

MSGR. VAN NUFFEL CONDUCTING HIS CHOIR



SACRED MUSIC  
SYMPOSIUM  
2022

Priestly Fraternity of Saint Peter

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# SACRED MUSIC SYMPOSIUM

*20-24 June 2022*

MUSICAL BOOKLET FOR PARTICIPANTS

258 pages

Sponsored by Saint Vitus Parish  
*Priestly Fraternity of Saint Peter*  
Los Angeles, CA • [WWW.FSSP.LA](http://WWW.FSSP.LA)



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



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This booklet is dedicated  
to John Ostrowski, whose  
generous financial support  
made this conference possible.

16 May 2022

This is a teaching booklet, made for **Sacred Music Symposium 2022**. Many of our participants have never sung the Divine Office before; therefore, we have striven to make this booklet “user friendly.” Indeed, some participants have never sung in Latin before—while others have not done so in a long time.

Anyone who wishes to sing the (Ordinary Form) “**Liturgy of the Hours**” should first become familiar with the traditional Divine Office, which serves as a model for the “Liturgy of the Hours.” It’s similar to learning how to paint: the first thing is to obtain classical training. Then—after the artist has mastered the basics—other styles (impressionism, avant-garde styles, minimalism, etc.) may be explored.

We encourage you (please) to send corrections: [dom.mocquereau@gmail.com](mailto:dom.mocquereau@gmail.com)



# IN PRINCIPIO ESPERARUM

Tonus festivus.

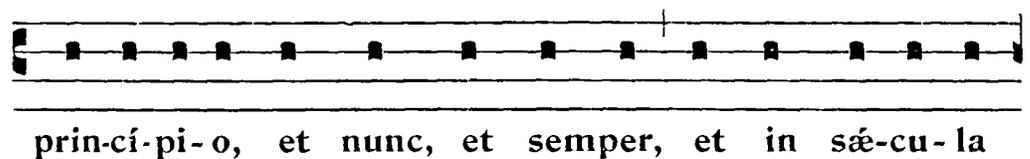
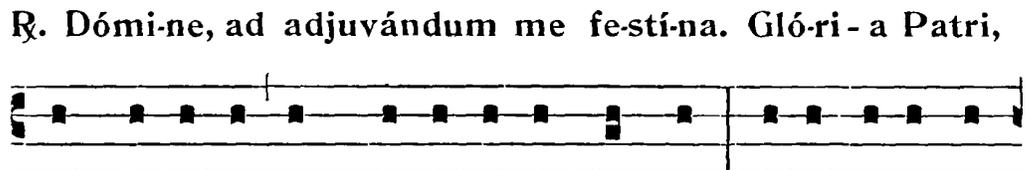
Ÿ. O God, ✠ come  
to my assistance;

℞. O Lord, make  
haste to help me.

Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.

As it was in the  
beginning, is now,  
\* and ever shall  
be, world without  
end. Amen.

Alleluia.



## OPENING HYMN FOR MONDAY

English translation of *Immense Caeli Cōnditor*

Rehearse the SATB harmonies at #259 here: [CCWATERSHED.ORG/HYMN/](https://CCWATERSHED.ORG/HYMN/)

The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

TUNE: “Rogers Park” • 88 88 (LM)

1. Mighty creator of the firmament, You divided the streams of water that,  
if left together, would cause confusion, and made the firmament the line of division.

1. Al-might - y Mak - er of the skies, Thy pow'r the min-gled wa-ters clave,

And bade the clouds on high to rise And fixed with bounds the o - cean wave.

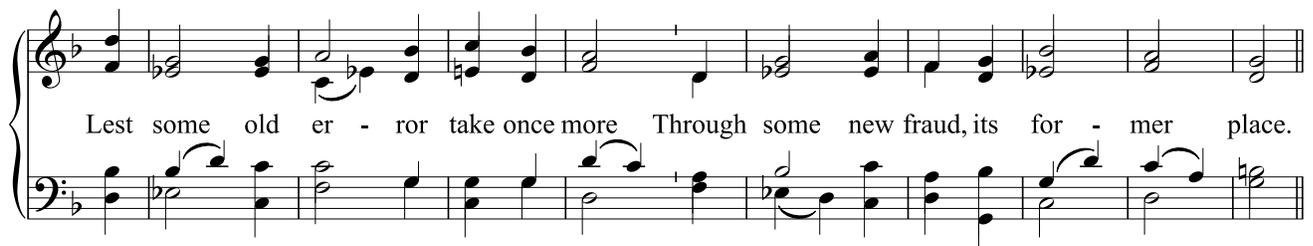
2. You fixed a place for the waters of heaven and one for those of earth  
so that the burning heat, tempered by water, should not scorch the face of the earth.

2. So shall the moist - 'ning rain and dew Tem-per the flam-ing heats of noon;

So shall the year its wealth re - new Of ver - nal glow and har - vest boon.

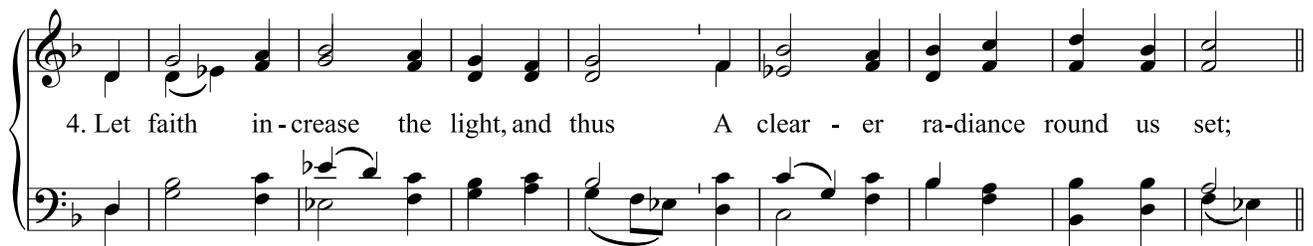
3. Pour into us now, most gracious God, a stream of never-failing grace  
that the wrong of past days may not be repeated and wear our virtue away.

3. Now, gra - cious Lord, on us out - pour Thy ev - er - flow-ing gift of grace,



Lest some old er - ror take once more Through some new fraud, its for - mer place.

4. Let faith increase the light in our souls. O that faith would bring its radiant light.  
May faith trample under foot all vanity and let nothing that is false suppress our faith.



4. Let faith in - crease the light, and thus A clear - er ra - diance round us set;

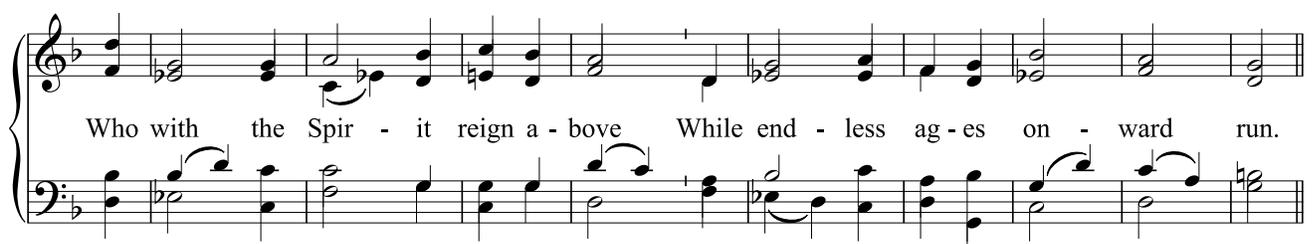


Let it drive vain things out of us, For fear things false should quench it yet.

5. Grant this, O most gracious Father, and (Thou, Christ) the only equal to the Father  
With the Spirit Paraclete, ruling through every age.



5. Grant this, O Fa - ther, in Thy love, And Thou His one and e - qual Son,

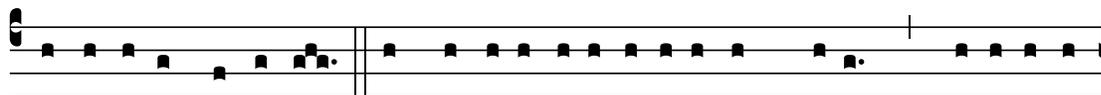


Who with the Spir - it reign a - bove While end - less ag - es on - ward run.



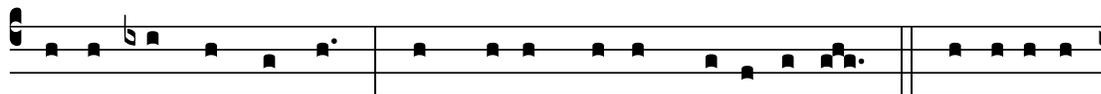
5. O Lord,  
deliver my soul.

\* The Lord is  
merciful and  
just, and our  
God sheweth  
mercy.



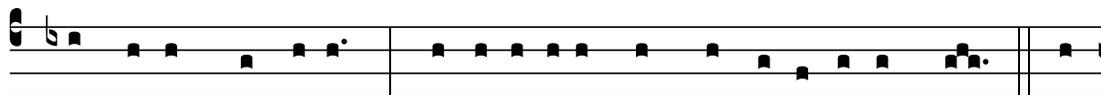
Dómi-ni *in-vo-cá-vi*. 5. O Dómine, líbe-ra ánimam me-am: † mi-sé-ri-cors

6. The Lord is  
the keeper of  
little ones: \* I  
was humbled,  
and he  
delivered me.



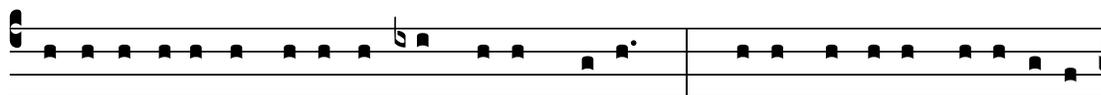
Dómi-nus, et **ju**-stus, \* et De-us noster *mi-se-ré*-tur. 6. Custódi-ens

7. Turn, O my  
soul, into thy  
rest: \* for the  
Lord hath been  
bountiful to  
thee.



**pár**-vu-los **DÓ**-minus: \* humi-li-átus sum, et *li-be-rá*-vit me. 7. Con-

8. For he hath  
delivered my  
soul from  
death: \* my  
eyes from tears,  
my feet from  
falling.



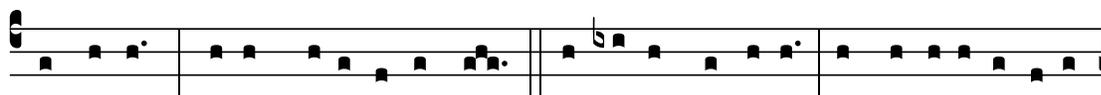
vért-e-re, ánimam me-am, in *ré*-qui-em **tu**-am: \* qui-a Dóminus bene-*fé*-cit

9. I will please  
the Lord \* in  
the land of the  
living.



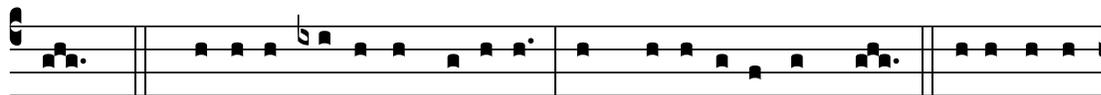
**ti**-bi. 8. Qui-a e-rípu-it ánimam me-am de morte: † ócu-los **me**-os a

10. Glory be to  
the Father, and  
to the Son, \*  
and to the Holy  
Ghost.

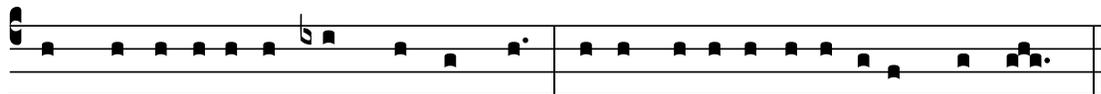


**lá**-crimis, \* pedes me-os a **lapsu**. 9. Pla-cébo Dómino \* in re-gi-óne *vivó*-

11. As it was in  
the beginning,  
is now, \* and  
ever shall be,  
world without  
end. Amen.



rum. 10. Gló-ri-a **Patri**, et **Fí**-li-o, \* et Spi-rí-tu-i **Sancto**. 11. Sicut e-rat



in princí-pi-o, et **nunc**, et **semper**, \* et in *sæcu*-la *sæcu-lórum*. Amen.

*When the antiphon is repeated, no pause is made at the asterisk:*

1. Ant.  
1. g 2



**n**-cli-ná-vit **DÓ**-mi-nus \* au-rem su-am mi-hi.

Vo-ta me-a \* Dó-mi-no reddam co-ram omni pó-pu lo e-jus

2. Ant.  
III. g

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

2. Ant.  
III. g

**V** o-ta me-a \* Dó-mi-no reddam co-ram omni

pó-pu-lo e-jus. E u o u a e.

Ⲁ. I will pay the Lord my  
vows in the presence of all  
his people.

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

### Psalm 115

1. I have believed, therefore have I spoken; \* but I have been humbled exceedingly.

2. I said in my excess: \* Every man is a liar.

3. What shall I render to the Lord, \* for all the things that he hath rendered to me?

4. I will take the chalice of salvation; \* and I will call upon the name of the Lord.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

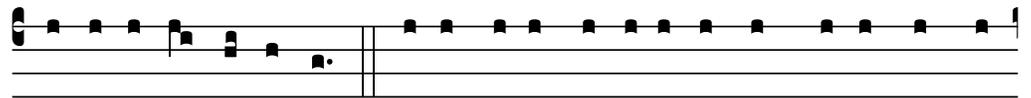
1. Crédi-di, propter **quod** lo-cú-tus sum: \* ego autem humi-li- á-tus

sum ni-mis. 2. Ego di-xi in ex-cés-su me- o: \* Omnis ho-mo

men-dax. 3. Quid re-trí-bu- am **Dó-mi-no**, \* pro ómnibus, quæ

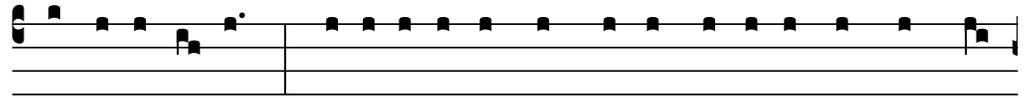
re-trí-bu- it mi-hi? 4. Cá-li-cem sa-lu-tá-ris ac-cí-pi- am: \* et nomen

5. 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.



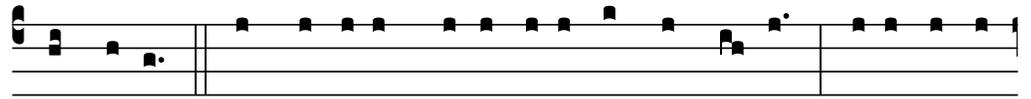
Dómi-ni *in-vo-cá-bo*. 5. Vo-ta me- a Dómino reddam co-ram omni

6. O Lord, for I am  
thy servant: \* I am  
thy servant, and the  
son of thy handmaid.



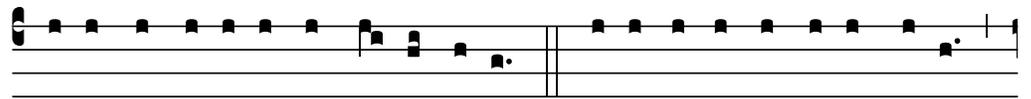
pó-pu-lo e- jus: \* pre-ti- ó-sa in conspéctu Dómi-ni mors san-ctó-

7. Thou hast broken  
my bonds: \* I will  
sacrifice to thee the  
sacrifice of praise,  
and I will call upon  
the name of the Lord.



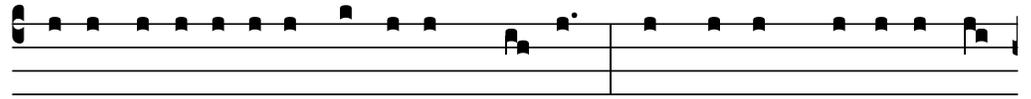
rum e-jus: 6. O Dómine, qui- a ego ser-vus tu- us: \* ego servus

8. 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.



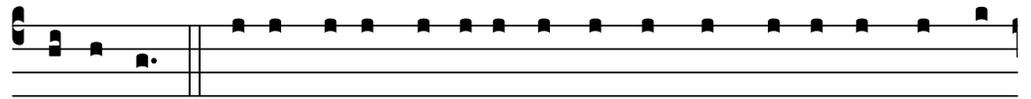
tu- us, et fí-li- us an-cíl-læ tu- æ. 7. Di-ru-pí-sti víncu-la me- a: †

9. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.

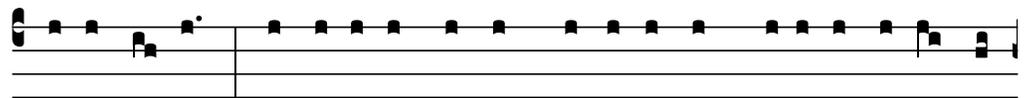


ti-bi sacri-fi-cábo hó-sti- am lau-dis, \* et nomen Dómi-ni in-

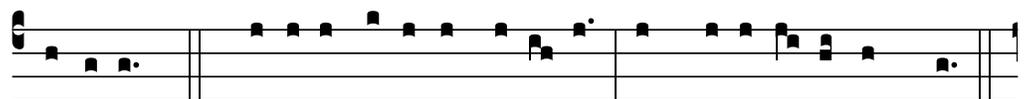
10. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



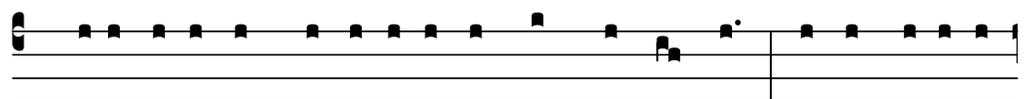
vo-cá-bo. 8. Vo-ta me- a Dómino reddam in conspéctu omnis pó-



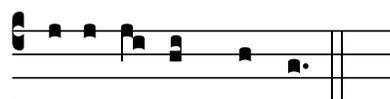
-pu-li e- jus: \* in átri- is domus Dómi-ni, in médi- o tu- i, Je-



-rú-sa-lem. 9. Gló-ri- a Patri, et Fí-li- o, \* et Spi-rí-tu- i San-cto.



10. Sicut e-rat in princí-pi- o, et nunc, et semper, \* et in sácu-la



sæcu-ló- rum. Amen.

*The antiphon is repeated.  
When the antiphon is repeated,  
no pause is made at the asterisk.*

Cla - má - vi \* et Dó - mi - nus ex - au - dí - vit me.

3. Ant.  
VII. b

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

3. Ant.  
VII. b

**C** la - má - vi, \* et Dó - mi - nus ex - au - dí - vit me.

E u o u a e.

Ⲁ. I have cried to the Lord, \*  
and he hath heard me.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Ad Dó-minum cum tribu-lá-rer cla-má-vi: \* et ex-au-

dí-vit me. 2. Dómine, lí-be-ra á-nimam meam a lá-bi-is

in-í-quis, \* et a lin-gua do-ló-sa. 3. Quid detur ti-bi, aut

quid appo-ná-tur ti-bi \* ad lin-guam do-ló-sam? 4. Sagíttæ

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

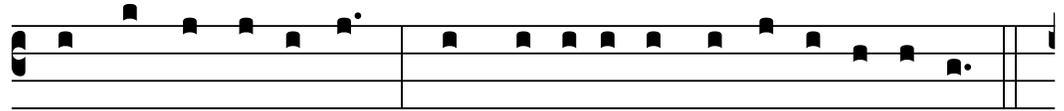
### Psalm 119

1. In my trouble I cried to the Lord: \* and he heard me.

2. O Lord, deliver my soul from wicked lips, \* and a deceitful tongue.

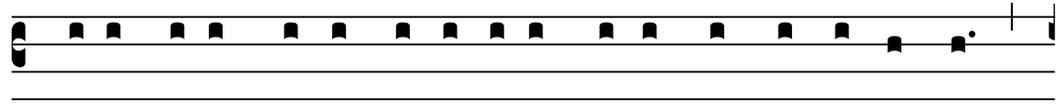
3. What shall be given to thee, or what shall be added to thee, \* to a deceitful tongue?

4. The sharp arrows  
of the mighty, \*  
with coals that lay  
waste.



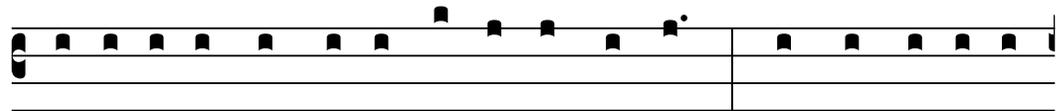
po-tén-tis a-cú-tæ, \* cum carbónibus de-so-la-tó-ri-is.

5. Woe is me, that  
my sojourning  
is prolonged! I  
have dwelt with  
the inhabitants of  
Cedar: \* my soul  
hath been long a  
sojourner.



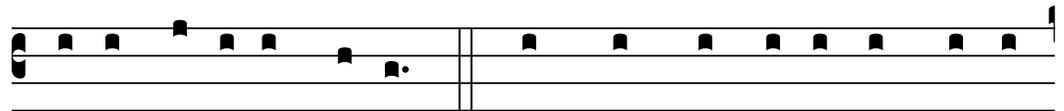
5. Heu mihi! qui-a in-co-látus meus pro-lon-gá-tus est: †

6. With them that  
hated peace I was  
peaceable: \* when I  
spoke to them they  
fought against me  
without cause.



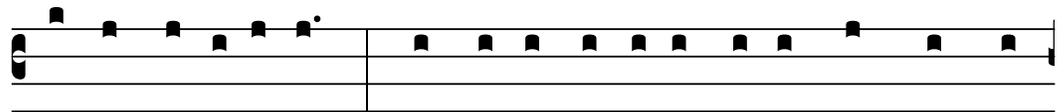
ha-bi-tá-vi cum ha-bi-tán-ti-bus Ce-dar: \* multum ín-co-la

7. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.

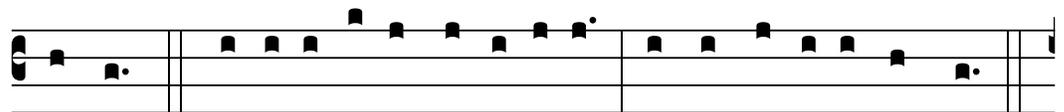


fu-it á-ni-ma me-a. 6. Cum his, qui o-dérunt pacem,

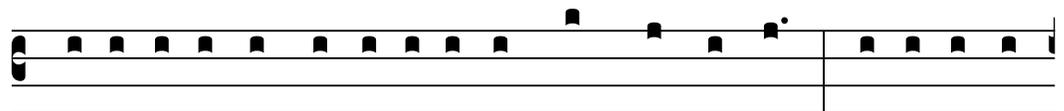
8. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



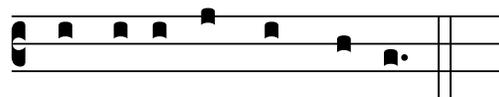
e-ram pa-cí-fi-cus: \* cum loquébar il-lis, impu-gná-bant me



gra-tis. 7. Glóri-a Patri, et Fí-li-o, \* et Spi-rí-tu-i San-cto.



8. Sicut e-rat in princí-pi-o, et nunc, et semper, \* et in sá-cu-



la sá-cu-ló-rum. Amen.

*The antiphon is repeated.  
When the antiphon is repeated,  
no pause is made at the asterisk.*

Au-xi - li-um meum a Dó-mi - no; qui fe-cit coe-lum et terram.

4. Ant.  
I. f

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

4. Ant.  
I. f

**A** u - xí - li - um me - um \* a Dó - mi - no, qui fe - cit  
coe - lum et ter - ram. E u o u a e.

Ⲁ. My help is from the Lord, \*  
who made heaven and earth.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Levávi óculos me-os in mon-tes, \* unde véni-et auxí-li-um

mi-hi. 2. Auxí-li-um me-um a Dó-mi-no, \* qui fe-cit cæ-lum

et ter-ram. 3. Non det in com-mo-ti-ó-nem pe-dem tu-

um: \* neque dor-mí-tet qui cu-stó-dit te. 4. Ecce, non

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

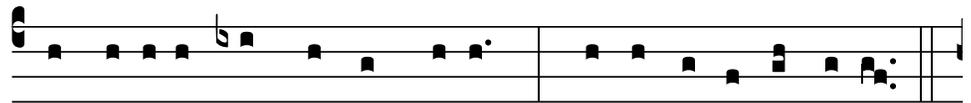
## Psalm 120

1. I have lifted up my eyes to the mountains, \* from whence help shall come to me.

2. My help is from the Lord, \* who made heaven and earth.

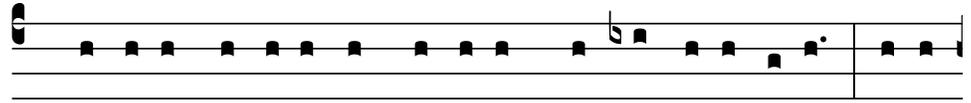
3. May he not suffer thy foot to be moved: \* neither let him slumber that keepeth thee.

4. Behold he shall  
neither slumber nor  
sleep, \* that keepeth  
Israel.



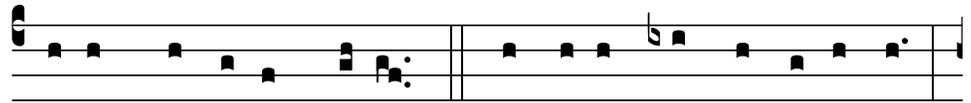
dormi-tábit **ne-que** **dór-mi-** et, \* qui **cu-stó-dit** **Is-ra-ël**.

5. The Lord is thy  
keeper, the Lord is  
thy protection \* upon  
thy right hand.



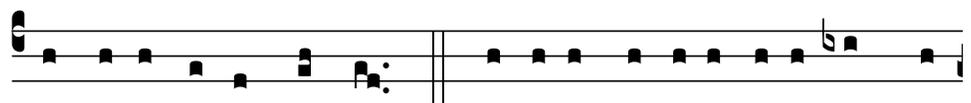
5. **Dóminus** custódit te, **Dóminus** pro- **té-cti-** o **tu-** a, \* super

6. The sun shall not  
burn thee by day:  
\* nor the moon by  
night.



manum **déx-te-ram** **tu-** am. 6. Per di- em **sol** non **u-** ret te: \*

7. The Lord keepeth  
thee from all evil: \*  
may the Lord keep  
thy soul.



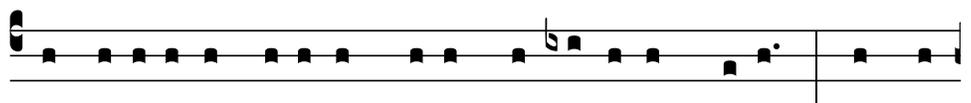
**ne-que** **lu-na** per **no-** ctem. 7. **Dóminus** custódit te ab **o-** mni

8. May the Lord keep  
thy coming in and  
thy going out; \* from  
henceforth now and  
for ever.



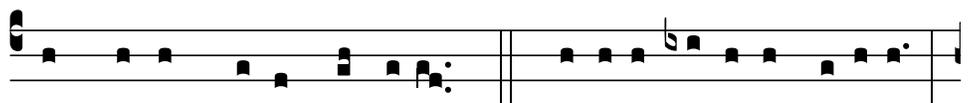
**ma-** lo: \* custódi- at **ánimam** **tu-** am **Dóminus**. 8. **Dóminus**

9. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.



cu-stódi- at intró- i-tum **tu-** um, et **é-xi-** tum **tu-** um: \* ex hoc

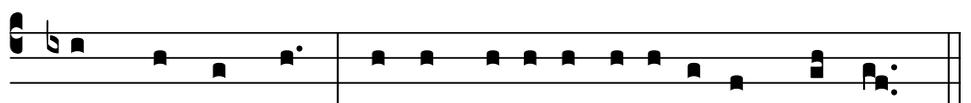
10. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



nunc, et us-**que** in **sæ-** culum. 9. Gló-ri- a **Patri**, et **Fí-** li- o, \*



et **Spi-rí-tu-** i **San-** cto. 10. Sicut e-rat in **prínci-** pi- o, et



**nunc**, et **semper**, \* et in **sæcu-** la **sæcu-ló-** rum. Amen.

*The antiphon is repeated, with no pause  
made at the asterisk.*

Lae-tá-tus sum \* in his quae di-cta sunt mi-hi. E u o u a e.

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

5. Ant.  
IV. g

**L** æ-tá-tus sum \* in his quæ dic-ta sunt mi-hi.

E u o u a e.

Æ. I rejoiced at the things that were said to me.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Læ-tá-tus sum in his, quæ di-cta sunt **mi-hi**: \* In domum

Dómi-ni í-bimus. 2. Stantes e-rant *pe-des* **no-stri**, \* in átri-is

tu-is, Je-rú-sa-lem. 3. Je-rú-sa-lem, quæ ædi-fi-cá-tur ut **cí-vi-**

tas: \* cu-jus parti-cipá-ti-o e-jus in id-íp-sum. 4. Illuc enim

ascendé-runt tribus, *tri-bus* **Dó-mi-ni**: \* testimóni-um Isra-ël ad

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

## Psalm 121

1. I rejoiced at the things that were said to me:

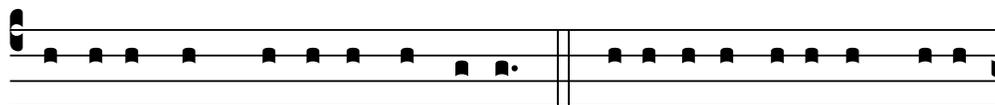
\* We shall go into the house of the Lord.

2. Our feet were standing \* in thy courts, O Jerusalem.

3. Jerusalem, which is built as a city, \* which is compact together.

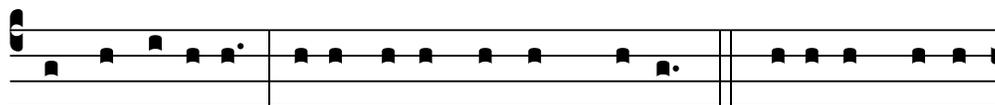
4. For thither did the tribes go up, the tribes of the Lord: \* the testimony of Israel, to praise the name of the Lord.

5. Because their seats  
have sat in judgment,  
\* seats upon the  
house of David.



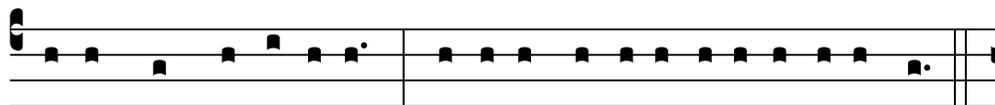
confi-téndum nómi-ni **Dó**-mi-ni. 5. Qui- a il-lic sedé-runt sedes

6. Pray ye for the  
things that are for the  
peace of Jerusalem:  
\* and abundance for  
them that love thee.



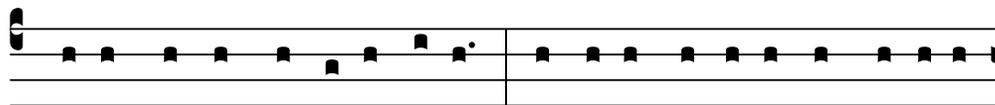
*in ju-dí*-ci- o, \* sedes super domum **Da**-vid. 6. Rogá-te quæ ad

7. Let peace be in  
thy strength: \* and  
abundance in thy  
towers.



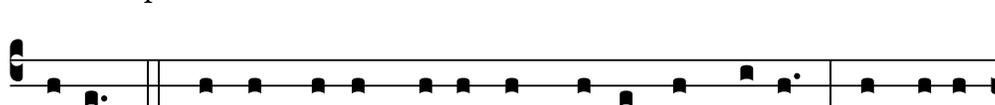
pa-cem *sunt Je-rú*-sa-lem: \* et abundánti- a di-li-géntibus te:

8. For the sake of my  
brethren, and of my  
neighbors, \* I spoke  
peace of thee.



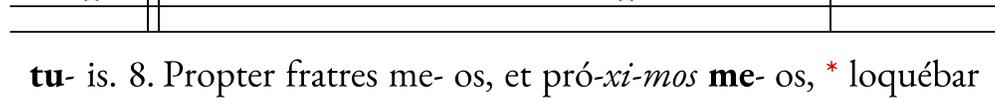
7. Fi- at pax in vir-tú-te **tu**- a: \* et abundánti- a in túrribus

9. Because of the  
house of the Lord our  
God, \* I have sought  
good things for thee.



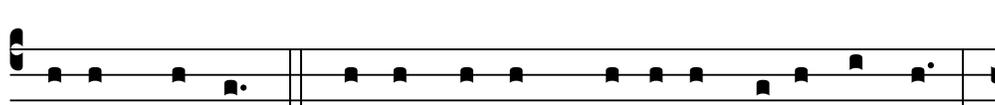
**tu**- is. 8. Propter fratres me- os, et pró-*xi-mos me*- os, \* loquébar

10. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.

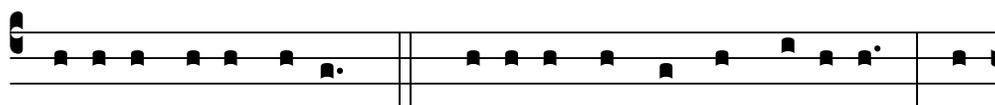


pa-cem **de** te: 9. Propter domum Dómi-ni, *De- i no*-stri, \*

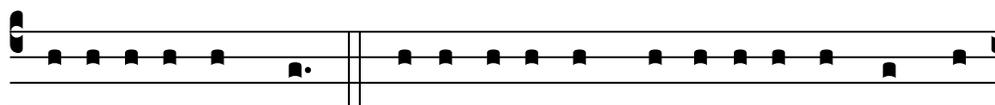
11. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



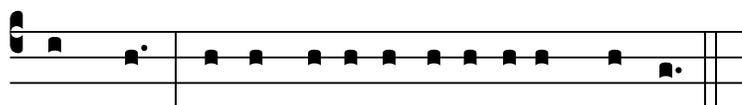
quæ-sí-vi bona **ti**-bi. 10. Gló-ri- a Pa- tri, et **Fí**-li- o, \* et



Spi-rí-tu- i **San**-cto. 11. Sic-ut e-rat in princí-pi- o, et *nunc, et*



**sem**-per, \* et in sácu-la sácu-lórum. **Amen**.



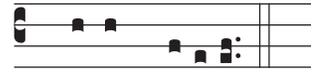
*The antiphon is  
repeated, with no  
pause made at  
the asterisk.*

Capitulum 2 Cor. 1, 3-4

**B**enedictus Deus, et Pater Dómini nostri Jesu Christi, Pater misericordiárum, et Deus totius consolatiónis, qui consolá-tur nos in omni tribulatióne nostra.

Little Chapter

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.

## VESPERS HYMN FOR MONDAY • *Immense Caeli Cónditor*

Rehearse the SATB harmonies at #790 or #220 or #266 : [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

TUNE: “Song 34” • 88 88 (LM)

A cleric (usually) intones to the asterisk:



1. Mighty creator of the firmament, You divided the streams of water that, if left together, would cause confusion, and made the firmament the line of division.

Qui mix - ta ne con - fún - de - rent, A - quæ flu - én - ta

dí - vi - dens, Cæ - lum de - dí - sti lí - mi - tem.

2. You fixed a place for the waters of heaven and one for those of earth so that the burning heat, tempered by water, should not scorch the face of the earth.

2. Fir - mans lo - cum cæ - lé - sti - bus, Si - múl - que ter - ræ rí - vu - lis:

Ut un - da flam - mas tém - pe - ret, Ter - ræ so - lum ne dís - si - pent.

3. Pour into us now, most gracious God, a stream of never-failing grace that the wrong of past days may not be repeated and wear our virtue away.

3. In - fún-de nunc, pi - ís - si - me, Do-num per - én - nis grá - ti - æ:

Frau-dis no - væ ne cá - si - bus Nos er - ror át - te - rat ve - tus.

4. Let faith increase the light in our souls. O that faith would bring its radiant light. May faith trample under foot all vanity and let nothing that is false suppress our faith.

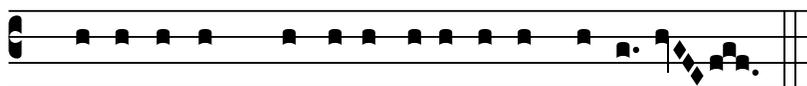
4. Lu - cem fi - des ad - áu - ge - at: Sic lú - mi - nis ju - bar fe - rat:

Hæc va - na cun - cta pró - te - rat: Hanc fal - sa nul - la cóm - pri - mant.

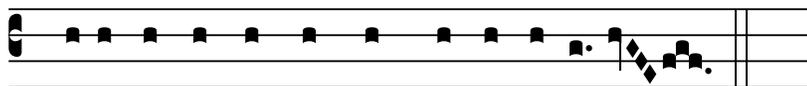
5. Grant this, O most gracious Father, and (Thou, Christ) the only equal to the Father With the Spirit Paraclete, ruling through every age.

5. Præ - sta, Pa - ter pi - ís - si - me, Pa - trí - que com - par Ú - ni - ce,

Cum Spí - ri - tu Pa - rá - cli - to Re - gnans per o - mne sæ - cu - lum. A - men.



Ⲯ. Di-ri-gá-tur, Dómine, orá-ti- o me- a.



Ⲛ. Sicut incénsum in conspéctu tu- o.

Ma-gní-fi-cat á-ni-ma me-a Dó-mi-num,

Ad Magnificat Ant. VIII. G

qui-a re-spé-xit De-us hu-mi-li-tá-tem me-am.

The accompaniment above is not very good; but it can be used for starting pitches.

## OUR LADY'S OWN HYMN (Lk 1:46-55)

Anti-  
phona.

Magní-fi-cat á-ni-ma me-a Dó-mi-num, qui-a  
respé-xit De-us hu-mi-li-tá-tem me-am.

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Tone 8G

 A-gní-fi-cat \* á-ni-ma me-a Dó-mi-num.

### MAGNIFICAT

(Luke 1:46)  
My soul ✕ \* doth magnify the Lord.

2. Et exsultá-vit spí-ri-tus me-us \* in De-o sa-lu-tá-ri me-o.

2. And my spirit hath rejoiced \* in God my Saviour.

3. Qui-a respé-xit humi-li-tá-tem ancíllæ su-æ: \* ecce e-nim ex hoc

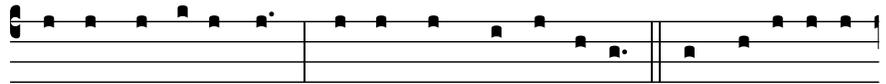
3. Because he hath regarded the humility of his handmaid; \* for behold from henceforth all generations shall call me blessed.

4. Because he that  
is mighty, hath done  
great things to me; \*  
and holy is his name.



be- á-tam me di-cent omnes gene-ra-ti- ónes. 4. Qui- a fe-cit mi-hi

5. And his mercy is  
from generation unto  
generations, \* to  
them that fear him.



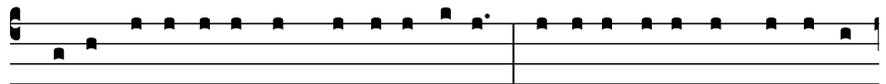
magna qui po-tens est: \* et sanctum no-men e-jus. 5. Et mi-se-ri-cór-

6. He hath shown  
might in his arm: \*  
he hath scattered the  
proud in the conceit  
of their heart.



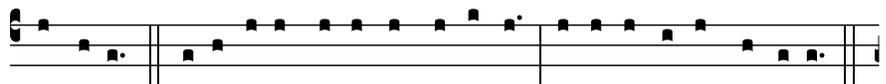
di- a e-jus a progé-ni- e in progé-ni- es \* tímé-nti-bus e- um.

7. He hath put down  
the mighty from  
their seat, \* and hath  
exalted the humble.



6. Fe-cit pot-énti- am in bráchi- o su- o: \* dispérsit supérbos mente cor-

8. He hath filled the  
hungry with good  
things; \* and the rich  
he hath sent empty  
away.



dis su- i. 7. Depó-su- it pot-éntes de se-de, \* et ex-al-tá-vit húmi-les.

9. He hath received  
Israel his servant, \*  
being mindful of his  
mercy:



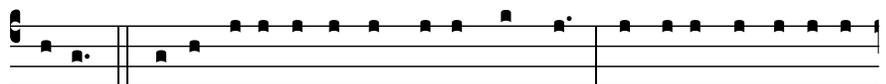
8. E-su-ri- éntes implé-vit bonis: \* et dí- vi- tes dimí- sit in-á-nes.

10. As he spoke to  
our fathers, \* to  
Abraham and to his  
seed for ever.



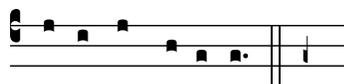
9. Suscé-pit Isra- ël pú- e-rum su- um, \* re-cordá-tus mi-se-ri-córdi- æ

11. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.



su- æ. 10. Sic-ut locú-tus est ad patres no-stros, \* Abraham et sémi-ni

12. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.

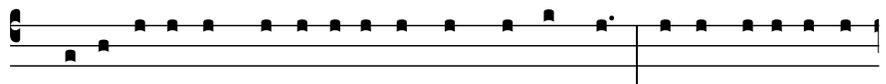


e-jus in sæcu-la.

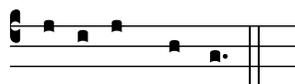
The organist improvises before  
the “Glória Patri”



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



12. Sic-ut e-rat in princí-pi- o, et nunc, et semper, \* et in sæcu-la sæ-



cu-ló-rum. Amen.

The antiphon is repeated by Tutti.

