

29 June, Thursday • First Solemn Mass
(EF) FEAST OF SAINTS PETER & PAUL

Processional • Organ music by Dr. Meaghan King

(MEN) **Introit** • Authentic Gregorian “Nunc scio vere”
accompanied by organ (Dr. King)

Kyrie • Guerrero *Iste Sanctus* SATB

Gloria • Kevin Allen *St. Jean de Brébeuf Gloria*
(SATB with organ) — Dr. King

Alleluia • POLYPHONIC w/ psalm tones
CONTRAFACUM “Alleluia” *Iste Sanctus*

Organ Improv. by Dr. Buchholz BEFORE Sung Gospel

Organ Improv. by Dr. Buchholz AFTER Sung Gospel

Creed • Antiphonal, based on Machaut

(LADIES) **Offertory** • Authentic Gregorian Antiphon
“Constitues Eos”

Offertory Motet • Perosi “Tu Es Petrus”

Sanctus & Hosanna • Guerrero *Iste Sanctus* SATB

Benedictus & Hosanna • Guerrero *Iste Sanctus* SATB

Agnus Dei • Guerrero *Iste Sanctus* SATB

Ladies Receive Holy Communion while
men sing “Domine Non Sum Dignus” (TTB)
conducted by Kevin Allen

Organ is played during Communion by Dr. Buchholz

(LADIES) **Communion** • “Tu Es Petrus” SSA
*A new setting by Kevin Allen with optional
psalm verses in Falsobordone (SSA)*

Ite Missa Est & Response • (Plainsong Mass IX)
“Deo Gratias” Accompanied by Organ

Hymn: “**Gloriosi Salvatoris**” in vernacular
Tune: REGENT SQUARE — will include an
improvisation (before the final verse)
played on the organ by Dr. Buchholz

Postlude • Organ music by Dr. Buchholz

30 June • Friday • Nuptial Mass in the
SAN FERNANDO MISSION CHURCH

Processional • Organ music by Dr. Meaghan King

(LADIES) **Introit** • Authentic Gregorian
“Deus Israël conjungat”

Kyrie • Guerrero *Iste Sanctus* SATB

Gloria • Guerrero *Iste Sanctus* SATB

Alleluia • POLYPHONIC w/ psalm tones
CONTRAFACUM “Alleluia” *Iste Sanctus*

Organ Improv. by Dr. King BEFORE Sung Gospel

Organ Improv. by Dr. King AFTER Sung Gospel

Creed • 1962 Nuptial Mass doesn't have a Creed

(MEN) **Offertory** • Authentic Gregorian Antiphon
“In te speravi”

Offertory Motet • Duruflé “Ubi Caritas”

Sanctus & Hosanna • Guerrero *Iste Sanctus* SATB

Benedictus & Hosanna • Guerrero *Iste Sanctus* SATB

Agnus Dei • Guerrero *Iste Sanctus* SATB

Men Receive Holy Communion while **ladies** sing
“Ave Sacer Christi Sanguis” (SSA) conducted by a
lady participant selected during the masterclass

Organ is played during Communion by Dr. King

(MEN) **Communion** • Authentic Gregorian Antiphon
“Ecce sic benedicetur”
Additional verses can be sung

Ite Missa Est & Response • Plainsong Mass II
“Deo Gratias” (Marinus de Jong)

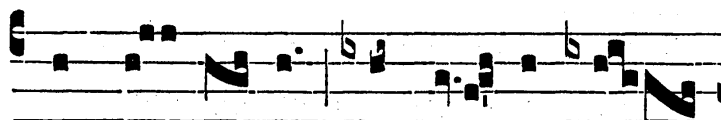
Recessional • Vernacular Hymn (SATB) *a cappella*
“**Hail True Victim, Light and Life**”
Tune: AVE VIRGO VIRGINUM

Postlude • Organ music by Dr. Meaghan King

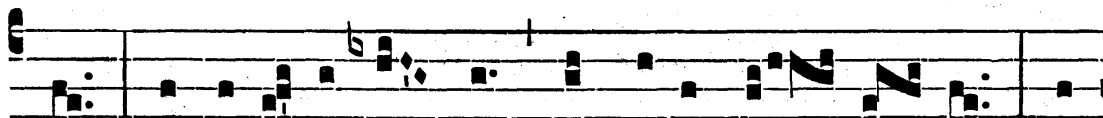
MODE III



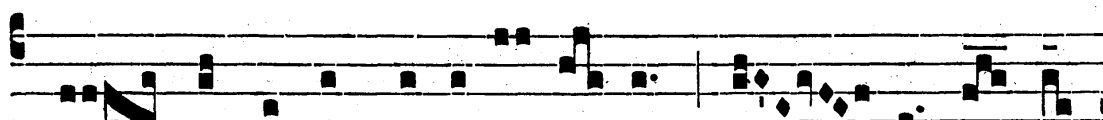
UNC sci-o ve-re, * qui-a mi-
Now I-know truly that sent-



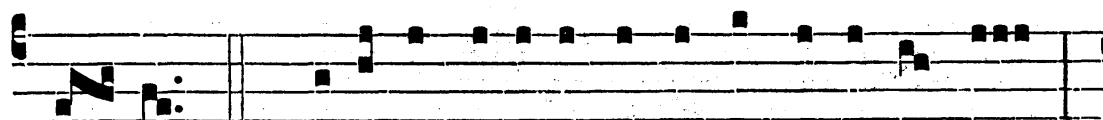
sit Dó-mi-nus Ange-lum su-
by the-Lord was-the-angel of-



um : et e-rí-pu-it me de manu He-ró-dis, et
Him : & hath-delivered me out-of hand of-Herod, &



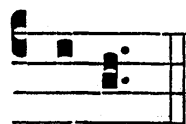
de omni exspecta-ti-ó-ne ple-bis Ju-dae-
from everything that-had-been-hoped-for by-the-people of-the-



ó-rum. Ps. Dómi-ne probásti me, et cogno-ví-sti me : *
Jews. Lord, Thou hast-proved me & hast-known me :

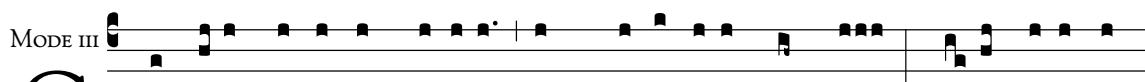


tu cogno-ví-sti sessi-ó-nem me-am, et re-súrrecti-ó-nem
Thou hast-known the-sitting-down of-me, & the-rising-up



me-am.
of-me.

INTROIT • 29 June, SS Peter & Paul (Acts 12: 11) Now I am sure that the Lord has really sent his angel and rescued me from Herod's power and from all that the Jewish people were expecting. (Ps 138: 1-2) Vs. Lord, thou hast searched me and known me, thou knowest when I sit and when I rise. Possible Starting Pitch = Eb



MODE III
G

Lóri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sicut erat in



prínci-pi-o, et nunc, et semper, et in saécula saecu-ló-rum. Amen.

MODE III

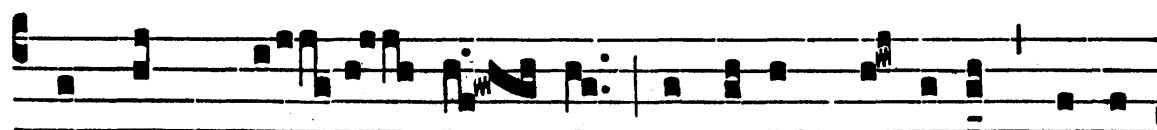
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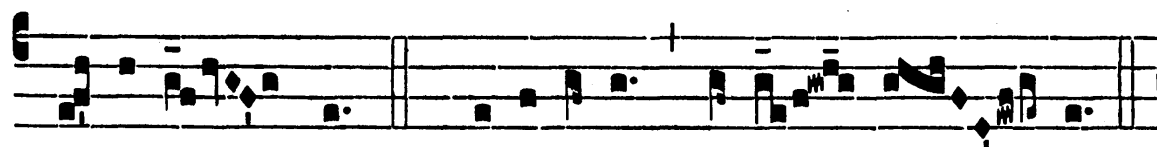
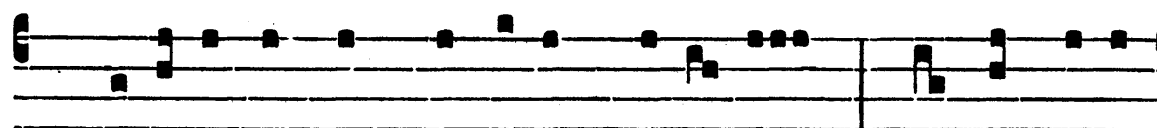
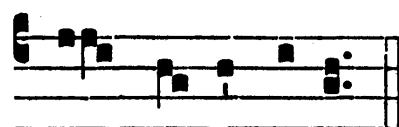
E-us Isra-el * conjún-gat vos, et ipse sit

May-the-God of-Israel join-together you: & may-He be

vo-bis- cum, qui mi-sértus est du- ó-bus ú- ni- cis :

with-you, Who merciful was to-two only-children :

et nunc, Dó- mi- ne, fac e- os plé- ni- us be-ne-

& now, O-Lord, make them more-fully blessdí- ce- re te. *T. P.* Alle-lú- ia, alle- lú- ia.*Thee. [If the wedding be during Eastertide, Alleluia twice.]**Ps.* Be- á- ti omnes qui timent Dómi- num : * qui ámbu- lant*Blessed-are all-they that fear the-Lord; that walk*

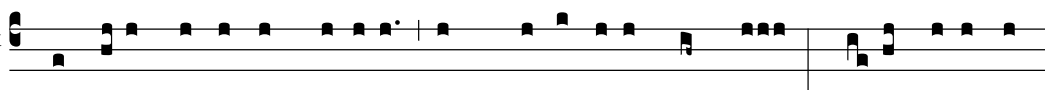
in vi- is e- jus.

in the-ways of-Him.

Introit • Nuptial Mass (Tobias 7: 15; 8: 19) May the God of Israel join you together; and may he who took pity on two only children be with you: and now, Lord, give them cause to bless thee still more. [*Paschal Time: Alleluia, alleluia.*] (Ps 127: 1) Vs. Blessed are all who fear the Lord: who walk in his ways. *Possible Starting Pitch = F*

MODE III

G



Lóri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sicut erat in



princi-pi-o, et nunc, et semper, et in saécula saecu- ló-rum. Amen.

KYRIE ELE.

* Thursday & Friday (Buchholz)

Missa "ISTE SANCTUS"

Published in 1582^{AD}

Francisco Guerrero (d. 1599)

Tempus imperfectum diminutum
"not too slowly"

S Ky - ri - e e - léy - son, Ky - ri - e e - lé - - - i - son,
ISTE SANCTUS PRO LEGE

A Ky - ri - e e - léy - son, Ky - ri - e e -
ISTE SANCTUS PRO LEGE

T Ky - ri - e e -
PRO LEGE

B

6
S Ky - ri - e e - léy - son, Ky - ri - e
CERTAVIT PRO LEGE

A - - léy - son, Ky - ri - e e - léy - son, Ky -
PRO LEGE

T léy - son, Ky - ri - e e - - léy - son, Ky - ri -
ISTE SANCTUS

B Ky - - ri - e e - léy - son,
ISTE SANCTUS

10

S e - léy - son, Ký - ri - e e - lé - i - son.

A ri - e e - léy - - - - son.

T e e - léy - son, Ký - ri - e e - léy - son.
PRO LEGE

B Ký - ri - e e - léy - - - son.
PRO LEGE

Three Tenor Cantors

14

T Ký - ri - e (eh) e - lé - i - son.

16

S Ký - ri - e e - léy - son, Ký - ri - e e - lé - i - son,
ISTE SANCTUS PRO LEGE

A Ký - ri - e e - léy - son, Ký - ri - e e -
ISTE SANCTUS PRO LEGE

T Ký - ri - e e -
PRO LEGE

B

21

S
Ký - ri - e e - léy - son, Ký - ri - e
CERTAVIT **PRO LEGE**

A
- - léy - son, Ký - ri - e e - léy - son, Ký -
PRO LEGE

T
léy - son, Ký - ri - e e - - léy - son, Ký - ri -
ISTE SANCTUS

B
Ký - - ri - e e - léy - son,
ISTE SANCTUS

25

S
e - léy - son, Ký - ri - - e e - lé - i - son.

A
ri - e e - léy - - - - son.

T
e e - léy - son, Ký - ri - e e - léy - son.
PRO LEGE

B
Ký - ri - e e - léy - - son.
PRO LEGE

29

Three Soprano Cantors

S
Chrí - ste (eh) e - lé - i - son..

Tempus imperfectum [integer valor]
 “more slowly”

31

S Chrí - ste e - léy - son,
 ISTE SANCTUS

A Chrí - ste e - léy - son,
 FREE C.S.

T Chrí - ste e - léy - son, Chrí - ste e - léy -
 ISTE SANCTUS in augmentation FREE C.S.

B Chrí - ste e - léy - son, Chrí -
 FREE C.S. ISTE SANCTUS

37

S Chrí - ste e - léy - son, Chrí -
 ISTE SANCTUS

A Chrí - ste e - léy - son, Chrí-ste
 FREE C.S.

T - son, Chrí - ste e - léy - son,
 FREE C.S.

B - ste e - léy - son, Chrí - ste e - léy - son,
 ISTE SANCTUS

42

S
ste e - lé - - - - - i - son.

A
e - lé - - - - - i - son.

T
Chrí - ste e - léy - - - - son.

B
son, Chrí - ste e - léy - - - - son.

CERTAVIT

Three Tenor Cantors

46

T
Ký - ri - e (eh) e - lé - i - son..

Tempus imperfectum diminutum
“not too slowly”

48

S
Ký - ri - e e - -
ET A VERBIS

A
Ký - ri - e e - léy - son, Ký - ri - e
ET A VERBIS

T
Ký - ri - e e - léy - son, Ký - ri - e
ET A VERBIS

B
Ký - ri - e e - léy - son, e - lé - i - son, Ký - ri -
ET A VERBIS **ET A VERBIS**

53

S
- léy - son, Ký - ri - e e - - - - lé - i -

A
e - léy - son, Ký - ri - e e - - - - - léy - son, -

T
léy - son, Ký - ri - e e - léy - son, Ký - ri - -
ET A VERBIS **CERTAVIT**

B
e e - léy - son, Ký - - - ri - e e - léy -
ET A VERBIS

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57

S
son, Ký - ri - e e - - - - - lé - i - son.
ET A VERBIS

A
- Ký - ri - e e - léy - son.
ET A VERBIS

T
- e e - léy - son, - Ký - ri - e e - - - - - léy - son.

B
son, Ký - ri - e e - - - - - léy - - - son.
CERTAVIT

GLORIA in honor of St. Jean de Brébeuf (d. 1649)

Great: 8', 4', 2'
Swell: 8', 4'
Pedal: 16', 8'

world premiere

Kevin Allen

Allegro

Soprano

Alto

Tenor

Bass

Organ

Gt.

mf

mf

mf

mf

Et in ter-ra

Et in ter-ra

Glo-ri-a in ex-cel-sis De-o.

Et in ter-ra

Et in ter-ra

S

A

T

B

Org.

Sw.

6

6

pax

ho-mi-ni-bus bo-nae vo-lun-ta-tis,

pax

ho-mi-ni-bus bo-nae vo-lun-ta-tis.

pax

ho-mi-ni-bus bo-nae vo-lun-ta-tis.

Lau-da-mus

pax

ho-mi-ni-bus bo-nae vo-lun-ta-tis.

Lau-da-mus

14

S Lau-da-mus te. Be-ne-di-ci-mus te. *f* Glo-ri-fi-ca-mus te.

A Lau-da-mus te. Be-ne-di-ci-mus te. *f* Glo-ri-fi-ca-mus te.

T te. Be-ne-di-ci-mus te. Ad-o-ra-mus te. *f* Glo-ri-fi-ca-mus te.

B te. Be-ne-di-ci-mus te. Ad-o-ra-mus te. *f* Glo-ri-fi-ca-mus te.

Org.

22

S *mf* Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam *f* glo-ri-am tu-am.

A *mf* Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam *f* glo-ri-am tu-am.

T *mf* Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam *f* glo-ri-am tu-am.

B *mf* Gra-ti-as a-gi-mus ti-bi pro-pter ma-gnam *f* glo-ri-am tu-am.

Org.

30 *mf*

S Do - mi-ne De - us Rex cae - le - stis, Do - mi-ne

A *mf* De - us Pa - ter o - mni-po - tens.

T *mf* De - us Pa - ter o - mni-po - tens.

B *mf* De - us Pa - ter o - mni-po - tens.

Org.

38 *mf*

S Fi - li u - ni - ge - ni - te, Je - su Chri - ste. Do - mi-ne De - us A - gnus De -

A Je - su Chri - ste.

T Je - su Chri - ste.

B Je - su Chri - ste.

Org.

46

S *mp* i, _____ Qui tol - lis pec - ca - ta

A *mf* Fi - li - us Pa - tris. *mp* Qui tol - lis pec - ca - ta

T *mf* Fi - li - us Pa - tris. *mp* Qui tol - lis pec - ca - ta

B *mf* Fi - li - us Pa - tris. *mp* Qui tol - lis pec - ca - ta

Org.

56

S *mp* mun - di: mi - se - re - re no - bis. Qui tol - lis _____

A *mp* mun - di: mi - se - re - re no - bis. Qui tol - lis _____

T *mp* mun - di: mi - se - re - re no - bis. Qui tol - lis _____ pec - ca - ta

B *mp* mun - di: mi - se - re - re no - bis. Qui tol - lis _____ pec - ca - ta

Org.

64

S — pec-ca - ta mun - di: su - sci - pe de - pre - ca - ti - o - nem no - stram.

A — pec-ca - ta mun - di: su - sci - pe de - pre - ca - ti - o - nem no - stram.

T mun - di: su - sci - pe — de - pre - ca - ti - o - nem no - stram.

B mun - d: su - sci - pe de - pre - ca - ti - o - nem no - stram.

Org. 64

Gt.

71 *mf*

S Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

A Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

T *mf* Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

B *mf* Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

Org. 71

Gt. to Ped.

79

S Quo-ni - am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su

A Quo-ni - am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su

T Quo-ni - am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su

B Quo-ni - am tu so - lus san - ctus. Tu so - lus Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su

Org.

87

S Chri - ste. Cum San-cto Spi - ri - tu in glo - ri - a, in glo - ri-a De - i

A Chri - ste. Cum San-cto Spi - ri - tu in glo - ri - a, in glo - ri-a De - i

T Chri - ste. Cum San-cto Spi - ri - tu in glo - ri - a, in glo - ri-a De - i

B Chri - ste, Cum San-cto Spi - ri - tu in glo - ri - a, in glo - ri-a De - i

Org.

Add Swell reeds 8'

96

S Pa - tris. A - men. A - - - men. A - men. A - men. A - men.

A Pa - tris. A - men. A - - - men. A - men. A - men. A - men.

T Pa - tris. A - men. A - - - men. A - men. A - men. A - men.

B Pa - tris. A - men. A - - - men. A - men. A - men. A - men.

Org.

103

S A - men. A - men. A - men. A - - - men. A - men.

A A - men. A - men. A - - - men. A - men.

T A - men. A - men. A - - - men. A - men.

B A - men. A - men. A - - - men. A - men.

Org.

rit.

After the “Gloria,” the Celebrant sings the Collect :



Thursday Night :

COLLECT.

Deus, qui hodiernam diem
Apostolorum tuorum Petri
et Pauli martyrio consecrasti: da
Ecclesiae tuae, eorum in omnibus
sequi praeceptum; per quos re-
ligionis sumpsit exordium. Per
Dominum.

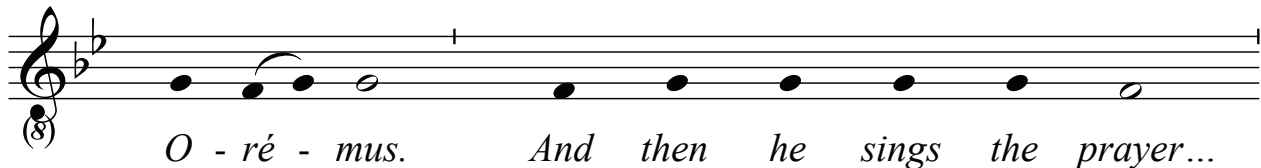
O God, Who hast consecrated
this day to the martyrdom
of Thine apostles Peter and Paul,
grant to Thy Church in all things
to follow their teaching from
whom it received the right order-
ing of religion in the beginning.
Through our Lord.

Friday Afternoon :

COLLECT.

Exaudi nos, omnipotens et mi-
sericors Deus: ut, quod nos-
tro ministratur officio, tua bene-
dictione potius impleatur. Per
Dominum.

Graciously hear us, almighty
and merciful God, that what
is accomplished by our ministry
may be perfected by Thy bless-
ing. Through our Lord.



Most Latin Mass choirs sing the “Amen” incorrectly :



G LORIA IN EXCEL.

Missa "ISTE SANCTUS"
Published in 1582^{AD}
Francisco Guerrero (d. 1599)



2 ♩ = 110

S Et in ter-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis. _____
ISTE SANCTUS

A Et in ter-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis. Lau-dá-
PRO LEGE *PRO LEGE* *PRO LEGE*

T Bó-næ vo-lun-tá-tis. _____
ISTE SANCTUS

B Bó-næ vo-lun-tá-tis. Lau-dá-mus
ISTE SANCTUS *ISTE SANCTUS*

8

S Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus
ISTE SANCTUS *ISTE SANCTUS*

A mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-
ISTE SANCTUS *ISTE SANCTUS*

T tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-
ISTE SANCTUS *ISTE SANCTUS*

B te. Be-ne-dí-ci-mus te. A-do-rá-mus te.

14

S te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí -

A ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí -

T ri - fi - cá - mus te, glo-ri-fi-cá-mus te. Grá - ti - as á - gi - mus tí -

B Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus

CERTAVIT

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20

S bi pró - pter má - gnam gló - ri - am tú - am.

A - bi pró - pter má gnam gló - ri - am tú - am.

T - bi, Dó - mi - ne Dé - us,

B tí - bi, Dó - mi - ne Dé - us, Rex cæ -

ETA VERBIS

ISTE SANCTUS

26

S
Dé - us Pá - ter o - mní - po - tens.____

A
Dé - us Pá - ter o - mní - po - tens,_____ o -

T
Rex_____ cæ - lé - stis, Dé - us Pá - ter

B
- - - lé - stis, Dé - us Pá - ter o - mní -

31

S
Dó - mi-ne Fí - li u - ni - gé - ni - te, Jé - su Chrí -
ET A VERBIS

A
mní - - po - tens. Dó - mi-ne Fí - li u - ni - gé - ni - te, Jé -
ET A VERBIS

T
o - mní - po - tens. Dó - mi-ne Fí - li u - ni - gé - ni - te, Jé -
ET A VERBIS

B
- - - po - tens.____ Jé -
ISTE SANCTUS

37

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

ET A VERBIS

A *F L Si L L L F S M L R M F S L F M R M F S R D*
su Chrí - ste. Dó - mi - ne Dé - us, Á - gnus Dé - i, Á - gnus

T *F R M F S L Te Te L*
- su Chrí - ste. Dó - mi - ne Dé - us, Á - gnus

ET A VERBIS

B *R T L R R Te D L R S L Te F*
su Chrí - ste. Dó - mi - ne Dé - us,

Slowing down

43

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

A *D L R D L T R Di R L D D D L*
Dé - i, Fí - li - us Pá - tris, Fí - li - us Pá - tris.

T *S F L M M S L F M L S Fi M Fi*
Dé - i, Fí - li - us Pá - tris, Fí - li - us Pá - tris.

ISTE SANCTUS

B *D R Te L R L L D R*
Á - gnus Dé - i, Fí - li - us Pá - tris.

ISTE SANCTUS

♩ = 100

S

Qui tól - lis pec-cá-ta mún - di, mi - se-ré-re____ nó - bis.

ISTE SANCTUS

A

Qui tól - lis pec - cá-ta mún - di, mi - se - ré - re nó - bis.

T

Qui tól - lis pec-cá-ta mún -

B

Qui tól - lis pec - cá-ta____

N.B. The time signature changes at “Qui tollis.” A Stanford professor of early music explains why :

Technically it is *tempus imperfectum diminutum* shifting to *tempus imperfectum* [integer valoris], i.e., cut C and C. You find this occasionally in Masses of Victoria, and I think other Masses of Guerrero, and possibly Morales. It comes at a point in the GLORIA or CREDO where there could be a slightly slower tempo. In my opinion, it is an occasional mensural indication of a tempo change that would be made even without it. Thus, very likely at “Quoniam tu solus sanctus” the original tempo would be resumed. I have long resisted such tempo changes, but the more I do these pieces, the more I think it is the most appropriate interpretation. In the Josquin era, it seems to me that more strict tempos should be maintained, but by the second half of the sixteenth century, there is acknowledged expressive use of tempo variation, and this is the most likely spot in the Gloria. (3 May 2017)

56

S

sús - ci-pe de - pre - ca - ti - ó - nem____ nó - stram.

FUNDATUS ENIM

A

sús - ci - pe de - pre - ca - ti - ó - nem nó - stram. Qui sé -

T

- di, sús - ci - pe de-pre-ca - ti - ó - nem____ nó - stram.

B

mún - di, sús - ci - pe de - pre - ca - ti-ó - nem____ nó - stram. Qui

63

S *Qui sé - des ad déx-te - ram Pá - tris, mi - se - ré - re*

A *des ad déx-te - ram Pá - tris, mi - se - ré - re nó - - bis, mi - se - ré -*

T *Qui sé - des ad déx-te - ram Pá - tris, mi - se - ré - re*

B *sé - des ad déx-te - ram Pá - tris, mi - se - ré - re nó - -*

Quicken to initial tempo

68

S *nó - bis. Quó - ni - am tu só-lus sán - ctus.*
ET A VERBIS

A *- re nó - bis. Quó - ni - am tu só-lus sán -*
ET A VERBIS

T *- nó - bis. Quó - ni - am tu só-lus sán - ctus. Tu*
ET A VERBIS

B *- bis. Quó - ni - am tu só-lus sán - ctus. Tu só-lus Dó - mi -*
ET A VERBIS ISTE SANCTUS

74

S
Tu só - lus Dó - mi - nus, tu só - lus Dó - mi - nus. Tu
ISTE SANCTUS ISTE SANCTUS

A
- - - - - ctus. Tu só - lus Dó - mi - nus. Tu
ISTE SANCTUS

T
só - lus Dó - mi - nus, tu só - lus Dó - - - - mi - nus.
PRO LEGE

B
nus, tu só - lus Dó - mi - nus, tu só - lus Dó - mi - nus.
ISTE SANCTUS

79

S
só - lus Al - tís - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri -
ISTE SANCTUS

A
só - lus Al - tís - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri -
ISTE SANCTUS

T
Tu só - lus Al - tís - si - mus, Jé - su Chrí - ste.
ET A VERBIS

B
Tu só - lus Al - tís - si - mus, Jé - su Chrí - ste.

85

S tu, in gló - ri - a Dé - i Pá - tris. Á - men, Dé -

SUPRA FIRMAM

A tu, in gló - ri - a Dé - i Pá - tris. Á - men, in gló - ri - a Dé -

SUPRA FIRMAM

T Cum Sán-cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. Á -

SUPRA FIRMAM

B Cum Sán-cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. Á - men, Dé -

ISTE SANCTUS *SUPRA FIRMAM*

Slowing down

91

S - i Pá - tris, á - men, Dé - i Pá - tris, á - - - - men.

SUPRA FIRMAM

A - i Pá - tris, á - men, Dé - i Pá - tris, á - men.

T men, Dé - i Pá - tris, á - - - - - men.

SUPRA FIRMAM

B - i Pá - tris, á - men, Dé - i Pá - tris, á - - - - men.

SUPRA FIRMAM

EPISTLE. Acts 12: 1-11

Lectio Actuum Apostolorum.

In diébus illis: Misit Heródes rex manus, ut afflígeret quosdam de ecclésia. Occídit autem Jacóbum fratrem Joánnis gládio. Videns autem, quia placéret Judaéis, appósuit, ut apprehénderet et Petrum. Erant autem dies azymórum. Quem cum apprehendísset, misit in cárcerem, tradens quatuor quaterniónibus mílitum custodiéndum, volens post Pascha producere eum pópulo. Et Petrus quidem servabátur in cárcere. Orátio autem fiebat sine intermissióne ab ecclésia ad Deum pro eo. Cum autem productúrus eum esset Heródes, in ipsa nocte erat Petrus dórmienti inter duos mílites, vinctus caténis duábus: et custódes ante óstium custodiébant cárcerem. Et ecce, Angelus Dómini ástitit: et lumen refúlsit in habitáculo: percussóque látere Petri, excitávit eum, dicens: Surge velóciter. Et cecidérunt caténæ de mánibus ejus. Dixit autem Angelus ad eum: Præcingere, et cálcea te cáligas tuas. Et fecit sic. Et dixit illi: Circúmda tibi vestiméntum tuum, et séquere me. Et éxiens sequebátur eum, et nesciébat quia verum est, quod fiebat per Angelum: existimábat autem se visum vidére. Transeúntes autem primam et secundam custódiam, venérunt ad portam férream, quæ ducit ad civitátem: quæ ultro apérta est eis. Et exeúntes processérunt vicum unum: et continuo discéssit Angelus ab eo. Et Petrus ad se revérsus, dixit: Nunc scio vere, quia misit Dóminus Angelum suum, et erípuit me de manu Heródis et de omni exspectatióne plebis Judæórum.

Lesson from the Acts of the Apostles.

In those days, Herod the king stretched forth his hands to afflict some of the Church: and he killed James, the brother of John, with the sword; and seeing that it pleased the Jews, he proceeded to take up Peter also. Now it was in the days of the Azymes: and when he had apprehended him, he cast him into prison, delivering him to four files of soldiers to be kept, intending after the pasch to bring him forth to the people. Peter therefore was kept in prison: but prayer was made without ceasing by the Church unto God for him. And when Herod would have brought him forth, the same night Peter was sleeping between two soldiers, bound with two chains; and the keepers before the door kept the prison: and behold an angel of the Lord stood by him, and a light shined in the room and he striking Peter on the side, raised him up, saying, Arise quickly; and the chains fell off from his hands: and the angel said to him, Gird, thyself and put on thy sandals; and he did so: and he said to him, Cast thy garment about thee and follow me: and going out he followed him: and he knew not that it was true which was done by the angel; but he thought he saw a vision. And passing through the first and the second ward, they came to the iron gate that leadeth to the city, which of itself opened to them; and going out, they passed on through one street, and immediately the angel departed from him. And Peter coming to himself, said, Now I know in very deed that the Lord hath sent His angel, and hath delivered me out of the hand of Herod, and from all the expectation of the people of the Jews.

EPISTLE. Eph 5: 22-33

Léctio Epístolæ beāti Pauli Apóstoli ad Ephésios.

Fratres: Mulieres viris suis subditæ sint, sicut Dómino; quoniam vir caput est mulieris, sicut Christus caput est Ecclesiæ: Ipse, salvátor corpóris ejus. Sed sicut Ecclesiá subjécta est Christo, ita et mulieres viris suis in ómnibus. Viri, diligite uxóres vestras, sicut et Christus diléxit Ecclesiám, et seípsum trádidit pro ea, ut illam sanctificáret, mundans lavácro aquæ in verbo vitæ, ut exhiberet ipse sibi gloriósam Ecclesiám, non habéntem máculam, aut rugam, aut áliquíd hujúsmodi, sed ut sit sancta et immaculáta. Ita et viri debent diligere uxóres suas, ut corpóra sua. Qui suam uxórem diligit, seípsum diligit. Nemo enim umquam carnem suam ódio hábuit, sed nutrit, et foveet eam, sicut et Christus Ecclesiám: quia membra sumus corpóris ejus, de carne ejus et de óssibus ejus. Propter hoc relínquet homo patrem et matrem suam, et adhærébit uxóri suæ: et erunt duo in carne una. Sacraméntum hoc magnum est, ego autem dico in Christo, et in Ecclesiá. Verúm tamen et vos sínguli, unusquisque uxórem suam, sicut seípsum dilígat: uxor autem tímeat virum suum.

Lesson from the Epistle of blessed Paul the Apostle to the Ephesians.

Brethren, let women be subject to their husbands, as to the Lord; because the husband is the head of the wife, as Christ is the head of the Church: He is the savior of His Body. Therefore, as the Church is subject to Christ, so also let the wives be to their husbands in all things. Husbands, love your wives, as Christ also loved the Church, and delivered Himself up for it; that He might sanctify it, cleansing it by the laver of water in the word of life; that He might present it to Himself a glorious Church, not having spot, or wrinkle, nor any such thing, but that it should be holy and without blemish. So also ought men to love their wives as their own bodies. He that loveth his wife, loveth himself: for no man ever hated his own flesh, but nourisheth and cherisheth it; as also Christ doth the Church: for we are members of His body, of His flesh, and of His bones. For this cause shall a man leave his father and mother, and shall cleave to his wife; and they shall be two in one flesh. This is a great sacrament; but I speak in Christ and in the Church. Nevertheless, let every one of you in particular love his wife as himself, and let the wife fear her husband.

*** THURSDAY ONLY • This is paired to polyphony on the next page (Calabrese)**

GRADUAL & ALLELUIA • SS Peter & Paul (Ps 44: 17-18) Thou wilt make them princes of all the earth: they will remember thy name, Lord. Vs. Sons are born to thee in thy fathers' stead: therefore thy people will praise thee. ALLELUIA, ALLELUIA. (Matt 16: 18) Vs. Thou art Peter, and on this rock I shall build my Church. ALLELUIA. *FSSP in Los Angeles • <http://fssp.la>*

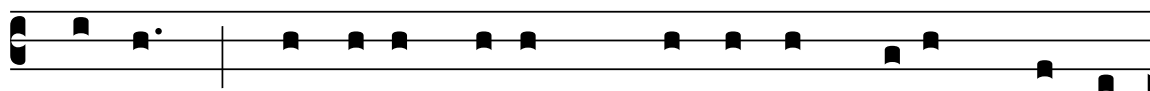
MODE VIII

Ladies :

C

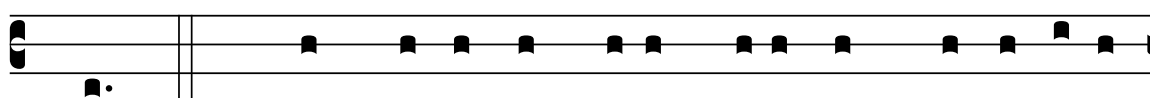
Onstí-tu-es e-os prínci-pes super omnem

Thou-shalt-make them princes over all



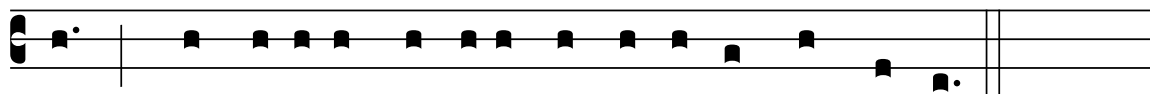
terram: mémoires erunt nómi-nis tu-i, Dómi-

the-earth: remember they-shall the-name of-Thee, O-Lord.



ne. Vs. Pro pátri-bus tu-is nati sunt ti-bi fí-li-

Instead-of fathers of-Thee, born are to-Thee sons;

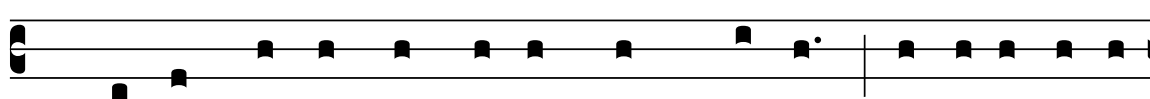


i: proptére-a pópuli confi-tebúntur ti-bi.

therefore-shall people praise Thee.

**Repeat “Constítues” until the verse, then sing Guerrero’s
POLYPHONIC ALLELUIA (next page)**

Men :



Vs. Tu es Petrus, et super hanc petram aedi-fi-cábo

Thou art Peter, & upon this rock I-will-build



Ecclési-am me-am.

the-Church of-Mine.

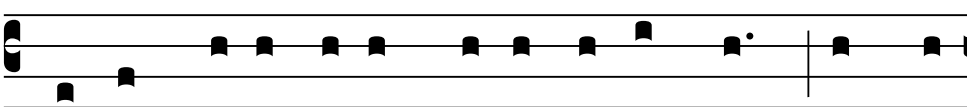
**Once more, sing Guerrero’s
POLYPHONIC ALLELUIA
(next page)**

*** FRIDAY ONLY • This is paired to polyphony on the next page (Calabrese)**

GRADUAL & ALLELUIA • Nuptial Mass (Ps 127: 3) Your wife shall be like the fruitful vine on the walls of your house. Vs. Your children around your table like the olive shoots. ALLELUIA, ALLELUIA. (Ps 19: 3) Vs. May the Lord send you help from his holy place: and watch over you from Sion. ALLELUIA. *FSSP in Los Angeles • <http://fssp.la> Possible Starting Pitch = F*

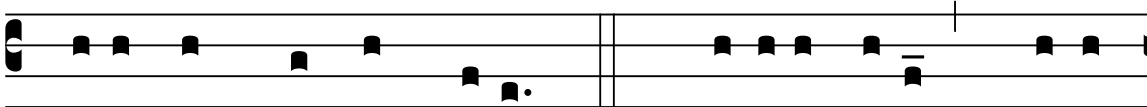
MODE VIII

Ladies : **U**



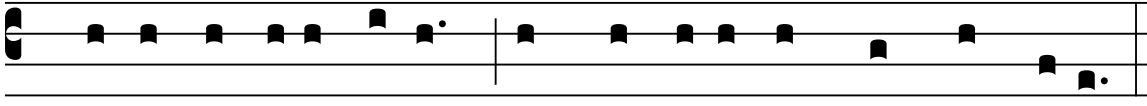
-xor tu-a sicut vi-tis abúndans in la-

The-wife of-thee like a-vine fruitful on



téri-bus domus tuae. Vs. Fíli-i tu-i sicut

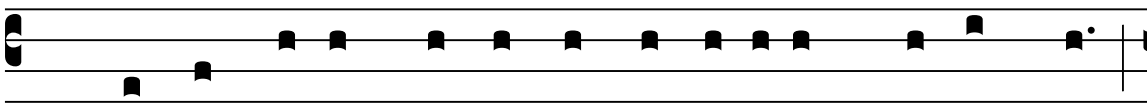
the-sides of-the-house of-thee. The-children of-thee as



novéllae oli-várum in circú-i-tu mensae tuae.

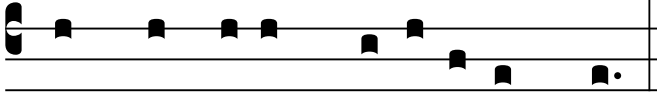
young olive-plants round about the-table of-thee.

**Repeat “Uxor tua” until the verse, then sing Guerrero’s
POLYPHONIC ALLELUIA (next page)**



Men : Vs. Mittat vobis Dómi-nus auxí-li-um de sancto:

May-send you the-Lord help from sanctuary,



et de Si-on tu-e-átur vos.

& out-of Sion defend you.

**Once more,
sing Guerrero’s
POLYPHONIC ALLELUIA
(next page)**

ALLEL.

Missa "ISTE SANCTUS" Published in 1582^{AD}
 Francisco Guerrero (d. 1599)

♩ = 165

S
The tone is sung on this note, and fin-ish-es on this one.

A

T

B

L M M R L D T L

Al - le - lú - ja, al - le -

PRO LEGE

R L S R

Al - le - lú -

PRO LEGE

6

S

R Di R F M R R D R M F S R M F S L Si

- lú - ja, al - le - lú - ja, al - le - lú -

A

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

Al - le - lú - ja, al - le - lú -

T

F M R L S R F M

- ja, al - le - lú - ja,

PRO LEGE

B

L R D S Te L M

Al - le - lú - ja, al -

PRO LEGE

12

S *L R L L S M F M F S L S F M*
 ja, al - le - lú - ja, **PRO LEGE**

A *L D D T S L F S L R R D L D T L T D*
 ja, al - le - lú - ja, **PRO LEGE** al -

T *L M R D L T D R D R M F S L R L S*
 al - le - lú - ja, **PRO LEGE** al - le - lú -

B *L S R F M R L M*
 le - lú - ja, **PRO LEGE** al - le -

CCWATERSHED.ORG/POLYPHONY • Free polyphonic rehearsal videos.

18

S *L M M R T D L D T L T D R Di*
 al - le - lú - ja, **PRO LEGE** al - le - lú - ja.

A *R D T L S F M R M R S L L Fi*
 - le - lú - ja, al - le - lú - ja.

T *F M R L S R F M R*
 - ja, **PRO LEGE** al - le - lú - ja.

B *R L D T L L M S F R L R*
 - lú - ja, al - le - lú - ja.

The priest can technically choose from three tones, but normally they choose number 3:

Introduction to the Gospel:

℣. Dóminus vobíscum.

℞. Et cum spírítu tuo.

✠ *Inítium or Sequéntia* sancti Evangélíi secúndum *N.*

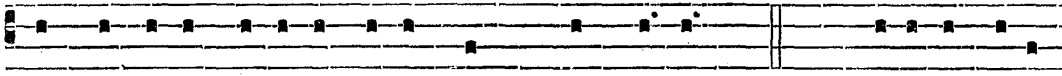
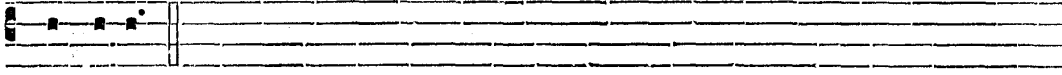
℞. Glória tibi Dómine.

℣. The Lord be with you.

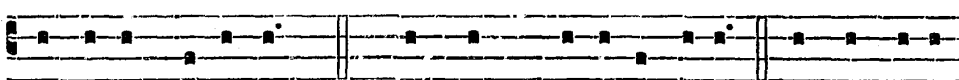
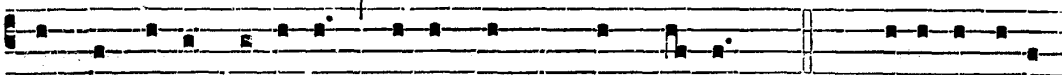
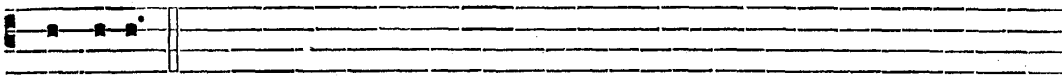
℞. And with thy spirit.

✠ The beginning *or* continuation of the Holy Gospel according to *N.*

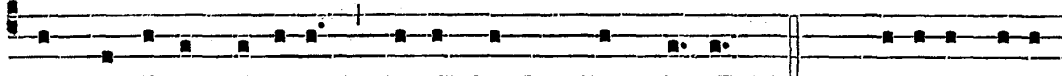
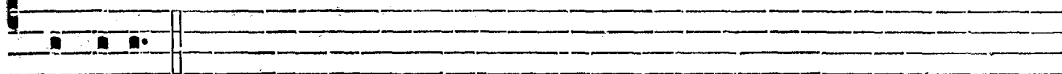
℞. Glory be to thee, O Lord.

D  Ominus vobíscum. ℞. Et cum spí-ri-tu tú-o. Sequénti-a  sáncti Evangé-li- i secúndum Matthaé-um. ℞. Glóri- a tibi  Dómine.

2. Another Tone ad libitum.

D  Ominus vobíscum. ℞. Et cum spí-ri-tu tú-o. Sequénti-a  sáncti Evangé-li- i secúndum Matthaé-um. ℞. Glóri- a tibi  Dómine.

3. Another more ancient Tone.

D  Ominus vobíscum. ℞. Et cum spí-ri-tu tú-o. Sequénti-a  sáncti Evangé-li- i secúndum Matthaé-um. ℞. Glóri- a tibi  Dómine.

*** THURSDAY NIGHT • Gospel Reading**

Pre- and Post- Gospel improvisations on Thursday will be by Dr. Buchholz

✠ *Sequētia sancti Evangēlii secūndum Matthæum.*

In illo tēmpore: Venit Jesus in partes Cæsaræe Philippi, et interrogabat discipulos suos, dicens: Quem dicunt hōmines esse Fīlium hōminis? At illi dixerunt: Alii Joānnem Baptistam, alii autem Elíam, alii vero Jeremíam aut unum ex Prophētis. Dicit illis Jesus: Vos autem quem me esse dicitis? Respōndens Simon Petrus, dixit: Tu es Christus, Fīlius Dei vivi. Respōndens autem Jesus, dixit ei: Beātus es, Simon Bar Jona: quia caro et sanguis non

revelāvit tibi, sed Pater meus, qui in cælis est. Et ego dico tibi, quia tu es Petrus, et super hanc petram ædificābo Ecclēsiam meam, et portæ inferi non prævalēbunt advērsus eam. Et tibi dabo claves regni cælōrum. Et quodcūque ligāveris super terram, erit ligātum et in cælis: et quodcūque solveris super terram, erit solūtum et in cælis.

✠ *Continuation of the Holy Gospel according to St. Matthew.*

At that time, Jesus came into the quarters of Cæsarea Philippi, and He asked His disciples, saying, Whom do men say that the Son of man is? But they said, Some, John the Baptist, and other some, Elías, and others, Jeremias, or one of the prophets. Jesus saith to them, But whom do you say that I am? Simon Peter answered, Thou art Christ, the Son of the living God. And Jesus answering, said to him, Blessed art thou, Simon BarJona, because

flesh and blood hath not revealed it to thee, but My Father Who is in Heaven: and I say to thee, that thou art Peter, and upon this rock I will build My church, and the gates of hell shall not prevail against it; and to thee I will give the keys of the kingdom of Heaven; and whatsoever thou shalt bind upon earth, it shall be bound also in Heaven; and whatsoever thou shalt loose on earth, it shall be loosed also in Heaven.

*** FRIDAY AFTERNOON • Gospel Reading**

Pre- and Post- Gospel improvisations

on Thursday will be by Dr. King

G O S P E L. Matt 19: 3-6

✠ *Sequētia sancti Evangēlii secūndum Matthæum.*

In illo tēmpore: Accessērunt ad Jesum pharisæi, tentāntes eum et dicētes: Si licet hōmini dimittere uxōrem suam quacūque ex causa? Qui respōndens, ait eis: Non legistis, quia qui fecit hōminem ab initio, másculum et féminam fecit eos? et dixit: Propter hoc dimittet homo patrem et matrem, et adhærébit uxóri suæ, et erunt duo in carne una. Itaque jam non sunt duo, sed una caro. Quod ergo Deus conjūxit, homo non séparet.

✠ *Continuation of the Holy Gospel according to St. Matthew.*

At that time, the pharisees came to Jesus, tempting Him and saying: Is it lawful for a man to put away his wife for every cause? Who answering, said to them, Have ye not read, that He Who made man from the beginning, made them male and female? and He said, For this cause shall a man leave father and mother, and shall cleave to his wife, and they two shall be in one flesh. Therefore now they are not two, but one flesh. What therefore God hath joined together, let no man put asunder.

* THURSDAY NIGHT ONLY • Credo (Buchholz)

THIS CREDO by Laurent Chaumonot takes bits and pieces from Machaut's *Messe de Notre Dame*. The plainsong is similar to Credo I in Pothier's *Editio Vaticana* but is not identical. It's from a 14th-century manuscript: <http://www.ccwatershed.org/5985/> [Comparing the 14th century manuscript to the *Liber Usualis* version can demonstrate the limitations of the Solesmes "rhythm dots."]

About the Mass: The date of composition for Canon Machaut's *Messe de Notre Dame* is not known. Willi Apel believes it was "one of his earliest works" based on certain notations used (cf. *Notation of Polyphonic Music*, page 345). Anne Robertson disagrees, thinking Machaut was close to sixty when he wrote it, and has put together evidence suggesting this Mass was composed for a special reason. It was to be performed each week at a Reims Cathedral side altar—Votive Mass of the Blessed Virgin—for the intentions of Machaut and his brother Jean (also a Canon at Reims) while they were alive; and was to continue after they died. It seems Machaut left an endowment to pay the priest's stipend, and also payment for the singers. Records indicate it continued at least into the beginning of the 15th century. The Kyrie for *Messe de Notre Dame* uses the mathematical techniques of isorhythm ("talea" and "color"), but the musical result does not sound mathematical at all; it's really beautiful. Indeed, the admirable restraint of the entire Mass seems consistent with "Docta Sanctorum Patrum," issued by Pope John XXII circa 1324AD.

Father Machaut's use of parallel octaves seemingly contradicts the rules of counterpoint as described by theorists in that century; but the truth is more complicated. For more, see page 86 of *Machaut's Music: New Interpretations* (Boydell & Brewer, 2003). In a nutshell, not all the voices were considered to be "contrapuntal"—but only in relationship to the tenor.

