di - é - bus, per mi - ni - stró -  
 F R M F S Si L S Fi R S F M Fi S S

TB  
 dem di - é - bus, per mi - ni - stró -

SA  
 rum ma - nus, ri - te no - stris in - cru -  
 D T D R M Fi S S F M R D T L L S F M D

TB  
 rum ma - nus, ri - te no - stris in - cru -

SA  
 én - tus se sub a - ris ím - mo - lat.  
 R F L S F R M F S Si L S F R S F M R D

TB  
 - én - tus se sub a - ris ím - mo - lat.

The fifth verse is sung with organ accompaniment. Choirmasters decide which voices they want.

**5. Indeed the holy people  
that stand by the hallowed altars  
offer Christ to the supreme Father,  
and themselves with Christ,  
afterwards are fed with the flesh  
and blood that they have offered.**

5. Ipsa quin astans sacrátis  
sancta plebs altáribus,  
máximo Christum Parénti  
seque cum Christo litat,  
carne posthac, quam litávit,  
et cruóre pascitur.

SA

5. I - psa quin a - stans sa - crá - tis san - cta plebs al -

TB

SA

tá - ri - bus, má - xi - mo Chri - stum Pa - rén - ti

TB

SA

se - que cum Chri - sto li - tat, car - ne post - hac,

TB

SA

quam li - tá - vit, et cru - ó - re pa - sci - tur.

TB

**6. Highest praise to God the Father,  
who created all things,  
highest praise to his Son,  
who ransomed us with his blood,  
equal praise to the Spirit, by whose  
bounteous breath we are nurtured.**

6. Summa laus Deo Parénti,  
qui creávit ómnia,  
summa sit Nato, redémit  
qui suo nos sáanguine,  
Flámíni par, cujus almo  
confovémur hálitu.

The sixth verse is sung with organ and Soprano Descant. Other voices may sing SATB or unison.

6. Sum - ma laus De - o Pa - rén - ti, qui cre - á - vit

6. Sum - ma laus De - o Pa - rén - ti, qui cre - á - vit

6. Sum - ma laus De - o Pa - rén - ti, qui cre - á - vit

6. Sum - ma laus De - o Pa - rén - ti, qui cre - á - vit

ó - mni - a, sum - ma sit Na - to, red - é - mit

ó - mni - a, sum - ma sit Na - to, red - é - mit

ó - mni - a, sum - ma sit Na - to, red - é - mit

ó - mni - a, sum - ma sit Na - to, red - é - mit

qui su - o nos sán - gui - ne, Flá - mi - ni par,

qui su - o nos sán - gui - ne, Flá - mi - ni par,

qui su - o nos sán - gui - ne, Flá - mi - ni par,

qui su - o nos sán - gui - ne, Flá - mi - ni par,

cu - jus al - mo con - fo - vé - mur há - li - tu.

cu - jus al - mo con - fo - vé - mur há - li - tu.

cu - jus al - mo con - fo - vé - mur há - li - tu.

cu - jus al - mo con - fo - vé - mur há - li - tu.

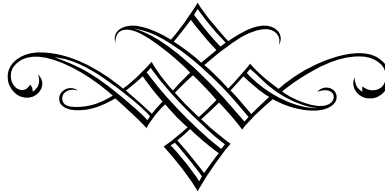




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# SECOND VERSION

✠ *English Transl. by Fr Popplewell* ✠



The first verse is sung with organ accompaniment. Choirmasters decide which voices they want: female unison, Soprano + Alto, full SATB, etc. Regardless, the second verse is to be sung *a cappella*.

**1. When, the foe being conquered, victorious, Abraham returned, there came to meet him the great king of Salem, Melchisedech, who, as a priest, brought forth wine and bread.**

1. Hoste dum victo triúmphans  
Ábraham revértitur,  
óbvius fit magnus illi  
rex Salem Melchisedech,  
vina qui, tamquam sacerdos,  
atque panem prótulit.

SA

TB

1. When, the foe laid low, re - tir - ing, A - bra - ham vic -

SA

TB

to - rious went, then Mel - chis - e - dech be - fore him,

SA

TB

Sa - lem's liege mag - nif - i - cent, came, and act - ing

SA

TB

on his priest - hood, wine and bread did there pre - sent.

**2. The truth that the ancient shadow betokened now shines bright: a new High Priest, in the line of Melchisedech, gives his body with his blood under the appearance of bread and wine.**

2. Quam vetus signábat umbra  
clara lucet véritas:  
Póntifex novus, secúndum  
órdinem Melchisedech,  
pane sub vinóque corpus  
dat suum cum sánguine.

Bottom line courtesy of Flor Peeters.