If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spíritu tuo.” (Otherwise: “Dómine, exáudi oratióem meam” to which all respond: “Et clamor meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

F-F-G-A

**B** Ene-di-cámus Dó- mi-no.

R. De- o grá- ti- as.

ŷ. *Fidélium animæ per misericórdiam Dei requiêscant in pace.*

R. **Amen.**

## CLOSING HYMN FOR MONDAY

“Hail Redeemer, King Divine” by Fr. Patrick Brennan, Redemptorist

Page 755 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Rehearse the SATB harmonies at #868 or #697: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

TUNE: “Paschal Lamb” • 77 77 D

*Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.*

1. Hail Re - deem - er, King di - vine! Priest and Lamb, the throne is thine,  
King, whose reign shall nev - er cease, Prince of ev - er - last - ing peace.  
R. An - gels, Saints and na - tions sing “Praised be Je - sus Christ, our King;  
Lord of life, earth, sky and sea, King of love on Cal - va - ry.”

v3. Shep - herd-King, o'er moun-tains steep, Home-ward bring the wand-ring sheep;

Shel - ter in one roy - al fold States and king - doms, new and old.

R. An - gels, Saints and na - tions sing "Praised be Je - sus Christ, our King;

Lord of life, earth, sky and sea, King of love on Cal - va - ry."

v5. Eu - cha - ris - tic King, what love Draws thee dai - ly from a - bove,

Clad in signs of bread and wine: Feed us, lead us, keep us thine!

R. An - gels, Saints and na - tions sing "Praised be Je - sus Christ, our King;

Lord of life, earth, sky and sea, King of love on Cal - va - ry."

## PROCESSIONAL HYMN FOR TUESDAY

English translation of *Adesto Pater Domine* — Translation: Alan Gordon McDougall

Rehearse the SATB harmonies at #790 or #220 or #266 : [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

The setting is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

TUNE: "Song 34" • 88 88 (LM)

1. Be pre-sent, Fa-ther, Lord of all, Thou Light that art most wor-ship-ful,

Be near us as our prayers we raise And heart u-nites with mouth in praise.

2. And may thy Son, the Sole-be-got, The Co-e-ter-nal, fail us not,

Who hath re-deemed us on the Rood And paid the price of his own blood.

3. And may the Ho-ly Ghost be nigh, The Com-fort-er from thee on high,

Who doth a-dorn our hum-ble race With sev'n-fold mys-tic gifts of grace.

4. O ev - er - last - ing Trin - i - ty, And ev - er per - fect U - ni - ty,

Hear thou from heav'n thy sup - pliants' vows, And cleanse from stains of sin their brows.

5. Laud, hon - or, might and praise be done To God the Fa - ther and the Son,

And to the Ho - ly Par - a - clete Through end - less ag - es, as is meet.

*The Officiant intones,  
and Tutti join and finish:*

**This must  
not be sung  
too slowly;  
it should not  
be allowed to  
“drag.”**

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

R. Dómi-ne, ad adjuvándum me festí-na. Gló-ri-a Patri,

et Fí-li-o, et Spi-rí-tu-i Sancto. Sic-ut e-rat in

prin-cí-pi-o, et nunc, et semper, et in sæ-cu-la

sæ-cu-ló-rum. Amen. Alle-lú-ia.

Qui há-bi-tas\* in coe-lis, mi-se-ré-re no-bis.

1. Ant.  
VIII. G

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

1. Ant.  
VIII. G

**Q**ui há-bi-tas \* in cœ-lis, mi-se-ré-re no-bis.

Ⲗ. Thou who dwellest  
in heaven, have  
mercy on us.

E u o u a e.

\* The word *cælis* illustrates  
how one must elongate both  
notes of a 2-Note Neume.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2;  
the men sing Verse 3; and so forth.*

1. Ad te le-vá-vi ócu-los me-os, \* qui há-bi-tas in cæ-lis.

2. Ecce sic-ut ócu-li ser-vó-rum, \* in má-ni-bus domi-nó-rum

su- ó-rum. 3. Sic-ut ócu-li ancíl-læ in má-ni-bus dómínæ

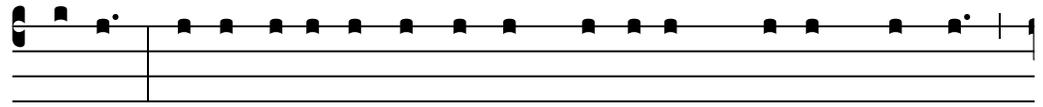
When you prepare  
Vespers for your  
parish, it's good  
to provide some  
sort of English  
translation.  
The best is  
interlinear, but  
something like the  
following can also  
suffice:

## Psalm 122

1. To thee have I lifted up  
my eyes, \* who dwellest  
in heaven.

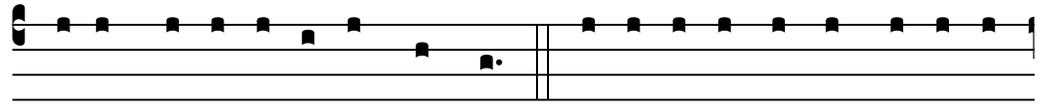
2. Behold as the eyes  
of servants \* are on the  
hands of their masters,

3. 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.



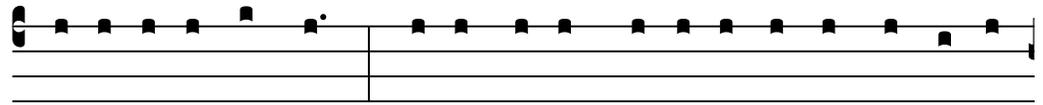
su- æ: \* i- ta ócu- li nostri ad Dóminum, De- um nostrum,

4. Have mercy on us,  
O Lord, have mercy  
on us: \* for we are  
greatly filled with  
contempt.



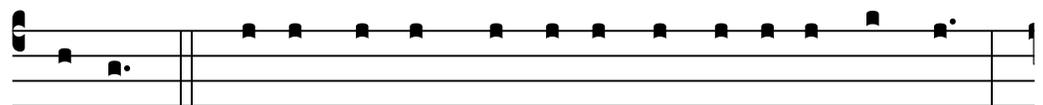
donec mi- se- re- á- tur no- stri. 4. Mi- se- ré- re nostri, Dómi- ne,

5. For our soul is  
greatly filled: \* we are  
a reproach to the rich,  
and contempt to the  
proud.



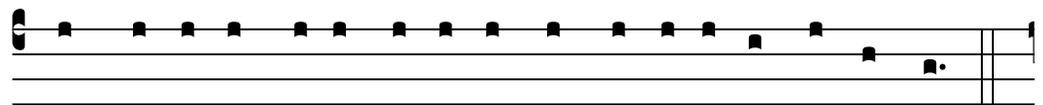
mi- se- ré- re no- stri: \* qui- a multum replé- ti sumus de- spe- cti-

6. Glory be to the  
Father, and to the  
Son, \* and to the Holy  
Ghost.

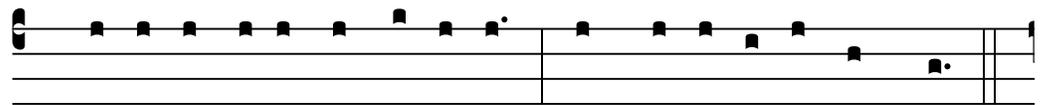


ó- ne: 5. Qui- a mul- tum re- plé- ta est á- nima no- stra: \*

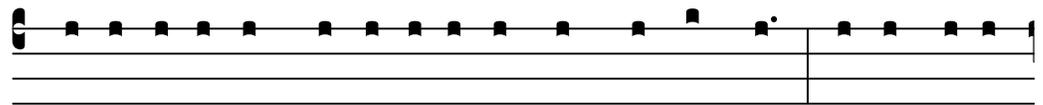
7. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



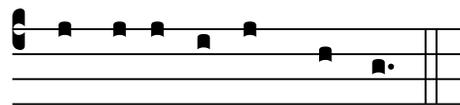
oppró- bri- um abundánti- bus, et despé- cti- o su- pér- bis.



6. Gló- ri- a Patri, et Fí- li- o, \* et Spi- rí- tu- i San- cto.



7. Sic- ut e- rat in princí- pi- o, et nunc, et **semper**, \* et in sæcu-



la sæcu- ló- rum. Amen.

*The antiphon is repeated,  
but no pause made at the asterisk.*

Ad-ju-tó-ri-um nostrum \* in nó-mi-ne Dó-mi-ni. E u o u a e.

2. Ant.  
I. g 2.

The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

2. Ant.  
I. g 2

**A**d-ju-tó-ri-um no-strum \* in nó-mi-ne Dó-mi-ni.

Ⲁ. Our help is in the name of the Lord.

E u o u a e.

\* The word *nostrum* illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Ni-si qui- a Dóminus e-rat in no-bis, **di**-cat nunc Isra-ël: \*

ni-si qui- a Dóminus e-rat in **no**-bis, 2. Cum exsúrge-**rent**

**hó**-mi-nes in nos, \* forte vi-vos *de-glu-tís*-sent nos: 3. Cum

i-rasce-ré-tur fu-ror e- **ó**-rum in nos, \* fór-si-tan aqua ab-sor-

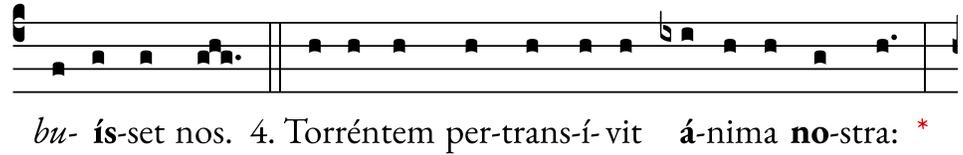
When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

### Psalm 123

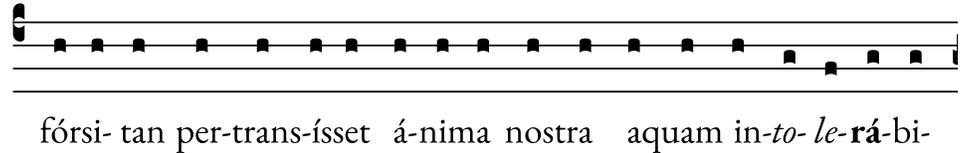
1. If it had not been that the Lord was with us, let Israel now say: \* If it had not been that the Lord was with us,

2. When men rose up against us, \* perhaps they had swallowed us up alive.

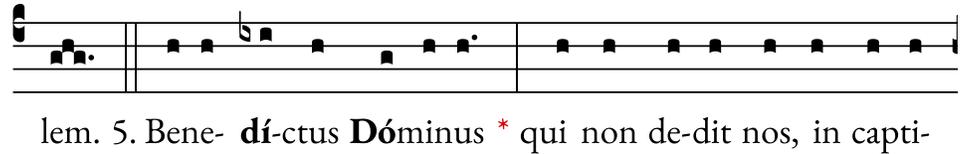
3. When their fury  
was enkindled  
against us, \* perhaps  
the waters had  
swallowed us up.



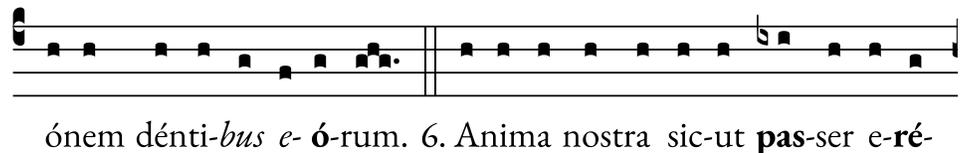
4. Our soul hath  
passed through a  
torrent: \* perhaps  
our soul had passed  
through a water  
insupportable.



5. Blessed be the  
Lord, \* who hath not  
given us to be a prey  
to their teeth.



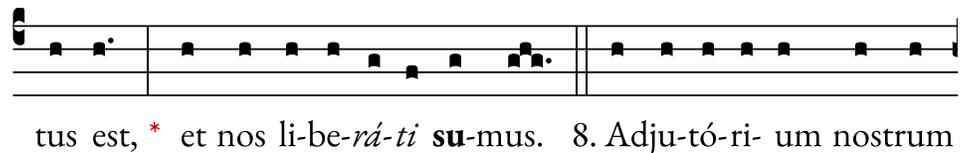
6. Our soul hath  
been delivered as a  
sparrow \* out of the  
snare of the fowlers.



7. The snare is  
broken, \* and we are  
delivered.



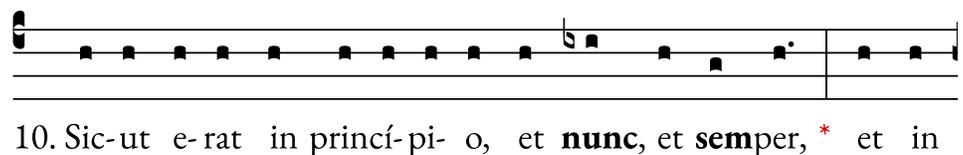
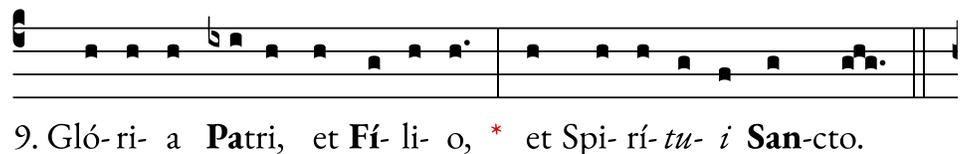
8. Our help is in the  
name of the Lord, \*  
who made heaven  
and earth.



9. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.



10. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



*The antiphon is repeated.*

In cir - cú - i - tu pó - pu - li su - i \* Dó - mi - nus,  
 3. Ant. I. f

ex hoc nunc, et us - que in saé - cu - lum. E u o u a e.

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

3. Ant. I. f

**I**n cir-cú-i-tu pópu-li su-i \* Dó-mi-nus, ex hoc  
 nunc, et usque in saecu-lum. E u o u a e.

Ⲁ. The Lord standeth round his people from this time forth and for evermore.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Qui confidunt in Dómi-no, sic-ut mons Si-on: \* non com-

mo-vé-bi-tur in æ-térnum, qui há-bi-tat in Je-rú-sa-lem.

2. Montes in circú- i- tu e- jus: † et Dóminus in circú- i- tu

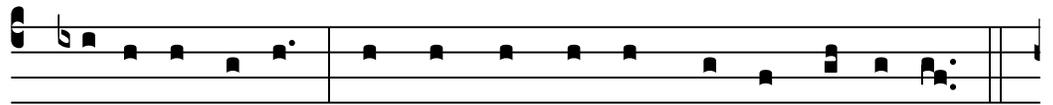
When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

## Psalm 124

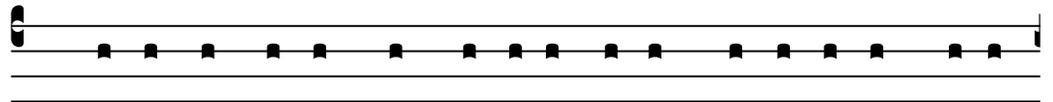
1. They that trust in the Lord shall be as mount Sion: \* he shall not be moved for ever that dwelleth in Jerusalem.

2. Mountains are round about it: \* so the Lord is round about his people from henceforth now and for ever.

3. 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.

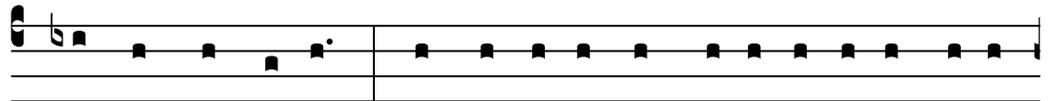


pópu- li su- i, \* ex hoc nunc et us-que in sæ-cu-lum.



4. Do good, O Lord, to those that are good, \* and to the upright of heart.

3. Qui- a non re- línquet Dóminus virgam pecca- tó-rum super



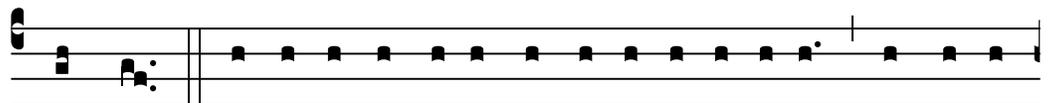
sor-tem ju-stó-rum: \* ut non exténdant justi ad in-i-qui-tá-

5. But such as turn aside into bonds, the Lord shall lead out with the workers of iniquity: \* peace upon Israel.



tem ma-nus su- as. 4. Béne- fac, Dó-mi-ne, bo-nis, \* et re-ctis

6. Glory be to the Father, and to the Son, \* and to the Holy Ghost.

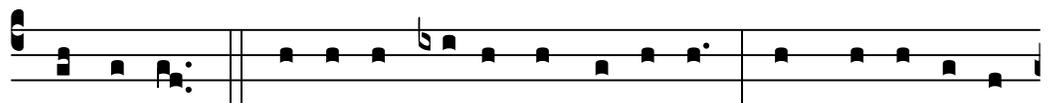


cor-de. 5. De-cli-nántes autem in obli-ga-ti- ónes addú-cet

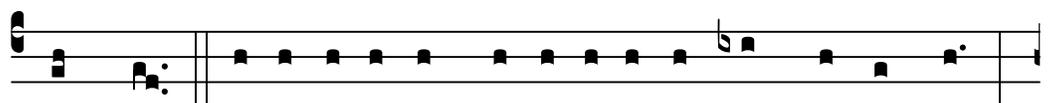
7. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



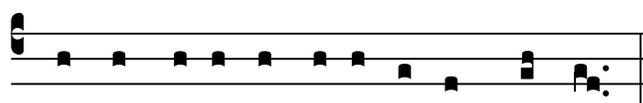
Dóminus cum ope-ránti-bus in- i-qui-tá-tem: \* pax su-per



Is-ra- ël. 6. Gló-ri- a Patri, et Fí- li- o, \* et Spi- rí- tu- i



San-cto. 7. Sic-ut e-rat in princí-pi- o, et nunc, et semper, \*



et in sæcu- la sæcu- ló-rum. Amen.

*The antiphon is repeated, with no pause made at the asterisk.*

Ma - gni - fi - cá - vit Dó - mi - nus \* fá - ce - re no - bís - cum:

4. Ant.  
VII. 7.

fa - cti su - mus lae - tán - tes. E u o u a e.

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

4. Ant.  
VII. a

**M**agni-fi-cá-vit Dó-mi-nus \* fá-ce-re no-bís-cum:

fac-ti sumus læ-tántes. E u o u a e.

Ⲃ. The Lord hath done great things for us, whereof we rejoice.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. In *con*-verténdo Dóminus capti-vi-tá-tem Si- on: \* facti sumus sic-

ut *con*-so-lá-ti: 2. Tunc replé-tum est gáu-di- o os *no*-strum: \*

et lingua nostra exsul-ta-ti- óne. 3. Tunc di-cent *inter Gentes*: \*

When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

### Psalm 125

1. When the Lord brought back the captivity of Sion, \* we became like men comforted.

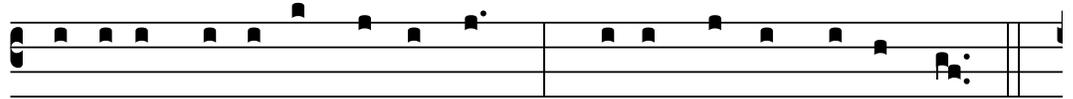
2. Then was our mouth filled with gladness; \* and our tongue with joy.

3. Then shall they say among the Gentiles: \* The Lord hath done great things for them.



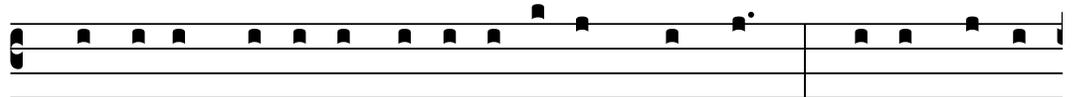
Magni- fi- cá- vit Dóminus fá- ce- re cum e- is. 4. Magni- fi- cá- vit

4. The Lord hath done great things for us: \* we are become joyful.



Dóminus fá- ce- re no- bís- cum: \* facti sumus læ- tán- tes.

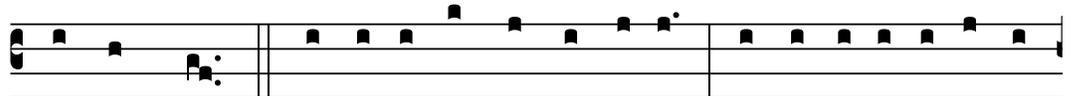
5. Turn again our captivity, O Lord, \* as a stream in the south.



6. They that sow in tears \* shall reap in joy.

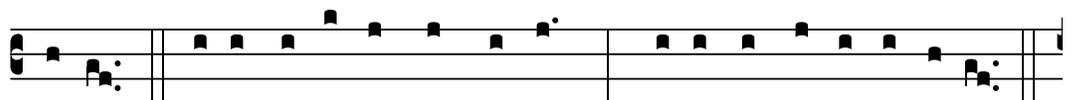
5. Convérte, Dómi- ne, capti- vi- tá- tem no- stram, \* sic- ut torrens

7. Going they went and wept, \* casting their seeds.



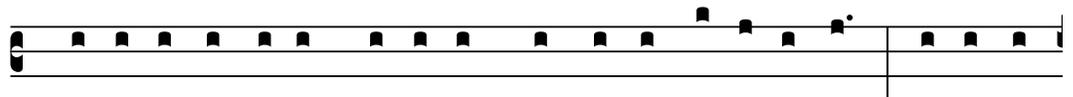
in au- stro. 6. Qui sémi- nant in lá- crimis, \* in exsul- ta- ti- ó- ne

8. But coming they shall come with joyfulness, \* carrying their sheaves.



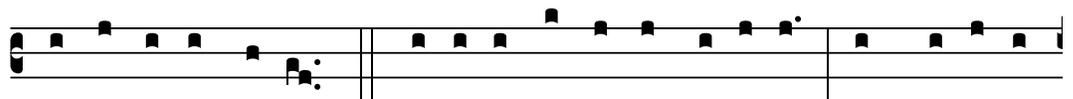
me- tent. 7. E- úntes i- bant et fle- bant, \* mitténtes sémi- na su- a.

9. Glory be to the Father, and to the Son, \* and to the Holy Ghost.

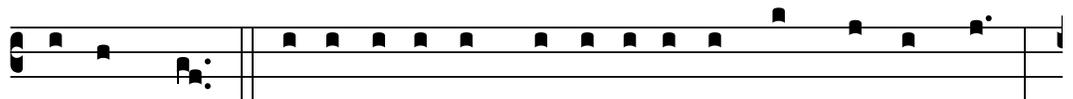


10. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.

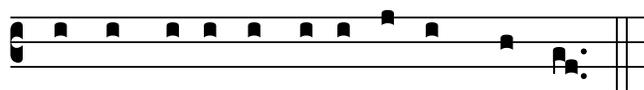
8. Ve- ni- éntes autem vé- ni- ent cum exsul- ta- ti- ó- ne, \* portántes



ma- ní- pu- los su- os. 9. Gló- ri- a Pa- tri, et Fí- li- o, \* et Spi- rí- tu-



i San- cto. 10. Sic- ut e- rat in princí- pi- o, et nunc, et semper, \*



et in sácu- la sácu- ló- rum. Amen.

*The antiphon is repeated.*

Dóminus æ-dí-ficet\*no-bis domum, et cu-stó-di-at ci-vi-tá-tem. E u o u a e.

5. Ant.  
V. a

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

5. Ant.  
V. a

**D**ómi-nus æ-dí-fi-cet\*no-bis domum, et custódi-at

ci-vi-tá-tem. E u o u a e.

\* The word *domum* illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Ni-si Dóminus ædi-fi-cá-ve-rit **do**-mum,\* in vanum labo-ra-vé-

runt qui æ-dí-fi-cant e-am. 2. Ni-si Dóminus custodí-e-rit

ci-vi-tá-tem,\* frustra ví-gi-lat qui cu-stó-dit e-am.

Ɑ. The Lord builds the house and keeps the city.

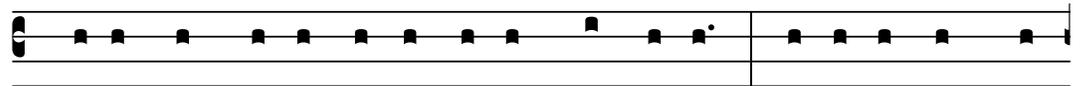
When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

### Psalm 126

1. Unless the Lord build the house, \* they labour in vain that build it.

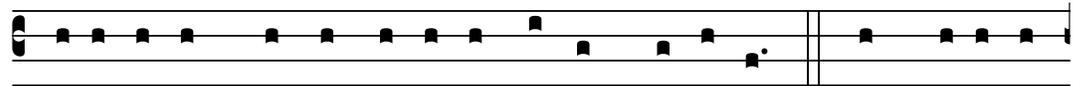
2. Unless the Lord keep the city, \* he watcheth in vain that keepeth it.

3. It is vain for you to rise before light, \* rise ye after you have sitten, you that eat the bread of sorrow.



3. Vanum est vo-bis ante lu-cem **súr-ge-re**: \* **súrgi-te** postquam

4. When he shall give sleep to his beloved, \* behold the inheritance of the Lord are children: the reward, the fruit of the womb.



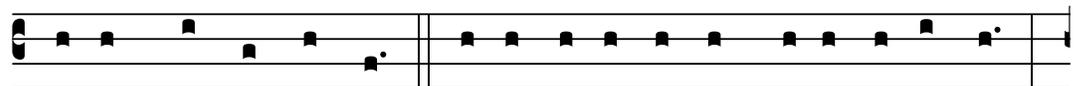
sedé-ri-tis, qui mandu-cá-tis **pa-nem do-ló-ris**. 4. Cum déde-rit

5. As arrows in the hand of the mighty, \* so the children of them that have been shaken.



di-léctis su- is **so-mnum**: \* ecce he-ré-di-tas Dómi-ni fí-li-i:

6. 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.



merces, **fru-ctus ventris**. 5. Sic-ut sa-gít-tæ in manu po-tén-tis: \*

7. Glory be to the Father, and to the Son, \* and to the Holy Ghost.

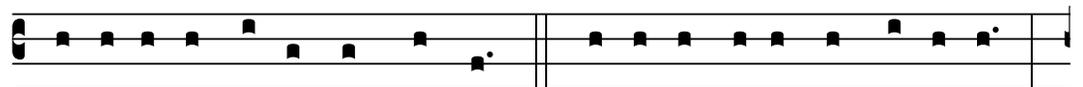


i-ta fí-li-i **ex-cus-só-rum**. 6. Be-á-tus vir qui implé-vit

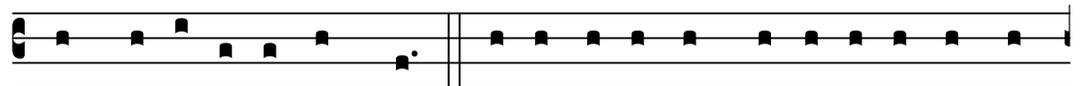
8. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



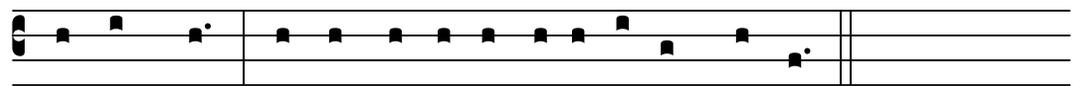
de-si-dé-ri-um su-um ex **i-ipsis**: \* non confundé-tur cum loqué-tur



in-imí-cis su- is in **por-ta**. 7. Gló-ri-a Patri, et **Fí-li-o**, \*



et Spi-**rí-tu-i San-cto**. 8. Sic-ut e-rat in princí-pi-o, et nunc,



et **sem-per**, \* et in **sæ-cu-la sæ-cu-ló-rum**. Amen.

*The antiphon is repeated, with no pause made at the asterisk.*

Officiant sings the Chapter:

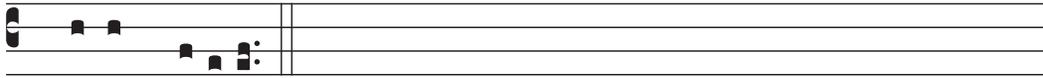
Ecclesiasticus 31:8-9

**B**EÁTUS vir, qui invéntus est sine má-cula: † et qui post aurum non ábiit, nec sperávit in pecúnia et the-sáu-ris. \* Quis est hic, et laudábimus eum? fecit enim mirabília in vita su-a.

Sirach 31:8-9

Blessed is the rich man that is found without blemish: and that hath not gone after gold, nor put his trust in money nor in treasures. Who is he, and we will praise him? for he hath done wonderful things in his life.

R. Thanks be to God.



R. Déo gráti-as.

23 March 1955 c) *De quibusdam partibus in officio*

5. Hymni proprii quorundam sanctorum certis Horis assignati non transferuntur. In hymno *Iste confessor* numquam mutatur tertius versus, qui erit semper: *Meruit supremos laudis honores.*

Father Joseph Connelly served as Dean of Music and Professor of Plainchant at Saint Mary's Seminary in New Oscott (Birmingham) from 1934-1956. His book, *Hymns Of The Roman Liturgy*, bears a 10 December 1954 IMPRIMATUR from the Roman Catholic Archdiocese of Westminster. Father Connelly wrote:

“The *Iste Confessor* loses much of its force when applied to bishops who were not, as was St Martin, famous as wonder-workers, just as it loses much when used for saints who were not bishops and perhaps not even priests. The breviary seems deficient in the offices of Confessors.”

Here's the text that is always to be used:

Iste confessor Dómini, coléntes | Quem pie laudant pópuli per orbem,  
Hac die lætus **méruiť suprémos** | **Laudis honóres.**

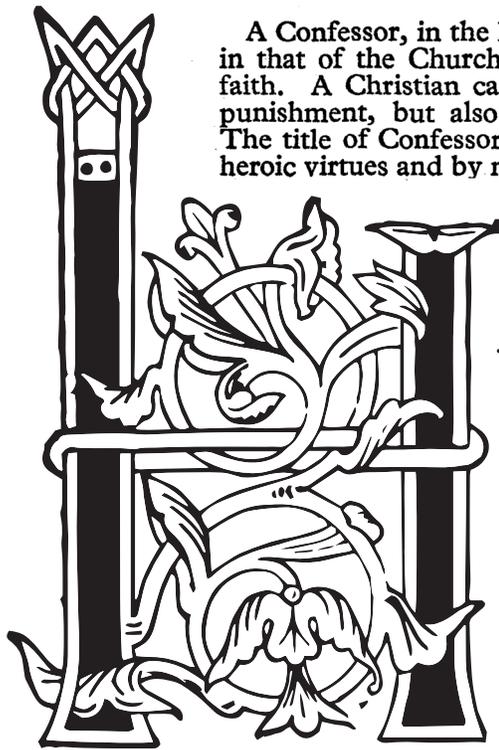
But in the olden days, if the feast day were the day of the saint's death, it was:

Iste confessor Dómini, coléntes | Quem pie laudant pópuli per orbem,  
Hac die lætus **méruiť beátas** | **Scándere sedes.**

In other words, in the olden days (prior to 1954), there were two versions—and it was necessary to know on what day the saint died. For example:

**The Confessor of Christ, from shore to shore  
Worshipp'd with solemn rite;  
This day with merits full, his labours o'er,  
Went to his seat in light.**  
[If it be not the day of his death.]  
**This day receives those honours which are his,  
High in the realms of light.**

1 This day, most devoutly, throughout the  
whole world,  
All peoples sweet hymns to this Confessor  
raise,  
This day the glad Saint erst ascended on high  
By the Heavenly ways.  
*Or if not on his Anniversary.*  
This day the glad Saint hath deservedly won  
Great honour and praise.



A Confessor, in the language of Holy Scripture, is one who praises God; in that of the Church, one who bears witness publicly to the Christian faith. A Christian can declare his faith, not only when threatened with punishment, but also by a life full of good deeds and good example. The title of Confessor, then, is given to those who have glorified God by heroic virtues and by miracles, but have suffered no martyrdom.

# HYMN

## *Iste Confessor Domini Colentes*

Literal English Translation: Fr. Joseph Connelly's *Hymns of the Roman Liturgy* (1954 IMPRIMATUR from the Roman Catholic Archbishop of Birmingham) p. 150.

Harmonies from *The Saint Jean de Brébeuf Hymnal*.

CCWATERSHED.ORG/HYMN

1. This confessor of the Lord, honored and lovingly praised by the peoples of the world, on this day merited to receive with joy the highest honor and praise.



Ladies  2. Qui pi - us, pru - dens, hú - mi - lis, pu - dí - cus,

2. He was holy, discreet, humble and chaste; and, as long as the breath of life was in him, he led a mortified and blameless life.

L.  Só - bri - am du - xit si - ne la - be vi - tam, Do - nec hu -

L.  má - nos a - ni - má - vit au - ræ Spí - ri - tus ar - tus.

Soprano  3. Cu - jus ob præ - stans mé - ri - tum, fre - quén - ter,  
 Alto  3. Cu - jus ob præ - stans mé - ri - tum, fre - quén - ter,

3. Because of his outstanding holiness many sick persons from different places were freed of the malady that afflicted them and restored to health.

S.  Æ - gra quæ pas - sim ja - cu - é - re mem - bra, Ví - ri - bus

A.  Æ - gra quæ pas - sim ja - cu - é - re mem - bra, Ví - ri - bus

S.  mor - bi dó - mi - tis, sa - lú - ti Re - sti - tu - ún - tur.

A.  mor - bi dó - mi - tis, sa - lú - ti Re - sti - tu - ún - tur.

4. For this reason, we as a choir sing his praise and celebrate his renowned victories so that he may help us now and always by his prayers.

S.  4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

A.  4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

T.  4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

B.  4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

S.  lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

A.  lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

T.  lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

B.  lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

S.  pré - ci - bus ju - vé - mur O - mne per æ - - vum.

A.  pré - ci - bus ju - vé - mur O - mne per æ - - vum.

T.  pré - ci - bus ju - vé - mur O - mne per æ - - vum.

B.  pré - ci - bus ju - vé - mur O - mne per æ - - vum.

S. 5. Sit sa-lus il - li, de - cus at - que vir - tus, Qui, su - per cæ - li

A. 5. Sit sa-lus il - li, de - cus at - que vir - tus, Qui, su - per cæ - li

T. 5. Sit sa-lus il - li, de - cus at - que vir - tus, Qui, su - per cæ - li

B. 5. Sit sa-lus il - li, de - cus at - que vir - tus, Qui, su - per cæ - li

5. Salvation, glory and power be to Him that sits in dazzling splendor on the heavenly throne and guides creation on its ordered course, God, three and one.

S. só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em gu -

A. só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em

T. só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em gu -

B. só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em gu -

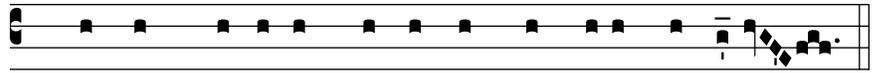
S. bér - nat, Tri - nus et u - - nus. A - men.

A. gu - bér - nat, Tri - nus et u - - nus. A - men.

T. bér - nat, Tri - nus et u - - nus. A - men.

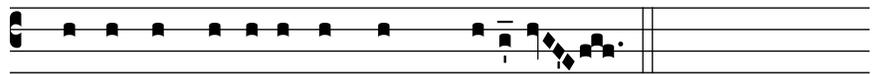
B. bér - nat, Tri - nus et u - - nus. A - men.

Ÿ. The Lord guided the  
just in right paths.



Vs. Justum dedúxit Dómi-nus per vi-as rectas.

Ṛ. And showed him the  
kingdom of God.



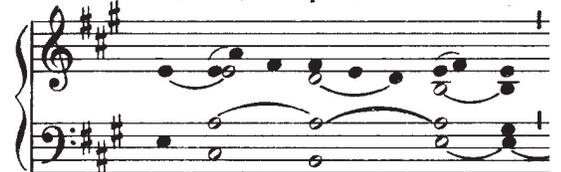
R. Et osténdit illi regnum De-i.

Ṛ. Et o - stén - dit il - li re - gnum De - i.

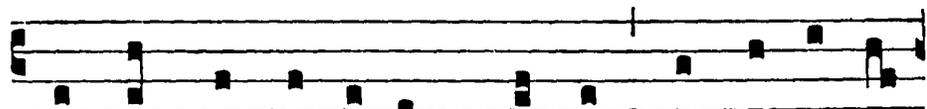
## OUR LADY'S OWN HYMN (Lk 1:46-55)

Ṛ. Lo, a servant of God who  
esteemed but little things earthly.  
And by word and work laid him  
up treasure in heaven.

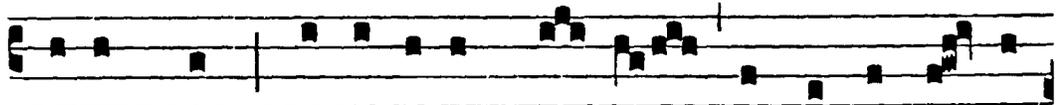
Hic vir, de-spí-ci-ens mundum\*



**H**



ic vir, de-spí-ci-ens mundum\* et ter-ré-na,



tri-úmphans, di-ví-ti-as cœ-lo cón-di-dit o-re,



ma-nu.

Magní-fi-cat \*

*Now turn to the  
polyphonic Magnificat  
in Mode 7a on page ZZZZ.*

*After the Magnificat, you must remember to turn back  
to this page, since the Antiphon is repeated.*

If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spíritu tuo.” (Otherwise: “Dómine, exáudi oratióem meam” to which all respond: “Et clamor meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

F-F-G-A

**B** Ene-di-cámus Dó- mi-no.

R. De- o grá- ti- as.

ŷ. *Fidélium animæ per misericórdiam Dei requiêscant in pace.*

R. **Amen.**

## RECESSIONAL HYMN FOR TUESDAY

*Victis Sibi Cognomina* (“Conquering kings their titles take”)

Page 558 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Rehearse the SATB harmonies at #868 or #697 : [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

TUNE: “Paschal Lamb” • 77 77 D

*Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.*

1. Con - qu'ring kings their ti - tles take From the foes they cap - tive make;

Je - sus, by a nobl - er deed, From the thou - sands he hath freed.

For no oth - er Name is giv'n Un - to an - y un - der heav'n

Where - by souls in mor - tal strife Rise to gain e - ter - nal life.

2. That which Christ so hard - ly wrought, That which he so dear - ly bought,

That sal - va - tion, mor - tals, say, Will you mad - ly cast a - way?

Ra - ther glad - ly for that name Bear the cross, en - dure the shame;

Suf - fer with him joy - ful - ly, Death, through him, is vic - to - ry.

3. Dost thou, Je - sus, con - de - scend To be called the sin - ners' friend?

Ours then it shall al - ways be Thus to make our boast of thee.

Glo - ry to the Fa - ther be; Glo - ry, Vir - gin - born, to thee;

Glo - ry to the Ho - ly Ghost, Ev - er from the heav'n - ly host.

## PROCESSIONAL HYMN FOR WEDNESDAY

English translation of *Jesu Nostra Redemptio* (“Redeemer of our fallen state”)

Translation: Fr. John Fitzpatrick, Oblate of Mary

Rehearse the SATB harmonies at #259 here: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

TUNE: “Rogers Park” • 88 88 (LM)

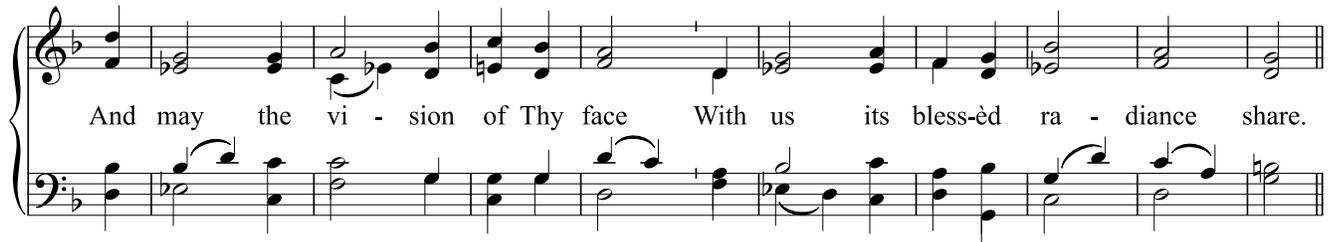
1. Re-deem - er of our fall-en state, Thou, Je - sus, joy of eve-ry heart,  
Who didst Thy ran - somed world cre - ate, Pure light to faith-ful souls Thou art.

2. What clem - en - cy Thy heart o'er-came, That Thou wouldst bear our load of sin?  
And, sin - less, die a death of shame, From death and hell our souls to win?

3. Thou dost the gates of hell with stand, Its cap - tives from their fet-ters free,  
As vic - tor sit at God's right hand, And reign with Him tri - um - phant - ly.



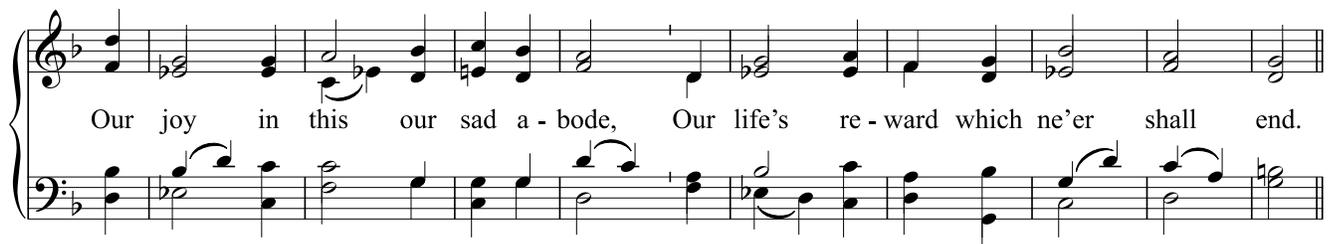
4. Com-pelled by pit - y, let Thy grace Our loss - es and our ills re - pair;



And may the vi - sion of Thy face With us its bless-èd ra - diance share.