AVIGNON PAPACY (popes living in Southern France) = 1309AD to 1377AD

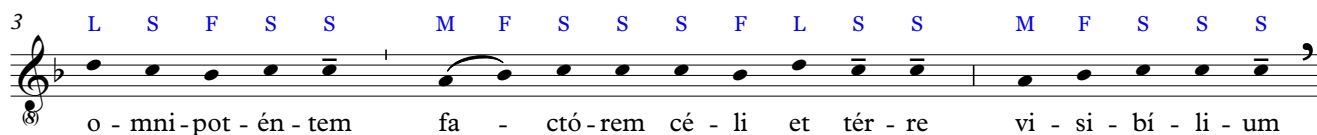
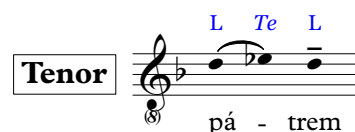
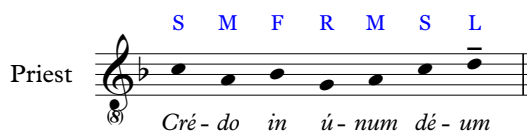
WESTERN SCHISM (confusion over true pope) = 1378AD to 1417AD

Fr. Guillaume de Machaut = Born approx. 1300AD and died 1377AD

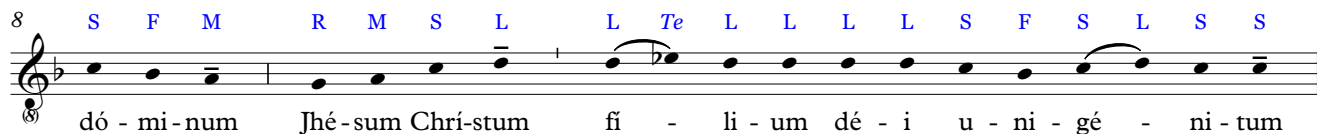
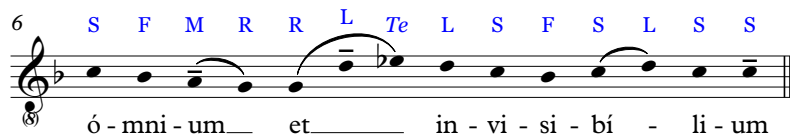
CREDO I • With 14th-Century Harmonies by Machaut

A sixth-century legend claiming that each Apostle wrote different sections of the Creed is reflected in this 14th-century manuscript:

Saint Peter



Saint Andrew



11 $\text{♩} = 80$

L L S M F Si L L F F S L S L Te L S F M L Te L S F M R M F

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

R F M L Di R R L T Di R D R L T L T D

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

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

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

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

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

20

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

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

T L Si L D T L S L T L T Si R Si R R D T L Si L

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

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

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

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

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

27

F R M F S M F R M F S M S L Te L

Tenor gé - ni - tum non fá - ctum con - sub - stan - ti - á - lem pá - tri per quem

31

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

ó - mni - a fá - cta sunt **Soprano** qui pró - pter nos hó - mi - nes

33

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

et pró - pter nó - stram sa - lú - tem de - scén - dit de cé - lis

Saint James the Greater

Rehearsal videos: CCWATERSHED.ORG/5984

♩ = 80

35

L L S M F Si L L F F S L S L Te L S F M R

et in - car - ná-tus est de spí - ri - tu sán - cto ex

R F M L Di R R L T Di R R D L

et in - car - ná-tus est de spí - ri - tu sán - cto ex

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

et in - car - ná-tus est de spí - ri - tu sán - cto ex

R R M R Di R L R L S F L L M F

et in - car - ná-tus est de spí - ri - tu sán - cto ex

44

M R D R M F S L Te L S L Te L S F M R M R Di R

ma - rí - a vír - - gi - ne et hó - mo fá-ctus est

D T L S L T L T Si R Si R R D T L Si L

ma - rí - a vír - - gi - ne et hó - mo fá-ctus est

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

ma - rí - a vír - - gi - ne et hó - mo fá-ctus est

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

ma - rí - a vír - gi - ne et hó - mo fá-ctus est

Saint John

49

M F S M F M R M S L L Te L L S F S S

Tenor cru - ci - fi - xus é - ti - am pro nó - bis sub pón - ci - o py - lá - to

51

L Te L S F S L S S

pás - sus et se - púl - tus est

Saint Thomas

52

M F S S M F R M S L L Te L S F S S

Soprano et re - sur - ré - xit tér - ti - a dí - e se - cún-dum scri-ptú - ras

Saint James the Lesser

55 M F S F M S L L Te L L L S F S S

Tenor

et a - scén-dit in cé - lum sé - det ad déx - te - ram pá - tris

Saint Philip

♩ = 80

57 L L L S M F Si L L Te L S F M R M F M R D R T Di

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

R F F M M L Di R R L T L T D T L Si

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

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

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

R R R M M R Di R F R D R D R M F M R Di

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

63 R M R D R M F S L Te L S L Te L S F M R M R Di R

ví - vos et mór-tu - os cú - jus ré - gni non é - rit fí - nis

L D T L S L T L T Si R Si R R D T L Si L

ví - vos et mór-tu - os cú - jus ré - gni non é - rit fí - nis

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

ví - vos et mór-tu - os cú - jus ré - gni non é - rit fí - nis

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

ví - vos et mór-tu - os cú - jus ré - gni non é - rit fí - nis

Saint Bartholomew

68 M F S S S S S S F M R R L Te

Soprano

et in spí - ri - tum sán - ctum dó - mi - num et

70 L S F S S M F S S S S S F L S S

vi - vi - fi - cán - tem qui ex pá - tre fi - li - ó - que pro - cé - dit

72 M F S S S S F M F M R M S L
Tenor qui cum pá - tre et fi - li - o sí - mul a - do - rá - tur

74 L Te L L S F S S M F S S S F L S S
 et con-glo - ri - fi - cá - tur qui lo - cú - tus est per pro-phé - tas

Saint Matthew

♩ = 80

77 L S M F Si L F F S L S L Te L S F M L Te L S F M R M F M R D R T
 et ú - nam sán-ctam ca - thó - li - cam et a - po-stó-li-cam ec-clé-si -

F M L Di R L T Di R D R L L T L T D T L
 et ú - nam sán-ctam ca - thó - li - cam et a - po-stó-li-cam ec-clé-si -

F S F M R F M R L R F F S L S F S R
 et ú - nam sán-ctam ca - thó - li - cam et a - po-stó-li-cam ec-clé-si -

R M R Di R R L S F L M F R D R D R M F M R
 et ú - nam sán-ctam ca - thó - li-cam et a - po - stó-li-cam ec-clé-si -

Saint Simon

83 Di R M R D R M F S L Te L S L Te L S F M R M F R Di Di R R
 -am con - fí - te - or ú - num ba - ptí - sma in re-mis-si - ó-nem pec-ca - tó-rum

Si L D T L S L T T L T Si R Si R R R D T L L Si Si L L
 am con - fí - te - or ú - num ba - ptí - sma in re-mis-si - ó-nem pec-ca - tó-rum

M Di R D S F M F M R L R R S L M F F M M R R
 am con - fí - te - or ú - num ba - ptí - sma in re-mis-si - ó-nem pec-ca - tó-rum

Di M F S R M S F S L S F M L S M D M R R Di Di R R
 -am con - fí - te - or ú - num ba - ptí - sma in re-mis-si - ó-nem pec-ca - tó-rum

Saint Thaddaeus

91 M F S M F R M F S L F L S S

Tenor

et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum

Saint Matthias

93 M F S S S F M R R L Te L L

Soprano

et ví - tam ven - tú - ri sé - cu - li

Saint Mary Magdalen

Rehearsal videos: CCWATERSHED.ORG/5984

♩ = 115 Slowing down

95 L L T S L F M R M Fi S F M L S F S

a - men, a - men, a - men, a -

R M T D R R D T D S L M R Si R M R

a - men, a - men, a -

L L S L D T L S

a - men, a - men,

R M R F S F M R D F M Fi S F

a - - - - - men, a - men, a -

103 L Si L

- men.

Si R

- men.

Si L

a - men.

M R

men.

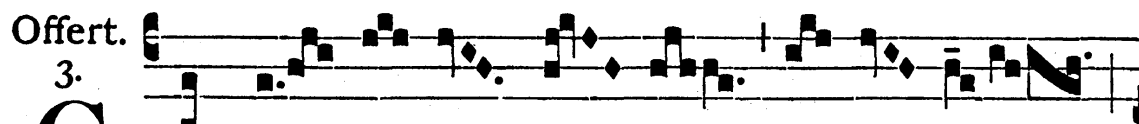
Practical Note: It is good to employ ancient manuscripts—even when they don’t match the *Editio Vaticana* version—because doing so reminds singers of the antiquity of our Faith. But this should be done infrequently, as learning multiple versions of the same chant can frustrate those who struggle with reading music. The first version learned will stick in one’s mind, even after decades. When polyphonic sections are added, do not have the entire choir sing the plainsong sections, because the polyphony will sound weak by comparison. Soloists, cantors, or individual sections should sing the plainsong sections.

The chants used in *Messe de Nostre Dame* are interesting. Machaut’s KYRIE uses Kyrie IV. His GLORIA (according to some) is based on Gloria IV. His Credo (according to some) is based on Credo I. The Sanctus and Agnus both use Mass XVII, while the *Ite Missa Est* uses Sanctus VIII. When composers wrote Masses honoring the Blessed Virgin Mary, a variety of chants were regularly chosen. [Masses by Guerrero in honor of our Lady are apropos.] Plainchant melodies were “flexible” in the days of Machaut. For example, the *Ite Missa Est* uses Sanctus VIII (as mentioned) but Sanctus VIII took its melody from “O Christi Pietas” (or perhaps “O Quam Suavis Est”). Examples like these are not welcomed by those who insist upon a superficial relationship between plainsong text and melody—but they’re incontrovertible. Indeed, Machaut’s polyphonic setting of certain accent patterns (such as “et con glorificatur”) is instructive, and not at all atypical for that period of composition.

*** THURSDAY NIGHT • Offertory Antiphon • LADIES ONLY (Buchholz)**

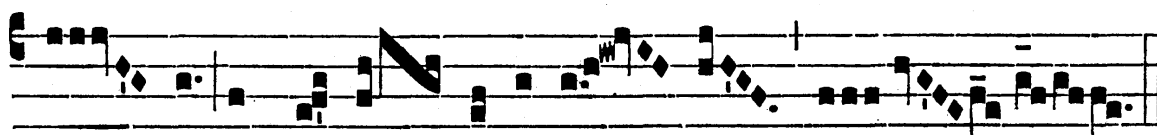
OFFERTORY • 29 June, SS PETER & PAUL (Ps 44: 17-18) Thou wilt make them princes of all the earth: they will remember thy name, Lord, in every generation.

FSSP in Los Angeles • <http://fssp.la> Possible Starting Pitches = C F

Offert. 3. 
C Onstí- tu- es * e- os prín- ci- pes
Thou-wilt-make them princes


 super o- mnem ter- ram : mé- mo-res e-
over the-entire earth: remembrance-will-be-kept by-


 runt nó- mi- nis tu- i, in o- mni pro-gé-
them of-the-Name of-Thee in every family


 ni- e et ge-ne- ra-ti- ó- ne.
and generation.

CCWATERSHED.ORG/CAMPION • Congregational hymnal for the Latin Mass.

Antiphon Text: Constitues eos príncipes super omnem terram: mémoires erunt nóminis tui, Dómine, in omni progénie et generatióne. [Notice the difference between ancient Itala text and the Missale Romanum.]

*** FRIDAY AFTERNOON • Offertory Antiphon • MEN ONLY (Calabrese)**

OFFERTORY • Thirteenth Sunday after Pentecost, EF (Ps 30: 15-16) Lord, I have trusted in thee; I have said: Thou art my God, my days are in thy hands.

FSSP in Los Angeles • <http://fssp.la> Possible Starting Pitch = D

MODE II

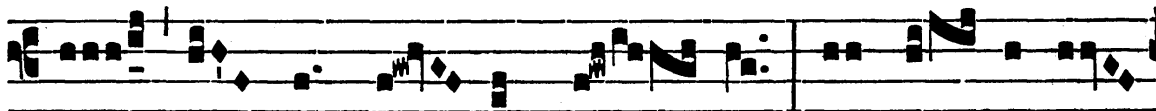
I



N te spe-rá- vi, * Dómi- ne : di-

In Thee have-I-hoped,

O-Lord:



xi : Tu es De- us me- us, in má- ni-bus

I-said: Thou art the-God of-me,

in the-hands



tu- is tém- po- ra me- a.

of-Thee

are-the-times

of-me.

*Antiphon Text: In te sperávi, Dómine: dixi: Tu es Deus meus, in
mánibus tuis témpora mea.*

TU ES PETRUS

per coro a cinque voci miste

Lorenzo Perosi (1872-1956)

ff

soprano

ff

contralto

ff

tenore I

ff

tenore II

ff

basso

Tu es Pe - trus, tu es Pe - trus, tu es

Tu es Pe - trus, tu es Pe - trus, tu es

Tu es Pe - trus, tu es Pe - trus, tu es

Tu es Pe - trus, tu es Pe - trus, tu es

Tu es Pe - trus, tu es Pe - trus, tu es

6

Pe - trus, tu es Pe - trus.

Pe - trus, tu es Pe - trus.

mf

Pe - trus, tu es Pe - trus. Et

mf

Pe - trus, tu es Pe - trus. Et

mf

Pe - trus, tu es Pe - trus. Et

11

su - per hanc pe - tram ae - di - fi - ca - bo Ec - cle - siam me -

su - per hanc pe - tram ae - di - fi - ca - bo Ec - cle - si - am me -

su - per hanc pe - tram ae - di - fi - ca - bo Ec - cle - si - am me -

15

cresc
et por-tae in - fe-ri et por-tae in - fe-ri non prae-va -

cresc
et por-tae in - fe-ri et por-tae in - fe-ri non prae-va -

cresc
am, et por-tae in - fe-ri et por-tae in - fe-ri non prae-va -

am, et por-tae in - fe-ri non prae-ve - le -

am, et por-tae in - fe-ri non prae-ve - le -

20

le - bunt ad - ver - sus, ad - ver-sus e - am. Et ti - bi

le - bunt ad - ver - sus, ad - ver-sus e - am. Et ti - bi

le - bunt ad - ver - sus, ad - ver-sus e - am. Et ti -

bunt ad - ver - sus, ad - ver-sus e - am. Et ti -

bunt ad - ver - sus, ad - ver-sus e - am. Et ti -

25

da - bo cla-ves re - gni coe - lo - rum, re - gni coe - lo - rum,

da - bo cla-ves re - gni coe - lo - rum, re - gni coe - lo - rum,

bi da - bo cla - ves re-gni, re - gni coe - lo - rum,

bi da - bo cla - ves re-gni, re - gni coe - lo - rum,

bi da - bo cla - ves re - gni coe - lo - rum,

30

ff

et ti - bi da - bo cla - ves re - gni coe - lo -

ff

et ti - bi da - bo cla - ves re - gni coe - lo -

ff

et ti - bi da - bo cla - ves re - gni coe - lo -

ff

et ti - bi da - bo cla - ves re - gni coe - lo -

ff

et ti - bi da - bo cla - ves re - gni coe - lo -

35

diminuendo

rum, cla - ves re - gni coe - lo - rum.

diminuendo

rum, cla - ves re - gni coe - lo - rum.

diminuendo

rum cla - ves re - gni coe - lo - rum.

diminuendo

rum cla - ves re - gni coe - lo - rum.

diminuendo

rum.

* **FRIDAY AFTERNOON • Offertory Motet (Calabrese)**

à Auguste le Guennant
directeur de l'Institut grégorien de Paris

UBI CARITAS



Maurice Duruflé, Op. 10

Published in 1960

Andante sostenuto (♩ = 66)

Soprano

Alto (div.) 1^{er} Chœur d'Altos

Tenor

Bass (div.) 1^{res} Basses

U - bi cá - ri - tas et á - mor, — Dé - us i - bi

U - bi cá - ri - tas et á - mor, — Dé - us i - bi

U - bi cá - ri - tas et á - mor, — Dé - us i - bi

U - bi cá - ri - tas et á - mor, — Dé - us i - bi

4

S

A 2^o Chœur d'Altos

T

B 1^{res} Basses

est. U - bi cá - ri - tas et á - mor, — Dé - us i - bi

est. U - bi cá - ri - tas et á - mor, — Dé - us i - bi

est. U - bi cá - ri - tas et á - mor, — Dé - us i - bi

est. U - bi cá - ri - tas et á - mor, — Dé - us i - bi

* This score, published in 1960, is still under copyright in some countries.
It can only be sung if sufficient physical copies have been purchased.

8

S

A 1^{er} Chœur 2^e Chœur

est. Con-gre - gá - vit nos in ú - num Chrís - ti á - mor. Con-gre -

T

est. Con-gre - gá - vit nos in ú - num Chrís - ti á - mor. Con-gre -

B

est. Con-gre - gá - vit nos in ú - num Chrís - ti á - mor. Con-gre -

12

S

poco ced. **Tempo** *mf* Ex - sul - té -

A *poco ced.* *mf (unis.)* - gá - vit — nos in ú - num Chrís - ti á - mor. Ex - sul -

T *poco ced.* *mf (unis.)* - gá - vit nos in ú - num Chrís - ti á - mor. Ex - sul -

B *poco ced.* *mf (unis.)* - gá - vit nos in ú - num Chrís - ti á - mor. Ex - sul -

16

S

- mus et in íp - so — ju - cun dé - mur. Ti - me - á - mus

A (Alto un peu en dehors jusqu'à "Ubi caritas")

- té - mus et in íp - so — ju - cun dé - mur. Ti - me - á - mus.

T *div.*

- té - mus et in íp - so ju - cun dé - mur. Ti - me - á - mus

B

- té - mus et in íp - so ju - cun dé - mur. Ti - me - á - mus

20

S et a - mé - mus Dé - um ví - vum. Et ex cór - de di - li -

A et a - mé - mus Dé - um ví - vum. Et ex cór - de di - li -

T et a - mé - mus Dé - um ví - vum. Et ex cór - de di - li -

B et a - mé - mus Dé - um ví - vum. Et ex cór - de di - li -

div. *(unis.)*

23

S - gá-mus nos sin - cé - ro. Et ex cór-de di - li - gá mus nos sin -

A - gá-mus nos sin - cé - ro. Et ex cór-de di - li - gá mus nos sin -

T - gá-mus nos sin - cé - ro. Et ex cór-de di - li - gá mus nos sin -

B - gá-mus nos sin - cé - ro. Et ex cór-de di - li - gá mus nos sin -

(unis.)

27

*poco ced.***Tempo**

S - cé - ro, sin - cé - ro.

A - cé - ro. *poco ced.* ***p*** 1^{er} Chœur U - bi cá - ri - tas et á -

T - cé - ro, sin - cé - ro. *poco ced.* ***p*** U - bi cá - ri - tas et á -

B - cé - ro, sin - cé - ro. *poco ced.* ***p*** 1^{res} Basses U - bi cá - ri - tas et á -

31 **Senza rigore** (♩ = ♪)

S

A mor, — Dé - us i - bi est. A — — — — — (unis.)

T mor, — Dé - us i - bi est. A — — — — —

B mor, — Dé - us i - bi est. A — — — — — (unis.)

35 *rall. poco a poco* (♩ = ♪)

S

A — — — — — men. — — — — — (9) *rall. poco a poco* *pp*

T — — — — — men. — — — — — *rall. poco a poco* *pp*

B — — — — — men. — — — — — *rall. poco a poco* *div.* *pp*

* This score, published in 1960, is still under copyright in some countries.
It can only be sung if sufficient physical copies have been purchased.

Before the
Preface:

TONUS SOLEMNIS

Per ómni-a saécu-la saecu-ló-rum. R. Amen. *Ÿ*. Dómi-nus
vo-bís-cum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sur-sum corda.
R. Ha-bé-mus ad Dómi-num. *Ÿ*. Grá-ti-as a-gá-mus Dómi-no
De-o nostro. R. Dignum et justum est.

TONUS SOLEMNIOR

Per ómni-a saécu-la saecu-ló-rum. R. Amen. *Ÿ*. Dómi-nus
vo-bís-cum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sur-sum corda.
R. Habé-mus ad Dó-mi-num. *Ÿ*. Grá-ti-as agá-mus Dó-mi-no
De-o no-stro. R. Dignum et ju-stum est.

TONUS FERIALIS

PER ómni-a saécu-la saecu-ló-rum. R. Amen.
Ÿ. Dómi-nus vo-bíscum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sursum
corda. R. Habémus ad Dómi-num. *Ÿ*. Grá-ti-as agá-mus
Dómi-no De-o nostro. R. Dignum et justum est.

Preface on Thursday Night:

PREFACE OF THE APOSTLES.

Vere dignum et justum est, æquum et salutäre: Te, Dómine, suppliciter exoräre, ut gregem tuum, Pastor ætérne, non déseras: sed per beátos Apóstolos tuos continúa protectióne custódias. Ut iisdem rectóribus gubernétur, quos óperis tui vicários eidem contulísti præesse pastóres. Et ideo cum Angelis et Archángelis, cum Thronis et Dominatióibus, cumque omni milítia cælestis exércitus hymnum glóriæ tuæ cánimus, sine fine dicéntes:

It is truly meet and just, right and profitable, humbly to beseech Thee, O Lord, to forsake not the flock of which Thou art the eternal shepherd, but through Thy holy apostles ever to guard and keep it, so that it be governed by those rulers whom Thou didst set over it to be its pastors under Thee. And therefore with the angels and archangels, with the thrones and dominations, and with all the array of the heavenly host we sing a hymn to Thy glory and unceasingly repeat:

Friday Afternoon Preface:

Now the Sanctus is sung.

Common Preface.

On feasts and ferias during the week, when there is no proper Preface.

Vere dignum et justum est, æquum et salutäre, nos tibi semper et ubique grátias ágere: Dómine sancte, Pater omnípotens, aetérne Deus: * per Christum Dóminum nostrum. Per quem majestátem tuam laudant Angeli, adórant Dominationes, tremunt Potestátes, Caeli, caelórúmque Virtútes, ac beáta Séraphim sócia exsultatíone concélebrant. Cum quibus et nostras voces, ut admítti júbeas deprecámur, súpplici confessióne dicéntes:

IT is truly meet and just, right and profitable, for us, at all times and in all places, to give thanks to thee, O Lord, the Holy One, Father almighty, everlasting God, through Christ our Lord: through whom the Angels praise, the Dominations adore, the Powers with awe worship thy majesty. Which the heavens and the Forces of heaven together with the blessed Seraphim joyfully do magnify. And do thou command that it be permitted to our lowliness to join with them in confessing thee, and unceasingly to repeat:

Now the Sanctus is sung.

Joseph J. Mullen has written as follows about the Renaissance Sanctus.

In sacred scripture we find: And they cried one to another, and said: "Holy, holy, holy, the Lord God of hosts, all the earth is full of his glory." (Isaiah 6:2) And they rested not day and night, saying: "Holy, holy, holy, Lord God Almighty, who was, and who is, and who is to come." (Rev 4:8) From these texts at least two things can be deduced about the nature of the heavenly *Sanctus*: 1. It takes dialectic form: "They cried one to another." 2. It is unceasing: "They rested not day and night." In the polyphonic choral art of the Renaissance [*Sanctus* settings, with their constant use of imitation] we can see a mirroring of the heavenly style as found in sacred scripture. { For more on imitation, cf. Bach Goldberg Var. 22 or Gabrieli "Christe" from his Mass. }

SANC. SANCTUS SANCTUS

Missa "ISTE SANCTUS"

Published in 1582 AD

Francisco Guerrero (d. 1599)

♩ = 100

S
Sán - ctus, Sán - ctus,
ISTE SANCTUS

A
Sán - ctus, Sán - ctus,
ISTE SANCTUS

T
Sán - ctus, Sán - ctus,
ISTE SANCTUS

B
Sán - ctus, Sán - ctus,
PRO LEGE

7

S *L R T L L T D R D T*
 Sán - - ctus Dó - mi - nus Dé - us Sá -
ISTE SANCTUS ET A VERBIS

A *L S F M R F M R R Di R F R F M L L Si L*
 Sán - - - ctus Dó - mi - nus Dé - us Sá - ba - oth, —

T *R S M R M F S L S L S F M R D T L*
 Sán - - - - - - - - - ctus
ISTE SANCTUS

B *D R D T L S L R L*
 — Sán - - - ctus Dó -

12

S *D R M D M R T Di M M Fi S L R M*
 - - - ba - oth, Dó - mi - nus Dé - us Sá -
ET A VERBIS

A *M M F S L L S D T R*
 — Dé - us Sá - ba - oth, Dó - mi - nus Dé -
ET A VERBIS

T *M M F L Si L L L T Di R M F S*
 Dó - mi - nus Dé - us, Dó - mi - nus Dé - us Sá -
ET A VERBIS

B *L D R M M L S F M L L R*
 - mi - nus Dé - us, Dó - mi - nus Dé - us Sá - ba - oth,
PRO LEGE

17

S F S L F S L Si L S F M F M R D T D L

- - - ba-oth, Dó-mi-nus Dé - us Sá - ba -

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

- - us Sá - ba - oth, Dó - mi - nus Dé - us

T R F M M D F M R Di R L T D R M R D

- ba - oth, Dó-mi-nus Dé-us Sá - ba - - oth.

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

Dó - mi-nus Dé - us Sá - ba - - -

ET A VERBIS

22

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

oth. Plé - ni sunt caé - li et tér-

ISTE SANCTUS

A S S S S S D T L S M

Sá-ba-oth. Plé - ni sunt caé - li, plé - ni

PRO LEGE

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

Plé - ni sunt caé - li et tér-

ISTE SANCTUS

B S R R S M

oth. Plé - ni sunt caé -

ISTE SANCTUS

27

S *F M R D R* *M M F M F S L S F M F M F L*
 - ra gló - ri - a tú - - - a, gló

A *L S F M F F S D T D R R R L D L*
 sunt caé - li et tér - ra gló - ri - a tú - a,
ISTE SANCTUS

T *R L L M S L R F M F S L L S F*
 ra gló - ri - a tú - a, gló - ri - - a tú - a,
ISTE SANCTUS

B *R R D L M R R R L D R*
 li et tér - ra gló - ri - a tú - a,
ISTE SANCTUS

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32

S *L M L S F M R M R D M M M R Di T*
 - ri - a tú - - - a, gló - ri - a tú - - - a.

A *L L M S L D D T T L*
 gló - ri - a tú - a, gló - ri - a tú - a.
ISTE SANCTUS

T *R D L D T L L S S S M*
 gló - ri - a tú - - - a, gló - ri - a tú - a.

B *L L M S L*
 gló - ri - a tú - a.
ISTE SANCTUS

HOSAN.

Missa "ISTE SANCTUS"

Published in 1582^{AD}

Francisco Guerrero (d. 1599)

♩ = 165

37

S L M M R L D T L
Ho - sán - na in ex - cél - -

PRO LEGE

A

T R L L S R
Ho - sán - na in ex -

PRO LEGE

B

40

S R Di R F M R R D R M F S R M F S L Si
- sis, Ho - sán - na in ex - cél - - -

A R L L F S L F S F R F M D T D R L T
Ho-sán-na in ex - cél-sis, Ho - sán - na in ex - cél -

T F M R L L S R F M
cél - sis, Ho - sán - na in ex - cél - sis,

PRO LEGE

B L R R D S Te L M
Ho - sán - na in ex - cél - sis, Ho -

PRO LEGE

46

S

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

sis, Ho-sán - na in ex - cél - - - sis,

PRO LEGE

A

L D D T S L F S L R R D L D T L T D

sis, Ho-sán - na in ex - cél - sis, Ho - sán - na in ex - cél -

PRO LEGE

T

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

Ho-sán - na in ex - cél - sis, Ho - sán - - - na in ex -

PRO LEGE

B

L L S R F M R L M M

sán - na in ex - cél - sis, Ho-sán - na

PRO LEGE

52

S

L M M R T D L D T L T D R Di

Ho - sán - na in ex - cél - - - - - sis.

PRO LEGE

A

R D T L S F M R M R S L L Fi

- - sis, Ho - sán - - - na in ex - cél - sis.

T

F M R L L S R F M R

cél - sis, Ho - sán - na in ex - cél - sis.

PRO LEGE

B

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

in ex - cél - sis, Ho - sán - na in ex - cél - sis.

BENEDI.

Missa "ISTE SANCTUS"
Published in 1582^{AD} by *Francisco Guerrero* (d. 1599)

$\text{♩} = 95$

(a) Three Sopranos

Be - ne - dí - ctus qui vé - - - nit, be -
PRO LEGE

(b) Three Sopranos

Be - ne - dí - ctus qui vé -
PRO LEGE

Three Altos

Three Tenors

Be - ne - dí - ctus
PRO LEGE

6

(a)

- ne - dí - ctus qui vé - nit, _____ be - ne - dí - ctus qui _____

(b)

- nit, be - ne - dí - ctus qui vé - nit, be - ne - dí -

A

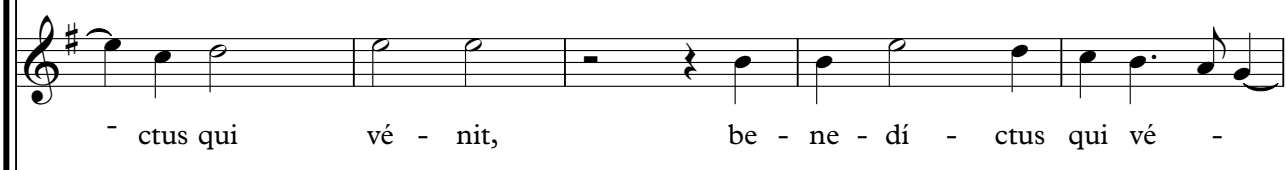
Be - ne - dí - ctus qui vé - nit,
PRO LEGE

T

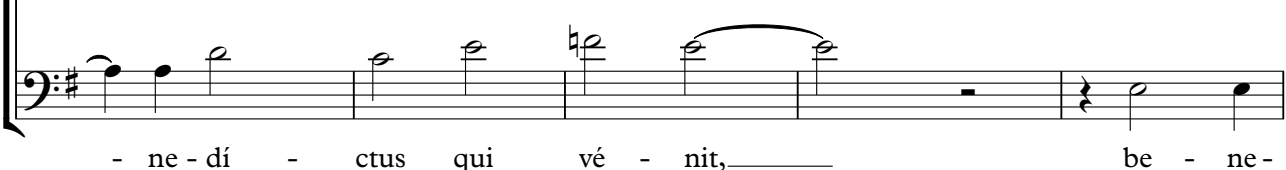
qui vé - - - - nit, be -
PRO LEGE

11

(a) 

(b) 

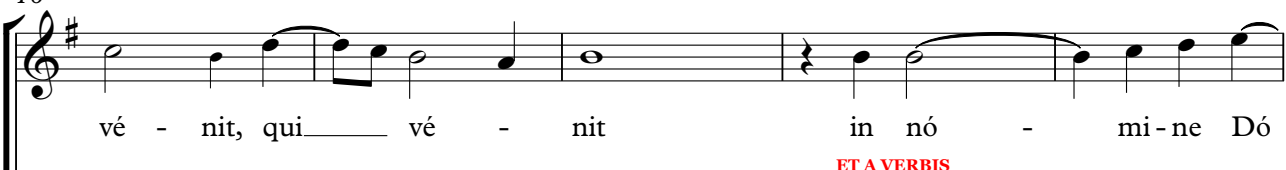
A 

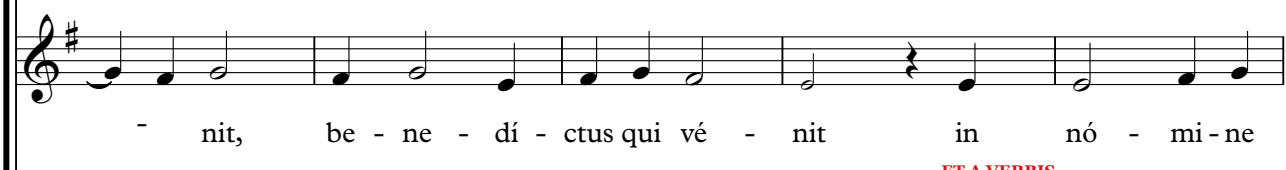
T 

PRO LEGE

In measure 16, Guerrero basically uses an A minor-minor 7th chord followed by an F# half-diminished 7th chord—which he resolves correctly. In measure 28, he again uses an F# half-diminished 7th chord. Regarding this, please read the quotation on the following page, taken from the *New Grove Dictionary of Music and Musicians*.

16

(a) 

(b) 

A 

T 

ET A VERBIS

21

(a) - - - mi-ni, in nó - mi-ne Dó -

(b) Dó - - - mi-ni, in nó-mi-ne Dó - mi-

A in nó - mi - ne Dó-mi - ni, in nó-mi-ne Dó-mi-ni,

T in nó - mi-ne Dó - - mi -

ET A VERBIS

New Grove:

Both in his own epoch and for more than two centuries after his death, Guerrero remained a favorite composer in Spanish and Spanish-American cathedrals because he wrote eminently singable, diatonic lines and wove his melodic strands through a functional harmonic fabric that often anticipates 18th-century harmonic usage. Much more than either Morales or Victoria his works were copied and recopied for cathedral use in the New World after 1700. To prove how proleptic ["advanced"] was his harmonic sense, his *Magnificat secundi toni* when published in 1974 from an anonymous 18th-century copy in Lima Cathedral was mistakenly taken to be an 18th-century work.

26

(a) - mi-ni, in nó-mi - ne Dó - mi - ni, in

(b) ni, in nó - mi - ne Dó - - - mi -

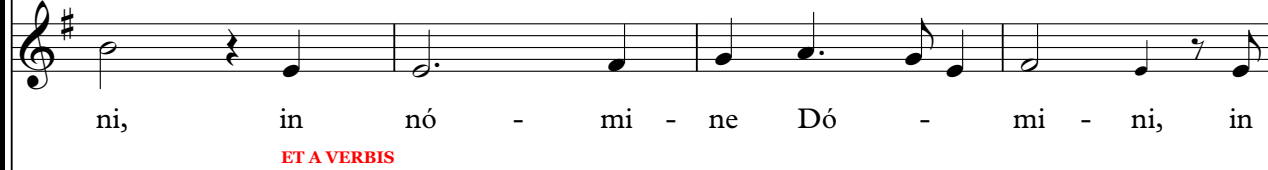
A in nó - - mi - ne Dó - mi - ni, in nó - mi-ne

T - ni, in nó - mi - ne Dó -

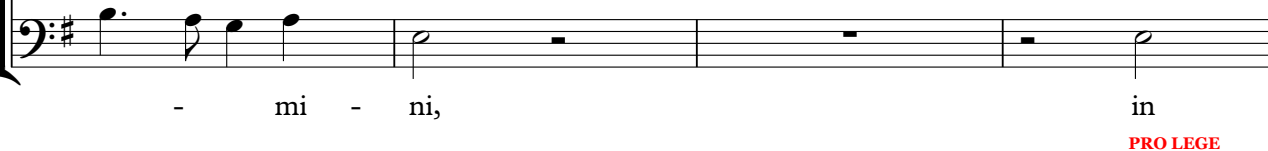
ET A VERBIS

30

(a) 

(b) 

A 

T 

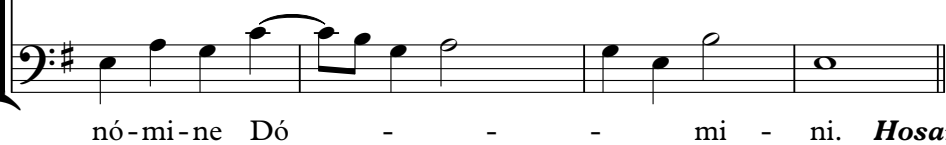
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34

(a) 

(b) 

A 

T 

THE CANON OF THE MASS

TE igitur, clementissime Pater, per Jesum Christum Filium tuum Dóminum nostrum, súpplīces rogámus, ac pétimus, uti accépta hábeas, et benedícas haec dona, haec múnēra, haec sancta sacrificia illibáta, in primis, quae tibi offérimus pro Ecclésia tua sancta cathólica : quam pacificáre, custodíre, adunáre, et régere dignéris toto orbe terrárum : una cum fámulo tuo Papa nostro N. et Antístite nostro N. et ómnibus orthodoxis, atque cathólicae et apostólicae fidei cultóribus.

The Commemoration of the Living :

Meménto, Dómine, famulórum famularúmque tuárum, N. et N. ; et ómnium circumstántium, quorum tibi fides cógnita est, et nota devótio, pro quibus tibi offérimus : vel qui tibi offerunt hoc sacrificium laudis, pro se, suisque ómnibus : pro redemptione animárum suárum, pro spe salútis, et incolumitátis suae : tibi que reddunt vota sua aetérno Deo, vivo et vero.

Wherefore, we humbly beg and beseech thee, most merciful Father, through Jesus Christ, thy Son, our Lord, to receive and to bless these gifts, these oblations, these holy and spotless sacrifices which we offer up unto thee for, in the first place, thy Holy Catholic Church. Do thou vouchsafe in all the earth to bestow upon her thy peace, to keep her, to gather her together, and to guide her; as likewise, thy servant N., our Pope, N., our Bishop, and all men who are orthodox in belief and who profess the Catholic and Apostolic Faith.

Be mindful, O Lord, of thy servants and of thine handmaidens, N. and N. ; and of all here present, the faith of each one of whom is known to thee, nor is his devotion hidden from thee. For them we offer up to thee this sacrifice of praise; as they too, for themselves, for their households and all dear to them, for the salvation of their own souls, for the health and welfare they hope for, offer it up, and pay their vows to thee, God everlasting, living and true.

¶ Communicantes, et memoriam venerantes, in primis gloriosae semper Virginis Mariae, Genitricis Dei * et Domini nostri Jesu Christi : sed et beatorum Apostolorum ac Martyrum tuorum, Petri et Pauli, Andreae, Jacobi, Joannis, Thomae, Jacobi, Philippi, Bartholomaei, Matthaei, Simonis et Thaddaei : Lini, Cleti, Clementis, Xysti, Cornelii, Cypriani, Laurentii, Chrysogoni, Joannis et Pauli, Cosmae et Damiiani : et omnium sanctorum tuorum; quorum meritis, precibusque concedas, ut in omnibus protectionis tuae muniamur auxilio. Per eundem Christum Dominum nostrum. Amen.

¶ Having communion with and venerating the memory in the first place of the glorious Mary ever a Virgin, Mother of Jesus Christ * our God and our Lord; but also of thy blessed Apostles and Martyrs, Peter and Paul, Andrew, James, John, Thomas, James, Philip, Bartholomew, Matthew, Simon, and Thaddaeus; of Linus, Cletus, Clement, Xystus, Cornelius, Cyprian, Laurence, Chrysgonus, John and Paul, Cosmas and Damian, and all thy Saints : for the sake of whose merits and prayers do thou grant us to be in all things safeguarded by thy sure defence. Through the same Christ, our Lord. Amen.

With his hands spread over the offerings, the Priest continues the prayer :

Hanc igitur oblationem servitutis nostrae, sed et cunctae familiae tuae, ¶ quaesumus Domine, ut placatus accipias : diesque nostros in tua pace disponas, atque ab aeterna damnatione nos eripi, et in electorum tuorum iubeas grege numerari. Per Christum Dominum nostrum. Amen.

Wherefore, we beseech thee, O Lord, to be appeased by this oblation which we, thy servants, and with us

thy whole family, offer up to thee, ¶ and graciously receive it : do thou establish our days in thy peace, nor suffer that we be condemned, but rather command that we be numbered in the flock of thine elect. Through Christ, our Lord. Amen.

The Priest once again blesses the offerings :

Quam oblationem tu, Deus, in omnibus, quaesumus, benedictam, adscriptam, ratam, rationabilem, acceptabilemque facere digneris : ut nobis Corpus et Sanguis fiat dilectissimi Filii tui Domini nostri Jesu Christi.

And moreover, do thou, O God, in all ways vouchsafe to bless this same oblation, to take it for thy very own, to approve it, to perfect it, and to render it well-pleasing to thyself, so that, on our behalf, it may become the Body and Blood of Jesus Christ, thy most dear Son, our Lord.

Consecration of the Bread.

QUI pridie quam pateretur, accepit panem in sanctas ac venerabiles manus suas, et elevatis oculis in caelum, ad te Deum Patrem suum omnipotentem, tibi gratias agens, benedixit, fregit, deditque discipulis suis, dicens : Accipite, et manducate ex hoc omnes :

HOC EST ENIM CORPUS MEUM.

WHO the day before he suffered, took bread into his holy and venerable hands, and having lifted up his eyes to heaven to thee, God, his almighty Father, giving thanks to thee, blessed it, broke it, and gave it to his disciples, saying : Take ye, and eat ye all of this;

FOR THIS IS MY BODY.

The Priest adores and elevates the Body of Christ to show it to the people.

Consecration of the Wine.

Simili modo postquam coenatum est, accipiens et hunc praeclarum Cálicem in sanctas ac venerabiles manus suas : item tibi gratias agens, benedixit, deditque discipulis suis, dicens : Accipite et bibite ex eo omnes :

HIC EST ENIM CALIX SANGUINIS MEI, NOVI ET AETERNI TESTAMENTI : MYSTERIUM FIDEI : QUI PRO VOBIS ET PRO MULTIS EFFUNDATUR IN REMISSIONEM PECCATORUM.

Haec quotiescúmque feceritis, in mei memóriam faciétis.

IN like manner, after they had supped, taking also into his holy and venerable hands this goodly chalice, again giving thanks to thee, he blessed it, and gave it to his disciples, saying : Take ye, and drink ye all of this;

FOR THIS IS THE CHALICE OF MY BLOOD, OF THE NEW AND EVERLASTING TESTAMENT, THE MYSTERY OF FAITH, WHICH FOR YOU AND FOR MANY SHALL BE SHED UNTO THE REMISSION OF SINS.

As often as ye shall do these things, ye shall do them in memory of me.

The Priest adores and elevates the Precious Blood of Christ. Then he goes on :

UNde et memores, Dómine, nos servi tui, sed et plebs tua sancta, ejúsdem Christi Fílii tui Dómini nostri tam beatae passiónis, nec non et ab inferis resurrectionis, sed et in caelos gloriósae ascensionis : offerimus praeclarae majestáti tuae de tuis donis, ac datis, hóstiam puram,

hóstiam sanctam, hóstiam immaculatam, Panem sanctum vitae aeternae, et Cálicem salutis perpétuae.

Wherefore, O Lord, bearing in mind the blessed Passion of the same Jesus Christ, thy Son, our Lord, his Resurrection likewise from the grave, and his glorious Ascension into heaven, we too, thy servants, as also thy holy people, offer up to thine excellent majesty from among the things thou hast given to

us and bestowed upon us, a Victim which is pure, a Victim which is holy, a Victim which is stainless, the holy Bread of life everlasting and the Cup of eternal salvation.

Supra quae propítio ac seréno vultu respícere dignéris : et accépta habére, sícuti accépta habére dignátus es múnera púeri tui iusti Abel, et sacrificíum Patriarchae nostri Abrahae : et quod tibi obtulit summus sacérdos tuus Melchisedech, sanctum sacrificíum, immaculátam hóstiam.

The Priest bows low.

Súpplíces te rogámus, omnipotens Deus : jube haec perférri per manus sancti Angeli tui in sublíme altáre tuum in conspéctu divínae majestátis tuae : ut quotquot, ex hac altáris participatióne, sacrosánctum Fílii tui Corpus, et Sánguinem sumpsérimus, omni benedictióne caelésti et grátia repleámur. Per eúmdem Christum Dóminum nostrum. Amen.

Memory of the Departed.

Meménto étiam, Dómine, famulórum, famularúmque tuárum N. et N., qui nos praecessérunt cum signo fidei, et dórmiunt in somno pacis.

Ipsis, Dómine, et ómnibus in Christo quiescéntibus, locum refrigerií, lucis et pacis, ut indúlgeas, deprecámur. Per eúmdem Christum Dóminum nostrum. Amen.

The Priest strikes his breast.

Nobis quoque peccatóribus fámulis tuis, de multitudíne miseratiónum tuárum sperántibus, partem áliquam, et societátem donáre dignéris, cum tuis sanctis Apóstolis et Martíribus : cum Joánne, Stéphano, Matthía, Bárnaba, Ignátio, Alexán-

Vouchsafe to look upon them with a gracious and tranquil countenance, and to accept them, even as thou wast pleased to accept the offerings of righteous Abel, thy servant, the sacrifice of Abraham, our Patriarch, and that which Melchisedech, thy high priest, offered up to thee, a holy sacrifice, a victim without blemish.

Humbly we beseech thee, Almighty God, to command that by the hands of thy holy Angel, this our Sacrifice be uplifted to thine altar on high, into the very presence of thy divine majesty; and to grant that as many of us as, by partaking thereof from this altar, shall have received the adorable Body and Blood of thy Son, may from heaven be filled with all blessings and graces. Through the same Christ our Lord. Amen.

Be mindful also, O Lord, of thy servants, and of thine handmaidens, N. and N., who have gone before us with the sign of faith and who sleep the sleep of peace.

For them, O Lord, and for all who rest in Christ, do thou, we beseech thee, appoint a place of solace, of light, and of peace. Through the same Christ our Lord. Amen.

On ourselves too, who are sinners, but yet thy servants, and who put our trust in the multitude of thy tender mercies, vouchsafe to bestow some lot and fellowship with thy holy Apostles and Martyrs : with Stephen, John, Matthias, Barnabas, Ignatius, Alexander, Marcellinus,

dro, Marcellino, Petro, Felicitate, Perpétua, Agatha, Lúcia, Agnéte, Caecília, Anastasia, et omnibus Sanctis tuis : intra quorum nos consórtium, non aestimátor mériti, sed véniae, quaesumus, largitor admítte. Per Christum Dóminum nostrum.

Peter, Felicity, Perpetua, Agatha, Lucy, Agnes, Cicely, Anastasia, and with all thy Saints. Into their company do thou, we beseech thee, admit us, not weighing our merits, but freely pardoning us our sins. Through Christ our Lord.

Conclusion of the Canon.

Per quem haec ómnia, Dómine, semper bona creas, sanctificas, vivificas, benedícis, et praestas nobis.

Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omnipoténti, in unitate Spíritus Sancti, omnis honor et glória.

By whom, O Lord, thou dost, at all times, create, hallow, quicken, bless, and bestow upon us all these good things.

Through him, and with him, and in him, is to thee, who art God, the Father almighty, in the unity of the Holy Ghost, all honour and all glory.

The Priest sings the final words in order that the people may share and ratify by their Amen all that he has said in silence.

P  **ÉR ómni-a saécula saeculó-rum. R̃. Amen.**

World without end. R̃. Amen.

Communion in the Sacrifice.

The priest begins the preparation for the Communion by singing the Our Father.

Orémus.

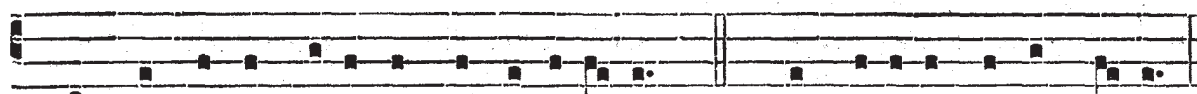
Praecéptis salutáribus móniti, et divína institutióne formáti, audémus dícere :

Pater nóster, qui es in caélis : Sanctificétur nómen túum : Advéniat régnum túum : Fíat voluntas túa, sicut in caélo, et in térra. Pánem nóstrum quotidianum da nóbis hódie : et dimítte nóbis débíta nóstra, sicut et nos dimíttimus debitóribus nóstris.

Let us pray.

Thereto admonished by wholesome precepts, and in words taught us by God himself, we presume to say :

OUR Father, who art in heaven : hallowed be thy name : thy kingdom come : thy will be done on earth as it is in heaven. Give us this day our daily bread ; and forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation. R̃. But deliver us from evil.

 **Ÿ. Ét ne nos indúcas in tenta-ti-ónem. R̃. Sed líbera nos a má-lo.**

*** At WEDDINGS, a very long prayer is inserted here, which the priest says with his arms raised.**

The Priest answers Amen in a low voice, and then goes on:

Líbera nos, quaesumus, Dómine, ab ómnibus malis, praeteritis, praesentibus, et futuris : et intercedente beáta et gloriósa semper Vírgine Dei Genitríce María, cum beátis Apóstolis tuis Petro et Paulo, atque Andróa, et ómnibus Sanctis, da propítius pacem in diébus nostris : ut ope misericórdiae tuae adjúti, et a peccáto simus semper liberi, et ab omni perturbatióne secúri. Per eúndem Dóminum nostrum Jesum Christum Fílium tuum. Qui tecum vivit et regnat in unitáte Spíritus Sancti Deus.

Deliver us, we beseech thee, O Lord, from all evils, past, present and to come, and by the intercession of the blessed and glorious Mary, ever a Virgin, Mother of God, of thy holy Apostles Peter and Paul, of Andrew, and of all thy Saints, of thy loving-kindness grant peace in our time; so that in the help thy mercy shall afford us, we may all the days of our life find both freedom from sin and assured safety in every trouble. Through the same Jesus Christ, thy Son, our Lord, who lives and reigns with thee in the unity of the Holy Ghost, God.

During this prayer the Priest breaks the Host. Then he sings:

P  **ÉR** ómni-a saécula saeculó-rum. R̃. Amen. World without end. R̃. Amen.

 **Ÿ. Pax † Dómini sit † semper vobís- † cum.** The peace of the Lord be ever with you. R̃. And with thy spirit.

 **R̃. Et cum spí-ri-tu tú-o.**

Haec commíxtio et consecrá-tio Córporis et Sáanguinis Dómini nostri Jesu Christi fiat accipiéntibus nobis in vitam aetérnam. Amen.

May this commingling and consecrating of the Body and Blood of our Lord Jesus Christ be to us who shall receive it, unto life everlasting. Amen.

The AGNUS DEI is now sung.

During the singing of the "Agnus Dei," the priest says three prayers in preparation for Holy Communion.

AGNUS DEI

Francisco Guerrero (d. 1599)
Missa "ISTE SANCTUS"
Published in 1582^{AD}

Francisco Guerrero (d. 1599)

Missa “ISTE SANCTUS”

Published in 1582_{AD}

Male Soloist:

Bass Section:

Á - gnus. Dé - i, qui tól-lis pec - cá-ta mún - di: mi-se-ré-re nó - bis.

ISTE SANCTUS PRO LEGE CERTAVIT

Female Soloist:

Alto Section:

4

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

Á - gnus_ Dé - i, qui tól - lis pec - cá - ta mún - di: mi - se - ré - re nó - bis.

ISTE SANCTUS PRO LEGE CERTAVIT

♩ = 105

Canon ad unisonum.

Canon ad unisonum.