SA  
 2. Truth that an - cient shad - ow hint - ed clear - ly  
 D M F S D R M D T S D T L T D M F R M D

TB  
 2. Truth\_ that\_ an - cient shad - ow\_ hint - ed\_ clear - ly\_

SA  
 shines be - fore our gaze: see, our new High  
 L T D M F M F S M R D D M S F M R M D

TB  
 shines be - fore\_ our\_ gaze:\_\_\_ see,\_\_\_ our\_ new\_ High

SA  
 Priest the pat - tern of Mel - chis - e -  
 F R M F S Si L S Fi R S F M Fi S S

TB  
 Priest the\_ pat - tern\_ of\_ Mel - chis - e -

SA  
 dech dis - plays, un - der bread and wine his  
 D T D R M Fi S S F M R D T L L S F M D

TB  
 dech dis - plays,\_\_\_ un - der\_ bread and\_ wine his\_

SA  
 bod - y with his blood for us out - lays.  
 R F L S F R M F S Si L S F R S F M R D

TB  
 bod - y\_ with his\_ blood for\_ us\_ out - lays.---

The third verse is sung with organ accompaniment. Choirmasters decide which voices they want: female unison, Soprano + Alto, full SATB, etc. Regardless, the fourth verse is to be sung *a cappella*.

**3. A wondrous change comes about by the Word through whom all things were created, bread is turned into flesh, and wine into blood: sensation fails, but lofty faith reinforces understanding.**

3. Quo creáta cuncta Verbo  
mira fit mutátio,  
panis in carnem, merúmque  
in cruórem vértitur:  
déficit senus, sed alta  
róborat mentem fides.

SA

TB

SA

TB

SA

TB

SA

TB

**4. The same one who once offered himself to the Father as a bloody victim, each day duly sacrifices himself unbloody by the hands of his servants on our altars.**

4. Qui semel Patri cruéntam  
óbtulit se víctimam,  
sín-gulis idem diébus,  
per ministrórum manus,  
rite nostris incruéntus  
se sub aris ímmolat.

Bottom line courtesy of Flor Peeters.

SA  
 4. As in gor - y wise he of - fered to the  
 D M F S D R M D T S D T L T D M F R M D

TB  
 4. As\_ in\_ gor - y\_ wise he\_ of - fered to\_ the\_

SA  
 Fa - ther once of yore, so him - self he  
 L T D M F M F S M R D D M S F M R M D

TB  
 Fa - ther\_ once of\_ yore, so\_ him - self\_ he\_

SA  
 du - ly ren - ders dai - ly, vic - tim  
 F R M F S Si L S Fi R S F M Fi S S

TB  
 du - ly\_ ren - ders\_ dai - ly, vic - tim\_

SA  
 as be - fore, by the hands of those who  
 D T D R M Fi S S F M R D T L L S F M D

TB  
 as\_ be - fore, by\_ the\_ hands of\_ those who\_

SA  
 serve him, on our al - tars, with - out gore.  
 R F L S F R M F S Si L S F R S F M R D

TB  
 serve him, on\_ our\_ al - tars, with - out\_ gore\_

The fifth verse is sung with organ accompaniment. Choirmasters decide which voices they want.

**5. Indeed the holy people  
that stand by the hallowed altars  
offer Christ to the supreme Father,  
and themselves with Christ,  
afterwards are fed with the flesh  
and blood that they have offered.**

5. Ipsa quin astans sacrátis  
sancta plebs altáribus,  
máximo Christum Parénti  
seque cum Christo litat,  
carne posthac, quam litávit,  
et cruóre pascitur.

SA

5. Draw - ing nigh the hal - lowed pre - cincts, there the ho - ly

TB

SA

peo - ple stand, Christ un - to the sov' reign Fa - ther

TB

SA

and them - selves with Christ re - mand, by his flesh and

TB

SA

blood thus yield - ed feed then from a shep - herd's hand.

TB

**6. Highest praise to God the Father,  
who created all things,  
highest praise to his Son,  
who ransomed us with his blood,  
equal praise to the Spirit, by whose  
bounteous breath we are nurtured.**

6. Summa laus Deo Parénti,  
qui creávit ómnia,  
summa sit Nato, redémit  
qui suo nos sánguine,  
Flámini par, cujus almo  
confovémur hálitu.

The sixth verse is sung with organ and Soprano Descant. Other voices may sing SATB or unison.

D 6. High - est praise to God the Fa - ther, who\_ has made all

SA 6. High - est praise to God the Fa - ther, who has made all

TB

D things of naught, high - est praise be to\_ his Off - spring,

SA things of naught, high - est praise be to his Off - spring,

TB

D who us with his blood has bought, to the Spir - it,

SA who us with his blood has bought, to the Spir - it,

TB

D by whose boun - teous breath we thrive, the same be wrought.

SA by whose boun - teous breath we thrive, the same be wrought.