5. Our guide to Heav - en and the road, Be Thou the goal to which we tend;



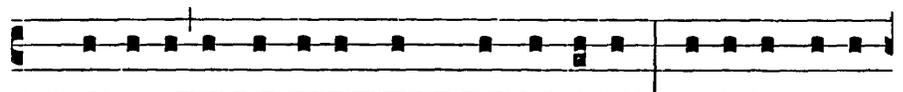
Our joy in this our sad a - bode, Our life's re - ward which ne'er shall end.

*The Officiant intones,  
and Tutti join and finish:*

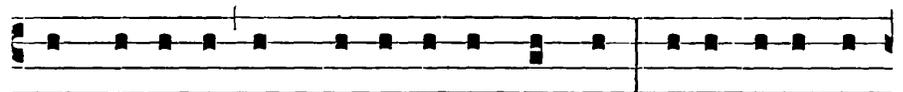
**This must  
not be sung  
too slowly;  
it should not  
be allowed to  
“drag.”**



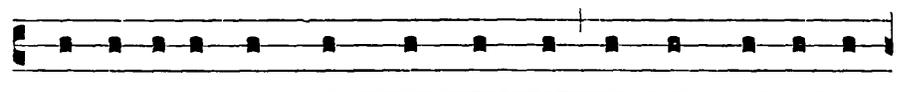
**D**e-us, in adju-tó-ri-um me-um inténde.



R. Dómi-ne, ad adjuvándum me festí-na. Gló-ri-a Patri,



et Fí-li-o, et Spi-rí-tu-i Sancto. Sic-ut e-rat in



prin-cí-pi-o, et nunc, et semper, et in sæ-cu-la



sæ-cu-ló-rum. Amen. Al-le-lú-ia.

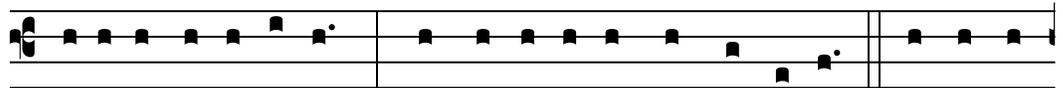


4. Thy children  
as olive plants, \*  
round about thy  
table.



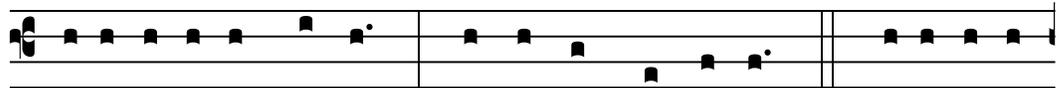
a-bún-dans: \* in la-té-ribus do-mus tu-æ. 4. Fí-li- i tu- i sic-ut

5. Behold, thus  
shall the man be  
blessed \* that  
feareth the Lord.



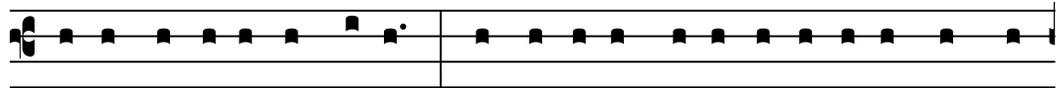
novéllæ o-li-vá-rum: \* in circú- i-tu men-sæ tu-æ. 5. Ecce sic

6. May the Lord  
bless thee out of  
Sion: \* and mayst  
thou see the good  
things of Jerusalem  
all the days of thy  
life.



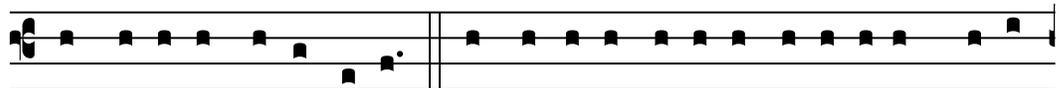
bene-di-cé-tur homo, \* qui ti-met DÓ-mi-num. 6. Bene-dí-cat

7. And mayst thou  
see thy children's  
children, \* peace  
upon Israel.



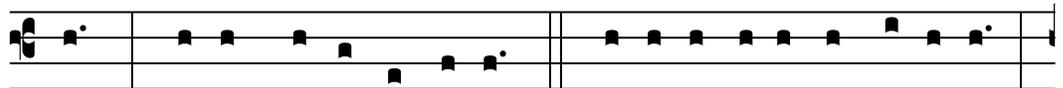
ti-bi Dóminus ex Si- on: \* et ví-de- as bona Je-rú-sa-lem ómni-

8. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.

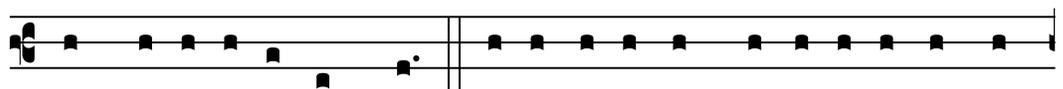


bus di- ébus vi-tæ tu-æ. 7. Et ví-de- as fí-li- os fi- li- órum tu-ó-

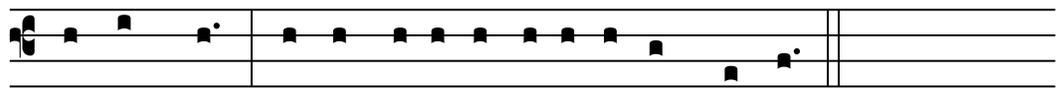
9. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



rum: \* pa-cem su-per Is-ra- ðl. 8. Gló-ri- a Patri, et Fí- li- o, \*



et Spi- rí-tu- i San-cto. 9. Sic-ut e-rat in princí-pi- o, et nunc,



et sem-per, \* et in sæcu-la sæcu-ló-rum. Amen.

*The antiphon is repeated.*

Con-fun-dan-tur om - nes, \* qui o - dé - runt Si - on.

2. Ant.  
VIII. G

The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue :

2. Ant.  
VIII. G

**C** onfundántur omnes \* qui o-dé-runt Si-on.

♩. Let them all be confounded who hate Sion.

E u o u a e.

\* The word *omnes* illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. Sæpe expugnavé-runt me a juventú-te me- a, \* di-cat nunc

Isra- ël: 2. Sæpe expugnavé-runt me a juventú-te me- a: \*

ét-enim non potu- é-runt mi-hi. 3. Supra dorsum me- um

fabri-cavé-runt pecca-tó-res: \* pro-longavé-runt in-iqui-tá-tem

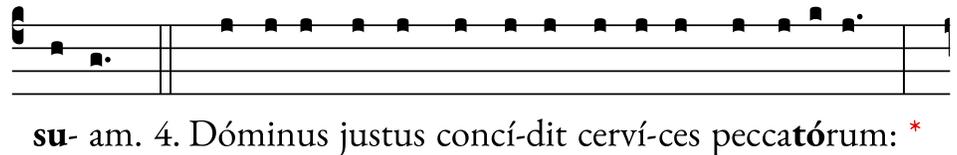
When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice :

**Psalm 128**

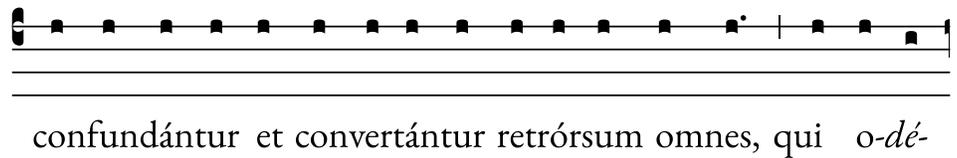
1. Often have they fought against me from my youth, \* let Israel now say.

2. Often have they fought against me from my youth: \* but they could not prevail over me.

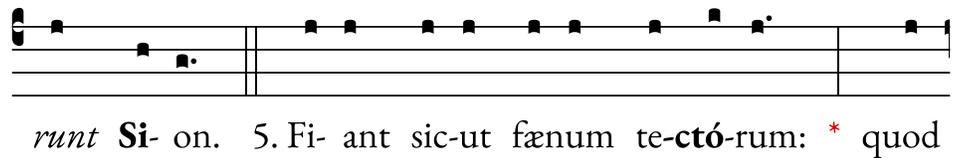
3. The wicked have wrought upon my back: \* they have lengthened their iniquity.



4. The Lord who is just will cut the necks of sinners: \* let them all be confounded and turned back that hate Sion.



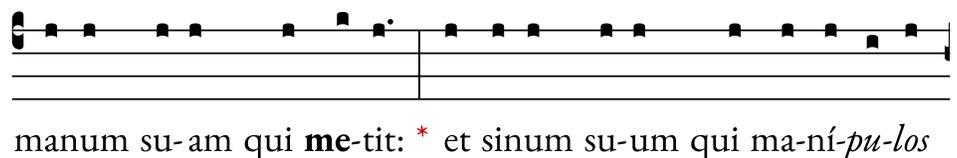
5. Let them be as grass upon the tops of houses: \* which withereth before it be plucked up:



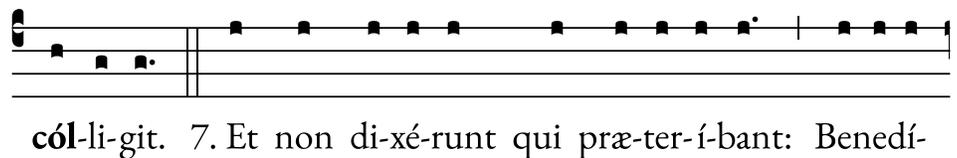
6. Wherewith the mower filleth not his hand: \* nor he that gathereth sheaves his bosom.



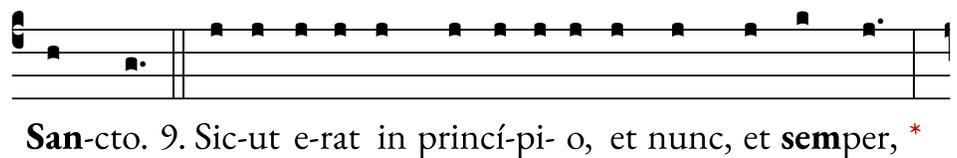
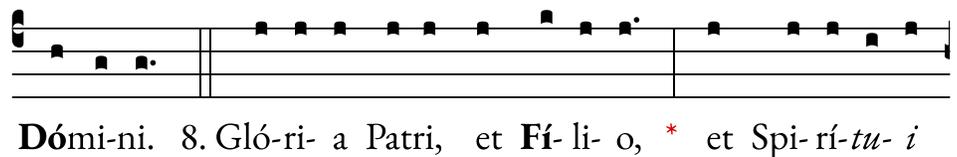
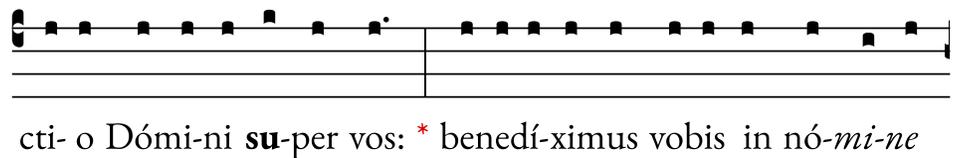
7. And they that passed by have not said: The blessing of the Lord be upon you: \* we have blessed you in the name of the Lord.



8. Glory be to the Father, and to the Son, \* and to the Holy Ghost.



9. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



*The antiphon  
is repeated.*

De pro-fún-dis \* cla má-vi ad te Dó-mi - ne. E u o u a e.

3. Ant.  
VIII. c

The accompaniment above is not very good; but it can be used for starting pitches.

A cleric (usually) intones to the asterisk—then Tutti continue:

3. Ant.  
VIII. c

**D**e pro-fún-dis \* cla-má-vi ad te DÓ-mi-ne.

Æ. Out of the depths  
I have cried to thee,  
O Lord.

E u o u a e.

The “dies irae” theme may be (perhaps) the model for the anti-phon above; *De profúndis* [Psalm 129: *Out of the depths I have cried to Thee, O Lord...*] That same theme may have been chosen intentionally for Credo IV (*passus et sepúltus est*):

no - bis: sub Pónti - o Pi - lá - to passus, et sepúl - tus est.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. De profúndis clamá-vi ad te, DÓ-mine: \* Dómine, exáudi

vo-cem me-am: 2. Fi-ant aures tu-æ inten-dén-tes: \* in

vocem depre-ca-ti- ó-nis me-æ. 3. Si in-iqui-tá-tes observá-

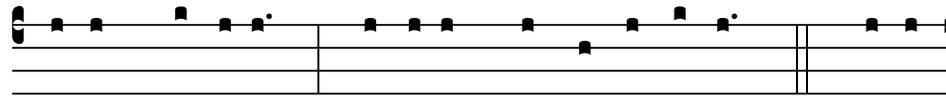
### Psalm 129

1. Out of the depths I have cried to thee, O Lord: \* Lord, hear my voice.

2. Let thy ears be attentive \* to the voice of my supplication.

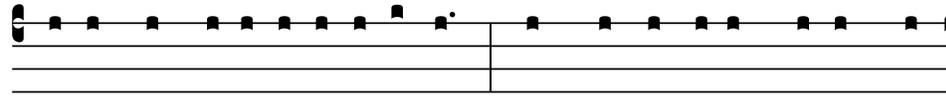
3. If thou, O Lord, wilt mark iniquities: \* Lord, who shall stand it.

4. For with thee  
there is merciful  
forgiveness: \* and  
by reason of thy  
law, I have waited  
for thee, O Lord.



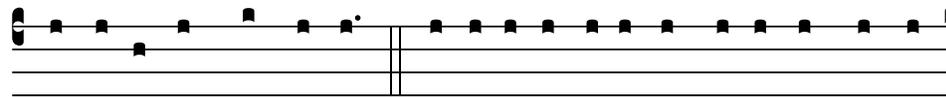
ve-ris, **Dómine**: \* **Dómine**, quis *su-sti-né*-bit? 4. Qui- a

5. My soul hath  
relied on his word:  
\* my soul hath  
hoped in the Lord.



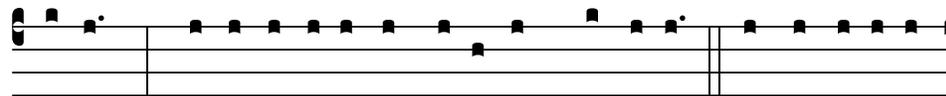
apud te propi-ti- á-ti- o est: \* et propter legem tu- am su-

6. From the  
morning watch  
even until night, \*  
let Israel hope in  
the Lord.



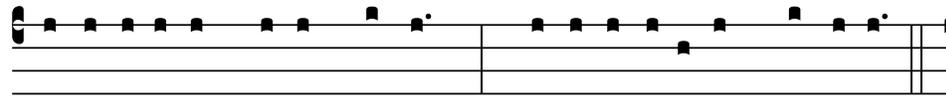
-stí-nu- i te, **Dó**-mi-ne. 5. Sustínu- it ánima me- a in verbo

7. Because with  
the Lord there  
is mercy: \* and  
with him plentiful  
redemption.

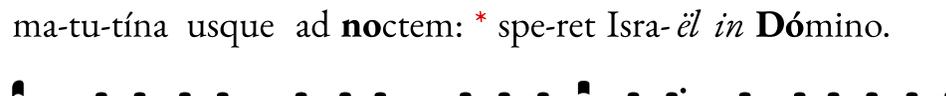


e-jus: \* spe-rá-vit ánima me- a in **Dó**mino. 6. A custódi- a

8. And he shall  
redeem Israel  
\* from all his  
iniquities.

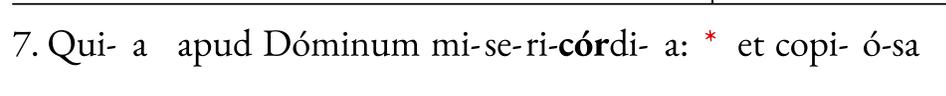


9. Glory be to the  
Father, and to the  
Son, \* and to the  
Holy Ghost.



ma-tu-tína usque ad **no**ctem: \* spe-ret Isra- *ël* in **Dó**mino.

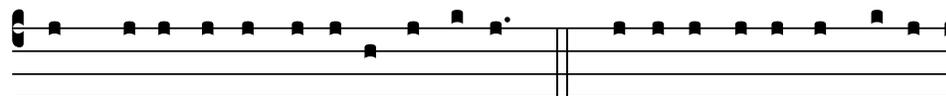
10. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



7. Qui- a apud **Dó**minum mi-se-ri-córdi- a: \* et copi- ó-sa



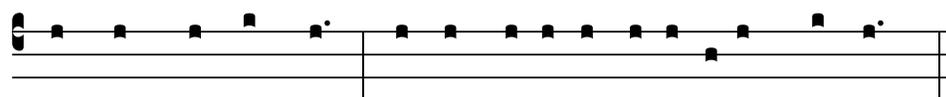
apud e- um re-dém-pti- o. 8. Et ipse rédimet **Isra**- *ël*: \* ex



ó-mnibus in-iqui-tá-ti-bus e-jus. 9. Gló-ri- a Patri, et **Fí**-li-



o, \* et Spi-rí-tu- i **San**-cto. 10. Sic-ut e-rat in princí-pi- o,



et nunc, et **semper**, \* et in sá-cu-la sá-cu-lórum. **Amen**.

*Antiphon  
is repeated,  
with no  
pause at  
the asterisk.*

Dó - mi - ne \* non est ex - al - tá - tum cor me - um. E u o u a e.

4. Ant.  
I. g 2.

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

4. Ant.  
I. g 2.

**D** ó - mi - ne, \* non est ex - al - tá - tum cor me - um.

E u o u a e.

Ⲁ. O Lord my heart is not exalted.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Dómi - ne, non est ex - al - tá - tum cor me - um: \* neque e - lá -

ti sunt ó - cu - li me - i.

2. Neque ambu - lá - vi in ma - gnis: \* neque in mi - ra - bí - li -

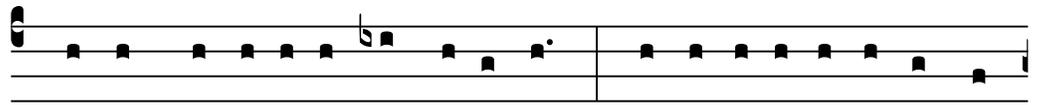
bus su - per me.

### Psalm 130

1. O Lord, my heart is not exalted: nor are my eyes lofty.

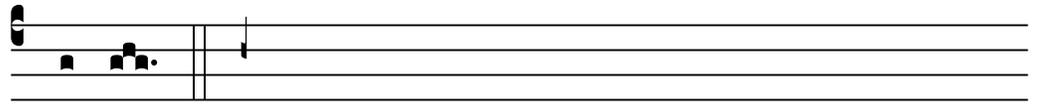
2. Neither have I walked in great matters, \* nor in wonderful things above me.

3. If I was not humbly minded, \* but exalted my soul:



4. As a child that is weaned is towards his mother, \* so reward in my soul.

3. Si non humí-li-ter **sen-ti-é**-bam: \* sed ex-altá-vi *á-ni-mam*



5. Let Israel hope in the Lord, \* from henceforth now and for ever.

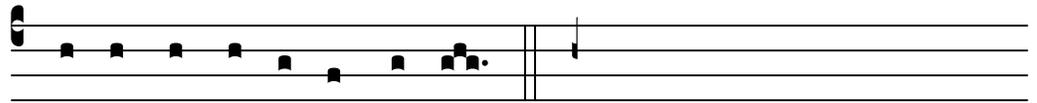
me- am.

6. Glory be to the Father, and to the Son, \* and to the Holy Ghost.

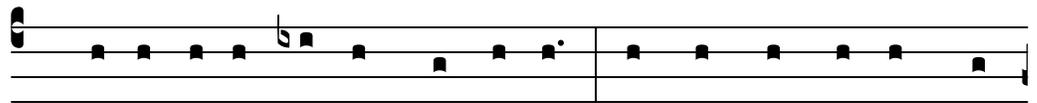


4. Sic-ut abla-ctá-tus est super **ma-tre su-** a: \* i-ta retri-bú-

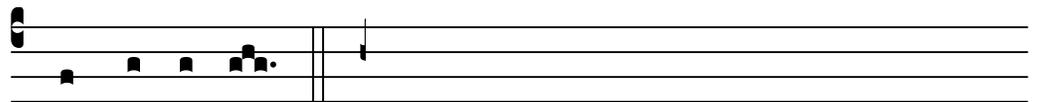
7. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



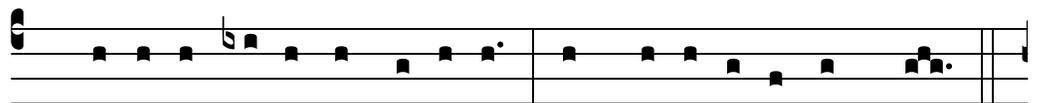
ti- o in *á-ni-ma me-* a.



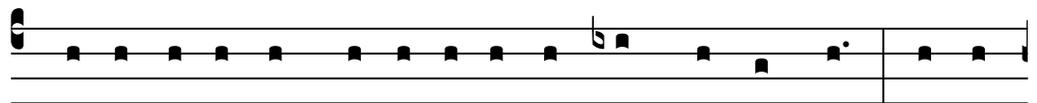
5. Spe-ret Isra- **ël** in **Dó**-mi-no: \* ex hoc nunc et *us-que*



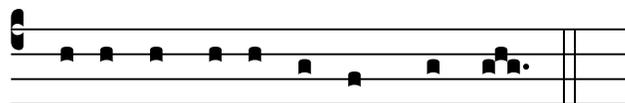
*in sǎ*-cu-lum.



6. Gló-ri- a **Patri**, et **Fí**-li- o, \* et Spi-rí-tu- i **San**-cto.



7. Sic-ut e-rat in princí-pi- o, et **nunc**, et **semper**, \* et in



sǎcu- la sǎcu-ló-rum. Amen.

*The antiphon is repeated.*

E - lé - git Dó - mi - nus Si - on \* in ha - bi - ta - ti - ó - nem si - bi. E u o u a e.

5. Ant.  
III. g

The accompaniment above is not very good; but it can be used for starting pitches.

*A cleric (usually) intones to the asterisk—then Tutti continue :*

5. Ant.  
III. g

**E** - lé - git Dó - mi - nus Si - on \* in ha - bi - ta - ti - ó - nem si - bi.

♩. The Lord hath chosen Sion for his dwelling.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Meménto, Dó - mi - ne, Da - vid, \* et omnis man - su - e - tú - di - nis e - jus:

2. Sicut ju - rá - vit Dó - mi - no, \* votum vovit De - o Ja - cob:

3. Si intro - í - ero in tabernáculum do - mus me - æ, \* si ascéndero in lectum

*stra - ti me - i:*

4. Si dédero somnum ó - cu - lis me - is, \* et pálpebris me - is dormi - ta - ti - ó - nem:

5. Et réqui - em tempó - ribus me - is: donec invéni - am lo - cum Dó - mi - no, \*

tabernáculum De - o Jacob.

## Psalm 131

1. Lord, remember David, \* and all his meekness.

2. How he swore to the Lord, \* he vowed a vow to the God of Jacob:

3. If I shall enter into the tabernacle of my house: \* if I shall go up into the bed wherein I lie:

4. If I shall give sleep to my eyes, \* or slumber to my eyelids,

5. Or rest to my temples: until I find out a place for the Lord, \* a tabernacle for the God of Jacob.

6. Behold we have heard of it in Ephrata: \* we have found it in the fields of the wood.

6. Ecce audí-vimus e-am in **E-phra**-ta: \* invénimus e-am in *cam-pis sil-væ*.

7. We will go into his tabernacle: \* we will adore in the place where his feet stood.

7. Intro-íbimus in tabernáculum e-jus: \* ad-o-rá-bimus in loco, ubi

8. Arise, O Lord, into thy resting place: \* thou and the ark, which thou hast sanctified.

ste-térunt *pe-des e-jus*.

9. Let thy priests be clothed with justice: \* and let thy saints rejoice.

8. Surge, Dómine, in ré-qui-em **tu-** am, \* tu et arca sancti-fi-ca-ti-ó-nis

10. For thy servant David's sake, \* turn not away the face of thy anointed.

**tu-æ**.

11. The Lord hath sworn truth to David, and he will not make it void: \* of the fruit of thy womb I will set upon thy throne.

9. Sacerdó-tes tu- i indu-án-tur ju-stí-ti- am: \* et sancti tu- i ex-súl-tent.

12. If thy children will keep my covenant, \* and these my testimonies which I shall teach them:

10. Propter David, **servum tu-** um: \* non avértas fá-ci-em *Chris-ti tu-* i.

11. Jurávit Dóminus David ve-ri-tá-tem, et non fru-strá-bi-tur e- am: \* de fructu ventris tu- i ponam super *se-dem tu-* am.

12. Si custodí-e-rint fí-li- i tu- i testa-mén-tum **me-** um: \* et testimóni- a me-

a hæc, quæ do-cé-bo e- os.



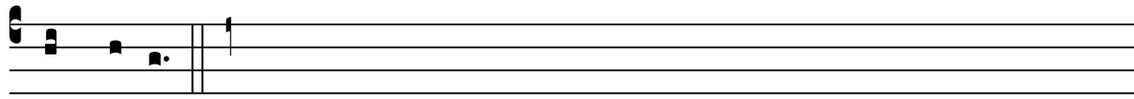
13. Their children also for evermore \* shall sit upon thy throne.

13. Et fí-li- i e-órum **usque** in **sæcu-** lum: \* sedébunt super *se-dem* **tu-** am.



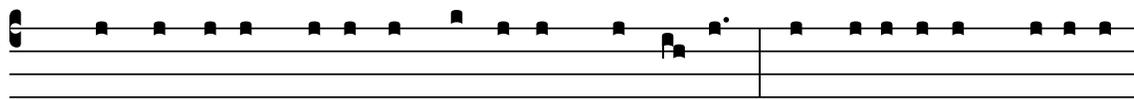
14. For the Lord hath chosen Sion: \* he hath chosen it for his dwelling.

14. Quóni- am e-lé-git **Dó-** mi- nus **Si-** on: \* e-lé-git e- am in habi- ta- ti- ó-



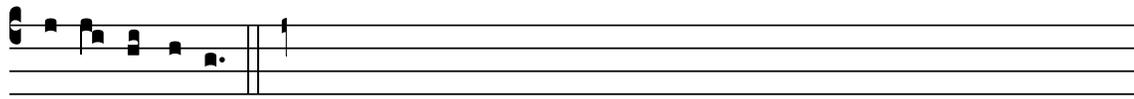
15. This is my rest for ever and ever: \* here will I dwell, for I have chosen it.

*nem* **si-** bi.



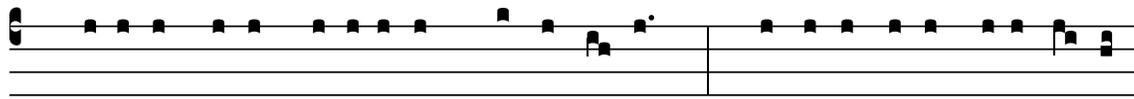
16. Blessing I will bless her widow: \* I will satisfy her poor with bread.

15. Hæc réqui- es me- a in **sæ-** cu- lum **sæ-** cu- li: \* hic habi- tábo, quóni- am



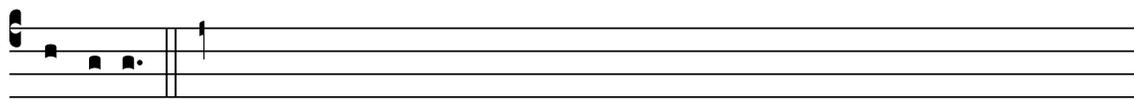
17. I will clothe her priests with salvation: \* and her saints shall rejoice with exceeding great joy.

*e-lé- gi* e- am.

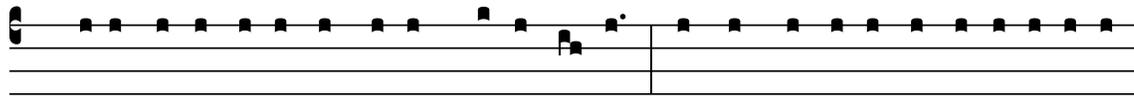


18. There will I bring forth a horn to David: \* I have prepared a lamp for my anointed.

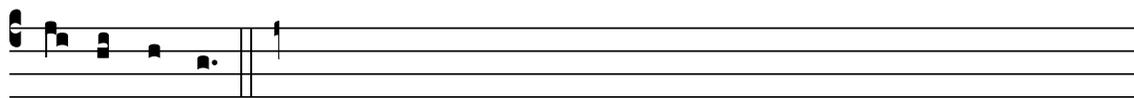
16. Vídu- am e- jus benedí- cens **be-** ne- dí- cam: \* páu- pe- res e- jus satu- rá- bo



**pá-** nibus.



17. Sacerdó- tes e- jus índu- am **sa-** lu- tá- ri: \* et sancti e- jus exsul- ta- ti- óne



*ex-* sul- tá- bunt.



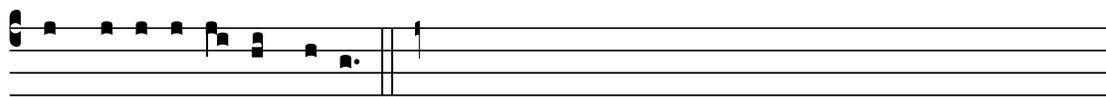
18. Illuc prodúcam **cor-** nu **Da-** vid: \* pa- rávi lucérnam *Chris- to* **me-** o.

19. His enemies I will clothe with confusion: \* but upon him shall my sanctification flourish.

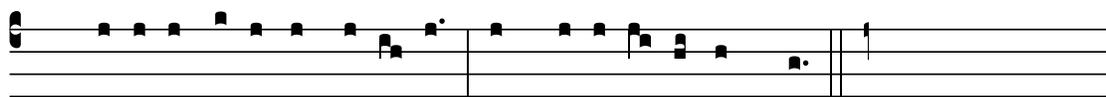


19. Inimícos e-jus índu- am con-fu-si- ó-ne: \* super ipsum autem efflorébit

20. Glory be to the Father, and to the Son, \* and to the Holy Ghost.

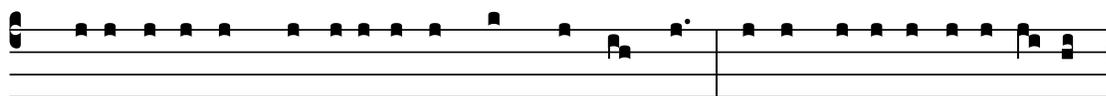


sancti-fi-cá-ti- o me- a.

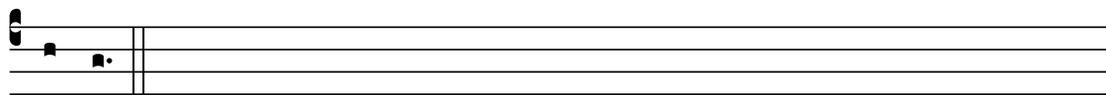


20. Gló-ri- a Patri, et Fí-li- o, \* et Spi-rí-tu- i San-cto.

21. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



21. Sicut e-rat in princípi- o, et nunc, et semper, \* et in sácu-la sæcu-ló-rum.



Amen.

5. Ant.  
III. g

**E** - lé-git Dó-mi-nus Si-on in ha-bi-ta-ti- ó-nem



si-bi. E u o u a e.

\* The word *Sion* illustrates quite well the perennial problem of the “Germanic Trochee” vs. the “French Trochee.”

**Chapter.**

**E**Cce sacerdos magnus, † qui in diébus suis plácuit Deo, et invéntus est justus : \* et in témpore iracúndiae factus est reconciliátio.

**B**Ehold a great priest, who in his days pleased God, and was found just; and in the time of wrath was made a reconciliation.



℞. Thanks be to God.

R. Déo gráti-as.

1. This confessor of the Lord, honored and lovingly praised by the peoples of the world, on this day merited to receive with joy the highest honor and praise.

Priest I - ste Con - fès - sor

Men Dó - mi - ni, co - lén - tes Quem pi - e lau - dant pó - pu - li per or - bem,

Men Hac di - e læ - tus mé - ru - it su - pré - mos Lau - dis ho - nó - res.

Ladies 2. Qui pi - us, pru - dens, hú - mi - lis, pu - dí - cus,

2. He was holy, discreet, humble and chaste; and, as long as the breath of life was in him, he led a mortified and blameless life.

Ladies Só - bri - am du - xit si - ne la - be vi - tam, Do - nec hu -

Ladies má - nos a - ni - má - vit au - ræ Spí - ri - tus ar - tus.

Sopr 3. Cu - jus ob præ - stans mé - ri - tum, fre - quén ter, Æ - gra quæ

3. Because of his outstanding holiness many sick persons from different places were freed of the malady that afflicted them and restored to health.

Alto 3. Cu - jus ob præ - stans mé - ri - tum, fre - quén - ter, Æ - gra quæ

S. pas - sim ja - cu - é - re mem - bra, Ví - ri - bus

A. pas - sim ja - cu - é - re mem - bra, Ví - ri - bus

S. mor - bi dó - mi - tis, sa - lú - ti Re - sti - tu - ún - tur.

A. mor - bi dó - mi - tis, sa - lú - ti Re - sti - tu - ún - tur.

4. For this reason, we as a choir sing his praise and celebrate his renowned victories so that he may help us now and always by his prayers.

Soprano: 4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

Alto: 4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

Tenor: 4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

Bass: 4. No - ster hinc il - li cho - rus ob - se - quén - tem Cón - ci - nit

Soprano: lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

Alto: lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

Tenor: lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

Bass: lau - dem ce - le - brés - que pal - mas, Ut pi - is e - jus

Soprano: pré - ci - bus ju - vé - mur O - mne per æ - - vum.

Alto: pré - ci - bus ju - vé - mur O - mne per æ - - vum.

Tenor: pré - ci - bus ju - vé - mur O - mne per æ - - vum.

Bass: pré - ci - bus ju - vé - mur O - mne per æ - - vum.

Sopr  
5. Sit sa-lus il - li, de - cus at - que vir - tus, Qui, su-per cæ - li

Alto  
5. Sit sa-lus il - li, de-cus at - que vir - tus, Qui, su-per cæ - li

Tenor  
5. Sit sa-lus il - li, de - cus at - que vir - tus, Qui, su-per cæ - li

Bass  
5. Sit sa-lus il - li, de-cus at - que vir - tus, Qui, su-per cæ - li

5. Salvation, glory and power be to Him that sits in dazzling splendor on the heavenly throne and guides creation on its ordered course, God, three and one.

Sopr  
só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em gu -

Alto  
só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em

Tenor  
só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em gu -

Bass  
só - li - o co - rú - scans, To - tí - us mun - di sé - ri - em gu -

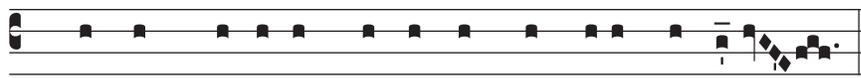
Sopr  
bér - nat, Tri - nus et u - - nus. A - men.

Alto  
gu - bér - nat, Tri - nus et u - - nus. A - men.

Tenor  
bér - nat, Tri - nus et u - - nus. A - men.

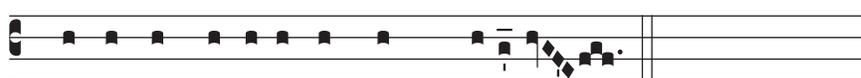
Bass  
bér - nat, Tri - nus et u - - nus. A - men.

Ÿ. The Lord guided the  
just in right paths.



Vs. Justum dedúxit Dómi-nus per vi-as rectas.

Ṛ. And showed him the  
kingdom of God.



R. Et osténdit illi regnum De-i.

Ṛ. Et o - stén - dit il - li re - gnum De - i.

The following is a “Neo-Gregorian” composition. If you are planning to sing the Divine Office according to the Ordinary Form, be prepared to compose your own “Neo-Gregorian” compositions. For the record, the antiphons for the Feast of the Sacred Heart have been changed several times over the last century.

## OUR LADY’S OWN HYMN (Lk 1:46-55)

A-má-vit e-um Dó - mi-nus,

Ṙ. The Lord loved him and beautified him. He clothed him with a robe of glory, and crowned him at the gates of Paradise.

**A** -má-vit e-um Dóminus, et orná-vit e-

um: sto-lam gló-ri-æ índu-it e- um, et ad portas

pa-radí-si coroná- vit e- um. Magní- fi- cat

*Now turn to the polyphonic Magnificat in Mode 7a on page ZZZZ..*

If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spírítu tuo.” (Otherwise: “Dómine, exáudi oratiónem meam” to which all respond: “Et clamor meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

F-F-G-A

**B** Ene-di-cámus Dó- mi-no.

R. De- o grá- ti- as.

ŷ. *Fidélium ánimæ per misericórdiam Dei requiêscant in pace.*

R. **Amen.**

## CLOSING HYMN FOR WEDNESDAY

“Solemn Hymn To The Son Of God” by Fr. Dominic Popplewell

Page 868 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Rehearse the SATB harmonies at #868 or #697: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

TUNE: “Paschal Lamb” • 77 77 D

*Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.*

1. Of the Fa - ther born a - lone, Heir co - re - gent of his throne,  
Word he speaks e - ter - nal - ly, Mir - ror of his maj - es - ty:  
Man to save, who man be - came, Pleased his ser - vile form to claim,  
As a bless - èd Maid - en's child Earth to heav - en rec - on - ciled.

2. Ev - er God, in time a man, Lim - it - ed, whom none may span,  
 Know - ing all, whose wis - dom grew, Pas - chal Lamb and Shep - herd true:  
 Who by yield - ing won the strife, Who by dy - ing gar - nered life,  
 Who de - part - ed, but to bide With the Church, your cho - sen Bride.

3. Come for men to me - di - ate, Sov - 'reign Priest and Ad - vo - cate,  
 To your own who pledged to send, For their help, an - oth - er Friend:  
 With the Fa - ther in - ter - cede, Sin - less one, for sin - ners plead,  
 That the way of life they tread, By your grace to glo - ry led.

## OPENING HYMN FOR THURSDAY

English translation of *En Ut Superba Crinum*

Translation: Fr. John Fitzpatrick, Oblate of Mary

Rehearse the SATB harmonies at #259 here: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)

The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

TUNE: “Rogers Park” • 88 88 (LM)

“These hymns to the Sacred Heart were written without any reference to a particular Hour, and have been used at different Hours at different periods.” Fr Connelly

1. Look how the proud cruel multitude of our sins has wounded  
the sinless heart of God, undeserving of such treatment.

1. Lo! how our man - y sins and great A le - gion full of pride and fierce,

Though It de - served a kind - er fate, The sin - less Heart of God did pierce.

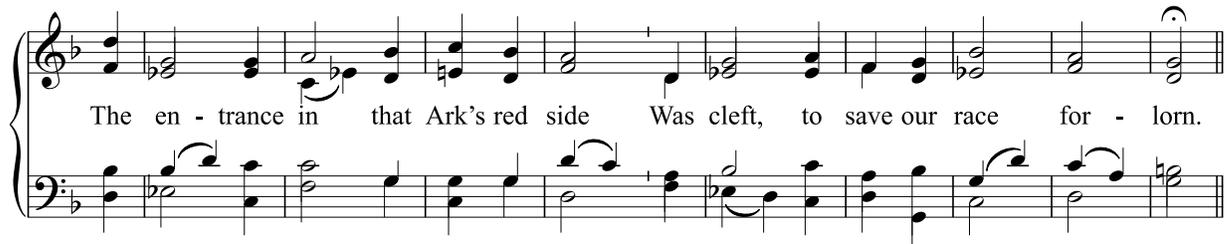
2. It was this that put direction and vigour into the soldier's hesitation;  
it was man's sin that sharpened the spear's point.

2. The sol - dier's hes - i - tat - ing spear Was guid - ed by our guilt so grave;

The crimes that stain us mor - tals here, The lance its cru - el sharp - ness gave.

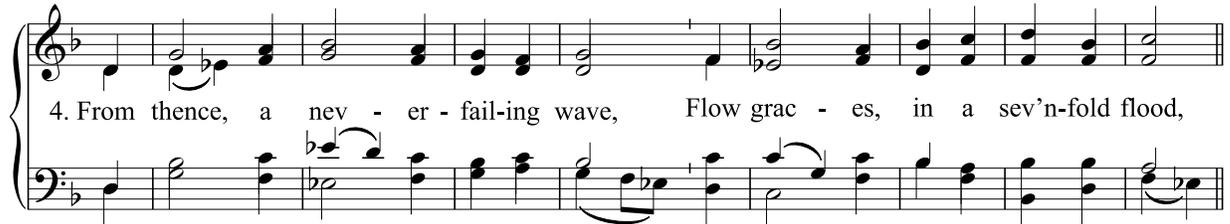
3. The Church, bride of Christ, is born of His pierced Heart; this  
is the gate in the side of the ark, put there for man's salvation.

3. The Church who is Christ's cho - sen bride, From that sore - riv - en Heart was born;



The en - trance in that Ark's red side Was cleft, to save our race for - lorn.

4. Seven streams of never-failing grace flow from this Heart that we may wash our soiled robes in the blood of the Lamb.



4. From thence, a nev - er - fail-ing wave, Flow grac - es, in a sev'n-fold flood,

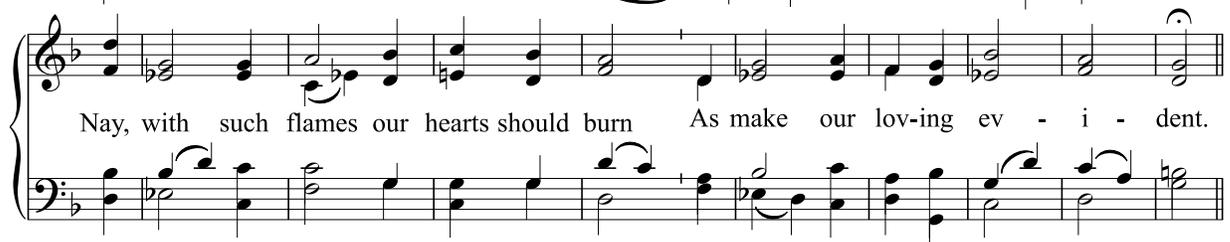


That we our sul - lied robes may lave And whit - en in the Lamb's own Blood.