S1 *Á - gnus Dé - i, Á - gnus Dé -*
ISTE SANCTUS

S2 *Á - gnus Dé - i,*
ISTE SANCTUS

A *Á - gnus Dé - - i, Á-gnus Dé - - - -*
ISTE SANCTUS

T *Á - gnus Dé - i, Á - gnus Dé - - -*

B *Á - gnus Dé - i, Á - gnus Dé - i, qui tól - lis*
ISTE SANCTUS

13

F M R M L L L L T D R D M

s1 - - i, qui tól - lis pec - cá - ta mún - di, qui

ET A VERBIS

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

s2 Á - gnus Dé - - - i, qui tól - lis pec -

ET A VERBIS

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

A - i, Á-gnus Dé - - - - - i,

L R R L F M M R D L T D R M R M F

T - i, qui tól - lis pec - cá - ta mún - - -

D F F M R L L

B - pec-cá - ta mún - di, qui tól -

PRO LEGE

18

M F S L S F S M R R Di R

s1 - tól - lis pec - cá - - - ta mún - di,

ET A VERBIS

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

s2 cá - ta mún - di, qui tól - lis pec - cá - - ta mún

ET A VERBIS

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

A qui tól - lis pec - cá - ta mún -

S L R M L T M D R T L Te Te L F S

T - di, qui tól - lis pec - cá - ta mún - di, qui tól - lis pec - cá - ta

M M R T L S M L F S L Te Te

B lis pec - cá - ta mún - di, qui tól - lis pec - cá - ta

23

S1: *F* *M R D R* *L* *L*
 dó - na nó-bis pá - cem, *SUPRA FIRMAM* dó -

S2: *Di R* *F* *M R D R* *L*
 - di, *SUPRA FIRMAM* dó - na nó-bis pá - cem,

A: *M R F R M F M R D R M F S L S M F L S F S L T*
 - di, dó - na nó-bis pá - - - - - cem, dó - na nó -

T: *L L* *R D R L Te F*
 mún - - di, dó - na nó-bis pá - cem,

B: *L R R D R L Te L S F R L F*
 mún - di, dó - na nó-bis pá - - - - - cem, dó -

28

S1: *S F M F D* *L T D R M R*
 - na nó-bis pá - cem, dó - na nó - bis pá -

S2: *L* *S F M F D*
 dó - na nó-bis pá - cem, *SUPRA FIRMAM*

A: *D S L L D T L L L S F M L*
 - bis pá - cem, dó - na nó - bis pá - - - - - cem,

T: *F M R Di R L* *L S F M F*
 dó - na nó - bis pá - cem, dó - na nó-bis pá -

B: *M R D R R M F S L F S L R F M R D R*
 - na nó-bis pá - - - - - cem, dó - na nó-bis pá - *SUPRA FIRMAM* *SUPRA FIRMAM*

33

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

s1 cem, dó - na nó - bis pá - cem,

L T D R M R M L S D T L T D R

s2 dó - na nó - bis pá - cem, dó - na nó - bis pá -

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

A dó - na nó - bis pá - cem, dó - na nó - bis, dó - na nó - bis pá -

SUPRA FIRMAM

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

T cem, dó - na nó - bis pá - - - - - cem, dó - na nó -

L D T L S L R M M L L

B cem, dó - na nó - bis pá - cem, dó - na nó -

SUPRA FIRMAM

CCWATERSHED.ORG/5512

39

L S F M R Di T Di R S F L L M

s1 dó - na nó - bis pá - - - cem, dó - na nó - bis pá - cem.

M F M L S F M R Di T Di R

s2 - cem, dó - na nó - bis pá - - - cem.

D L R D T L T D R D T L S L L L

A - - - - - cem, pá - - - - - cem.

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

T bis pá - cem, dó - na nó - bis pá - cem, dó - na nó - bis pá - cem.

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

B bis pá - cem, dó - na nó - bis pá - cem, dó - na nó - bis pá - - - - - cem.

SUPRA FIRMAM

*** Ladies receive Holy Communion while Men sing the below (conducted by Kevin Allen) immediately after the priest turns around and says "Ecce Agnus Dei, etc."**

***** THIS PIECE WILL BE REHEARSED DURING THE PLAINSONG REHEARSALS, SO ONLY THOSE WHO ATTEND THE PLAINSONG REHEARSALS MAY SING THIS PIECE.**

Motecta Trium Vocum 4. Dómine, Non Sum Dignus Kevin Allen, 2006

Dómine, non sum dignus ut intres sub tectum meum: sed tantum dic verbo, et sanábitur ánima mea.

Lord, I am not worthy that Thou shouldst enter under my roof: but only say the word, and my soul shall be healed.

Primus *mf*

Secundus *mf*

Tertius *mf*

Dó - mi - ne, non sum di - gnus, non sum di - gnus ut

Dó - mi - ne, non sum di - gnus, non sum di - gnus ut

Dó - mi - ne, non sum di - gnus, non sum di - gnus ut

6 1. 2. *mp*

in - tres sub te - ctum me - um: um: sed tan - tum

in - tres sub te - ctum me - um: um: sed tan - tum

in - tres sub te - ctum me - um: um: sed tan -

11

dic ver - bum, sed tan - tum dic ver - bum,

dic ver - bum, sed tan - tum dic ver - bum,

- tum dic ver - bum, sed tan - tum dic ver - bum,

REHEARSALS, SO ONLY THOSE WHO ATTEND THE PLAINSONG REHEARSALS MAY SING THIS PIECE.

18

p

et sa - ná - bi - tur, et sa - ná - bi - tur á - ni - ma me - a,

p

et sa - ná - bi - tur, et sa - ná - bi - tur á - ni - ma me - a,

p

et sa - ná - bi - tur, et sa - ná - bi - tur á - ni - ma

24 *mp* *mf*

á - ni - ma me - - a, á - ni - ma me -

mp *mf*

á - ni - ma me - a, á - ni - ma me - a, — á - ni - ma me -

mp *mf*

me - a, á - ni - ma me - a, á - - - - ni - ma

30

a, á - ni - ma me - a, á - ni - ma me - a.

- a, me - a, me - a, á - ni - ma me - a.

me - a, me - a, me - a, á - ni - ma me - a.

*** Men receive Holy Communion while Ladies sing the below (conducted by a lady participant selected during the conducting masterclass) immediately after the priest says “Ecce Agnus Dei”**

***** THIS PIECE WILL BE REHEARSED DURING THE PLAINSONG REHEARSALS, SO ONLY THOSE WHO ATTEND THE PLAINSONG REHEARSALS MAY SING THIS PIECE.**

Motecta Trium Vocum

6. Ave Sacer Christi Sanguis

Kevin Allen

Ave sacer Christi sanguis,
Iter nobis rectum pandis
Ad aeterna gaudia.

Hail sacred Blood of Christ,
You open for us the right path
to eternal joys.

Ave potus salutáris,
Nullus unquam fuit talis
Bonitátis cópia.

Hail saving Drink.
No one has ever been
such a source of goodness.

Moderato

Primus *mf*

A - ve sa - cer Chri - sti san - guis, I - ter no - bis re - ctum pan - dis

Secundus *mf*

A - ve sa - cer Chri - sti san - guis, I - ter no - bis re - ctum pan - dis

Tertius *mf*

A - ve sa - cer Chri - sti san - guis, I - ter no - bis re - ctum pan - dis

7 *mp*

Ad ae - ter - na gau - di - a. A - ve po - tus sa - lu - ta - ris,

mp

Ad ae - ter - na gau - di - a. A - ve po - tus sa - lu - ta - ris,

mp

Ad ae - ter - na gau - di - a. A - ve po - tus sa - lu - ta - ris,

14 *rit.*

Nul - lus un - quam fu - it ta - lis Bo - ni - ta - tis co - pi - a.

Nul - lus un - quam fu - it ta - lis Bo - ni - ta - tis co - pi - a.

Nul - lus un - quam fu - it ta - lis Bo - ni - ta - tis co - pi - a.

A variant appears in the famous
collection of Latin hymns by
Dreves & Blume (*Analecta
hymnica medii aevi*) :

109. Ad elevationem sanguinis Christi.

- | | |
|--|---|
| 1. Salve, sacer Christi sanguis,
Iter rectum nobis pandis
Ad aeterna gaudia. | 3. Miserere mei, Christe,
Fiat mihi rivus iste
Peccatorum venia. |
| 2. Ave, potus salutaris,
Nullus fuit nec est talis
Bonitatis copia. | 4. Salva me ab omni malo,
Fac me frui omni bono
In caelesti patria. |

Oration. ms. Pataviense saec. 15. Cod. Gottvicens. 444.

Miserere mei, Christe, Fiat mihi rivus iste Peccatorum venia.	Have mercy on me, O Christ, May this stream be for me the pardon of my sins.	Salva me ab omni malo, Fac me frui summo bono In coelesti patria.	Save me from all evil, Make me enjoy the highest good in the heavenly fatherland.
---	--	---	---

22 *a tempo*
mp

Mi-se-re-re me-i, Chri-ste, Fi-at mi-hi ri-vus i-ste Pec-ca-

29 *mf*

-to-rum ve-ni-a. Sal-va me ab om-ni ma-lo, Fac me

36 *rit.*

fru-i sum-mo bo-no In coe-le-sti pa-tri-a.

*** THURSDAY ONLY • After the men have sung “Domine non sum dignus,” Dr. Buchholz will play the organ while the Ladies make their thanksgiving. That having been done, Dr. Buchholz will conduct Ladies in this piece:**

Tu Es Petrus

Allegro

(world premiere)

Kevin Allen

mf

Soprano 1
Tu__ es__ Pe - trus, tu____ es__ Pe -

Soprano 2
mf
Tu____ es__ Pe - - - - trus,____

Alto
mf
Tu__ es____ Pe - trus, tu es____

6

S1
trus, tu es Pe - trus, tu__ es__ Pe - trus, tu____

S2
— tu__ es Pe - trus, tu____ es__ Pe - trus,____

A
Pe - trus,____ Pe- trus, tu es Pe -

11

S1
____ es__ Pe - trus, tu es Pe - trus,____ tu____ es Pe -

S2
— tu es Pe - trus, tu__ es__ Pe - -

A
- trus,____ tu es Pe - - - trus, tu es Pe -

17

S1
trus, tu es Pe - - - trus, tu es Pe - - -

S2
trus, tu es Pe - trus, tu es Pe - trus, tu es Pe -

A
trus, tu es Pe - trus, tu es Pe - trus,

22

S1
trus, tu es Pe - - - trus, et

S2
trus, tu es Pe - - - trus, et su-per

A
tu es Pe- trus, Pe - - - trus, et su-per hanc pe -

27

S1
su - per hanc pe - tram, et su - per hanc pe -

S2
hanc, et su - per hanc pe - - - tram,

A
- - tram, et su - per hanc pe - -

32

S1 tram, pe - tram, et su-per hanc pe - tram ae -

S2 et su - per hanc pe - tram, pe - -

A tram, et su-per hanc pe - tram ae-di - fi - ca - bo,

37

S1 - di - fi - ca - bo Ec - cle - si - am me - am,

S2 tram ae-di - fi - ca - - bo Ec - cle - si - am me - am,

A ae-di - fi - ca - bo Ec-cle - - si - am me - am,

43 *rit.*

S1 Ec-cle - si - am me - - - - - am.

S2 Ec - cle - si - am, Ec-cle - si - am, Ec - cle - si - am me - am.

A me - am, Ec - cle - si - am me - - - am.

*** All or none of the following may be sung, and the Antiphon repeated:**

48

S1

1. Dómine, probásti me, et cognovísti me:
 2. Intellexísti cogitatiónes méas de lón-ge:
 3. Et ómnes vías méas praevidí-sti:

S2

1. Dómine, probásti me, et cognovísti me:
 2. Intellexísti cogitatiónes méas de lón-ge:
 3. Et ómnes vías méas praevidí-sti:

A

1. Dómine, probásti me, et cognovísti me:
 2. Intellexísti cogitatiónes méas de lón-ge:
 3. Et ómnes vías méas praevidí-sti:

49

S1

1. tu cognovísti sessiónem méam et resurrectionem mé-am.
 2. sémitam méam et funículum méum investi-gá-sti.
 3. quía non est sérmo in língua mé-a.

S2

1. tu cognovísti sessiónem méam et resurrectionem mé-am.
 2. sémitam méam et funículum méum investi-gá-sti.
 3. quía non est sérmo in língua mé-a.

A

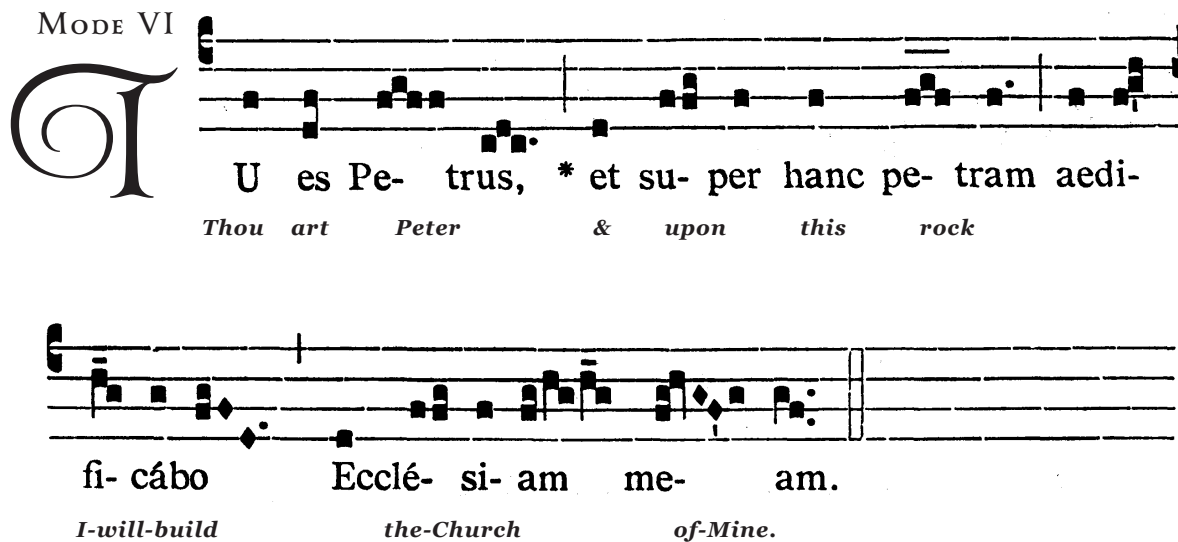
1. tu cognovísti sessiónem méam et resurrectionem mé-am.
 2. sémitam méam et funículum méum investi-gá-sti.
 3. quía non est sérmo in língua mé-a.

(For purposes of comparison) K. Allen's setting is based on the ancient Gregorian setting:

COMMUNION • 29 June, SS Peter & Paul (Matthew 16: 18) You are Peter, the Rock, and on this rock I shall build my Church.

FSSP in Los Angeles • <http://fssp.la> Possible Starting Pitch = G

MODE VI



U es Pe- trus, * et su- per hanc pe- tram aedi-
Thou art Peter & upon this rock

fi- cábo Ecclé- si- am me- am.
I-will-build the-Church of-Mine.

Then comes the Post-Communion prayer :

Dó - mi - nus vo - bis - cum. **R. Et cum spí - ri - tu tu - o.**

O - ré - mus. And then he sings the prayer... ...per ó - mni - a sae - cu - la sae - cu - ló - rum. **R. A - men.**

**Postcommunion
on Thursday
night:**

POSTCOMMUNION.

Quos cælesti, Dómine, ali-
ménto satiásti: apostólicis
intercessiónibus ab omni adver-
sitáte custódi. Per Dóminum.

Preserve, O Lord from all
dangers, by the intercession
of Thine apostles, those whom
Thou hast filled with Heavenly
nourishment. Through our Lord.

*** THURSDAY • Dr. Buchholz will accompany “Deo Gratias” on the organ:**

1.

I - te, missa est. R. De - o grá - ti - as.

De - - - o

Senza Pedale

grá - ti - as.

Pedale

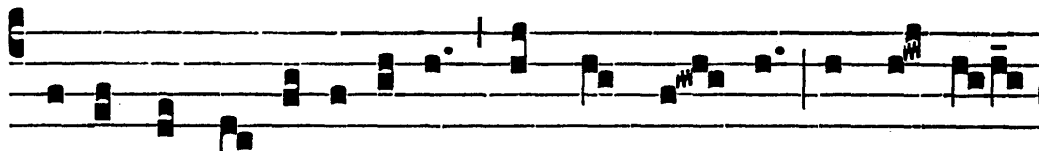
*** FRIDAY ONLY • After the Ladies have sung “Ave Sacer Christi,” Dr. King will play the organ while the Men make their thanksgiving. That having been done, Dr. Calabrese will conduct Men in this piece:**

COMMUNION • Nuptial Mass (Ps 127: 4, 6) Even so shall every man be blessed who fears the Lord: and may you see your children’s children, and peace in Israel.

FSSP in Los Angeles • <http://fssp.la> Possible Starting Pitch = F

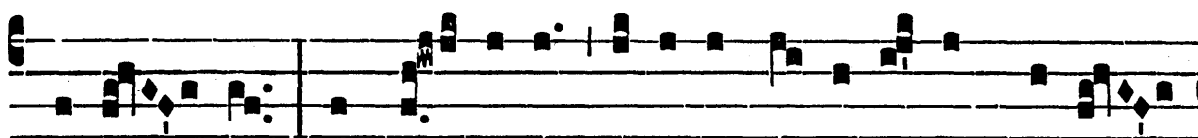
MODE VI

E



Cce sic be-ne-di-cé-tur * omnis ho- mo qui ti-met

Behold, thus shall-be-blessed every man that feareth



Dómi- num : et ví- de- as fí- li- os fi- li- ó- rum tu- ó-

the-Lord: & mayest-thou-see children of-the-children of-thee

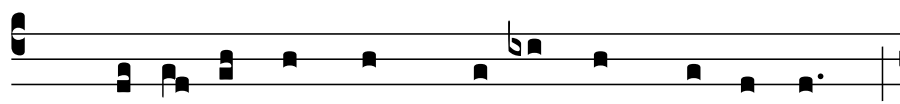


rum : pax su- per Isra- el.

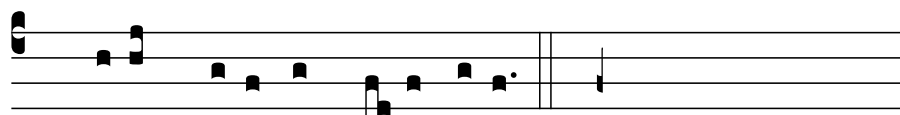
peace be-upon Israel.

Both or neither of the following “psalm extensions” may be used, depending on how much time there is:

(Ps 127: 1)
Vs. Blessed are all
they that fear the
Lord: that walk in
his ways.



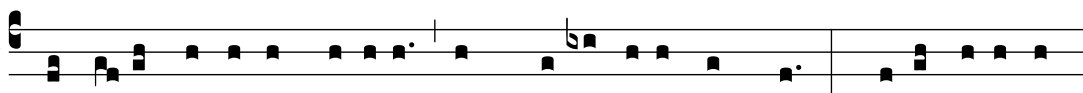
Vs. Be-á-tus omnis, qui ti-met Dómi-num,



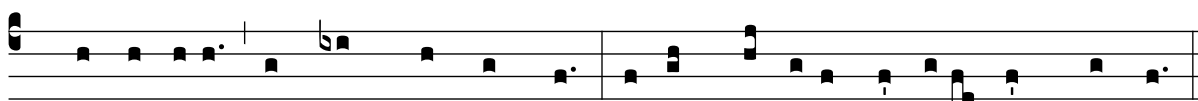
qui ámbulat in vi- is ejus. Ecce.

MODE VI

G



Lóri- a Patri, et Fí-li-o, et Spi- rí- tu- i Sancto. * Sicut erat in



prínci- pi- o, et nunc, et semper, et in saécula saeculó- rum. Amen.

Then comes the Post-Communion prayer :

Dó - mi - nus vo - bís - cum. R. Et cum spí - ri - tu tu - o.

O - ré - mus. And then he sings the prayer... ..per ó - mni - a sae - cu - la sae - cu - ló - rum. R. A - men.

POSTCOMMUNION on Friday Afternoon :

POSTCOMMUNION.

Quæsumus, omnipotens Deus: instituta providentiæ tuæ pio favóre comitäre; ut, quos legitima societate connectis, longæva pace custodias. Per Dóminum.

We beseech Thee, almighty God, in Thy great goodness, to show favor to that order of things which Thou Thyself hast established, and to keep in abiding peace those whom Thou hast joined together in lawful union. Through our Lord.

* FRIDAY ONLY • Watch out, because Weddings have this:

Before blessing the people, the priest again turns to the bride and groom, and blesses them in particular saying:

Deus Abraham, Deus Isaac et Deus Jacob sit vobiscum: et ipse adimpleat benedictionem suam in vobis: ut videátis filios filiórum vestrórum usque ad tertiam et quartam generationem, et póstea vitam ætérnam habeátis sine fine: adjuvante Dómino nostro Jesu Christo, qui cum Patre et Spíritu Sancto vivit et regnat Deus, per ómnia sæcula sæculórum. R̃. Amen.

May the God of Abraham, the God of Isaac, and the God of Jacob, be with you, and may he fulfil his blessing in you: that you may see your children's children even to the third and fourth generation, and may afterwards have life everlasting, by the grace of our Lord Jesus Christ, Who, with the Father and the Holy Ghost, liveth and reigneth God, world without end. R̃. Amen.

* {But “Deus Abraham” occurs after the Ite Missa Est.}

*** FRIDAY • The “Deo Gratias” will be sung according to polyphony by Marinus de Jong:**

Deacon



I - te, _____ mís - sa est.

$\text{♩} = 170$

3

S



Dé - o _____

A



Dé - o _____

T



Dé - o _____

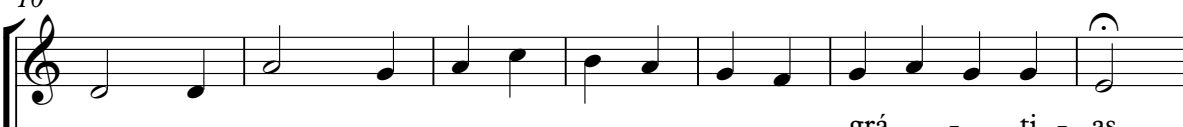
B



Dé - o _____

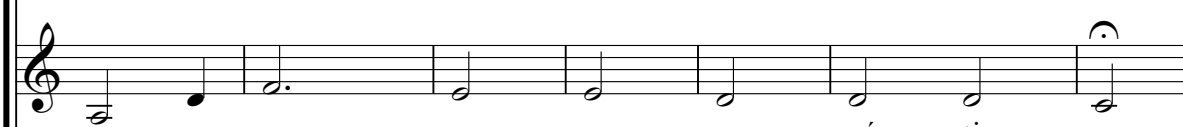
10

S



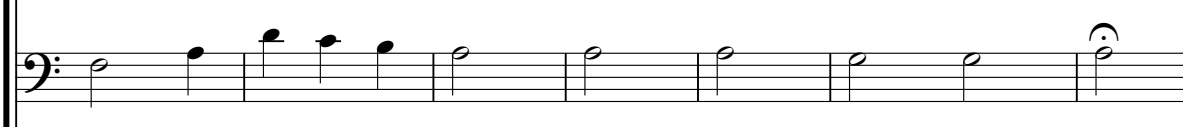
_____ grá - ti - as.

A



_____ grá - ti - as.

T



_____ grá - ti - as.

B



_____ grá - ti - as.

Last Gospel.

Finally the Priest reads the beginning of the Gospel according to St John.

Dóminus vobíscum.

R̃. Et cum spírítu túo.

✠ Inítium sancti Evangélli
secúndum Joánnem.

R̃. Glória tíbi, Dómine.

IN princípíio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum. Hoc erat in princípíio apud Deum. Omnia per ipsum facta sunt : et sine ipso factum est nihil, quod factum est : in ipso vita erat, et vita erat lux hóminum : et lux in ténebris lucet, et ténebrae eam non comprehendérunt. Fuit homo missus a Deo, cui nomen erat Joánnes. Hic venit in testimónium, ut testimónium perhiberet de lúmine, ut omnes créderent per illum. Non erat ille lux, sed ut testimónium perhiberet de lúmine. Erat lux vera, quae illúminat omnem hóminem veniéntem in hunc mundum. In mundo erat, et mundus per ipsum factus est, et mundus eum non cognóvit. In própria venit, et sui eum non recepérunt. Quotquot autem recepérunt eum, dedit eis potestátem filios Dei fieri, his qui credunt in nómine ejus : qui non ex sanguínibus, neque ex voluntáte carnis, neque ex voluntáte viri, sed ex Deo nati sunt. ET VERBUM CARO FACTUM EST, et habitávit in nobis : et vídimus glóriam ejus, glóriam quasi Unigéniti a Patre, plenum grátiae et veritátis. R̃. Deo grátias.

The Lord be with you,

R̃. And with thy spirit.

✠ The beginning of the holy Gospel according to St. John.

R̃. Glory be to thee, O Lord.

IN the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him : and without him was made nothing that was made. In him was life, and the life was the light of men : and the light shineth in darkness, and the darkness did not comprehend it. There was a man sent from God, whose name was John. This man came for a witness, to bear witness of the light, that all men might believe through him. He was not the light, but was to bear witness of the light. That was the true light, which enlighteneth every man that cometh into this world. He was in the world, and the world was made by him, and the world knew him not. He came unto his own, and his own received him not. But as many as received him, to them he gave power to be made the sons of God, to them that believe in his name. Who are born, not of blood, nor of the will of the flesh, nor of the will of man, but of God. AND THE WORD WAS MADE FLESH, and dwelt among us (and we saw his glory, the glory as of the only-begotten of the Father), full of grace and truth.

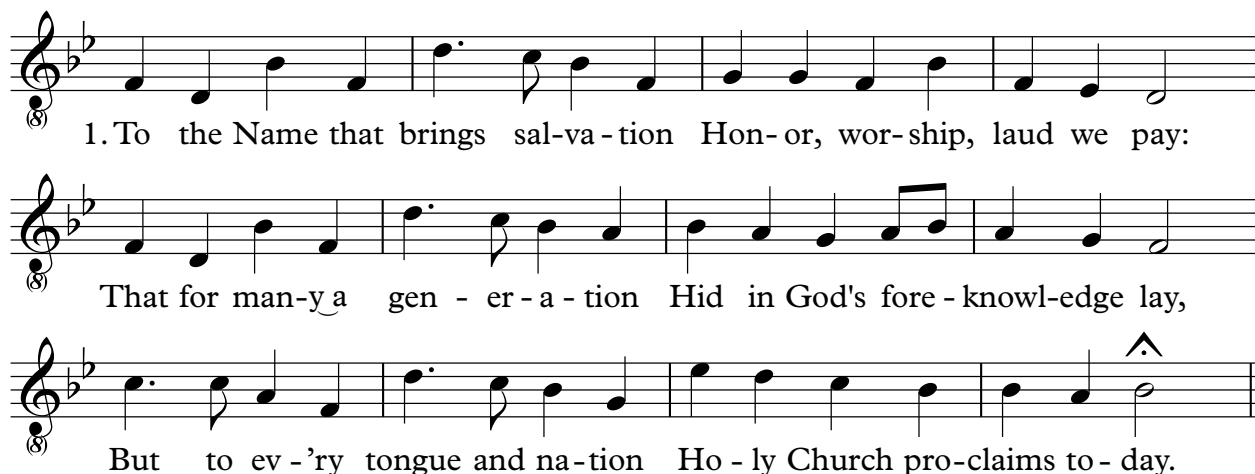
R̃. Thanks be to God.

*** THURSDAY ONLY • The exit hymn will be accompanied by Dr. Buchholz on the organ.**

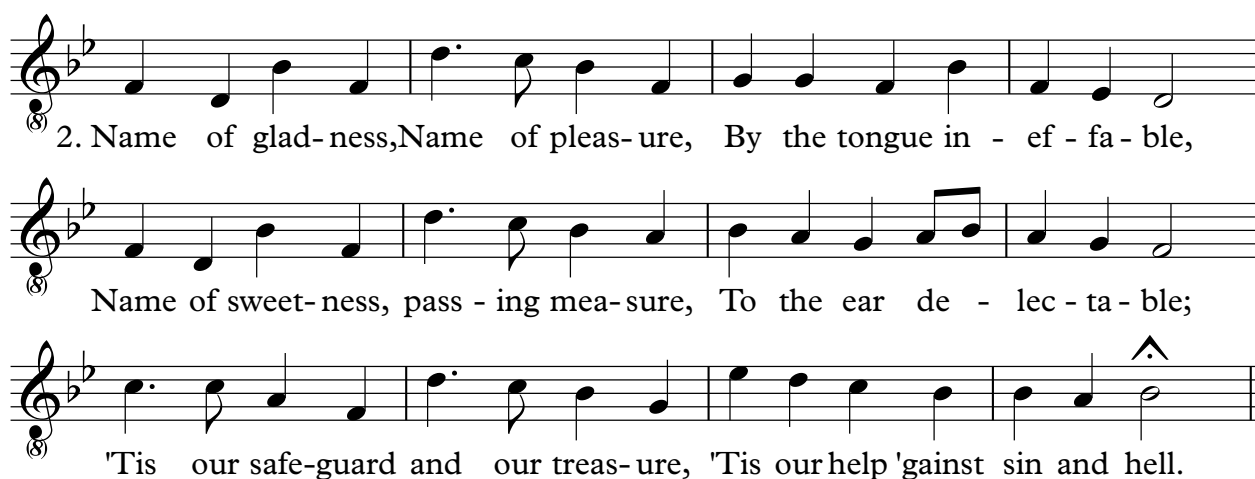
860 To The Name Of Our Salvation

Tune: REGENT SQUARE (87 87 87)

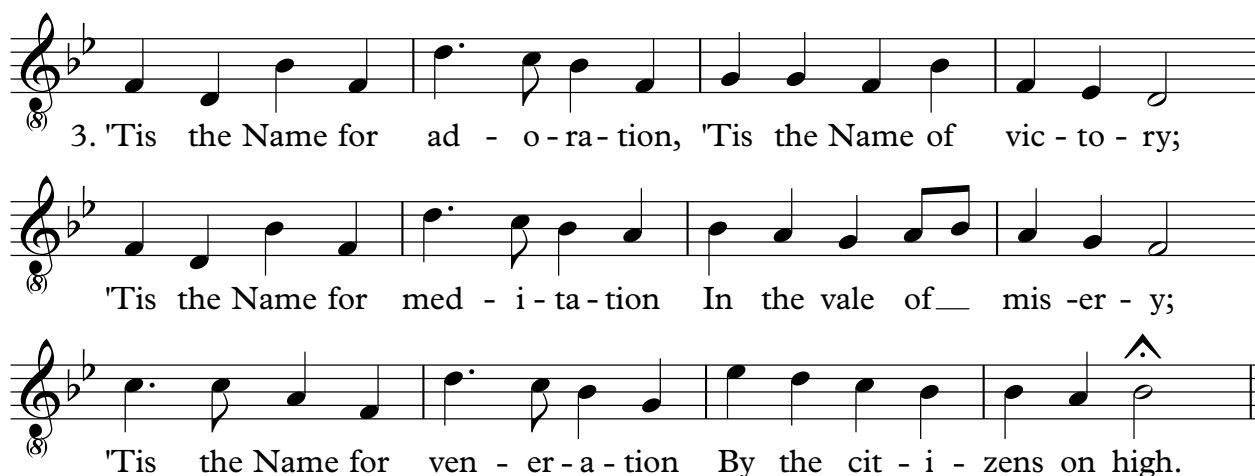
Text: Gloriosi Salvatoris



1. To the Name that brings sal-va-tion Hon-or, wor-ship, laud we pay:
That for man-y a gen-er-a-tion Hid in God's fore-knowl-edge lay,
But to ev-'ry tongue and na-tion Ho-ly Church pro-claims to-day.



2. Name of glad-ness, Name of pleas-ure, By the tongue in-ef-fa-ble,
Name of sweet-ness, pass-ing mea-sure, To the ear de-lec-ta-ble;
'Tis our safe-guard and our treas-ure, 'Tis our help 'gainst sin and hell.



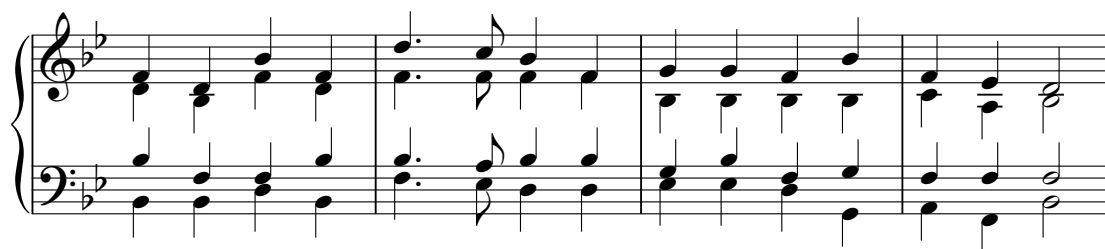
3. 'Tis the Name for ad-o-ra-tion, 'Tis the Name of vic-to-ry;
'Tis the Name for med-i-ta-tion In the vale of mis-er-y;
'Tis the Name for ven-er-a-tion By the cit-i-zens on high.



*Before the final verse,
Dr. Buchholz will improvise...*



After 4 verses, improvise. Please end with the “final verse” accompaniment in either Bb Major or C Major.



Key of Bb

**Final
Verse
Bb M.**

Key of C

**Final
Verse
C Maj.**

The harmonization for the fifth verse is based on a work by Noel Rawsthorne, and can only be played by those who own a copy of "400 Last Verses." If you don't own a copy, purchase it immediately on Amazon.com

John Mason Neale, who translated this hymn in 1851, described it as “A German Hymn on the Festival of the Holy Name of Jesus,” adding “all that can be said of its date is, that it is clearly posterior to the *Pange lingua* of Saint Thomas Aquinas, which it imitates.”

Gloriosi Salvatoris

**Nominis præconia,
Quæ in corde Genitoris
Latent ante sæcula,
Mater, cœli plena roris,
Pandit nunc Ecclesia.**

**Nomen dulce, nomen gratum,
Nomen ineffabile,
Dulcis JESUS appellatum,
Nomen delectabile,
Laxat poenas et reatum,
Nomen est amabile.**

**Hoc est nomen adoratum,
Nomen summæ gloriæ,
Nomen semper meditandum
In valle miseræ,
Nomen digne venerandum
Supernorum curiæ.**

**Nomen istud prædicatum
Melos est auditui ;
Nomen istud invocatum
Dulce mel est gustui ;
Jubilus est cogitatum
Spiritali visui.**

**Hoc est nomen exaltatum
Jure super omnium ;
Nomen mire formidatum,
Effugans dæmonia ;
Ad salutem nobis datum
Divinâ clementiâ.**

**Nomen ergo tam beatum
Veneremur cernui ;
Sit in corde sic formatum
Quod non potest erui ;
Ut in cœlis, Potestatum
Copulemur cœtui.**

**To the Name that brings salvation
Honor, worship, laud we pay:
That for many a generation
Hid in God's foreknowledge lay,
But to every tongue and nation
Holy Church proclaims today.**

**Name of gladness, Name of pleasure,
By the tongue ineffable,
Name of sweetness, passing measure,
To the ear delectable;
'Tis our safeguard and our treasure,
'Tis our help 'gainst sin and hell.**

**'Tis the Name for adoration,
'Tis the Name of victory;
'Tis the Name for meditation
In the vale of misery;
'Tis the Name for veneration
By the citizens on high.**

**'Tis the Name that whoso preaches
Finds it music in his ear;
'Tis the Name that whoso teaches
Finds more sweet than honey's cheer:
Who its perfect wisdom reaches
Makes His ghostly vision clear.**

**'Tis the Name by right exalted
Over every other Name:
That when we are sore assaulted
Puts our enemies to shame:
Strength to them that else had halted,
Eyes to blind, and feet to lame.**

**JESUS, we thy Name adoring,
Long to see Thee as Thou art:
Of Thy clemency imploring
So to write it in our heart,
That hereafter, upward soaring,
We with Angels may have part.**

Another translation, published in London (1871) is give below. Like the original Latin hymn—
and Neale's translation—this could be sung to any 87 87 87 tune, incl. the "Tantum ergo" chant.

"God hath given Him a Name which is above every name."—

PHIL. ii. 9.

- 1 To the Name that speaks salvation
Praise and honour let us pay,
Which before the world's creation
In the Father's Bosom lay,
But to every tongue and nation
By the Church is known to-day.
- 2 Name belovèd, Name of Jesus!
Name beyond what words can tell;
Name that comforts, Name that pleases
Every heart which knows it well;
Name that man from guilt releases,
Name that breaks the bonds of hell!
- 3 Name for lowly adoration,
Name for high triumphant lays;
Name for constant meditation
Through the world's perplexing ways;
Name which yonder ransomed nation
Worthily alone can praise!
- 4 Name of which the true proclaiming
To the ear like music cleaves;
Name of which the very naming
On the lips its sweetness leaves;
Name on which her musings framing
Light and joy the soul receives.
- 5 Name in worthiest honour planted
Over every name on high;
Name whereby our foe is daunted,
Satan's hosts in terror fly;
Name to man in mercy granted,
Timely succour to supply.
- 6 Thus with reverent awe we greet Thee,
Name most blessèd to our sight!
Holy JESU, we entreat Thee
In our hearts Thy Name to write,
Till that face to face we meet Thee,
Gathered to Thy saints in light! Amen.

*** FRIDAY • Exit Hymn will be conducted by Dr. Calabrese. No organ accompaniment.**

The tune is AVE VIRGO VIRGINUM, the Latin text is *Ave vivens Hostia*, the translation is by Msgr. Knox (d. 1957), the harmonization is by Maria Quinn (d. 1977), the tune is by Johann Cornu (d. 1547).

$\text{♩} = 150$

S 1. Hail, true Vic-tim, life and light Un - to sin-ners lend - ing, Ev'-ry old-er form and

A 1. Hail, true Vic-tim, life and light Un - to sin-ners lend - ing, Ev'-ry old-er form and

T 1. Hail, true Vic-tim, life and light Un - to sin-ners lend - ing, Ev'-ry old-er form and

B 1. Hail, true Vic-tim, life and light Un - to sin-ners lend - ing, Ev'-ry old-er form and

7

S rite Hath in thee its end - ing, Spot - less in the Fa-ther's sight Ev - er -

A rite Hath in thee its end - ing, Spot - less in the Fa-ther's sight Ev - er -

T rite Hath in thee its end - ing, Spot - less in the Fa-ther's sight Ev - er -

B rite Hath in thee its end - ing, Spot - less in the Fa-ther's sight Ev - er -

13

S more as - cend - ing, Ho - ly church in bit-ter fight Ev - er - more be-friend - ing.

A more as - cend - ing, Ho - ly church in bit-ter fight Ev - er - more be - friend-ing.

T more as - cend - ing, Ho - ly church in bit-ter fight Ev - er - more be - friend-ing.

B more as - cend - ing, Ho - ly church in bit-ter fight Ev - er - more be-friend - ing.

19

S 2. Hail, true Man-na from the sky, Is - rael nev-er knew thee; Pil-grims, for the day's sup-

A 2. Hail, true Man-na from the sky, Is - rael nev-er knew thee; Pil-grims, for the day's sup-

T 2. Hail, true Man-na from the sky, Is - rael nev-er knew thee; Pil-grims, for the day's sup-

B 2. Hail, true Man-na from the sky, Is - rael nev-er knew thee; Pil-grims, for the day's sup-

25

S ply, Dai - ly hom-age do thee; When our souls in sick-ness lie, Yields that

A ply, Dai - ly hom-age do thee; When our souls in sick-ness lie, Yields that

T ply, Dai - ly hom-age do thee; When our souls in sick-ness lie, Yields that

B ply, Dai - ly hom-age do thee; When our souls in sick-ness lie, Yields that

31

S sick - ness to thee; Chris-tians, when they come to die, Live im - mor-tal through thee.

A sick - ness to thee; Chris-tians, when they come to die, Live im - mor-tal through thee.

T sick - ness to thee; Chris-tians, when they come to die, Live im - mor-tal through thee.

B sick - ness to thee; Chris-tians, when they come to die, Live im - mor-tal through thee.

37

S 3. Hail, Christ's Bod-y, gift he made, His own death fore show - ing, God-head un-der earth-ly

A 3. Hail, Christ's Bod-y, gift he made, His own death fore - show-ing, God-head un-der earth-ly

T 3. Hail, Christ's Bod-y, gift he made, His own death fore - show-ing, God-head un-der earth-ly

B 3. Hail, Christ's Bod-y, gift he made, His own death fore - show - ing, God-head un-der earth-ly

43

S shade Like a jew-el glow - ing, Sa - cred mem' ries, ne'er to fade, On his

A shade Like a jew-el glow - ing, Sa - cred mem' - ries, ne'er to fade, On his

T shade Like a jew-el glow - ing, Sa - cred mem' - ries, ne'er to fade, On his

B shade Like a jew-el glow - ing, Sa - cred mem' ries, ne'er to fade, On his

49

S Church be - stow - ing, When to earth fare-well he bade, To his Pas-sion go - ing.

A Church be - stow - ing, When to earth fare-well he bade, To his Pas-sion go - ing.

T Church be - stow - ing, When to earth fare-well he bade, To his Pas-sion go - ing.

B Church be - stow - ing, When to earth fare-well he bade, To his Pas-sion go - ing.

55

S 4. Je - sus tru - ly in this place God and Man re - sid - eth; Him no shad-ow doth re -

A 4. Je - sus tru - ly in this place God and Man re - sid - eth; Him no shad-ow doth re -

T 4. Je - sus tru - ly in this place God and Man re - sid - eth; Him no shad-ow doth re -

B 4. Je - sus tru - ly in this place God and Man re - sid - eth; Him no shad-ow doth re -

61

S place, Him no rent di - vid - eth, Ver - y flesh, al - though his face, Glo - ri -

A place, Him no rent di - vid - eth, Ver - y flesh, al - though his face, Glo - ri -

T place, Him no rent di - vid - eth, Ver - y flesh, al - though his face, Glo - ri -

B place, Him no rent di - vid - eth, Ver - y flesh, al - though his face, Glo - ri -

67

S fied, he hid - eth; Gar-nered in this lit - tle space All of Christ a - bid - eth.

A fied, he hid - eth; Gar-nered in this lit - tle space All of Christ a - bid - eth.

T fied, he hid - eth; Gar-nered in this lit - tle space All of Christ a - bid - eth.

B fied, he hid - eth; Gar-nered in this lit - tle space All of Christ a - bid - eth.

73

S 5. Seen in heav'n by bless-èd eyes This his bod-y reign - eth; Form of bread, in oth-er

A 5. Seen in heav'n by bless-èd eyes This his bod-y reign - eth; Form of bread, in oth-er

T 5. Seen in heav'n by bless-èd eyes This his bod-y reign - eth; Form of bread, in oth-er

B 5. Seen in heav'n by bless-èd eyes This his bod-y reign - eth; Form of bread, in oth-er

79

S wise, Here its scope con - tain - eth; Mys - t'ry he a - lone de - scribes Who the

A wise, Here its scope con - tain - eth; Mys - t'ry he a - lone de - scribes Who the

T wise, Here its scope con - tain - eth; Mys - t'ry he a - lone de - scribes Who the

B wise, Here its scope con - tain - eth; Mys - t'ry he a - lone de - scribes Who the

85

S same or - dain - eth; Well may he such thing de-vise Whom no pow'r re - strain - eth.

A same or - dain - eth; Well may he such thing de-vise Whom no pow'r re - strain - eth.

T same or - dain - eth; Well may he such thing de-vise Whom no pow'r re - strain - eth.

B same or - dain - eth; Well may he such thing de-vise Whom no pow'r re - strain - eth.

91

S 6. Plead, true Vic-tim, in our stead To the Fa ther cry - ing, Thou, thy chil-dren's dai - ly

A 6. Plead, true Vic-tim, in our stead To the Fa ther cry - ing, Thou, thy chil-dren's dai - ly

T 6. Plead, true Vic-tim, in our stead To the Fa ther cry - ing, Thou, thy chil-dren's dai - ly

B 6. Plead, true Vic-tim, in our stead To the Fa ther cry - ing, Thou, thy chil-dren's dai - ly

97

S bread, Dai - ly health sup - ply - ing; Ban - quet for the ex - ile spread, Grant us

A bread, Dai - ly health sup - ply - ing; Ban - quet for the ex - ile spread, Grant us

T bread, Dai - ly health sup - ply - ing; Ban - quet for the ex - ile spread, Grant us

B bread, Dai - ly health sup - ply - ing; Ban - quet for the ex - ile spread, Grant us

103

S life un - dy - ing; May our love from thine be fed, Self and sense de - ny - ing!

A life un - dy - ing; May our love from thine be fed, Self and sense de - ny - ing!

T life un - dy - ing; May our love from thine be fed, Self and sense de - ny - ing!

B life un - dy - ing; May our love from thine be fed, Self and sense de - ny - ing!

Here is the complete hymn by Iohannes Pecham, Archbishop of Canturbury, who died in 1292AD :

105. De Corpore Christi.

- | | |
|---|--|
| 1. Ave, vivens hostia,
Veritas et vita,
In qua sacrificia
Cuncta sunt finita,
Per te patri gloria
Datur infinita,
Per te stat ecclesia
Iugiter munita. | 4. Ave, corpus Domini
Et munus finale,
Corpus iunctum numini,
Nobile iocale,
Quod reliquit homini
In memoriale,
Cum finali termino
Mundo dixit vale. |
| 2. Ave, vas clementiae,
Scrinium dulcoris,
In quo sunt deliciae
Caelici saporis,
Veritas substantiae
Tota salvatoris,
Sacramentum gratiae,
Pabulum amoris. | 5. Ave, plenum gaudium,
Vita beatorum,
Pauperum solacium,
Salus miserorum,
Grande privilegium
Est hoc viatorum,
Quorum sacrificium
Merces est caelorum. |
| 3. Ave, manna caelicum
Verius legali,
Datum in viaticum
Misero mortali,
Medicamen mysticum
Morbo spiritali,
Morte dans catholicum
Vitae immortalis. | 6. Ave, virtus fortium,
Obvians ruinae,
Turris et praesidium
Plebis peregrinae,
Quam insultus hostium
Frangere non sine,
Ne vi malignantium
Pereat in fine. |
-
- | | |
|--|--|
| 7. Hic Iesus veraciter
Duplex est natura,
Non est partialiter
Nec solum figura,
Sed essentialiter
Caro Christi pura
Latet integraliter
Brevi sub clausura. | 11. Hoc ardoris calculo
Veni nos ignire,
Hoc amoris stimulo
Frange motus irae,
Et eodem ferculo
Qui nos vis nutrire,
Velis cordis vinculo
Fortiter unire. |
| 8. Caelo visibiliter
Caro Christi sita,
Forma panis aliter
Latet hic vestita,
Solum novit qualiter,
Hanc qui ponit ita,
Potest hoc facilius
Virtus infinita. | 12. Moris est amantium
Invicem sitire,
Ut arcana cordium
Possint introire,
Sic vult rex regnantium
Caritatis mirae
Cibando fidelium
Intima subire. |
| 9. Sumptum non consumitur
Corpus salvatoris,
Idem totum sumitur
Omnibus in horis,
Forma panis frangitur
Dente comestoris,
Virtus carnis sugitur
Morsibus amoris. | 13. O Iesu dulcissime,
Cibus salutaris,
Qui sic nobis intime
Tribui dignaris,
Mala nostra deprime
Fletibus amaribus
Et affectus imprime,
Quibus delectaris. |
| 10. Christus nihil patitur
Huius laesionis,
Forma panis solvitur
Vi digestionis,
Tunc si Christus quaeritur,
Est in caeli thronis,
Sicut vult, hinc tollitur
Datis vitae donis. | 14. Iesu, vivens hostia,
Placa maiestatem,
Sacramenti gratia
Confer sanitatem,
Pauperum substantia,
Da aeternitatem,
Domini memoria,
Fove caritatem. |

15. Vanitatem spernere
Fac nos, consolator,
Hostes dona vincere,
Christe, propugnator,
Et quod doces credere,
Iesu reparator,
Per te tandem cernere
Da, remunerator.

Msgr. Ronald Knox Translation :

1. Hail, true Victim, life and light
Unto sinners lending—
Every older form and rite
Hath in thee its ending—
Spotless in the Father's sight
Evermore ascending,
Holy church in bitter fight
Evermore befriending.

2. (3) Hail, true Manna from the sky—
Israel never knew thee;
Pilgrims, for the day's supply,
Daily homage do thee;
When our souls in sickness lie,
Yields that sickness to thee;
Christians, when they come to die,
Live immortal through thee.

3. (4) Hail, Christ's Body—gift he made,
His own death foreshewing,
(Godhead under earthly shade
Like a jewel glowing),
Sacred memories, ne'er to fade,
On his Church bestowing,
When to earth farewell he bade,
To his Passion going.

4. (7) Jesus truly in this place
God and Man resideth;
Him no shadow doth replace,
Him no rent divideth,
Very flesh, although his face,
Glorified, he hideth;
Garnered in this little space
All of Christ abideth.

5. (8) Seen in heav'n by blessed eyes
This his body reigneth;
Form of bread, in other wise,
Here its scope containeth;
Myst'ry he alone describes
Who the same ordaineth;
Well may he such thing devise
Whom no pow'r restraineth.

6. (10) Plead, true Victim, in our stead
To the Father crying,
Thou, thy children's daily bread,
Daily health supplying;
Banquet for the exile spread,
Grant us life undying;
May our love from thine be fed,
Self and sense denying!