TB

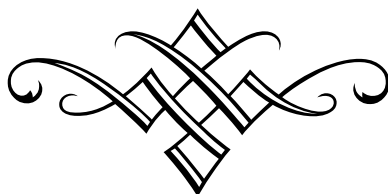




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# SOLFEGE + ORGANIST

*A score to help your choir learn the  
SATB parts—and one for the organist,  
which will make it easy to see which  
verse the choir is currently singing.*



## Testimony • The Saint Jean de Brébeuf Hymnal :

**M**USIC AT MASS should be an opportunity for worshiping God. May I suggest a movement to get the *Saint Jean de Brébeuf Hymnal* (published in 2018) into your parish? I bought a copy because as a teen I was in five choirs: three constantly, two when they needed the young soprano. I love to sing. I had friends who graduated with degrees in sacred music/church music. I have sung a LOT of amazing church music, and the Catholic Church may be the One True Church but the hymnals...sigh! Sorry I probably sound like a commercial, but this hymnal is the most amazing one I have ever had my hands on, and I have a fair few on my bookshelves. It is designed to be a Catholic hymnal; the texts are theologically fabulous (I have a Masters in Theological Studies and am a Bible loving geek); and this is awesome—like having a catechism in the music! I also have a teaching certification, and this music would help teach the faith to children in a way they will never forget! “Sung learning” is internalized deeply as it is heard, read, and physically sung—so it sticks. This hymnal is full of SINGABLE tunes, many of them very old. The lyrics are translations of traditional songs that go way back—like 4th century—and they are just beautiful. The Latin is there, side by side with a more literal translation for understanding, and it tells you what tunes will fit the Latin. There are also carefully selected English translations—all footnoted so you can do research if you want—but there, and clear, and orthodox, and gorgeous! They limited the total number of tunes used to help a congregation to master the singing, so that they can gradually come to where they no longer have to struggle because the tunes will become familiar! This is better than any of the protestant hymnals. I keep spreading the word: THIS should be the hymnal in every Catholic parish; and just do all the singing from it! Everyone who is capable of singing will WANT to sing these songs. —**Anonymous**

## Solfège Score

To help volunteer choirs learn the SATB sections:

The solfège score consists of four staves, each with a treble or bass clef and a key signature of one sharp (F#). The syllables are as follows:

- Soprano (S):** D R M D R M F M L S F M R R D
- Alto (A):** S T D D S D D T D D D L T D D T S
- Tenor (T):** M S S S S S S S F D F S L L S F M
- Bass (B):** D S D M T D R D F M R L S F S D

S  
D T D S L S F M L T D T L L S

A  
M R D D D M R D T M M M M M R R

T  
S S S S F D T L Si L Si L S S Fi T

B  
D F M M F S R M D M L M R D R S

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

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

S  
S S M D R M F M L S F M R R D

A  
D R D D T D D T D D M R D D T S

T  
S S S S S S S L F S L L L L S F M

B  
M T D R M F M R L L Di R L S F S D

## Organist Score

See facing page to keep track of the verse is being sung:

The first system of the organ accompaniment score consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and quarter notes, often beamed together. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the organ accompaniment. The upper staff maintains the melodic flow with some rests and ties. The lower staff uses more complex chordal textures, including some chords with a sharp sign (F#) and a natural sign (C) in the bass line, indicating specific harmonic choices.

The third system concludes the organ accompaniment for this section. It features similar melodic and harmonic patterns to the previous systems, ending with a final chord in the upper staff and a sustained bass line in the lower staff.



THE Brébeuf Hymnal is not only a fantastic musical resource, it's also a great literary achievement: the diverse translations therein are accompanied by glosses filled with names, dates and analysis, reminding us of the richness of our Catholic tradition. As a lover of history, language, and poetry, I always enjoy comparing translations to see how these ancient prayers have evolved and how they've stayed the same. This hymnal fuses Faith and history in a detailed, eloquent and exhaustive (but concise) way.

— **Parishioner** (from a Parish with the Brébeuf hymnal)

**1 Hoste dum victo triúmphans...**  
When, the foe laid low, retiring...  
*...with organ accompaniment, SATB optional.*

**2 Quam vetus signábat umbra...**  
Truth that ancient shadow hinted...  
*...a cappella — sung in two parts*

**3 Quo creáta cuncta Verbo...**  
Wondrous change the Word produces...  
*...with organ accompaniment, SATB optional.*

**4 Qui semel Patri cruéntam...**  
As in gory wise he offered...  
*...a cappella — sung in two parts*

**5 Ipsa quin astans sacrátis...**  
Drawing nigh the hallowed precincts...  
*...with organ accompaniment, SATB optional.*

**6 Summa laus Deo Parénti...**  
Highest praise to God the Father...  
*...with organ and descant*

## *What people are saying about the Saint Jean de Brébeuf Hymnal:*

**I** HAVE NEVER encountered such a prolific and astoundingly interesting hymnal, that includes researched and annotated writings as the Brébeuf hymnal. I just read it for an hour and I've barely scratched the surface. I'm hanging on every word. It is just as much a lesson in theology, Christian tradition, the history of sacred hymnody, and inspiring Christian bio-epic of the North American martyrs as it is a hymnal. It could easily stand as a primary text to a course, and is almost overkill as a pew aid.