5. How shameful it would be to return to sins which wound this sacred Heart; how much better to try to reproduce in the burning love of our hearts the flames that are signs of the love of His Heart.

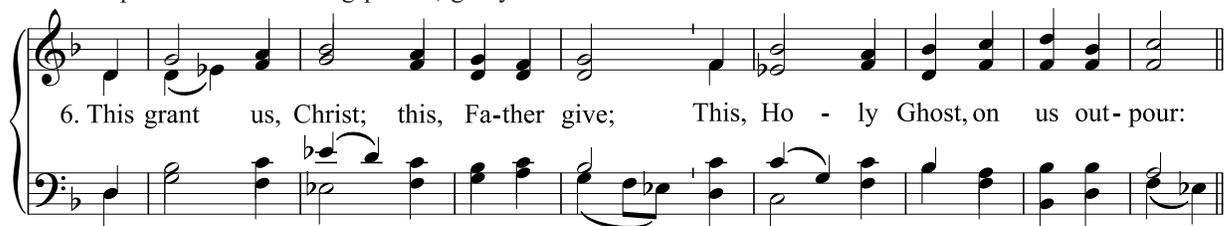


5. To sin 'twere shame - ful to re - turn, For sin that bless-èd Heart has rent,

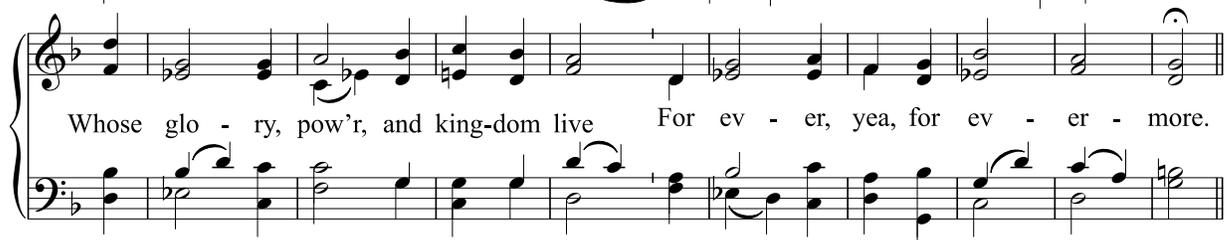


Nay, with such flames our hearts should burn As make our lov-ing ev - i - dent.

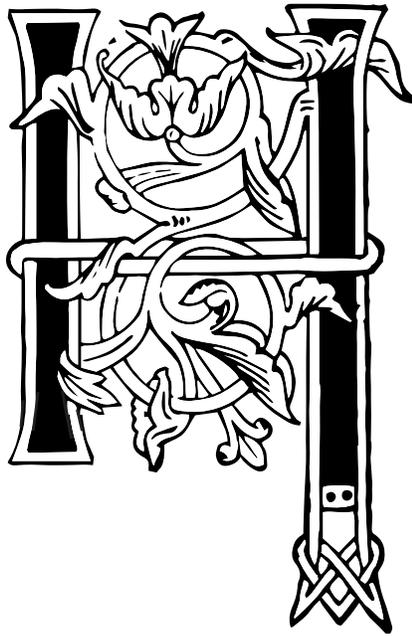
6. Grant this to us, Lord Christ; grant this, Father and holy Spirit. To You belong power, glory and dominion for ever.



6. This grant us, Christ; this, Fa-ther give; This, Ho - ly Ghost, on us out- pour:



Whose glo - ry, pow'r, and king-dom live For ev - er, yea, for ev - er - more.



# HISTORY OF THE FEAST OF THE SACRED HEART.

In 1856, the feast of the Sacred Heart was prescribed for the universal Church. Later on, Pope Pius XI gave it an octave and raised it to the same rank as the feasts of Christmas and Ascension. It was assigned a new Mass formula and Office by a decree of 29 January 1929. The 1929 Mass formula has various points in common with the Mass *Miserébitur* hitherto prescribed for the universal Church and the Mass *Egredimini* permitted to some localities. It was revised again in 1970.

If we examine the Magnificat antiphon in Abbat Pothier's 1891 *Antiphonale*:

Ad Magnificat, Antiphona.

1. g

**M** I-se-ri-córdi- a Dómi-ni a progé-ni- e in  
 progé-ni- es timénti-bus e- um, al-le- lú-ia. E u o u a e.

...we observe what appears to be an effort at *continuity*, when it comes to the 1st Antiphon (at First Vespers) in 1929:

1 Ant.  
1 g

**S** U-á-vi júgo tú- o \* domi-  
 ná-re, Dómi-ne, in mé-di-o inimi-córum tu- ó- rum.

Rule, O Lord, with thy sweet yoke, in the midst of thy enemies.  
v. 3 and Matth. II, 30.

If we examine the 2nd Antiphon (from Second Vespers) in the 1929 version:

2. Ant.  
7. c

**S** Tans Je-sus \* clamá-bat di-cens : Si quis si-tit vé-  
 ni-at ad me et bi-bat. E u o u a e.

...we observe what appears to be an effort at *continuity*, when it comes to the 1st Antiphon for the Ordinary Form, although the mode is changed from Mode 7 to Mode 8:

viii g

**I** N di- e magno festi-vi- tá-tis \* sta- bat Ie-sus et  
 clamábat di-cens: Si quis si- tit, vé-ni- at ad me et bi-bat.

Here's the 3rd Antiphon as found in Abbat Pothier's 1891 *Antiphonale*:

1. Aña.  
4. A  
A -pud Dómi-num mi-se-ri-córdi-a, & co-pi-ó-sa apud e-um red-émpti-o. E u o u a e.

Here's the 3rd Antiphon as found in Dom Mocquereau's 1903 *Liber Usualis*:

3. Ant.  
4. A  
A -pud Dóminum \* mi-se-ri-córdi-a, et copi-ó-sa apud é-um redémpti-o. E u o u a e.

Here's the 1929 version, which we assume was edited by a monk of Solesmes in 1929:

A -pud Dóminum \* propi-ti-á-ti-o est et copi-ó-sa apud e-um redémpti-o.

Here's the 1934 version (*Antiphonale Monasticum*). Dom Gajard did not make any changes; but he did make (very slight) changes to other chants from the 1929 version—and such changes are difficult to understand since the 1929 version does not seem to come from ancient sources.

4. Ant.  
IV A\*  
A -pud Dómi-num \* pro-pi-ti-á-ti-o est et co-pi-ó-sa apud e-um red-émpti-o. E u o u a e.

This antiphon is not used for the feast of the Sacred Heart in the *Graduale Simplex* (1967) nor *Antiphonale Romanum II* (2009); instead, it is used for the *Ordo Exsequiarum*:

A -pud Dómi-num \* mi-se-ri-córdi-a, et co-pi-ó-sa apud e-um re-démpti-o.

The Officiant intones,  
and Tutti join and finish:

This must  
not be sung  
too slowly;  
it should not  
be allowed to  
“drag.”

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

℞. Dómi-ne, ad adjuvándum me festí-na. Gló-ri-a Patri,  
et Fí-li-o, et Spi-rí-tu-i Sancto. Sic-ut e-rat in  
prin-cí-pi-o, et nunc, et semper, et in sæ-cu-la  
sæ-cu-ló-rum. Amen. Al-le-lú-ia.

Su - á - vi ju - go tu - o      \* do.mi.ná-re, Dó.mi - ne,

1. Ant.  
I. g

in mé - di - o in - i - mi - có - rum tu - ó - rum. E u o u a e.

*Ps. Dixit Dóminus.*

*The top note is held "by tradition."*



U - á - vi \* jugo tu - o      dominá-re, Dómi -

ne,      in mé - di - o      in - i - mi - có - rum tu - ó - rum.

Ⲃ. Put thy easy yoke upon all mankind, O Lord, and be thou ruler, even in the midst of thine enemies.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Di-xit Dóminus **Dó**-mi-no **me**- o: \* Sede a *dex-tris me*- is:

2. Donec ponam in-i- **mí**cos **tu**- os, \* scabéllum *pedum tu*- órum. 3. Virgam

virtú-tis tu-æ emíttet **Dó**mi- **nus** ex **Si**- on: \* dominá-re in médi- o in-i-

## Psalm 109

1. The Lord said to my Lord: \* Sit thou at my right hand:

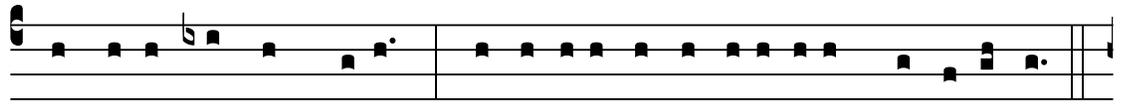
2. Until I make thy enemies \* thy footstool.

3. The Lord will send forth the sceptre of thy power out of Sion: \* rule thou in the midst of thy enemies.

4. 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.



mi-có-rum tu-ó-rum. 4. Tecum princíp-i-um in di-e virtú-tis tu-æ in



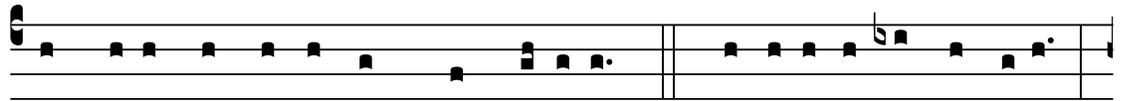
splendó-ri-bus san-ctó-rum: \* ex ú-tero ante lucí-ferum gé-nu-i te.

5. The Lord hath sworn, and he will not repent: \* Thou art a priest for ever according to the order of Melchisedech.



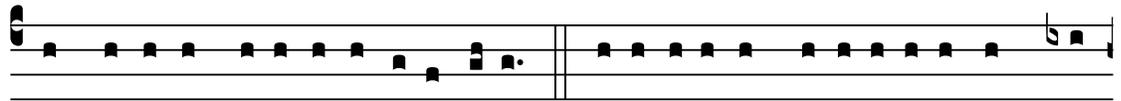
5. Jurá-vit Dóminus, et non pæ-ni-té-bit e-um: \* Tu es sacér-dos in ætér-

6. The Lord at thy right hand \* hath broken kings in the day of his wrath.



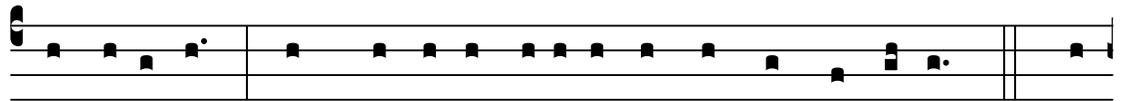
num secúndum ór-di-nem Mel-chí-sedech. 6. Dóminus a dex-tris tu-is, \*

7. He shall judge among nations, he shall fill ruins: \* he shall crush the heads in the land of many.

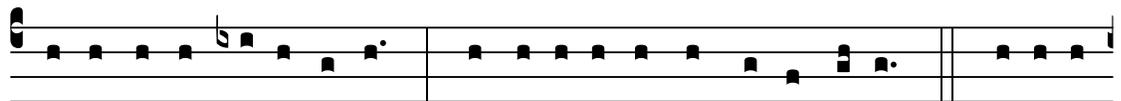


confré-git in di-e i-ræ su-æ reges. 7. Judi-cá-bit in na-ti-ónibus, im-plé-

8. He shall drink of the torrent in the way: \* therefore shall he lift up the head.

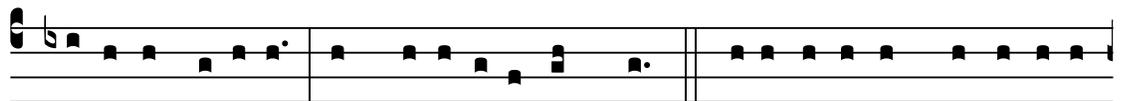


bit ru-í-nas: \* con-quas-sá-bit cá-pi-ta in ter-ra mul-tó-rum. 8. De



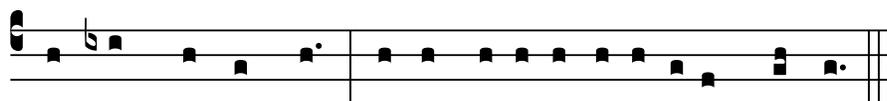
9. Glory be to the Father, and to the Son, \* and to the Holy Ghost.

torrénte in vi-a bi-bet: \* proptér-e-a ex-al-tá-bit caput. 9. Gló-ri-a



10. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.

Patri, et Fí-li-o, \* et Spi-rí-tu-i San-cto. 10. Sicut e-rat in princí-pi-o,

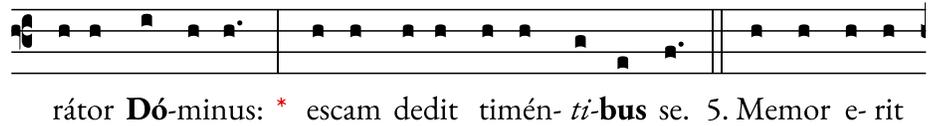


et nunc, et semper, \* et in sæcu-la sæcu-ló-rum. Amen.

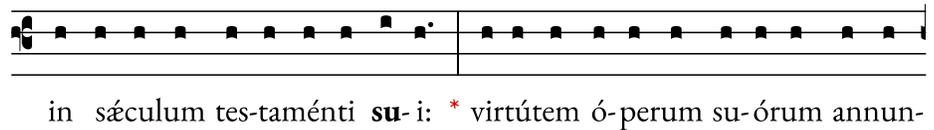
*The antiphon is repeated.*



5. He will be mindful for ever of his covenant: \* he will shew forth to his people the power of his works.



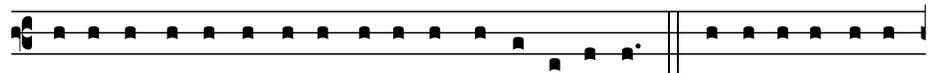
6. That he may give them the inheritance of the Gentiles: \* the works of his hands are truth and judgment.



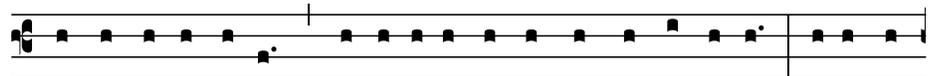
7. All his commandments are faithful: confirmed for ever and ever, \* made in truth and equity.



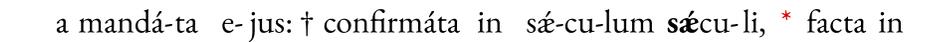
8. He hath sent redemption to his people: \* he hath commanded his covenant for ever.



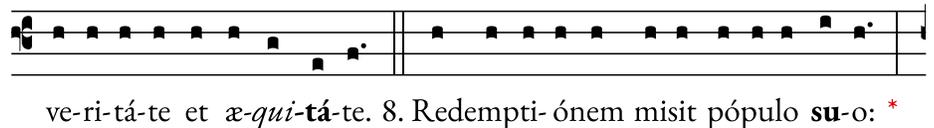
9. (*bow head*) Holy and terrible is his name: \* the fear of the Lord is the beginning of wisdom.



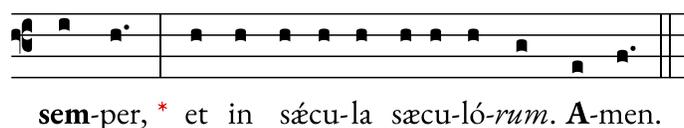
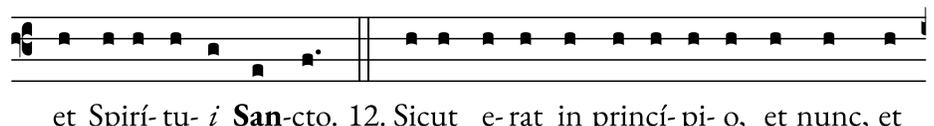
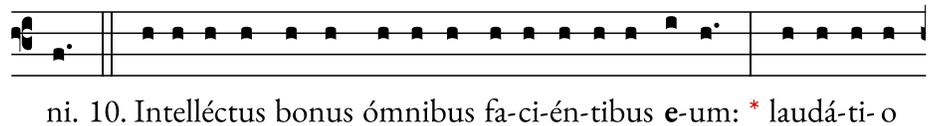
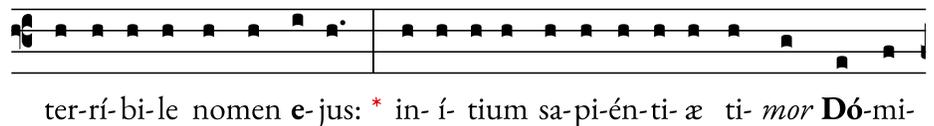
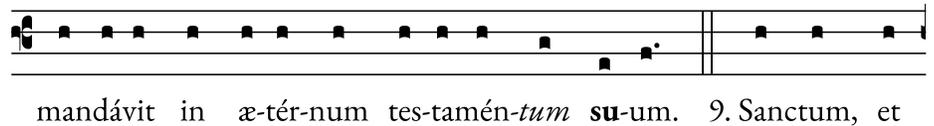
10. A good understanding to all that do it: \* his praise continueth for ever and ever.



11. Glory be to the Father, and to the Son, \* and to the Holy Ghost.



12. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



*The antiphon is repeated.*

3. Ant.  
VII. a

Ex - ór - tum est \* in té - ne - bris lu - men rec - tis;

mi - sé - ri - cors et mi - se - rá - tor Dó - mi - nus. E u o u a e.

*Ps. Beátus vir.*

*A cleric (usually) intones to the asterisk—then Tutti continue:*

MODE 7a



X-ór-tum est \* in ténebris lumen rectis;

mi-sé-ri-cors et mi-se-rá-tor Dóminus.

*℣.* Good men see a light dawn in darkness; his light, who is merciful, kind and faithful.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Be- á-tus vir, qui **ti**-met **Dó**-minum: \* in mandá-tis e-jus **vo**-let **ni**-mis.

2. Po-tens in terra e-rit **se**-men e-jus: \* gene-rá-ti-o rectó-rum be-**ne**-di-**cé**-tur.

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

## Psalm 111

1. Blessed is the man that feareth the Lord: \* he shall delight exceedingly in his commandments.

2. His seed shall be mighty upon earth: \* the generation of the righteous shall be blessed.

3. Glory and wealth shall be in his house: \* and his justice remaineth for ever and ever.

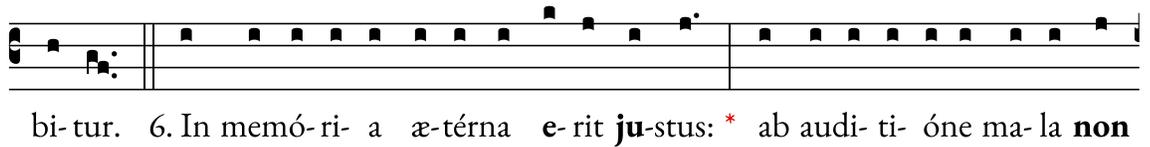
4. To the righteous a light is risen up in darkness: \* he is merciful, and compassionate and just.



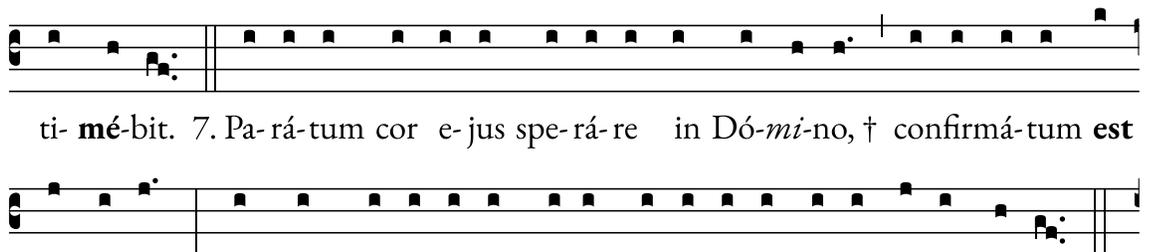
5. Acceptable is the man that sheweth mercy and lendeth: he shall order his words with judgment: \* because he shall not be moved for ever.



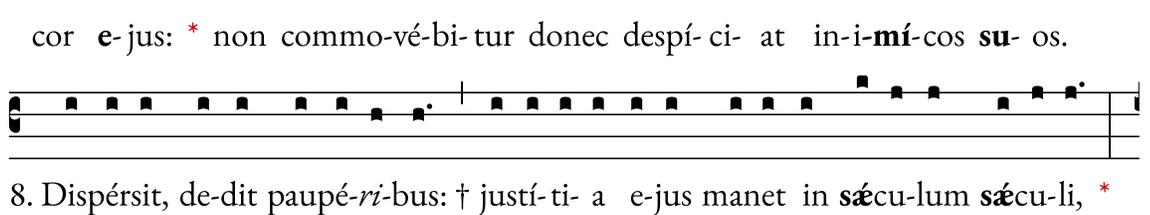
6. The just shall be in everlasting remembrance: \* he shall not fear the evil hearing.



7. His heart is ready to hope in the Lord: his heart is strengthened, \* he shall not be moved until he look over his enemies.



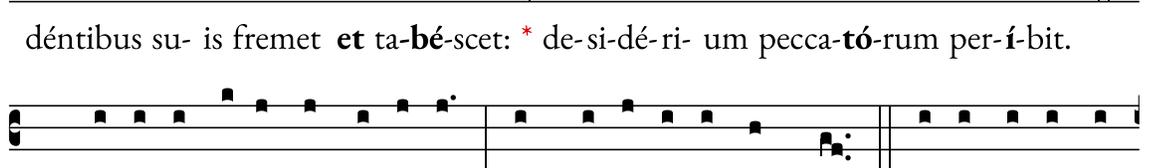
8. He hath distributed, he hath given to the poor: his justice remaineth for ever and ever: \* his horn shall be exalted in glory.



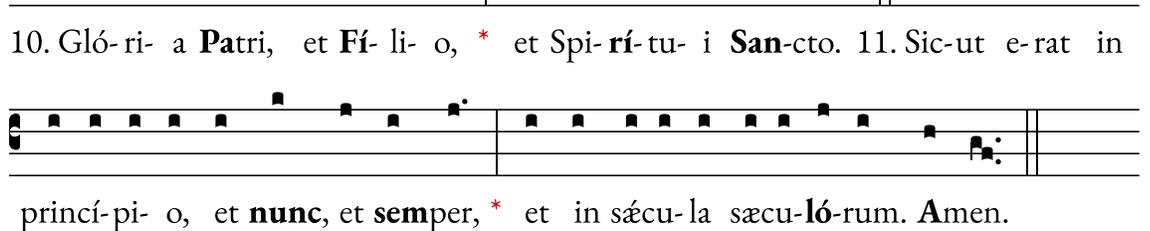
9. The wicked shall see, and shall be angry, he shall gnash with his teeth and pine away: \* the desire of the wicked shall perish.



10. Glory be to the Father, and to the Son, \* and to the Holy Ghost.



11. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



*The antiphon is repeated.*

4. Ant.  
VIII. c

Quid re - trí - bu - am \* Dó - mi - no pro óm - ni - bus

quæ re - trí - bu - it mi - hi. E u o u a e.

*A cleric (usually) intones to the asterisk—then Tutti continue:*

**Q**uid re-trí-bu- am \* Dó-mi-no pro ómni-bus

Ⲁ. What shall I render to the Lord, for all the things that he hath rendered to me?

quæ re-trí-bu- it mi-hi.

*A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.*

1. Cré-di-di, pro-pter quod lo-cú-tus sum: \* e-go autem humi-li-

á-tus sum ni-mis. 2. Ego di-xi in excéssu me- o: \* Omnis ho-mo

men-dax. 3. Quid retríbu- am Dómino, \* pro ómni-bus, quæ re-

trí-bu- it mi-hi? 4. Cá- li-cem sa-lu-tá-ris accí-pi- am: \* et nomen

## Psalm 115

1. I have believed, therefore have I spoken; \* but I have been humbled exceedingly.

2. I said in my excess: \* Every man is a liar.

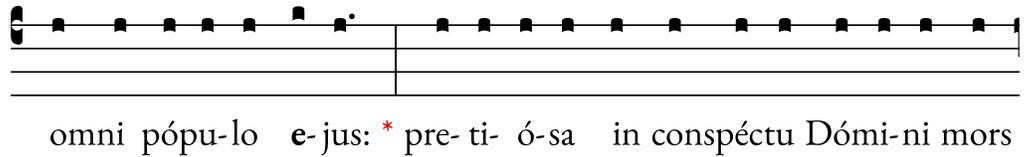
3. What shall I render to the Lord, \* for all the things that he hath rendered to me?

4. I will take the chalice of salvation; \* and I will call upon the name of the Lord.

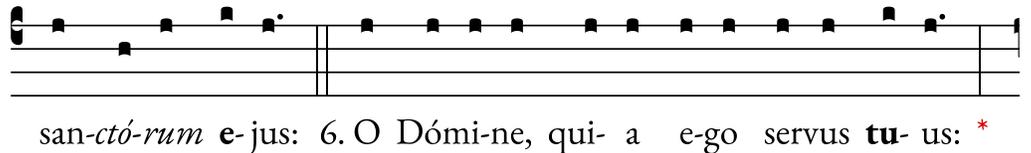
5. I will pay my vows to the Lord before all his people: \* precious in the sight of the Lord is the death of his saints.



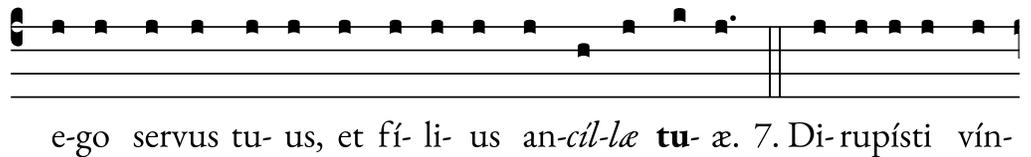
6. O Lord, for I am thy servant: \* I am thy servant, and the son of thy handmaid.



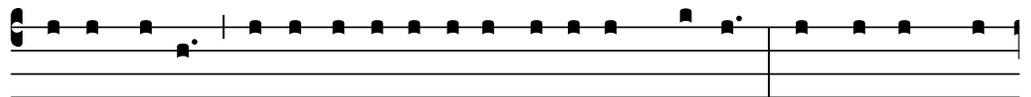
7. Thou hast broken my bonds: \* I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.



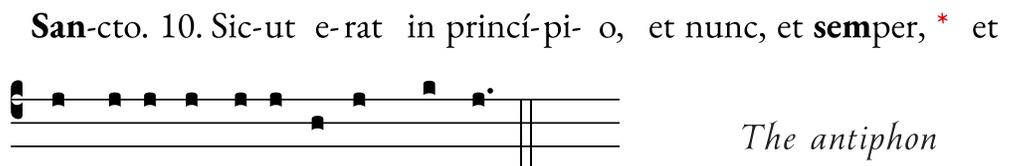
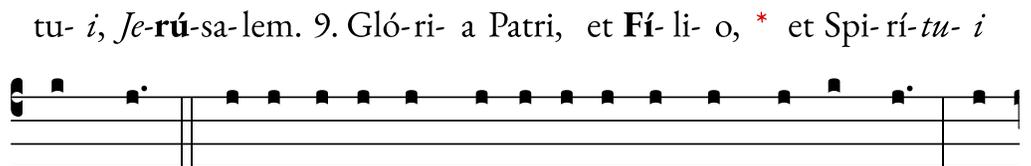
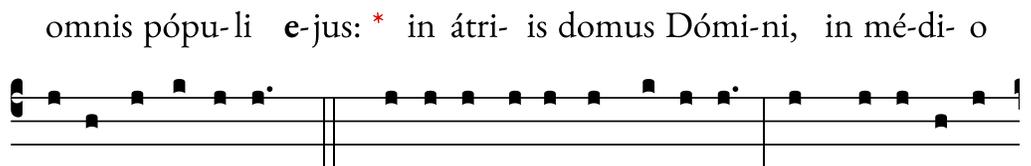
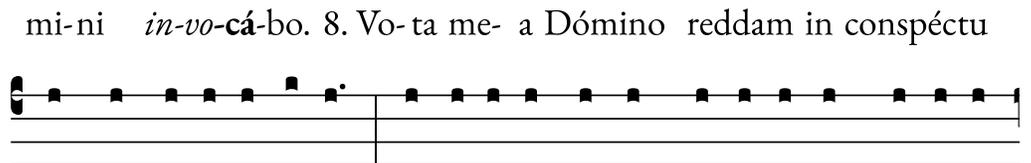
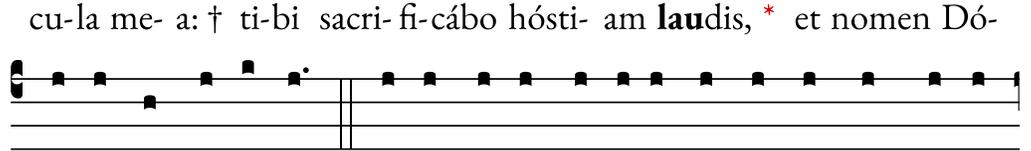
9. I will pay my vows to the Lord in the sight of all his people: \* in the courts of the house of the Lord, in the midst of thee, O Jerusalem.



10. Glory be to the Father, and to the Son, \* and to the Holy Ghost.



11. As it was in the beginning, is now, \* and ever shall be, world without end. Amen.



*The antiphon  
is repeated.*

A - pud Dó - mi - num \* pro - pi - ti - á - ti - o est et

5. Ant.  
IV. A\*

co - pi - ó - sa a - pud e - um redém - pti - o. E u o u a e.

A cleric (usually) intones to the asterisk—then Tutti continue:

MODE IV

**A** - pud Dó - mi - num \* pro - pi - ti - á - ti - o est

et co - pi - ó - sa a - pud e - um re - démpti - o.

A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.

1. De *pro-fúndis* clamá - vi ad te, Dómi - ne: \* Dómi - ne, exáu -

*di vo-cem* me - am: 2. Fi - ant aures tu - æ in - ten - dén - tes: \* in vo -

cem depre - ca - ti - ó - nis me - æ. 3. Si in - iqui - tá - tes ob - ser - vá - ve -

ris, Dómi - ne: \* Dómi - ne, quis su - sti - né - bit? 4. Qui - a apud

Ⲁ. With the Lord there is mercy, and with Him is plenteous redemption.

## Psalm 129

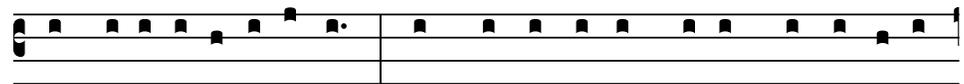
1. Out of the depths I have cried to thee, O Lord: \* Lord, hear my voice.

2. Let thy ears be attentive \* to the voice of my supplication.

3. If thou, O Lord, wilt mark iniquities: \* Lord, who shall stand it.

4. For with thee there is merciful forgiveness: \* and by reason of thy law, I have waited for thee, O Lord.

5. My soul hath relied  
on his word: \* my  
soul hath hoped in the  
Lord.



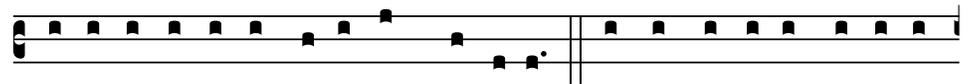
te propi-ti- á-ti- o est: \* et propter le-gem tu- am su-stí-nu- i

6. From the morning  
watch even until  
night, \* let Israel hope  
in the Lord.



te, Dómi-ne. 5. Su-stí-nu- it á-nima me- a in ver-bo e-jus: \*

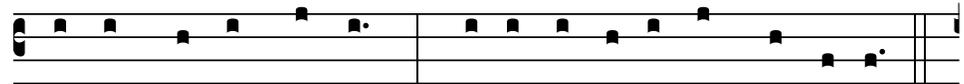
7. Because with the  
Lord there is mercy: \*  
and with him plentiful  
redemption.



8. And he shall  
redeem Israel \* from  
all his iniquities.

spe-rá-vit á-nima me- a in Dómino. 6. A cu-stó-di- a ma-tu-tí-

9. Glory be to the  
Father, and to the  
Son, \* and to the Holy  
Ghost.

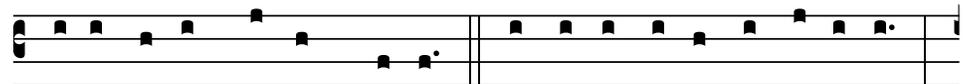


na us-que ad no-ctem: \* spe-ret Is-ra- ël in Dó-mi-no.

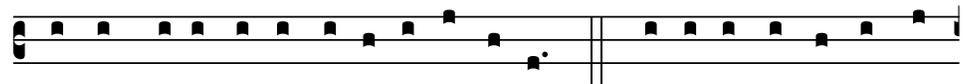
10. As it was in the  
beginning, is now,  
\* and ever shall be,  
world without end.  
Amen.



7. Qui- a apud Dóminum mi- se-ri-cór-di- a: \* et copi- ó-sa



apud e- um re-dém-pti- o. 8. Et ipse ré-di-met Isra- ël: \*



ex ómnibus in-iqui-tá-ti-bus e-jus. 9. Gló-ri- a Pa-tri, et Fí-



li- o, \* et Spi-rí-tu- i San-cto. 10. Sic-ut e-rat in princí-pi- o,



et nunc, et semper, \* et in sá-cu-la sæ-cu-ló-rum. Amen.

*The antiphon is repeated.*

### Chapter.

**F**Ratres : Mihi ómnium sanctó-  
rum mínimo data est grátia  
haec † in géntibus evāgelizāre  
investigābiles divítias Christi, \*  
et illumināre omnes, quae sit  
dispensatio sacraménti abscon-  
diti a saeculis in Deo.

**B**Rethren, to me, the least of all the  
saints, is given this grace, to preach  
among the gentiles the ūnsearchable  
riches of Christ : and to enlighten all  
men, that they may see what is the  
dispensation of the mystery which hath  
been hidden from eternity in God.



R. Deo grāti-as.

1. Look how the proud cruel multitude of our sins has wounded the sinless heart of God, undeserving of such treatment.



Et sá - va no - stró - rum co - hors Cor sau - ci - á - vit

ín - no - cens Me - rén - tis haud ta - le De - i!

2. It was this that put direction and vigour into the soldier's hesitation; it was man's sin that sharpened the spear's point.

2. Vi - brán - tis ha - stam mí - li - tis Pec - cá - ta no - stra dí - ri - gunt:

Fer - rúm - que dí - ræ cú - spi - dis Mor - tá - le cri - men á - cu - it.

3. The Church, bride of Christ, is born of His pierced Heart; this is the gate in the side of the ark, put there for man's salvation.

3. Ex Cor - de seís - so Ec - clé - si - a, Chri - sto ju - gá - ta, ná - sci - tur:

Hoc ó - sti - um Ar - cæ in lá - te - re est: Gen - tí - ad sa - lú - tem pó - si - tum.

4. Seven streams of never-failing grace flow from this Heart that we may wash our soiled robes in the blood of the Lamb.

4. Ex hoc pe - rén - nis grá - ti - a, Ceu se - pti - fór - mis flú - vi - us,

Sto-las ut il - lic sór - di - das La - vé-mus A - gni in sán - gui - ne.

5. How shameful it would be to return to sins which wound this sacred Heart; how much better to try to reproduce in the burning love of our hearts the flames that are signs of the love of His Heart.

5. Tur - pe est re - dí - re ad crí - mi - na, Quæ Cor be - á - tum lá - ce - rent:

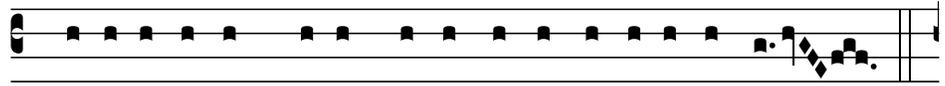
Sed æ - mu - lé - mur cór - di - bus Flam-mas a - mó - ris ín - di - ces.

6. Grant this to us, Lord Christ; grant this, Father and holy Spirit. To You belong power, glory and dominion for ever.

6. Je - su, ti - bi sit gló - ri - a, Qui Cor-de fun - dis grá - ti - am,

Cum Pa tre et al - mo Spí - ri - tu In sem-pi - tér - na sæ - cu - la. A - men.

Ÿ. Take My yoke upon  
you, and learn of Me.



Ÿ. Tól-li-te ju-gum me- um su-per vos, et dí-sci-te a me.

Ŕ. For I am meek and  
humble of Heart.



Ŕ. Qui- a mi- tis sum et húmi- lis Cor-de.

The following is a "Neo-Gregorian" composition. If you are planning to sing the Divine Office according to the Ordinary Form, be prepared to compose your own "Neo-Gregorian" compositions. For the record, the antiphons for the Feast of the Sacred Heart have been changed several times over the last century.

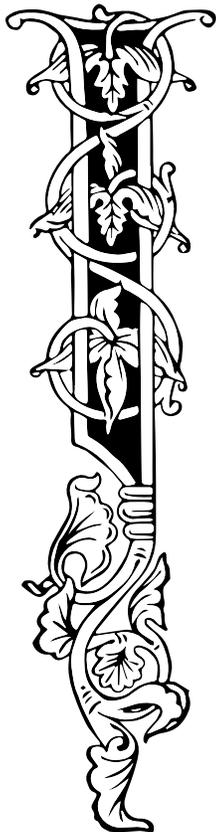
## OUR LADY'S OWN HYMN (Lk 1:46-55)

Starting  
Pitches



I-gnem ve-ni mít-te-re in ter-ram

[Lk 12:49] *It is fire that I have come to spread over the earth,  
and what better wish can I have than that it should be kindled?*



-gnem ve-ni mít-te-re in ter-ram, \* et quid



vo-lo ni- si ut accendá-tur? Ÿ. *Ma-gní-fi-cat*

*Now turn to the polyphonic Magnificat in Mode 7a.*



# MAGNIFICAT IN MODE SEVEN

*Rehearsal videos are available for each individual voice by searching for number 79075 here:*

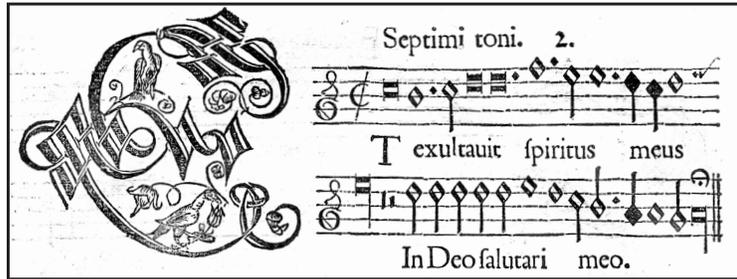
**CCWATERSHED.ORG/POLYPHONY**

*This setting consists of Mode 7a compositions by  
Father Guerrero, Palestrina and Father Morales:*

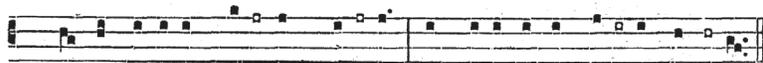
- 2. *Et exultavit ...* (Guerrero, 4v) — SOPRANO carries *Mode vii PsTn*
- 4. *Quia fecit mihi magna ...* (Morales, 4v) — TENOR carries *Mode vii PsTn*
- 6. *Fecit potentiam ...* (Guerrero, 4v) — TENOR carries *Mode vii PsTn*
- 8. *Esurientes implevit bonis ...* (Guerrero, 4v) — BASS carries *Mode vii PsTn*
- 10. *Sicut locutus est ...* (Palestrina, 4v) — SOPRANO & TENOR carry *Mode vii PsTn*
- 12. *Et nunc, et semper ...* (Guerrero, 5v) — ALTO carries *Mode vii PsTn*

Guerrero's  
SOPRANO  
compared  
to Mode vii  
Psalm Tone  
(PsTn) from  
Solesmes  
and Pustet

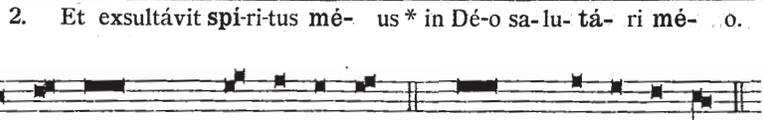
(Editio  
Medicæa)



Septimi toni. 2.  
T exultaic spiritus meus  
In Deo salutari meo.



Tonus  
VII.



2. Et exsultávit spi-ri-tus mé- us \* in Dé-o sa-lu- tá- ri mé- o.

Soprano: 2. Et ex - sul - tá -

Alto: 2. Et ex - sul - tá - vit

Tenore: *Ma - gní - fi - cat* á - ni - ma *mé - a* Dó - mi - num. 2. Et ex - sul - tá - vit

Basso: á - ni - ma *mé - a* Dó - mi - num. 2. Et ex - sul - tá - vit

Soprano: vit spí - ri - tus mé - - - us:

Alto: spí - ri - tus mé - us, et ex - sul - tá - vit spí - ri - tus mé - us:

Tenore: spí - ri - tus mé - us, spí - ri - tus mé - - - us:

Basso: spí - ri - tus mé - us, spí - ri - tus mé - - - us: in

TENOR

Enor

Et exultavit spiritus meus  
us In Deo  
salutari meo, ij

ALTO  
(Contratenor)

Francisci Guerrero. 81

Ornatenor

Et exultavit spiritus meus, ij  
In Deo salutari meo,

BASS  
(Bassus)

Altus

Et exultavit spiritus meus, spi: ij  
In Deo salutari meo, salutari meo.

12

S in Dé - o sa - lu - tá - ri mé - - o.

A in Dé - o sa - lu - tá - ri mé - - o.

T in Dé - o sa - lu - tá - ri mé - o, sa - lu - tá - ri mé - - o.