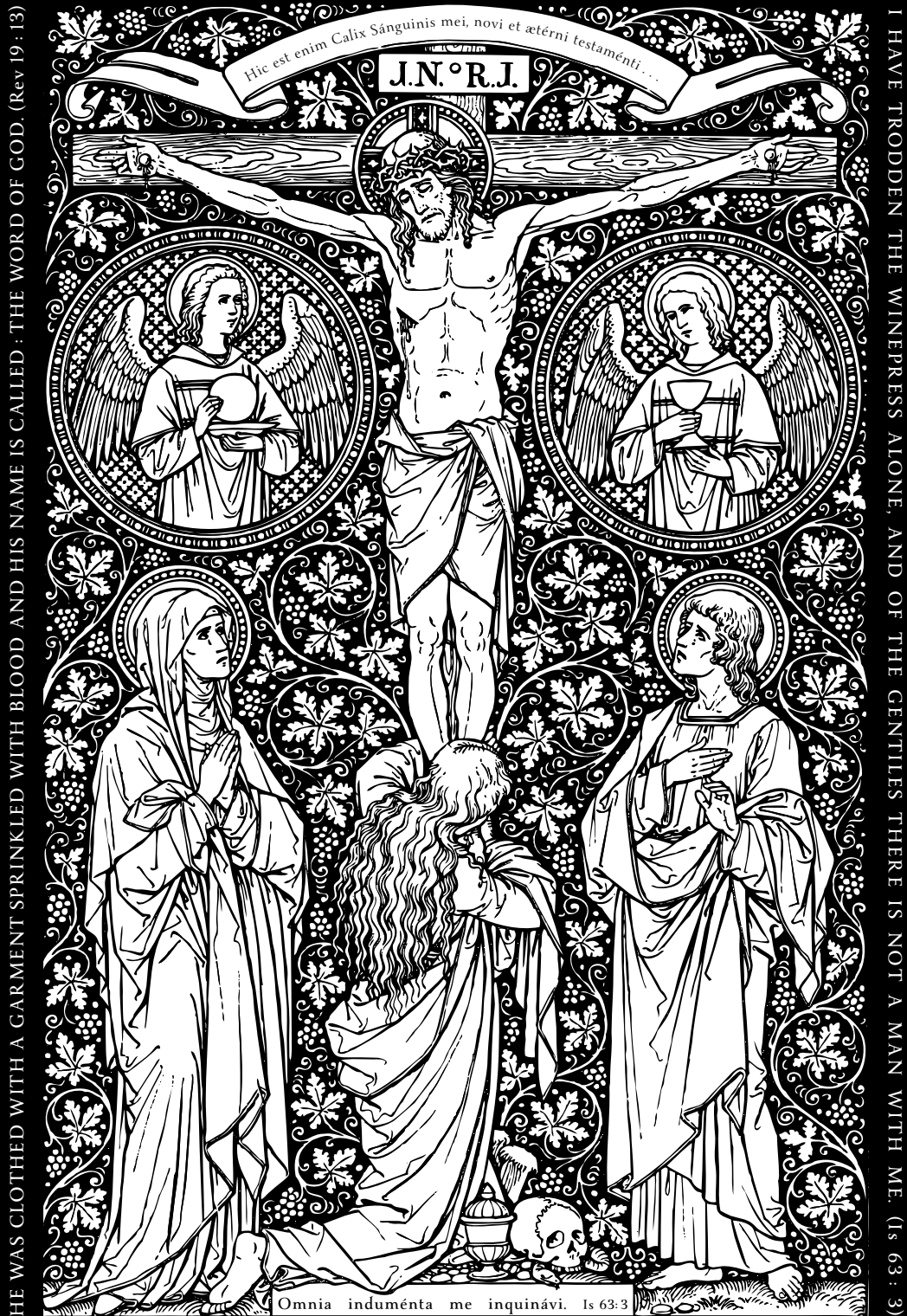
Compare the translation by Msgr. Ronald Knox (d. 1957) to Msgr. Hugh Thomas Henry (d. 1946), who taught Gregorian chant at St. Charles Borromeo Seminary in Overbrook, Pennsylvania:

	Msgr. Henry Translation :	Msgr. Knox Translation :
I.		
Ave vivens Hostia, Veritas et vita: Per te sacrificia Cuncta sunt finita, Per te Patri gloria Datur infinita, Per te stat Ecclesia Jugiter munita.	Hail, Thou living Victim blest, Truth and Life supernal, Olden types in Thee confessed Find their end eternal. Infinite through Thee the praise To the Father given, While Thy love the Church arrays As an earthly heaven.	Hail, true Victim, life and light Unto sinners lending— Every older form and rite Hath in thee its ending— Spotless in the Father's sight Evermore ascending, Holy church in bitter fight Evermore befriending.
II	II.	
Ave vas clementiae, Scrinium dulcoris In quo sunt deliciae Coelici saporis; Veritas substantiae Tota Salvatoris, Sacramentum gratiae, Pabulum amoris.	Hail, Thou ancient Mercy-seat, Source of grace and favor; Precious Ointment-box replete With celestial savor: Thou the God-man truly art In divine completeness: Fed on Thee, the loving heart Knows Thy raptured sweetness.	{ Knox did not translate this verse } <i>Indeed, it is rare for translators to translate the full Latin hymns, which are even abbreviated in the Breviary—and this reminds us it is acceptable not sing all the verses of a hymn, despite what some assert.</i>
III.	III.	
Ave Manna coelicum, Verius legali, Datum in viaticum Misero mortali; Medicamen mysticum Morbo spiritali, Rorem dans catholicum Vitae immortal.	Hail, Thou Manna from the skies, Yet more truly given To the pilgrim soul that sighs For her promised Heaven: Mystic medicine Thou art For the wounded spirit; Healed by Thee, may every heart Endless life inherit.	Hail, true Manna from the sky— Israel never knew thee; Pilgrims, for the day's supply, Daily homage do thee; When our souls in sickness lie, Yields that sickness to thee; Christians, when they come to die, Live immortal through thee.

A Literal translation (F. V. Y.) :

- | | | |
|--|---|--|
| <p>1. Hail living Victim,
truth and life, Through
Thee have all sacrifices
been ended; Through
Thee infinite glory is
given to the Father;
Through Thee the
Church stands ever
defended.</p> | <p>2. Hail vessel of mercy,
container of sweetness
in which is the delight
of heavenly taste. The
<i>entire truth</i> of the Savior's
substance becomes the
sacrament and grace and
the food of love.</p> | <p>3. Hail heavenly <u>Manna</u>,
<i>more true</i> than that (given
in the time of) the law;
Given as food for the
journey to poor mortals,
Wondrous medicine
giving all-embracing aid
(<u>dew</u>) for immortal life.</p> |
|--|---|--|

Q UARE ERGO RUBRUM EST INDUMENTUM TUUM, ET
VESTIMENTA TUA SICUT CALCANTIUM IN TORCULARI?



W HY THEN IS THY APPAREL RED, AND THY GARMENTS
LIKE THEIRS THAT TREAD IN THE WINEPRESS? (Is 63: 2)

M ONDAY • 26 June 2017

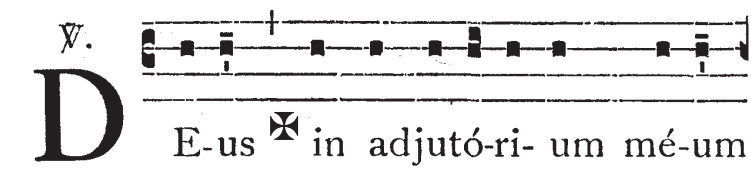
SS. JOANNIS ET PAULI MARTYRUM.

Sacred Music Symposium • FSSP.la

MONDAY • VESPERS IN THE EXTRAORDINARY FORM

The Officiant intones, and Tutti join and finish:

STAND


D E-us ✠ in adjutó-ri- um mé-um

inténde. R̃. Dómine ad adjuvándum

me festína. Gló-ri- a Pátri, et Fí-li- o, et Spi-rí-tu- i Sán-

cto. Sicut érat in princípi- o, et nunc, et semper, et in

saécu- la saecu- lórum. Amen. Alle- lú- ia.

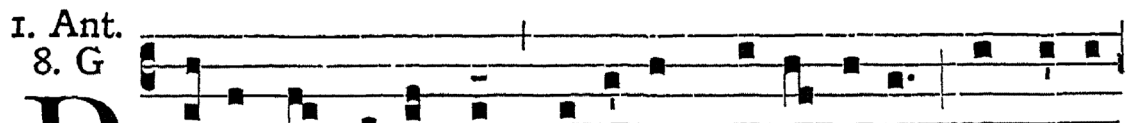
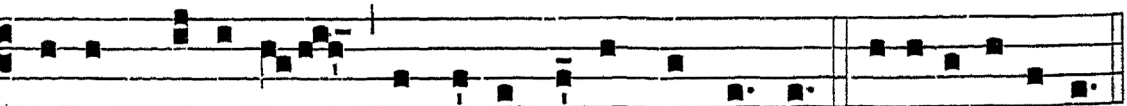
V. O God, come to my assistance. R̃. O Lord, make haste to help me. Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen. Alleluia.

MONDAY • FIRST ANTIPHON & PSALM

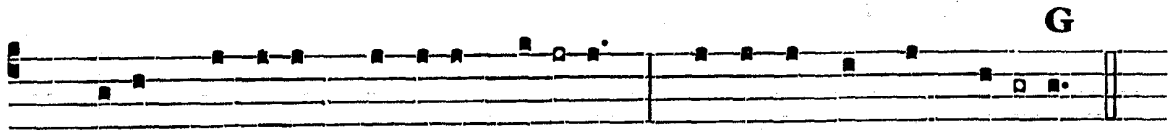
The Officiant intones, and Tutti join and finish:

Start on F

Ant. Paul and John * said unto Julian: We worship One God, Who hath made heaven and earth.

i. Ant.
 8. G
P Aulus et Jo- ánnes * di-xé-runt Ju- li- áno : Nos unum


De- um có- limus, qui fe- cit caelum et ter- ram. E u o u a e.

Psalmus 109 — Tone 8. G



1. Díxit Dóminus Dómino mé- o : * Séde a *déxtris* mé- is.

1. The Lord said to my Lord: * Sit thou at my right hand:

2. Dónece pónam inimícos tú-os, * scabéllum pé-*dum* tu-ó-rum.

Until I make thy enemies * thy footstool.

3. Vírgam virtútis túae emíttet Dóminus ex Sí-on : *

domináre in médio inimicó-*rum* tu-ó-rum.

The Lord will send forth the sceptre of thy power out of Sion: * rule thou in the midst of thy enemies.

4. Técum princípium in díe virtútis túae in splendóribus san-ctó-rum: *
ex útero ánte lucíferum *gé-nu-i* te.

With thee is the principality in the day of thy strength: in the brightness of the saints: * from the womb before the day star I begot thee.

5. Jurávit Dóminus, et non pœnitébit é-um: *

Tu es sacérdos in aetérnum secúndum órdi-*nem* Mel-chí-se-dech.

The Lord hath sworn, and he will not repent: * Thou art a priest for ever according to the order of Melchisedech.

6. Dóminus a déxtris tú-is, * confrégit in díe írae *sú-ae* ré-ges.

The Lord at thy right hand * hath broken kings in the day of his wrath.

7. Judicábit in natió nibus, implébit ru-í-nas: *

conquassábit cápita in tér-*ra* mul-tó-rum.

He shall judge among nations, he shall fill ruins: * he shall crush the heads in the land of many.

8. De torrén te in vía bí-bet: * proptérea exal-*tá-bit* cá-put.

He shall drink of the torrent in the way: * therefore shall he lift up the head.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-*tu-i* Sán-cto.

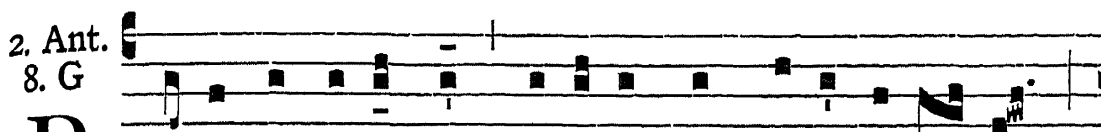
10. Sicut érat in princípío, et nunc, et sém-per, *
et in saécula saecu-*ló-rum*. A-men.

Antiphon is repeated by Tutti.

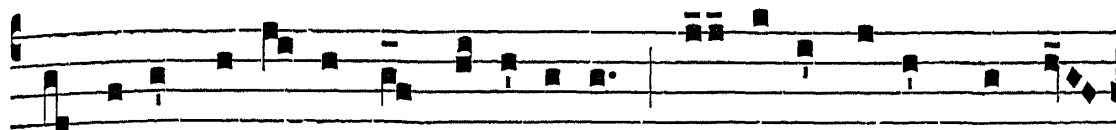
MONDAY • SECOND ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

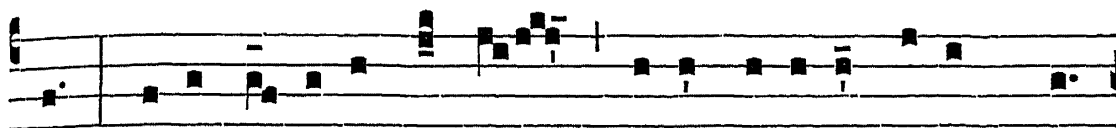
Start on F



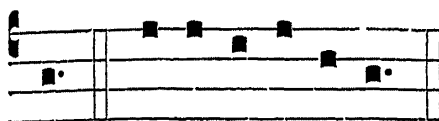
P Aulus et Jo- ánnes * dixé-runt ad Te-renti- á- num :



Si tu-us dómi-nus est Ju-li- ánus, ha-bé-to pa-cem cum il-



lo : no-bis á- li- us non est, ni-si Dóminus Je-sus Chri-



Ant. Paul and John * said unto Terentian: If thy Lord be Julian, keep thou at peace with him, but as for us, we have no other Lord but the Lord Jesus Christ.

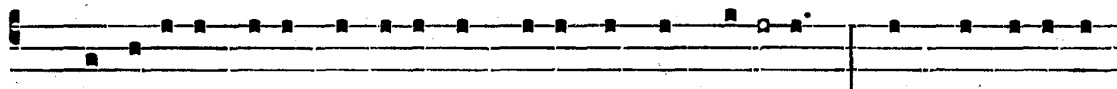
stus. E u o u a e.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 110 — Tone 8. G

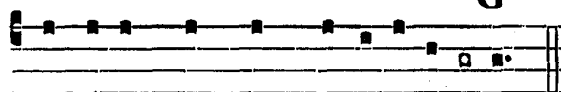
Mediant of 1 accent.

Endings of 1 accent with 2 preparatory syllables.



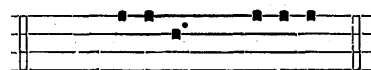
1. Confitébor tibi Dómine in tóto córde mé- o : * in consí-li- o

G



1. I will praise thee, O Lord, with my whole heart; * in the council of the just, and in the congregation.

justórum et congrega-ti- ó- ne.



Flex : su-órum, †

2. Máгна ópera Dó-mi-ni: * exquisíta in omnes volun-tá-tes é-jus.

Great are the works of the Lord: * sought out according to all his wills.

3. Conféssio et magnificéntia ópus é-jus: *

et justítia éjus mánet in saé-cu-lum saé-cu-li.

His work is praise and magnificence: * and his justice continueth for ever and ever.

4. Memóriam fécit mirabílium suó-*rum*, †
miséricors et miserátor Dó-mi-nus: * éscam dédit ti-*mén-ti* -bus se.

He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: * he hath given food to them that fear him.

5. Mémor érit in saéculum testaménti sú-i: *
virtútem óperum suórum annuntiábit pó-*pu-lo* sú-o:

He will be mindful for ever of his covenant: * he will shew forth to his people the power of his works.

6. Ut det illis haereditátem gén-ti-um: *
ópera mánuum éjus véritas *et ju*-dí-ci-um.

That he may give them the inheritance of the Gentiles: * the works of his hands are truth and judgment.

7. Fidélia ómnia mandáta e-*jus* : †
confirmáta in saéculum saé-cu-li, * fácta in veritáte et *ae-qui*-tá-te.

All his commandments are faithful: confirmed for ever and ever, * made in truth and equity.

8. Redemptiónem misit pópulo sú-o: *
mandávit in aetérnum testa-*mén-tum* sú-um.

He hath sent redemption to his people: * he hath commanded his covenant for ever.

9. (*bow head*) Sánctum, et terríbile nómen é-jus: *
inítium sapiéntiae *tí-mor* Dó-mi-ni.

Holy and terrible is his name: * the fear of the Lord is the beginning of wisdom.

10. Intelléctus bónus ómnibus faciéntibus é-um: *
laudátio éjus mánet in saé-*cu-lum* saé-cu-li.

A good understanding to all that do it: * his praise continueth for ever and ever.

11. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-*tu-i* Sán-cto.

12. Sícut érat in princípío, et nunc, et sém-per, *
et in saécula saecu-*ló-rum*. Á-men.

Antiphon is repeated by Tutti.

MONDAY • THIRD ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Start on E

.3 Ant.
I. f
J O- ánnes et Paulus, * agnoscéntes ty-ránni-dem Ju-
 li- á-ni, facultá-tes su-as paupé-ri-bus e-rogá-re coepé-
 runt. E u o u a e.

Ant. John and Paul, * when they had heard the tyrannous command of Julian, began to disperse abroad their goods among the poor.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 111 — Tone 1. f

Mediant of 2 accents.

Endings of 1 accent with 2 preparatory syllables. (For the ending D², an extra note is added in anticipation of the accent in dactylic cadences.)

1. Be-átus vir qui tí- met Dóminum : * in mandátis é-jus vó-let ní- mis.

1. Blessed is the man that feareth the Lord: * he shall delight exceedingly in his commandments.

Flex : cómmodat, †

2. Pótens in térra érit sé-men é-jus: * generátio rectórum be-ne-di-cé-tur.

His seed shall be mighty upon earth: * the generation of the righteous shall be blessed.

3. Glória, et divítiae in dó-mo é-jus: *

et justítia éjus mánet in saé-cu-lum saé-cu-li.

Glory and wealth shall be in his house: * and his justice remaineth for ever and ever.

4. Exórtum est in ténebris lú-men ré-ctis: *
miséricors, et miserá-tor, et jú-stus.

To the righteous a light is risen up in darkness: * he is merciful, and compassionate and just.

5. Jucúndus hómo qui miserétur et cóm - *modat*, †
dispónet sermónes súos in ju-dí-ci-o: *
quía in aetérnum non *com-mo-vé*-bi-tur.

Acceptable is the man that sheweth mercy and lendeth: he shall order his words with judgment: * because he shall not be moved for ever.

6. In memória aetérna é-rit jú-stus: * ab auditióne mála *non ti-mé*-bit.

The just shall be in everlasting remembrance: * he shall not fear the evil hearing.

7. Parátum cor éjus speráre in Dó-*mino*, †
confirmátum est cor é-jus: *
non commovébitur dónec despíciat ini-*mí-cos* sú-os.

His heart is ready to hope in the Lord: his heart is strengthened, * he shall not be moved until he look over his enemies.

8. Dispérsit, dédit paupé-*ribus* : †
justítia éjus mánet in saé-cu-lum saé-cu-li, *
córnú éjus exaltábi-*tur in gló*-ri-a.

He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: * his horn shall be exalted in glory.

9. Peccátor vidébit, et irascé-*tur*, †
déntibus súis frémet et ta-bé-scet: *
desidérium peccató-*rum pe-rí*-bit.

The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: * the desire of the wicked shall perish.

10. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spirí-*tu-i* Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

11. Sícúť érat in princípíó, et nunc, et sém-per, *
et in saécula saecu-*ló-rum*. A-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

MONDAY • FOURTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Start on E

Ant. O ye holy Spirits and Souls of the righteous, bless ye the Lord. Alleluia.

4. Ant.
1. a 3

S Ancti spí-ri-tus* et á-nimae ju-stó-rum, hymnum dí-
ci-te De- o, al-le-lú-ia. E u o u a e.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 112 — Tone 1. a3

Mediant of 2 accents.

Endings of 1 accent with 2 preparatory syllables. (For the ending D², an extra note is added in anticipation of the accent in dactylic cadences).

1. Laudá-te pú-e-ri Dómi-num : * laudá-te nómen Dómi-ni.

1. Praise the Lord, ye children: * praise ye the name of the Lord.

2. (*bow head*) Sit nómen Dómini be-ne-dí-ctum, *

ex hoc nunc, et us-que in saé-cu-lum.

Blessed be the name of the Lord, * from henceforth now and for ever.

3. A sólis órtu úsque ad oc-cá-sum, * laudábile nó-men Dó-mi-ni.

From the rising of the sun unto the going down of the same, * the name of the Lord is worthy of praise.

4. Excélsus súper ómnes gén-tes Dó-mi-nus, *

et súper caélos gló-ri-a é-jus.

The Lord is high above all nations; * and his glory above the heavens.

5. Quis sicut Dóminus, Déus nó-ster, †

qui in ál-tis há-bi-tat, * et humília réspicit in caélo *et in* tér-ra?

Who is as the Lord our God, who dwelleth on high: * and looketh down on the low things in heaven and in earth?

6. Súscitans a tér-ra ín-o-pem, * et de stércore é-ri-gens páu-pe-rem:

Raising up the needy from the earth, * and lifting up the poor out of the dunghill:

7. Ut cóllocet éum cum prin-cí-pi-bus, * cum princípibus pó-pu-li sú-i.

That he may place him with princes, * with the princes of his people.

8. Qui habitáre fácit stéri-lem in dó-mo, *

matrem filiό-rum *lae-*tán-tem.

Who maketh a barren woman to dwell in a house, * the joyful mother of children.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spirí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-*ló*-rum. A-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

MONDAY • FIFTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Start on E

5. Ant. *I. f*

O-annes et Paulus * di-xé-runt ad Gal-li-cánum : Fac
vo-tum De- o cae-li, et e-ris victor mé-li- us quam fu- í-sti.
E u o u a e.

Ant. John and Paul * said unto Gallican: Make thy vow unto the God of heaven, and thou shalt be yet a greater conqueror than ever thou hast been heretofore.

*Cantor A (alone) stands & intones, Men finish,
Ladies 2nd verse, Men 3rd, etc.*

Psalmus 115 — Tone 1. f

1. Crédi-di propter quód locútus sum : * égo autem humi-li-átus sum ní- mis.

1. I have believed, therefore have I spoken; * but I have been humbled exceedingly.

Flex : víncu-la mé-a : †

2. Égo díxi in ex-cés-su mé-o: * Ómnis hó-mo mén-dax.

I said in my excess: * Every man is a liar.

3. Quid re-trí-bu-am Dó-mi-no, * pro ómnibus, quae retrí-bu-it mí-hi?

What shall I render to the Lord, * for all the things that he hath rendered to me?

4. Cálicem salu-tá-ris ac-cí-pi-am: * et nómen Dómini in-vo-cá-bo.

I will take the chalice of salvation; * and I will call upon the name of the Lord.

5. Vóta méa Dómino réddam córam ómni pó-pu-lo é-jus: *
pretiós-a in conspéctu Dómini mors san-ctó-rum é-jus:

I will pay my vows to the Lord before all his people: * precious in the sight of the Lord is the death of his saints.

6. O Dómine, quía égo sér-vus tú-us: *

égo sérvus túus, et fílius an-cíl-lae tú-ae.

O Lord, for I am thy servant: * I am thy servant, and the son of thy handmaid.

7. Dirupísti víncula mé-a : †

tíbi sacrificábo hó-sti-am láu-dis, * et nómen Dómini in-vo-cá-bo.

Thou hast broken my bonds: * I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.

8. Vóta méa Dómino réddam in conspéctu ómnis pó-pu-li é-jus: *

in átriis dómus Dómini, in médio tú-i, Je-rú-sa-lem.

I will pay my vows to the Lord in the sight of all his people: * in the courts of the house of the Lord, in the midst of thee, O Jerusalem.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spirí-tu-i Sán-cto.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. A-men.

Antiphon is repeated by Tutti.

MONDAY • CHAPTER

Officiant sings the Chapter:

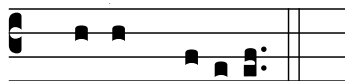
Chapter.

Wisdom 3, 1-3.

STAND

JUstórum ánimae in manu Dei
sunt, et non tanget illos tor-
mentum mortis. † Visi sunt
óculis insipiéntium mori : * illi
autem sunt in pace.

THE souls of the just are in the
hand of God : and the torment
of death shall not touch them. In the
sight of the unwise they seemed to
die : but they are in peace.



Response by Tutti : R. Déo gráti-as.

MONDAY • HYMN "SANCTÓRUM MÉRITIS"

The words of the Hymn, revised in XVI century, were written by Rabanus Maurus († 856). The melody is that of an old hymn of Prudentius, of the V century, "Inventor rutili".

This hymn sings the heroic struggles of those glorious athletes, the Martyrs. They despised the world and its vanities, met its threats and tortures with bold hearts, and without complaint let themselves be slain like tender lambs. Clothed in the purple of their own blood, they receive the victors' laurel crown.

*The Officiant intones, Men finish verse 1. Ladies sing 2nd verse, Men 3rd, and so forth.
Tutti for the final verse & Amen.*

Start on F

Hymn. II

S

Anctórum mé-ri-tis ínclý-

ta gáudi- a * Pangámus, só-ci- i,

géstaque fórti- a : Glíscens fert ánimus próme-re cánti-

bus Victó-rum gé-nus ópti-mum. 2. Hi sunt quos fátu-e

múndus abhórru- it : Hunc frúctu vá-

cu-um, fló-ribus á-ri-dum, Contempsé-

re tú-i nómi-nis ásseclae, Jé-su,

Rex bóne caéli- tum. 3. Hi pro te

fú-ri-as atque mínas trú-ces Calcá-

runt hóminum saévaque vérbe-ra :

1. By help of Saints,
come let our tongues
relate their famous joys
and their courageous
deeds; our mind desires
in songs to celebrate
their conquest, which
all gain exceeds.

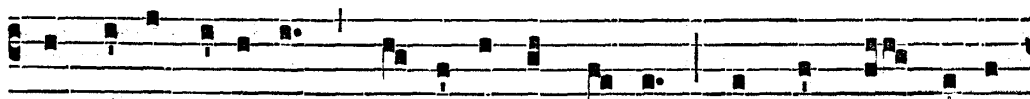
2. While here they
lived, the world these

men abhorred, for they
this withered soil did
much despise whose
flowers are barren, and
with thee, their Lord,
up to thy heavenly joys
did rise.

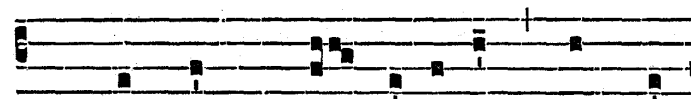
3. They for thy sake
with stout contempt
have borne the cau-
seless rage of men,
and torment fierce,
and cruel hooks, which
have their bodies torn,
but had not power their
souls to pierce.

4. They like mild
sheep to slaughter
are assigned, at which
they never murmur nor
complain, but with a
silent heart and guilt-
less mind their con-
stant patience they
maintain.

5. What voice, what
tongue, those gifts can
fitly show which thou
prepar'st for martyrs?
Who, once stained with
streams of blood, which



His cēssit lāce-rans fōr-ti-ter úngu-la, Nec cárpsit pene-
 trá-li- a. 4. Caedúntur gládi-is mó-re bidénti-um : Non
 múrmur résonat, non que-rimóni-a : Sed córde impá-
 vido mens bene cóns-ci-a Consérvat pa-ti-énti-am.

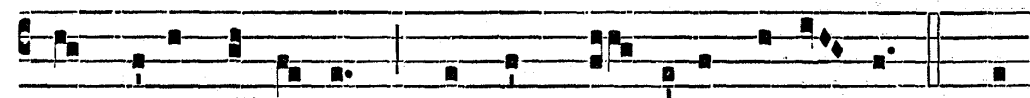


5. Quae vox, quae pó-te-rit língua
 re-téxe-re, Quae tu Mar-tý-ribus mú-
 ne-ra praépa-ras? Rúbri nam flú-ido

from their wounds did
 flow, have now bright
 crown of laurel gained.

6. We thee beseech,
 one highest Deity, to
 wash our sins, to drive
 our harms away, to
 givethy servants peace,
 that we to thee may
 everlasting praise re-
 pay.

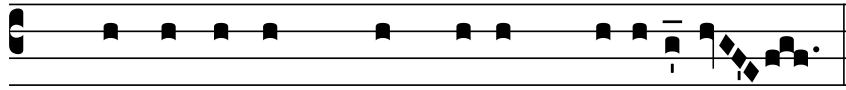
(Trans. XVII cent.)



sánguine, fúlgi-dis Cíngunt témpora láure-is. 6. Te
 súm-ma o Dé-i-tas, únaque póscimus, Ut cúl-pas ábi-
 gas, nó-xi-a súb-tra-has : Des pá-cem fá-mu-lis, ut tí-bi
 gló-ri-am Annórum in sé-ri-em cá-nant. Amen.

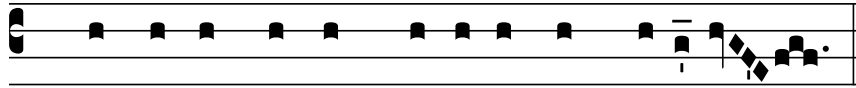
MONDAY • VERSICLE

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



Vs. The saints shall rejoice in glory.

Vs. Exsultábunt Sáncti in glóri-a.



R. They shall be joyful in their beds.

Tutti: R. Laetabúntur in cubí-li-bus sú-is.

Cantors C + D now genuflect, bow to each other, and return to their places.

MONDAY • MAGNIFICAT

Officiant intones, and Tutti join and finish:

SIT at the word "dúae"

Start on D

Ant. I D

I

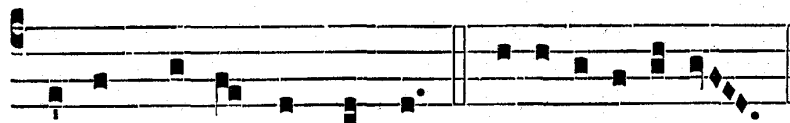
-sti sunt * dú-ae o-lívae, et

These are two olive-trees, and two candlesticks shining before the Lord; they have power to shut heaven with clouds and to open its doors; for their tongues are become keys of heaven.

dú- o cande-lábra lucénti-a ante Dó-

minum : há-bent po-te-stá- tem cláudere caélum núbibus,

et aperí-re pórtas é- jus : qui-a línguae e-ó-rum

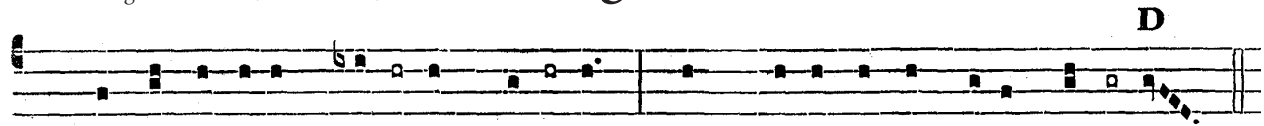


cláves caé-li fáctae sunt. E u o u a e.

STAND after "fáctae sunt" until you are fumed, at which time you SIT

Cantor intones 1st verse, Men finish,
Ladies sing 2nd verse, Men 3rd, etc.

Magnificat—Tone 1. D



- ✠ 1. Magní- fi-cat * á-níma mé-a Dóminum.
2. Et exsultávit spi-ri-tus mé- us * in Dé-o sa-lu- tá-ri mé- o.

1. My soul * doth magnify the Lord. 2. And my spirit hath rejoiced * in God my Savior.

3. *Quía* respéxit humilitátem an-cíl-lae sú-ae: * écce énim ex hoc
beátam me dícent ómnes gene-*ra-ti-ó*-nes.

Because he hath regarded the humility of his handmaid; * for behold from henceforth all generations shall call me blessed.

4. *Quía* fécit míhi má-gna, qui pó-tens est: * et sánctum *nó-men* é-jus.

Because he that is mighty hath done great things to me; * and holy is his name.

5. *Et mi*-sericórdia éjus, a progénie in pro-gé-ni-es: * timén-*ti-bus* é-um.

And his mercy is from generation unto generations, * to them that fear him.

6. Fécit poténtiam in brá-chi-o sú-o: *
dispérsit supérbos ménte *cór-dis* sú-i.

He hath shown might in his arm: * he hath scattered the proud in the conceit of their heart.

7. Depó-suit po-tén-tes de sé-de: * et exal-*tá-vit* hú-mi-les.

He hath put down the mighty from their seat, * and hath exalted the humble.

8. *Esu*-riéntes im-plé-vit bó-nis: * et dívites dimí-*sit in* -á-nes.

He hath filled the hungry with good things; * and the rich he hath sent empty away.

9. *Suscé*-pit Ísraél pú-e-rum sú-um: * recordátus misericór-*di-ae* sú-ae.

He hath received Israel his servant, * being mindful of his mercy:

10. *Sícut* locútus est ad pá-tres nó-stros : *
Ábraham, et sémini *é-jus in* saé-cu-la.

As he spoke to our fathers, * to Abraham and to his seed for ever.

STAND as Cantor A intones “Glória” until asterisk.

11. (*bow head*) Glóri-a Pá-tri, et Fí-li-o, * et Spirí-*tu-i* Sán-cto.

12. *Sícut* érat in princípío, et nunc, et sém-per, *
et in saécula saecu-*ló-rum*. Á-men.

Tutti repeat Antiphon.

MONDAY • CONCLUSION

Officiant Sings:

Vs. Dóminus vobíscum.

R. Et cum spíritu tuo.

Vs. Orémus :

QUAÉSUMUS, omnipotens Deus: ut nos gemináta laetítia hodiérnae festivitátis excípiat, † quae de beatórum Joánnis et Pauli glorificatióne procedit; * quos éadem fides et pássio vere fecit esse germános.

Per Dóminum nostrum Jesum Christum, Fílium tuum: qui tecum vivit et regnat in unitáte Spíritus Sancti Deus, per ómnia saécula saeculórum.

R. AMEN.

Without a Deacon or Priest :

Vs. Dómine, exáudi oratiónem meam.

R. Et clamor meus ad te véniat.

Vs. Orémus :

Almighty God, fill us, we beseech thee, with the twofold gladness which doth flow down upon this bright day from the glory of thy blessed servants John and Paul, whom one faith and one suffering made to be brothers indeed.

Through Jesus Christ, thy Son our Lord, Who liveth and reigneth with thee, in the unity of the Holy Ghost, ever one God, world without end.

R. AMEN.

Officiant Sings:

Vs. Dóminus vobíscum.

R. Et cum spíritu tuo.

Without a Deacon or Priest :

Vs. 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 "Benedicámus Dómino" :

Pitches = **B A B A G F# E A**

In utrisque Vesperis.

2.

B

Ene-di-cámus Dó- mi-no. R. De- o grá- ti- as.

Officiant Sings : Fidélium ánimae per misericórdiam Dei requiéscant in pace.

R. AMEN.

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

R. AMEN.

TUESDAY • 27 June 2017
FERIA III AD VESPERAS
Sacred Music Symposium • FSSP.la

TUESDAY • VESPERS IN THE EXTRAORDINARY FORM

The Officiant intones, and Tutti join and finish:

STAND

Tonus ferialis.

D

E- us ✠ in adju-tó-ri- um me- um inténde.

Rꝫ. Dómine ad adjuvándum me festí-na. Gló-ri- a Patri, et

Fí- li- o, et Spi-rí-tu- i Sancto. Sic-ut e-rat in princí-pi- o,

et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Alle-lú-ia.

TUESDAY • FIRST ANTIPHON & PSALM

The Officiant intones, and Tutti join and finish:

Pitches = **G Eb**

Thou who dwellest in
heaven, * have mercy
on us.

i. Ant.

8. G

Q



UI há-bi-tas * in cae-lis, mi-se-ré-re no-bis.

Cantor A intones, Men finish 1st verse, Ladies 2nd, Men 3rd, etc.

Psalmus 122 — Tone 8. G

SIT
at “qui hábitat”



1. Ad te levávi óculos **mé**-os, * qui hábi-tat in **caé**lis.

1. To thee have I lifted up my eyes, * who dwellest in heaven.

2. Écce, sicut óculi ser-**vó**-rum * in mánibus dominó-*rum* su-**ó**-rum,

Behold as the eyes of servants * are on the hands of their masters,

3. Sicut óculi ancíllae in mánibus dóminae su-*ae* : †

ita óculi nóstri ad Dóminum, Déum **nó**-strum, *

dó nec misere-*á-tur* **nó**-stri.

As the eyes of the handmaid are on the hands of her mistress: * so are our eyes unto the Lord our God, until he have mercy on us.

4. Miserére nóstri, Dómine, miserére **nó**-stri: * quía múltum repléti
súm us de-*spe-cti-ó*-ne:

Have mercy on us, O Lord, have mercy on us: * for we are greatly filled with contempt.

5. Quía múltum repléta est ánima **nó**-stra: * oppróbrium abundántibus,
et despécti-*o* su-**pér**-bis.

For our soul is greatly filled: * we are a reproach to the rich, and contempt to the proud.

6. (*bow head*) Glória Pátri, et **Fí**-li-o, * et Spirí-*tu-i* **Sán**-cto.

7. Sicut érat in princípío, et nunc, et **sém**-per, * et in saécula
saecu-*ló*-rum. **Á**-men.

Tutti repeat Antiphon.

TUESDAY • SECOND ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = G A B

2. Ant.
1. g 2

A D-ju-tó-ri- um nostrum * in nómi-ne Dómi-ni.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 123 — Tone 1. g 2

1. Nisi qui-a Dóminus erat in nobis, **dicat** nunc Isra-ël: * ni-si

qui-a Dóminus erat in nobis,

If it had not been that the Lord was with us, let Israel now say: * If it had not been that the Lord was with us,

2. Cum exsúrgerent hó-mi-nes in nos, * fóрте vívos *de-glu-tís*-sent nos:

When men rose up against us, * perhaps they had swallowed us up alive.

3. Cum irascerétur fúror e-ó-rum in nos, * fórsitan áqua ab-*sor-bu-ís*-set nos.

When their fury was enkindled against us, * perhaps the waters had swallowed us up.

4. Torréntem pertransívit á-ni-ma nó-stra: *
fórsitan pertransísset ánima nóstra áquam in-*to-le-rá*-bi-lem.

Our soul hath passed through a torrent: * perhaps our soul had passed through a water insupportable.

5. Bene-dí-ctus Dó-mi-nus *
qui non dédit nos in captiónem dénti-*bus e-ó*-rum.

Blessed be the Lord, * who hath not given us to be a prey to their teeth.

6. Ánima nóstra sicut pás-ser e-ré-pta est * de láque-*o ve-nán*-ti-um:

Our soul hath been delivered as a sparrow * out of the snare of the fowlers.

7. Láque-us con-trí-tus est, * et nos libe-*rá-ti sú*-mus.

The snare is broken, * and we are delivered.

8. Adjutórium nóstrum in nó-mi-ne Dó-mi-ni, * qui fécit caé-*lum et tér*-ram.

Our help is in the name of the Lord, * who made heaven and earth.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spirí-*tu-i Sán*-cto.

10. Sicut érat in princípío, et nunc, et sém-per, * et in saécula saecu-*ló-rum. Á*-men.

Tutti repeat Antiphon.

TUESDAY • THIRD ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = E F# G

The Lord standeth round his people * from this time forth and for evermore.

3. Ant. **I. f**

N circú- i-tu pópu- li su- i * Dó- minus, ex hoc

nunc, et usque in saécu-lum. E u o u a e.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 124 — Tone 1. f

1. Qui confidunt in Dómino, sicut mons Sí-on: * non commovébitur

in aetérnum, qui hábi-tat in Jerúsalem.

1. They that trust in the Lord shall be as mount Sion: * he shall not be moved for ever that dwelleth in Jerusalem.

2. Móntes in circúitu é-jus : †

et Dóminus in circúitu pó-pu-li sú-i, *

ex hoc nunc et ús-que in saé-cu-lum.

Mountains are round about it: * so the Lord is round about his people from henceforth now and for ever.

3. Quía non relínquet Dó-mi-nus †

vírgam peccatórum súper sór-tem ju-stó-rum: *

ut non exténdant jústi ad iniquitátem *má-nus* sú-as.

For the Lord will not leave the rod of sinners upon the lot of the just: * that the just may not stretch forth their hands to iniquity.

4. Bénéfác, Dó-mi-ne, bó-nis, * et *ré-ctis* cór-de.

Do good, O Lord, to those that are good, * and to the upright of heart.

5. Declinántes áutem in obligatió-*nes* †

addúcet Dóminus cum operántibus in-i-qui-tá-tem: *

pax *sú-per* Ís-ra-ël.

But such as turn aside into bonds, the Lord shall lead out with the workers of iniquity: * peace upon Israel.

6. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spirí-*tu-i* Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

7. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-*ló-rum*. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Tutti repeat Antiphon.

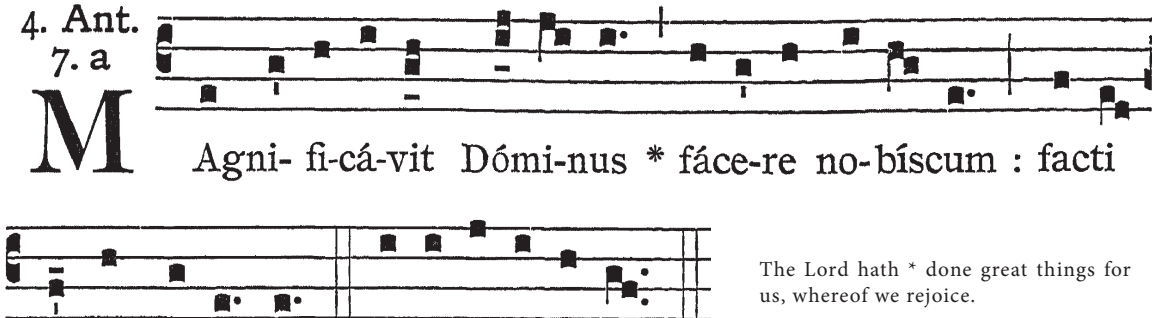
TUESDAY • FOURTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish :

Pitches = **E^b G A^b B^b**

4. Ant.
7. a

M Agni-fi-cá-vit Dómi-nus * fáce-re no-bíscum : facti

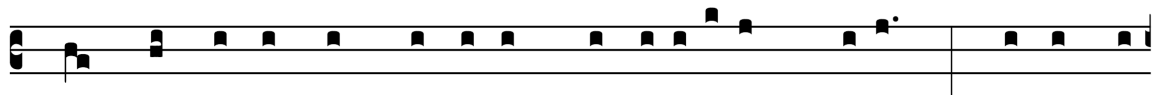


The Lord hath * done great things for us, whereof we rejoice.

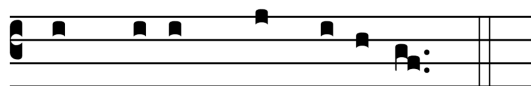
sumus laetántes. E u o u a e.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 125 — Tone 7. a



1. In converténdo Dóminus captivitátem **Sí-on**: * fácti sú-



mus sicut **consolá-ti**:

1. When the Lord brought back the captivity of Sion, * we became like men comforted.

2. Tunc replétum est gáudi-o os nó-strum: *

et língua nóstra exsul-ta-ti-ó-ne.

Then was our mouth filled with gladness; * and our tongue with joy.

3. Tunc dícent ín-ter gén-tes: *

Magnificávit Dóminus fáce-re cum é-is.

Then shall they say among the Gentiles: * The Lord hath done great things for them.

4. Magnificávit Dóminus fáce-re no-bís-cum: *

fácti sú-mus lae-tán-tes.

The Lord hath done great things for us: * we are become joyful.

5. Convérte, Dómine, captivi-tá-tem nó-stram, *

sícut tór-rens in Áu-stro.

Turn again our captivity, O Lord, * as a stream in the south.

6. Qui sémi-nant in lá-cri-mis, * in exsultati-ó-ne mé-tent.

They that sow in tears * shall reap in joy.

7. Eúntes í-bant et flé-bant, * mitténtes sé-mí-na sú-a.

Going they went and wept, * casting their seeds.

8. Veniéntes áutem vénient cum exsul-ta-ti-ó-ne, *

portántes ma-ní-pu-los sú-os.

But coming they shall come with joyfulness, * carrying their sheaves.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sícut érat in princípíio, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Tutti repeat Antiphon.

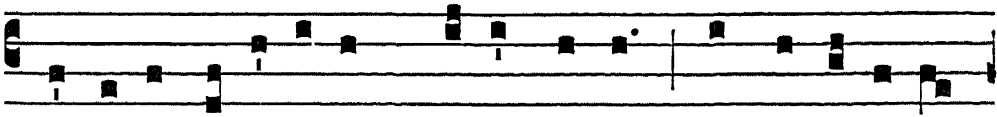
TUESDAY • FIFTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

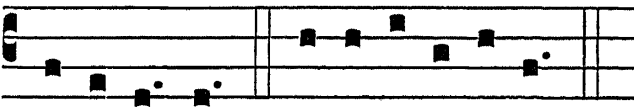
Pitches = **E^b G A^b B^b**

5. Ant.
5. a

D



Ominus aedí-fi-cet * no-bis domum, et custó-di- at



ci-vi-tá-tem. E u o u a e.

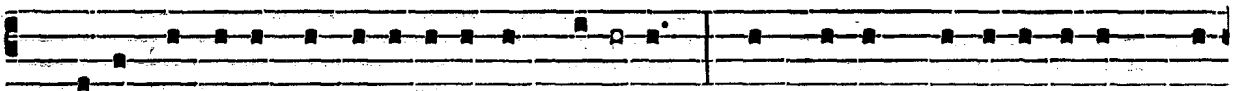
The Lord builds * the house and keeps the city.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 126 — Tone 5. a

Mediant of 1 accent.

Ending of 2 accents.



1. Ní-si Dóminus aedi-ficáve-rit d^o-mum, * in vánum laboravérunt qui

a



aedi-ficant e- am.

1. Unless the Lord build the house, * they labour in vain that build it.

2. Nísi Dóminus custodíerit civi-tá-tem, *

frústra vígilat qui cu-stó-dit é-am.

Unless the Lord keep the city, * he watcheth in vain that keepeth it.

3. Vánum est vóbis ánte lúcem súr-gere: *

súrgite póstquam sedéritis, qui manducátis pá-nem do-ló-ris.

It is vain for you to rise before light, * rise ye after you have sitten, you that eat the bread of sorrow.

4. Cum déderit diléctis súis só-mnum: *

écce haeréditas Dómini filii: mérces, frú-ctus vén-tris.

When he shall give sleep to his beloved, * behold the inheritance of the Lord are children: the reward, the fruit of the womb.

5. Sicut sagíttae in mánu po-tén-tis: * ita filii ex-cus-só-rum.

As arrows in the hand of the mighty, * so the children of them that have been shaken.

6. Beátus vir, qui implévit desidérium súum ex í-psis: *

non confundétur cum loquétur inimícis sú-is in pór-ta.

Blessed is the man that hath filled the desire with them; * he shall not be confounded when he shall speak to his enemies in the gate.

7. (*bow head*) Glória Pátri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

8. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Tutti repeat Antiphon.

TUESDAY • CHAPTER

Officiant sings the Chapter:

STAND

CAPITULUM

II Cor 1: 3-4

BENEDÍCTUS DÉUS, et Páter
Dómini nóstri Jésu Chrí-sti, †
Páter misericordiárum, et Déus totíus
conso-*la-ti-ó*-nis, * qui consolátur nos
in ómni tribulatióne **nó**-stra.

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.



Response by Tutti : R. Déo gráti-as.

Probably by Pope St. Gregory the Great (d. 604AD).

TELLURIS ALME CONDITOR

Tune names include:
WHITEHALL; SANDYS PSALM VIII; &
LAWES' PSALM VIII. It's #888 in the
Campion Hymnal.

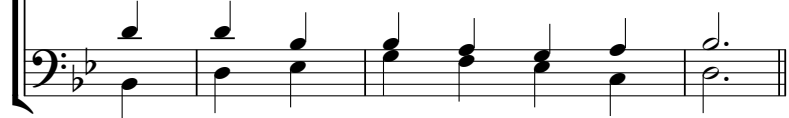
1. Tellúris alme Cónditor,
Mundi solum qui séparans,
Pulsis aquae moléstis,
Terram dedísti inmóbilem:
2. Ut germen aptum próferens,
Fulvis decóra flóribus,
Fœcúnda fructu sísteret,
Pastúmque gratum rédderet.
3. Mentis perústae vúlnera
Munda viróre grátiae:
Ut facta fletu díluat,
Motúsque pravos átterat.
4. Jussis tuis obtémperet,
Nullis malis apróximet:
Bonis repléri gáudeat,
Et mortis ictum nésciat.
5. Praesta, Pater piíssime,
Pátrique compar Únice,
Cum Spírítu Paráclito
Regnans per omne saéculum.
Amen.

LITERAL TRANSLATION
by Fr. Joseph Connelly:
“Loving maker of the world
who, by separating the soil
of the earth and banishing
the troublesome waters,
set the land firm so that
it may produce seeds of
different kinds, be beautiful
and bright with flowers,
abundant in fruit and yield
desirable food—cleanse
with the freshness of Your
grace the wounds of our
sin-parched soul that it may
wash away in sorrow its
evil deeds and wear down
the power sin has to attract
us. Let our soul obey Your
commands and keep far
away from anything evil; let
it be thankful that it is filled
with good and may it never
be struck down by death.”

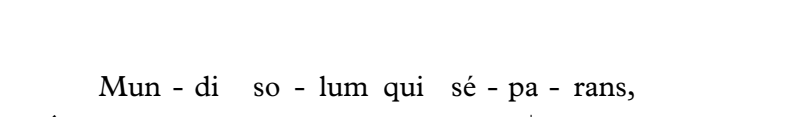
1. Tel - lú - ris al - me Cón - di - tor,



1. Tel - lú - ris al - me Cón - di - tor,



1. Tel - lú - ris al - me Cón - di - tor,



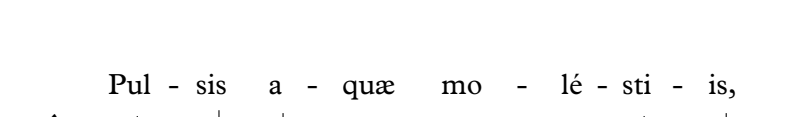
Mun - di so - lum qui sé - pa - rans,



Mun - di so - lum qui sé - pa - rans,



Mun - di so - lum qui sé - pa - rans,



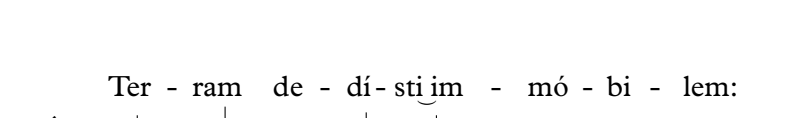
Pul - sis a - quæ mo - lé - sti - is,



Pul - sis a - quæ mo - lé - sti - is,



Pul - sis a - quæ mo - lé - sti - is,



Ter - ram de - dí - sti im - mó - bi - lem:



Ter - ram de - dí - sti im - mó - bi - lem:



Ter - ram de - dí - sti im - mó - bi - lem:

First Stanza of Original Text
Before the reforms of Pope
Urban VIII (d. 1644), a friend
of Galileo Galilei (d. 1642):

*Telluris ingens Conditor,
mundi solum qui eruens,
pulsis aquae molestiis,
terram dedisti immobilem:*

Hymn Theme: The work
of the third day, viz., the
separation of the land from
the water, and the creation of
every species of plant.

Poetic Rendering by BLESSED JOHN
HENRY CARDINAL NEWMAN (d. 1890):

ALL-BOUNTIFUL Creator, who,
When Thou didst mould the world, didst drain
The waters from the mass, that so
Earth might immovable remain;

2. That its dull clods it might transmute
To golden flowers in vale or wood,
To juice of thirst allaying fruit,
And grateful herbage spread for food;

3. Wash Thou our smarting wounds & hot,
In the cool freshness of Thy grace;
Till tears start forth the past to blot,
And cleanse and calm Thy holy place;

4. Till we obey Thy full behest,
Shun the world's tainted touch and breath,
Joy in what highest is and best.
And gain a spell to baffle death.

5. Grant it, O Father, Only Son,
And Holy Spirit, God of grace;
To whom all glory, Three in One,
Be given in every time and place.

2. Ut ger - men a - ptum pró - fe - rens,

2. Ut ger - men a - ptum pró - fe - rens,

2. Ut ger - men a - ptum pró - fe - rens,

Ful - vis de - có - ra fló - ri - bus,

Ful - vis de - có - ra fló - ri - bus,

Ful - vis de - có - ra fló - ri - bus,

Fœ - cún - da fru - ctu sí - ste - ret,

Fœ - cún - da fru - ctu sí - ste - ret,

Fœ - cún - da fru - ctu sí - ste - ret,

Pa - stúm - que gra - tum réd - de - ret.