— **Catholic Organist Group**

**W**HEN EXAMINING the hymnals from the early to mid 20th century one finds that they have a lot of similarities. This is not the case with the *St Jean de Brebeuf Hymnal* that was published in 2018. The historical commentaries and fine reproductions of early manuscripts won't be found in any other hymnal. This is also the case with many of the hymns and melodies, some of which are ancient and quite beautiful, which makes this book an important addition to anyone's musical library.

— **Parishioner** (from a Parish with the Brébeuf hymnal)

**W**HEN WE SING the hymns in the *Saint Jean de Brébeuf Hymnal* each Sunday, we are rediscovering the treasures of Catholic tradition, in all their variety and beauty. The unique structure of the book allows us to trace the history of certain texts, which were adapted to different tunes over the years. It is as much a hymnal as a history book!

— **Parishioner** (from a Parish with the Brébeuf hymnal)

**L**EARNING from the *Saint Jean de Brebeuf Hymnal* has been an absolute joy and pleasure. It is easy to follow and the texts are superb. When I sing out of that Hymnal it is evident to me that I am honoring God as He deserves, if even just a little while.

— **Parishioner** (from a Parish with the Brébeuf hymnal)

**C**HURCH musician friends; Buy yourselves a copy of the *Saint Brébeuf Hymnal*. This is a revolution in Catholic hymnody. I am astounded into silence at the care put into this hymnal—its simplicity, its theological depth, everything. Just buy and swim in the theology!

— **Anonymous**

# 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.”**

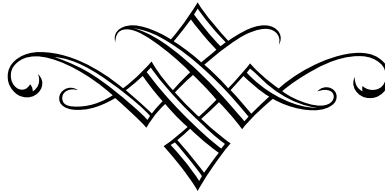
— *Journal of the Society for Catholic Liturgy* (Volume 23.2, 2019)





# EXCERPTED PAGES

Saint Brébeuf Hymnal  
*Sophia Institute Press (2018)*



226 *Hoste Dum Victo Triumphans* (17th century)*Jean-Baptiste de Santeul, Canon Regular of St Victor (d. 1697)*To sing in Latin,  
use any 87 87 87 tune.

**H**OSTE dum victo triúmphans  
 Ábraham revértitur,  
 óbvius fit magnus illi  
 rex Salem Melchisedech,  
 vina qui, tamquam sacérdos,  
 atque panem prótulit.

2. Quam vetus signábat umbra  
 clara lucet véritas:  
 Póntifex novus, secúndum  
 órđinem Melchisedech,  
 pane sub vinóque corpus  
 dat suum cum ságuine.

3. Quo creáta cuncta Verbo  
 mira fit mutátio,  
 panis in carnem, merúmque  
 in cruórem vértitur:  
 déficit senus, sed alta  
 róborat mentem fides.

4. Qui semel Patri cruéntam  
 óbtulit se víctimam,  
 síngulis idem díebus,  
 per ministrórum manus,  
 rite nostris incruéntus  
 se sub aris ímmolat.

5. Ipsa quin astans sacrátis  
 sancta plebs altáribus,  
 máximo Christum Parénti  
 seque cum Christo litat,  
 carne posthac, quam litávit,  
 et cruóre pascitur.

6. Summa laus Deo Parénti,  
 qui creávit ómnia,  
 summa sit Nato, redémit  
 qui suo nos ságuine,  
 Flámini par, cujus almo  
 confovémur hálitu.

87 87 87

Tune:  
VARIOUST. Source: *Breviarium Monasticum Ad Usum Sacri Ordinis Cluniacensis* (Paris, 1686) p. 557.

## Hoste Dum Victo Triumphans (17th century) 227

*Assistance for comprehension*

**W**HEN, the foe being conquered,  
victorious, Abraham returned,  
there came to meet him the great  
king of Salem, Melchisedech,  
who, as a priest, brought forth  
wine and bread.

2. The truth that the ancient shadow  
betokened now shines bright:  
a new High Priest,  
in the line of Melchisedech,  
gives his body with his blood  
under the appearance of bread and wine.

3. A wondrous change comes about by the Word  
through whom all things were created,  
bread is turned into flesh,  
and wine into blood:  
sensation fails, but lofty faith  
reinforces understanding.

4. The same one who once  
offered himself to the Father  
as a bloody victim,  
each day duly sacrifices himself  
unbloody by the hands  
of his servants on our altars.

5. Indeed the holy people  
that stand by the hallowed altars  
offer Christ to the supreme Father,  
and themselves with Christ,  
afterwards are fed with the flesh  
and blood that they have offered.