B Dé - o sa - lu - tá - ri mé - o, sa - lu - tá - ri mé - o.

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

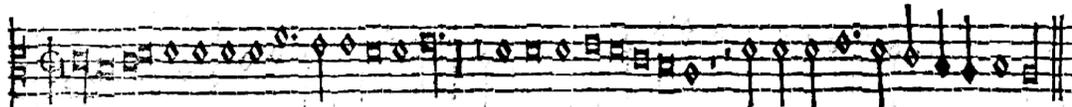
L L S L T D D T L S S F M M

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

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

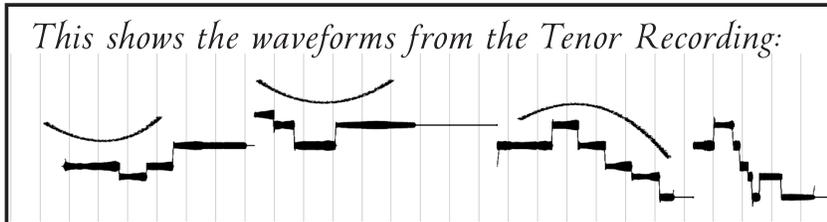
TENOR

1542AD



Quia fecit mihi magna qui potens est, et sanctum nomen eius. //

**F**OR Sacred Music Symposium 2020, we have replaced the fourth verse with a verse by Father Cristóbal de Morales, who taught Father Guerrero in Toledo. The Psalm Tone melody is used in “augmentation,” and we ask you to compare “et sanctum nomen eius” in Bass and Tenor (*in brackets*) to Father Guerrero’s “mente cordis sui” in Tenor (*in brackets*) ending the sixth verse. **Beware the minor chord start, testing your tuning!**



18

T

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

3. Quí - a re - spé - xit hu - mi - li - tá - tem an - cil - læ sú - æ:

19

T

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

éc - ce é - nim ex hoc be - á - tam me dí - cent ó - mnes ge - ne - ra - tí - ó - nes...

20

S

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

4. Quí - a fé - cit mí - hi má - gna qui

A

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

4. Quí - a fé - cit mí - hi má -

T

D D T D R R R

4. Quí - a fé - cit

B

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

4. Quí - a fé - cit mí - hi má - gna

26

S

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

pó - tens est, mí - hi má - gna qui

A

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

- gna qui pó - tens

T

R R F M M R R R

mí - hi má - gna qui pó - tens

B

S F S R R D T L D Te Te

qui pó - tens est, qui pó - tens

30

S *R D T D R M M R D T D D D D R M S F M*  
 ————— pó - tens est: et sán-ctum nó - men é -

A *L S L T D T L Si L S S S L S F M R R R Di R*  
 est, ————— qui pó - tens est: et sán-ctum nó - men — é - jus,

T *M M M*  
 est: —————

B *L L D D T L F L S F S M R R*  
 est: et sán - ctum nó-men é - - jus, et sán -

36

S *F M R D Te L R R D R M F S S F R M F F M D R M D*  
 - - - jus, et sán - - - - -

A *F S L L S F S L S S S L F L T D L*  
 nó - men é - - - jus, et sán - ctum nó - men é - -

T *R R R R M R D*  
 et sán - - ctum nó - - men é - -

B *R D Te L S F Te L T D D S F R M F S L*  
 - - ctum nó - - men — é - - - - jus,

41

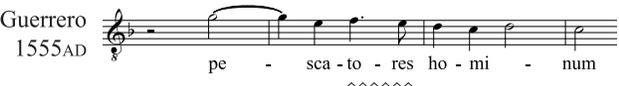
S *R D L D T T L L S L S L T T L L Si L*  
 ctum nó - men é - - - - - jus.

A *L Si Fi Si L S F M F M R R D T D F F R M M*  
 - jus, et sán-ctum nó - men — é - - - jus.

T *T L R R R M R D T L T L*  
 jus, ————— **[ et sán-ctum nó - men é - - jus. ]**

B *R R R M R D T L T L R F M L*  
**[ et sán-ctum nó - men é - - jus, ]** nó - men é - jus.

THOSE who sing Renaissance music have *freedom* with regard to Text Underlay for three reasons: (1) it is difficult to ascertain the composer’s intentions; (2) the part books are not always clear; (3) composers showed flexibility. Verse 6 (below) is an excellent example, and the editor has changed Text Underlay based on his study of the part books, which are conveniently printed on the opposite page. Dr. Owen Rees, Professor at Oxford, in 2017 published *Reworking in the motets of Francisco Guerrero*, a marvelous document, and two of his examples (1555v1570—1555v1589) are provided. Sometimes Text Underly is puzzling; e.g. *Missa Salve Regina* by Victoria seems to demand different pronunciations of “Kyrie Eleyson” in the same movement! Yet sometimes it could not be more simple; e.g. the Bass line for Verse 8.

Guerrero 1555AD 

Guerrero 1570AD 

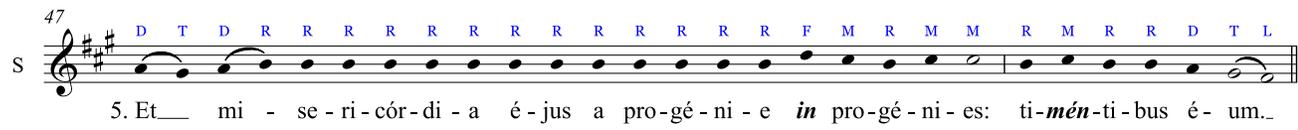
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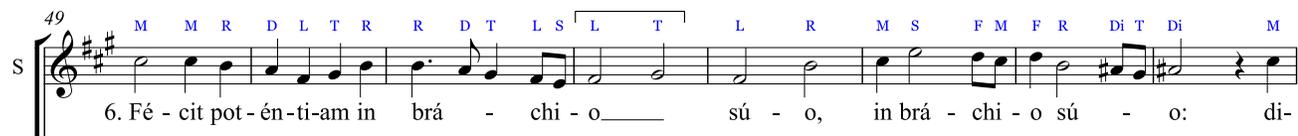
Guerrero 1555AD 

Guerrero 1589AD 

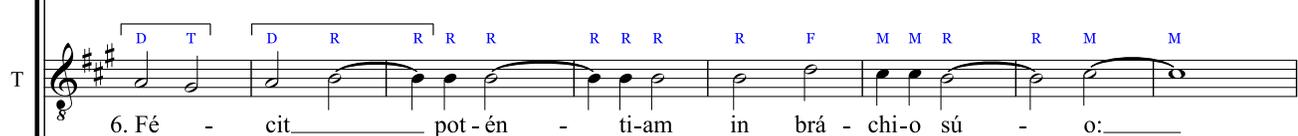
**Scholars are divided** on whether the Text Underlay was done by the composer or the publisher. Jane Bernstein (*Oxford University Press*, 1998) says: “a reader would check one of the earliest sheets pulled from the press. [The printer]—or a professional proofreader knowledgeable in music—presumably did this task for many of the music editions, particularly the anthologies, but a composer or his representative was usually responsible for correcting commissioned publications of his own works.” She gives two examples where proofreading was undertaken by a surrogate because the composer himself could not be present. Richard Agee (*University of Rochester Press*, 1998) says: “while music historians might be drawn to the possibility of extensive composer collaboration with in-house editing in printing houses, it is most likely that the printers themselves—who would be forced to reset the type of any portions of the book found objectionable

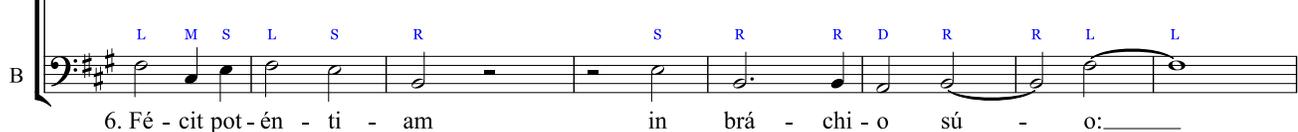
by the composer—would have wanted as little interference as necessary after they had received a fair copy of the music.” Although he cites possible involvement by the composer in the editing process in the cases of editions of Cipriano de Rore (d. 1565), Gioseffo Zarlino (d. 1590), and Orlando de Lassus (d. 1594), Agee nevertheless concludes that “as standard practice it would appear that composers rarely participated in the proofreading process.” But Tess Knighton (*Bulletin of Spanish Studies*, 2012) emphasizes the evidence from Spanish printing contracts which say “it was the composer who was responsible for proofreading and corrections.” When we consider the utter perfection of the Renaissance compositions, it is somewhat difficult to accept that composers such as Guerrero did not care whether their scores were reproduced accurately; it would be like suggesting that Michelangelo never bothered to pop his head into the Sistine Chapel to see how the ceiling came out.

47 

49 







# SOPRANO (Superius)

Nancho Alvarez confirmed (3 April 2020) his source book was “copied from a modern Spanish book FULL of typos, errors, and mistakes.” Text underlay for Soprano seems poor:

Fe - cit po - ten - ti - am in bra - chio - su -  
o, in bra - chi - o su - o di -

Fecit potentiam in brachio suo, disper  
fit superbos mente  
cordis fui.

# TENOR

The second verse (Guerrero) placed PsTn in Soprano. The fourth verse (Morales) placed PsTn in Tenor. The sixth verse (Guerrero) also places PsTn in Tenor, allowing an “apples to apples” comparison between Father Morales and his pupil, Father Guerrero.

Fecit potentiam in brachio suo, disper  
fit superbos, me te cordis fui.

# ALTO (Contratenor)

When you see “ij” or “//” it means some part of the text is repeated. The Alto line here demonstrates that it isn’t always easy to know which part to repeat; specifically, should the word “in” be repeated, or just the word “bracchio.”

Fecit potentiam in brachio suo, disper  
fit superbos mente cordis fui.

# BASS (Bassus)

The fourth note of the Bassus line has a “ligature.” Why did composers continue using ligatures, even after some were no longer necessary from a notation standpoint? We can assume: (1) “tradition” played a role; (2) making sure the syllable was not broken; (3) reminding the singers of the plainsong origins.

Fecit potentiam, in brachio suo, disper  
fit superbos, mente cor dis fui.

57

S: M L R T R D T L T L S F S S F M F M R D R T D L L S I F I L  
spér - sit su - pér - bos mén - te cór - dis sú - i.

A: M L F S S F R F S R M F S F R R D I R L S I L F M M  
sit su - pér - - - bos mén - te cór - dis sú - i.

T: R R R R R R R R M R D T L T L  
di - spér - sit su - pér - bos [mén - te cór - dis sú - i.]

B: S S R S S F R F S M R R D I R D T L T M L R M L  
di - spér - sit su - pér - bos mén - te cór - dis sú - i.

**T**OWARDS the end, the Alto voice has a most remarkable ascending stepwise passage (more than an octave). This technique is reminiscent of something Felix Mendelssohn like to do; cf. Trio in D Minor (op. 49) *Finale* measure 251 and *Scherzo* measure 133.

This section demonstrates common difficulties with *Musica Ficta*, because certain notes have sharps added while others do not; cf. Soprano measure 88. With regard to *Musica Ficta*, a particularly difficult section begins in measure 74; editors struggle with this.

Notice the lyrical way Father Guerrero sets the words speaking of God sending the rich away empty: *Esuriéntes implévit bónis: et dívites dimísit inánes.* — “He has filled the hungry with good things, **but sent the rich away empty-handed.**” Father Guerrero makes up for the incomplete chord in measure 88 by elongating the C-Sharp as much as possible.

## SOPRANO (Superius)

Septimi toni. 2.  
Surientes implevit bonis,  
ij Et divites dimisit  
i nanes, dimisit inanes, ij  
Inanes.

## ALTO (Contratenor)

Esuriéntes implevit bonis, implevit bonis, & dívites dimísit inánes, dimísit inanes, ij

## TENOR

Esuriéntes implevit bonis implevit bonis, ij & dívites dimísit inánes, dimísit inanes, ij

65 D T D R R R R F M M R M R R R M R D D T L  
B 7. De - pó - su - it po - tén - tes de sé - de: et ex - al - tú - vit hú - mi - les...

67 D T D R R T D D M M S F M R D T  
S 8. E - su - ri - én - tes im - plé - vit bó -

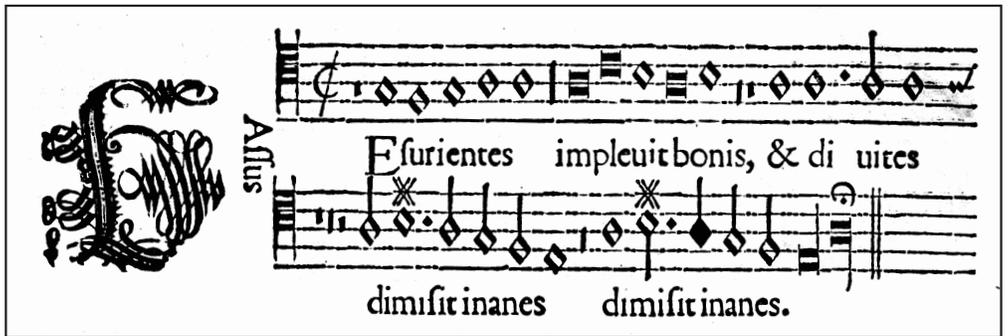
S F S L L L D T L S F M F S L  
A 8. E - su - ri - én - tes im - plé - vit bó - nis,

D T D R T D T D R M M L R D T L T L M S S R F M R  
T 8. E - su - ri - én - tes im - plé - vit bó - nis, im - plé - vit bó -

S F S L L L D T L  
B 8. E - su - ri - én - tes im - plé - vit bó -

The second verse (Father Guerrero) placed the PsTn in Soprano. The fourth verse (Father Morales) placed the PsTn in Tenor. The sixth verse (Father Guerrero) also placed PsTn in Tenor, allowing “apples to apples” comparison. The eighth verse (Father Guerrero) has the PsTn in the Bass voice, *transposed down a fourth*. Notice how Father Guerrero—or his publisher—places a large **X** on the *Ti* notes. That’s because a natural tendency (pardon the pun!) would be to flatten *Ti* into *Te*, because of *Musica Ficta* rules. Therefore, the singer is reminded here NOT to do that. The same thing occurs in the Alto.

**BASS**  
(*Bassus*)



**B**  
Esurientes implevit bonis, & ditavit eos.  
Dimisit inanes dimisit inanes.

75

S *D R R D T Di M M M M M R F M R Di R R*  
nis, im - plé-vit bó - nis: et dí - vi-tes di - mí - sit in - á-nes, di -

A *L S L S F R L L Si L D D D D T T D T L Si Fi Si L R*  
im - plé - vit bó - nis: et dí - vi-tes di - mí - sit in - á - nes,

T *M R F M R M L L L L Si Si L S F M R M S L*  
nis, im - plé-vit bó - nis: et dí - vi-tes di - mí - sit in - á-nes, di-mí-sit.

B *L T L L L L L T T L S F*  
- nis: et dí - vi - tes di - mí - sit in - á -

83

S *M R D T L D R D T L S M M M M Di Di*  
mí - sit in - á-nes, di - mí - sit in - á - nes.

A *M S L L S F M R L T D R M F S L T T L L Si L*  
di - mí - sit in - á - nes, in - á - nes.

T *L S M F M R M R D T L T L*  
in - á - nes, di - mí - sit in - á - nes.

B *M L T L S F M M L*  
nes, di - mí - sit in - á - nes.

The following verse—  
Verse #10—comes from  
PALESTRINA’S collection  
of *Magnificat Settings*  
publ. in Rome (1591AD).

There is nothing wrong  
with what Father Guerrero  
wrote for Verse #10, but  
now you can compare  
what other composers did.  
The plainsong melody is  
*more or less* used  
in canon at the unison  
(Soprano and Tenor).

89

A

91

S

A

T

B

97

S

A

T

B

**A**N ORGANIST, singer, and famed composer, PALESTRINA (d. 1594) uses the Mode 7 “Psalm Tone” as the basis for this movement, but does so differently than Father Morales or Father Guerrero. Carefully study the excerpts and see whether you agree that they come from the plainsong—then *notice them* as you sing them! For the record, the 1570s was difficult for Palestrina: he lost his brother, two of his sons, and his first wife in three separate outbreaks of the plague: 1572, 1575, and 1580, respectively.

Á - bra-ham, et sé - mi - ni é - jus in saé - cu - la.\_\_\_\_

Soprano: et sé - mi - ni é - jus in saé - cu - la,  
 Alto:  
 Tenor: et sé - mi - ni é - jus in saé - cu - la.  
 Bass:

103

S: nó - stros, Á - bra - ham, et sé - mi - ni é - jus in  
 A: pá - tres nó - stros, Á - bra - ham, et sé - mi - ni é - jus in saé -  
 T: pá - tres nó - stros, Á - bra - ham, et sé - mi - ni é - jus in saé - cu -  
 B: Á - bra - ham,

109

S: saé - cu - la, et sé - mi - ni é - jus in saé - cu - la.  
 A: cu - la, et sé - mi - ni é - jus in saé - cu - la.  
 T: la, et sé - mi - ni é - jus in saé - cu - la.  
 B: et sé - mi - ni é - jus in saé - cu - la.

FATHER Guerrero follows a very common practice in this final movement—he adds an extra voice. (Jeff Ostrowski has called this voice “Quintus” and recommends that altos and tenors join together, for a variety of reasons.)

Father Sebastián de Vivanco (ordained a priest in 1581) was the first peninsular composer to make a regular habit of printing two alternate *Gloria* settings at his Magnificat endings: the first *Gloria* not increasing the number of voices nor displaying the composer’s contrapuntal prowess; the second *Gloria* increasing voices and spurting with contrapuntal geysers. (This observation comes from Robert Murrell Stevenson.) A printed rubric always appears at the end of the simpler *Gloria* and usually reads as follows: “Verte folium et alteram videbis” (*Turn the leaf and you will see another [Gloria]*)—such a wonderful and practical idea!

Cumquinque vocibus Septimi toni. 2.

I cut erat in princi  
pio & nūc & semper, ij  
& in fe cu  
la fe colorū amen, fe: ij feculorum  
amen ij

115

Q  
11. Gló - ri - a *Pá* - tri, et Fí - li - o, et Spi - *rí* - tu - i Sán - cto. —

T  
11. Gló - ri - a *Pá* - tri, et Fí - li - o, et Spi - *rí* - tu - i Sán - cto. —

117 Mode 7 PsTn is in the Alto voice:

S  
Síc - - - ut é -

A  
Síc - - - ut é - - - rat in

Q  
Síc - ut é - - - - rat in prin -

T  
Síc - ut é - rat, síc - ut é - - - rat, in

B  
Síc - ut é - - - - rat

Some will disagree, but it seems Guerrero has introduced a “free counter-melody” (*free* meaning “not taken from the plainsong”) based on ascending and descending fifths and octave leaps; but only in the Bass, Tenor, and Quintus voices.

**ALTO** (*Superius II*)

Francisci Guerrero. 86

Si cuterat in principio, & nūc & fem-  
per, & in secula seculorum amen, seculorum amen.

**QUINTUS** (*Contratenor*)

Sicut erat, in principio, ij  
& nūc & fem per, & in se-  
cula seculorum amen, seculorum amen,  
ij seculorum A men seculorum amen.

**TENOR**

Sicut erat in principio, ij  
& nūc & semper, ij  
& in secula, seculorum amen ij secu-  
culorum amen, ij ij

**BASS** (*Bassus*)

Sicut erat, in principio ij  
& nūc & semper ij & in secula se-  
culorum amen, ij seculorum amen ij  
seculorum amen Y ij

125

S: - - - - - rat in prin - cí - - - pi - o,  
A: prin - - cí - pi - o, et  
Q: cí - - pi - o, in prin - cí - - - pi - o,  
T: - prin - cí - pi - o, in prin - cí - pi - o, et  
B: in prin - cí - pi - o, in prin - cí - pi - o,

130

S *T D R L T D L L L S M F S L T T L L Si L L*  
 et nunc, et sé - m - per, sé - m - per, et

A *R F F M M R D R M M M*  
 nunc, et sé - m - per,

Q *R L L F S L F S L L S F M F M M M*  
 et nunc, et sé - m - per, et in saé -

T *S S F F R M F S L L D T D R M F S D T L Di Di*  
 nunc, et sé - m - per, et nunc, et sé - m - per, et in

B *S R R R D L R R L L S M L M L L*  
 et nunc, et sé - m - per, et nunc, et sé - m - per, et in

136

S *L L T L S L T L R M F S S F M R D T L T L T L T*  
 in saé - cu - la saé - cu - ló - rum, á -

A *R R R R R R R R R*  
 et in saé - cu - la saé - cu -

Q *Fi S S S L T L T D L S Fi S R S*  
 cu - la saé - cu - ló - rum, á - men, saé - cu - ló - rum, á -

T *R S R R S S S Fi S R S Fi S*  
 saé - cu - la saé - cu - ló - rum, á - men, saé - cu - ló -

B *R R S S R R D R S*  
 saé - cu - la saé - cu - ló - rum, á - men,

141

S men, sæ - cu - ló - rum, á - men, sæ - cu - ló -

A ló - rum, á - - - - - men, sæ -

Q men, sæ - cu - ló - rum, á - - - - - men, á - - - - - men, sæ - cu -

T - rum, á - - - - - men, sæ - cu - ló - rum, á - men,

B sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á - men,

147

S - rum, á - - - - - men, á - men, á - men.

A - cu - ló - rum, á - - - - - men.

Q ló - - - - - rum, á - - - - - men, sæ - cu - ló - rum, á - men.

T sæ - cu - ló - rum, á - men, sæ - cu - ló - rum, á - men.

B - sæ - cu - ló - rum, á - - - - - men, á - men.

Starting Pitches

I - gnem ve - ni mít - te - re in ter - ram

After the *Magnificat*, the antiphon is repeated:

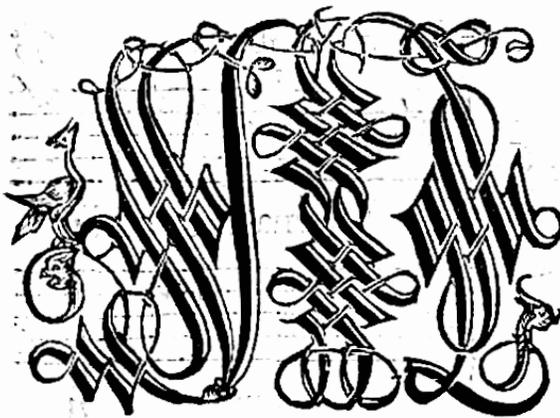
I - gnem ve - ni mít - te - re in ter - ram, \* et quid vo - lo ni - si ut accendá - tur?

WHEN composers set the Magnificat—“Our Lady’s own hymn”—they write sixteen (16) versions: *even* and *odd* for each mode. For Sacred Music Symposium 2020, we sang the “even” setting by Guerrero, which uses plainsong for the odd verses. It seemed appropriate to include a few examples from Guerrero’s Mode 7 “odd” setting. Notice the stunning capital letters. Notice, also, the PsTn placed in the SOPRANO voice, as well as how the word “Magnificat” is sung in the treble range. Finally, notice the ascending “free counter-melody.”

Nima meadomi  
num, ij

Anima mea dominum, ij

Anima mea dominum, ij



Septimi toni. I.

Agni ficat, Anima  
mea dominum, ij

*We will not be surprised Verse 7 has the PsTn in the Tenor voice :*

Depo fuit poten tes de fe de, & exal-  
taui hu miles,

Part books for Verse 4, taken from a 1542<sup>AD</sup> Magnificat by Father Christóbal de Morales:

SOPRANO • “Quia Fecit” (Father Morales, 1542)

MORALES SEPTIMI TONI CANTVS

Quia fecit mihi magna  
qui potens est, et sanctum nomen eius.

//

ALTO • “Quia Fecit” (Father Morales, 1542)

MORALES SEPTIMI TONI ALTVS

Quia fecit mihi magna  
qui potens est, et sanctum nomen eius.

//

TENOR • “Quia Fecit” (Father Morales, 1542)

Quia fecit mihi magna qui potens est, et sanctum nomen eius. //

BASS • “Quia Fecit” (Father Morales, 1542)

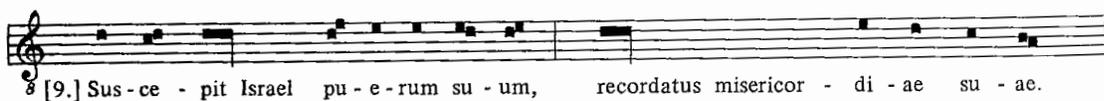
cent omnes generationes. Quia fecit  
mihi magna qui potens est, et sanctum nomen eius.

//

**W**E HAVE now sung the Guerrero/Morales/Palestrina technique: placing the PsTn in different voices, using the PsTn in augmentation, adding variety to the different movements through by means of various methods, and so on. To demonstrate how commonplace that technique was, we include below an excerpt by Orlando de Lassus (d. 1594). In many ways, Lassus was quite a different type of composer—in particular, his preference for chordal (horizontal) textures. Yet, he still uses the same techniques we've emphasized, e.g. placing the PsTn in different voices.

Notice how in Verse 10 (below), Lassus places the PsTn in the Tenor voice. Notice, also, how the PsTn is treated in a "cursive" manner, rather than an "accentual" manner. It will be remembered that Gregorian composers used cursive cadences, accentual cadences, and (sometimes) a mixture of both for psalmody. A cadence which takes the Tonic Accent into consideration—repeating notes if necessary—is "accentual." A cadence which operates without respect to the Tonic Accent is "cursive" (a.k.a. "fixed").

Lassus wrote something like 200+ Magnificat settings, and these are ripe for further investigation!



Quatuor

A. [10.] Sic - - ut lo - - cu - tus est ad pa - tres

T. I 8 [10.] Sic - - ut lo - cu - tus est ad pa - -

T. II 8 [10.] Sic - - ut..... lo - cu - tus est ad pa - -

B. [10.] Sic - - ut lo - - cu - tus est ad pa - tres.....



**W**E SHOULD NOT be surprised that Father Victoria uses the same techniques as his fellow Spanish composers (Morales+Guerrero), or his teacher (Palestrina). His setting of the Mode 7 Magnificat places the PsTn in various voices, but not the Bass voice (as we saw Guerrero do in Verse 8 above). Placing the PsTn in the Bass voice seems to be \*relatively\* uncommon. Here is an example of Victoria placing the PsTn in the Tenor I voice:

43

A Fe — cit po — ten-ti — am, fe — cit po-ten —

T1 Fe — cit po — ten — ti —

B Fe — cit po — ten — ti — am, fe-cit po — ten — ti — am

49

A ti — am in bra-chi-o su — o di-sper — sit su-per —

T1 -am in bra — chi-o su — o di-sper —

B in bra — chi-o su — o di-sper — sit su —

55

A bos, di — sper — sit su — per — bos men- te cor — dis su — i,

T1 -sit su-per — bos men — te cor —

B -per — bos, di-sper — sit su-per — bos men- te cor —

61

A men- te cor- dis su — i, men- te cor — dis su — i.

T1 -dis su — i, men- te cor — dis su — i.

B dis su- i, men- te cor — dis su — i.

If the officiant be a priest, he sings “Dóminus vobiscum,” to which all respond “Et cum spírítu tuo.” (Otherwise: “Dómine, exáudi oratiónem meam” to which all respond: “Et clamor meus ad te véniat.”). The closing prayer is then sung, to which all reply: “Amen.” The greeting is then repeated, and then:

F-F-G-A

**B** Ene-di-cámus Dó- mi-no.

R. De- o grá- ti- as.

ŷ. *Fidélium animæ per misericórdiam Dei requiészant in pace.*  
 R. **Amen.**

## CLOSING HYMN FOR THURSDAY

“Solemn Hymn To The Son Of God” by Fr. Dominic Popplewell

Page 868 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Rehearse the SATB harmonies at #868 or #697: [CCWATERSHED.ORG/HYMN/](http://CCWATERSHED.ORG/HYMN/)  
 TUNE: “Paschal Lamb” • 77 77 D

*Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.*

1. Of the Fa - ther born a - lone, Heir co - re - gent of his throne,  
 Word he speaks e - ter - nal - ly, Mir - ror of his maj - es - ty:  
 Man to save, who man be - came, Pleased his ser - vile form to claim,  
 As a bless - èd Maid - en's child Earth to heav - en rec - on - ciled.

2. Ev - er God, in time a man, Lim - it - ed, whom none may span,

Know - ing all, whose wis - dom grew, Pas - chal Lamb and Shep - herd true:

Who by yield - ing won the strife, Who by dy - ing gar - nered life,

Who de - part - ed, but to bide With the Church, your cho - sen Bride.

The organist will improvise before the final verse, which includes a Soprano Descant (copyright © *The Saint Jean de Brébeuf Hymnal*).

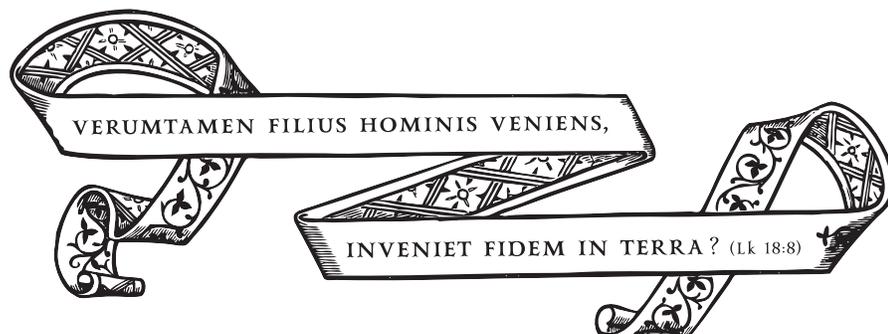
Descant  
4. God al - might - y, three in one, Ho - ly Fa - ther, ho - ly Son,

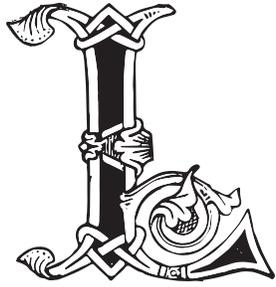
SATB  
4. God al - might - y, three in one, Ho - ly Fa - ther, ho - ly Son,

With the ho - ly Par - a - clete, Let your works your\_ praise re - peat:

To your most ex - alt - ed name Let un - fal - ter - ing ac-claim

From cre - at - ed things as - cend Now and ev - er,\_\_\_ with - out end.





SAINT JOHN HENRY  
NEWMAN (d. 1890)

# LEAD, KINDLY LIGHT

*for SSAATTBB Choir*

KEVIN ALLEN  
© 2022

**Tranquillo e molto sostenuto**

*mp*

I Tenor  
Lead, Kind - ly Light, a - mid the en -

II Tenor  
Lead, Kind - ly Light, a - mid the en -

Bari.  
Lead, Kind - ly Light, a - mid the en - cir -

Bass  
Lead, Kind - ly Light, a - mid the en

6

8

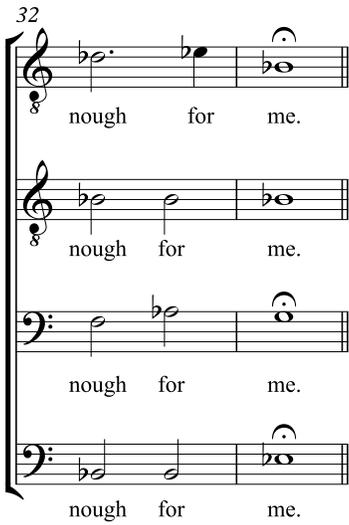
cir - cling gloom Lead Thou me on!

12 *mp*  
 The night is dark, and I am far from  
*mp*  
 The night is dark, and I am far from  
*mp*  
 The night is dark, and I am far from  
*mp*  
 The night is dark, and I am far from

18 *f* *mp*  
 home Lead Thou me on! Keep Thou my  
*f* *mp*  
 home Lead Thou me on! Keep Thou  
*f* *mp*  
 home Lead Thou me on! Keep  
*f* *mp*  
 home Lead Thou me on! Keep Thou

25  
 feet; I do not ask to see one step e -  
 my feet; The dis - tant scene one step e -  
 Thou my feet; The dis - tant scene one step e -  
 my feet; The dis - tant scene one step e -

32



nough for me.  
nough for me.  
nough for me.  
nough for me.

34 *mp*

I Sopr. I was not ev - er thus,  
II Sopr. I was not ev - er thus,  
I Alto I was not ev - er thus,  
II Alto I was not ev - er thus,

38



nor pray'd that Thou Shouldst lead me on. I *p*  
nor pray'd that Thou Shouldst lead me on. I *p*  
nor pray'd that Thou Shouldst lead me on. I *p*  
nor pray'd that Thou Shouldst lead me on. I *p*

45



loved to choose and see my path, but now Lead Thou  
loved to choose and see my path, but now Lead Thou  
loved to choose and see my path, but now Lead Thou  
loved to choose and see my path, but now Lead Thou

52 *mf*

me on! I loved the gar - ish day, \_\_\_\_\_

me on! I loved the gar - ish day, \_\_\_\_\_

me on! I loved the gar - ish day, and, \_\_\_\_\_

me on! I loved the gar - ish day, \_\_\_\_\_

58 *f* *p*

and, spite of fears, Pride ruled my will: re -

and, spite of fears, Pride ruled my will: re -

spite of fears, Pride ruled my will: re -

and, spite of fears, Pride ruled my will: re -

65

mem - ber not past years.

Turn the page  
very quietly.

69 *mf*

I Sopr. So long Thy pow'r hath blest me, sure it still Will lead

II Sopr. *mf* So long Thy pow'r hath blest me, sure it still Will lead

I Alto *mf* So long Thy pow'r hath blest me, sure it still Will lead me

II Alto *mf* So long Thy pow'r hath blest me, sure it still Will lead

I Tenor *mf* So long Thy pow'r hath blest me, sure it still Will lead

II Tenor *mf* So long Thy pow'r hath blest me, sure it still Will lead

Bari. *mf* So long Thy pow'r hath blest me, sure it still Will lead me

Bass *mf* So long Thy pow'r hath blest me, sure it still Will lead

78 *mp*

I Sopr. me on, O'er moor and fen, o'er crag and tor - - - rent,

II Sopr. *mp* me on, O'er moor and fen, o'er crag and tor - rent,

I Alto *mp* on, O'er moor and fen, o'er crag and tor - rent,

II Alto *mp* me on, O'er moor and fen, o'er crag and tor - - - rent,

I Tenor *mp* me on, O'er moor and fen, o'er crag and tor - - - rent,

II Tenor *mp* me on, O'er moor and fen, o'er crag and tor - rent,

Bari. *mp* on, O'er moor and fen, o'er crag and tor - rent,

Bass *mp* me on, O'er moor and fen, o'er crag and tor - - - rent,

86

*f* *p*

I Sopr. till The night is gone; And with the morn those

II Sopr. till The night is gone; And with the

I Alto till The night is gone; And with the

II Alto till The night is gone; And with the

I Tenor till The night is gone; And with the morn those

II Tenor till The night is gone; And with the

Bari. till The night is gone; And with the

Bass till The night is gone; And with the

94 *rit.*

I Sopr. an - gel fac - es smile long since, and lost a - while.

II Sopr. morn Which I have loved long since, and lost a - while.

I Alto morn Which I have loved long since, and lost a - while.

II Alto morn Which I have loved long since, and lost a - while.

I Tenor an - gel fac - es smile long since, and lost a - while.

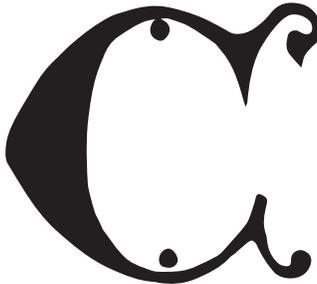
II Tenor morn Which I have loved long since, and lost a - while.

Bari. morn Which I have loved long since, and lost a - while.

Bass morn Which I have loved long since, and lost a - while.

This version has the rhythmic markings of Dom Mocquereau:

MODE V



OGITA-TI-ONES \* Cor- dis e- ius  
*The-thoughts-of the-Heart of-Him*

in ge-ne-ra-ti-ó-ne et ge-ne-ra-  
*from generation to generation:*

ti-ó-nem : ut é-ru-at a mor-te á-nimas e-  
*to deliver from death the-souls*

ó-rum et a-lat e-os in fa-me.  
*of-them & feed them during famine.*

T. P. Alle- lú- ia, al- le- lú- ia. Ps. Exsul-  
*[ Double "Alleluia" only in Paschal Time ] Rejoice*

tá-te, iusti, in Dómi-no, rectos de-cet collaudá-ti- o.  
*O-ye-just in the-Lord, righteous fittingly employ-praise.*

INTROIT • Sacred Heart, EF (Ps 32: 11, 19) The thoughts of his Heart are from generation to generation: that he may deliver their souls from death, and feed them in famine. (Ps 32: 1) Let the just rejoice in the Lord: praise becometh the righteous. Possible Starting Pitch = D

CCWATERSHED.ORG/HYMN • "Hands down, the best Catholic hymnal ever printed"  
 — The New Liturgical Movement Blog (6/10/2019)

MODE V



Ló-ri-a Patri, et Fí-li-o, \* et Spi-rí-tu-i San-cto. Sicut e-rat in  
 princípi-o, et nunc, et sem-per, \* et in sǎcu-la sǎcu-ló-rum. Amen.

INTROIT. *Ps 32: 11, 19*

Cogitatioes Cordis ejus in generatioe et generatiõnem: ut eruat a morte animas eorum et alat eos in fame. *ÿ. Exsultate, justi, in Domino: rectos decet collaudatio. *ÿ. Gloria Patri.**

**T**HE THOUGHTS of His Heart to all generations: to deliver their souls from death and feed them in famine. (Ps 32: 1) Rejoice in the Lord, O ye just, praise becometh the upright. *ÿ. Glory.*

Possible  
Starting  
Pitch =  
D-Natural

Feria VI. post Octavam Ss. Corporis Christi

*Sacratissimi Cordis Jesu*

Intr. V.

C o-gi-ta-ti-õnes\* Cor - dis e - jus in gene-ra-  
 ti-õ-ne et ge-ne-ra - ti-õ - nem: ut é - ru-at a  
 mor-te á - nimas e - ó - rum et a-lat e-os  
 in fa - me. *T.P.* Alle - lú - ia, al-le -  
 lú - ia. *Ps.* Exsultá-te ju-sti in Dómi-no, \*rectos decet  
 collaudá-ti-o. Gló-ri-a Pa-tri. E u o u a e.

CCWATERSHED.ORG/HYMN • "Hands down, the best Catholic hymnal ever printed"  
 —The New Liturgical Movement Blog (6/10/2019)

MODE V

Ló-ri-a Patri, et Fí-li-o, \* et Spi-rí-tu-i San-cto. Sicut e-rat in  
 princípi-o, et nunc, et sem-per, \* et in sæcu-la sæcu-ló-rum. Amen.

# ✠ KYRIE ELEISON

Kevin Allen

Moderato

*mf*

S Ky - ri - e e -

A *mp* Ky - ri - e e - le - i - son, *mf* e - lei - - - - son,

T *mp* Ky - - - - ri - e - - - - *mf* e - - - -

B *mp* Ky - - - - ri - e - - - - e - le - i - son *mf* e - lei - - - - son,

7 S - - - - lei - - - - son.

A son, *mp* e - lei - - - - son.

T *mp* - - - - le - i - son.

B *mp* - - - - e - - - - lei - - - - son.

10 S

A *p* Ky - ri - e

T *p* Ky - - - -

B *p* Ky - ri - e e - le - i - son. Ky - - - -

13 *p* *mf*

S Ky - - - - - ri - - - e

A e - - - le - i - son, e - le - i - son, e - le -

T 8 - - - - - ri - e

B - - - - - ri - - - e e - le - i - son, e -

19

S e - - - le - i - son.

A - i - son, e - le - - - - i - son.

T 8 e - - - - le - i - son. Chri - ste e - le - i - son.

B - - - - - le - - - - i - - - - son.

24 *mp*

S Chri - - - ste e - le - i - son, e - le - - -

A *mp* Chri - - - ste e - le - i - son, e - lei - - - -

T 8 *mp* Chri - - - ste e - le - - - - i - son, e - le - i -

B *mp* Chri - - - ste e - le -

30 *mf* S *f*  
- i - son. Ky - ri - e \_\_\_\_\_  
*mf* A *f*  
- - son. Ky - ri - e e -  
*mf* T *f*  
8 son, e - le - i - son. Chri - ste \_\_\_\_\_ e - le - i - son. Ky - ri - e  
*mf* B *f*  
- - i - son. Ky - ri -

35 S  
e - le - - - i - - - son.  
A lei - - - - son, e - le - - - i - son.  
T 8 e - - - - le - - - - i - son.  
B e e - le - i - son, e - - - lei - son.

40 S *f*  
Ky - ri -  
A *f*  
Ky - ri -  
T *f*  
8 Ky - ri - e \_\_\_\_\_ e - le - i - son. Ky - ri - e e -  
B *f*  
Ky - ri - e \_\_\_\_\_

43

S e

A e e - lei -

T le - i - son,

B e - - le - - i - - son, e - le - i -

48 *poco rit.* *f* *a tempo*

S e - - le - i - son, e - - le - i - son, e - -

A son, e - - le - i - son, e - le - i - son, e - lei - -

T e - lei - - son, e - le - i - son, e - - - le -

B son, e - - le - i - son, e - le - - - -

55 *poco rit.*

S le - - - i - - - son.

A son.

T i - son, e - le - - i - - son.

B i - - - - - son.