Pa - stúm - que gra - tum réd - de - ret.

Pa - stúm - que gra - tum réd - de - ret.

3. Men - tis pe - rú-stæ vúl-ne - ra Mun - da vi - ró - re grá - ti - æ:

3. Men - tis pe - rú-stæ vúl-ne - ra Mun - da vi - ró - re grá - ti - æ:_____

3. Men - tis pe - rú-stæ vúl-ne - ra Mun - da vi - ró - re grá - ti - æ:

Ut fa - cta fle - tu dí - lu - at, Mo - tú-sque pra-vos át - te - rat.

Ut fa - cta fle - tu dí - lu - at, Mo - tú-sque pra- vos át - te - rat.

Ut fa - cta fle - tu dí - lu - at, Mo - tú-sque pra-vos át - te - rat.

4. Jus - sis tu - is ob-tém-pe - ret, Nul - lis ma - lis ap-pró-xi - met:

4. Jus - sis tu - is ob-tém-pe - ret, Nul - lis ma - lis ap-pró-xi - met:_____

4. Jus - sis tu - is ob-tém-pe - ret, Nul - lis ma - lis ap-pró-xi - met:

Bo - nis re - plé - ri gáu-de - at, Et mor-tis i-ctum né-sci - at.

Bo - nis re - plé - ri gáu-de - at, Et mor-tis i- ctum né-sci - at.

Bo - nis re - plé - ri gáu-de - at, Et mor-tis i-ctum né-sci - at.

FR. JOHN FITZPATRICK:

Benign Creator of our sphere,
Who, separating sea and land,
Didst bid the solid earth appear,
And the molesting waves withstand;

2. That earth, producing seed on seed,
Adorned with golden flowers should be,
And give to man and beast at need,
The fruit of her fecundity.

3. Cleanse with the freshness of Thy grace
Our parching souls, that, wounded sore,
We may with tears our deeds efface,
And wicked motions feel no more.

4. May we Thy laws obey, nor sin
And evil ever venture nigh,
But, full of good, rejoice therein,
Nor come the death of sin to die.

5. Grant this, O Father, in Thy love,
And Thou His one and equal Son,
Who with the Spirit reign above
While endless ages onward run.

1854 (Anon) based on Pre-Urban:

Earth's mighty Maker, whose command
Raised from the sea the solid land,
and drove each billowy heap away,
and bade the earth stand firm for aye.

2. That so, with flowers of golden hue,
the seeds of each it might renew;
and fruit trees bearing fruit might yield—
and pleasant pasture of the field;

3. our spirit's rankling wounds efface
with dewy freshness of thy grace:
that grief may cleanse each deed of ill,
and o'er each lust may triumph still.

4. Let every soul thy law obey,
and keep from every evil way;
rejoice each promised good to win
and flee from every mortal sin.

5. O Father, that we ask be done,
through Jesus Christ, thine only Son;
who, with the Holy Ghost and thee,
doth live and reign eternally.

5. Præ - sta, Pa - ter pi - is - si - me,

5. Præ - sta, Pa - ter pi - is - si - me,

Pa - tri - que com - par Ú - ni - ce,

Pa - tri - que com - par Ú - ni - ce,

Cum Spí - ri - tu Pa - rá - cli - to

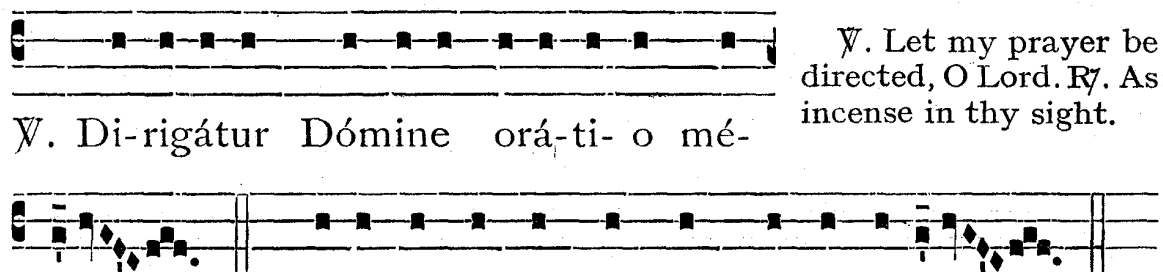
Cum Spí - ri - tu Pa - rá - cli - to

Re - gnans per o - mne saé - cu - lum.

Re - gnans per o - mne saé - cu - lum. A - MEN.

TUESDAY • VERSICLE

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



V. Di-rigá-tur Dómine orá-ti-o mé- V. Let my prayer be directed, O Lord. R. As incense in thy sight.

a. R. Sicut incénsum in conspéctu tú-o.

Cantors C + D now genuflect, bow to each other, and return to their places.

TUESDAY • MAGNIFICAT

Officiant intones, and Tutti join and finish:

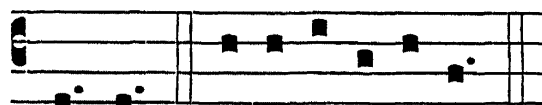
Pitches = **G F G Eb**

SIT at the word "spíritus"

5. a
E



Xsultá-vit * spí-ri-tus me-us in De-o sa-lu-tá-ri



My spirit rejoices * in God, in my Savior.

me-o. E u o u a e.

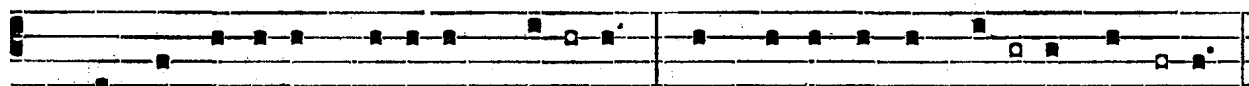
STAND after "salutári méo" until you are fumed, at which time you SIT

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Magnificat—Tone 5. a

Mediant of 1 accent.

Ending of 2 accents.



a

- ✠ 1. Magní-fi-cat * á-nima mé- a Dóminum.
2. Et exsultávit spí-ri-tus mé- us * in Dé-o sa-lu-tá-ri mé- o.

1. My soul * doth magnify the Lord.
2. And my spirit hath rejoiced * in God my Savior.

3. *Quia* respéxit humilitátem an-cíl-lae sú-ae: *

écce énim ex hoc beátam me dícent ómnes gene-ra-ti-ó-nes.

Because he hath regarded the humility of his handmaid; * for behold from henceforth all generations shall call me blessed.

4. *Quia* fécit míhi mágna, qui pó-tens est: * et sánc-tum nó-men é-jus.

Because he that is mighty hath done great things to me; * and holy is his name.

5. *Et mi*-sericórdia éjus, a progénie in pro-gé-ni-es: * ti-mén-ti-bus é-um.

And his mercy is from generation unto generations, * to them that fear him.

6. *Fé*cit poténtiam in bráchio sú-o: *

dispérsit supérbos ménte cór-dis sú-i.

He hath shown might in his arm: * he hath scattered the proud in the conceit of their heart.

7. *Depó*-suit po-tén-tes de sé-de: * et exal-tá-vit hú-mi-les.

He hath put down the mighty from their seat, * and hath exalted the humble.

8. *Esu*-riéntes implévit bó-nis: * et dívites di-mí-sit in-á-nes.

He hath filled the hungry with good things; * and the rich he hath sent empty away.

9. *Suscé*-pit Ísraël púerum sú-um: * recordátus miseri-cór-di-ae sú-ae.

He hath received Israel his servant, * being mindful of his mercy:

10. *Sícut* locútus est ad pátres nó-stros : *

Ábraham, et sémini é-jus in saé-cu-la.

As he spoke to our fathers, * to Abraham and to his seed for ever.

STAND as Cantor A intones “Glória” until asterisk.

11. (*bow head*) *Glóri*-a Pátri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

12. *Sícut* érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

Tutti repeat Antiphon.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spíritu tuo.

Orémus :

PROTÉCTOR in te sperántium
Déus, síne quo níhil est válidum,
níhil sanctum : † multiplica
súper nos misericórdiam tuam ; * ut te
rectóre, te dúce, sic transeámus per bóna
temporália, ut non amittámus aetérna.

*Per Dóminum nostrum Jesum Christum,
Fílium tuum: qui tecum vivit et regnat in
unitáte Spíritus Sancti Deus, per ómnia
saécula saeculórum.*

R. AMEN.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spíritu tuo.

Without a Deacon or Priest :

Dómine, exáudi oratiómem meam.

R. Et clamor meus ad te véniat.

Orémus :

O GOD, the Protector of all them
that trust in thee, without Whom
nothing is strong, nothing is Holy;
increase and multiply upon us thy
mercy, that Thou being our ruler and
guide, we may so pass through things
temporal, that we finally lose not the
things eternal.

*Through Jesus Christ, thy Son our Lord,
Who liveth and reigneth with thee, in
the unity of the Holy Ghost, ever one
God, world without end. R. AMEN.*

Without a Deacon or Priest :

Dómine, exáudi oratiómem meam.

R. Et clamor meus ad te véniat.

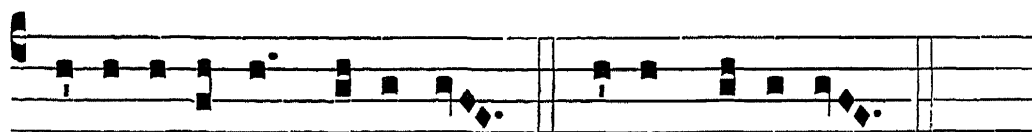
*During the conclusion of the prayer above, Cantors C + D repeat the actions they
undertook for the Versicle, and this time sing "Benedicámus Dómino" :*

VII. — In Feriis.

(extra Tempus Paschale.)

Pitches = A F A

4.
B



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

Officiant Sings : Fidélium ánimae per
misericórdiam Dei requiéscant in pace.

R. AMEN.

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

R. AMEN.

WEDNESDAY • 28 June 2017

IN VIGILIA SS. PETRI ET PAULI APP.

Sacred Music Symposium • FSSP.la

*N.B. "First Vespers" is something that takes place
the night before the actual feast.*

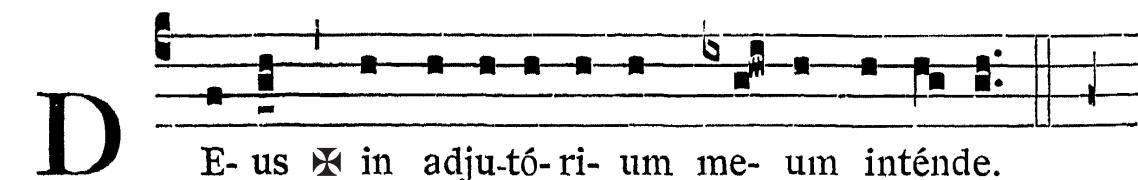
WEDNESDAY • VESPERS IN THE EXTRAORDINARY FORM

The Officiant intones, and Tutti join and finish:

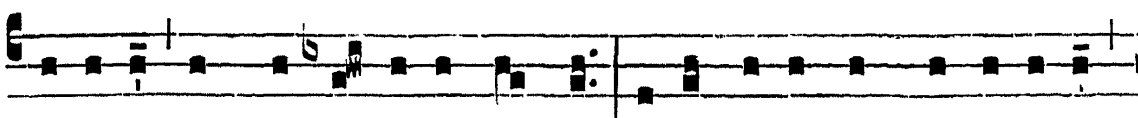
Tonus solemnis.

STAND

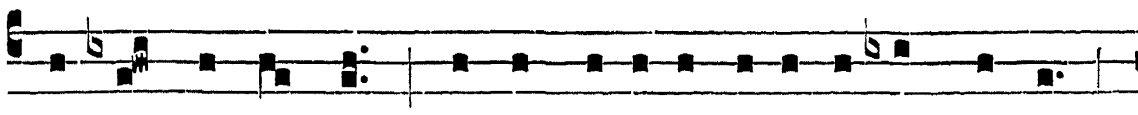
Adhiberi potest ad libitum in Vesperis Festorum quae cum majori solemnitate celebrantur.



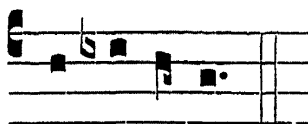
Ky. Dómi-ne ad adjuvándum me festí-na. Gló-ri-a Patri, et



Fí-li-o, et Spi-rí-tu-i Sancto. Sic-ut e-rat in princí-pi-o,



et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.



Al-le-lú-ia.

V. O God, come to my assistance;
R. O Lord, make haste to help me.
V. Glory be to the Father, and to the Son, * and to the Holy Ghost.
R. As it was in the beginning, is now, * and ever shall be, world
without end. Amen. Alleluia.

WEDNESDAY • FIRST ANTIPHON & PSALM

The Officiant intones, and Tutti join and finish:

Pitches = **F Bb**

AT FIRST VESPERS. (June 28)

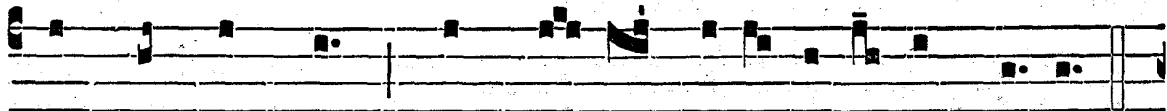
1 Ant.

VIII G

P

Etrus et Jo-annes * ascendé-

Peter and John went
up into the temple at
the ninth hour of
prayer. Acts 3, 1.



bant in témplum, ad hó-ram ora-ti-ó-nis nó-nam.

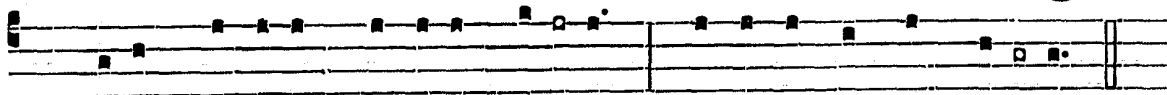
Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

SIT
at the word
"Séde"

Psalmus 109 — Tone 8. G

Mediant of 1 accent.

Endings of 1 accent with 2 preparatory
syllables.



1. Díxit Dóminus Dómino mé- o : * Séde a *déxtris* mé- is.

1. The Lord said to my Lord: * Sit thou at my right hand:

2. Dónece pónam inimícos tú-os, * scabéllum pé-*dum* tu-ó-rum.

Until I make thy enemies * thy footstool.

3. Vírgam virtútis túae emíttet Dóminus ex Sí-on : *
domináre in médio inimicó-*rum* tu-ó-rum.

The Lord will send forth the sceptre of thy power out of Sion: * rule thou in the midst of thy enemies.

4. Tēcum princípium in díe virtútis túae in splendóribus san-ctó-rum: *
ex útero ánte lucíferum *gé-nu-í* te.

With thee is the principality in the day of thy strength: in the brightness of the saints: * from the womb before the day star I begot thee.

5. Jurávit Dóminus, et non poenitébit é-um: *
Tu es sacérdos in aetérnum secúndum órdi-*nem Mel-chí-se-dech*.

The Lord hath sworn, and he will not repent: * Thou art a priest for ever according to the order of Melchisedech.

6. Dóminus a dextris tú-is, * confrégit in díe írae *sú-ae ré-ges*.

The Lord at thy right hand * hath broken kings in the day of his wrath.

7. Judicábit in natió nibus, implébit ru-í-nas: *
conquassábit cápita in tér-*ra mul-tó-rum*.

He shall judge among nations, he shall fill ruins: * he shall crush the heads in the land of many.

8. De torrén te in vía bí-bet: * proptérea exal-*tá-bit cá-put*.

He shall drink of the torrent in the way: * therefore shall he lift up the head.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-*tu-i Sán-cto*.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Síc ut érat in princípio, et nunc, et sém-per, *
et in saécula saecu-*ló-rum. Á-men*.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

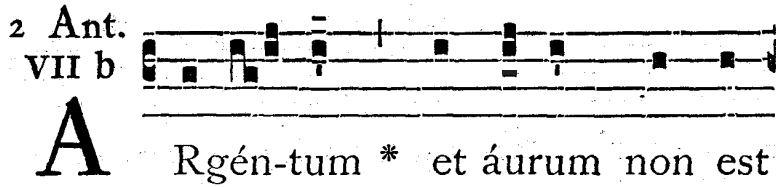
Antiphon is repeated by Tutti.

WEDNESDAY • SECOND ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

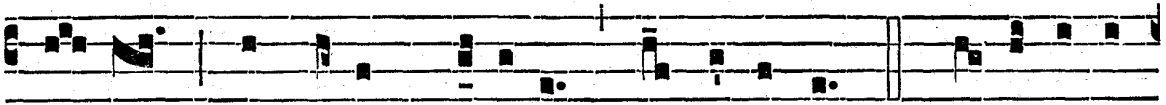
Pitches = **F# A F#**

2 Ant.
VII b

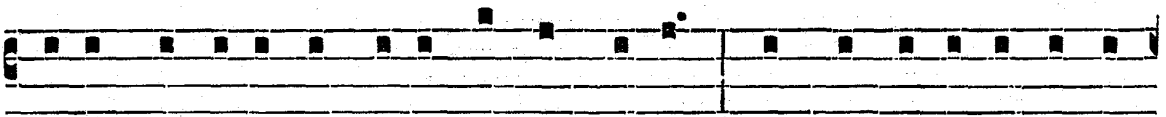


A Rgén-tum * et áurum non est

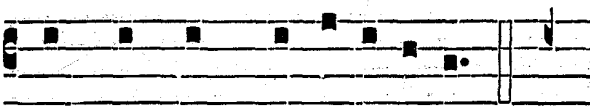
Silver and gold I have none; but what I have, I give thee. *Acts 3, 6.*



mí- hi : quod autem hábe-o, hoc tí-bi do. *Ps. Confi-tébor*



tíbi, Dómine, in tóto **córde mé-** o : * in consí-li- o justó-



Psalmus 110, Verse 1 : I will praise thee, O Lord, with my whole heart; * in the council of the just, and in the congregation.

rum et congrega-ti-óne.

2. Máгна ó-pe-ra **Dó**-mi-ni: * exquisíta in ómnes volun-tá-tes é-jus.

Great are the works of the Lord: * sought out according to all his wills.

3. Conféssio et magnificéntia ó-pus é-jus: *

et justítia éjus mánet in saé-cu-lum saé-cu-li.

His work is praise and magnificence: * and his justice continueth for ever and ever.

4. Memóriam fécit mirabílium suó-rum, †

miséricors et mise-rá-tor **Dó**-mi-nus: *

éscam dédit ti-mén-ti-bus se.

He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: * he hath given food to them that fear him.

5. Mémor érit in saéculum testa-mén-ti sú-i: *

virtútem óperum suórum annuntiábit pó-pu-lo sú-o:

He will be mindful for ever of his covenant: * he will shew forth to his people the power of his works.

Cantor A (alone) stands & intones,
Men finish, Ladies 2nd verse,
Men 3rd, etc.

6. Ut det illis haeredi-tá-tem gén-ti-um: *

ópera mánuum éjus vérítas, et ju-dí-ci-um.

That he may give them the inheritance of the Gentiles: * the works of his hands are truth and judgment.

7. Fidélia ómnia mandáta é-jus : †

confirmáta in saé-cu-lum saé-cu-li, *

fácta in veritáte et ae-qui-tá-te.

All his commandments are faithful: confirmed for ever and ever, * made in truth and equity.

8. Redemptiónem misit pó-pu-lo sú-o: *

mandávit in aetérnum testa-mén-tum sú-um.

He hath sent redemption to his people: * he hath commanded his covenant for ever.

9. (*bow head*) Sánctum, et terríbile nó-men é-jus: *

inítium sapiéntiae tí-mor Dó-mi-ni.

Holy and terrible is his name: * the fear of the Lord is the beginning of wisdom.

10. Intelléctus bónus ómnibus faci-én-ti-bus é-um: *

laudátio éjus mánet in saé-cu-lum saé-cu-li.

A good understanding to all that do it: * his praise continueth for ever and ever.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

WEDNESDAY • THIRD ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **Bb A F**

3 Ant.
VIII c

D Ixit Angelus ad Pétrum: * Cir-

The Angel said to Peter: Cast thy garment about thee and follow me. *Epistle.*

cúm da tí-bi vestiméntum tú-um, et séquere me. *Ps. Be-á-*

tus vir qui tímet **Dóminum**: * in mandá-tis é-jus *vó-let*

*Psalmus 111, Verse 1: Blessed is the man that feareth the Lord: * he shall delight exceedingly in his commandments.*

nímis.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

2. Pó tens in térra érit sémen é-jus: *

generátio rectórum be-*ne-di-cé*-tur.

His seed shall be mighty upon earth: * the generation of the righteous shall be blessed.

3. Glória, et divítiae in dómo é-jus: *

et justítia éjus mánet in saé-*cu-lum* saé-cu-li.

Glory and wealth shall be in his house: * and his justice remaineth for ever and ever.

4. Exórtum est in ténebris lúmen ré-ctis: *

miséricors, et miserá-*tor*, et jú-stus.

To the righteous a light is risen up in darkness: * he is merciful, and compassionate and just.

5. Jucúndus hómo qui miserétur et cóm-*modat*, †

dispónet sermónes súos in ju-dí-cí-o: *

quía in aetérnum non *com-mo-vé*-bi-tur.

Acceptable is the man that sheweth mercy and lendeth: he shall order his words with judgment: * because he shall not be moved for ever.

6. In memória aetérna érit jú-stus: * ab auditióne mála non *ti-mé*-bit.

The just shall be in everlasting remembrance: * he shall not fear the evil hearing.

7. Parátum cor éjus speráre in Dó-*mino*, †

confirmátum est cor é-jus: *

non commovébitur dónec despíciat ini-*mí-cos* sú-os.

His heart is ready to hope in the Lord: his heart is strengthened, * he shall not be moved until he look over his enemies.

8. Dispérsit, dédit paupé-*ribus* : †

justítia éjus mánet in saéculum saé-cu-li, *

córnu éjus exaltábi-*tur in gló-ri-a*.

He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: * his horn shall be exalted in glory.

9. Peccátor vidébit, et irascé-*tur*, †

déntibus súis frémet et ta-bé-scet: *

desidérium peccató-*rum pe-rí*-bit.

The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: * the desire of the wicked shall perish.

10. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-*tu-i* Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

11. Sícut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-*ló-rum*. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

WEDNESDAY • FOURTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **F# G A**

4 Ant.
VII c 2

M I-sit Dómi-nus * Ange-lum

The Lord hath sent his angel and hath delivered me out of the hand of Herod. *Epistle.*

sú- um, et libe-rávit me de mánu He-ródis, al-le-

lú- ia. *Ps.* Laudá-te, pú- e-ri, Dómi-num : * laudáte nómen

*Psalmus 112, Verse 1: Praise the Lord, ye children: * praise ye the name of the Lord.*

Dómi-ni.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd. etc.

2. (bow head) Sit nómen Dómini be-ne-dí-ctum, *

ex hoc nunc, et us-que in saé-cu-lum.

Blessed be the name of the Lord, * from henceforth now and for ever.

3. A sólis órtu úsque ad oc-cá-sum, * laudábile nó-men Dó-mi-ni.

From the rising of the sun unto the going down of the same, * the name of the Lord is worthy of praise.

4. Excélsus súper ómnes gén-tes Dó-mi-nus, *

et súper caélos gló-ri-a é-jus.

The Lord is high above all nations; * and his glory above the heavens.

5. Quis sícut Dóminus, Déus nó-ster, †

qui in ál-tis há-bi-tat, * et humília réspicit in caélo et in tér-ra?

Who is as the Lord our God, who dwelleth on high: * and looketh down on the low things in heaven and in earth?

6. Súscitans a tér-ra ín-o-pem, * et de stércore é-ri-gens páu-pe-rem:

Raising up the needy from the earth, * and lifting up the poor out of the dunghill:

7. Ut còllocet éum cum prin-cí-pi-bus, *

cum princípibus pó-pu-li sú-i.

That he may place him with princes, * with the princes of his people.

8. Qui habitáre fácit stéri-lem in dó-mo, *

matrem fili-ó-rum lae-tán-tem.

Who maketh a barren woman to dwell in a house, * the joyful mother of children.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

WEDNESDAY • FIFTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **A F# A**

5 Ant.
VII c

T U es Pétrus, * et super hanc

That thou art Peter,
and upon this rock
I will build my Church.
Matth. 16, 18.

pétram aedi- fi-cábo Ecclé-si- am mé- am. *Ps. Laudáte*

Dóminum, ómnes géntes : * laudáte é-um, ómnes pópu-li.

Cantor A (alone) stands & intones,
Men finish, Ladies 2nd verse,
Men 3rd, etc.

Psalmus 116, Verse 1 : O Praise the Lord, all ye nations: * praise him, all ye people.

2. Quóniam confirmáta est súper nos miseri-cór-di-a é-jus: *
et véritas Dómini mánet in ae-tér-num.

For his mercy is confirmed upon us: * and the truth of the Lord remaineth for ever.

9. (bow head) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

10. Sicut érat in princípío, et nunc, et sém-per, *
et in saécula saecu-ló-rum. Á-men.

Antiphon is repeated by Tutti.

WEDNESDAY • CHAPTER

Officiant sings the Chapter:

STAND

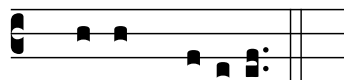
CAPITULUM

Acts 12: 1-3

MÍSIT Heródes rex mánus,
ut afflígeret quósdam de
Ecclé-sia. † Occídít áutem
Jacóbum frátre[m] Jo-án-nis glá-di-o. *
Vídens áutem quía placéret Judaéis,
appósuit ut apprehénderet et **Pé**-trum.

HEROD the King stretched forth
his hands, to afflict certain of
the Church. And he killed James, the
brother of John, with the sword. And
because he saw it pleased the Jews, he
proceeded farther to take Peter also.

Response by Tutti :



R. Déo gráti-as.

WEDNESDAY • HYMN "DECÓRA LUX ÆTERNITÁTIS"

This Hymn is commonly ascribed to Elpis. She died about 493. The primitive version, that begins : *Aurea luce et decore roseo*, was considerably altered in XVII century.

The Officiant intones, Men finish verse 1. Ladies sing 2nd verse, Men 3rd, and so forth. Tutti for the final verse & Amen.

Hymnus. 4.



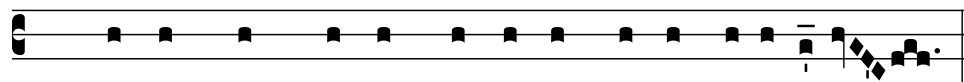
E- CORA lux æterni- tá-
tis áure- am Di- em be- á-tis
irri- gá- vit ígni-bus, A- posto- ló-rum quae co-ró- nat
Prín-ci-pes, Re- ísque in astra lí-be-ram pandit vi- am.
2. Mun- di Ma- gíster, atque cae- li Já-ni- tor, Romae pa-
réntes, arbi- tríque génti- um, Per- ensis il- le, hic
per cru- cis victor ne- cem, Vi- tae se- ná- tum laure- á- ti pós- si-
dent. 3. O Roma fe- lix, quae du- ó- rum Prín-ci- pum Es



consecrá-ta glo-ri- ó-so sán-gui-ne : Ho- rum cru- ó-
 re purpu-rá-ta cé-te-ras Excél-lis orbis u-na pulchri-
 tú-di-nes. 4. Sit Tri-ni- tá-ti sempi- térna gló-ri-a,
 Ho-nor, pot-éstas, atque ju-bi- lá-ti-o, In u-ni- tá-
 te quae gu-bérnat ómni-a Per u-ni-vér-sa aeterni-tá-tis
 saé-cu-la. A-men.

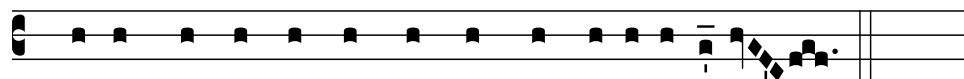
WEDNESDAY • VERSICLE

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



Vs. In ómnem térram ex-í-vit sónus e-órum.

Vs. Their sound went forth into all the earth.



R. Et in fí-nes órbis térrae vérba e-órum.

R. And their words to the ends of the world.

Cantors C + D now genuflect, bow to each other, and return to their places.

WEDNESDAY • MAGNIFICAT

Officiant intones, and Tutti join and finish:

**SIT at the word
"Príncipe"**

Pitches = **E E D**

At Magnif.

Ant. I f

T

U es pástor óvi- um, * Prín-

Thou art the shepherd of the sheep, the Prince of the Apostles; to thee were delivered the keys of the kingdom of heaven.

S. Matth. 16, 19.

**STAND after "caelórum"
until you are fumed, at
which time you SIT**

ceps Aposto- ló- rum : tí-bi trá-di-tae

sunt clá-ves régni cae-ló-rum. *Cant.* Magní-fi-cat * ánima

1. My soul * doth magnify the Lord.

mé- a Dóminum. 2. Et exsultávit...

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

2. Et ex-sultávit spí-ri-tus mé-us: * in Déo, salu-tá-ri mé-o.

And my spirit hath rejoiced * in God my Saviour.

3. *Quí-a* respéxit humilitátem an-cíl-lae sú-ae: *

écce énim ex hoc beátam me dícent ómnes gene-ra-ti-ó-nes.

Because he hath regarded the humility of his handmaid; * for behold from henceforth all generations shall call me blessed.

4. *Quí-a* fécit míhi má-gna, qui pó-tens est: * et sánc-tum nó-men é-jus.

Because he that is mighty hath done great things to me; * and holy is his name.

5. Et mi-sericórdia éjus, a progénie in pro-gé-ni-es: *

timén-ti-bus é-um.

And his mercy is from generation unto generations, * to them that fear him.

6. Fé-cit poténtiam in brá-chi-o sú-o: *

dispérsit supérbos ménte cór-dis sú-i.

He hath shown might in his arm: * he hath scattered the proud in the conceit of their heart.

7. *De-pó-suit po-tén-tes de sé-de: * et exal-tá-vit hú-mi-les.*

He hath put down the mighty from their seat, * and hath exalted the humble.

8. *E-su-riéntes im-plé-vit bó-nis: * et dívites dimí-sit in-á-nes.*

He hath filled the hungry with good things; * and the rich he hath sent empty away.

9. *Sus-cé-pit Ísraël pú-e-rum sú-um: **

recordátus misericór-di-ae sú-ae.

He hath received Israel his servant, * being mindful of his mercy:

10. *Síc-ut locútus est ad pá-tres nó-stros : **

Ábraham, et sémini é-jus in saé-cu-la.

As he spoke to our fathers, * to Abraham and to his seed for ever.

STAND as Cantor A intones “Glória” until asterisk.

11. (*bow head*) *Gló-ri-a Pá-tri, et Fí-li-o, * et Spirí-tu-i Sán-cto.*

12. *Síc-ut érat in princípío, et nunc, et sé-m-per, **

et in saécula saecu-ló-rum. Á-men.

Antiphon is repeated by Tutti.

WEDNESDAY • CONCLUSION

Officiant Sings :

Dóminus vobíscum.

R. Et cum spíritu tuo.

Orémus :

DÉUS, qui hodiérnam díem Apostolorum tuorum Pétri et Páuli martýrio consecrásti : † da Ecclésiæ tuæ, eórum in ómnibus sequi præcéptum ; * per quos religiónis súmpsit exórdium.

Without a Deacon or Priest :

Dómine, exáudi oratióem meam.

R. Et clamor meus ad te véniat.

Orémus :

O GOD, Who didst hallow this day by the Testifying of thine Holy Apostles Peter and Paul, grant unto thy Church, whose foundations Thou wast pleased to lay by their hands, the grace always in all things to remain faithful to their teaching.

*Per Dóminum nostrum Jesum Christum,
Fílium tuum: qui tecum vivit et regnat in
unitáte Spíritus Sancti Deus, per ómnia
saécula saeculórum.*

R. AMEN.

*Through Jesus Christ, thy Son our Lord,
Who liveth and reigneth with thee, in
the unity of the Holy Ghost, ever one
God, world without end.*

R. AMEN.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spíritu tuo.

Without a Deacon or Priest :

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 “Benedicámus Dómino” :*

I. — In Festis Solemnibus.

In I. Vesperis.

Pitches = G D F G

2.

B

E-ne-di-cámus Dó-

mi-no. R̃. De- o grá- ti- as.

Officiant Sings : Fidélium ánimae per
misericórdiam Dei requiéscant in pace.

R. AMEN.

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

R. AMEN.

MUNDI MAGISTER ATQŪE CÆLI JANITOR ROMÆ PARENTES
 ARBITRIQŪE GENTIUM PER ENSIS ILLE HIC PER CRUCIS
 VICTOR NECEM VITÆ SENATUM LAUREATI POSSIDENT. ✠



THE TEACHER of the world, and the door-keeper of heaven, fathers of Rome, and judges of the nations, the one triumphant over death by the sword, the other by the Cross; now laurel-crowned they sit in the assembly of eternal life. ✠

T HURSDAY • 29 June 2017

SANCTORUM APOSTOLORUM PETRI & PAULI

Sacred Music Symposium • FSSP.la

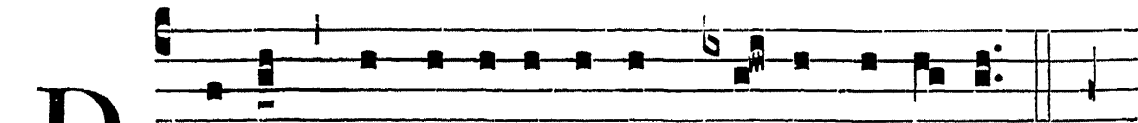
THURSDAY • VESPERS IN THE EXTRAORDINARY FORM

The Officiant intones, and Tutti join and finish:

Tonus solemnis.

STAND

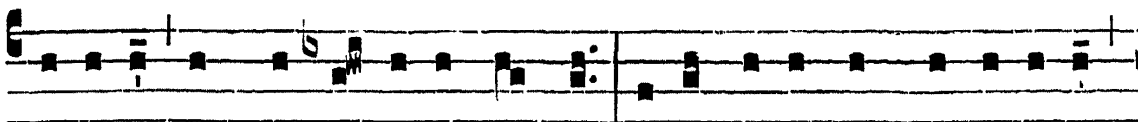
Adhiberi potest ad libitum in Vesperis Festorum quae cum majori solemnitate celebrantur.



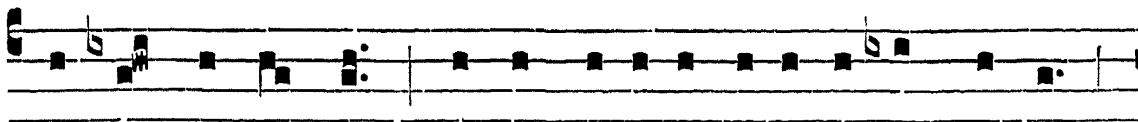
E- us ✕ in adju-tó-ri- um me- um inténde.



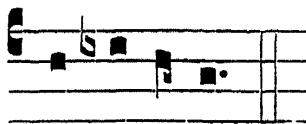
R̃. Dómi-ne ad adjuvándum me festí-na. Gló-ri- a Patri, et



Fí- li- o, et Spi- rí- tu- i Sancto. Sic-ut e-rat in princí-pi- o,



et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.



Al-le-lú-ia.

V. O God, come to my assistance;

R. O Lord, make haste to help me.

V. Glory be to the Father, and to the Son, * and to the Holy Ghost.

R. As it was in the beginning, is now, * and ever shall be, world without end. Amen. Alleluia.

THURSDAY • FIRST ANTIPHON & PSALM

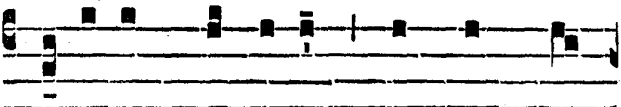
The Officiant intones, and Tutti join and finish:

Pitches = **F A C Bb**

AT SECOND VESPERS.

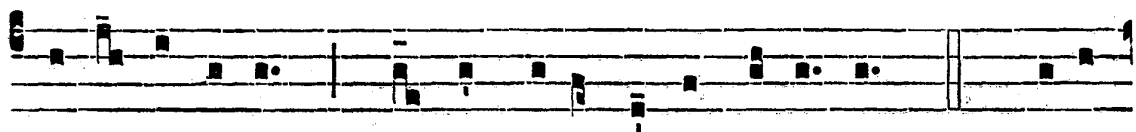
The Antiphons, taken from their respective Psalms, show the Apostles carrying out their mission: 1) they share the eternal priesthood of Jesus Christ, — 2) and as priests they are established as princes of God's people, — 3) for whom they offer to the Lord a sacrifice of praise; — 4) everywhere they scatter the Gospel seed amid many tribulations; — 5) their reward is great; God has strengthened their principality, their rule over the Church, which honours them as God's friends through all ages.

1 Ant.
VIII G



The Lord hath sworn,
and he will not repent:
Thou art a priest for
ever. v. 5.

Urávit Dóminus, * et non pae-



ni-té-bit é-um : Tu es sacérdos in aetérnum. *Ps. Díxit*

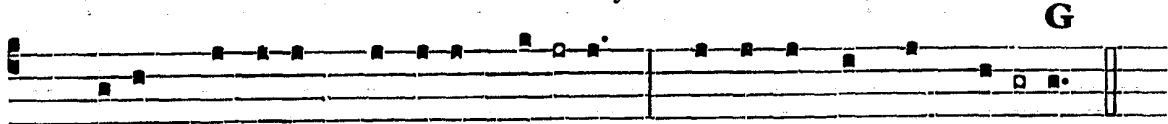
Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 109 — Tone 8. G

SIT
at the word
"Séde"

Mediant of 1 accent.

Endings of 1 accent with 2 preparatory
syllables.



1. Díxit Dóminus Dómino mé- o : * Séde a *déxtris* mé- is.

1. The Lord said to my Lord: * Sit thou at my right hand:

2. Dónec pónam inimícos tú-os, * scabéllum pé-dum tu-ó-rum.

Until I make thy enemies * thy footstool.

3. Vírgam virtútis túae emíttet Dóminus ex Sí-on : *
domináre in médio inimicó-*rum tu-ó*-rum.

The Lord will send forth the sceptre of thy power out of Sion: * rule thou in the midst of thy enemies.

4. Tēcum princípium in díe virtútis túae in splendóribus san-ctó-rum: *
ex útero ánte lucíferum *gé-nu-í* te.

With thee is the principality in the day of thy strength: in the brightness of the saints: * from the womb before the day star I begot thee.

5. Jurávit Dóminus, et non poenitébit é-um: *
Tu es sacérdos in aetérnum secúndum órdi-*nem Mel-chí-se-dech.*

The Lord hath sworn, and he will not repent: * Thou art a priest for ever according to the order of Melchisedech.

6. Dóminus a dextris tú-is, * confrégit in díe írae *sú-ae ré-ges.*

The Lord at thy right hand * hath broken kings in the day of his wrath.

7. Judicábit in natió nibus, implébit ru-í-nas: *
conquassábit cápita in tér-*ra mul-tó-rum.*

He shall judge among nations, he shall fill ruins: * he shall crush the heads in the land of many.

8. De torrén te in vía bí-bet: * proptérea exal-*tá-bit cá-put.*

He shall drink of the torrent in the way: * therefore shall he lift up the head.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-*tu-i Sán-cto.*

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Síc ut érat in princípio, et nunc, et sém-per, *
et in saécula saecu-*ló-rum. Á-men.*

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

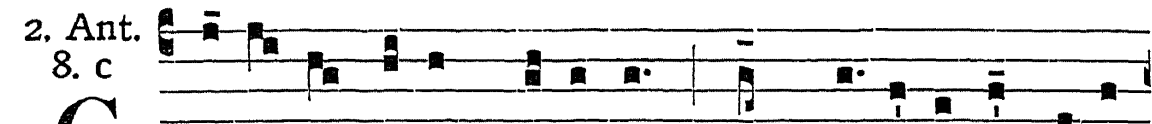
Antiphon is repeated by Tutti.

THURSDAY • SECOND ANTIPHON & PSALM

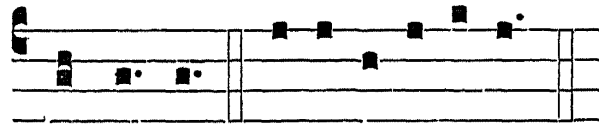
Cantor B (alone) stands & intones, and Tutti join and finish :

Pitches = **Bb A G**

2. Ant.
8. c



C Olló- cet e- um Dómi-nus * cum princí-pi-bus pópu-
li su- i. E u o u a e.



That the Lord may set him * with the
princes of his people.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 112 — Tone 8. c



1. Laudá-te pú-e-ri Dóminum : * laudá-te nómen Dómini.

Psalmus 112, Verse 1 : Praise the Lord, ye children: * praise ye the name of the Lord.

2. (*bow head*) Sit nómen Dómini bene-dí-ctum, *

ex hoc nunc, et us-*que* in saé-cu-lum.

Blessed be the name of the Lord, * from henceforth now and for ever.

3. A sólis órtu úsque ad oc-cá-sum, * laudábile nó-men Dó-mi-ni.

From the rising of the sun unto the going down of the same, * the name of the Lord is worthy of praise.

4. Excélsus súper ómnes géntes Dó-mi-nus, *

et súper caélos gló-ri-a é-jus.

The Lord is high above all nations; * and his glory above the heavens.

5. Quis sicut Dóminus, Déus nó-ster, †

qui in áltis há-bi-tat, * et humília réspicit in caélo *et in* tér-ra?

Who is as the Lord our God, who dwelleth on high: * and looketh down on the low things in heaven and in earth?

6. Súscitans a térra ín-o-pem, * et de stércore é-ri-gens páu-pe-rem:

Raising up the needy from the earth, * and lifting up the poor out of the dunghill:

7. Ut cóllocet éum cum prin-cí-pi-bus, *

cum princípibus pó-pu-li sú-i.

That he may place him with princes, * with the princes of his people.

8. Qui habitáre fácit stéri-lem in dó-mo, *

matrem filió-rum lae-tán-tem.

Who maketh a barren woman to dwell in a house, * the joyful mother of children.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

THURSDAY • THIRD ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **D E G**

3. Ant.
7. a

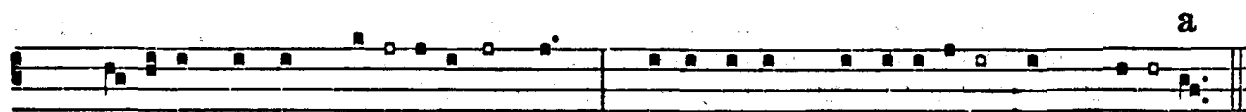


D I-ru-pí-sti, Dómi-ne, * víncu-la me- a : ti-bi sacri-
fi-cá-bo hósti-am laudis. E u o u a e.

O Lord, thou hast loosed my bonds; * I will offer thee the sacrifice of thanksgiving.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 115 — Tone 7. a



1. Cré-didi propter quód locútus sum : * égo autem humi-li-átus sum ní- mis.

Psalmus 115, Verse 1 : I have believed, therefore have I spoken; * but I have been humbled exceedingly.

2. Égo díxi in ex-cés-su mé-o: * Ómnis hó-mo mén-dax.

I said in my excess: * Every man is a liar.

3. Quid re-trí-bu-am Dó-mi-no, *

pro ómnibus, quae re-trí-bu-it mí-hi?

What shall I render to the Lord, * for all the things that he hath rendered to me?

4. Cálicem salu-tá-ris ac-cí-pi-am: * et nómen Dómini in-vo-cá-bo.

I will take the chalice of salvation; * and I will call upon the name of the Lord.

5. Vóta méa Dómino réddam córam ómni pó-pu-lo é-jus: *

pretiósá in conspéctu Dómini mors san-ctó-rum é-jus:

I will pay my vows to the Lord before all his people: * precious in the sight of the Lord is the death of his saints.

6. O Dómine, quía égo sér-vus tú-us: *

égo sérvus túus, et fílius an-cíl-lae tú-ae.

O Lord, for I am thy servant: * I am thy servant, and the son of thy handmaid.

7. Dirupísti víncula mé-a : †

tíbi sacrificábo hó-sti-am láu-dis, * et nómen Dómini in-vo-cá-bo.

Thou hast broken my bonds: * I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.

8. Vóta méa Dómino réddam in conspéctu ómnis pó-pu-li é-jus: *

in átriis dómus Dómini, in médio tú-i, Je-rú-sa-lem.

I will pay my vows to the Lord in the sight of all his people: * in the courts of the house of the Lord, in the midst of thee, O Jerusalem.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

THURSDAY • FOURTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **Bb C Bb A Bb**

4. Ant.
8. c

E - úntes i- bant * et fle-bant, mitténtes sémi-na

su- a. E u o u a e.

They went forth weeping *
sowing their seed.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 125 — Tone 8. c

Mediant of 1 accent. Endings of 1 accent with 2 preparatory syllables.

1. In converténdo Dóminus captivi-tátem Sí-

When the Lord brought back the captivity of Sion, we became like men comforted.

on : * fácti súmus sicut *consolá-* ti.

2. Tunc replétum est gáudio os nó-strum: *

et língua nóstra exsul-*ta-ti-ó*-ne.

Then was our mouth filled with gladness; * and our tongue with joy.

3. Tunc dícent ínter gén-tes: *

Magnificávit Dóminus fáce-*re cum é*-is.

Then shall they say among the Gentiles: * The Lord hath done great things for them.

4. Magnificávit Dóminus fácere no-bís-cum: *

fácti sú-*mus lae-tán*-tes.

The Lord hath done great things for us: * we are become joyful.

5. Convérte, Dómine, captivitátem nó-stram, *

sícut tór-rens in Áu-stro.

Turn again our captivity, O Lord, * as a stream in the south.

6. Qui séminant in lá-cri-mis, * in exsultati-ó-ne mé-tent.

They that sow in tears * shall reap in joy.

7. Eúntes íbant et flé-bant, * mitténtes sé-mi-na sú-a.

Going they went and wept, * casting their seeds.

8. Veniéntes áutem vénient cum exsultati-ó-ne, *

portántes maní-*pu-los sú*-os.

But coming they shall come with joyfulness, * carrying their sheaves.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sícut érat in princípíio, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

THURSDAY • FIFTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **G F# G**

5. Ant.
7. c 2

C Onfortá- tus est * princi-pá- tus e- ó- rum, et
hono-rá-ti sunt amí-ci tu- i De- us. E u o u a e.

Ant. O God, thy friends are honourable; * their power is waxen right strong.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 138 — Tone 7. c2

Mediant of 2 accents. Endings of 2 accents.

1. Dómine probásti me et cognovísti me : * Lord, thou hast proved me, and known me : thou hast known my sitting down, and my rising up.
tu cognovísti sessi-ónem mé-am et resurrecti-ó- nem mé- am.

2. Intellexísti cogitatiónes mé-as de lón-ge: *

sémitam méam, et funículum méum in-ve-sti-gá-sti.

Thou hast understood my thoughts afar off: * my path and my life thou hast searched out.

3. Et ómnes vías méas prae-vi-dí-sti: * quía non est sérmō in lín-gua mé-a.

And thou hast foreseen all my ways: * for there is no speech on my tongue.

4. Écce, Dómine, tu cognovísti ómnia novíssima, et an-tí-qua: *

tu formásti me, et posuísti súper me má-num tú-am.

Behold, O Lord, thou hast known all things, the last and those of old: * thou hast formed me, and hast laid thy hand upon me.

5. Mirábilis fácta est sciéntia tú-a ex me: *

confortáta est, et non póte-ro ad é-am.

Thy knowledge is become wonderful to me: * it is high, and I cannot reach to it.

6. Quo íbo a spí-ri-tu tú-o? * et quo a fácie tú-a fú-gi-am?

Whither shall I go from thy spirit? * or whither shall I flee from thy face?

7. Si ascéndero in caé-lum, tu il-lic es: *

si descéndero in in-fér-num, ád-es.

If I ascend into heaven, thou art there: * if I descend into hell, thou art present.

8. Si sumpsero pénnas mé-as di-lú-cu-lo, *

et habitávero in ex-tré-mis má-ris:

If I take my wings early in the morning, * and dwell in the uttermost parts of the sea:

9. Étenim ílluc mánus tú-a de-dú-cet me: *

et tenébit me déx-te-ra tú-a.

Even there also shall thy hand lead me: * and thy right hand shall hold me.

10. Et díxi: Fórsitan ténebrae con-cul-ca-bunt me: *

et nox illuminátio méa in de-lí-ci-is mé-is.

And I said: Perhaps darkness shall cover me: * and night shall be my light in my pleasures.

11. Quía ténebrae non obscurabúntur a *te*, †

et nox sicut díes il-lu-mi-ná-bi-tur: *

sicut ténebrae éjus, íta et lú-men é-jus.

But darkness shall not be dark to thee, and night shall be light as the day: * the darkness thereof, and the light thereof are alike to thee.

12. Quía tu possedísti ré-nes mé-os: *

suscepísti me de útero má-tris mé-ae.

For thou hast possessed my reins: * thou hast protected me from my mother's womb.

13. Confitébor tíbi quía terribíliter magnificá-*tus* es : †

mirábília ó-pe-ra tú-a, * et ánima méa co-gnó-scit ní-mis.

I will praise thee, for thou art fearfully magnified: * wonderful are thy works, and my soul knoweth right well.

14. Non est occultátum os méum a *te*, †

quod fecísti in oc-cúl-to: *

et substántia méa in inferi-ó-ri-bus tér-rae.

My bone is not hidden from thee, which thou hast made in secret: * and my substance in the lower parts of the earth.

15. Imperféc-tum méum vidérunt óculi tú-i, †

et in líbro túo ó-mnes scri-bén-tur: *

díes formabúntur, et né-mo in é-is.

Thy eyes did see my imperfect being, and in thy book all shall be written: * days shall be formed, and no one in them.

16. Míhi áutem nímis honorificáti sunt amíci tú-i, Dé-us: *

nímis confortátus est princi-pá-tus e-ó-rum.

But to me thy friends, O God, are made exceedingly honourable: * their principality is exceedingly strengthened.

17. Dinumerábo eos, et súper arénam multi-pli-ca-bún-tur: *

exsurréxi, et ád-huc sum té-cum.

I will number them, and they shall be multiplied above the sand: * I rose up and am still with thee.

18. Si occíderis, Déus, pec-ca-tó-res: *

víri sánguinum, decli-ná-te a me:

If thou wilt kill the wicked, O God: * ye men of blood, depart from me:

19. Quía dícitis in cogi-ta-ti-ó-ne: *

accípient in vanitáte civi-tá-tes tú-as.