6. Highest praise to God the Father,  
who created all things,  
highest praise to his Son,  
who ransomed us with his blood,  
equal praise to the Spirit, by whose  
bounteous breath we are nurtured.

## 228 Hoste Dum Victo Triumphans (17th century)

FIRST TUNE – Trns: Fr. Edward Caswall, Oratorian (d. 1878)



1. When the Pa - triarch was re - turn - ing Crown'd with  
 2. On the truth thus dim - ly shad - ow'd Lat - er\_\_  
 3. Wond - rous gift! The Word who fash - ion'd All things



tri - umph from the fray, Him the peace - ful king of Sa - lem  
 days a lus - ter shed; When the great High - Priest e - ter - nal,  
 by His might di - vine, Bread in - to His Bod - y chang - es,



Came to\_\_ meet up - on his way; Meek - ly bear - ing\_\_  
 Un - der\_\_ forms of Wine and Bread, For the world's im -  
 In - to\_\_ His own Blood the wine; What though sense no\_\_



Bread and\_\_ Wine, Ho - ly Priest - hood's aw - ful sign.  
 mor - tal\_\_ food Gave His Flesh and gave His Blood.  
 change per - ceives, Faith ad - mires, a - dores, be - lieves.

4. He who once to die a Victim  
 On the Cross, did not refuse,  
 Day by day, upon our altars,  
 That same Sacrifice renews;  
 Through His holy Priesthood's hands,  
 Faithful to His last commands.
5. While the people all uniting  
 In the Sacrifice sublime,  
 Offer Christ to His high Father,  
 Offer up themselves with Him;  
 Then together with the Priest  
 On the living Victim feast.

87 87 77

Tune:

ALL SAINTS

Final Verses: Richard Lloyd (1993) #7; Noel Rawsthorne (2011) #13.

T. Source: *Masque of Mary* (1858) p. 307; the original title was "The Most Holy Sacrifice of the Mass."Melody: *Geistreiches Gesangbuch* (Darmstadt, 1698).M. Source: *New Saint Basil Hymnal* (1958) p. 203; *Catholic Hymn Book* (London Oratory, 1998) p. 290.

# Hoste Dum Victo Triumphans (17th century) 229

SECOND TUNE – Trns: Fr. Edward Caswall, Oratorian (d. 1878)



1. When the Pa - triarch was re - turn - ing Crown'd with  
 2. On the truth thus dim - ly shad - ow'd Lat - er  
 3. Wond - 'rous gift! The Word who fash - ion'd All things



tri - umph from the fray, Him the peace - ful king of  
 days a lus - ter shed; When the great High - Priest e -  
 by His might di - vine, Bread in - to His Bod - y



Sa - lem Came to meet up - on his way; Meek - ly  
 ter - nal, Un - der forms of Wine and Bread, For the  
 chang - es, In - to His own Blood the wine; What though



bear - ing Bread and Wine, Ho - ly Priest - hood's aw - ful sign.  
 world's im - mor - tal food Gave His Flesh and gave His Blood.  
 sense no change per - ceives, Faith ad - mires, a - dores, be - lieves.

4. He who once to die a Victim  
 On the Cross, did not refuse,  
 Day by day, upon our altars,  
 That same Sacrifice renews;  
 Through His holy Priesthood's hands,  
 Faithful to His last commands.
5. While the people all uniting  
 In the Sacrifice sublime,  
 Offer Christ to His high Father,  
 Offer up themselves with Him;  
 Then together with the Priest  
 On the living Victim feast.

Melody: From Bremen, in North Germany (1680).

M. Source: *New Westminster Hymnal* (1939) p. 102.

T. Source: *Masque of Mary* (1858) p. 307; the original title was "The Most Holy Sacrifice of the Mass."

## 230 Hoste Dum Victo Triumphans (17th century)

THIRD TUNE – Trns: Fr. Edward Caswall, Oratorian (d. 1878)



1. When the Pa - triarch was re - turn - ing Crown'd with  
 2. On the truth thus dim - ly shad - ow'd Lat - er  
 3. Wond - 'rous gift! The Word who fash - ion'd All things



tri - umph from the fray, Him the peace - ful king of  
 days\_ a lus - ter shed; When the great High - Priest e -  
 by\_ His might di - vine, Bread in - to His Bod - y



Sa - lem Came to meet up - on his way; Meek - ly  
 ter - nal, Un - der forms of Wine and Bread, For the  
 chang - es, In - to His\_ own Blood the wine; What though



bear - ing Bread and Wine, Ho - ly Priest - hood's aw - ful sign.  
 world's im - mor - tal food Gave His Flesh and gave His Blood.  
 sense no change per - ceives, Faith ad - mires, a - dores, be - lieves.