# G L O R I A I N E X C E L .

Missa "ISTE SANCTUS"  
Published in 1582<sup>AD</sup>  
Francisco Guerrero (d. 1599)

Priest: Gló-ri - a in ex-cél-sis Dé-o

2  $\text{♩} = 110$

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

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

**T** *L L M S F M R D T L R Di*  
Bó - næ vo-lun-tá - - -

**B** *R R L L D R R S M*  
Bó - næ vo-lun - tá - tis. Lau - dá - mus

*ISTE SANCTUS* *PRO LEGE* *ISTE SANCTUS* *ISTE SANCTUS*

8

**S** *L R T L L L L M Si L M M F L*  
Lau - dá - mus te. Be - ne - dí - ci-mus te. A - do - rá-mus

**A** *F M R M F R M R Di R R L D T T L D D T Di R R*  
mus te. Be - ne - dí - ci - mus te. A - do - rá-mus te. Glo-

**T** *R R S M R F M M M M L M Si Si L F*  
tis. Lau - dá - mus te. Be - ne - dí - ci-mus te. A - do - rá-mus te. Glo-

**B** *R S L L T L T D R R L L L M M R*  
te. Be-ne-dí - ci - mus te. A - do - rá-mus te.

*ISTE SANCTUS* *ISTE SANCTUS* *ISTE SANCTUS* *ISTE SANCTUS*

14

S *S R M F R M R R R Di R R R R D D L Te*  
 te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí -  
**CERTAVIT**

A *S S F S L T D Te S L F Te Te L L S M S F*  
 ri - fi - cá - - - mus te. Grá - ti - as á - gi - mus tí -

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

B *S R R D S Te L Te Te Te F L S Te*  
 Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus

[CCWATERSHED.ORG/5612](http://CCWATERSHED.ORG/5612)

20

S *L M M F S L S F M L S F M F*  
 bi pró - pter má - gnam gló - ri - am tú - am.  
**ET A VERBIS**

A *M L L T D R L D T L S F*  
 - bi pró - pter má gnam gló - ri - am tú - am.  
**ET A VERBIS**

T *D R Di T Di L L M S L*  
 - - bi, Dó - mi - ne Dé - us,  
**ISTE SANCTUS**

B *F L R L L D R R M F S L T D L T L T*  
 tí - bi, Dó - mi - ne Dé - us, Rex cæ -  
**ISTE SANCTUS**

26

S *L F S M S F M R M*  
 Dé - us Pá - ter o - mní - po - tens.\_\_\_\_\_

A *R T D L D T L T D L S F M D*  
 Dé - us Pá - ter o - mní - po - tens,\_\_\_\_\_ o -

T *M F S M F S L Si Fi Si L M F M L F S M*  
 Rex \_\_\_\_\_ cæ - lé - stis, Dé - us Pá - ter

B *D R M D R D T L M D R D R D R*  
 - - - lé - stis, Dé - us Pá - ter o - mní -

31

S *T T T D R M M M R M F M R Di*  
 Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé - su Chrí -

A *T D T L S L L Si S S S L T D L T D T L S L M*  
 mní - - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé -

T *S F M R M M M F S L F S L S F M L*  
 o - mní - po - tens. Dó - mi - ne Fí - li u - ni - gé - ni - te, Jé -

B *M R D T L S L F M L*  
 - - - po - tens.\_\_\_\_\_ Jé -

**ET A VERBIS**

**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 *F F R F M R M R Di R L D D*  
 Qui sé - des ad dex-te - ram Pá - tris, mi - se - ré - re

A *L D T L D R D R L D T D T L S L S F M R L L S*  
 des ad dex-te - ram Pá - tris, mi - se - ré - re nó - - bis, mi - se - ré -

T *L L F L S F S F M F F M M*  
 Qui sé - des ad dex-te - ram Pá - tris, mi - se - ré - re

B *F R F M R F M R D R L D R D R L R M F S L T D*  
 sé - des ad dex-te - ram Pá - tris, mi - se - ré - re nó - -

*Quicken to initial tempo*

68

S *D T L L L L T Di R Di*  
 nó - bis. Quó - ni - am tu só - lus sán - ctus.  
*ET A VERBIS*

A *Fi S F M R M M M M M F S L S L T*  
 - re nó - bis. Quó - ni - am tu só - lus sán -  
*ET A VERBIS*

T *D R Di Di Di Di R M F R Di T Di R M F S L R M*  
 - nó - bis. Quó - ni - am tu só - lus sán - ctus. Tu  
*ET A VERBIS*

B *T L S L L L L T Di R L L R T L L*  
 - 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 - tis - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri -  
 ISTE SANCTUS

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

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

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

85

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

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

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

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

ISTE SANCTUS

SUPRA FIRMAM

SUPRA FIRMAM

SUPRA FIRMAM

SUPRA FIRMAM

*Slowing down*

91

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

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

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

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

SUPRA FIRMAM

SUPRA FIRMAM

SUPRA FIRMAM

SUPRA FIRMAM

The priest says “Dóminus vobíscum” and we respond “Et cum spírítu tuo.” Then he sings the

Collect (see below), and  
at the end of the Collect we reply as follows:



#### COLLECT.

**O** GOD, who, in the Heart of Thy Son, wounded by our sins, hast deigned mercifully to bestow infinite treasures of love upon us; grant, we beseech Thee, that as we offer Him the faithful service of our devotion, we may also make worthy reparation. Through the same.

Deus, qui nobis in Corde Fílii tui, nostris vulneráto peccátis, infinitis dilectiónis thesáuros misericórditer largíri dignáris: concéde, quásumus; ut, illi devótum pietátis nostræ præstántes obséqium, dignæ quoque satisfactiónis exhibeámus officium. Per eúmdem Dóminum.

#### EPISTLE. Eph 3: 8-12, 14-19

**B**RETHREN: To me, the least of all the saints, is given this grace, to preach among the gentiles the unsearchable riches of Christ; and to enlighten all men, that they may see what is the dispensation of the mystery which hath been hidden from eternity in God, Who created all things: that the manifold wisdom of God may be made known to the principalities and powers in the heavenly places through the Church: according to the eternal purpose, which He made in Christ Jesus our Lord, in Whom we have boldness and access with confidence by the faith of Him. For this cause I bow my knees to the Father of our Lord Jesus Christ, of Whom all paternity in heaven and earth is named; that He would grant you, according to the riches of His glory, to be strengthened by His Spirit with might unto the inward man; that Christ may dwell by faith in your hearts; that being rooted and founded in charity, you may be able to comprehend, with all the saints, what is the breadth, and length, and height, and depth: to know also the charity of Christ, which surpasseth all understanding, that you may be filled unto all the fullness of God.

Fratres: Mihi, ómnium sanctorum mínimo, data est grátia hæc, in géntibus evangelizáre investigábiles divítias Christi, et illumináre omnes, quæ sit dispensátio sacraménti absconditi a sæculis in Deo, qui ómnia creávit: ut innotéscat principátibus et potestátibus in cæléstibus per Ecclésiám multifórmis sapiéntia Dei, secúndum præfinitiónem sæculórum, quam fecit in Christo Jesu, Dómino nostro, in quo habémus fidúciam et accéssum in confidéntia per fidem ejus. Hujus rei grátia flecto génuá mea ad Patrem Dómini nostri Jesu Christi, ex quo omnis patérnitas in cælis ei in terra nominátur, ut det vobis, secúndum divítias glóriæ suæ, virtúte corrobórari per Spíritum ejus in interiorem hóminem, Christum habitáre per fidem in córdibus vestris: in caritate radicáti et fundáti, ut possitis comprehendere cum ómnibus sanctis, quæ sit latitúdo, et longitúdo, et sublímitas, et profúndum: scire étiam supereminéntem sciéntiæ caritátem Christi, ut impleámini in omnem plenitúdinem Dei.

#### REGARDING THE ORIGIN OF THE FEAST OF THE SACRED HEART :

This particular Mass formulary dates from 29 January 1929. None of the Propers are ancient, but in the case of the Offertory, it matches the ancient melody for Palm Sunday (until the brackets). In the Vatican Edition—published by Abbat Joseph Pothier under Pope Saint Pius X—the Introit was *Egredimini Et Vidéte*; the Gradual was *Dicite Filiæ Sion*; the Alleluia Verse was *Discite A Me*; the Offertory was *Dómine Deus In Simplicítate*; and the Communion was *Gustáte Et Vidéte*. The 1908 Vatican Edition also gives an alternate Mass for the Sacred Heart with Introit (*Miserébitur Secúndum*), Gradual (*O Vos Omnes*), Alleluia Verse (*Dicite A Me*), Offertory (*Bénédic Ánima Mea*), and Communion (*Impropérium Expectávit*).

GRADUAL & ALLELUIA. *Ps 24: 8-9 & Matt 11: 29*

Dulcis et rectus Dóminus: propter hoc legem dabit delinquéntibus in via. ̄. Diríget mansúetos in iudicio, docébit mites vias suas.

**Allelúja, allelúja.** ̄. Tóllite jugum meum super vos, et díscite a me, quia mitis sum et húmilis Corde, et inveniétis réquiem animábus vestris. **Allelúja.**

**T**HE LORD is sweet and righteous, therefore He will give a law to sinners in the way. ̄. He will guide the mild in judgment, He will teach the meek His ways.

**Alleluia, alleluia.** ̄. Take up My yoke upon you and learn of Me, because I am meek and humble of heart, and you shall find rest to your souls. **Alleluia.**

*“For a long time, after the ambo had disappeared, the idea remained of singing the Gradual from a high place.”*  
—Father Fortescue

Note: Sacred Music Symposium 2022 is singing a **POLYPHONIC VERSION** of the Allelúja (a contrafactum from the *Magnificat* Dr. Calabrese is conducting). Nevertheless, you can still examine the Gregorian Alleluia for the Feast of the Sacred Heart, which is a melody composed in 1929:

III. **A** I - le - lú - ia. \* ̄.

̄ Tól - li - te ju - gum

me - um su - per vos et dí - sci - te a me,

qui - a mi - tis sum et hú -

mi - lis Cor - de, et in - ve - ni - é - tis ré -

qui - em \* a - nimá - bus ve -

stris.

**“We usually speak of all the chant between the epistle and Gospel as the Gradual.”** —Quote from Fr. Fortescue

1958 *New Saint Basil Hymnal*, page 240:

“Gradual” can denote 3 things. It is the book containing the choir’s chants. It is a particular chant that comes before the Tract. It can also refer to EVERYTHING sung between Epistle & Gospel (e.g. *Gradual, Alleluia, Sequence*)—i.e. everything that was once sung “from the steps.” (GRADUS in Latin means “step.”)

**GRADUAL (Proper):** Sung as soon as the celebrant has completed reading the Epistle.

**ALLELUIA (Proper):** Follows the *Gradual* immediately.

**SEQUENCE (Proper):** Follows the *Alleluia* and *Verse* immediately. (Found in only five Masses of the year.)

**N.B.** On certain days and in certain seasons there is a *Gradual* and *Tract* – or no *Gradual* but double *Alleluias* with *Verses*, and various other combinations of these which are clearly indicated in all books of Propers. This is called the *Gradual Section* of the Mass, and is sung as one entity regardless of the given combination.

GRADUAL. *Ps 24: 8-9 & Matt 11: 29*

Dulcis et rectus Dóminus: propter hoc legē dabit delinquéntibus in via. √. Dí-riget mansuetos in iudicio, docébit mi-tes vias suas.

**T**HE LORD is sweet and righteous, therefore He will give a law to sinners in the way. √. He will guide the mild in judgment, He will teach the meek His ways.

Grad. I.

Dul- cis \* et re- ctus Dó-  
mi- nus, pro- pter hoc le- gem da- bit de- lin- quén-  
ti- bus in vi- a. √. Dí- ri- get man-  
su- é- tos in ju- dí- ci- o,  
do- cé- bit mi- tes  
vi- as \* su- as.

The EDITIO VATICANA calls this chant “Responsorium, quod dicitur Graduale” and *prefers* that the first part should be repeated by the choir after two cantors have sung the verse. “Quando magia id videtur opportunum” —*De Ritibus Servandis In Cantu Missae*, section iv. ...but this repeat is seldom taken in real life.

Starting pitches:

Grad. I.

Dul - - cis \* et

**Sloppy in 1929 :** Below is the same Gradual, as printed in the famous Schwann edition. The committee formed by Pope Pius X in 1905 was disbanded in 1913. This Gradual was written in 1929. Notice how the Schwann editors were very sloppy in marking the "MMV" ("Melismatic Morae Vocis"). For example, look at the Virga on the word "mites." It's almost as if—with the passage of two decades since 1905—they had "given up" or forgotten about the MMV.

Grad. I.

Dul - cis et re - ctus Dó -  
 mi - nus, propter hoc legem dabit de - lin - quenti -  
 bus in vi - a. a. y Dí - ri - get mansu - é -  
 tos in iudí - ci - o,  
 do - cé - bit mi - tes vi - as \*  
 su - as.

**Spacing issue:** There should be an MMV on the 6th note of the word "et." The NOH (from the 1940s) correctly marks the MMV with a dot. Yet the Schwann edition doesn't appear to leave enough "blank space" before the flat symbol.

\* et re -

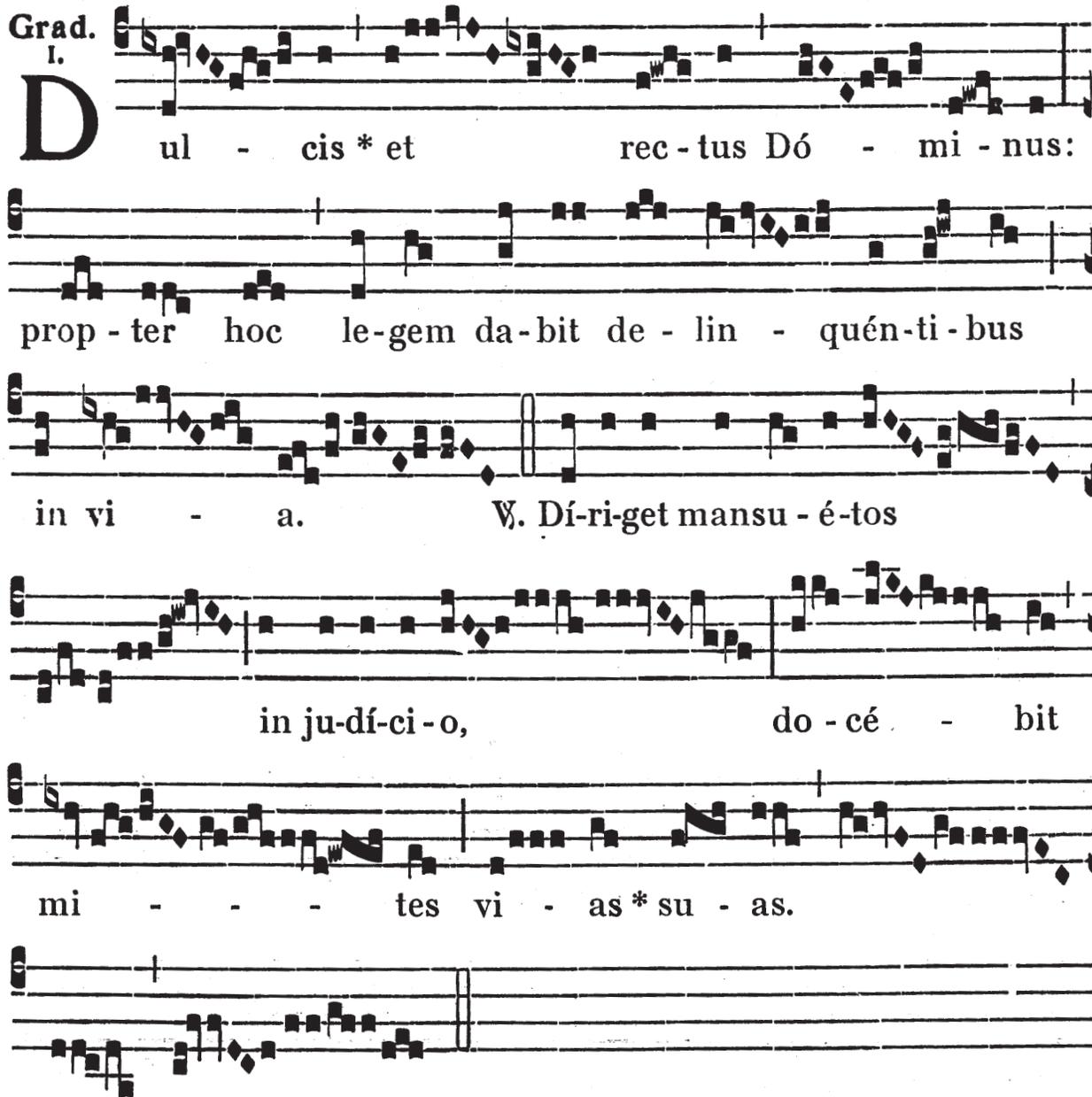
The 1951 Mechlin edition does leave the correct amount of space:

Grad. I.

Dul - cis \* et re - ctus Dó -

**Not Sloppy in 1929** : Below is the same Gradual, as printed in the famous Pustet edition. Unlike the Schwann, the printers at the Pustet company are much more careful with the MMV. Notice the Imprimatur at the bottom (May 1929):

Grad.  
I.



**D** ul - cis \* et rec - tus Dó - mi - nus:  
 prop - ter hoc le - gem da - bit de - lin - quén - ti - bus  
 in vi - a. ¶. Dí - ri - get mansu - é - tos  
 in ju - dí - ci - o, do - cé - bit  
 mi - - - tes vi - as \* su - as.

Concordat cum Originali approbato.

Ex Secretaria S. Rituum Congregationis, die 3 Maji 1929

L. † S.

Angelus Mariani, S. R. C. Secretarius



**Imprimatur.**

Ratisbonæ, die 22 Maji 1929

Dr. Höcht Vic. Gen.



**Sloppy in 1929** : When the Feast of the Sacred Heart is chosen as a "votive Mass," a Tract is sung. Inexplicably, the Schwann edition leaves no blank space after the Virga on "multum miséricors." In 1939, Joseph Gogniat (the greatest and most passionate supporter of the "pure" *Editio Vaticana* rhythm) wrote on page 7 of his book: "as we seemed a little out of date to some persons..." Could it be the Schwann editors had "given up" on the blank spaces by 1929?

The Schwann edition :



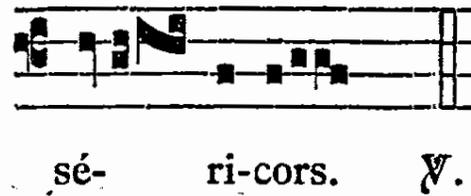
The Pustet edition :



The Solesmes edition :



1951 Mechlin edition :



Father Mathias edition :



Flor Peeters edition :



Immediately after the Gradual Chant comes the Alleluia. Below, you will find the verse (which comes between the polyphony). In other words, the form is:

ALLELUIA + Verse + ALLELUIA

*The ending of the polyphonic Alleluia:*

L T T L L Si L  
 - - lú - ja.  
 D F F R M M  
 - le - - lú - ja.  
 R D T L T L  
 al - le - lú - ja.  
 R F M L  
 al - le - lú - ja.

D T D R R R R R R

Ⲫ. Tól-li-te jugum **me**-um **su**-per vos, \* et **dí**-sci-te **a** me,

qui- a mi- tis sum et **hú**-mi- lis **Cor**-de, \* et inveni- é- tis

réqui- em ani-**má**-bus **ve**-stris.

R R R R M R R D T L

*The beginning of the polyphonic Alleluia:*

4  
 S Al - le - lú -  
 A Al - - le - lú - ja, al  
 T Al - - - - le - lú  
 B Al - - - le - lú - ja, al  
 R R M M  
 M F S M L L S S Fi S M  
 D D T D  
 L S M F F M L S L

# A FOR ORDINARY FORM & ALLELUIA EXTRAORDINARY FORM

Rehearsal videos posted at:  
[CCWATERSHED.ORG/POLYPHONY](http://CCWATERSHED.ORG/POLYPHONY)

Based on a section of  
 MAGNIFICAT IN THE SEVENTH MODE.  
 by Father Morales (d. 1553)

T

For the Or-di-nar-y Form or the Ex-traor-di-nar-y Form,

T

the verse will al-ways be-gin like this; and then the Al-le-lu-ia verse\_ ends like this...

4

10

14

S R D T D R M M R D T D D D D R M S F M  
 - - le - lú - ja, al - le - lú - ja, al - le -

A L S L T D T L Si L S S S L S F M R R R Di R  
 -ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja,

T M M M  
 ja, \_\_\_\_\_

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

20

S F M R D Te L R R D R M F S S F R M F F M D R M D  
 - - lú - ja, al - le - - - - - - - - - - -

A F S L L S F S L S S S L F L T D L  
 al - le - lú - - - - ja, al - le - lú - ja, al - le - lú -

T R R R R M R D  
 al - le - - - lú - ja, \_\_\_\_\_

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

25

S R D L D T T L L S L S L T T L L Si L  
 -lú - - ja, al - le - - - lú - ja.

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

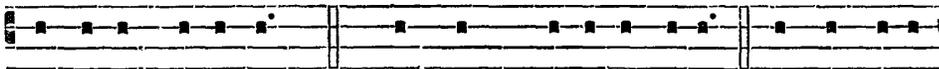
T T L R R R M R D T L T L  
 \_\_\_\_\_ al - le - lú - ja, al - le - lú - ja.

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

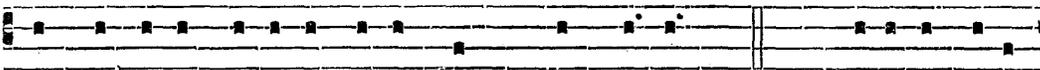
**Priests usually choose Option 3: "Another more ancient Tone"**

*Introduction to the Gospel:*

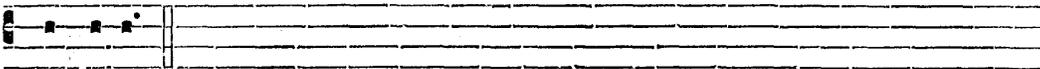
<p>☩. Dóminus vobíscum. R̄. Et cum spírítu tuo.</p>	<p>☩. The Lord be with you. R̄. And with thy spirit.</p>
<p>✠ Inítium <i>or</i> Sequéntia san- cti Evangélii secúndum <i>N.</i> R̄. Glória tíbi Dómine.</p>	<p>✠ The beginning <i>or</i> continuation of the Holy Gospel according to <i>N.</i> R̄. Glory be to thee, O Lord.</p>



**D** Ominus vobíscum. R̄. Et cum spí-ri-tu tú-o. Sequénti-a

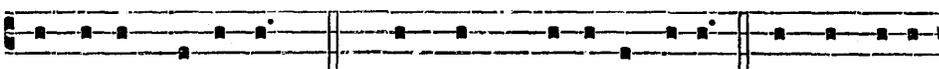


sáncti Evangé-li- i secúndum Matthaé-um. R̄. Glóri- a tíbi

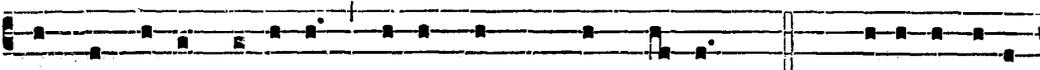


Dómine.

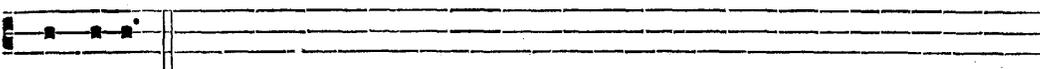
**2. Another Tone ad libitum.**



**D** Ominus vobíscum. R̄. Et cum spí-ri-tu tú-o. Sequénti-a

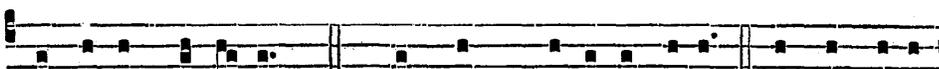


sáncti Evangé-li- i secúndum Matthaé-um. R̄. Glóri- a tíbi

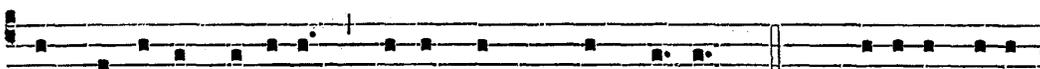


Dómine.

**3. Another more ancient Tone.**



**D** Ominus vobíscum. R̄. Et cum spí-ri-tu tú-o. Sequénti-a



sáncti Evangé-li- i secúndum Matthaé-um. R̄. Glóri- a tíbi



Dómine.

In illo tēmpore: Judæi (quóniam Parascēve erat), ut non remanērent in cruce cōrpora sabbato (erat enim magnus dies ille sabbati), rogavērunt Pilátum, ut frangerēntur eōrum crura, et tollerēntur. Venērunt ergo mīlites: et primi quidem fregērunt crura et alterius, qui crucifixus est cum eo. Ad Jesum autem cum venissent, ut vidērunt eum jam mōrtuum, non fregērunt ejus crura, sed unus mīlitum láncea latus ejus apéruit, et contínuo exívit sanguis et aqua. Et qui vidit, testimónium perhíbuit: et verum est testimónium ejus. Et ille scit quia vera dicit, ut et vos credátis. Facta sunt enim hęc ut Scriptúra implerétur: Os non comminuétis ex eo. Et iterum alia Scriptúra dicit: Vidébunt in quem transfixerunt.

GOSPEL. *John 19: 31-37*

**T**HE JEWS (because it was the Parasceve) that the bodies might not remain upon the cross on the Sabbath-day (for that was a great Sabbath-day) besought Pilate that their legs might be broken, and that they might be taken away. The soldiers therefore came, and they broke the legs of the first, and of the other that was crucified with him. But after they were come to Jesus, when they saw that He was already dead, they did not break His legs, but one of the soldiers with a spear opened His side, and immediately there came out blood and water. And he that saw it hath given testimony; and his testimony is true. And he knoweth that he saith true, that you also may believe. For these things were done that the Scripture might be fulfilled: You shall not break a bone of Him. And again another Scripture saith: They shall look on Him whom they pierced. Credo.

**There will undoubtedly be a Homily.**

**Organist will improvise (loudly) as Preacher walks to Pulpit.**

**During the sermon, Choir A changes places with Choir B.**

# CREDO VII. *With polyphony by Father Francisco Guerrero.*

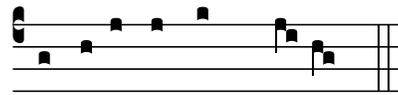
IMPRIMATUR. — *Tornaci, die 13 septembris 1924*

V. CANTINEAU, VIC. GEN.

*Imprimé par la Société S. Jean l'Évangéliste,*

DESCLÉE & CIE. — TOURNAI (Belgique).

MODE 8 • XIII cent.



Re-do in u-num De- um,



OR: Credo in unum De-um,



*Cré-do in ú-num Dé - um.*



OR: *Cré-do in ú-num Dé-um.*

*The singers begin on F-Natural. They must not sink, otherwise the bass section will struggle with the polyphonic sections toward the end.*

Ladies

**P** atrem omni-po-téntem, factó-rem cæ-li et ter-

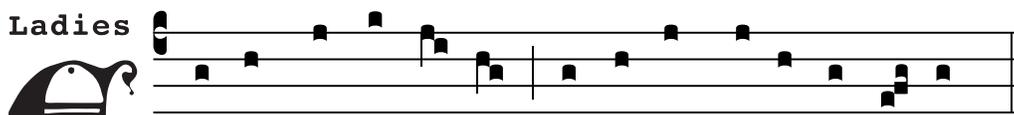
ræ, vi-si-bí-li-um ómni-um, et invi-si-bí-li-um.

Men

**E** t in unum Dóminum Je-sum Chri-stum, Fí-li-

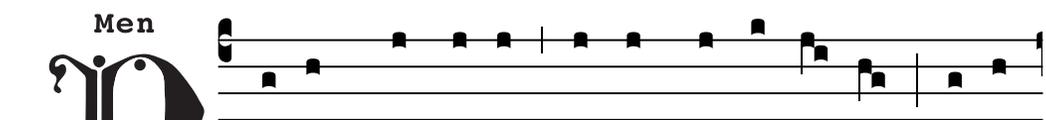
um De- i uni-gé-ni- tum.

Ladies

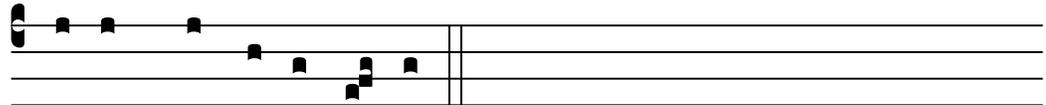


**E**t ex Pa-tre na-tum ante ómni- a sǎ-cu- la.

Men

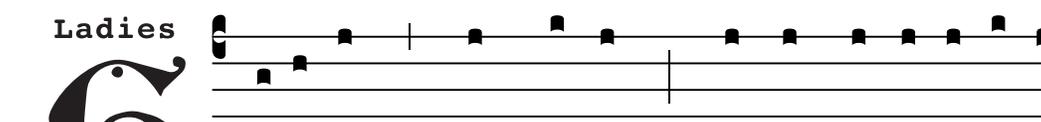


**D**e- um de De- o, lumen de lúmi- ne, De- um

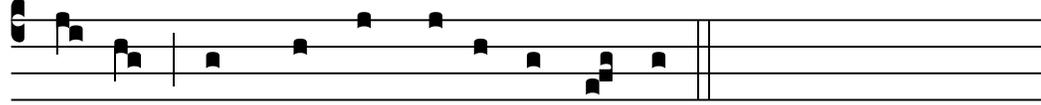


ve-rum de De- o ve- ro.

Ladies

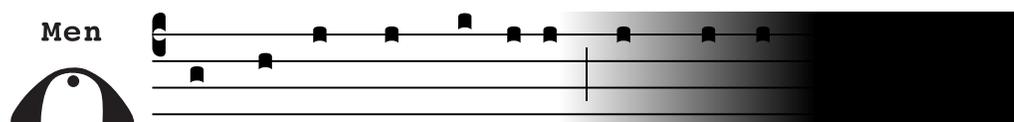


**G**éni-tum, non factum, consubstanti- á-lem



Pa- tri: per quem ómni- a fa-cta sunt.

Men



**Q**ui propter nos hómines et propter

Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:



**E**t incarná-tus est de Spí- ri- tu Sancto



ex Ma- rí- a Vírgi- ne: Et homo factus est.

**Credo “Et Incarnatus Est” Canonic Extension • Fits with Plainsong Credo 7**  
 using *Missa Beata Mater* (Father Guerrero) which was published at Paris in 1566

*Like his teacher [Morales], Father Guerrero published two books of Masses: the first at Paris in 1566 containing nine Masses; the second at Rome in 1582 containing eight.*

**Men**

Qui pro - pter nos hó - mi - nes et pro - pter no - stram sa - lú - tem  
 de - scén - dit de cae - lis.

**S** CANON: Et in - car - ná - tus est de  
 Be - á - ta ma - ter, et

**A** RESOLUTIO: Et in - car - ná - tus est  
 Be - á - ta ma - ter,

**T** Et in - car - ná - tus est de Spí - ri - tu

**B** Et in - car - ná - tus est de

**S** Spí - ri - tu San - cto  
 in - nú - pta vir - go

**A** de Spí - ri - tu San - cto  
 et in - nú - pta vir - go

**T** San - cto, de Spí - ri - tu San - cto

**B** Spí - ri - tu San - cto, de Spí - ri - tu San - cto

16

S *F S M F F (F) M R M M R*  
 ex Ma - ri - a Vir - gi - ne,  
 pro - no - bis ad Dó - mi - num

A *D D R T D D (D) T L T T*  
 cto ex Ma - ri - a Vir - gi -  
 - go pro - no - bis ad Dó - mi -

T *(F) M F L T D T S L S F M F F S S*  
 - cto ex Ma - ri - a Vir - gi - ne, et

B *D F F M D M R D D S*  
 - cto ex Ma - ri - a Vir - gi - ne,

21

S *R M F S F M R F M R Di T Di Di R*  
 et ho - mo fa - ctus est, et ho - mo fa - ctus est.

A *L L T D R D T L (L)*  
 ne, et ho - mo fa - ctus est.

T *(S) F M F F S D R L L F S F M R M R*  
 ho - mo fa - ctus est, et ho - mo fa - ctus est.

B *R D L S L R S L L R*  
 et ho - mo fa - ctus est, fa - ctus est.

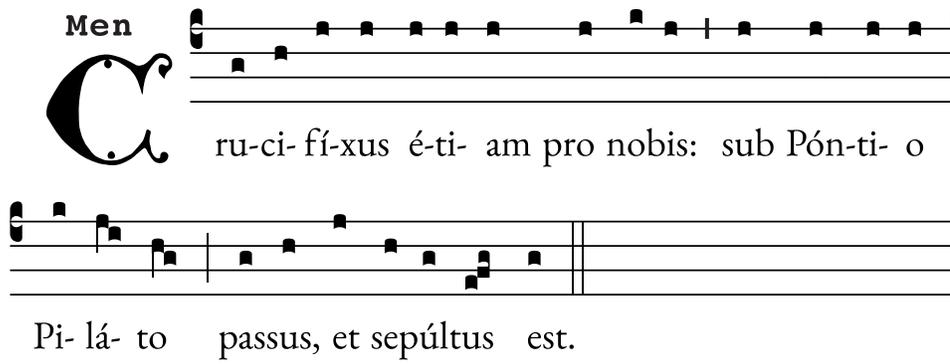
Men *F*

*Cru - ci - fi - xus ét - i - am pro no - bis...*

**Seville: *Actas Capitulares* against “troped” & “poly-textual” Mass settings:**

1575 January 7: the chapter decrees that henceforth the Roman rite, as reformed by the Council of Trent, is to be used exclusively. At a stroke this decree renders obsolete such a troped mass as Guerrero’s *De beata Virgine (Liber primus missarum* [1566], folios 79<sup>v</sup>-95) or polytextual mass as his *Beata Mater* ([1566] folios 119<sup>v</sup>-133).

**Men**



ru-ci-fí-xus é-ti- am pro nobis: sub Pón-ti- o  
Pi- lá- to passus, et sepúltus est.

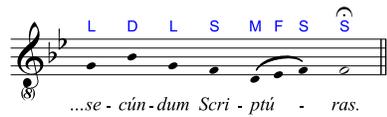
**Ladies**



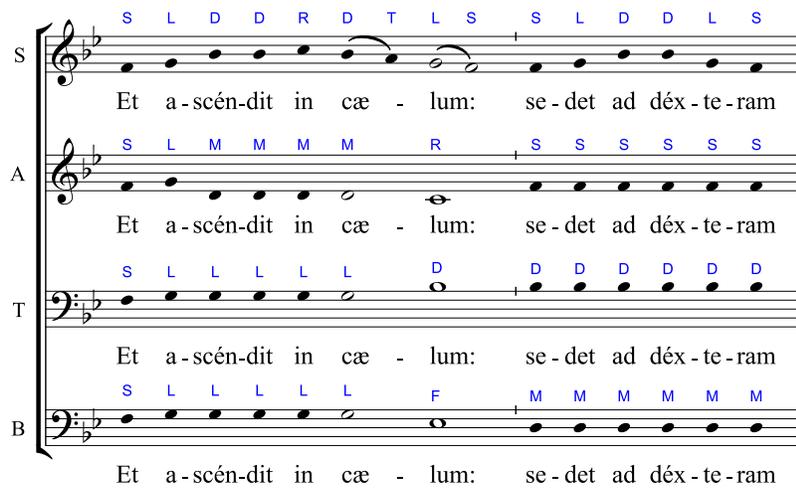
t resurréxit térti- a di- e, secúndum Scriptú-ras.

**What follows might be called an “NOH Falsobordone” or “NOH Fauxbourdon” :**

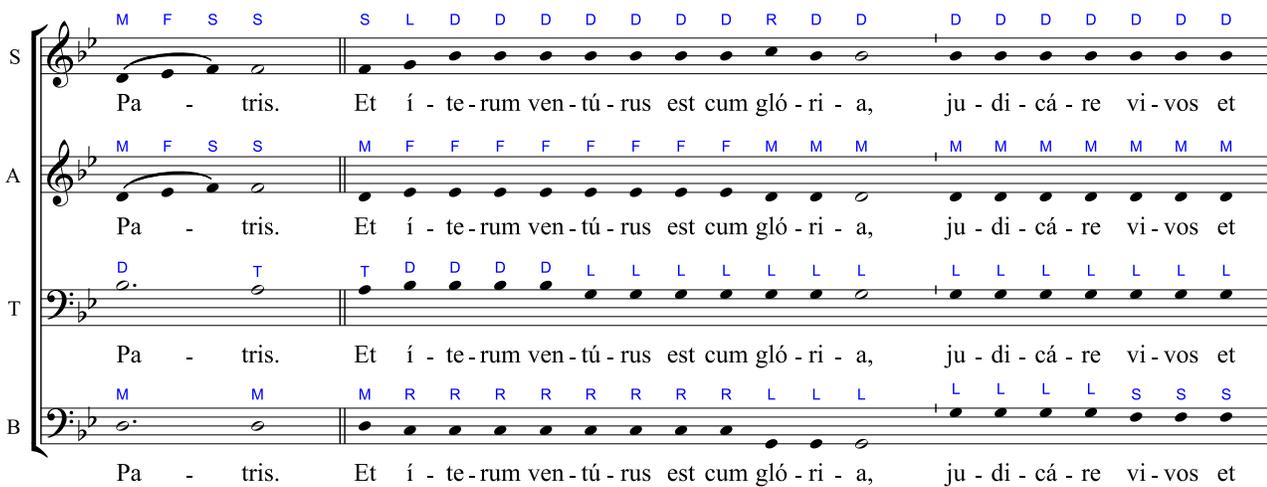
This teaches participants it’s not necessary to sing the entire Creed in polyphony or fauxbourdon. It is “mixed” with Credo VII.



...se - cún - dum Scri - ptú - ras.



S: Et a - scén - dit in cæ - lum: se - det ad déx - te - ram  
A: Et a - scén - dit in cæ - lum: se - det ad déx - te - ram  
T: Et a - scén - dit in cæ - lum: se - det ad déx - te - ram  
B: Et a - scén - dit in cæ - lum: se - det ad déx - te - ram



S: Pa - tris. Et í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re vi - vos et  
A: Pa - tris. Et í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re vi - vos et  
T: Pa - tris. Et í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re vi - vos et  
B: Pa - tris. Et í - te - rum ven - tú - rus est cum gló - ri - a, ju - di - cá - re vi - vos et

S  
R D T L S S L D D D L S M F S S  
mór - tu - os:\_\_\_ cu - jus re - gni non e - rit fi - nis.

A  
M M M M M M M M M M R  
mór - tu - os:\_\_\_ cu - jus re - gni non e - rit fi - nis.

T  
L L T T L L L L L L S  
mór - tu - os:\_\_\_ cu - jus re - gni non e - rit fi - nis.

B  
F F M R R D D D D D D T  
mór - tu - os:\_\_\_ cu - jus re - gni non e - rit fi - nis.

**Ladies**  
S L D D D R D  
Et in Spí - ri - tum San - ctum...

**Ladies**  
**E**t in Spí - ri - tum San - ctum, Dómi - num, et

vi - vi - fi - cán - tem: qui ex Patre Fi - li - óque pro - cé - dit.

“Omnes” (*Latin*) or  
“Tutti” (*Italian*) means  
“all” — that is to say,  
all those in the choir.

**Omnes**  
**Q**ui cum Patre et Fí - li - o simul ado - rá - tur,

et conglo - ri - fi - cá - tur: qui locú - tus est pe...

Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:

Et unam sanctam cathó - li - cam et apostó - li - cam Ecclé - si - am. Confí -  
te - or unum baptísma in remis - si - ónem pecca - tó - rum. Et expécto  
re - sur - re - cti - ónem mor - tu - ó - rum. Et vi - tam ventú - ri sá - cu - li. A - men.

# Canonic Extension by Father Guerrero 1566AD

Corpus Christi Watershed Score: 2 July 2021

R R R F

S  
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán -

A  
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et

T  
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et

B  
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li -

5 M D M M R S F R F F M D R M F (F) F F F R F

S  
ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú -

A  
a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - - -

T  
a - po - stó - li - cam Ec - clé - si - am. Ec - clé - si - am. Con - fí - te - or ú -

B  
cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num

11 M R D T L T D T L L (L) S R M R F M

S  
num ba - - - ptí - sma in re - mis - si - ó - nem pec -

A  
- ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum.

T  
num ba - ptí - - - sma in re - mis - si - ó - nem pec - ca - tó - -

B  
ba - ptí - sma in re - mis - si - ó - nem, in re -

17

S ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -

A Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

T - - - - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -

B mis - si - ó - - nem pec - ca - tó - rum. mor - tu - ó -

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

23

S - ó - rum. Et ví - tam ven - tú - ri sáe - cu - li.

A Et ví - tam ven - tú - ri sáe - cu - li. A - men.

T ó - rum. Et ví - tam ven - tú - ri sáe - cu -

B rum. Et ví - tam ven - tú - ri, ven - tú - ri Et ví - tam ven - tú - ri sáe -

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

30

S A - men. sáe - cu - li. A - - - - men.

A sáe - cu - li. A - - - - men.

T li. A - men. Et ví - tam ven - tú - ri sáe - cu - li. A - men.

B cu - li. A - men, ven - tú - ri sáe - cu - li, sáe - cu - li. A - men.