Because you say in thought: * They shall receive thy cities in vain.

20. Nónne qui odérunt te, Dó-mí-ne, ó-de-ram? *

et súper inimícos túos ta-be-scé-bam?

Have I not hated them, O Lord, that hated thee: * and pined away because of thy enemies?

21. Perféc-to ódio ó-de-ram íl-los: * et inimíci fá-cti sunt mí-hi.

I have hated them with a perfect hatred: * and they are become enemies to me.

22. Próba me Déus, et scí-to cor mé-um: *

intérroga me, et cognósce sé-mí-tas mé-as.

Prove me, O God, and know my heart: * examine me, and know my paths.

23. Et víde, si vía iniqui-tá-tis in me est: *

et deduc me in ví-a ae-tér-na.

And see if there be in me the way of iniquity: * and lead me in the eternal way.

24. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

25. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Antiphon is repeated by Tutti.

THURSDAY • CHAPTER

Officiant sings the Chapter:

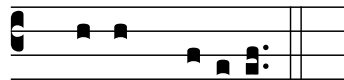
STAND

CAPITULUM

MÍSIT Heródes rex mánus,
ut afflígeret quósdam de
Ecclé-sia. † Occídit áutem
Jacóbum frátre^m Jo-án-nis glá-di-o. *
Vídens áutem quía placéret Judaéis,
appósuit ut apprehénderet et **Pé**-trum.

Acts 12: 1-3

HEROD the King stretched forth
his hands, to afflict certain of
the Church. And he killed James, the
brother of John, with the sword. And
because he saw it pleased the Jews, he
proceeded farther to take Peter also.



Response by Tutti : R. Déo gráti-as.

THURSDAY • HYMN "DECÓRA LUX ÆTERNITÁTIS"

This Hymn is commonly ascribed to Elpis. She died about 493. The primitive version, that begins : *Aurea luce et decore roseo*, was considerably altered in XVII century.

*The Officiant intones, Men finish verse 1. Ladies sing 2nd verse, Men 3rd, and so forth.
Tutti for the final verse & Amen.*

Hymnus. 4.



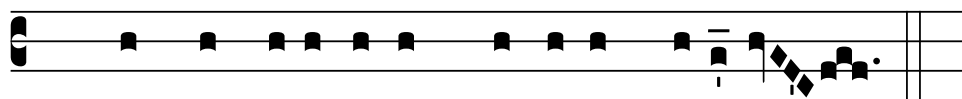
E- CORA lux * aeterni- tá-
tis áure- am Di- em be- á-tis
irri- gá- vit ígni-bus, A- posto- ló-rum quae co-ró- nat
Prín-ci-pes, Re- ísque in astra lí-be-ram pandit vi- am.
2. Mun-di Ma- gíster, atque cae-li Já-ni-tor, Romae pa-
réntes, arbi- tríque génti- um, Per- ensis il-le, hic
per cru-cis victor ne-cem, Vi- tae se-ná-tum laure- á-ti pós-si-
dent. 3. O Roma fe-lix, quae du- ó-rum Prínci-pum Es



consecrá-ta glo-ri- ó-so sán-gui-ne : Ho- rum cru- ó-
re purpu-rá-ta cé-te-ras Excél-lis orbis u-na pulchri-
tú-di-nes. 4. Sit Tri-ni- tá-ti sempi- té-rna gló-ri-a,
Ho-nor, pot-éstas, atque ju-bi- lá-ti-o, In u-ni- tá-
te quae gu-bérnat ómni- a Per u-ni-vér-sa aeterni-tá-tis
saé-cu-la. A-men.

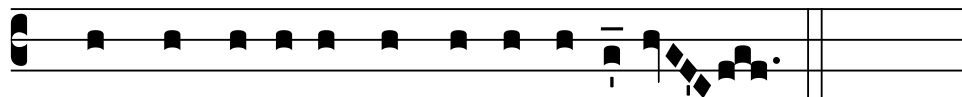
THURSDAY • VERSICLE

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



Vs. They declared
the works of God.

Vs. Annunti-avérunt ópera Dé-i.



R. And understood
his doings.

R. Et fácta éjus intellexérunt.

Cantors C + D now genuflect, bow to each other, and return to their places.

THURSDAY • MAGNIFICAT

Officiant intones, and Tutti join and finish:

SIT at the word
"Símon"

Start on D

At Magnif.

Ant. I D

H

Odi-e * Símon Pétrus

ascén-dit crúcis pa-tíbu-lum, alle-

lu-ia : hó-di-e Clavicu-lá-ri-us ré-

gni, gáudens migrávit ad Chrí-stum : 'hódi-e Páulus

Apósto-lus, lúmen ór-bis térrae, incli-náto cá-pi-te,

pro Chrísti nó-mi-ne, martý-ri-o co-roná-tus est, alle- lu-ia.

To-day, Simon Peter mounted the gallows of the cross, alleluia; to-day, the Key-bearer of the kingdom departed rejoicing to Christ; to-day, Paul the Apostle, light of the world, bowing his head, for Christ's sake was crowned with martyrdom, alleluia.

STAND after "coronátus est, alleluia"
until you are fumed, at which time you SIT

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Magnificat—Tone 1. D

D

✠ 1. Magní- fi- cat *

2. Et exsultávit spí-ri-tus mé- us * in Dé- o sa-lu- tá-ri mé- o.

á-nima mé-a Dóminum.

1. My soul * doth magnify the Lord.

2. And my spirit hath rejoiced * in God my Savior.

3. *Quía* respéxit humilitátem an-cíl-lae sú-ae: *

écce énim ex hoc beátam me dícent ómnes gene-*ra-ti-ó*-nes.

Because he hath regarded the humility of his handmaid; * for behold from henceforth all generations shall call me blessed.

4. *Quía* fécit míhi má-gna, qui pó-tens est: * et sánctum *nó-men é*-jus.

Because he that is mighty hath done great things to me; * and holy is his name.

5. *Et mi*-sericórdia éjus, a progénie in pro-gé-ni-es: * timén-*ti-bus é*-um.

And his mercy is from generation unto generations, * to them that fear him.

6. *Fécit* poténtiam in brá-chi-o sú-o: *

dispérsit supérbos ménte *cór-dis sú*-i.

He hath shown might in his arm: * he hath scattered the proud in the conceit of their heart.

7. *Depó*-suit po-tén-tes de sé-de: * et exal-*tá-vit hú*-mi-les.

He hath put down the mighty from their seat, * and hath exalted the humble.

8. *Esu*-riéntes im-plé-vit bó-nis: * et dívites dimí-*sit in-á*-nes.

He hath filled the hungry with good things; * and the rich he hath sent empty away.

9. *Suscé*-pit Ísraël pú-e-rum sú-um: * recordátus misericór-*di-ae sú*-ae.

He hath received Israel his servant, * being mindful of his mercy:

10. *Sícut* locútus est ad pá-tres nó-stros : *

Ábraham, et sémini *é-jus in saé*-cu-la.

As he spoke to our fathers, * to Abraham and to his seed for ever.

STAND as Cantor A intones “Glória” until asterisk.

11. (*bow head*) *Glóri*-a Pá-tri, et Fí-li-o, * et Spirí-*tu-i Sán*-cto.

12. *Sícut* érat in princípío, et nunc, et sém-per, *

et in saécula saecu-*ló-rum. Á*-men.

Tutti repeat Antiphon.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spíritu tuo.

Orémus :

DÉUS, qui hodiérnam díem Apostolorum tuorum Pétri et Páuli martýrio consecrásti : † da Ecclésiæ túæ, eórum in ómnibus sequi præcéptum ; * per quos religiónis sumpsit exórdium.

Per Dóminum nostrum Jesum Christum, Fílium tuum: qui tecum vivit et regnat in unitáte Spíritus Sancti Deus, per ómnia saécula saeculórum.

R. AMEN.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spíritu tuo.

Without a Deacon or Priest :

Dómine, exáudi oratióem meam.

R. Et clamor meus ad te véniat.

Orémus :

O GOD, Who didst hallow this day by the Testifying of thine Holy Apostles Peter and Paul, grant unto thy Church, whose foundations Thou wast pleased to lay by their hands, the grace always in all things to remain faithful to their teaching.

Through Jesus Christ, thy Son our Lord, Who liveth and reigneth with thee, in the unity of the Holy Ghost, ever one God, world without end. R. AMEN.

Without a Deacon or Priest :

Dómine, exáudi oratióem 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" :

Pitches = A A B A

5. **B**

The musical notation is written on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. The lyrics 'Ene-di-cámus Dó-mi-no.' are written below the first staff. The second staff continues the melody, with the lyrics 'R. De-o grá-ti-as.' written below it. The notation includes various musical symbols such as stems, beams, and note heads.

Ene-di-cámus Dó-mi-no.

R. De-o grá-ti-as.

Officiant Sings : Fidélium ánimaæ per misericórdiam Dei requiéscent in pace.

R. AMEN.

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

R. AMEN.

FRIDAY • 30 June 2017

IN VIGILIA PRETIOSISSIMI SANGUINIS

DOMINI NOSTRI JESU CHRISTI

Sacred Music Symposium • FSSP.la

N.B. "First Vespers" is something that takes place the night before the actual feast.

FRIDAY • VESPERS IN THE EXTRAORDINARY FORM

The Officiant intones, and Tutti join and finish:

Tonus solemnis.

STAND

Adhiberi potest ad libitum in Vesperis Festorum quae cum majori solemnitate celebrantur.

D E-us ☒ in adju-tó-ri-um me-um inténde.

R̃. 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 princí-pi-o,

et nunc, et semper, et in saécu-la saecu-ló-rum. Amen.

Al-le-lú-ia.

V. O God, come to my assistance;
R. O Lord, make haste to help me.
V. Glory be to the Father, and to the Son, * and to the Holy Ghost.
R. As it was in the beginning, is now, * and ever shall be, world without end. Amen. Alleluia.

FRIDAY • FIRST ANTIPHON & PSALM

The Officiant intones, and Tutti join and finish:

Pitches = **D F# A G F#**

These antiphons in their literal sense, in Is. 63, acclaim a warrior who returns triumphantly to Jerusalem after vanquishing the Edomites and punishing them for the evil done to Israel. Taken spiritually they describe our Lord, his clothes stained with his own blood (this is the literal sense of the third, from Apoc. 19, 13). To believers, his blood is a shower of grace, but will call down terrible punishment on impenitent sinners.

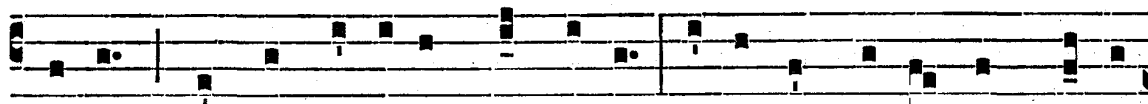
1 Ant.

VII a

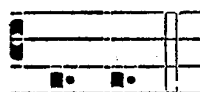
Q

Uis est iste * qui vénit de

Who is this that
cometh from Edom,
with dyed garments
from Bosra, this beau-
tiful one in his robe.



Edom, tinctis véslibus de Bósra? Iste formó-sus in stó-la

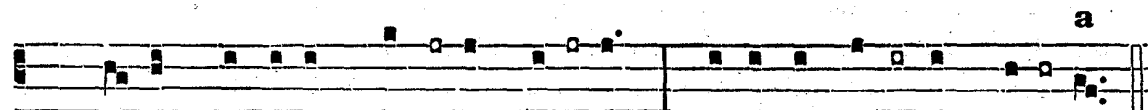


sú- a.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

SIT
at the word
"Séde"

Psalmus 109 — Tone 7. a



1. Dí-xit Dóminus Dómino mé- o : * Séde a d^ex-tris mé- is.

1. The Lord said to my Lord: * Sit thou at my right hand:

2. Dóne^c pónam ini-mí-cos tú-os, * scabéllum pé-dum tu-ó-rum.

Until I make thy enemies * thy footstool.

3. Vírgam virtútis túae emíttet Dómi-nus ex Sí-on : *

domináre in médio inimi-có-rum tu-ó-rum.

The Lord will send forth the sceptre of thy power out of Sion: * rule thou in the midst of thy enemies.

4. Tēcum princípium in díe virtútis tú-*ae* †

in splendóri-bus san-ctó-rum: *

ex útero ánte lucíferum gé-nu-i te.

With thee is the principality in the day of thy strength: in the brightness of the saints: * from the womb before the day star I begot thee.

5. Jurávit Dóminus, et non paenitébit e-*um* : †

Tu es sacérdos in ae-tér-num * secúndum órdi-nem Mel-chí-se-dech.

The Lord hath sworn, and he will not repent: * Thou art a priest for ever according to the order of Melchisedech.

6. Dóminus a déx-tris tú-is, * confrégit in díe írae sú-ae ré-ges.

The Lord at thy right hand * hath broken kings in the day of his wrath.

7. Judicábit in natió nibus, im-plé-bit ru-i-nas: *

conquassábit cápita in tér-ra mul-tó-rum.

He shall judge among nations, he shall fill ruins: * he shall crush the heads in the land of many.

8. De torrén te in ví-a bí-bet: * proptérea exal-tá-bit cá-put.

He shall drink of the torrent in the way: * therefore shall he lift up the head.

9. (*bow head*) Glória Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Síc ut érat in princípío, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

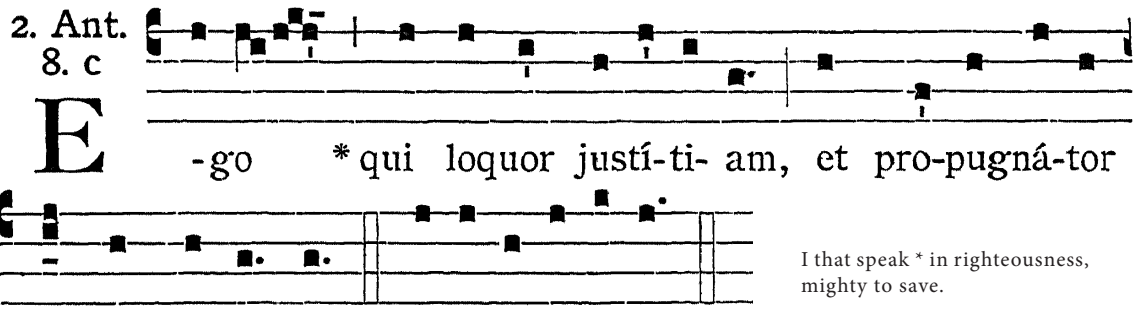
Tutti repeat Antiphon.

FRIDAY • SECOND ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish :

Pitches = **Bb A Bb**

2. Ant.
8. c



E -go * qui loquor justí-ti- am, et pro-pugná-tor

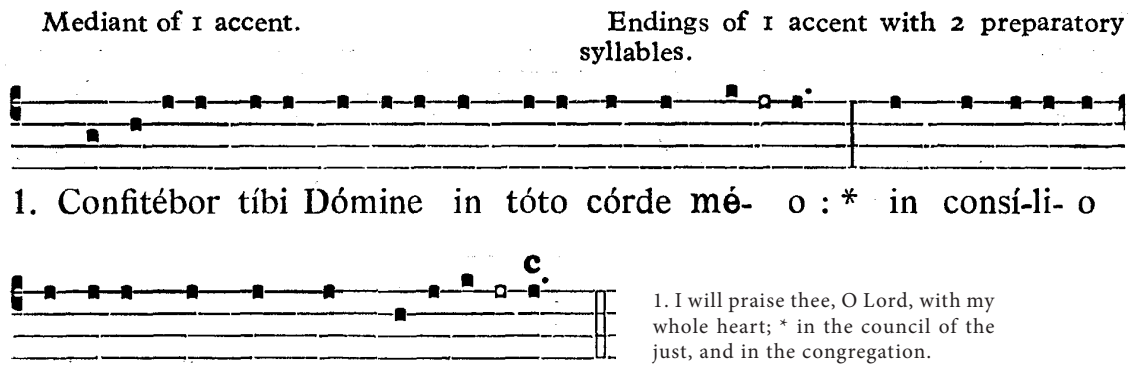
I that speak * in righteousness,
mighty to save.

sum ad salvándum. **E** u o u a e.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 110 — Tone 8. c

Mediant of 1 accent. Endings of 1 accent with 2 preparatory syllables.



1. Confitébor tibi Dómine in tóto córde mé- o : * in consí-li- o

1. I will praise thee, O Lord, with my
whole heart; * in the council of the
just, and in the congregation.

justórum et congre *gati- ó-* ne.

2. Máгна ópera Dó-mi-ni: * exquisíta in omnes volun-tá-tes é-jus.

Great are the works of the Lord: * sought out according to all his wills.

3. Conféssio et magnificéntia ópus é-jus: *

et justítia éjus mánet in saé-cu-lum saé-cu-li.

His work is praise and magnificence: * and his justice continueth for ever and ever.

4. Memóriam fécit mirabílium suó-rum, †

miséricors et miserátor Dó-mi-nus: * éscam dédit ti-mén-ti-bus se.

He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: * he hath given food to them that fear him.

5. Mémor érit in saeculum testaménti sú-i: *

virtútem óperum suórum annuntiábit pó-pu-lo sú-o:

He will be mindful for ever of his covenant: * he will shew forth to his people the power of his works.

6. Ut det illis haereditátem gén-ti-um: *

ópera mánuum éjus vérítas *et ju-dí*-ci-um.

That he may give them the inheritance of the Gentiles: * the works of his hands are truth and judgment.

7. Fidélia ómnia mandáta e-jus : †

confirmáta in saeculum saé-cu-li, * fácta in veritáte et *ae-qui-tá*-te.

All his commandments are faithful: confirmed for ever and ever, * made in truth and equity.

8. Redemptiónem misit pópulo sú-o: *

mandávit in aetérnum testa-mén-tum sú-um.

He hath sent redemption to his people: * he hath commanded his covenant for ever.

9. (*bow head*) Sánctum, et terríbile nómen é-jus: *

inítium sapiéntiae *tí-mor* Dó-mi-ni.

Holy and terrible is his name: * the fear of the Lord is the beginning of wisdom.

10. Intelléctus bónus ómnibus faciéntibus é-um: *

laudátio éjus mánet in saé-cu-lum saé-cu-li.

A good understanding to all that do it: * his praise continueth for ever and ever.

11. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-tu-i Sán-cto.

12. Sícut érat in princípíio, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

Tutti repeat Antiphon.

FRIDAY • THIRD ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **F# E F#**

3 Ant.
IV A
V

He was clothed with
a garment sprinkled
with blood. And his
name is called: the
Word of God.

Estí-tus é-rat * vèste aspèrsa
sánguine, et vocátur nómen é-jus Vèrbum Dé- i.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 111 — Tone 4. A

1. Be-átus vir qui *timet* Dóminum : * in mandá-tis é-jus vó-let ní- mis.

1. Blessed is the man that feareth the Lord: * he shall
delight exceedingly in his commandments.

Flex : cómmodat, †

2. Pótens in térra érit *sé-men* é-jus: *

generátio rectórum *be-ne-di-cé*-tur.

His seed shall be mighty upon earth: * the generation of the righteous shall be blessed.

3. Glória, et divítiae in *dó-mo* é-jus: *

et justítia éjus mánet in *saé-cu-lum* saé-cu-li.

Glory and wealth shall be in his house: * and his justice remaineth for ever and ever.

4. Exórtum est in ténebris *lú-men* ré-ctis: *

miséricors, et mise-*rá*-tor, et jú-stus.

To the righteous a light is risen up in darkness: * he is merciful, and compassionate and just.

5. Jucúndus hómo qui miserétur et cóm-*modat*, †

dispónet sermónes súos *in ju-dí-ci-o*: *

quía in aetérnum *non com-mo-vé-bi-tur*.

Acceptable is the man that sheweth mercy and lendeth: he shall order his words with judgment: * because he shall not be moved for ever.

6. In memória aetérna *é-rit jú-stus*: *

ab auditióne má-*la non ti-mé-bit*.

The just shall be in everlasting remembrance: * he shall not fear the evil hearing.

7. Parátum cor éjus speráre in Dó-*mino*, †

confirmátum *est cor é-jus*: *

non commovébitur dónec despíciat in-*i-mí-cos sú-os*.

His heart is ready to hope in the Lord: his heart is strengthened, * he shall not be moved until he look over his enemies.

8. Dispérsit, dédit paupé-*ribus* : †

justítia éjus mánet in saé-*cu-lum saé-cu-li*, *

córnu éjus exaltá-*bi-tur in gló-ri-a*.

He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: * his horn shall be exalted in glory.

9. Peccátor vidébit, et irascé-tur, †

déntibus súis frémet *et ta-bé-scet*: *

desidérium pecca-*tó-rum pe-rí-bit*.

The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: * the desire of the wicked shall perish.

10. (*bow head*) Glória Pá-*tri*, et Fí-li-o, * et Spi-rí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

11. Sicut érat in princípío, et *nunc*, et sém-per, *

et in saécula sae-*cu-ló-rum. Á-men*.

As it was in the beginning, is now, *

and ever shall be, world without end. Amen.

Tutti repeat Antiphon.

FRIDAY • FOURTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **Bb A G**

4 Ant.
VIII c

Q Uare ergo * rúbrum est indu-
 méntum tú-um, et vestiménta tú-a sicut calcánti-um in
 torcu-lá-ri?

Why then is thy
 apparel red, and thy
 garments like theirs
 that tread in the wine-
 press?

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 112 — Tone 8. c

1. Laudá-te pú-e-ri **Dó**minum : * laudá-te nómen **Dó**mini.

2. (*bow head*) Sit nómen **Dó**mini bene-dí-ctum, *

ex hoc nunc, et us-*que* in saé-cu-lum.

Blessed be the name of the Lord, * from henceforth now and for ever.

3. A sólis órtu úsque ad oc-cá-sum, * laudábile nó-men **Dó**-mi-ni.

From the rising of the sun unto the going down of the same, * the name of the Lord is worthy of praise.

4. Excélsus súper ómnes géntes **Dó**-mi-nus, *

et súper caélos gló-ri-a é-jus.

The Lord is high above all nations; * and his glory above the heavens.

5. Quis sicut Dóminus, Déus nó-ster, †

qui in áltis há-bi-tat, * et humília réspicit in caélo *et in* tér-ra?

Who is as the Lord our God, who dwelleth on high: * and looketh down on the low things in heaven and in earth?

6. Súscitans a térra ín-o-pem, * et de stércore é-ri-gens páu-pe-rem:

Raising up the needy from the earth, * and lifting up the poor out of the dunghill:

7. Ut cóllocet éum cum prin-cí-pi-bus, * cum princípibus pó-pu-li sú-i.

That he may place him with princes, * with the princes of his people.

8. Qui habitáre fácit stéri-lem in dó-mo, *

matrem filió-rum lae-tán-tem.

Who maketh a barren woman to dwell in a house, * the joyful mother of children.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spirí-tu-i Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípíio, et nunc, et sém-per, *

et in saécula saecu-ló-rum. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Tutti repeat Antiphon.

FRIDAY • FIFTH ANTIPHON & PSALM

Cantor B (alone) stands & intones, and Tutti join and finish:

Pitches = **G F G Bb**

5. Ant.
2. D

T

Orcu-lar * calcá-vi so-lus, et de génti-bus non
est vir me-cum. E u o u a e.

I have trodden * the wine-press alone, and of the people there was none with Me.

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

Psalmus 116 — Tone 2. D

Mediant of **1** accent.

Ending of **1** accent with **1** preparatory syllable.

1. Laudáte Dóminum ómnes gén-tes : * laudá-te é-um ómnes pópu-li.

1. Praise the Lord, all ye nations: * praise him, all ye people.

2. Quóniam confirmáta est súper nos misericórdia é-jus: *

et véritas Dómini mánet in ae-tér-num.

For his mercy is confirmed upon us: * and the truth of the Lord remaineth for ever.

9. (*bow head*) Glória Pátri, et Fí-li-o, * et Spi-rí-tu-*i* Sán-cto.

Glory be to the Father, and to the Son, * and to the Holy Ghost.

10. Sicut érat in princípío, et nunc, et sém-per, *

et in saécula saeculó-*rum*. Á-men.

As it was in the beginning, is now, * and ever shall be, world without end. Amen.

Tutti repeat Antiphon.

FRIDAY • CHAPTER

Officiant sings the Chapter:

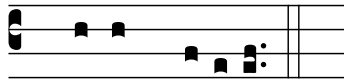
STAND

Chapter.

Hebr. 9, 11-12.

FRatres : Christus assístens pón-tífex futurórum bonórum, per ámplius et perféctius tabernáculum non manufáctum, id est, non hujus creatiónis : † neque per sánguinem hircórum aut vitulórum, sed per próprium sánguinem introívit semel in Sancta, * aetérna redemptióne invénta.

BRethren, Christ being come, a high priest of the good things to come, by a greater and more perfect tabernacle, not made with hands, that is, not of this creation, neither by the blood of goats or of calves, but by his own blood, entered once into the Holies, having obtained eternal redemption.



Response by Tutti : R. Déo gráti-as.

FRIDAY • HYMN "FESTÍVIS RÉSONENT"

The Officiant intones, Men finish verse 1. Ladies sing 2nd verse, Men 3rd, and so forth. Tutti for the final verse & Amen.

An XVIII century composition with the melody of an old hymn for the Ascension, *Festum nunc celebre*, by Rabanus Maurus († 856).

Pitches = F D E♭ D

Hymn. VIII

F

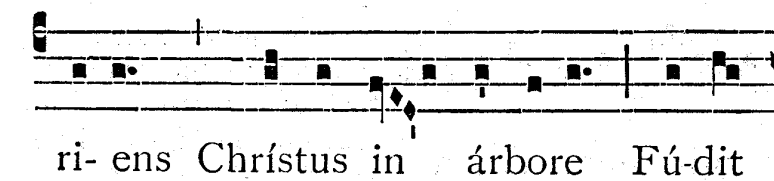
Estí-vis ré-sonent * cómpi-

ta vóci-bus, Cí-ves lae-tí-ti-am frón-

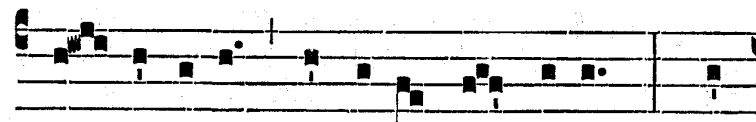
ti-bus éxpli-cent : Taédis flammí-fe-ris ór-di-ne pró-

de-ant Instrúcti pú-erí et sénes. 2. Quem dú-ra mó-

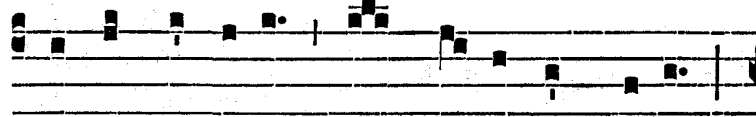
1. Let every street with joyful chants resound, praise on the lips and in the heart abound, th'uplifted torch in radiant homage shine and age with youth unite the ordered line.



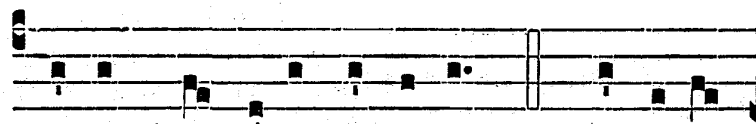
ri- ens Chrístus in árbore Fú-dit



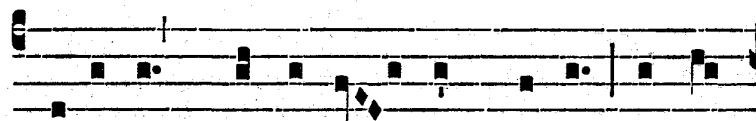
mul- típli-ci vúlnerē sānguinem, Nos,



fácti mémores, dum có-limus, decet



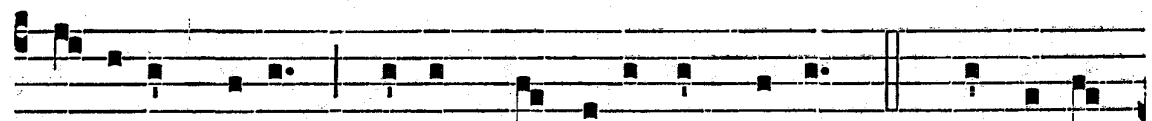
Saltem fúndere lácrimas. 3. Humáno



géne-ri perníc-ies grá-vis Adá-



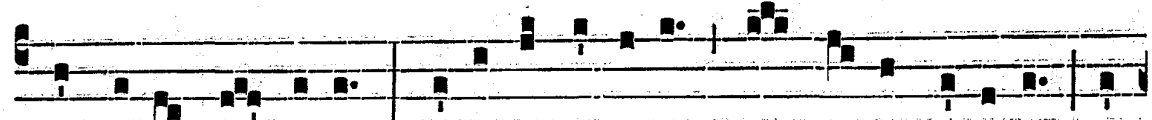
mi vé-te-ris crímine cón-ti-git : Adámꝰ intégri-tas et



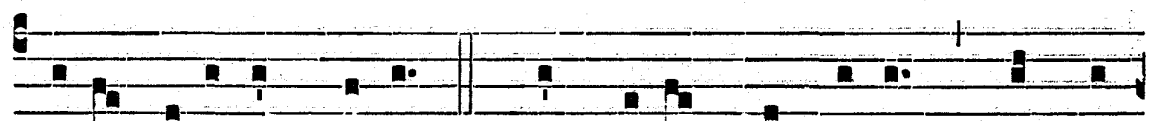
pí-e-tas nóvi Ví-tam réddidit ómni-bus. 4. Clamó-rem



vá-lidum súmmus ab aéthe-re Languéntis Gēni-ti



si Pá-ter áu-di-it, Placá-ri pó-ti-us sāguíne débui-t, Et



nóbis véni- am dá-re. 5. Hoc quicúmque stó-lam sānguini-

2. Yet with our joy
some tears be mingled
too, while we the bitter
blissful thought renew
how the meek Victim
died for sinful man and
every wound with dear
salvation ran.

3. When the first
Adam sinned, the guilty
cost was nature's
life and nature's Eden
lost; our second Adam
wins for all the race a
better Eden and the
life of grace.

4. Throned in the
height supreme, the
Father heard his Son's
loud cry and last expir-
ing word; the Maker's
blood the creature's
pardon sealed, and in his
blessed stripes man-
kind was healed.

5. By this dear blood,

ne pró-lu-it, Abstérgit mácu-las; et

ró-se-um decus, Quo fí-at sími-lis

pró-ti-nus Ange-lis, Et Ré-gi pláce-at,

cá-pit. 6. A récto instábi-lis trá-mi-

te póstmodum Se núllus rétrahat;

mé-ta sed úl-tima Tangátur; tríbu-et nó-bi-le praémi-um,

Qui cúrsum Dé-us ádjuvat. 7. Nóbis pro-pí-ti-us sis, Gé-

ni-tor pó-tens, Ut quos u-nígenae sáanguine Fí-

li-i Emísti, et plácido Flá-mi-ne récre-as, Caéli ad

cúlmina tránsfe-ras. Amen.

on sinners' garments poured, foulness is washed and purity restored, while they, like angels, serve the angels' King, and round their heads mysterious honour cling.

6. Only let those, who once this course begin, look never back nor turn again to sin; still keep the goal before thy constant eyes; God shall direct thy feet, and give the prize.

7. Father omnipotent, vouchsafe that we, bought by thy Son upon the bitter tree, filled with thy Holy Ghost, from grace to grace may journey, till we see thee face to face.

Trans. W. Shewring.

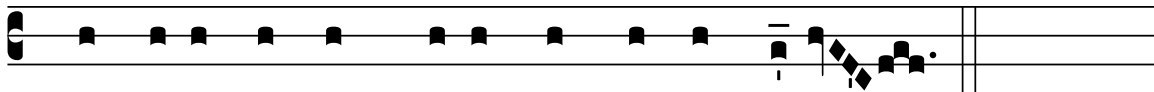
FRIDAY • VERSICLE

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



Vs. Redemí-sti nos, Dómi-ne, in sángui-ne tú-o.

Vs. Being justified by the Blood of Christ.



R. Et fecí-sti nos Dé-o nóstro régnum.

R. We shall be saved from wrath through Him.

Cantors C + D now genuflect, bow to each other, and return to their places.

FRIDAY • MAGNIFICAT

The Officiant intones, and Tutti join and finish:

Pitches = **F F F Bb**

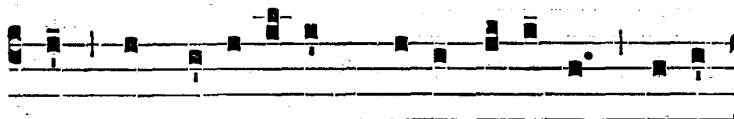
SIT at "ad Sión móntem"

At Magnif.

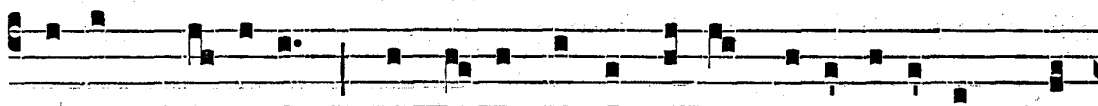
Ant. III a

A

Ccessístis * ad Sí- on món-



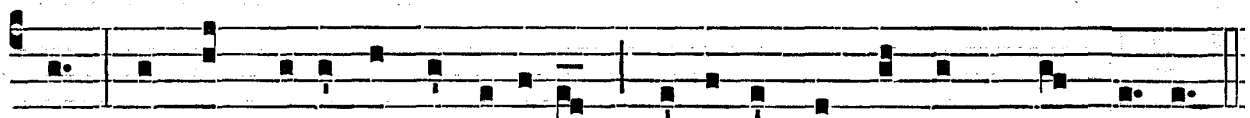
tem, et ci-vi-tátem Dé-i vivéntis, Jerú-



sa-lem caeléstem, et testaménti nó-vi medi- ató-rem Jé-

You are come to Mount Sion and to the city of the living God, the heavenly Jerusalem, and the mediator of the new testament, Jesus, and to the sprinkling of blood which speaketh better than that of Abel.

Hebr. 12, 22, 24.



sum, et sánguini aspersi-ónem mé-li- us loquéntem quam Abel.

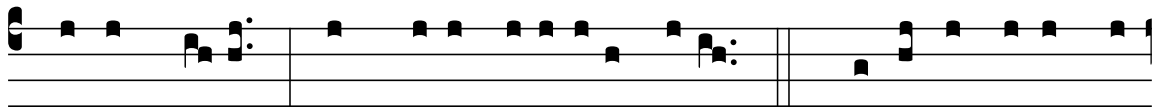
STAND after “loquéntem quam Abel”
until you are fumed, at which time you SIT

Cantor A (alone) stands & intones, Men finish, Ladies 2nd verse, Men 3rd, etc.

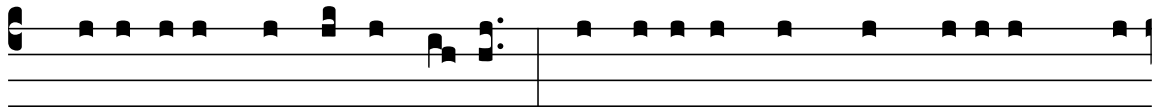
Magnificat — Solemn Tone 3. a



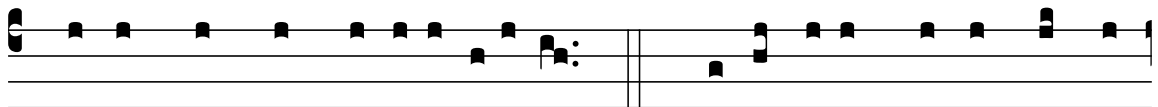
✠ I. Magní-fi-cat * áni-ma mé-a Dómi-num. 2. Et exsultávit spí-



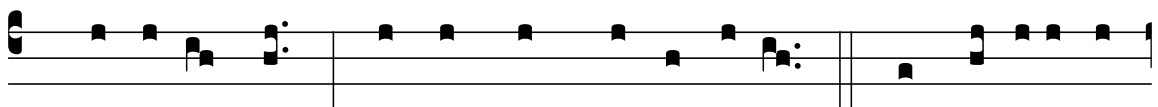
ri-tus mé-us: * in Dé-o, salutári mé-o. 3. Quía respéxit hu-



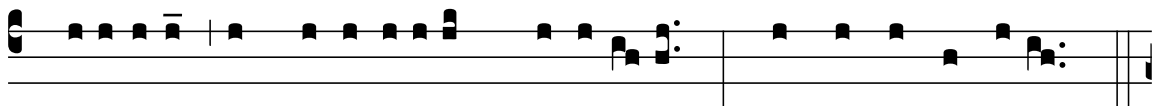
mi-li-tátem ancíllae sú-ae: * écce énim ex hoc be-átam me



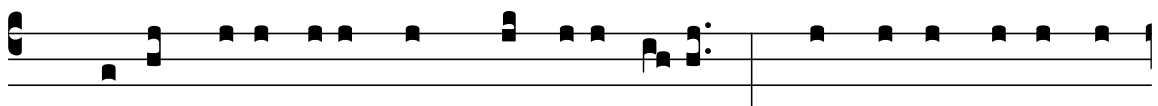
dí-cent ómnes genera-ti-ónes. 4. Quía fécit mí-hi mágna,



qui pó-tens est: * et sánctum nómen é-jus. 5. Et mi-seri-cór-



di-a éjus, a progéni-e in progéni-es: * ti-ménti-bus é-um.



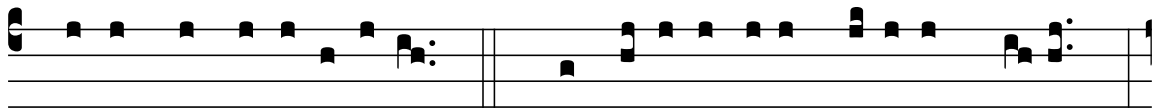
6. Fécit poténti-am in bráchi-o sú-o: * di-spérsit supérbos



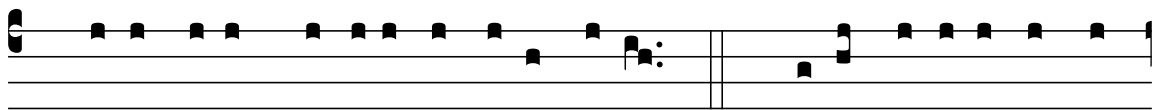
mén-te có-rdis sú-i. 7. Depó-su-it po-tén-tes de sé-de: * et



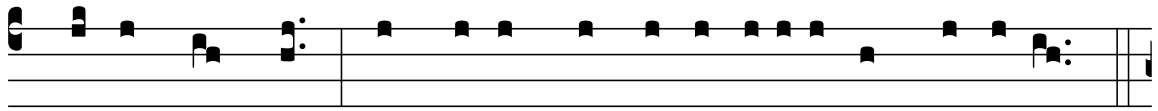
ex-altá-vit hú-mi-les. 8. Esu-ri-én-tes implé-vit bó-nis: * et dí-



vi-tes dí-mí-sit iná-nes. 9. Sus-cé-pit Ís-ra-ël pú-erum sú-um:



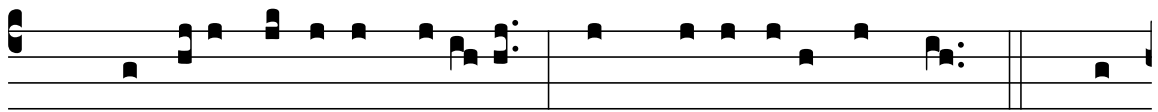
* re-cordá-tus mi-se-ri-cór-di-ae sú-ae. 10. Sí-cut lo-cú-tus est ad



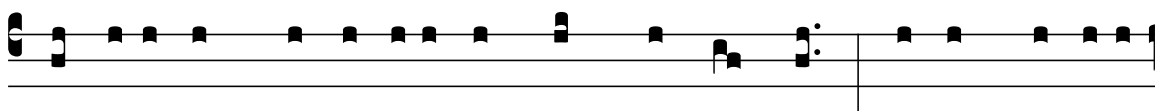
pá-tres nó-stros: * Áb-ra-ham, et sé-mi-ni é-jus in saé-cu-la.

STAND as Cantor A intones “Glória” until asterisk.

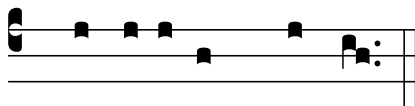
(bow head)



11. Gló-ri-a Pá-tri, et Fí-li-o, * et Spi-rí-tu-i Sán-cto. 12. Sí-c-



ut é-rat in prin-cí-pi-o, et nunc, et sé-mper, * et in saé-cu-la



saeculórum. Ámen.

Tutti repeat Antiphon.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spírítu tuo.

Orémus :

OMNÍPOTENS sempitérne Déus, qui unigénitum Fílium túum mún-di Redemptórem constituísti, ac éjus Sángine placári voluísti: † concéde, quaésumus, salútis nóstrae prétium solémni cúltu íta venerári, átque a praeséntis vítae mális éjus virtúte deféndi in térris; * ut frúctu perpétuo laetémur in caélis.

Per eúndem Dóminum nóstrum Jésum Chrístum Fílium túum, qui técum vívit et régnat in unitáte Spíritus Sáncti, Déus, per ómnia saécula saeculórum.

R. AMEN.

Officiant Sings :

Dóminus vobíscum.

R. Et cum spírítu tuo.

Without a Deacon or Priest :

Dómine, exáudi oratió-nem meam.

R. Et clamor meus ad te véniat.

Orémus :

ALMIGHTY, eternal God, Who made thy only-begotten Son the Redeemer of the world, and willed to be reconciled by His Blood, grant us, we beseech thee, so to worship in this sacred rite the price of our salvation, and to be so protected by its power against the evils of the present life on earth, that we may enjoy its everlasting fruit in heaven.

Through the same Jesus Christ, thy Son, Our Lord, Who liveth and reigneth with thee in the unity of the Holy Ghost, God, world without end. R. AMEN.

Without a Deacon or Priest :

Dómine, exáudi oratió-nem 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" :

Pitches = A A B A

VIII

B

Ene-di-cá-mus Dó-mi-no.

R. De-o grá-ti-as.

Officiant Sings : Fidélium ánimae per misericórdiam Dei requiéscant in pace.

R. AMEN.

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

R. AMEN.

910 The Virgin's Salutation

Tune: YORKSHIRE (10 10 10 10 10 10)

Text: Saint Robert Southwell (†1595)



1. Spell "E - va" back and "A - ve" shall you find,
2. O vir - gin bless'd! the heav'n's to thee in - cline,
3. With haugh - ty mind to God - head man as - pired,



The first be - gan, the last re - versed our harms;
In thee their joy and sov - 'reign they ag - nize;
And was by pride from place of pleas - ure chased;



An an - gel's witch - ing words did E - va blind,
Too mean their glo - ry is to match with thine,
With lov - ing mind our man - hood God de - sired,



An an - gel's "A - ve" dis - en - chants the charms:
Whose chaste re - ceipt God more than heav'n did prize.
And as by love in great - er pleas - ure placed;



Death first by wom - an's weak - ness en - ter'd in,
Hail! fair - est heav'n, that heav'n and earth did bless,
Man la - b'ring to as - cend pro - cured our fall,



In wom - an's vir - tue life doth now be - gin.
Where vir - tue's star God's sun of jus - tice is!
God yield - ing to de - scend cut off our thrall.

Text by St. Robert Southwell, S.J. (†1595), one of the Forty Martyrs of England and Wales. Melody by John Wainwright (†1768).

OUR LADY

87 87 87 or 87 87 447 (St. Edmund Campion Hymnal)

910 The Virgin's Salutation

Tune: YORKSHIRE (10 10 10 10 10 10)

Text: Saint Robert Southwell (†1595)

1. Spell "E - va" back and "A - ve" shall you find, The first be - gan, the last re -
 2. O vir - gin bless'd! the heav'ns to thee in - cline, In thee their joy and sov - reign
 3. With haugh - ty mind to God-head man as - pired, And was by pride from place of

versed our harms; An an - gel's witch - ing words did E - va blind,
 they ag - nize; Too mean their glo - ry is to match with thine,
 pleas - ure chased; With lov - ing mind our man - hood God de - sired,

An an - gel's "A - ve" dis - en - chants the charms: Death first by wom - an's
 Whose chaste re - ceipt God more than heav'n did prize. Hail! fair - est heav'n, that
 And as by love in great - er pleas - ure placed; Man la - b'ring to as -

weak - ness en - ter'd in, In wom - an's vir - tue life doth now be - gin.
 heav'n and earth did bless, Where vir - tue's star God's sun of jus - tice is!
 cend pro - cured our fall, God yield - ing to de - scend cut off our thrall.

St. Robert Southwell • Brave Jesuit Martyr

ROBERT SOUTHWELL

the hymns and prayers prescribed by the Church for the various seasons, there is no attempt on his part to follow the ecclesiastical year closely, either in the manner of George Herbert in "The Temple"⁴⁰ or that of John Keble in "The Christian Year."⁴¹ He found poetic possibilities in the liturgy and drew poetic inspiration from the round of daily worship. In one of the liturgical hymns can be traced the source for his poem, "Our Ladie's Salutation." In the Latin hymn occurs this idea:

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Hevae nomen.

Taking that sweet Ave
Erst, by Gabriel spoken,
Eva's name reversing,
Be of peace the token.⁴²

Fortescue literal:

Receiving that Ave
from the mouth of Gabriel,
establish us in peace,
changing the name of Eve (Eva).

which Southwell presents thus:

Spell Eva backe and Ave yowe finde
The first beganne, the last reversed our harmes,
An angell's witching wordes did Eva blynde,
An angell's Ave disinchautes the charmes.

Similar resemblances can be traced to other prayers, hymns, and litanies of the Church, and it requires no stretch of our imagi-

⁴⁰ George Herbert, *The Temple*, a series of one hundred fifty poems suggested by the Church, her holidays and ceremonials.

⁴¹ John Keble, *The Christian Year*, a volume of religious verse for which the author is especially remembered in a literary way.

⁴² Matthew Britt, *The Hymns of the Breviary and Missal*, p. 317.

Thee, O Christ, The Prince Of Ages 859

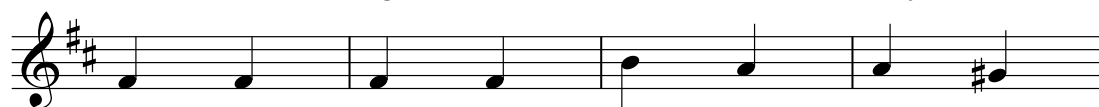
Tune: LAUDA ANIMA (87 87 87)



1. Thee, O Christ, the Prince of ag - es,
2. Come, O Lord, as - sure Thy King - ship,
3. From our own dear land, O Sav - ior,



Thee, the na - tions' glo - rious King,
Re - bel hearts Thy pow'r can gain;
Drive the night of her - e - sy



Praise we now with ex - ul - ta - tion,
Bend the stub - born will of rul - ers,
That, in ho - ly Church u - nit - ed,



Men and An - gels an - swer - ing,
Who from hom - age still re - frain:
All may love and wor - ship Thee:



And to Thee with meek de - vo - tion,
In the home as in the cit - y
Who, up - on the Cross up - lift - ed



Hearts and minds and sens - es bring.
Be su - preme, O Christ, and reign.
Draw - est all in char - i - ty.

864 Blessed Lamb, On Calvary's Mountain

Tune: LAUDA ANIMA (87 87 87)



1. Bless - ed Lamb! on Cal - v'ry's moun - tain
2. Bless - ed Lamb! - vouch - safe us par - don,
3. So shall Peace— sweet peace be giv - en,



Slain to take our sins a - way: Let the
In thy love our souls con - fide: By Thy
Pur - chase of Thy pre - cious pain; So shall



drops of that rich foun - tain Our tre - men - dous
groans with - in the Gar - den, By the death which
earth but lead to Heav - en, Since for us the



ran - som pay: Sa - cred Sav - ior! Sa - cred
Thou hast died— Let Thy Pas - sion— let Thy
Lamb was slain: Dear Re - deem - er! dear Re -



Sav - ior! Low - ly at Thy feet we pray.
Pas - sion Ev - er more with us a - bide!
deem - er! Thou canst not have died in vain.

Text by Matthew Bridges (†1894), disciple of Blessed Cardinal Newman. Melody by John Goss (†1880).

Praise, My Soul, The King Of Heaven 933

Tune: LAUDA ANIMA (87 87 87)



1. Praise, my soul, the King of Heav-en; To His feet thy
2. Praise Him for His grace and fa-vor To our fa-thers
3. Fa-ther-like He tends and spares us; Well our fee-ble



trib-ute bring. Ran-somed, healed, re-stored, for-giv-en,
in dis-tress. Praise Him still the same as ev-er,
frame He knows. In His hands He gen-tly bears us,



Ev-er-more His prais-es sing: *Al-le-lu-ia!*
Slow to chide, and swift to bless. *Al-le-lu-ia!*
Res-cues us from all our foes. *Al-le-lu-ia!*



Al-le-lu-ia! Praise the ev-er-last-ing King.
Al-le-lu-ia! Glo-rious in His faith-ful-ness.
Al-le-lu-ia! Wide-ly yet His mer-cy flows.

4. Angels, help us to adore Him;
Ye behold Him face to face;
Sun and moon, bow down before Him,
Dwellers all in time and space.
Alleluia! Alleluia!
Praise with us the God of grace.

ST. FRANCIS XAVIER

157

ALL SAINTS.

87.87.87.

'Darmstadt Gesangbuch,' 1698.
(A.G.M.)



GLORIOUS Saint whose deeds immortal
We extol and magnify,
Radiant star, whose rising splendour
Set ablaze the orient sky ;
Oh, how bright to-day thy shining
Midst the saints of God on high !

- 2 Beautiful those feet that carried
News of God's redemptive plan,
Crossing lands and furthest oceans,
Bringing peace to fallen man,
Herald who with torch uplifted
Realms of darkness overran.
- 3 Great thy labours in the vineyard,
Great the harvest gathered in,
Greater still thy soul's ambition
Further continents to win ;
But God willed thy greatest conquests
Should henceforth in heaven begin.
- 4 Father, may we share thy triumphs,
Join thee henceforth in the fight,
May our lives be flaming torches,
Pure and holy, burning bright,
Driving hence the powers of darkness,
Leading to eternal light.

[J. DRISCOLL, S.J.]

87 87 87 or 87 87 447 (Hymns Ancient & Modern)

The Week before Septuagesima

HYMN 82

SECOND TUNE

Alleluia, dulce carmen — 8 7. 8 7. 8 7

*Essay on the Church
Plain Chant, 1782*



A higher setting of this tune will be found at Hymn 568

Alleluia, dulce carmen

3

f Alleluia, song of sweetness,
Voice of joy that cannot die;
Alleluia is the anthem
Ever dear to choirs on high:
In the house of God abiding
Thus they sing eternally.