4. He who once to die a Victim  
 On the Cross, did not refuse,  
 Day by day, upon our altars,  
 That same Sacrifice renews;  
 Through His holy Priesthood's hands,  
 Faithful to His last commands.
5. While the people all uniting  
 In the Sacrifice sublime,  
 Offer Christ to His high Father,  
 Offer up themselves with Him;  
 Then together with the Priest  
 On the living Victim feast.

Melody: Henry Purcell (d. 1695), organist at Westminster Abbey.

M. Source: cf. Final "Hallelujah" section of an anthem (1681), *O God, Thou Art My God*. Like many other hymn tunes (BRESLAU, OLD HUNDRETH, BEDFORD, PUER NOBIS NASCITUR, etc.) this melody can be sung in triple or quadruple meter; however, when sung in triple, it should follow Purcell's original rhythm and not what is commonly found in 20th century hymnals. For the "F7" melody, cf. *The New Office Hymn Book: Intros for the Sundays and Festivals*, Part III (John Frederick Watkinson Bullock, 1907) p. 155.

T. Source: *Masque of Mary* (1858) p. 307; the original title was "The Most Holy Sacrifice of the Mass."

# Hoste Dum Victo Triumphans (17th century) 231

FOURTH TUNE – Trns: Fr. Edward Caswall, Oratorian (d. 1878)



1. When the Pa - triarch was re - turn - ing Crown'd with  
 2. On the truth thus dim - ly shad - ow'd Lat - er  
 3. Wond - 'rous gift! The Word who fash - ion'd All things



tri - umph from the fray, Him the peace - ful king of  
 days a lus - ter shed; When the great High - Priest e -  
 by His might di - vine, Bread in - to His Bod - y



Sa - lem Came to meet up - on his way; Meek - ly  
 ter - nal, Un - der forms of Wine and Bread, For the  
 chang - es, In - to His own Blood the wine; What though



bear - ing Bread and Wine, Ho - ly Priest - hood's aw - ful sign.  
 world's im - mor - tal food Gave His Flesh and gave His Blood.  
 sense no change per - ceives, Faith ad - mires, a - dores, be - lieves.

4. He who once to die a Victim  
 On the Cross, did not refuse,  
 Day by day, upon our altars,  
 That same Sacrifice renews;  
 Through His holy Priesthood's hands,  
 Faithful to His last commands.
5. While the people all uniting  
 In the Sacrifice sublime,  
 Offer Christ to His high Father,  
 Offer up themselves with Him;  
 Then together with the Priest  
 On the living Victim feast.

T. Source: *Masque of Mary* (1858) p. 307; the orig. title was "The Most Holy Sacrifice of the Mass."  
 Melody: Johann Christoph Bach (d. 1703); some hymnals erroneously attribute this tune, as his name resembles that of J.S. Bach's fifth son—Johann Christoph Friedrich Bach—as well as his youngest son, Johann Christian Bach (d. 1782), who became a Catholic and was admired by Mozart.  
 M. Source: *Meiningen Gesangbuch* (1693); this melody has multiple names (e.g. KOMM O KOMM DU GEIST DES LEBENS); cf. *New Saint Basil Hymnal* (1958) p. 71; cf. *The New Office Hymn Book: Introits for the Sundays and Festivals* (John Frederick Watkinson Bullock, 1907) pp. 134, 259, 338.

232 *Hoste Dum Victo Triumphans* (17th century)

Trns: Fr. Dominic Poppewell (b. 1973)



1. When, the foe laid low, re - tir - ing, A - bra - ham vic -  
 2. Truth that an - cient shad - ow hint - ed clear - ly shines be -  
 3. Won - drous change the Word pro - duc - es, all cre - a - tion's



to - rious went, then Mel - chis - e - dech be - fore him,  
 fore our gaze: see, our new High Priest the pat - tern  
 foun - tain - head, in - to blood is wine con - vert - ed,



Sa - lem's liege mag - nif - i - cent, came, and act - ing  
 of Mel - chis - e - dech dis - plays, un - der bread and  
 e - ven as to flesh is bread: feel - ing fails, but



on his priest - hood, wine and bread did there pre - sent.  
 wine his bod - y with his blood for us out - lays.  
 to our think - ing strength by loft - y faith is wed.

4. As in gory wise he offered  
 to the Father once of yore,  
 so himself he duly renders  
 daily, victim as before,  
 by the hands of those who serve him,  
 on our altars, without gore.
5. Drawing nigh the hallowed precincts,  
 there the holy people stand,  
 Christ unto the sovereign Father  
 and themselves with Christ remand,  
 by his flesh and blood thus yielded  
 feed then from a shepherd's hand.
6. Highest praise to God the Father,  
 who has made all things of naught,  
 highest praise be to his Offspring,  
 who us with his blood has bought,  
 to the Spirit, by whose bounteous  
 breath we thrive, the same be wrought.