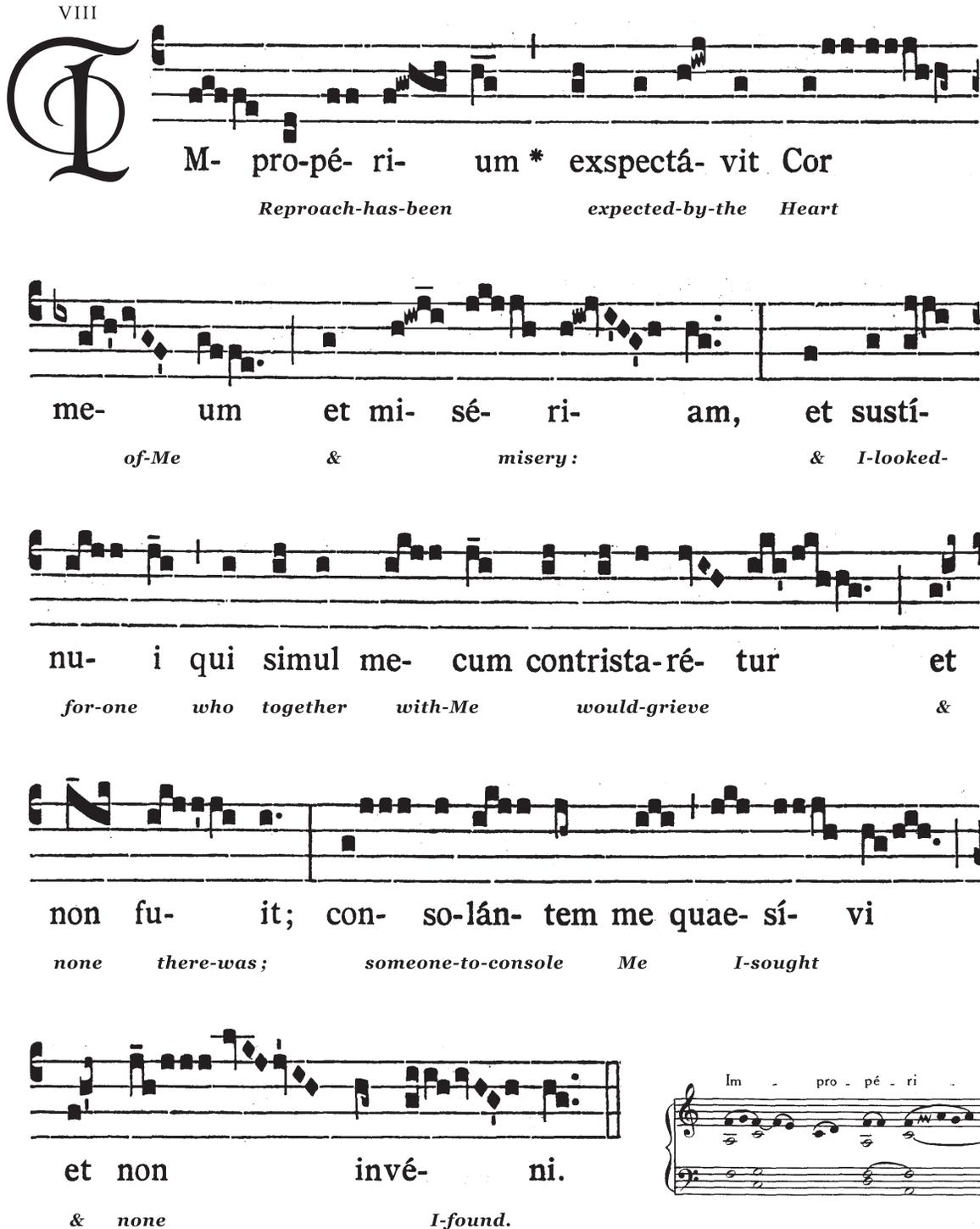
M S F S S M F M R D F M R R (R) Di R  
R (R) T D T L S D T L L Si L (L)  
S L S F M D R M D R D T L R D F M  
D S R S L S F M L R M R L R L R

*If the conductor gives permission, Tenors may sing a B-Natural here, instead of a G-Natural.*

After the Homily and Creed (and after "Dóminus vobíscum" – "Et cum spírítu tuo" and "Orémus") the Offertory is sung:

**OFFERTORY • Sacred Heart, EF** (Ps 68: 21) My heart is broken with insults and sadness, and I looked for one who would share my grief, and there was no one; for one who would comfort me, and I found no one.

VIII



**I** M- pro-pé- ri- um \* exspectá- vit Cor  
*Reproach-has-been expected-by-the Heart*

me- um et mi- sé- ri- am, et sustí-  
*of-Me & misery: & I-looked-*

nu- i qui simul me- cum contrista-ré- tur et  
*for-one who together with-Me would-grieve &*

non fu- it; con- so-lán- tem me quae- sí- vi  
*none there-was; someone-to-console Me I-sought*

et non invé- ni.  
*& none I-found.*

Im - pro - pé - ri



Antiphon Text is identical to Palm Sunday Offertory, except that it was truncated:

*Impropérium exspectávit Cor meum et misériam: et sustínui, qui simul mecum contristarétur, et non fuit: consolántem me quæsívi, et non invéni.*

For purposes of comparison, here is the same Offertory in the Schwann edition. There are no instances of MMV ("melismatic morae vocis"):

Offert. VIII.

m - propé - ri - um\* exspectá-vit Cor  
 me - um et mi - sé - ri - am, et su-stí -  
 nu - i qui simul me - cum contrista-ré - tur et  
 non fu - it; con - so-lán - tem me quae-sí - vi  
 et non invé - ni.

For purposes of comparison, here is the Offertory for Palm Sunday:

VIII

M- propé- ri- um\* exspectá- vit cor  
 me- um, et mi- sé- ri- am : et sustí-  
 nu- i qui si- mul contrista-ré- tur, et non  
 fu- it : con- so-lán- tem me quae- sí- vi, et  
 non invé- ni : et de-dé- runt  
 in e- scam me- am fel, et in si- ti me- a  
 po- ta- vé- runt me acé- to.



# O SALUTARIS HOSTIA

Canon Jules Van  
NUFFEL (d. 1953)

The picture on the left shows Monsignor Jules Van Nuffel conducting *Missa Papae Marcelli* by G. P. Palestrina in the Mechelen Cathedral, which is dedicated to Saint Rumbold.

S  
1. O Sa - lu - tá - - - ris, O Sa-lu - tá - ris\_

A  
1. O Sa - lu - tá - - - ris

T  
*dolcissimo*  
1. O Sa - lu - tá - - - ris

B  
*dolce*  
1. O Sa-lu-tá - ris Hó - sti -

S  
Hó - sti-a,

A  
Hó - sti-a, Quæ cæ - li pan - dis ó - sti - um:

T  
Hó - sti-a, Quæ cæ - li pan - dis\_ ó - sti - um:

B  
a, Quæ cæ - li pan - dis\_ ó - sti - um:

12

S Bel - la pre - munt, Bel-la pre - munt ho -

A Bel - la pre - munt ho - stí -

T *dolcissimo* Bel - la pre-munt ho - stí - li -

B Bel-la pre-munt ho - stí -

17

S -stí - li - a, Da ro - bur, fer

A - li - a, Da ro - bur, fer, Da ro - bur, fer au -

T a, Da ro - bur, fer, Da ro - bur, fer au -

B - li - a, Da ro - bur, fer, Da ro - bur, fer au -

To sing hymn tunes by Flor Peeters (Van Nuffel's organist), purchase the *Brébeuf Hymnal*.

23

S au - xí - li - um, au - xí - li - um.

A xí - li - um, au - xí - li - um, au - xí - li - um.

T xí - li - um, au - xí - li - um, au - xí - li - um.

B xí - li - um, au - xí - li - um, au - xí - li - um.



46

S si - ne - tér - mi - no No -

A tér - - - - mi - no No - bis do - net, No -

T tér - mi - no No - bis do - net, No -

B tér - - - - mi - no No - bis do - net, No -

51

S bis do - net in pá - tri - a, in pá - tri -

A bis do - net in pá - tri - a, in pá - tri -

T bis do - net in pá - tri - a, in pá - tri -

B bis do - net in pá - tri - a, in pá - tri -

58

S a. \_\_\_\_\_

A a, in pá - tri - a.

T a, in pá - tri - a.

B a, in pá - tri - a.

A - - - - men. \_\_\_\_\_

**IMPORTANCE OF VARIETY:**

At the FSSP Masses in Los Angeles, we seek **variety**: (1) unaccompanied plainsong; (2) accompanied plainsong; (3) plainsong by women only; (4) plainsong by men only; (5) Medieval music; (6) Baroque music; (7) organ music with no singing; (8) Renaissance polyphony; (9) contemporary polyphony; (10) melismatic plainsong; (11) hymns with interludes, descants, alternation; *and so forth and so on*.

**Reminder:** It is not mandatory to have a Motet—nor a hymn—at the Offertory or Communion. In fact, it is (perhaps) better to have the organ playing at the Offertory.

**C**ONSIDER the mandatory songs for High Mass. These items follow one another *immediately*, without any silence. Reading through these items, do you see why Mr. Ostrowski favors having organ music at Offertory and Communion whenever possible? Do you agree that when motets are sung at Offertory and Communion, the argument can easily be made that there is too much singing at Mass?

Entrance Hymn is sung (or organ is played)  
 Asperges is sung, followed by special Responses  
 Introit is sung  
 Kyrie is sung  
 Gloria is sung  
 Epistle is sung  
 Gradual & Alleluia are sung  
 Gospel is sung, followed by the HOMILY (which, of course, is not sung)  
 Offertory Antiphon is sung  
**BLANK SPACE** (motet, hymn, or solo organ)  
 Preface is sung  
 Sanctus is sung  
*There is a slight moment of Silence during the Consecration*  
 Benedictus is sung  
 Pater Noster is sung  
 Agnus Dei is sung  
*There is a pause while the Confiteor is recited at the front of Church*  
 Communion Antiphon is sung  
**BLANK SPACE** (motet, hymn, or solo organ)  
 Post-Communion is sung  
*Ite Missa Est* is Sung  
 Recessional Hymn is sung

This view of Mr. Ostrowski can also (quite easily) be applied *mutatis mutandis* to the Ordinary Form.

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Choosing one of the following, the priest then sings the "Preface"—then comes the SANCTUS.

## TONUS SOLEMNIS

**P** er 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.

*He will most likely  
 choose this one:*

## TONUS SOLEMNIOR

**P** er 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 a-gá-mus Dó-mi-no  
 De-o no-stro. R. Dignum et ju-stum est.

## TONUS FERIALIS

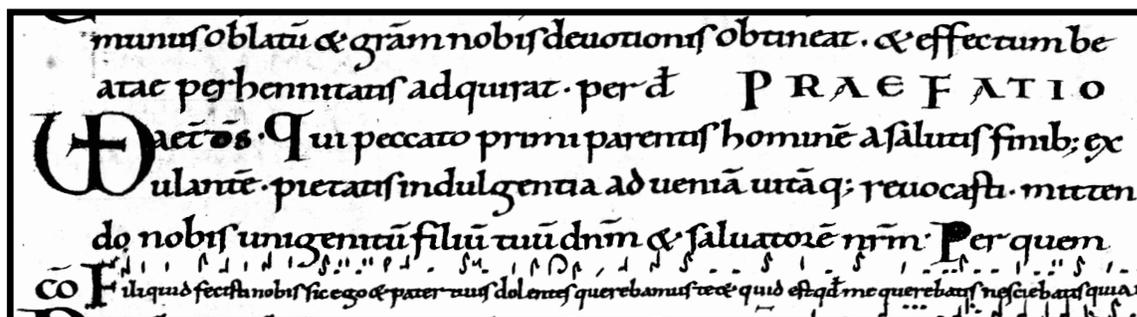
**P** ER ómni-a saécu-la saecu-ló-rum. R. Amen.  
*Ÿ*. Dómi-nus vo-bíscum. R. Et cum spí-ri-tu tu-o. *Ÿ*. Sursum  
 corda. R. Habémus ad Dómi-num. *Ÿ*. Grá-ti-as agá-mus  
 Dómi-no De-o nostro. R. Dignum et justum est.

**POST-CONCILIAR DEVELOPMENTS** • The Second Vatican Council never spoke about adding more prefaces, but did say that “other elements which have suffered injury through accidents of history are now to be restored to the vigor which they had in the days of the holy Fathers” (*Sacrosanctum Concilium* §50b). In 1979, Bishop Rudolf Graber of Regensburg spoke to the INSTITUTUM LITURGICUM of his diocese:

“At this point, I must address a comment to all liturgists. Apart from the fact that the post-conciliar reform of the liturgy is taking place too quickly and has almost everywhere brought with it changes which cause one to wonder why such changes were necessary, one omission seems particularly regrettable to me: namely, the failure to state what sources the new collects and prefaces, for example, were taken from. How much annoyance among our loyal Catholics could have been avoided if evidence had been provided that various elements had been taken from old sacramentaries and were not more or less arbitrary innovations. I do not know whether this omission can still be made good.”

The answer to Bishop Graber’s question is partially given by Father Antoine Dumas, who became director of *Coetus 18bis* (responsible for euchological texts) upon the death of Dom Placide Bruylants. In 1971, Dom Dumas published an article (“Les Préfaces du nouveau Missel”) in *EPHEMERIDES LITURGICAE*, explaining that “very few prefaces have been kept in their entirety.” The venerable prayers, Dom Dumas admits, were deemed “unsatisfactory” by the reformers, owing to many defects (*insufficances des textes traditionnels*) and so the reformers modified them, making them conform to a “contemporary mindset” (*adaptés à la mentalité contemporaine*). He calls the Preface of the Dead “tiresome” (*fastidieuse*). He labels the ancient Preface for the Apostles—giving no explanation—one of the “false prefaces” (*fausses préfaces*). The traditional Common Preface he refers to as “an empty frame” (*cadre vide*), and finds the traditional preambles and conclusions—loved by so many Catholics—to be “monotonous” (*la monotonie des préambules et des conclusions fixés*). Dom Dumas even says that the authentic prefaces “reproduced in their original form would be intolerable, if not erroneous” (*reproduits clans leur forme originale, eussent été insupportables, sinon fautifs*). As a result, the reformers after Vatican II inserted into the 1970 *Missale Romanum* hundreds of prefaces which were manufactured (in spite of *Sacrosanctum Concilium* §23 and §50). In the United States, there is even a preface for Independence Day on July 4th.

**W** **MAGNIFICENT MONOGRAM** • More than 1,000 years ago, a very clever monk discovered that the beginning of the preface—**VERE DIGNUM**—forms a monogram. That is to say, if those letters are rotated a certain way, each letter “fits” in the monogram (although several must be rotated 180°). The monogram was often illuminated, covering the entire page with ornate beauty. Below is an excerpt from a manuscript written around the year 988AD, and you will notice the preface for *Missa Dominicae Primae post Theophaniam* (First Sunday after Epiphany) indicated by the monogram, which was written in blue ink:



*De sacratissimo Corde Jesu :*

**W**ET JUSTUM est, æquū et salutāre, nos tibi semper et ubique grātiās āgere: Dñe sancte, Pater omnípotens, ætérne Deus.

Qui Unigénitum tuum, in Cruce pendētem, láncea militis transfigi voluísti: ut apértum Cor, divinæ largitátis sacrárium, torrētes nobis fúnderet miseratiónis et grātiae: et, quod amóre nostri flagrāre numquam déstitit, piis esset réquies et pæniténtibus patéret salutis refúgium.

Et ídeo cum Ángelis et Archángelis, cum Thronis et Dominatióibus cumque omni militiā cæléstis exercitus hymnum glóriæ tuæ cánimus, sine fine dicētes:

(1928) ADDED BY POPE PIUS XI

PREFACE FOR THE MOST SACRED HEART.

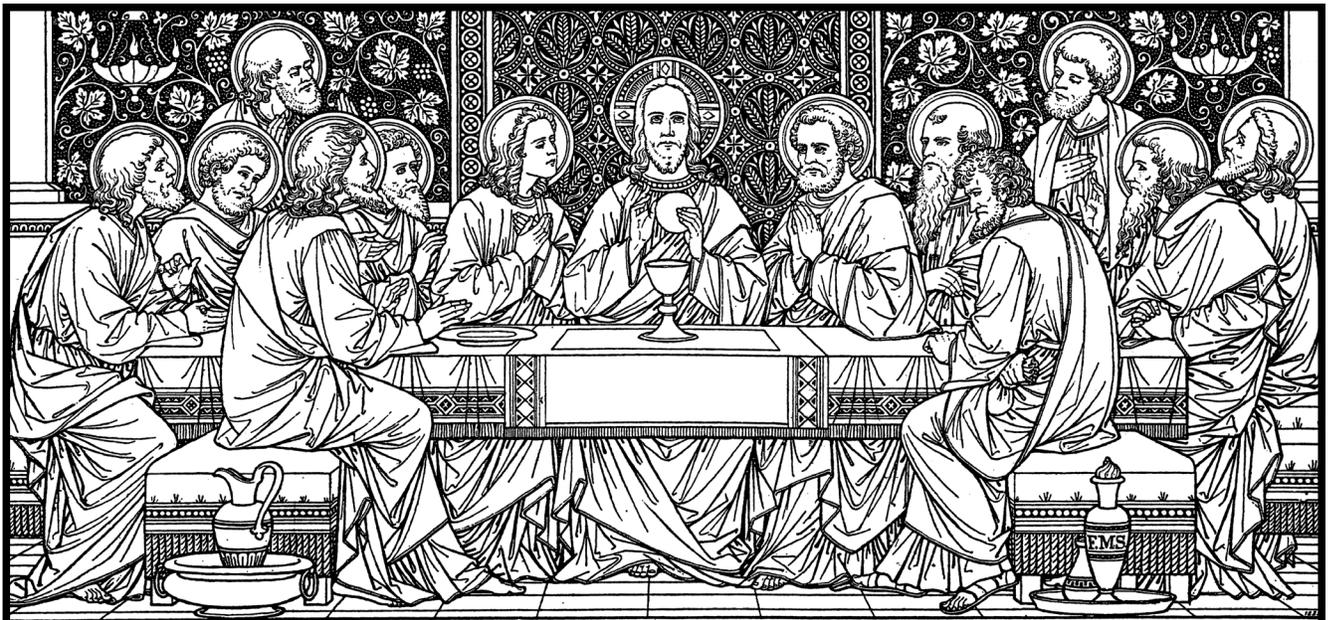
**W**ORTHY *and right it is in truth, apt it is and saving, that at all times and places we should thank thee: O holy Lord, Father almighty, eternal God; Who hast willed that Thine only-begotten Son hanging on the cross should be transfixed with a soldier's lance, so that the opened Heart, treasure-place of divine bounty, might flood us with the torrents of compassion and grace, and that that which never ceased to burn with love for us, should be repose for the devout and to the penitent should open the shelter of salvation. 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:*

**\* Now is sung the Sanctus, Pleni Sunt Cœli, and Hosanna.**



**After the consecration, the Benedictus & Hosanna are sung.**

CHRIST WANTED WHAT HE DID AT THE LAST SUPPER TO BE REPEATED IN HIS MEMORY.



**Q**UOD IN COENA CHRISTUS GESSIT FACIENDUM HOC EXPRESSIT IN SUI MEMORIAM.

— Saint Thomas Aquinas (d. 1274)



13

S *D D D D T T L D*  
 ctus, Sán - ctus, Sán - ctus, Sán - ctus, Sán -

A1 *D L L S M L L R M F S L R M D R L S M*  
 Dé - us, Dó-mi-nus Dé - us, Dé - - - us, Dó-mi-nus

A2 *M M M F M S F R M F M R D L D*  
 Dó-mi - nus Dé - us, Dó - mi - nus Dé - us, Dó - mi-nus Dé -

T1 *L D T L S L M R T R D L M R T M L*  
 - - ctus Dó - mi - nus Dé - us, Dó-mi-nus Dé -

T2 *M L F D L T S L T D R R R L F S L Sí L*  
 ctus, Sán - - - ctus, Sán - - - ctus

B *L L S M S R R D L T L L*  
 ctus Dó - mi-nus Dé - us, Dó - mi-nus Dé - us, Dó -

19

S *T L L S F S D*  
 - - - - - ctus Dó -

A1 *S S R R M F S L S L T D L S M F S M F M R M L S M*  
 Dé - us, Dé - - - us, Dé - - - us, Dó - mi-nus

A2 *R S L T D R R D L L T D L M R T D R M L S L T D R M L*  
 - us, Dó - mi - nus Dé - us, Dó - mi - nus Dé -

T1 *T S F R M F M R D T D T R D L D*  
 us, Dó - mi - nus Dé - - - us, Dó - mi - nus Dé -

T2 *M R T R L L M L S S S L M F F M*  
 Dó - mi - nus Dé - us, Dó-mi-nus, Dó-mi-nus Dé-us Sá - ba-oth,

B *S M S R R D L D R M D M R D R L L*  
 mi-nus Dé - us, Dó - mi - nus Dé - - - - - us, Dó -

25

S T L L S F S L L L L L  
 - - - - - mi - nus Dé - us Sá -

A1 S S R M F S L F M T D D R D L  
 Dé - us, Dé - us, Dó - mi - nus Dé - us

A2 T S F R M L T D R M L D T M M R D T L M F F  
 us Dó - mi - nus Dé - us, Dó-mi-nus

T1 R S L T D R R M F D R M L T D R M M F F M R  
 - - - - - us, Dó - mi - nus Dé -

T2 M R T R L L L S M M L F L F  
 Dó - mi - nus Dé - us, Dó - mi - nus Dé - us Sá -

B S M S R R D L M F D R M L R L R  
 mi-nus Dé - us, Dó - mi - nus Dé - us Dó - mi - nus

Finally, a hymnal that is truly Roman Catholic: [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)

31

S S F M M M  
 - ba - oth.

A1 L S L T D L D T S L L T D T  
 Sá - ba - oth.

A2 M S F M M R D R M M M R M F S D D T L T  
 Dé - us Sá - ba - oth.

T1 T M R D S L L S L T D D D M M R D T L L Si Fi Si  
 - us Sá - ba - oth, Sá - ba - oth.

T2 S M F L L S L T D T L S M R M F S M M  
 -ba - oth, Sá - ba - oth.

B M D R L S L T D T L L S L M  
 Dé - us Sá - ba - oth.



# LENI SUNT CAELI ET TERRA

This piece—which departs from the chanson—became the “Benedictus” of the 1544 (printed) version.

CAPPELLA SISTINA MS 17 • *Father Cristóbal de Morales* (d. 1553)

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

S Plé - - ni sunt caé - -

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

T Plé - ni sunt caé - - li, plé - ni sunt caé - li,

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

B Plé - ni sunt caé - - - - - li, plé - ni

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

S - - - - - li et tér - - - - -

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

T plé - ni sunt caé - - li et tér - - - - -

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

B sunt caé - - - - - li et tér - - - - -

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

S - - - - - ra gló - - - - - ri - a tú -

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

T - - - - - ra gló - - - - - ri - a tú - a, gló - ri - a tú -

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

B - - - - - ra gló - - - - - ri - a tú - a,

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

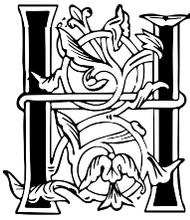
S - a, gló - - - - - ri - a tú - - a, tú - - - - - a.

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

T - a, gló - - - - - ri - a tú - - - - - a.

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

B gló - - - - - ri - a tú - a, gló - ri - a tú - a.



# OSANNA IN EXCELSIS

*Duplicatam vestem fecit sibi* (“He made himself a double set of clothing”) cf. Prov. 31:22  
 TYPE OF CANON: Augmentation ~ the second half of the chanson melody is stretched out.  
 CAPPELLA SISTINA MS 17 • *Father Cristóbal de Morales* (d. 1553)

Score for SATB choir with rhythmic notation above notes.

**System 1:**

- Soprano (S):** Ho - - - - - sán - - - - - na in ex - - -
- Alto 1 (A1):** Ho - sán - na, ho - sán - na,
- Alto 2 (A2):** Ho - sán - - - - - na in ex - cé - - - - - sis,
- Tenore 1 (T1):** Ho - sán - na, ho - sán - - - - -
- Tenore 2 (T2):** Ho - sán - - - - - na,
- Bass (B):** Ho - sán - na, ho -

**System 2 (starting at measure 7):**

- Soprano (S):** cé - - - - - sis,
- Alto 1 (A1):** ho - sán - - - - - na, ho - - - - - sán -
- Alto 2 (A2):** in ex - cé - sis, in ex - cé - - - -
- Tenore 1 (T1):** na, ho - sán - - - - - na in ex - cé -
- Tenore 2 (T2):** ho - sán - na, ho - sán - - - - - na, ho - - - -
- Bass (B):** sán - - - - - na in ex - cé - - - - - sis, ho - sán -

13

S *in ex - cël -*

A1 *na, ho - sán-na, ho - sán - na in ex -*

A2 *sis, ho - sán - na,*

T1 *sis, in ex - cël - sis, ho - sán-na in ex -*

T2 *-sán - na, ho - sán - na, ho - sán-na*

B *na, ho - sán - na in ex - cël - sis, ho -*

19

S *sis, ho - sán - na, ho -*

A1 *- cël - sis, in ex - cël - sis, ho-sán-na*

A2 *ho - sán - na in ex-cël - sis, ho-sán-na in ex-cël-*

T1 *cël - sis, ho-sán -na in ex - cël - sis, ho -*

T2 *in ex - cël - sis, ho - sán-na in ex - cël - sis, ho-sán-na in ex-cël-*

B *sán - na in ex - cël - sis, in ex - cël - sis,*



35

S *S F M L L L S F*  
 - - - - - sis, in ex - cël - - - -

A1 *M F S M L S F M R M L F R S M F M F S L S L T*  
 in ex - cël - - sis, in ex - cël - - - -

A2 *M T R L M D L R T S T D F R*  
 - - - - sis, in ex - cël - - sis, ho -

T1 *D D D T T S L R D L D R M F F S F R M R R L*  
 ho-sán-na in ex-cël - sis, in ex - cël - - sis, in ex - cël - sis, in

T2 *S M F R F S L L L F R R R T S D L F M F S*  
 sis, in ex - cël - sis, in ex - cël - sis, in ex - cël - -

B *D M R L L F R S M D R*  
 cël - - - - sis, in ex - cël - - - -

Finally, a hymnal that is truly Roman Catholic: [CCWATERSHED.ORG/HYMN](http://CCWATERSHED.ORG/HYMN)

41

S *M M S M S M Fi Si*  
 sis, in ex - cël - - - - sis.

A1 *D L T M R M F S M S L T*  
 - - - sis, in ex - cël - - - - sis.

A2 *D L D D T S M R M F S S F M R D T*  
 sán - na in ex - cël - sis, in ex - cël - - - sis.

T1 *L T D R M D M R M F S F M R D T L T M L Si*  
 - - - ex - cël - - - - - sis.

T2 *L L S M S S M M M M*  
 sis, in ex - cël - - - sis.

B *L M F S D R M D T D R M M R D T L M*  
 sis, in ex - cël - - - - sis.

To be sung by a small group of singers:

## 5bis. Benedictus

de la misa Mille regretz

Versión del Ms. 17 de la Capilla Sistina

Cristóbal de Morales (c.1500-1553)

Altus

Tenor

Bassus

Be - ne - di - ctus qui ve - nit

Be - ne - di - ctus qui ve - - - nit be -

Be - ne - di - ctus qui ve - - - nit be -

9

be - ne - di - ctus qui ve - - - nit qui ve - -

ne - di - ctus qui ve - - - nit, qui ve - - -

ne - di - ctus qui ve - - - nit qui ve - - -

16

- nit qui ve - - - nit in no -

nit, qui ve - - - nit in no - mi - ne Do - -

- nit qui ve - - - nit, in no - mi - ne Do - -

23

- mi - ne Do - - mi - ni in no - mi - ne Do -

- - - mi - ni in no - mi - ne, Do - mi - ni, in no -

- - - mi - ni in no - mi - ne Do - - -

30

[Hosanna ut supra]

- - - mi - ni in no - mi - ne Do - mi - ni.

- mi - ne Do - mi - ni, Do - - - mi - ni.

- - - mi - ni in no - mi - ne Do - mi - ni Do - - - mi - ni.

CONTRAFACITUM • Whenever we host the Sacred Music Symposium, we sing the praises of “contrafactum.” We encourage choirmasters to use it whenever possible. Indeed, the *Saint Jean de Brébeuf Hymnal* makes constant use of contrafactum. The Sacred Music Symposium held a few years ago was completely dedicated to contrafactum. It’s so important, because choirmasters only have a limited amount of rehearsal time for their choirs. It is hardly necessary to “prove” the value of contrafactum; anyone in possession of rudimentary knowledge of plainsong knows that contrafactum (in the Gregorian hymnal, the Graduale, and the Antiphonale) is on every page. Nevertheless, you can see the Father Cristóbal de Morales agrees with us. By examining a different version of the Sanctus, you can see that he created a contrafactum version of the “Pleni Sunt Cœli” when he composed his alternate *Mille Regretz* Mass parts:

**1544 edition** BENEDICTUS

*f.* 122  $\forall$

Cantus I Be -

Altus I Bene - di - ctus qui

Basus Benedictus Be - ne - di - ctus qui ve - nit

85 90

ne - di - ctus qui ve - nit,

ve - nit, Be - ne - di - ctus qui ve - nit, Be - ne - di - ctus qui ve -

Be - ne - di - ctus qui ve

Before beginning the Canon, the Celebrant first joins his hands, separates, elevates, and rejoins them, as he lifts his eyes to the Cross, then bows profoundly with joined hands resting on the Altar edge. This entire gesture is made in silence. Only once he is bowed down does he begin "Te igitur..."

# CANON MISSAE

QUAM LAETUS EST, QUEM VISITAS; CONSORS PATERNAE DEXTERAE,  
HAPPY IS HE WHOM THOU VISITEST; THOU WHO SITTEST AT THE RIGHT HAND OF THE FATHER;



THOU ART THE LIGHT CONSOLING HEAVEN, BUT WHO CANNOT BE SEEN BY MORTAL EYES.  
TU DULCE LUMEN PATRIAE, CARNIS NEGATUM SENSIBUS. (LUX ALMA)

**T**E igitur, clementissime Pater, per Jesum Christum Filium tuum Dominum nostrum, supplices rogamus, ac petimus, uti accepta habeas, et benedicas haec dona, haec munera, haec sancta sacrificia illibata, in primis, quae tibi offerimus pro Ecclesia tua sancta catholica : quam pacificare, custodire, adunare, et regere digneris toto orbe terrarum : una cum famulo tuo Papa nostro N. et Antistite nostro N. et omnibus orthodoxis, atque catholicae et apostolicae fidei cultoribus.

**W**herefore, 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.

*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 offerimus : vel qui tibi offerunt hoc sacrificium laudis, pro se, suisque ómnibus : pro redemptione animárum suárum, pro spe salutis, et incolumitátis suae : tibi que reddunt vota sua aetérno Deo, vivo et vero.

¶ Communicántes, et memóriam venerántes, in primis gloriósae semper Vírginis Mariáe, Genitrícis Dei \* et Dómini nostri Jesu Christi : sed et beatórum Apostolórum ac Mártýrum tuórum, Petri et Pauli, Andréae, Jacóbi, Joánnis, Thomae, Jacóbi, Philíppi, Bartholomaei, Matthaei, Simónis et Thaddaei : Lini, Cleti, Cleméntis, Xysti, Cornélii, Cypriáni, Lauréntii, Chrysógoni, Joánnis et Pauli, Cosmae et Damiáni : et ómnium sanctórum tuórum; quorum méritis, precibusque concédas, ut in ómnibus protectionis tuae muniámur auxilió. Per eúndem Christum Dóminum nostrum. Amen.

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

Hanc igitur oblatiónem servitútis nostrae, sed et cunctae famíliæ tuæ, ¶ quaesumus Dómine, ut placátus accípias : diésque nostros in tua pace dispónas, atque ab aetérna damnatióne nos éripi, et in electórum tuórum júbeas grege numerári. Per Christum Dóminum nostrum. Amen.

Quam oblatiónem tu, Deus, in ómnibus, quaesumus, benedíctam, adscríptam, ratam, rationábilem, acceptabílemque fácere dignéris : ut nobis Corpus et Sanguis fiat dilectíssimi Fílii tui Dómini nostri Jesu Christi.

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.

¶ 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.

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.

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.

**Q**UI 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.

**W**HO 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.

**S**imili modo postquam coenatum est, accipiens et hunc praeclarum Calicem 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 EFFUNDETUR IN REMISSIONEM PECCATORUM.

Haec quotiescúmque feceritis, in mei memóriam faciétis.

**I**N 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 :*

**U**Nde et memores, Dómine, nos servi tui, sed et plebs tua sancta, ejúsdem Christi Fílii tui Dómini nostri tam beatae passiónis, nec non et ab ínferis resurrectiόνis, sed et in caelos gloriósae ascensiónis : offerimus praeclárae majestáti tuae de tuis donis, ac datis, hóstiam puram,

hóstiam sanctam, hóstiam immaculátam, Panem sanctum vitae aetérnae, et Calicem salutis perpétuae.

**W**herefore, 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 propitio ac sereno vultu respicere digneris : et accepta habere, sicuti accepta habere dignatus es munera pueri tui iusti Abel, et sacrificium Patriarchae nostri Abrahae : et quod tibi obtulit summus sacerdos tuus Melchisedech, sanctum sacrificium, immaculatam hostiam.

*The Priest bows low.*

Supplices te rogamus, omnipotens Deus : jube haec perferri per manus sancti Angeli tui in sublime altare tuum in conspectu divinae majestatis tuae : ut quotquot, ex hac altaris participatione, sacrosanctum Filii tui Corpus, et Sanguinem sumpserimus, omni benedictione caelesti et gratia repleamur. Per eundem Christum Dominum nostrum. Amen.

*Memory of the Departed.*

Mememento etiam, Domine, famulorum, famularumque tuarum N. et N., qui nos praecesserunt cum signo fidei, et dormiunt in somno pacis.

Ipsis, Domine, et omnibus in Christo quiescentibus, locum refrigerii, lucis et pacis, ut indulgeas, deprecamur. Per eundem Christum Dominum nostrum. Amen.

*The Priest strikes his breast.*

Nobis quoque peccatoribus famulis tuis, de multitudine miserationum tuarum sperantibus, partem aliquam, et societatem donare digneris, cum tuis sanctis Apostolis et Martyribus : cum Joanne, Stephano, Matthea, Barnaba, Ignatio, Alexan-

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, Anastásia, 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.

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

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

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**  ER ómni-a saécula saeculó-rum. R̄. Amen.

World without end. R̄. Amen.

### Communion in the Sacrifice.

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

#### Orémus.

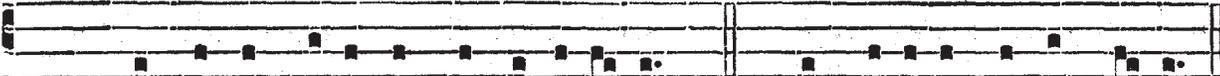
Praecéptis salutáribus móniti, et divína institutióne formáti, audémus dícere :

**P**ATER nóster, qui es in caélis : Sanctificétur nómen túum : Advéniat régnum túum : Fíat volúntas túa, sicut in caélo, et in térra. Pánem nóstrum quotidí-  
num 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 :

**O**UR 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. R̄. But deliver us from evil.



Ÿ. Et ne nos indúcas in tenta-ti-ónem. R̄. Sed líbera nos a má-lo.

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

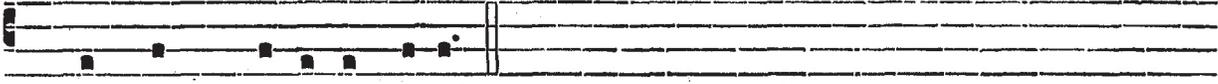
Líbera nos, quaesumus, Dómine, ab ómnibus malis, praeterítis, praeséntibus, et futúris : et intercedente beáta et gloriósa semper Vírgine Dei Genitrice María, cum beátis Apóstolitis Petro et Paulo, atque Andréa, et ómnibus Sanctis, da propítius pacem in diébus nostris : ut ope misericórdiae tuae adjúti, et a peccáto simus semper líberi, et ab omni perturbatióne secúri. Per eúndem Dóminum nostrum Jesum Christum Fílium tuum. Qui tecum vivit et regnat in unitate 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**  World without end. R. Amen.  
**P** ER ómni-a saécula saeculó-rum. R. Amen.

 The peace of the Lord be ever with you. R. And with thy spirit.  
 V. Pax † Dómini sit † semper vobis- † cum.

 R. Et cum spí-ri-tu tú-o.

Haec commíxtio et consecrátio Córporis et Sánguinis 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

Missa Christus Latens Hortulanus

W.J. Fritz

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Organ

*legato*

*Ped.*

Org.

S

A

T

B

*mp*

A - gnus De - i qui tol -

*mp*

A - gnus De - i qui tol -

*mp*

A - gnus De - i qui tol - lis,

*mp*

A - gnus De - i qui tol - lis,

Org.

12

S  
lis, qui tol - lis pec - ca - ta mun - di, mi -

A  
lis, qui tol - lis pec - ca - ta mun - di mi -

T  
8  
qui tol - lis pec - ca - ta, pec - ca - ta mun - di mi -

B  
qui tol - lis pec - ca - ta mun - di mi -

Org.  
12

This system of music covers measures 12 to 15. It features four vocal staves (Soprano, Alto, Tenor, Bass) and an Organ staff. The vocal parts are in a homophonic setting, with lyrics in Latin. The organ part provides harmonic support with chords and moving lines in both hands. A large pink watermark is visible across the right side of the page.

15

S  
se - re - re, mi - se - re - re no - bis.

A  
se - re - re, mi - se - re - re no - bis.

T  
se - re - re, mi - se - re - re no - bis.

B  
se - re - re, mi - se - re - re no - bis.

Org.  
15

This system of music covers measures 15 to 18. It continues the vocal and organ parts from the previous system. The vocal parts sing the phrase 'se - re - re, mi - se - re - re no - bis.' The organ part continues with its accompaniment. A large pink watermark is visible across the page.

20

S

A

T

B

Org.

A - gnus

A - gnus

A - gnus

A - gnus

24

S

A

T

B

Org.

De - i qui tol - lis, qui tol -

De - i qui tol - lis, qui tol - lis

De - i qui tol - lis, qui tol - lis pec -

De - i qui tol - lis, qui tol - lis

27

S  
lis pec - ca - ta mun - di, mi - se - re - re,

A  
pec - ca - ta mun - di mi - se - re - re,

T  
ca - ta, pec - ca - ta mun - di mi - se - re -

B  
pec - ca - ta mun - di mi - se - re - re,

Org.

30

S  
mi - se - re - re no - bis.

A  
mi - se - re - re no - bis.

T  
re, mi - se - re - re no - bis.

B  
mi - se - re - re no - bis.

Org.

35

S  
A  
T  
B

A - gnus De -

A - gnus De - i -

A - gnus De -

A - gnus De -

Org.

39

S  
A  
T  
B

i qui tol - lis, qui tol - lis pec - ca - ta

qui tol - lis, qui tol - lis pec - ca - ta

i qui tol - lis, qui tol - lis pec - ca - ta, pec - ca - ta

i qui tol - lis, qui tol - lis pec - ca - ta

Org.

42

S  
mun - di, do - na no -

A  
mun - di do - na, do - na no -

T  
8  
mun - di do - na, do - na no -

B  
mun - di do - na, do - na no -

Org.

46

S  
- bis - pa - cem, pa - cem.

A  
- bis - pa - cem, pa - cem.

T  
8  
- bis - pa - cem, pa - cem.

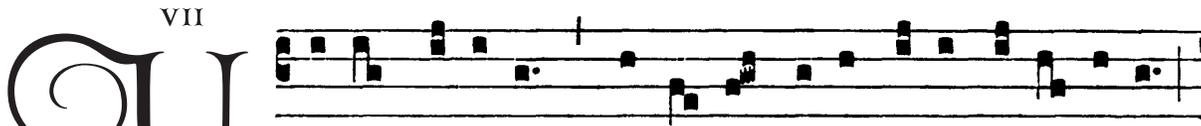
B  
- bis - pa - cem, pa - cem.

Org.

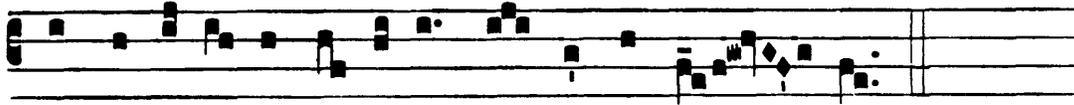
**COMMUNION • Sacred Heart, EF** (John 19: 34) One of the soldiers stabbed his side with a spear, and at once blood and water poured out.

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

VII



- nus mí-li-tum \* lánce- a la-tus e-ius a-pé-ru- it,  
*One-of the-soldiers with-a-spear the-side of-Him opened,*



et contí-nu- o ex-í-vit sanguis et a- qua.  
*& immediately came-out blood & water.*

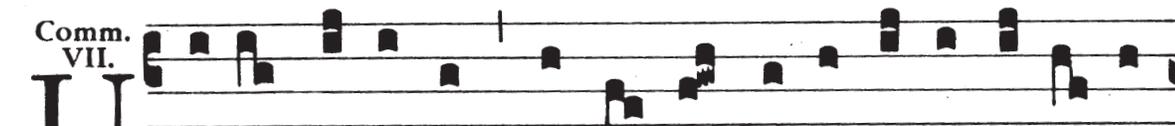
A "pure" *Editio Vaticana* score, as printed by Schwann:

COMMUNION. *John 19: 34*

ONE OF THE SOLDIERS with a spear opened His side, and immediately there came out blood and water. *¶. The mercies of the Lord I will sing for ever: I will show forth Thy truth with my mouth to generation and generation.*

*Unus militum láncea latus ejus apéruit, et contínuo exívit sanguis et aqua. (Ps 88: 2) ¶. Misericórdias Dómini in ætérnum cantábo; in generatiónem et generatiónem annuntiábo veritátem tuam in ore meo.*

Comm.  
VII.