Alleluia cannot always—
Be our song while here below;
Alleluia our transgressions—
Make us for awhile forgo;
For the solemn time is coming
When our tears for sin must flow.

2

Alleluia thou resoundest,
True Jerusalem and free;
Alleluia, joyful mother,
All thy children sing with thee;
p But by Babylon's sad waters
Mourning exiles now are we.

4

mf Therefore in our hymns we pray thee,
Grant us, blessed Trinity,
At the last to keep thine Easter
In our home beyond the sky,
f There to thee for ever singing
Alleluia joyfully.

Tr. J. M. NEALE and Compilers

87 87 87 or 87 87 447 (Ted Marier Hymnal)

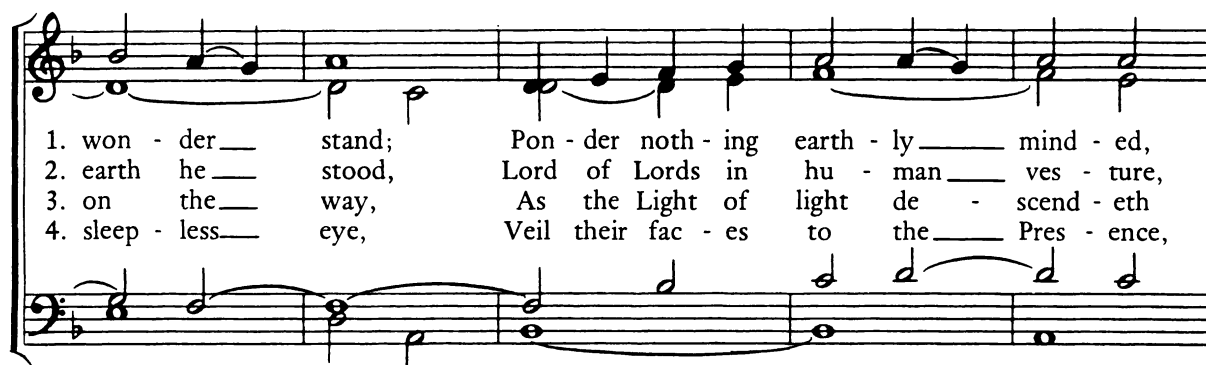
209

Let All Mortal Flesh Keep Silence

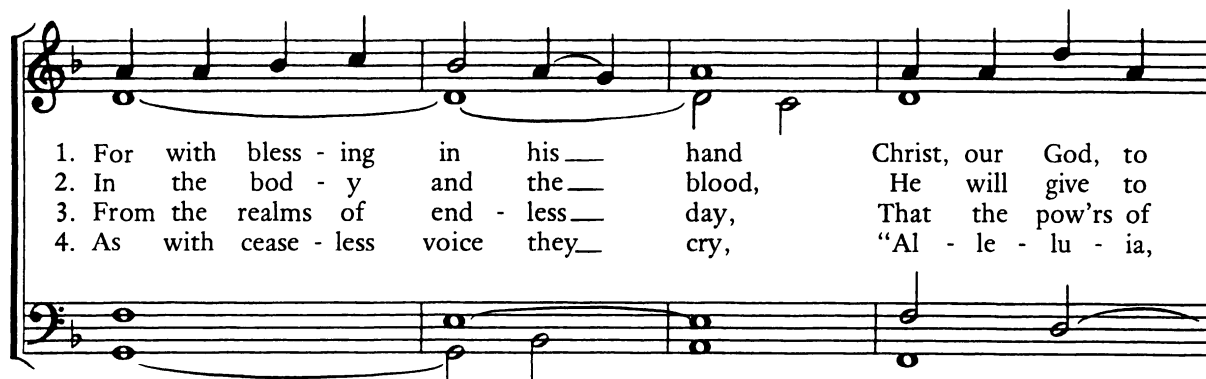
In unison



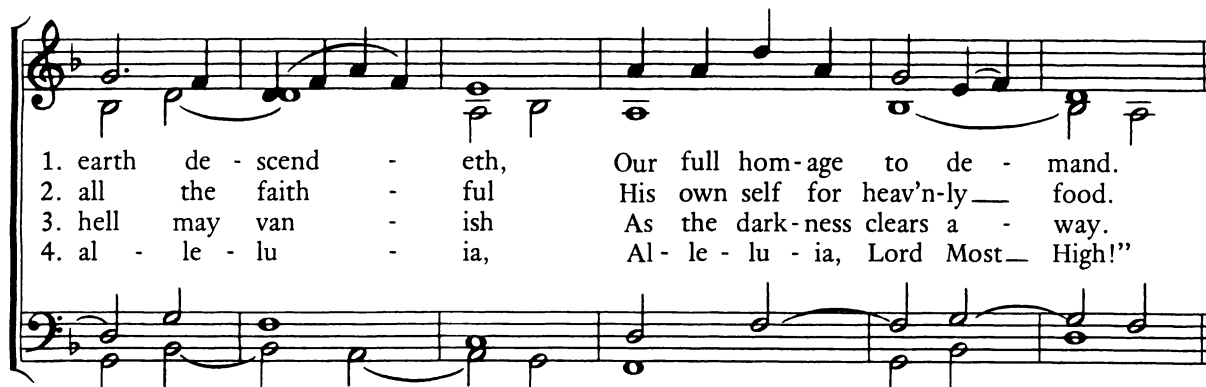
1. Let all mor - tal flesh keep — si - lence And in awe and
 2. King of kings yet born of — Mar - y, As of old on
 3. Rank on rank the host of — heav - en Spreads its van-guard
 4. At his feet the six - winged — ser - aph, Cher - u - bim with



1. won - der — stand; Pon - der noth - ing earth - ly — mind - ed,
 2. earth he — stood, Lord of Lords in hu - man — ves - ture,
 3. on the — way, As the Light of light de - scend - eth
 4. sleep - less — eye, Veil their fac - es to the — Pres - ence,



1. For with bless - ing in his — hand Christ, our God, to
 2. In the bod - y and the — blood, He will give to
 3. From the realms of end - less — day, That the pow'rs of
 4. As with cease - less voice they — cry, "Al - le - lu - ia,



1. earth de - scend - eth, Our full hom-age to de - mand.
 2. all the faith - ful His own self for heav'n-ly — food.
 3. hell may van - ish As the dark-ness clears a - way.
 4. al - le - lu - ia, Al - le - lu - ia, Lord Most — High!"

Text: Cherubic Hymn from the Liturgy of St. James, paraphrase G. Moultrie, + 1885.
 Tune: Picardy, 17th Century French Carol. Harm. T. M.

HELMESLEY 87 87 47

Melody noted by T. Olivers 1725-99
Included in Wesley's *Select Hymns* 1765

LO! he comes with clouds descending,
Once for favoured sinners slain;
Thousand thousand saints attending
Swell the triumph of his train:
Alleluya!

God appears, on earth to reign.

2 Every eye shall now behold him
Robed in dreadful majesty;
Those who set at nought and sold him,
Pierced and nailed him to the tree,
Deeply wailing
Shall the true Messiah see.

3 Those dear tokens of his passion
Still his dazzling body bears,
Cause of endless exultation
To his ransomed worshippers:
With what rapture
Gaze we on those glorious scars!

4 Yea, Amen! let all adore thee,
High on thine eternal throne;
Saviour, take the power and glory:
Claim the kingdom for thine own:
O come quickly!
Alleluya! Come, Lord, come!

LO! he comes with clouds descending,
Once for favoured sinners slain;
Thousand thousand saints attending
Swell the triumph of his train:
Alleluya!

God appears, on earth to reign.

2 Every eye shall now behold him
Robed in dreadful majesty;
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Gaze we on those glorious scars!

4 Yea, Amen! let all adore thee,
High on thine eternal throne;
Saviour, take the power and glory:
Claim the kingdom for thine own:
O come quickly!
Alleluya! Come, Lord, come!

CHARLES WESLEY 1707-88†

87 87 87 or 87 87 447 (New Westminster Hymn Book)

ST. THOMAS.

87.87.87.

S. WEBBE's 'Motetts or Antiphons,'
1792. (A.G.M.)



PANGE lingua gloriósi
Córporis mystérium,
Sanguinisque pretiósi,
Quem in mundi pretium
Fructus ventris generósi
Rex effúdit géntium.

2 Nobis datus, nobis natus
Ex intácta Virgine,
Et in mundo conversátus,
Sparsó verbi sémíne,
Sui moras incolátus
Míro clausit órđine.

3 In suprémae nocte coenae
Recúbens cum frátribus,
Observáta lege plene
Cibis in legálibus,
Cibum turbae duodénæ
Se dat suis mánibus.

4 Verbum caro, panem verum
Verbo carnem éfficit,
Fitque sanguis Christi merum
Et, si sensus défcit,
Ad firmándum cor sincérum
Sola fides súfficit.

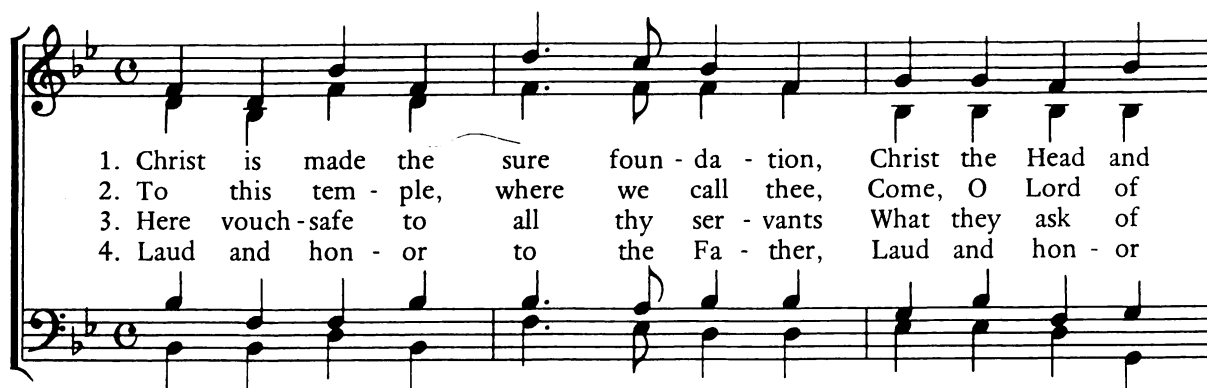
5 Tantum ergo Sacraméntum
Venerémur cernui,
Et antíquum documéntum
Novo cedat rítui :
Praestet fides suppleméntum
Sénsuum deféctui.

6 Genitóri, Genitóque
Laus, et jubilátio,
Salus, honor, virtus quoque
Sit et benedíctio :
Procedénti ab utróque
Compar sit laudátio.

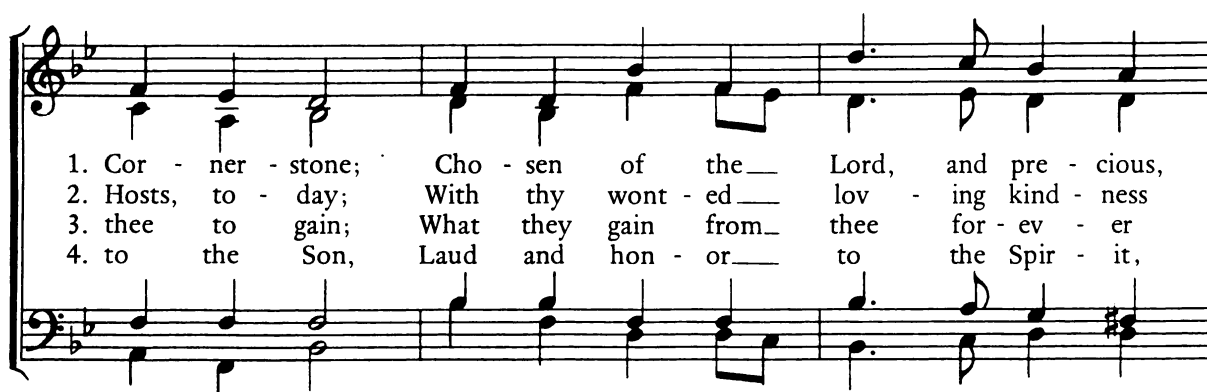
[ST. THOMAS AQUINAS, 1227-74]

Christ Is Made the Sure Foundation

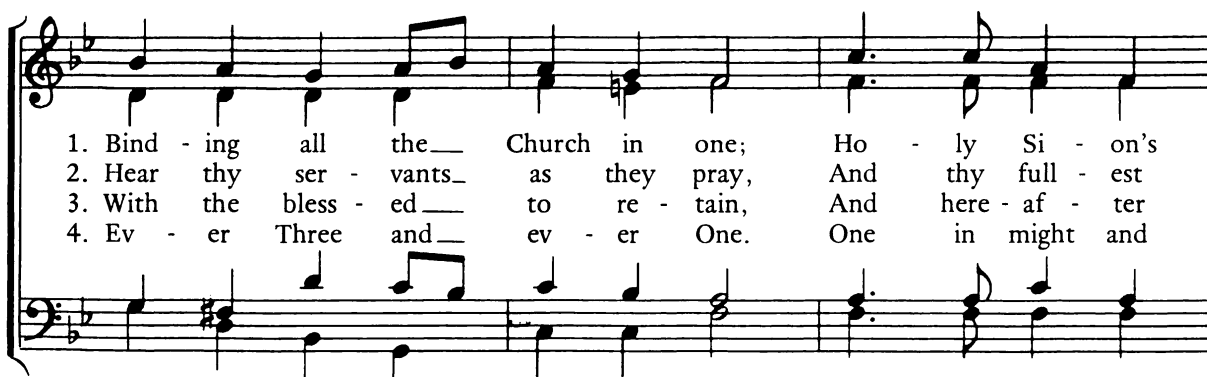
128



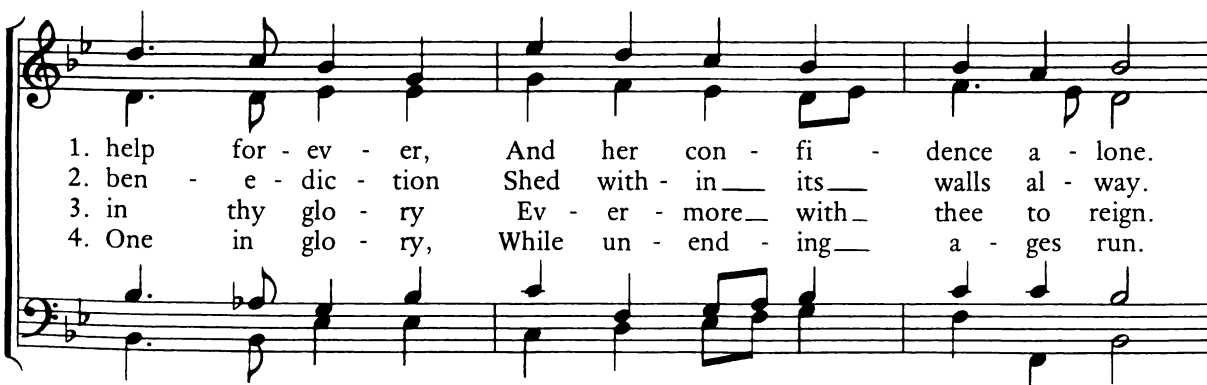
1. Christ is made the sure foun - da - tion, Christ the Head and
 2. To this tem - ple, where we call thee, Come, O Lord of
 3. Here vouch - safe to all thy ser - vants What they ask of
 4. Laud and hon - or to the Fa - ther, Laud and hon - or



1. Cor - ner - stone; Cho - sen of the Lord, and pre - cious,
 2. Hosts, to - day; With thy wont - ed lov - ing kind - ness
 3. thee to gain; What they gain from thee for - ev - er
 4. to the Son, Laud and hon - or to the Spir - it,



1. Bind - ing all the Church in one; Ho - ly Si - on's
 2. Hear thy ser - vants as they pray, And thy full - est
 3. With the bless - ed to re - tain, And here - af - ter
 4. Ev - er Three and ev - er One. One in might and



1. help for - ev - er, And her con - fi - dence a - lone.
 2. ben - e - dic - tion Shed with - in its walls al - way.
 3. in thy glo - ry Ev - er - more with thee to reign.
 4. One in glo - ry, While un - end - ing a - ges run.

Text: *Angelarius fundamentum*, 7th Century, anon. Trans. J. M. Neale, + 1866, alt.
 Tune: *Regent Square*, H. Smart, + 1879.

GENERAL

202

REGENT SQUARE.

87.87.87.

H. SMART, 1813-79.



Jerusalem luminosa.

HEAVENLY Sion, mirror shining
Where our hearts true peace behold,
Palace of his fair designing
Whom no worlds or heavens enfold,
Long ago, thy birth divining,
Prophets of thy glory told.

2 Holiday they keep unending,
Safe and free within thy walls,
Alleluia ever sending
Echoes from thy vocal halls ;
Nought is there that needs amending,
There no evil shadow falls.

3 Though no cloud hang o'er thee ever,
Yet thy air refreshment knows ;
Eve those noon-days doth not sever
Which the Sun of suns bestows ;
Night is none, where toil comes never,
None may labour, none repose.

4 Ah, frail body, earth forsaking,
In what glory wilt thou rise !
Passing fair in thy remaking,
Strong and whole and swift and wise,
Free, and joy in freedom taking,
Framed for life that never dies.

5 Up and stir thee, onward spur thee ;
What, though toil be hard to bear,
If God's grace shall count thee worthy
Those unguessed rewards to share ?
Brief the pains that shall prefer thee
To eternal glory there.

6 Here, by earthly cares surrounded,
Praise we still the One in Three,
Who those heavenly walls hath founded,
Mansion of the blest to be ;
Theirs to sing, with love unbounded,
Praise to his eternity.

[THOMAS A KEMPIS, 1379-1471. TR. R. A. KNOX]

87 87 87 or 87 87 447 (Roman Catholic Hymn Book)

- 1 Sing, my tongue, the glorious battle,
Sing the ending of the fray;
Now above the Cross, the trophy,
Sound the loud triumphant lay:
Tell how Christ, the world's Redeemer,
As a victim won the day.
- 2 Tell how, when at length the fullness
Of th'appointed time was come,
He, the Word, was born of woman,
Left for us his Father's home,
Showed to men the perfect Manhood,
Shone as light amidst the gloom.
- 3 Thus, with thirty years accomplished,
Went he forth from Nazareth,
Destined, dedicate, and willing,
Wrought his work, and met his death;
Like a lamb he humbly yielded
On the Cross his dying breath.
- 4 Faithful Cross, thou sign of triumph,
Now for man the noblest Tree,
None in foliage, none in blossom,
None in fruit thy peer may be;
Symbol of the world's redemption,
For the weight that hung on thee!
- 5 Unto God be praise and glory:
To the Father and the Son,
To the eternal Spirit, honour
Now and evermore be done;
Praise and glory in the highest,
While the timeless ages run.

** Fr. Popplewell will
speak of this text.*

Pange lingua gloriosi proelium certaminis
VENANTIUS FORTUNATUS 530–609
tr. PERCY DEARMER 1867–1936

Surprise! (Roman Catholic "Arundel Hymn Book")

92. THE LAMB'S HIGH FEAST.

M. ♩ = 108. *Unison.*

1. At the Lamb's High Feast we sing Praise to our vic-
 2. Where the Pas - chal Blood is pour'd, Death's dark an - gel

- to - rious King: Wash'd our gar - ments in the
 sheaths his sword; Is - rael's hosts tri - umph - ant

Tide Flow - ing from His pierc - ed Side,
 go Through the wave that drowns the foe.

Praise we Him Whose love Di - vine Gives the
 Christ, the Lamb Whose Blood was shed, Pas - chal

Surprise! (Roman Catholic "Arundel Hymn Book")



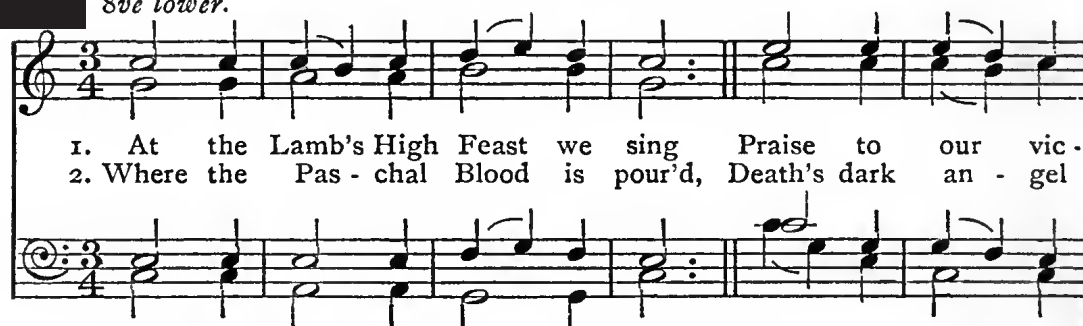
guests His Blood for wine, Gives His Bo - dy
Vic - tim, Pas - chal Bread; With sin - ce - ri -



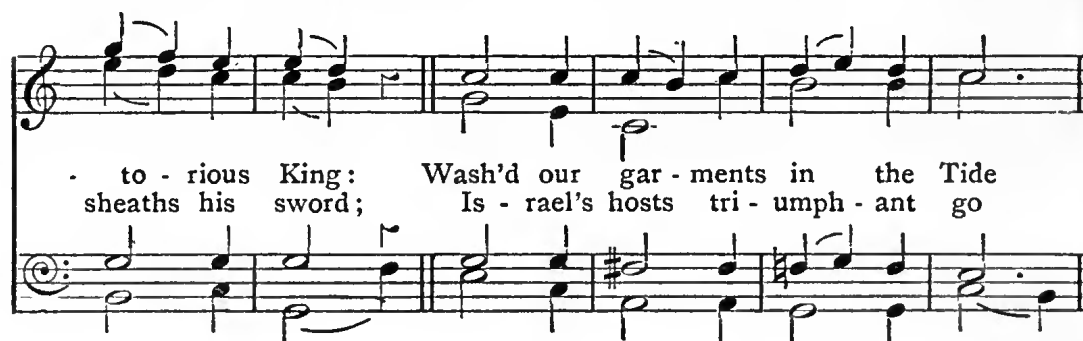
for the Feast, Love the Vic - tim, Love the Priest.
- ty and love Eat we Man - na from a - bove.

THE SAME FOR FOUR MALE VOICES.

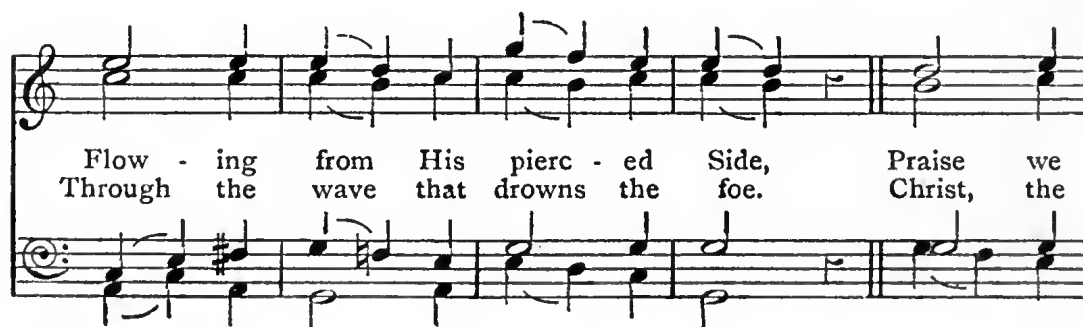
8ve lower.



1. At the Lamb's High Feast we sing Praise to our vic -
2. Where the Pas - chal Blood is pour'd, Death's dark an - gel



- to - rious King: Wash'd our gar - ments in the Tide
sheaths his sword; Is - rael's hosts tri - umph - ant go



Flow - ing from His pierc - ed Side, Praise we
Through the wave that drowns the foe. Christ, the

Surprise! (Roman Catholic "Arundel Hymn Book")

91. LITANY OF THE RESURRECTION OF JESUS.

M. $\text{♩} = 104.$

1. By the first bright East - er Day, When the stone was

roll'd a - way; By the glo - ry round Thee shed

At Thy ris - ing from the dead, — King of Glo - ry,

hear our cry! Make us soon Thy joys to see;

Surprise! (Roman Catholic "Arundel Hymn Book")

Hear the lov - ing Li - ta - ny We, Thy chil - dren, sing to Thee,

Unison.

Hear the lov - ing Li - ta - ny We, Thy chil - dren, sing to Thee.

2.

By Thy Mother's fond embrace,
By her joy to see Thy Face ;
When, all bright in radiant bloom,
Thee she welcom'd from the tomb,—
King of Glory, &c.

3.

By the joy of Magdalen,
When she saw Thee once again,
And entranc'd in rapture sweet,
Knelt to kiss Thy sacred Feet,—
King of Glory, &c.

4.

By their joy who greeted Thee
'Mid the hills of Galilee ;
By Thy keys of might divine,
Vested in Saint Peter's line,—
King of Glory, &c.

5.

By Thy parting blessing given
As Thou didst ascend to Heaven ;
By the cloud of living light
That receiv'd Thee out of sight,—
King of Glory, &c.

Protestan pairing of St. Robert Southwell, SJ

43

Jesus Christ

MATERNA C. M. D.

Samuel A. Ward, 1882

Let fol - ly praise that fan - cy loves, I praise and love that Child
Whose heart no thought, whose tongue no word, Whose hand no deed de - filed.
I praise Him most. I love Him best, All praise and love is His:.....
While Him I love, in Him I live, And can - not live a - miss. A - men.

1 **L**ET folly praise that fancy loves,
I praise and love that Child
Whose heart no thought, whose tongue no
word,
Whose hand no deed defiled.
I praise Him most, I love Him best,
All praise and love is His;
While Him I love, in Him I live,
And cannot live amiss.

2 Love's sweetest mark, laud's highest theme, 4
Man's most desired light,
To love Him life, to leave Him death,
To live in Him delight.
He mine by gift, I His by debt,
Thus each to other due,
First Friend He was, best Friend He is,
All times will try Him true.

3 Though young yet wise, though small yet
strong,
Though man yet God He is;
As wise He knows, as strong He can,
As God He loves to bless:
His knowledge rules, His strength defends,
His love doth cherish all;
His birth our joy, His life our light,
His death our end of thrall.

Alas, He weeps, He sighs, He pants!
Yet do His angels sing;
Out of His tears, His sighs and throbs,
Doth bud a joyful spring.
Almighty Babe, whose tender arms
Can force all foes to fly,
Correct my faults, protect my life,
Direct me when I die.

Robert Southwell, 1560-1595

The following scores are for the presentation on plainsong accompaniment.

Some scores harmonizing the *Parish Book of Chant* can be found here:

<http://www.ccwatershed.org/pbc/accomps/>

3,000 pages of accompaniments can be found here:

<http://www.ccwatershed.org/nova/>

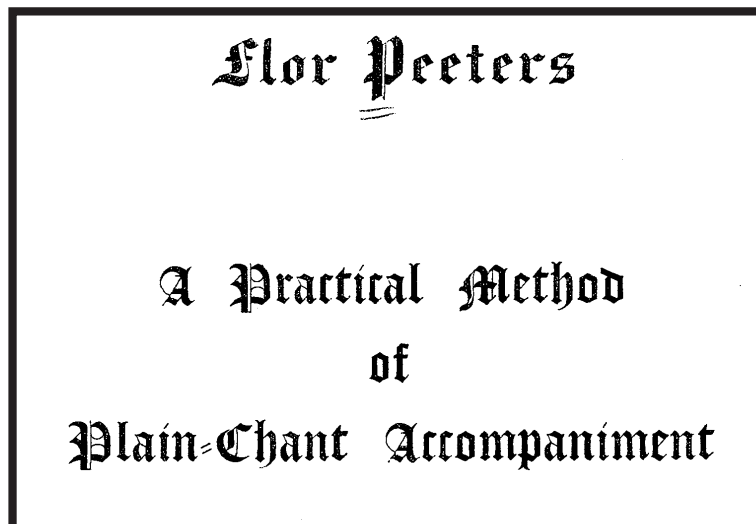
13 different accompaniments to Mass VIII are here:

http://www.ccwatershed.org/projects/organ_accompaniment_mass_viii/

On CCWATERSHED, we have available for free download the comprehensive treatment of all accompaniments:

(1946) Francis Canon Potier “Chant Grégorien”

Also, CCWATERSHED has placed this entire book online for free download:



Plainsong can be sung
a cappella, but some people
 (e.g. Flor Peeters) have
 created beautiful organ
 accompaniments worth
 investigating.

Re - gi - na mun - di di -

gnis - si - ma, Ma - rí - a Vir - go per - pé - tu - a,

in - ter - cé - de pro no - stra pa - ce et sa - lú - te,

quae ge - nu - í - sti Chri - stum Dó - mi - num Sal - va - tó - rem ó - mni - um.

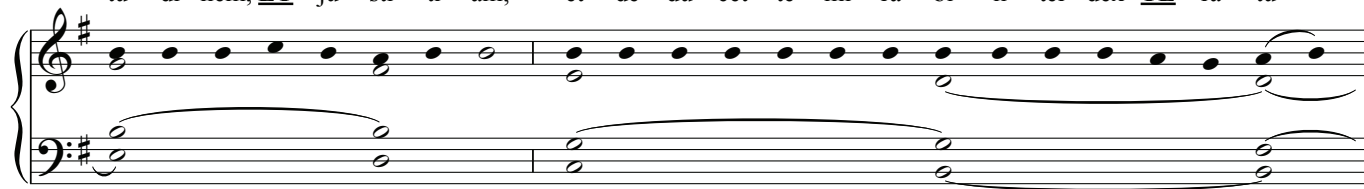
2a) E - ru - ctá - vit cor me - um **VER** - bum bo - num: di - co e - go ó - pe - ra **ME** - a re - gi.

5a) Spé - ci - e tu - a et pul - chri - **TÚ** - di - ne tu - a in - tén - de, pró - spe - re pro -

cé - **DE** et re - gna.

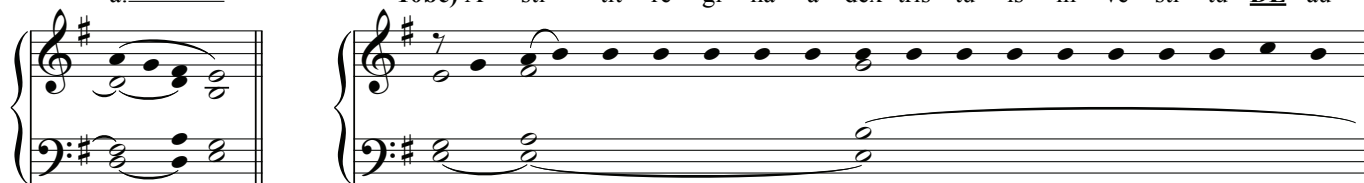
5b) Pro - pter ve - ri - tá - tem, et man - su - e -

tú - di - nem, **ET** ju - stí - ti - am; et de - dú - cet te mi - ra - bí - li - ter déx - **TE** - ra tu -



- a. _____

10bc) Á - sti - tit re - gí - na a dex - tris tu - is in ve - stí - tu **DE** - au -

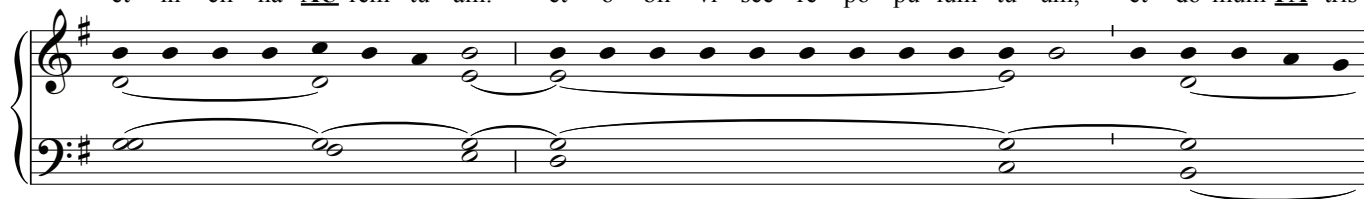


rá - to, cir - cú - m - da - ta va - **RI** - e - tá - te. _____

11) Au - di, _____ fí - li - a, et vi - de,

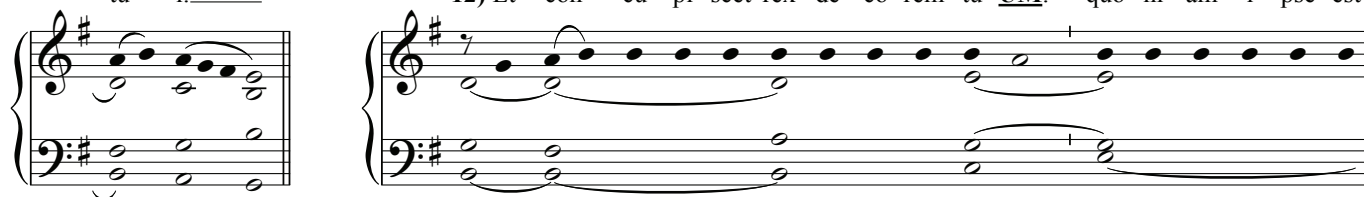


et in - clí - na **AU** - rem tu - am: et o - bli - ví - sce - re pó - pu - lum tu - um, et do - mum **PA** - tris



tu - i. _____

12) Et con - cu - pí - scet rex de - có - rem tu - **UM**: quó - ni - am i - pse est



Dó - mi - nus **DE** - us tu - us, et a - do - **RÁ** - bunt e - um. _____

16) Af - **FE** - rén - tur



in lae - tí - ti - a et ex - sul - **TA** - ti - ó - ne: ad - du - cén - tur in tem - plum **RE** - gis. _____



Reminiscent of the lowest bass notes in the 2nd Prelude from the Well-Tempered Clavier, the bass notes use stepwise motion (even octave displacement) until it becomes tedious...

Our Fa - ther, Who art in Hea - ven, Hal - lowed be Thy Name, Thy

king - dom come, Thy Will be done on earth as it is in Hea - ven.

Give us this day our dai - ly bread, and for - give us our tress - pass - es, as

we for - give those who tres - pass a - gainst us, and lead us

not in - to temp - ta - tion, but de - li - ver us from e - vil.

for the king - dom, the po - wer and the glo - ry are yours, now and for - e - ver.

Regarding a melody which is used **CONSTANTLY**, and has repetitive notes in a row, one can “get away” with a few extra accidentals, especially when the bass lines are “walking” (stepwise motion).

Our Fa - ther, Who art in Hea - ven, Hal - lowed be Thy Name, Thy

king - dom come, Thy Will be done on earth as it is in Hea - ven.

Give us this day our dai - ly bread, and for - give us our tress - pass - es, as

we for - give those who tres - pass a - gainst us, and

lead us not in - to temp - ta - tion, but de - li - ver us from e - vil.

for the king - dom, the po - wer and the glo - ry are yours, now and for - e - ver.

In a long and repetitive piece, there should be variation of TEXTURE, and this harmonization does a decent job—especially since there's almost no freedom Re: the ending chords. (Mention the ending of the Guerrero “Hosanna” and the incomplete chord he wrote—Open, Minor, Major.)

Italics:
Cantor(s) or Trebles

Bold:
Choir & Congregation

the Fa - ther al - might - y, mak - er of heav - en and earth,

Celebrant: I be - lieve in one God,

of all things vis - i - ble and in - vis - i - ble. I be - lieve in one Lord Je - sus Christ, the On - ly Be - got - ten

Son of God, born of the Fa - ther be - fore all ag - es. God from God, Light from Light,

true God from true God, be - got - ten, not made, con - sub - stan - tial with the Fa - ther;

through him all things were made. For us men and for our sal - va - tion he came down from

heav - en, and by the Ho - ly Spir - it was in - car - nate of the Vir - gin Mar - y,

and be - came man. For our sake he was cru - ci - fied un - der Pon - tius Pi - late, he suf - fered death and was

bur - ied. and rose a - gain on the third day in ac - cord - ance with the Scrip - tures.

He as - cend - ed in - to heav - en and is seat - ed at the right hand of the Fa - ther.

He will come a - gain in glo - ry to judge the liv - ing and the dead and his king - dom will

have no end. I be - lieve in the Ho - ly Spir - it, the Lord, the giv - er of life,

who pro - ceeds from the Fa - ther and the Son, who with the Fa - ther and the Son is a - dored and

glo - ri - fied, who has spo - ken through the proph - ets. I be - lieve in one, ho - ly, cath - 'lic

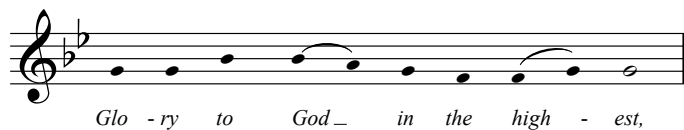
and ap - os - tol - ic Church. I con - fess one Bap - ti - sm for the for - give - ness of sins

and I look for - ward to the res - ur - rec - tion of the dead and the life of the world to come.

A - - - - - men. A - - - - - men.

It is very important to “keep things moving” at cadences. Renaissance composers are amazing when it comes to “keeping things moving” at cadences, but Plainsong accompaniments cannot imitate (pardon the pun) these methods exactly, so we must use “soft” harmonic rhythm, which does not change the *quality* [as defined in 18th century counterpoint classes] of chord yet keeps motion. This piece illustrates this concept well at several points. It also ends on contrasting chords, which is important.

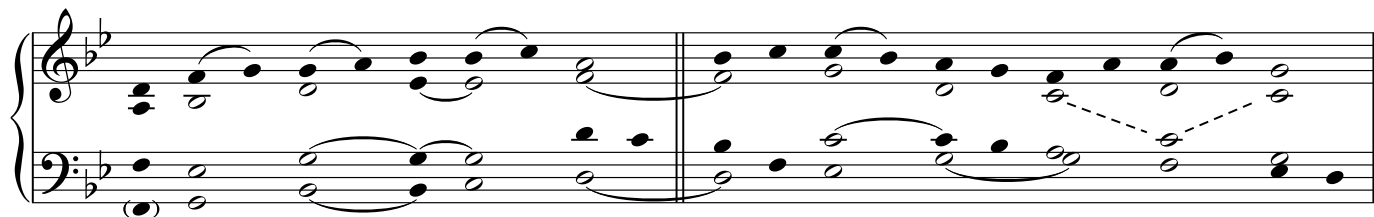
Whenever possible, the Celebrant alone, without accompaniment, should intone the “Glory to God.” All then begin singing on the words “and on earth.”



Glo-ry to God_ in the high - est, * and on earth_ peace to peo-ple of good will.



We praise you,_ we bless_ you, we a - dore_ you, we glo - ri - fy_ you,



we give you thanks for your great_ glo - ry, Lord_ God,_ heav-en - ly King,



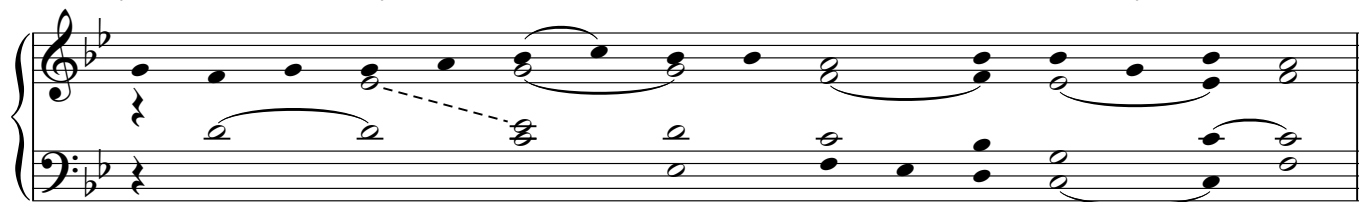
O God,_ al - might - y Fa - ther. Lord Je - sus Christ,_



On - ly Be - got - ten Son, Lord_ God,_ Lamb of God, Son of the Fa - ther,



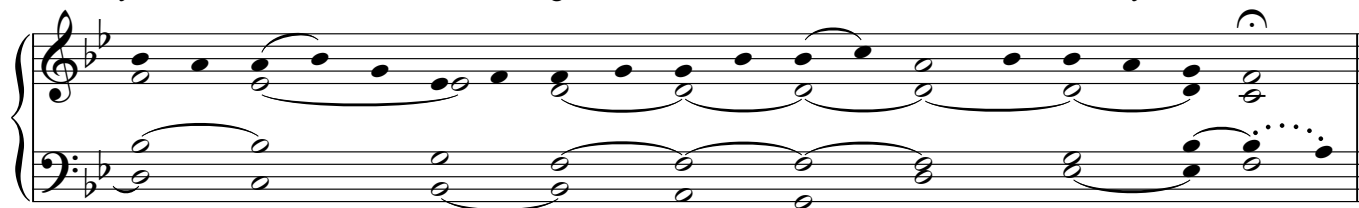
you take a - way the sins____ of the world, have mer - cy on us;



you take a - way the sins____ of the world, re - ceive our prayer;



you are seat - ed at the right hand of the Fa - ther, have mer - cy on us.



For you a - lone____ are the Ho - ly One, you a - lone____ are the Lord,



you a - lone____ are the Most_ High, Je - sus Christ, with the Ho - ly Spir - it



in the glo - ry of God____ the Fa - ther. A - men. men.



An example by Matthew J. Curtis will be played, showing tension & release — dissonance & consonance. In English, that often happens on the tonic accents.

<http://www.ccwatershed.org/demonstrate/arrowsmith/>

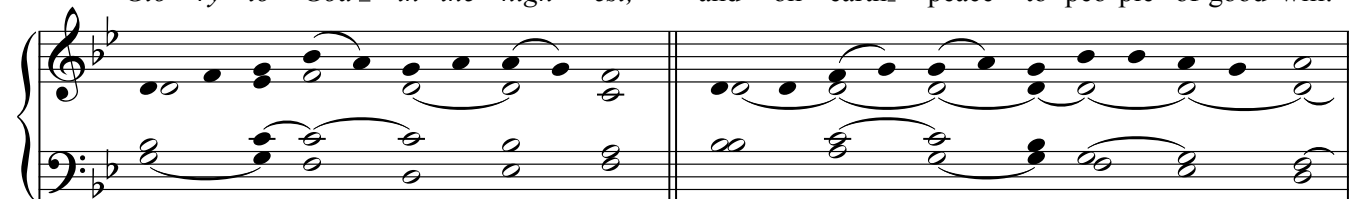
GLORIA in honor of Saint Edmund Arrowsmith (†1628)

... using the new ICEL translation of the Mass

ccwatershed.org/Mass/

JEFF OSTROWSKI (2011)

Glo - ry to God_ in the high - est, and on earth_ peace to peo-ple of good will.



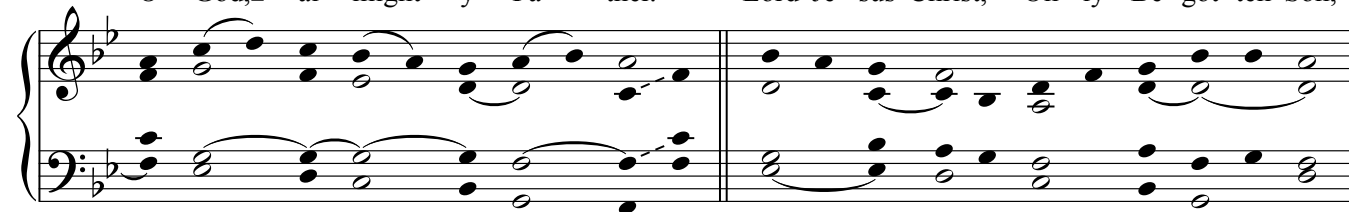
We praise you, we bless_ you, we a - dore_ you, we glo - ri - fy_ you,



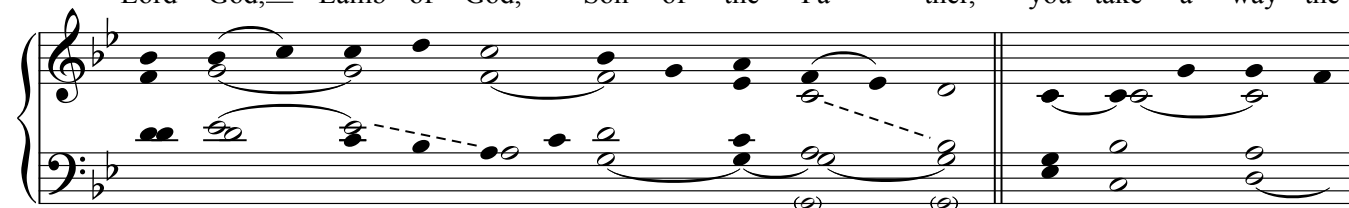
we give you thanks for your great_ glo - ry, Lord_ God,_ heav'n-ly King,



O God,_ al- might - y Fa - ther. Lord Je - sus Christ, On - ly - Be - got - ten Son,



Lord God,_ Lamb of God, Son of the Fa - ther, you take a - way the



sins__ of the world, have mer - cy on us;_____ you take a - way the

sins__ of the world, re - ceive our prayer;_____ you are seat - ed

at the right hand of the Fa - ther, have mer - cy on us;_____

For you a - lone__ are the Ho - ly One, you a - lone__ are the Lord,

you a - lone__ are the Most_ High, Je - sus Christ, with the Ho - ly Spir - it

in the glo - ry of God__ the Fa - ther. A - men._____

NOVA ORGANI HARMONIA AD GRADUALE

Preface by Msgr. Jules van Nuffel (circa 1940)

Translation: D. Cook • CCWATERSHED.ORG/NOVA

SEVERAL YEARS AGO, in order to realize a project of personal interest as well as to fulfill frequent requests from various circles, we considered one day developing and publishing a new accompaniment for Gregorian chants.

Conscious of the enormous labor that a work of such scope would require, and knowing on what slippery terrain we would engage ourselves, we decided to postpone execution until—after careful consideration and much deliberation—we could formulate a precise and definitive plan that would fully satisfy all of our collaborators.

This preliminary collaboration proved fruitful, and the NOVA ORGANI HARMONIA could be justly considered the work of the entire Lemmens institute. Surpassing the means of one or two people, the project in question was produced through the close collaboration of the director and the professors of the Institute, with such success that the organ accompaniment of the entire Gradual—without excepting or omitting a single melody—could be sent to press after a relatively short period of time.

Although the parts of the work were harmonized by different individuals, giving each harmonization a unique color—which one cannot hold against us—the unity of style and conception is nonetheless guaranteed to assure a perfect homogeneity of the work as a whole.

WE WOULD LIKE to emphasize that we did not intend in any way to challenge either the merit or historical impact of the *Organum Comitans* of our venerable predecessors, Messieurs Alph. and Aloys DESMET and Monsieur Oscar DEPUYDT; we, more than any others, respect its importance, as it constituted, for the era in which it appeared—nearly thirty years ago—a pioneering work. The *Organum Comitans* rightly holds a place of honor in both the history of sacred music and of our institute.

NOUS AVIONS SONGÉ, il y a des années déjà, autant pour réaliser un projet qui nous tenait personnellement au cœur que pour accéder aux demandes réitérées qui nous étaient adressées de différents milieux, à mettre au point et à publier un jour un nouvel accompagnement des mélodies grégoriennes.

Conscient de l'énorme labeur qu'exigeait un ouvrage de cette envergure et sachant sur quel terrain glissant nous nous engageons, nous ne nous sommes décidé à passer à l'exécution qu'après mûre réflexion et quand de nombreuses délibérations nous eurent permis d'arrêter un plan précis et définitif auquel tous nos coopérateurs s'étaient ralliés sans réserve.

Ces travaux préliminaires faits en commun ont abouti au meilleur résultat et la NOVA ORGANI HARMONIA peut être considérée à juste titre comme l'œuvre de l'Institut Lemmens tout entier. Le projet en question, qui dépassait les moyens d'une ou de deux personnes, a été exécuté en collaboration étroite par le directeur et les professeurs de l'Institut, si bien que l'accompagnement d'orgue de tout le Graduel—sans exception ou coupure d'une seule mélodie—a pu être mise sous presse après un espace de temps relativement court.

Encore que chacun d'entre nous ait pris sur lui d'en harmoniser une partie déterminée et qu'ainsi l'harmonisation revête par endroits une couleur personnelle,—ce dont on ne pourrait nous faire un grief—, l'unité de style et de conception n'en a pas moins été garantie au point d'assurer à l'ensemble une parfaite homogénéité.

NOUS TENONS à souligner que nous n'entendons d'aucune façon contester les mérites ni la portée historique de l'*Organum Comitans* de nos vénérés prédécesseurs: M.M. Alph. et Al. DESMET et M. O. DEPUYDT; nous en estimons plus que personne toute l'importance, car il constitua incontestablement pour l'époque où il parut,—il y aura bientôt trente ans—, un travail de pionniers. De ce chef l'*Organum Comitans* est en droit de conserver une place d'honneur aussi bien dans l'histoire de la musique sacrée que dans celle de notre Institut.

Since then, we have had the privilege of closely studying the new VATICAN EDITION, so as to examine in depth the structure, spirit, and character of new Gregorian melodies both individually and in relation to the organ accompaniment which, in our opinion, fits very well. On the other hand, the musical art has evolved since then, producing certain advantages not denied by any contemporary musician and increasingly influencing all composition, including Gregorian harmony.

These favorable circumstances, including the exceptional experience in Gregorian art of the eminent professors of the Institute, increased our confidence in the likely success of our endeavor. Additionally, we could never have undertaken a task of such great scope and difficulty without the prospect of a satisfactory result nor without conviction in the usefulness of this work. In effect, so many musicians wanted to have a Gregorian accompaniment which, unlike the majority of similar works, offered both graceful harmonization and easy execution. We sought to produce a Gregorian accompaniment whose artistic value was not compromised by its ease of execution.

The NOVA ORGANI HARMONIA demanded from each of us an unusual commitment; we have dedicated to it the best of our energies. Would it be, therefore, presumptuous on our part to be satisfied with the result and to expect its welcome reception in the musical world?

We have established the following two principles:

- (1) The accompaniment must be as smooth as possible and must be suited to the specific character of the organ part.
- (2) It is necessary to adhere to the laws of archaic Gregorian style as well as those of oratorical rhythm.

In examining and listening to similar works, we had noted several instances where the simultaneous motion of all the accompanying voices produced a disagreeable effect and made the organ part seem uneven and forced. A calm and steady organ part is necessary above all in the *legato* style. However, maintaining this style in the context of a flowing motion like that of Gregorian melody requires its consistent application to shared notes (*common tones*) in the accompanying voices and a smooth bass line. We have neglected nothing in getting to this point.