T. Source: *Saint Jean de Brébeuf Hymnal* (2018).

Melody: Samuel Webbe, the Elder (d. 1816), choirmaster of the Chapel of the Portuguese Embassy in Lincoln's Inn Fields (a public square), the only place in London where the Catholic liturgy could be publicly celebrated.

M. Source: Fr. Joseph Mohr's *Psalterlein* (Regensburg: Pustet, 1889) p. 542; *Hosanna Catholic Hymn Book* (St. Louis: Fr. Ludwig Bonvin, 1914) #187.

87 87 87

Tune:

ST THOMAS (Webbe)



## Hoste Dum Victo Triumphans (17th century) 233

*Trns: Fr. Dominic Popplewell (b. 1973)*

Sing with any  
87 87 87 meter:  
RUNNELLS,  
MANNHEIM,  
DULCE CARMEN,  
REGENT SQUARE,  
LAUDA ANIMA,  
ST LEONARD,  
GAUFESTRE,  
PICARDY,  
BRETON,  
DAVOST,  
and so forth.

**W**HEN, the foe laid low, retiring,  
Abraham victorious went,  
then Melchisedech before him,  
Salem's liege magnificent,  
came, and acting on his priesthood,  
wine and bread did there present.

2. Truth that ancient shadow hinted  
clearly shines before our gaze:  
see, our new High Priest the pattern  
of Melchisedech displays,  
under bread and wine his body  
with his blood for us outlays.
3. Wondrous change the Word produces,  
all creation's fountainhead,  
into blood is wine converted,  
even as to flesh is bread:  
feeling fails, but to our thinking  
strength by lofty faith is wed.
4. As in gory wise he offered  
to the Father once of yore,  
so himself he duly renders  
daily, victim as before,  
by the hands of those who serve him,  
on our altars, without gore.
5. Drawing nigh the hallowed precincts,  
there the holy people stand,  
Christ unto the sovereign Father  
and themselves with Christ remand,  
by his flesh and blood thus yielded  
feed then from a shepherd's hand.
6. Highest praise to God the Father,  
who has made all things of naught,  
highest praise be to his Offspring,  
who us with his blood has bought,  
to the Spirit, by whose bounteous  
breath we thrive, the same be wrought.

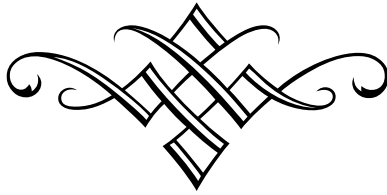
87 87 87

*Tune:*  
VARIOUS



# HISTORIC PLATES

*From a Cluniac Breviary (Paris, 1686AD)*



✠

# SACRO-SANCTÆ EUCHARISTIÆ.

SOLENNITAS MAJOR.

IN PRIMIS VESPERIS.

*Añã*, Operámini non cibum, qui perit, sed qui permanet in vitam æternam, quem Fílius hóminis dabit vobis. *Ioan. 6.*

*Añã*, Panis Dei est, qui de cælo descendit, & dat vitam mundo. *Ibid.*

*Añã*, Non sicut manducaverunt patres vestri manna, & mortui sunt; qui manducat hunc panem, vivet in æternum. *Ibid.*

*Añã*, Panis, quem ego dabo, caro mea est pro mundi vita. *Ibid.*

*Lectio.* 1. Cor. II. 23.

**D**ominus Jesus in qua nocte tradebátur, accépit panem, & grátias agens, fregit, & dixit, Accípite, & manducate, hoc est corpus meum, quod pro vobis tradétur.

*ꝛ. br.* Dóminus regit me, \* Et nihil mihi deerit. Dóminus. *ꝛ.* In loco pascuæ ibi me collocávit; \* Et nihil. *ꝛ. 22.*

*Hymnus.* S. Thoma Aquin.

**P**ange, lingua, gl'or ós  
Corpóris mystérium,  
Sanguinisq; pretiósí,  
Quem in mundi prætium,  
Fructus ventris generósí,  
Rex effudit gentium.

Nobis datus, nobis natus  
Ex intacta Virgine,  
Et in mundo conversátus,  
Sparso verbi semine,  
Sui moras incolátus  
Miro clausit ordine.

In suprémæ nocte cœnæ  
Recumbens cum fratribus,  
Observatâ lege plenè,  
Cibus in legálibus,

Cibum turbæ duodénæ  
Se dat suis mánibus.

Verbum caro, panem verum  
Verbo carnem efficit;  
Fitque Sanguis Christi merum:  
Et si sensus déficit;  
Ad firmandum cor sincérum  
Sola fides sufficit.

Tantum ergo Sacramentum  
Venerémur cernui:  
Et antiquum documentum  
Novo cedat ritui:  
Præstet fides supplementum  
Sensuum defectui.