Nous avons eu depuis le privilège d'étudier de près la Nouvelle ÉDITION VATICANE, d'approfondir la structure, l'esprit et le caractère des nouvelles mélodies grégoriennes, tant en elles-mêmes que dans leurs rapports avec un accompagnement d'orgue, lequel, à notre avis, s'y adapte excellemment. D'autre part, l'art musical a traversé une évolution dont nul musicien de cette époque n'oserait plus mettre en doute certains avantages et dont toute composition, y compris l'harmonie grégorienne, subit de plus en plus l'influence.

Ces circonstances favorables, auxquelles il importe d'ajouter l'exceptionnelle expérience de l'art grégorien dont peuvent se flatter les éminents professeurs de l'Institut, étaient de nature à augmenter encore notre confiance dans le succès de notre entreprise. D'ailleurs, nous n'aurions jamais eu la hardiesse de nous attaquer à une tâche aussi étendue et aussi ardue sans l'espoir de la pouvoir mener à bonne fin, ni sans la conviction de faire œuvre utile. En effet, tant de musiciens souhaitaient posséder un accompagnement grégorien, qui, tout en offrant « une plus grande finesse harmonique », fût « d'une exécution plus commode » que ne le sont la plupart des travaux similaires, un accompagnement grégorien dont la facilité pratique ne compromet point la valeur artistique.

La NOVA ORGANI HARMONIA a réclamé de chacun de nous une application peu ordinaire; nous y avons consacré le meilleur de nos forces. Serait-ce dès lors présomption de notre part d'être satisfaits du résultat obtenu et d'escompter l'accueil bienveillant du monde musical?

Nous avons établi les deux principes fondamentaux suivants:

- (1) L'accompagnement doit être aussi reposant que possible et s'adapter au caractère spécifique du jeu d'orgue.
- (2) Il doit se plier en outre aux lois du style grégorien archaïque aussi bien qu'à celles du rythme oratoire.

En examinant et en écoutant d'autres travaux de l'espèce, nous avons pu constater plus d'une fois à quel point le déplacement simultané de toutes les voix d'accompagnement était d'un effet désagréable et ne produisait le plus souvent qu'un jeu d'orgue heurté, dur et forcé. Un jeu d'orgue calme et régulier est dû avant tout au *style legato*. Or, on ne saurait sauvegarder ce style,—lorsqu'il faut l'appliquer à un mouvement coulant comme l'est celui de la mélodie grégorienne—, que s'il est fait un usage constant de *notes communes* aux voix d'accompagnement et qu'on veille à conserver à la base une ligne paisible. Nous n'avons rien négligé pour y arriver.

Some changes of harmonies and certain chord placements on unaccented syllables or notes seemed not less disagreeable. The more attentive the vocal execution, the more such an arbitrary accompaniment gives an impression of unrest and destroys the rhythm, especially when the pedal sustains the accompaniment. This is why even the accompaniment of a simple psalm verse is a very delicate matter, as the changes in harmony must suit the proper rhythm of each verse. This explains why the complete harmonization of the verse and of the *Gloria Patri* has been joined to each *Introit*.

Based on these experiences, we have accepted on principle the rhythmic framework of the Gregorian melody as a guide for the placement of harmonies, passing tones, ornamentation, appoggiaturas, etc. We accepted the general rules of melodic execution as outlined in the Latin introduction of the VATICAN EDITION.

This understanding of harmonization provides dual support for the cantor(s) in the melody and rhythm; and since all Gregorian accompaniment serves principally as support for the cantors, we believe we have chosen the best model for harmonization.

We did not believe it necessary to emphasize each small rhythm because it would have seemed excessive; thus, our accompaniment has the requisite flexibility to suit the Gregorian performance adopted by the different schools.

This rhythmic and harmonic fusion of the vocal performance and the organ accompaniment constitutes one of the principle characteristics of our harmonization. To arrive at this point without creating unintentional complexity while maintaining an easy organ part, we drew upon the many resources in the arsenal of harmony and counterpoint. Throughout, however, we used harmonies appropriate to the ancient modes of Gregorian chant.

Our harmonization appears, therefore, like a well-tailored suit that fits the contours of Gregorian melody, no longer like a flowing jacket that hides the Gregorian form and blunts its contours.

To treat harmony and rhythm in this matter was a difficult matter. Facing numerous problems, large and small (that arose constantly) we understood that a flawless harmonization of Gregorian chant cannot be created by improvisation, no matter the competence and ability of the organist or harmonist.

Non moins choquants étaient certains changements d'accords et certains appuis harmoniques sur des syllabes ou sur des notes qui ne souffrent pas d'accent. Plus l'exécution est soignée, plus un accompagnement aussi arbitraire donne une impression de trouble et détruit le rythme, surtout quand l'accompagnement est soutenu par la pédale. C'est à cause de cela que l'accompagnement d'un simple verset de psaume est déjà chose bien délicate, les échanges d'accords devant être toujours proportionnés au rythme propre de chaque verset. Ce qui explique l'harmonisation complète du verset et du *Gloria Patri* que nous avons jointe à chaque *Introit*.

Ces expériences nous ont amenés à prendre par principe les points d'appui rythmique de la mélodie grégorienne comme points d'adaptation d'accords, de notes de passages, de broderies, d'appoggiatures, etc. Nous avons fait nôtres les règles générales de l'exécution mélodique telles que les expose l'Introduction latine à l'ÉDITION VATICANE.

L'harmonisation ainsi entendue permet de soutenir doublement le ou les chantres, et du point de vue mélodique et du point de vue rythmique; et puisque tout accompagnement grégorien vise principalement à donner du soutien aux chantres, nous avons, pensons-nous, suivi en ceci la meilleure voie.

Nous n'avons pas cru devoir souligner chaque petit rythme, car il en serait résulté par le fait même la surcharge toujours peu souhaitable de l'harmonie; ainsi notre accompagnement possède la souplesse voulue pour se plier, en principe, à l'exécution grégorienne adoptée par les différentes écoles.

Cette fusion rythmique et harmonique de l'exécution vocale et de l'accompagnement d'orgue constitue une des principales caractéristiques de notre harmonisation. Si nous y sommes parvenus sans tomber dans des complications forcées et en maintenant un jeu d'orgue à tous égards facile, nous le devons uniquement aux multiples possibilités puisées dans l'arsenal de l'harmonie et du contre-point. Partout cependant nous avons respecté l'harmonie appropriée aux anciens modes du chant grégorien.

Notre harmonisation se présente donc comme un habit bien taillé qui épouse la mélodie grégorienne, et non plus comme un manteau flottant qui cache le corps grégorien et en émousse les contours.

Traiter ainsi l'harmonie et le rythme était chose difficile entre toutes. Devant les nombreux problèmes, grands et petits, qui constamment se sont posés, nous nous sommes rendu compte qu'une harmonisation irréprochable du chant grégorien ne s'improvise pas, quelles que soient la compétence et l'habileté de l'organiste ou de l'harmoniste.

Our accompaniment, of which we are confident, will be more perfectly understood when it is studied and analyzed:

FIRST ITEM • According to its relationship to Gregorian melody and rhythm.

SECOND ITEM • Concerning its harmonic foundation.

FIRST • according to its relationship to Gregorian melody and rhythm, noting :

- (a) the general design of the melody
- (b) the manner in which the large *arsis* and *thesis* are complemented by a corresponding tension or a relaxation in the accompaniment
- (c) the exact placement of harmonies, and similarly the movement in the intermediate voices, notably the accented syllable and the first note of the groups
- (d) the special manner of treating the *pressus*, *quilisma*, *salicus*, *mora vocis*, etc.

SECOND • regarding the harmonic foundation, noting :

- (a) its wealth [richness], on the one hand;
- (b) its simplicity of execution, on the other hand.

Notre accompagnement, nous en sommes assurés, sera encore plus parfaitement compris à mesure qu'il aura été étudié et analysé

1° quant à ses rapports avec la mélodie et le rythme grégoriens. et

2° quant à son fondement harmonique.

1° Quant à la mélodie et au rythme grégoriens, en observant :

- a) la conception générale de la mélodie;
- b) la manière dont les grandes *arsis* et *thesis* sont secondées par une tension ou une détente correspondantes dans l'accompagnement;
- c) la place exacte faite aux accords, et pareillement à quelque mouvement que ce quant a son fondement harmonique. soit dans les voix intermédiaires, notamment à la syllabe accentuée et à la première note des groupes;
- d) la manière spéciale de traiter les *pressus*, *quilisma*, *salicus*, *mora vocis*, etc., etc...

2° Quant au fondement harmonique, en observant :

- a) sa richesse d'une part;
- b) sa simplicité d'exécution, d'autre part.

WE CALL TO THE ATTENTION of plainsong singers in particular the resolution we provide for several typical formulas of Gregorian chant and the rhythmic advantages that result:

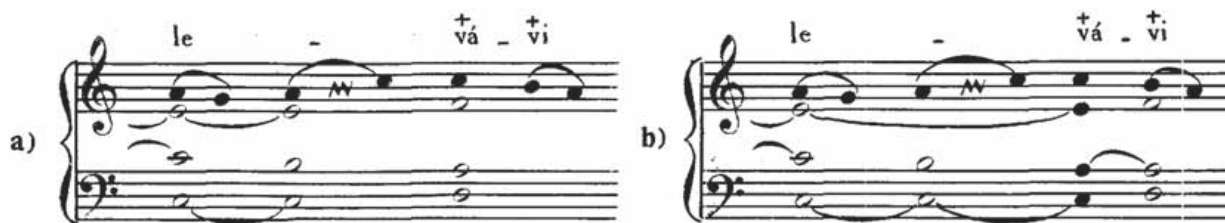
(I) The accented syllable — articulated by a single note — is followed by a group of notes placed on the following syllable. Observe how we attempted to emphasize in a flexible way the accented syllable and at the same time the first note of a melodic group:

NOUS NOUS PERMETTONS d'appeler spécialement l'attention des musiciens « plainchantistes » sur la solution que nous donnons ici à quelques formules typiques du chant grégorien et sur les avantages qui en résultent au point de vue du rythme:

(I) La syllabe accentuée, relevée par une seule note, est suivie d'un groupe placé sur la syllabe qui suit. Qu'on veuille remarquer comment nous nous sommes efforcés de souligner d'une manière très élastique la syllabe accentuée et en même temps la première note du groupe mélodique:



NOTE : When, for particular reasons, double accentuation is not possible without creating an unpleasant effect, we prefer, in principle, to emphasize the group and not the accentuated syllable. An exception could be made for groups of little melodic importance which one covers in emphasizing the accentuated syllable. The two following resolutions are thus admissible, though we give preference to the second :



(II) The same syllable receives a *punctum* followed by a group. Consequently, it might be advantageous to place in the accompaniment two rhythmic nuances, the first on the *punctum*, the second on the group of notes that follows :

REMARQUE. — Quand, pour des raisons particulières, la double accentuation n'est pas possible sans qu'il s'ensuive un effet moins agréable, nous préférons, en principe, souligner le groupe et non pas la syllabe accentuée. Exception peut être faite pour des groupes qui ont peu d'importance mélodique et que l'on couvre en soulignant la syllabe accentuée. Les deux solutions suivantes sont donc admissibles, quoique nous donnions la préférence à la seconde :

(II) Une même syllabe reçoit un *punctum* suivi d'un groupe. En conséquence de quoi il peut être avantageux de placer dans l'accompagnement deux nuances rythmiques, la première sur le *punctum*, la seconde sur le groupe qui suit :



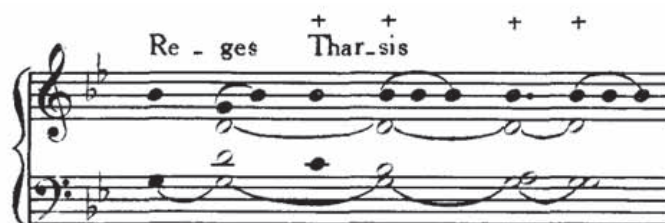
(III) For the same rhythmic motives, a *salicus* will be lightly emphasized on the first as well as the second note of the group, especially when the first note of the *salicus* is the same pitch as the preceding note :

(III) Pour les mêmes motifs rythmiques, un *salicus* sera légèrement souligné sur la première ainsi que sur la seconde note de ce groupe, surtout quand la première note du *salicus* se trouve à la même hauteur que la note qui précède :



(IV) The succession of the *distrophæ*, *tristrophæ*, and *virgæ* is distinctly articulated by a light motion written in one of the accompanying voices, in accordance with the necessary echoes in the vocal execution :

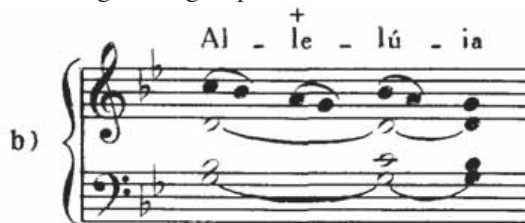
(IV) La succession de *distrophæ*, *tristrophæ* et *virgæ* est relevée de manière distincte par un mouvement imprimé à une des voix de l'accompagnement, conformément aux répercussions requises dans l'exécution vocale :



(V) The harmonic support of the first note of a group, being of little melodic importance, can be emphasized in particular rhythmic motives. This is the case when the first note of the group is the same pitch as the last note of the preceding group—or on the same plane as the preceding note. Otherwise, if it is a small passing group without melodic importance, it is sometimes preferable to not emphasize this group:



(V) L'appui harmonique de la première note d'un groupe, fût-elle de peu d'importance mélodique, peut s'imposer pour des motifs rythmiques particuliers. C'est le cas lorsque la première note de ce groupe se trouve à la même hauteur que la dernière note du groupe précédent, ou simplement sur le même plan que la note précédente. Ailleurs, et s'agit-il d'un petit groupe de passage sans importance mélodique, il peut être préférable de ne pas souligner ce groupe :



(VI) The last note of a group extended by a *mora vocis* outside of the fundamental harmony of the group receives a discreet harmonic resolution:



(VI) La dernière note d'un groupe prolongée par une *mora vocis* étrangère à l'accord fondamental du groupe, reçoit une discrète solution harmonique :

(VII) In the passages sung *recto tono*, the succession of harmonies will be arranged according to the rhythm of the recitation of the text:



(VII) Dans les passages chantés *recto tono*, la succession des accords sera disposée d'après le rythme de la récitation du texte :

(VIII) The last note of a group, when it occupies the ante-penultimate place before the shared note of the *pressus minor* is sometimes emphasized in the accompaniment; this note receives in addition a secondary accent in the vocal execution:

(VIII) La dernière note d'un groupe, lorsqu'elle occupe l'antépénultième place avant la note commune du « *pressus minor* », est parfois soulignée dans l'accompagnement; cette note reçoit d'ailleurs un accent secondaire dans l'exécution vocale :

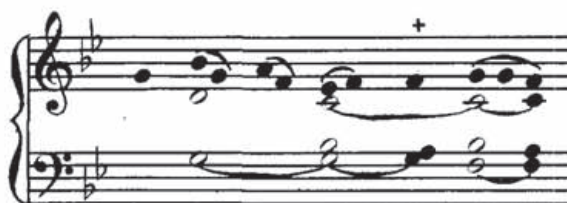


(IX) We also sometimes emphasize the “RHYTHMIC-MELODIC DIVISION” of a composite group when this is advantageous either for the harmony or the voice leading, or, above all, for practical execution :



(IX) Nous soulignons aussi quelquefois la division rythmique-mélodique d'un groupe composé, quand cela présente des avantages, soit pour l'harmonie, soit pour la conduite des voix, soit, et avant tout, pour l'exécution pratique :

(X) An isolated *punctum* sung at the same pitch as the preceding group, benefits from being set in relief against a light harmony :



(X) Un *punctum* isolé chanté à la même hauteur que la dernière note du groupe précédent, trouve avantage à un léger relief harmonique :

(XI) The last note of a final cadence sung on another syllable but on the same pitch as the preceding note, ordinarily requires a supporting harmony, preferably introduced by a *ritardando* :



(XI) La dernière note d'une cadence finale chantée sur une autre syllabe mais à la même hauteur que la note précédente, exige d'ordinaire un appui harmonique, amené, de préférence, par un retard :

WE ASK OUR READERS to carefully examine similar examples that occur on nearly every page of our harmonization. Occurring in close relation with the complete melody and harmony, these demonstrate all our intentions more clearly. Organists who have an understanding of the flexibility of Gregorian rhythm will soon grasp—we hope—the range and subtleties of our harmonic and rhythmic solutions. They will develop a taste for it and will congratulate themselves for having understood these solutions, which are all the more beneficial for the vocal execution itself.

NOUS PRIONS nos lecteurs d'examiner avec attention des exemples semblables qui se présentent à presque toutes les pages de notre harmonisation. Se trouvant là en rapport étroit avec la mélodie et l'harmonie intégrales, ils montrent de manière plus nette encore toutes nos intentions. Les organistes qui ne peuvent demeurer insensibles à la souplesse du rythme grégorien, saisiront bientôt,—nous osons l'espérer—, toute la portée et la finesse de nos solutions harmoniques et rythmiques. Ils y prendront goût, et se féliciteront de les avoir comprises, d'autant plus qu'elles sont tout au bénéfice de l'exécution vocale elle-même.

We invite musicians to take into consideration, not only from a rhythmic standpoint, but also from a harmonic and polyphonic point of view:

Nous invitons les musiciens à prendre en considération, non seulement au point de vue rythmique, mais aussi au point de vue harmonique et polyphonique :

(a) the movement of the lines reserved for the intermediary voices in polyphony, that of the tenor and especially that of the bass ;

(b) the constant and varied use of shared notes in different voices ;

(c) the pleasing use of pedal notes in the bass, tenor, and even alto ;

(d) the frequent application of conjunct motion in the movement of voices ;

(e) the richness of harmonic nuances obtained by minimal movement of the various voices ;

(f) the rigorously modal character of the accompaniment.

Numerous applications of these diverse devices appear in the body of this work, and we consider it superfluous to include them here.

(a) le mouvement des lignes réservé aux voix intermédiaires de la polyphonie, à celui du ténor, et surtout à celui de la basse ;

(b) l'emploi constant et varié de notes communes aux différentes voix ;

(c) l'emploi heureux des notes de pédale à la basse, au ténor, et même à l'alto ;

(d) l'application fréquente de la marche des voix par mouvement conjoint ;

(e) la richesse des nuances harmoniques obtenue par un minimum de déplacement des voix ;

(f) le caractère toujours rigoureusement modal de l'accompagnement.

Une foule d'applications de ces divers précédés se présentant dans le corps de l'ouvrage, nous avons jugé superflu d'en faire figurer ici.

IN BASING OUR WORK on the principles duly established, we did not believe it necessary to strictly adhere to those principles without permitting exceptions. Thus, for aesthetic reasons, we have not removed certain fifths and octaves (the elimination of which would have caused many discordant resolutions), nor have we absolutely condemned the free entrance and the resolution of certain dissonances. In the case of conflict between the rule and the aesthetic solution, we have always favored flexibility. This license will not disrupt the strictness nor the archaic and logical harmonization of the overall work.

When the NOVA ORGANI HARMONIA is submitted to a detailed examination and to a comparative study, with greatest interest we will publish a practical manual of our Gregorian accompaniment.¹ It will be the methodological synthesis and will be useful to this work. It will facilitate the analysis not only of specific formulas, as we just did in the preface, but of a great number of varied examples, and it will not fail to point out, in justifying them, the accepted exceptional solutions.

Jules Canon VAN NUFFEL

TOUT EN NOUS BASANT sur des principes dûment établis, nous n'avons pas cru cependant devoir les appliquer servilement au point de n'y admettre jamais aucune dérogation. C'est ainsi que, pour des raisons d'esthétique, nous n'avons pas écarté certaines quintes et octaves, dont la proscription avait conduit jadis à maintes résolutions heurtées, ni condamné d'une manière absolue l'entrée et la résolution libres de certaines dissonances. En cas de conflit entre la règle et la solution esthétique, nous nous sommes toujours prononcés en faveur de la liberté. Ces licences d'ailleurs ne sont pas de nature à troubler l'aspect sévère ni l'harmonisation logique et archaïque de l'ensemble de l'ouvrage.

Quand la NOVA ORGANI HARMONIA aura été soumise à un examen approfondi et à une étude comparative, nous verrons paraître avec le plus grand intérêt un manuel pratique de notre accompagnement grégorien. Il en sera comme la synthèse méthodologique et pourra servir à ce titre de livre classique. Il se prêtera à l'analyse non pas seulement de quelques formules spéciales, comme nous venons de le faire dans cette préface, mais d'un grand nombre d'exemples, et des plus variés, et n'omettra pas de signaler, en les justifiant, des solutions exceptionnellement admises.

J. VAN NUFFEL.

¹ This "practical manual" was written by Flor Peeters and published in 1943 (in several languages). It underwent numerous editions, and was released on the Corpus Christi Watershed website in 2008.

ALVE FESTA DIES

The full poem by Venantius Fortunatus—who died circa 609 AD—is much longer than three verses.
REFRAIN: Hail, thou festive, ever venerable day, whereon hell is conquered, and heaven is won by Christ.
Refrain is sung twice at the beginning and after each verse.

Based on a score by
Canon Jules Van
NUFFEL

♩ = 130

Sal - ve fe - sta - di-es, to - to - ve-ne-rá-bi-lis æ - vo, Qua De-us in - fèr - num - vi-cit et a-s-tra te - net.

Sal - ve fe - sta - di-es, to - to - ve-ne-rá-bi-lis æ - vo, Qua De-us in - fèr - num - vi-cit et a-s-tra te - net.

Sal - ve fe - sta - di-es, to - to - ve-ne-rá-bi-lis æ - vo, Qua De-us in - fèr - num - vi-cit et a-s-tra te - net.

(1.) *Lo! our earth is in her spring, bearing thus her witness that, with her Lord, she has all her gifts restored.*

1. Ec - ce re-na-scén - tis te-stá - tur grá-ti - a mun - di Ó - mi-ni-a cum Dó-mi-no do-na re-dis-se su - o.

1. Ec - ce re-na-scén - tis te-stá - tur grá-ti - a mun - di Ó - mi-ni-a cum Dó-mi-no do-na re-dis-se su - o.

1. Ec - ce re-na-scén - tis te-stá - tur grá-ti - a mun - di Ó - mi-ni-a cum Dó-mi-no do-na re-dis-se su - o.

(2.) *For, to celebrate the triumph over the darkness of death,
the forests everywhere are covered with foliage, and the plants display their flowers.*

2. Nam - que tri - um - phán - ti post trí - sti - a tár - ta - ra Chri - sto Un - di - que fron - de ne - mus, grá - mi - na flo - re fá - vent.

2. Nam - que tri - um - phán - ti post trí - sti - a tár - ta - ra Chri - sto Ún - di - que fron - de ne - mus, grá - mi - na flo - re fá - vent.

2. Nam - que tri - um - phán - ti post trí - sti - a tár - ta - ra Chri - sto Ún - di - que fron - de ne - mus, grá - mi - na flo - re fá - vent.

2. Nam - que tri - um - phán - ti post trí - sti - a tár - ta - ra Chri - sto Ún - di - que fron - de ne - mus, grá - mi - na flo - re fá - vent.

(3.) *The white garments symbolize unspotted souls, and the Shepherd rejoices in his snowlike flock.*

3. Ful - gén - tes á - ni - mas ve - stis quo - que cán - di - da si - gnat, Et gre - ge de ní - ve - o gáu - di - a pa - stor ha - bet.

3. Ful - gén - tes á - ni - mas ve - stis quo - que cán - di - da si - gnat, Et gre - ge de ní - ve - o gáu - di - a pa - stor ha - bet.

3. Ful - gén - tes á - ni - mas ve - stis quo - que cán - di - da si - gnat, Et gre - ge de ní - ve - o gáu - di - a pa - stor ha - bet.

3. Ful - gén - tes á - ni - mas ve - stis quo - que cán - di - da si - gnat, Et gre - ge de ní - ve - o gáu - di - a pa - stor ha - bet.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

Crux.

Crux fi - dé - lis in - ter o - mnes Ar - bor u - na nó - bi - lis:

Nul - la sil - va ta - lem pro - fert Fron de, flo - re, gér - mi - ne:

Dlc.

Dul - ce li - gnum, dul ces cla - vos, Dul - ce pon - dus sú - sti - net.

≡

1

Pan - ge lin - gua glo - ri - ó - si Láu - re - am cer - tá - mi - nis,

Et su - per cru - cis tro - phaé - o Dic tri - úm - phum nó - bi - lem:

Quá - li - ter Re - démp tor or - bis Im - mo - lá - tus ví - ce - rit.

Crux... gérmine.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

2 De pa - rén - tis___ pro - to - plá - sti___ Frau-de fa - ctor___ cón - do - lens,

Quan do___ po - mi___ no - xi - á - lis___ In ne - cem___ mor - su ru - it:

Ip - se___ li - gnum tunc no - tá - vit,___ Da - mna___ li - gni ut sól - ve - ret.

* *Dulce.*

3 Hoc o - pus___ no - stræ sa - lú - tis___ Or - do de - po - pó - sce - rat,

Mul - ti - fôr - mis___ pro - di - tó - ris___ Ars ut___ ar - tem___ fál - le - ret;

Et me - dé - lam___ fer - ret___ in - de,___ Ho - stis___ un - de___ laé - se - rat.

Crux... gérmine.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

4

Quan-do ve - nit er - go sa - cri Ple - ni - tú - do tém - po - ris,

Mis- sus est ab ar - ce Pa - tris Na- tus, or - bis Cón-di - tor;

At- que ven- tre vir - gi - ná - li Car- ne a - mí - ctus pró - di - it.

** Dulce.*

5

Va- git in - fans in - ter ar - cta Cón-di - tus prae - sé - pi - a:

Mem bra pan- nis in - vo - lú - ta Vir - go ma - ter ál - li - gat:

Et De - i ma - nus, pe - dês - que Stri- cta cin - git fã - sci - a.

Crux... gérmine.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

Crx.

Crux fi - dé - lis in - ter o - mnes Ar - bor u - na nó - bi - lis:

Nul - la sil - va ta - lem pro - fert Fron de, flo - re, gér - mi - ne:

Dlc.

Dul - ce li gnum, dul - ces cla - vos, Dul - ce pon - dus sú - sti - net.

≡

6

Lu - stra sex qui jam pe - ré - git, Tem - pus im - plens cór - po - ris,

Spon - te lí - be - ra Re - dém - ptor Pas - si - ó - ni dé - di - tus,

A - gnus in Cru - cis le - vá - tur Im - mo - lán - dus stí - pi - te.

* *Dulce.*

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

7

Fel - le po - tus__ ec - ce lan - guet:__ Spi - na, cla - vi,__ lán - ce - a

Mi - te__ cor - pus__ per - fo - rá - runt,__ Un - da__ ma - nat,__ et cru - or:

Ter - ra,__ pon - tus,__ a - stra,__ mun - dus,__ Quo la - ván - tur__ flú - mi - ne!

Crux . . . gérmine.

8

Fle - cte ra - mos__ ar - bor al - ta,__ Ten - sa la - xa__ ví - sce - ra,

Et ri - gor len - tés - cat__ il - le,__ Quem de - dit__ na - tí - vi - tas:

Et su - pér - ni__ mem bra__ Re - gis__ Ten - de__ mi - ti__ stí - pi - te.

** Dulce.*

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

9

So - la di - gna tu fu - í - sti Fer - re mun - di vic - ti - mam:

At - que por - tum præ - pa - rá - re Ar - ca mun - do náu - fra - go;

Quem sa - cer cru - or per - ún - xit, Fu - sus A - gni Cór - po - re.

Crux... gérmine.

10

Sem - pi - tér - na sit be - á - tæ

Tri - ni - tá - ti gló - ri - a: Æ - qua Pa - tri, Fi - li - ó - que:

Par de - cus Pa - rá - cli - to: U - ní - us Tri - ní - que no - men

Lau - det u - ni - vér - si - tas. A - men.

** Dulce.*

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

A

Sal - ve fe - sta__ di - es, to - to__ ve - ne - rá - bi - lis æ - vo,

Qua De - us in - fēr - num__ vi - cit et a - stra te - net.

B

Sal - ve fe - sta__ di - es, to - to__ ve - ne - rá - bi - lis æ - vo,

Qua De - us in - fēr - num__ vi - cit et a - stra te - net.

C

Sal - ve fe - sta__ di - es, to - to__ ve - ne - rá - bi - lis æ - vo,

Qua De - us in - fēr - num__ vi - cit et a - stra te - net.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

D

Sal - ve fe - sta__ di - es, to - to__ ve - ne - rá - bi - lis æ - vo,

Qua De - us in - fêr - num__ vi - cit et a - stra te - net.

E

Sal - ve fe - sta__ di - es, to - to__ ve - ne - rá - bi - lis æ - vo,

Qua De - us in - fêr - num__ vi - cit et a - stra te - net.

1

Ec - ce re - na - scén - tis te - stá - tur grá - ti - a mun - di

O - mni - a cum__ Dó - mi - no do - na re - dí - se su - o.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

2

Nam-que tri - um - phán - ti post trí - sti - a tár - ta - ra Chri - sto

Un - di - que fron - de ne - mus, grá - mi - na flo - re fa - vent.

3

Qui ge - nus hu - má - num cer - nens mer - sís - se pro - fún - do,

Ut — hó - mi - nem e - rí - pe - res, es quo - que fa - ctus ho - mo.

4

Red - de tu - am fá - ci - em, ví - de - ant ut saé - cu - la lu - men.

Red - de di - em — qui — nos, te mo - ri - én - te fu - git.

St. Michael Hymnal (4th ed.) — Endless repetitions (which they insisted upon) can sometimes be saved by walking bass lines. A pedal tone in various voices would have been worth considering, too.

5

Rex sa - cer, ec - ce tu - i rá - di - at pars ma - gna tri - úm - phi,

Cum__ pu - ras__ á - ni - mas sa - cra la - vá - cra be - ant.

6

Cán - di - dus e - gré - di - tur ní - ti - dis ex - ér - ci - tus un - dis,

At - que ve - tus__ ví - ti - um pur - gat in am - ne no - vo.

7

Ful - gén - tes á - ni - mas ve - stis quo - que cán - di - da si - gnat,

Et__ gre - ge de__ ní - ve - o gáu - di - a pa - stor ha - bet. A - men__

The Chabanel Psalms provide various accompaniments—so you can use one TEXTURE for the cantor and one TEXTURE for the congregation, etc.

1348 • Palm Sunday of the Lord's Passion, ABC Ps. 22:8-9, 17-18, 19-20, 23-24 • Jeff Ostrowski • ccwatershed.org

A

My God, my God, why have you a - ban-doned me?

B

My God, my God, why have you a - ban-doned me?

C

My God, my God, why have you a - ban-doned me?

Psalm Verse no. 1

All who *see* me scoff at me; they mock me with part - ed lips, they wag their *heads*:

"He re - lied on the Lord; let *him* de - li - ver him, let him res - cue him, *if* he loves him."

Psalm Verse no. 2

In - deed, man - y *dogs* sur-round me, a pack of ev - il - do - ers clos - es in *up* - on me;

The Chabanel Psalms provide various accompaniments—so you can use one TEXTURE for the cantor and one TEXTURE for the congregation, etc.

They have pierced my hands *and* my feet; I can count *all* my bones.

Psalm Verse no. 3

They di - vide my gar-*ments* a - mong them, and for my ves - ture they *cast* lots.

But you, O Lord, *be* not far from me; O my help, has *-ten* to aid me.

Psalm Verse no. 4

I will pro - claim your name to my breth-*ren*; in the midst of the as - sem - bly

I will praise you: "You who fear the *Lord*, praise him; all you de - scen - dants of Ja - cob,

give glo - *ry* to him; re - vere him, all you de - scen - *dants* of Is - ra - ël!"

The Chabanel Psalms provide various accompaniments—so you can use one TEXTURE for the cantor and one TEXTURE for the congregation, etc.

A

Bless'd are the poor in spir - it; the king-dom of heav'n is theirs!

Score A features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

B

Bless'd are the poor in spir - it; the king-dom of heav'n is theirs!

Score B features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

C

Bless'd are the poor in spir - it; the king-dom of heav'n is theirs!

Score C features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

D

Bless'd are the poor in spir - it; the king-dom of heav'n is theirs!

Score D features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

ALLELUIA can also be used as the REFRAIN

E

Al - le - lú - ia, — al - le - lú - ia.

Score E features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

F

Al - le - lú - ia, — al - le - lú - ia.

Score F features a treble staff with a melody of eighth and quarter notes, and a bass staff with a simple accompaniment of eighth and quarter notes. The key signature has three sharps (F#, C#, G#).

The Chabanel Psalms provide various accompaniments—so you can use one TEXTURE for the cantor and one TEXTURE for the congregation, etc.

Al - le - lú - ia, al - le - lú - ia.

G

1

The Lord keeps *faith* for - ev - er, se - cures jus - tice for *the* op - pressed,

gives food *to* the hun - gry. The Lord sets *cap* - tives free.

2

The Lord gives sight *to* the blind; the Lord rais - es up those who *were* bowed down.

The Lord *loves* the just; the Lord *pro* - tects stran - gers.



Psalm Verse no. 3

The fa - ther - less and the wid - ow the *Lord* sus - tains, but the way of the wick - ed he thwarts.

The Lord shall *reign* for - ev - er; your God, O Zi - on, through all *gen* - er - a - tions. Al - le - lu - ia.

This is just one example of an "alternate" accompaniment by Flor Peeters:

Ky - ri - e e - - lé - i - son

Chri - ste e - - lé - i - son Ky - ri - e

e - - lé - i - son Ky - ri - e

e - - lé - i - son

p (pp)

Note the contrapuntal lines in the middle Parts. Such accompaniments can be sustained only by soft 8' stops, never exceeding a « p » nuance.

Yet another example is that in which the melody is kept in the lower part and the harmonic « web » is suspended in the upper part as a frail, ethereal veil.

The use of this accompaniment containing sometimes harsh dissonances, musical images derived from occurring themes, etc., is in conformity with modern musical thought. It should of course be understood that such accompaniments are suitable only for very small groups, better still for one or two highly « Stylised » Soloists.

The artistic adaptation of this accompaniment demands, not only from the chanter, but above all from the accompanist, a profound appreciation of the aesthetics and soul of this music, and an adequate knowledge of the craft, as much from the purely musical point of view as from that of the Liturgy.

It is a style that most certainly should not be light-heartedly or frivolously attempted, above all by the inexpert.

Techniques some consider “bad” accompaniment:

Note vs. Note

Illegal notes / illegal intervals — modally speaking

Authentic cadences

Dominant 7th chords

The same cord forever and ever and ever

Chords not evenly placed (lack of style)

Breaking into octaves “when the going gets tough”

Bad voice leading

Retrogression is bad

Sequentia

(♩ = 132)

I.

1 Di-es i-rae, di-es il-la, Sol-vet sae-clum in fa-víl-la: Te-ste Da-vid cum Si-býl-la.
 2 Quan-tus tre-mor est fu-tú-rus, Quan-do ju-dex est ven-tú-rus, Cun-cta stri-cte dis-cus-sú-rus!

Ped.

4 Tu-ba mí-rum—spar-gens so-num Per se-púi-cra re-gi-ó-num, Co-get o-mnes an-te thro-num.
 5 Mors stu-pé-bit et na-tú-ra, Cum re-sur-get cre-a-tú-ra, Ju-di-cán-ti re-spon-sú-ra.

Ped.

6 Li-ber scri-ptus pro-fe-ré-tur, In quo to-tum con-ti-né-tur, Un-de mun-dus ju-di-cé-tur.
 7 Ju-dex er-go cum se-dé-bit, Quid-uid la-tet ap-pa-ré-bit: Níl in-úl-tum re-ma-né-bit.

Ped.

Marcel Dupré (d. 1971) was a fantastic organist, but horrible at chant accompaniments. The same chord for way too long creates dissonance, such as Major-Major 7th chords on C:

Introït: *Vocem jucunditatis* (du 5^{me} Dimanche après Pâques)

Vo - cem ju - cun - di - tá - tis an - nun - ti - á - te,

et au - di - á - tur al - le - lú - ia: nun - ti - á - te

us - que ad ex - tré - mum tér - ræ:

li - be - rá - vit Dó - mi - nus pó - pulum sú - um al - le - lú - ia

al - le - lú - ia.

Rall.

[14]

Commune Martyrum tempore paschali.

Al - le - - - ja.

Alleluja.
Modus 2.

V. Po. su - i - - sti Dó - - mi - ne

su - per ca - put e - - - jus co - - ró - - nam

de lá - - pi - de pre - ti - ó - - so.

Alleluja
ut supra.

Dr. Peter Wagner was a great Gregorian scholar, but his chant accompaniments could not be more boring... Breaks into octaves, lets chords "sit" forever, loves Retrogression, and has absolutely no vision of the HARMONIC PROGRESSION that should take place:

Alleluia.
II.

Al-le - lú - ia. * ij.

Vi - de - o coe - losa - pér - - - - - tos,

et Je - sum stan - - - - - tem a dex - - - tris

virtú - - - - - tis * De - i.

Offertorium.
VIII.

E - le - gé - - - - - runt * A - pó - - sto - li

Gevaert was actually well-known as a scholar ... obviously, we've come a long way, thanks especially to J. Lemmens:

CHANTS DU SIXIÈME TON.

NOTA. — Nous donnons ici comme exemple l'Antienne à la S.^{te}-Vierge, *Ave Regina Cœlorum*. Par suite d'un *erratum*, qui depuis longtemps a acquis force de loi, ce chant se trouve dans presque tous les Antiphonaires noté sur la clef d'Ut, deuxième ligne, au lieu de la clef de Fa. Le bémol que l'on a ajouté partout au *Mi* est étranger à la tonalité, on fera donc bien de le supprimer. Voici du reste le chant et l'accompagnement de cette Antienne.

25.

A - - ve — Re-gi-na cœ - lo - - - rum

A - - ve — Do-mi-na an-ge - lo - - - rum.

Sal - - - ve, ra - dix, sal - ve por-ta ex qua

Professor Amédée Gastoué was also highly respected ... but it is impossible to imagine chant accompaniments more disgusting:

— 94 —

Chœur.

riten. *p*

ne Do - - mi - ni. Ho - - -

rall. *f* *ff*

- - san - na in ex - cel - - - sis.

ff *M. G.*

A. G. 1904.

(Harmonisation de A. Gastoué, dans le *Traité d'accompagnement* de l'abbé F. Brun; Bureau d'édition de la Schola, Paris.)

Max Springer (d. 1954) was trained at the famous Benedictine Abbey of Beuron. Notice the 9th chord he uses! Yikes!

Sequentia.

Ve - ni San - cte Spi - ri - tus, et e - mit - te cé - li - tus Lu - cis tu - æ rá - di - um.

Ve - ni pa - ter páu - pe - rum, Ve - ni da - tor mú - ne - rum, Ve - ni lu - men cór - di - um.

Con - so - lá - tor ó - pti - me, Dul - cis ho - spes á - ni - mæ, Dul - ce re - fri - gé - ri - um.

In la - bó - re ré - qui - es In æ - stu tem - pé - ri - es, In fle - tu so - lá - ti - um.

O lux be - a - tís - si - ma, Re - ple cor - dis ín - ti - ma Tu - ó - rum fi - dé - li - um.

The NOH version is much nicer, don't you agree?

Sequent.
I.

Ve - ni San - cte Spi - ri - tus, Et e - mit - te coe - li - tus



Lu - cis tu - æ rá - di - um. Ve - ni pa - ter páu - pe - rum,



Ve - ni da - tor mú - ne - rum, Ve - ni lu - men cór - di - um.



Con - so - lá - tor ó - pti - me, Dul - cis hos - pes á - ni - mae,



Dul - ce re - fri - gé - ri - um. In la - bó - re ré - qui - es,



In æ - stu tem - pé - ri - es, In fle - tu so - lá - ti - um.



Dom Horn was on the *Editio Vaticana* committee, just like Gastoué and Peter Wagner. Aren't you glad accompaniments no longer look like this? Notice how boring the chords are for the "Confitèmini":

P. Con-fi - te - mi - ni Do - mi - no quo - ni - am bo - nus: Quo - ni - am in sae - cu - lum mi - se - ri - cor - di - a e - jus.

I. Tempore Paschali.

- 8. Ky - ri - e e - - - lé - i - son. (3.) Chri - ste

e - - - lé - i - son. (3.) Ky - ri - e e - - - lé - i - son. (2.)

Gloria.
Ky - ri - e e - - - lé - i - son. 4. Glo - ri - a in ex - cél - sis De - o.

Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus te.

Be - ne - di - ci - mus te. A - do - ra - mus te. Glo - ri - fi - ca - mus te.

Gra - ti - as a - gi - mus ti - bi, pro - pter ma - gnam glo - ri - am tu - am.

Pieces for the conducting masterclasses :

Kyrie Eleison "Missa Beata Mater" • Francisco Guerrero (d. 1599)

$\text{♩} = 105$

SOPR

1a & 1c Ky - ri - e e - léy - son, Ky -
Be - á - ta ma - ter

ALTO

1a & 1c Ky - ri - e e - léy - son, Ky - ri - e e - lé - - - i -
Be - á - ta ma - ter

TENR

1a & 1c Ky - ri -
Be - á -

BASS

S

- ri - e e - lé - - - i - son,

A

son, Ky - ri - e e - lé - - i - son, Ky - ri - e e -
Be - á - ter

T

e e - léy - son, Ky - ri - e e - lé - i - son, Ky - ri - e e -
ta ma - ter

B

1a & 1c Ky - ri - e e - léy - son, Ky - ri -
Be - á - ta ma - ter

11

S

L L D T L L L S M F

Ký - ri - e e - léy - son, Ký - ri - e e - lé -

Be - á - ta ma - ter

A

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

léy - son, Ký - ri - e e - lé - i - son, Ký -

ma - ter Be -

T

R M D F M L M M F M R D R D L R Di R

lé - i - son, Ký - ri - e e - lé - i - son,

B

S M F S L R R F M R R

e e - lé - i - son, Ký - ri - e e - léy - son, Ký -

Be - á - ta ma - ter

16

S

M R M D T L S L T D L T D R Di R

i - son, Ký - ri - e e - léy - son.

A

L D T L D T L S L

- ri - e e - léy - son, e - - - léy - son.

- á - ta ma - ter

T

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

Ký - ri - e e - lé - i - son.

B

D R D L M L L D T L R

ri - e e - léy - son, Ký - ri - e e - léy - son.

Be - á - ta ma - ter

Now "Kyrie" is
sung in plainsong,
then comes 1c.

(8) Ký-ri - e e - lé - i - son.

SOPR
2a Chri - ste e - lé - - - i - son, Chri - ste e -

ALTO
2a & 2c Chri - ste e - lé - - -

TENR
2a & 2c Chri - ste e - lé - - - i - son,

BASS
2a & 2c Chri - ste e - lé -

7
S
- lé - i - son, Chri - ste e - lé - - i - son, Chri - ste

A
- - i - son, e - lé - - i - son, e - lé - - i -

T
8
Chri - ste e - - - léy - son,

B
- - - i - son, Chri - ste e - - - léy -

13
S
e - - - lé - i - son, Chri - ste e - - - léy son.

A
son, Chri - ste e - lé - - i - son.

T
8
Chri - ste e - - - lé - - - i - son.

B
son, Chri - ste e - léy - son, Chri - ste e - - - léy - son.

Now "Christe" is
sung in plainsong,
then comes 2c.

(8) Chri - ste e - - - lé - i - son.

SOPR 3a & 3c Ký - ri - e e - léy - son, Ký - ri - e e -

ALTO 3a & 3c Ký - ri - e e - lé - i - son, Ký - ri - e e - léy - son

TENR 3a & 3c Ký - ri - e e - lé - i - son, Ký - ri - e e - lé - i - son, Ký -

BASS 3a & 3c Ký - ri - e e - lé - i - son, Ký - ri -

7 S - lé - i - son, Ký - ri - e e -

A Ký - ri - e e - léy - son, Ký - ri - e e - lé -

T ri - e e - lé - i - son, Ký - ri - e e - léy -

B e e - lé - i - son, Ký - ri - e e -

13 S - lé - i - son, Ký - ri - e e - lé - i - son.

A i - son, Ký - ri - e e - léy - son.

T - son, Ký - ri - e e - lé - i - son.

B - lé - i - son, Ký - ri - e e - léy - son.

Now "Kyrie" is sung in plainsong, then comes 3c. (8) Ký - ri - e e - lé - i - son.

3. Kyrie

del Officium Defunctorum

1605

Tomás Luis de Victoria (c.1548-1611)

Cantus I Ky - - - ri - e e - lei - son, Ky - ri -

Cantus II Ky - - - ri - e e -

Altus Ky - ri - e e - lei - son Ky - ri -

Tenor I Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

Tenor II Ky - ri - e e - lei - son Ky - ri -

Bassus Ky - ri - e e - lei - son, Ky - - ri - e

11 e e - lei - son. Chri - ste e - lei - son, Chri - ste e - lei -

- - - lei - son. Chri - - - ste e -

e e - lei - son. Chri - - ste e - lei -

8 lei - son. Chri - -

8 e e - lei - son.

8 e - lei - son.

son Chri-ste e - lei - son Chri-ste e - lei - son. Ky - ri - e e - lei - son Chri - ste e - lei - son. Ky - ri - e e - lei - son, Chri-ste e - lei - son. Ky - ri - e - e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. Ky - ri - e e - lei - son.

lei - son, Ky - ri - e e - lei - son, Ky-ri - e e - lei - son. son. lei - son, Ky - ri - e e - lei - son. lei - son, Ky - ri - e e - lei - son. son Ky - ri - e e - lei - son. son Ky-ri - e e - lei - son. lei - son, Ky - ri - e e - lei - son.

1. Kyrie

de la misa Inter vestibulum

Liber primus missarum, 1566

Francisco Guerrero (1528-1599)

Superius Ky - ri - e e - lei - son, Ky - ri - e e -

Altus Ky - ri - e e - - - lei - son, Ky - ri - e e -

Tenor Ky - ri - e e - lei - son, Ky - ri - e e -

Bassus Ky - ri - e

6 le - i - son. Chri - ste e - le - - - i - son

le - i - son. Chri - ste e - lei - son, Chri - ste e - lei - son Chri - ste e - le - i -

le - i - son. Chri - ste e - le - i - son,

e - le - i - son. Chri -

14 Chri - ste e - lei - son. Ky - ri - e e - le -

son, Chri - ste e - lei - son. Ky - ri - e e - le - i - son Ky -

Chri - ste e - lei - son. Ky - ri - e e - le - i - son

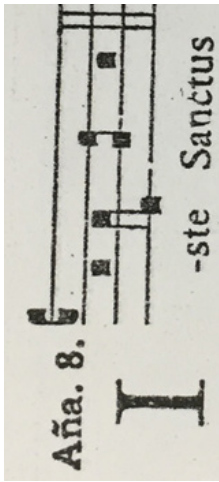
ste e - le - i - son. Ky - ri - e e - le - i - son Ky - ri -

21 i - son Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son.

- ri - e e - le - i - son Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son.

e e - lei - son Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son.



“Iste Sanctus” (Francisco Guerrero) All themes are based on a Perfect 4th

B

1 R L D R *Upside down* R S M R

I - ste San-ctus. I - ste San-ctus.

C

5 R S S F M R D F M

pro le - ge De - i su - i

D

8 R R D L L L Te L

cer - ta - vit us - que ad mor - tem.

E

13 M M M M F S L M L S F M

et a ver-bis im-pi - o - rum non ti - mu - it.

et a vèrbis impi-ó-rum non tímu-it: fundátus enim
supra firmam pétam. Cant. Magní- ficat * áni-

tá-vit us-que ad mor-tem, et a ver-bis im-pi-ó-ru
tí-mu-it: fundá-tus e-nim e-rat su-pra fir-mam
Cant. Magnificat. pag. 27. Orationes ut ad L

F

23 F M R Di R L

su - pra fir - mam pe - tram.

Iste Sanctus

de Commune unius Martyris

Venecia 1570, 1597

Francisco Guerrero (1528-1599)

Cantus

Altus

Tenor

Bassus

I - ste San-ctus pro le-ge De - i su - i, pro le-ge De - i

I - ste San - ctus pro le-ge De - - i

Pro le-ge De-i su -

7

su - i pro le-ge De - - i su - - i pro le-ge De - i su-

su-i, pro le-ge De-i su - i, pro le-ge De - - i su - - i

i i - ste San - ctus pro le-ge De - i su -

I - ste San - ctus pro le-ge De-i su - i pro

14

- i pro le-ge De - i su - i pro le-ge De - -

pro le - ge De - i su - i pro le-ge De - i

i i - ste San - ctus pro le-ge De - i su - i pro le-ge De - i

le-ge De - i su - - i, i - ste San - ctus pro le-ge De-i su -

20

- i su - i cer - ta - vit us - que ad mor - tem et a ver-bis
 su - i cer - ta - vit us - que ad mor - tem et a
 su - i cer - ta - vit us - que ad mor - tem
 i cer - ta - vit us - que ad mor - tem, us -

27

im - pi - o - rum non ti - mu-it, non ti - mu - it et
 ver-bis im - pi - o - rum et a ver-bis im - pi - o -
 et a ver-bis im - pi - o - rum non ti - mu -
 que ad mor - tem et a ver-bis im - pi - o - rum non ti - mu-it,

33

a ver-bis im - pi - o - rum non ti - mu-it, non ti - mu - it, non ti-mu - it: fun-
 rum non ti-mu-it non ti - mu-it non ti-mu - it: fun-
 - it et a ver-bis im - pi - o - rum non ti - mu - it, non ti-mu - it: fun-
 non ti-mu-it et a ver-bis im - pi - o - rum non ti-mu - it:

40

- da - tus e - nim e - rat su - pra fir-mam

- da - tus e - nim e - rat su - pra fir-mam

- da - tus e - nim e - rat su - pra fir-mam pe - tram su -

fun - da - tus e - nim e - rat su - pra fir-mam pe - tram

48

pe - tram su - pra fir-mam pe-tram, su - pra fir - mam pe -

pe-tram su - pra fir - mam pe - tram su - pra fir-mam pe - tram

- pra fir - mam pe - tram su - pra fir-mam pe -

su - pra fir-mam pe - tram, su - pra fir-mam pe-tram

55

tram, su - pra fir-mam pe - tram.

su-pra fir-mam pe - tram, su - pra fir-mam pe-tram, su - pra fir-mam pe - tram.

tram, su - pra fir-mam pe - tram, su - pra fir-mam pe - tram.

su - pra fir-mam pe - tram su - pra fir-mam pe - tram.