Genitóri, genitóque  
Laus & jubilátio,  
Salus, honor, virtus quoque,  
Sit & benedictio:  
Procedenti ab utróbque  
Compar sit laudátio. Amen.

*ꝛ.* Panem cæli dedit eis; *ꝛ.* Panem Angelórum manducávit homo. *ꝛ. 77.*

*Ad Magnificat, Añã*, Hic est panis de cælo descendens; ut, si quis ex ipso manducáverit, non moriátur *Ioan. 6.*

*Coll.* Deus, qui nobis. *infra, ad Matutinas.*

AD VIGILIAS.

*Añã*, Panem vitæ Dóminum, \* Veníte, adorémus. *Ioan. 6. Psalmus, Veníte.*

*Hymnus.* S. Thoma Aquin.

**S**acris solenniis Juncta sint gaudia,  
Et ex præcordiis Sonent præcónia;  
Recé: t vetera, Nova sint omnia,  
Corda, voces, & ópera.  
Noctis recólitur Cœna novíssi-  
ma.

Omne quo mundi scelus.  
Hostiam flagrans adurit  
Offerentis caritas.

Summa laus Deo Parenti  
Qui creavit omnia ;  
Summa sit Nato, redemit  
Qui suo nos sanguine ;  
Flamini par, cujus almo  
Confovémur hálitu. Amen.

¶ Holocautum pro peccáto non  
postulasti ; ¶. Tunc dixi, Ecce  
vénio. *Pl. 39.*

*Ad Magnificat, Añã* ; Ecce venit  
Angelus testamenti, quem vultus ;  
quasi ignis confans purgábit filios  
Levi ; & erunt Dómino offerentes  
sacrificia : & placébit  
Dómino sacrificium Juda & Je-  
rúsalem, sicut anni antiqui. *Mal. 3.*  
*Coll. Omnipotens. infra, ad Matut.*

AD VIGILIAS.

*Añã*, Pontificem magnum Je-  
sum, \* Veníte, adorémus. *Hebr. 4.*  
*Psalms, Veníte. Hymnus.*

**H**oste dum victo triumphans  
Abraham revertitur,  
Obvius sit inagnus illi  
Rex Salem Melchisedech,  
Vina qui tanquam Sacerdes  
Atque panem protulit.

Quam vetus signabat umbra ;  
Clara luget veritas ;  
Pontifex novus secundum  
Ordinem Melchisedech,  
Pane, sub vinoque corpus  
Dat suum cum sanguine.

Quo creata cuncta verbo  
Mira fit mutatio :  
Panis in carnem, merumque  
In cruorem vertitur.  
Deficit sensus, sed alta  
Róborat mentem fides.

Qui semel Patri cruentam  
Obtulit se victimam ;  
Singulis idem diebus,  
Per ministrorum manus,  
Ritè nostris incurrentibus  
&c sub aris immolat.

Ipsa quin astans sacratis

Sancta plebs altaribus,  
Maximo Christum Parenti  
Seque cum Christo litat :  
Carne posthac quam litavit  
Et cruore pascitur.

Summa laus Deo Parenti  
Qui creavit omnia ;  
Summa sit Nato, redemit  
Qui suo nos sanguine ;  
Flamini par, cujus almo  
Confovémur hálitu. Amen.

IN I. NOCTURNO.

*Añã*, Sacerdotium accipientes ;  
mandatum habent decimas sume-  
re à fratribus suis. *Hebr. 7.*

*Añã*, Cujus autem generatio  
non annumeratur in eis, decimas  
sumpsit ab Abraham ; & per Abra-  
ham ; & Levi, qui decimas accé-  
pit, decimatus est. *Ibid.*

*Añã*, Si ergo consummatio per  
sacerdotium Leviticum erat ; quid  
adhuc necessarium fuit alium sus-  
gere sacerdotem ? *Ibid.*

*Añã*, Necessè est exemplaria  
quidem celestium sanguine mun-  
dari ; ipsa autem celestia meliori-  
bus hostiis quam istis. *Hebr. 9.*

*Añã*, Reprobatio quidem fit præ-  
cedentis mandati, propter infirmi-  
tatem ejus, & inutilitatem. *Hebr. 7.*

*Añã*, Translato enim sacerdo-  
tio, necessè est ut & legis translatio  
fiat. *Ibid.*

¶ Si voluisses sacrificium, de-  
dissem útique, ¶. Holocautis non  
delectaberis. *Pl. 50.*

De libro primo Regum.

Lectio j. 18. 6.

**C**UM revertèretur percussò  
Philisthæo David, egressæ  
sunt mulieres de universis  
urbibus Israel, cantantes, choros-  
que ducentes in occursum Saül Re-  
gis, in tympanis lætitiæ ; & in si-  
stris. Et præcinébant mulieres lu-  
dentes, atque dicentes : Percussit  
Saül mille, & David decem millia.  
Iratùs est autem Saül nimis, & dicit-