- nus mí-li-tum \* lánce - a la-tus e-jus a-pé-ru-  
*it, et contí- nu - o ex - í - vit sanguis et a - qua.*



The 501(c)3 organization — **Corpus Christi Watershed** — is named in honor of this communion antiphon. That is to say: *Water, Shed from the Heart of Christ.*



A "pure" *Editio Vaticana* accompaniment by Flor Peeters and associates:

U - nus mi - li - tum \* lán - ce - a la - tus e - jus a - pé - ru - it,

Comm. VII.

et con - tí - nu - o ex - í - vit san - guis et a - - - qua.

## A Dom Mocquereau accompaniment by Henri Potiron:

Ú - nus mi - li - tum \* lánce - a lá - tus é - jus a - pé - ru - it, et con - tí -

Comm. VII

nu - o ex - i - vit sán - guis et á - - - - qua.

A "pure" *Editio Vaticana* accompaniment by Father Mathias:

U - nus mí - li - tum \* lán - ce - a la - tus e - jus a - pé - ru - it,

Comm. VII.

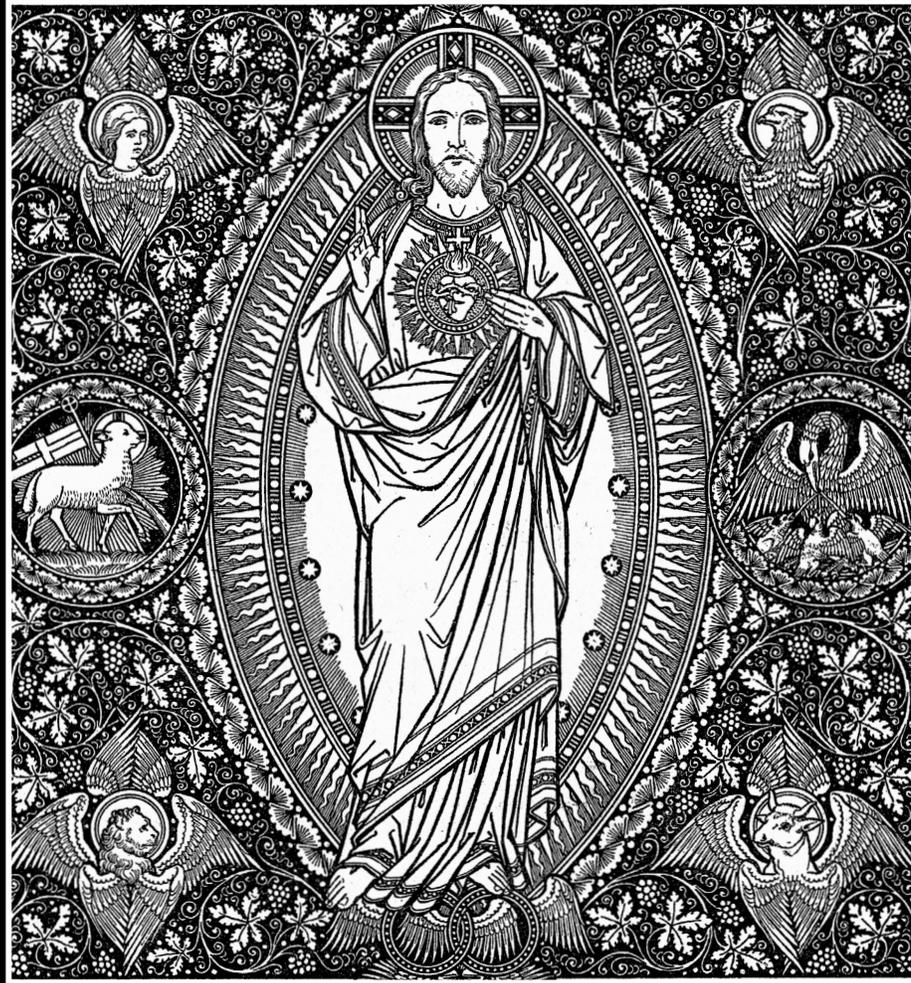
et con - tí - nu - o ex - í - vit san - guis et a - - - - qua.

ONE OF THE SOLDIERS WITH A SPEAR OPENED HIS SIDE

YOU SHALL DRAW WATERS WITH JOY... (Is 12:3) THEY SHALL MAKE ME A SANCTUARY AND I WILL DWELL IN THEIR MIDST. (Ex 25:8)



FACIENT MIHI SANCTUARIUM ET HABITABO IN MEDIO EORUM. Ex 25:8

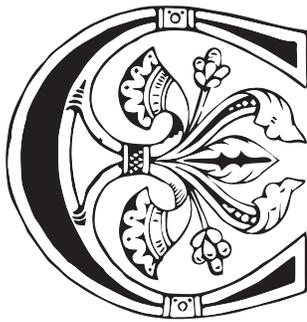


HAURIETIS AQUAS IN GAUDIO DE FONTIBUS SALVATORIS. Is 12: 3



AND IMMEDIATELY THERE CAME OUT BLOOD AND WATER.

HOW OFTEN WOULD I HAVE GATHERED THY CHILDREN AS THE BIRD DOTTH HER BROOD, AND THOU WOULDST NOT? (Lk 13:34)



# COMMIXTIO CORPORIS

Kevin Allen • Copyright © 2022

Commixtio C rporis et Sanguinis  
D mini nostri Jesu Christi  
sit nobis salus in vitam  ternam. Amen.

*May the blending of the Body and Blood  
of our Lord Jesus Christ be welfare  
for us unto everlasting life. Amen.*

S L D T L L D R M F (F) F M  
Com - m x - ti - o, com - m x - ti - o C r - po-ris

A F M M M F M L S L T D R T D  
Com - m x - ti - o, com - m x - ti - o C r - po-ris

B R L S L R L T D F (F) S L  
Com - m x - ti - o, com - m x - ti - o C r - po-ris

8 S F S (S) S M L D T L L D R  
et S n - gui-nis, com - m x - ti - o com - m x - ti -

A D T (T) T D F M M F F M L  
et S n - gui-nis, com - m x - ti - o com - m x - ti -

B L M (M) M L R L S R R L T  
et S n - gui-nis, com - m x - ti - o com - m x - ti -

15 M F (F) F M F S (S) S M F M R M R

S o Cór - po-ris et Sán - gui-nis Dó - - mi-

A S L T D R T D D T (T) T D L D T L F

o Cór - po-ris et Sán - gui-nis Dó - - mi -

B D F (F) S L L M (M) M L R L S F

o Cór - po-ris et Sán - gui-nis Dó - - mi -

21 D R D R M R T L D T D M R R

S ni, Dó - mi - ni no - stri Je - su Chri - sti

A S F (F) S F M L (L) S M L F F

-in, Dó - - mi - ni no - stri Je - su Chri - sti

B M L R M F L M L F Te Te

ni, Dó - mi - ni no - stri Je - su Chri - sti

28 L D T L R (R) D R Me F S Me R Me

S sit no - bis sa - lus in vi - tam, in

A F M F F L S F L Te D D (D) Te

sit no - bis sa - lus in vi - tam, in

B M F S M Te (Te) F F Le Te Me

sit no - bis sa - lus in vi - tam, in

34

S D R Me F R Te D S D R M (M) R T D  
 vi - tam ae - tér - nam. A - - -

A Te Le S F F S (S) F R F M M S  
 vi - tam ae - tér - - nam. A - men.

B Le F Te S Le Te D L M  
 vi - tam ae - ter - - nam. A - men.

*This piece is from the "Stowe Missal Motets" • Copyright © 2022*

40

S R D T L T D R M D R D R L T D R L  
 men. A - - - men. A - - - men.

A F S L T D L T D L F S L Te F S M F M  
 A - men. A - - - - - men.

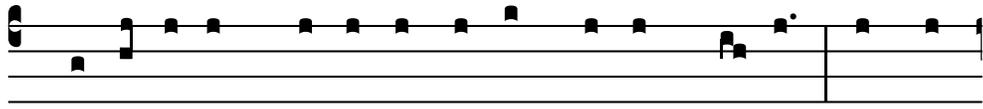
B R L Te R L R L  
 A - men. A - - - - - men.

*The following shows how Psalm 33 (on the following pages) intermingles with the Refrain:*

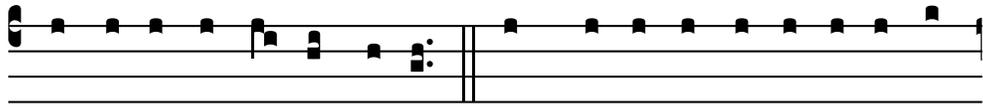
Treble Clef S L D D D D D R D D T L D D D D D D D T L T L S L  
 Be - ne - dí - cam Dñm in **o** - mni tém - po - re: sem - per laus e - jus in **o** - re\_\_ me - o. \_\_

Bass Clef S L D D D D D R D D T L D D D D D D D T L T L S L  
 Be - ne - dí - cam Dñm in **o** - mni tém - po - re: sem - per laus e - jus in **o** - re\_\_ me - o. \_\_

A



1. Be-*ne*-dí-cam Dómi-num in o-mni **tém-po**-re: \* semper



laus e-jus in o-*re* **me**-o. 2. In Dómi-no laudá-bi-tur á-

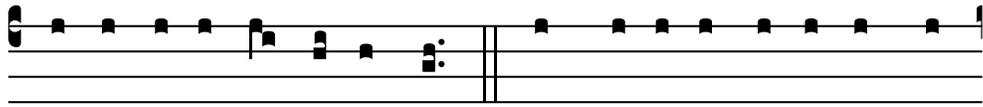


ni-ma **me**-a: \* áudi-ant mansu-é-ti, *et læ-tén*-tur.

B



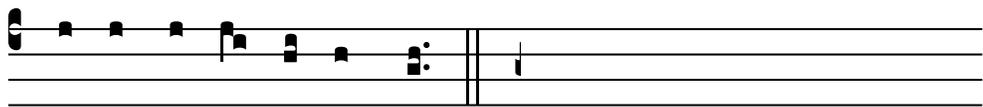
3. Ma-*gni*-fi-cá-te **Dó**-mi-num **me**-cum: \* et ex-al-témus



nomen e-jus *in id-í*-psum. 4. Exqui-sí-vi Dómi-num, et



ex-au-**dí**-vit me: \* et ex ómni-bus tri-bu-la-ti-ó-ni-bus



me-*is e-rí*-**pu**-**it** me.

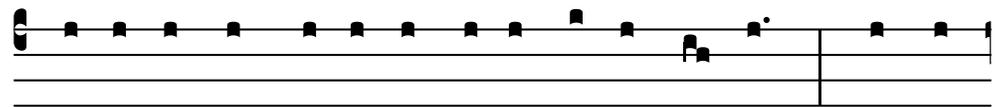
a



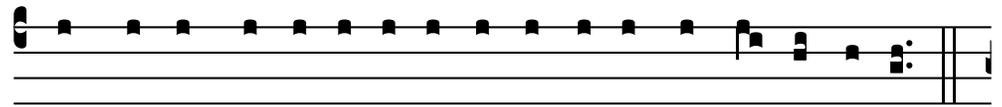
5. Ac-*cé*-di-te ad e-um, et il-**lu**-mi-**ná**-**mi**-ni: \* et



fá-ci-es vestræ non *con-fun*-**dén**-tur. 6. Iste pauper

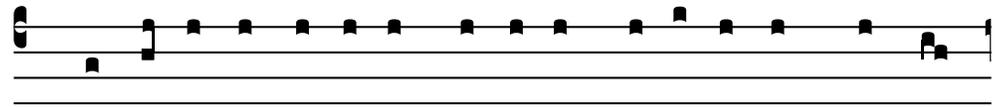


clamá- vit, et Dómi- nus exau- **dí-** vit e- um: \* et de



ómnibus tri- bu- la- ti- ó- ni- bus e- jus sal- *vá-* vit e- um.

**D**



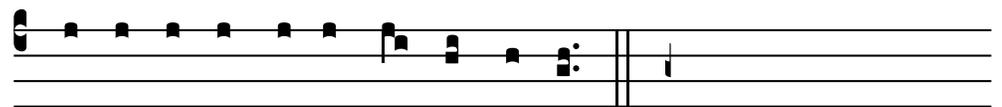
7. Gu- *stá-* te, et vi- dé- te quón- i- am su- *á-* vis est **Dó- mi-**



nus: \* be- *á-* tus vir, qui spe- *rat* in e- o. 8. Timé- te



Dómi- num, omnes **san-**cti e- jus: \* quón- i- am non est

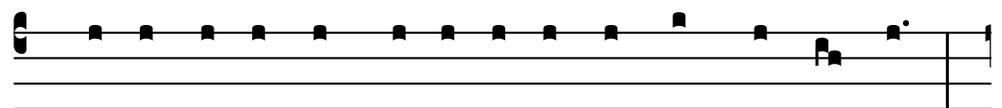


in- ó- pi- a timén- *ti-* bus e- um.

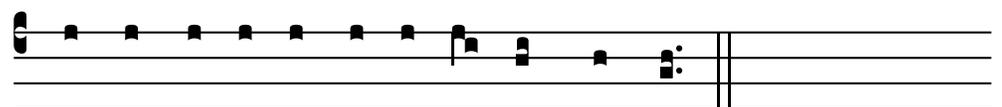
**E**



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



10. Sic- ut e- rat in princí- pi- o, et **nunc,** et **semper,** \*



et in *sæ-*cu- la *sæ-*cu- *ló-* rum. **A-**men.

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 saé - cu - la sae - cu - ló - rum.* **R. A - men.**

POSTCOMMUNION.

May Thy holy mysteries, O Lord Jesus, give us holy fervor; that by it perceiving the sweetness of Thy most loving Heart, we may learn to despise earthly things and to love those of heaven. Who livest.

Præbeant nobis, Dómine Jesu, divinum tua sancta fervórem: quo dulcíssimi Cordis tui suavitate percépta; discámus terréna despícere, et amáre cæléstia: Qui vivis.

1.

- te, missa est.

**It is important for the organist to play this exactly as written:**

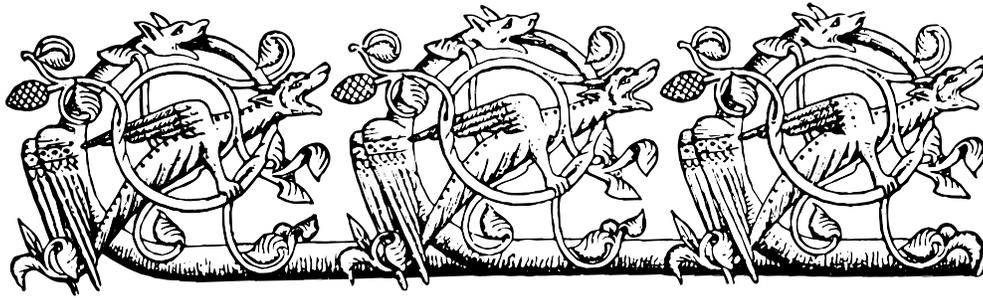
De - o grá - ti - as.

*Senza Pedale*

grá - ti - as.

*Pedale*

**During the (silent) reading of the Last Gospel, the organist plays the final hymn softly :**



## CLOSING HYMN FOR FRIDAY'S MASS

“Solemn Hymn To The Son Of God” by Fr. Dominic Popplewell

Page 868 from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

Rehearse the SATB harmonies at #868 or #697 : [CCWATERSHED.ORG/HYMN/TUNE:](http://CCWATERSHED.ORG/HYMN/TUNE:) “Paschal Lamb” • 77 77 D

*Below, several verses have been omitted, but the Brébeuf Hymnal contains all the verses.*

1. Of the Fa - ther born a - lone, Heir co - re - gent of his throne,

Word he speaks e - ter - nal - ly, Mir - ror of his maj - es - ty:

Man to save, who man be - came, Pleased his ser - vile form to claim,

As a bless - èd Maid - en's child Earth to heav - en rec - on - ciled.

2. Ev - er God, in time a man, Lim - it - ed, whom none may span,  
 Know - ing all, whose wis - dom grew, Pas - chal Lamb and Shep - herd true:  
 Who by yield - ing won the strife, Who by dy - ing gar - nered life,  
 Who de - part - ed, but to bide With the Church, your cho - sen Bride.

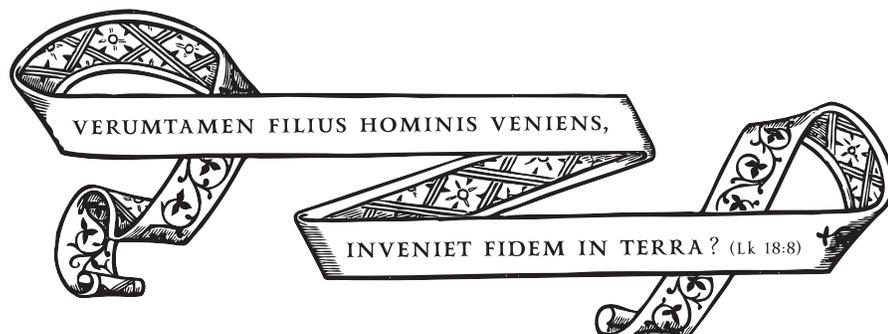
The organist will improvise before the final verse,  
 which includes a Soprano Descant  
 (copyright © *The Saint Jean de Brébeuf Hymnal*).

Descant  
 4. God al - might - y, three in one, Ho - ly Fa - ther, ho - ly Son,  
 SATB  
 4. God al - might - y, three in one, Ho - ly Fa - ther, ho - ly Son,

With the ho - ly Par - a - clete, Let your works your\_ praise re - peat:

To your most ex - alt - ed name Let un - fal - ter - ing ac-claim

From cre - at - ed things as - cend Now and ev - er,\_\_\_ with - out end.



**ADDITIONAL  
RESOURCES  
FOR STUDY**

Sanctus & Hosanna

MISSA "Beata Mater" –  
Francisco Guerrero (1528-1599)

♩ = 100

CCWATERSHED.ORG/170

S. *R R F M R R Di*  
Be - á - ta ma - - ter et in - nú -  
San - - ctus, San - - ctus, -

A. *R F S R R D T D T L S F Te L S L S F M R S F R M*  
San - ctus, San - ctus, San - -

T. *S F M F M R D Te S L Te L*  
San - - ctus, San - ctus,

B. - - - - -

8

S. *R F S F F S L S*  
pta vir - - go glo - ri - ó - sa  
San - ctus, San - ctus, - - - - -  
San - ctus Dó - mi - nus De -

A. *R L S L F L S M L S F R R D L D*  
ctus, San - - - - - ctus Dó - mi - nus De -

T. *L S F M R D T L R D L T Di R M F S L R F M F D*  
San - ctus, San - ctus, San - -

B. *R D T D T L S F R M F M R R R F M R D Te D F F M*  
San - - ctus, San - - ctus, San - ctus, San - - ctus Dó - mi -

14

S. *F M R M R D T D*  
re - gi - na mun - di  
nus De - us Sá - ba - oth.

A. *L T D T L S L Si Si L*  
us Sá - - - - - ba - oth.

T. *R L M F L S M S F R M M F M F M F S F M F R*  
ctus Dó - mi - nus De - us Sá - ba - - - - - oth. Ple - ni sunt cae - li et

B. *F R D R F M D R D T L L Te L Te*  
nus De - us Sá - ba - - - - - oth. Ple - ni sunt cae -

21

S. *D R F S F F S*  
 in - ter - cé - de pro no -  
 Ple - ni sunt cae - li et

A. *L Te L Te L F S L F D D R D R D T L T D L S*  
 Ple-ni sunt cae - li et ter ra gló-ri - a tu - a,

T. *M D S F S F L S F M F L Te L Te L R S F M R D R M R*  
 ter-ra, ple-ni sunt cae-li et ter - ra gló-ri - a tu - a, gló - ri - a

B. *L S R S F R R D F F S M F M*  
 li et ter - ra, et ter - ra gló - ri - a tu -

28

S. *M F M R Di R F S M F M R D R M F R M R Di R*  
 bis ad Dó - mi - num, pro no-bis ad Dó - mi - num,  
 ter - ra gló - ri - a tu - a

A. *S F S L T D S L F S M F R R D T L S F Te L Te L L*  
 gló-ri - a tu - a, gló-ri - a tu - a

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

B. *R R D T L R D R T D R S R S L R*  
 - a, gló - ri - a tu - a, gló - ri - a tu - a

$\text{♩} = 150$

35

S. *L R D F R M R F M F S L F S F L S R F F M R F*  
 Ho-sán - na in ex - cél - sis, Ho - sán - na in ex - cél -

A. *L L D D T L L*  
 Be - á - ta ma - ter.  
 Ho - sán - na in ex - cél - sis,

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

B. *L R D F F M F F S M S R F S L R R*  
 Ho-sán - na in ex - cél - sis, Ho - sán - na in ex - cél - sis, in ex -

43

S. *M F R D M F R M L S F S R F M R D F*  
 - sis, Ho-sán-na in ex - cèl - - - sis, Ho -

A. *L L D D T L L*  
 Be - á - ta ma - ter.  
 Ho - sán - na in ex - cèl - sis,

T. *L F S L M F M R F S D R M F M D R S S R F S L F*  
 - cèl - sis, Ho-sán - na in ex - cèl - - sis, Ho-sán-na in ex - cèl

B. *D R T L L F R D T L S F M L S R F M R*  
 cèl - sis, Ho-sán-na in ex - cèl - sis, Ho - sán - na

51

S. *M F M M R M L L S L F S L R S S F R M R D*  
 sán-na in ex - cèl - sis, Ho-sán - na in ex - cèl - sis, Ho-sán - na in ex - cèl -

A. *L L D D T L L*  
 Be - á - ta ma - ter.  
 Ho - sán - na in ex - cèl - sis,

T. *S L S M F M F F M F L S F M S R F M F R*  
 - - - sis, Ho-sán - na in ex - cèl - sis, Ho - sán - na in ex -

B. *D L T D R L F F F M F L S F S R R R D R F*  
 in ex - cèl - sis, Ho-sán - na in ex - cèl - sis, Ho-sán - na in ex -

59

S. *R D F F M F L S F M S F M R R Di R*  
 - sis, Ho-sán - na in ex - cèl - - - sis.

A. *L L D D T L L*  
 Be - á - ta ma - ter.  
 Ho - sán - na in ex - cèl - sis.

T. *F M F R R D R F S F D M R S F M R*  
 cèl - sis, Ho-sán - na in ex - cèl - sis, Ho - sán-na in ex - cèl - sis.

B. *Te D F F F M F R D F F M F L M S R L R*  
 cèl - sis, in ex - cèl - sis, Ho-sán - na in ex - cèl - - - sis.

KYRIE • Part 1 of 3

CCWATERSHED.ORG/125

MISSA “Beata Mater” –  
Francisco Guerrero (1528-1599)

♩ = 105

SOPR

R R F M R L

Ký - ri - e e - léy - son, Ký -  
Be - á - ta ma - ter

ALTO

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

Ký - ri - e e - léy - son, Ký - ri - e e - lé - - - - i -  
Be - á - ta ma - ter

TENR

R R

Ký - ri -  
Be - á -

BASS

6

S

L S M F M D M R D T D

- ri - e e - lé - - - - - i - son,

A

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

son, Ký - ri - e e - lé - - - - i - son, Ký - ri - e e -  
Be - á - ter

T

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

e e - léy - son, Ký - ri - e e - lé - i - son, Ký - ri - e e -  
ta ma - ter

B

L L D T L L L

Ký - ri - e e - léy - son, Ký - 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 Dí 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 Dí 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

KYRIE • Part 2 of 3

CCWATERSHED.ORG/130/

MISSA “Beata Mater” –  
Francisco Guerrero (1528-1599)

SOPR *R R D R F S F M R D T L T D L R D L T L M*  
Chri - ste e - lé - - - - - i - son, Chri - ste e -

ALTO *L L S L D R D T L S*  
Chri - ste e - lé - - - - -

TENR *R R D R F S F M R M R M D S F M R M*  
Chri - ste e - lé - - - - - i - son,

BASS *L L S L D*  
Chri - ste e - lé -

7 *F M R D R M F R M F S L S F M F F S*  
- lé - i - son, Chri - ste e - lé - - - i - son, Chri - ste

A *F S M L S L Te L S F M R R D Te L S F M S F F M*  
- - - i - son, e - lé - - - i - son, e - lé - - - i -

T *R R Di R F S F*  
Chri - ste e - - - léy - son,

B *R D Te L Te L R Te D R D Te L S*  
- - - i - son, Chri - ste e - - - léy -

13 *L S F M R Di M R F M R D F M*  
e - - - lé - i - son, Chri - ste e - - - léy son.

A *F S L T D D R F M R M L M F L S S F L L*  
son, Chri - ste e - - - i - son.

T *F S L S F M R M R Di T Di*  
Chri - ste e - - - lé - - - - - i - son.

B *F F M R D Te L D R Te L R L*  
son, Chri - ste e - - - léy - son, Chri - ste e - - - léy - son.

KYRIE • Part 3 of 3

CCWATERSHED.ORG/135/

MISSA "Beata Mater" –  
Francisco Guerrero (1528-1599)

SOPR *D R F M F F S M F*  
Ký - ri - e - lé - y - son, Ký - ri - e e -

ALTO *M F L S F S L T D T L D D R D T S R Dí R D*  
Ký - ri - e e - lé - i - son, Ký - ri - e e - lé - y - son

TENR *L T R D R M D S F S F L S F L S L F*  
Ký - ri - e e - lé - i - son, Ký - ri - e e - lé - i - son, Ký -

BASS *L T R D F F M R L R*  
Ký - ri - e e - lé - i - son, Ký - ri -

7 *M R Dí R F S M F R M D R F*  
- lé - i - son, Ký - ri - e e -

A *Te L L S L D T L T D F L Te L S F S L F*  
Ký - ri - e e - lé - y - son, Ký - ri - e e - lé -

T *S M F M R D R S L F S M F R*  
ri - e e - lé - i - son, Ký - ri - e e - lé - y -

B *S L R R D Te L S D R Te D L Te*  
e e - lé - i - son, Ký - ri - e e -

13 *M R Dí R F S M F R M R D L T D R T Dí R Dí R*  
- lé - i - son, Ký - ri - e e - lé - i - son.

A *Te L D D R D T L S L D T L L*  
i - son, Ký - ri - e e - lé - y - son.

T *S F M R S S L S F M R S M F M L S F M R*  
- son, Ký - ri - e e - lé - i - son.

B *S L R R R M R D T L R S D T L F S L R*  
- lé - i - son, Ký - ri - e e - lé - y - son.

# KYRIE ELE.

Missa “ISTE SANCTUS”

Published in 1582<sup>AD</sup>

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**

801

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

802

21

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

25

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

A ri - e e - léy - - - - son.

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

PRO LEGE

B Ky - ri - e e - léy - - son.

PRO LEGE

29 Three Soprano Cantors

S Chri - 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, Chrí - ste e - léy -  
**ISTE SANCTUS**

804

42

S ste e - lé - - - - - i - son.

A e - - - - - lé - - - - - i - son.

T Chrí - ste e - léy - - - - - son.

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

**CERTAVT**

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**

805

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 - -  
*ETA VERBIS* *CERTAVIT*

B  
e e - léy - son, Ký - - ri - e e - léy -  
*ETA VERBIS*

[CCWATERSHED.ORG/POLYPHONY](http://CCWATERSHED.ORG/POLYPHONY) • Free polyphonic rehearsal videos.

57

S  
son, Ký - ri - e e - - - lé - i - son.  
*ETA VERBIS*

A  
— Ký - ri - e e - léy - son.  
*ETA VERBIS*

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

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

# KYRIE FOR OUR LADY OF THE HOLY ROSARY

Giovanni Pierluigi da Palestrina (d. 1594)

Cantor: *D D T D T L F L D T L* Ky-ri - e - - e-lé - i - son.
 
*D D T D T L F L D T L*  
 Full choir & congregation: Ky-ri - e - - e-lé - i - son.

Soprano: *M R D T D T Di*  
 Ky - ri - e e - lé - - i - son.  
 Alto: *D T L T L L Si L*  
 Ky - ri - e e - lé - i - son.  
 Tenor: *S S M M M M M*  
 Ky - ri - e e - lé - - i - son.  
 Bass: *D S L Si L M L*  
 Ky - ri - e e - lé - - i - son.

Cantor: *L L D R L D T S* Chri ste - - e - lé - i - son.
 
*L L D R L D T S*  
 Full choir & congregation: Chri ste - - e - lé - i - son.

Soprano: *D D L L L L L*  
 Chri - ste - - e - lé - i - son.  
 Alto: *L S F M F M Fi*  
 Chri - ste e - lé - i - son.  
 Tenor: *F M R M R R Di R*  
 Chri - ste e - lé - - - i - son.  
 Bass: *F D R Di R L R*  
 Chri - ste e - - - - léy - son.

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Rehearsal videos are found there.

R R D R D T S D T L

Cantor: Ký - ri - e e - lé - i - son.

Full choir & congregation:

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

Soprano  
Ký - ri - e e - lé - i - son. Ký - ri - e e -

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

Alto  
Ký - ri - e e - lé - i - son. Ký - ri - e e -

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

Tenor  
Ký - ri - e e - lé - i - son. Ký - ri - e e -

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

Bass  
Ký - ri - e e - lé - i - son. Ký - ri - e e -

R R Di R

Soprano  
- lé - i - son.

L L L

Alto  
lé - i - son.

F M Fi

Tenor  
lé - i - son.

R L R

Bass  
lé - i - son.

The polyphonic sections are from a Litany by Palestrina. The chant sections were added by the editor.

# “TE SAECULORUM PRINCIPEM” KYRIE ELEISON

GIOVANNI PIERLUIGI da PALESTRINA (d. 1594)

*This Mass is based on a hymn tune, and was published in 1590AD.  
For information about the hymn tune, turn to the penultimate page.*

Soprano

Alto

Tenor

Bass

5

S

A

T

B

9

S  
 - son, KÝ - ri - e e - léy - son, KÝ - ri - e e -  
 TE SAE - CU -

A  
 ri - e e - léy - - - - - son, -  
 SAE - CU - LO - RUM PRIN - CI - PEM

T  
 - - - - son, KÝ - ri - e e - léy -  
 TE SAE - CU - LO - RUM PRIN - CI -

B  
 - - - - son, KÝ - ri - e e -  
 PEM TE SAE - CU - LO - RUM

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13

S  
 - léy - son, KÝ - ri - e e - léy - - - son.  
 - LO - RUM TE SAE - CU - LO - RUM PRIN - CI - PEM

A  
 KÝ - ri - e e - lé - i - son.

T  
 - - son, KÝ - ri - e e - léy - son.  
 PEM

B  
 - léy - - - - - son.  
 PRIN - CI - PEM

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

Bass  cf. Rector cosmi pie

Chri - ste e - lé - i - son.

The “Christe” section may be sung by soloists.

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

S  Chri - ste e - léy - son, Chri - ste

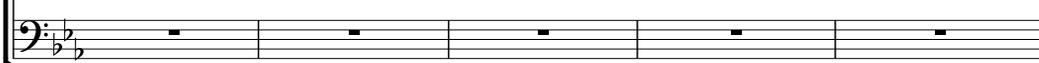
TE, CHRI-STE, RE - GEM GEN - TI - UM

A  Chri - ste e - léy - son, Chri - ste

TE, CHRI-STE, RE - GEM GEN - TI - UM

T  Chri - ste e -

TE, CHRI-STE,

B 

24 S F S M R R D F S

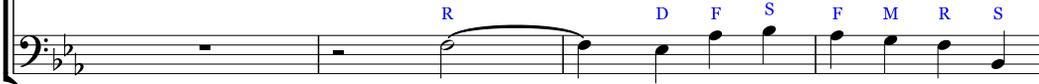
S e - léy - son, Chri - ste e -

TE, CHRI - STE, -

A  -son, Chri - ste e - léy - son,

T  -léy - son, Chri - ste e - léy - son,

RE - GEM GEN - TI - UM

B  Chri - ste e - léy - son,

TE, CHRI - STE, RE - GEM

28

S *F M D R M F S L S F M R M F S F M R*  
 - - - l é y - - - - - - - - - -  
 RE - GEM

A *R D F S F M R D T D T L T D R*  
 Chri - ste e - l é y - - - - - son, Chri  
 TE, CHRI - STE, RE - GEM GEN - TI - UM

T *L L S D R D T L*  
 son, Chri - ste e - l é y - son,  
 TE, CHRI - STE, RE - GEM

B *R L L S D R D T*  
 - son, Chri - ste e - -  
 TE, CHRI - STE, RE - GEM

33

S *M L S D R D T L L Si L*  
 son, Chri - ste e - l é - - - i - son.  
 TE, CHRI - STE, RE - GEM GEN - TI - UM

A *D T M F M R D F M M R M M*  
 - ste e - l é - - - i - son.

T *L S D R D T L L Si L T L*  
 Chri - ste e - l é y - - - son.  
 TE, CHRI - STE, RE - GEM GEN - TI - UM

B *L M L R M F R M F M L*  
 - - - - - l é y - - - son.

Alto *S S L L S F S M F R M R D R M M* cf. Dominator Deus

Ký - ri - e - - - e - l é - i - son.

**PALESTRINA BASED** his *Missa Jam Christus astra ascenderat* on a hymn tune shared by many texts. Modern pairings include *VEXILLA CHRISTUS INCLYTA & TE SAECULORUM PRINCEPUM*. Ancient pairings include *TE LUCIS ANTE TERMINUM, JAM CHRISTUS ASTRA ASCENDERAT, and LUCIS CREATOR OPTIME*. The *New English Hymnal* contains a melody based on this tune (#150, from the 17th century) called “Lucis Creator.” For a modern setting using the same tune as Palestrina, cf. <http://www.cwatershed.org/mercier>

39

S L L Te L S M F M M R M  
 Ký - ri - e e - lé - - - i - son,  
 MEN - TI - UM, TE COR - DI - UM

A M M F M R T D T T L T M M F M R T D  
 Ký - ri - e e - léy - - - son, Ký - ri - e e - léy -  
 TE MEN - TI - UM, TE COR -

T L L R D T S L M S F M T T D T L T L S F  
 Ký - ri - e e - léy - - - son, Ký - ri - e e - léy -  
 TE MEN - TI - UM,

B M M L S F S F M R  
 Ký - ri - e e - léy -

45

S R R S F S F M R D L T L D M  
 Ký - ri - e e - léy - - - son, Ký - ri -  
 U - NUM

A T L T S T R M D T L L S L T D R M D  
 - - son, Ký - ri - e e - léy - - -  
 - DI - UM U - NUM FA - TE - MUR AR - BI - TRUM.

T M S Fi S F M R D S  
 - - - son, Ký -  
 U -

B D S R S D M S L F M F M R D  
 - - son, Ký - ri - e e - léy - - -  
 U - NUM FA - TE - MUR

50

S S F M R S L D T D D M S L F M R  
 e e - - léy - son, Ký - ri - e e - léy -  
 FA - TE - MUR U - NUM FA - TE - MUR AR -

A R T D S T R M D T L D R M F S  
 - son, Ký - ri - e e - - - léy - - - -  
 U - NUM FA - TE - - MUR

T T R M D T L Sí L S M F S L T D T  
 ri - e e - léy - - - - - - - son,  
 NUM FA - TE - - MUR AR - - BI - TRUM.

B S D M F M L T D D M S  
 son, Ký - ri - e e - léy - son, \_\_\_\_\_ Ký - ri - e  
 U - NUM FA -

55

S Di R M F S L M F S L T D L S F M R M R R Di R  
 - son, Ký - ri - e e - lé - - - - - i - son.  
 - BI - TRUM.

A M R Di R L F L D T D L L  
 - - - son, Ký - ri - e e - léy - - - son.

T L S L F M D M S L F M R  
 Ký - ri - e e - léy - son, Ký - ri - e e - léy - son.  
 U - NUM FA - TE - MUR

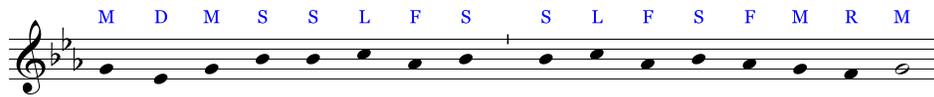
B L F M R R Di R L T D R M L D R L R  
 e - - - - - léy - - - - - son.  
 TE - MUR AR - - BI - TRUM.

Francisco Guerrero (d. 1599)

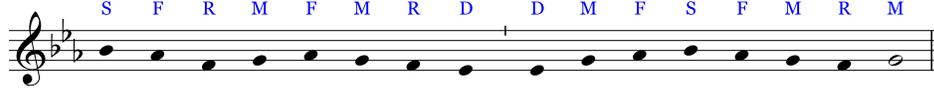
## CREATOR ALME SIDERUM

## REFRAIN (4a):

Cújus fórti poténtiae      *Before Your fearsome power all*  
 génu curvántur ómnia;      *things bend the knee; in heaven, on*  
 caeléstia, terréstria      *earth, let all in subjection profess*  
 nutu faténtur súbdita.      *You by their humble stance.*



1.) Cre - á - tor ál - me sí - de - rum, Ae - tér - na lux cre - dén - ti - um,



Jé - su, Red - ém - ptor ó - mni - um, In - tén - de vó - tis súp - pli - cum.

1. Jesus, loving creator of the heavenly bodies, eternal light of the faithful and redeemer of all men, hear Your suppliants' prayers.

*Literal rendering into English by Fr. Joseph Connelly*

S. 4a) Cú - jus fór - ti pot - én - ti -

A. 4a) Cú - jus fór - ti pot - én - ti - ae gé - nu cur - ván -

T. 4a) Cú - jus fór - ti pot - én - ti - ae, pot - én - ti - ae gé - nu cur -

B. 4a) Cú - jus fór - ti pot - én - ti - ae, \_\_\_\_\_

**A**

S. *S S L F S F*  
 ae gé - nu cur - ván - - tur

A. *M D R M D R M F M L D D D T L*  
 - tur ó - - - mni - a, gé - nu cur - ván - tur

T. *T D S L T D R D T D D L R R R*  
 ván-tur ó - - - mni - a, gé - nu cur -

B. *D D D T L F F F M D R M F S R R*  
 gé - nu cur - ván - tur, gé - nu cur - ván - tur ó - mni -

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**B**

S. *M R M S F M R*  
 ó - - mni - a; cae - lé - - sti -

A. *D T D D S T R L D T L*  
 - ó - mni - a; cae - lé - sti - a, ter - ré - stri -

T. *D T L S F F S S R F L M S F*  
 ván - tur ó - mni - a; cae - lé - sti - a, ter - ré - stri -

B. *L L T D R D R*  
 a, ó - mni - a; cae -

M M R R D D

S. a, ter - ré - - stri - a nu -

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

A. a, ter - ré - stri - a nu - tu fa - tén -

M D T T L L L T D D

T. a, cae - lé - sti - a, ter - ré - stri - a, nu -

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

B. lé - sti - a, ter - - - ré - stri - a, nu - tu fa - tén -

**C**

M F S F M R M

S. tu fa - tén - tur súb - di - ta. \_\_\_\_\_

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

A. tur, nu - tu fa - tén - tur súb - di - ta, nu - tu fa - tén - tur súb - di - ta.

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

T. tu fa - tén - tur súb - di - ta, nu - tu fa - tén - tur súb - di - ta. \_\_\_\_\_

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

B. tur súb - di - ta, nu - tu fa - tén - tur súb - di - ta. \_\_\_\_\_

“De Beata Virgine II” – Part I of 3  
 Father Francisco Guerrero (d. 1599)

Soprano: L D R M R D T  
 Ky - ri - e e - lé -

Alto: R F S L S F M R F M F S L T D T (T) L Si  
 Ky - ri - e e - lé -

Tenor: *Y-ri. e\** *UM iú-bi-lo iú-bi-lénus Fi-li-o Ma-ri-  
 Mit Jauchzen jubelt wir dem Sohne Marias.* L L F S D R M F S L M  
 Ky - ri - e e - lé - i - son.

Bass: R R T D F S L T D R Di R  
 Ky - ri - e e - lé - i - son.

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 —The New Liturgical Movement Blog ( 6/10/2019 )

Soprano: L M (M) R T D R L T D R T D T D R M R Di R F F  
 son. Ky - ri - e e - lé - i - son. Ky - ri -

Alto: L F M R F S (S) F S L S F S L L  
 - i - son. Ky - ri - e e - lé - i - son. Ky - ri -

Tenor: L S M F S F M R M R M L D R M R D  
 Ky - ri - e e - lé - son. Ky - ri - e e -

Bass: L D (D) R M R D T L R F  
 Ky - ri - e e - lé - son. Ky -

Soprano: M R Di T Di R M F S M F M R D F (F) M F M (M) R R Di R  
 e - - - - - lé - i - son.

Alto: S F M (M) R Di R M F S L D D D (D) T L S L L  
 e - - - - - lé - i - son. Ky - ri - e e - lé - son.

Tenor: T L R F S L S F M R  
 -lé - son. Ky - ri - e e - lé - son.

Bass: S L S F M R R R T D F S L T D R L R  
 -ri - e e - lé - son. Ky - ri - e e - lé - i - son.

"De Beata Virgine II" – Part 2 of 3  
Father Francisco Guerrero (d. 1599)

M (M) M R F

S Chri - ste e -

A Chri-ste e-lé-i-  
Chri-ste, na-tus ex Ma-ri-a semper Vir-gi-ne.  
*Christus, geboren von Maria, der Jungfrau.* Chri - ste Te L S

M (M) M R F (F) M R D R M F M L (L) S L T D R M F S R

T Chri - ste e - - lé - i - son, Chri - ste e - léy - son,

L L S Te L S F S L T i D R L

B Chri - ste e - lé - - i - son,

8 (F) M R D R M R M F S (S) F M R D R (R) Di Ti Di R Di R

S - - - - - lé - - i - son,

F S L T i D T L S L S L S L F S L (L) Te L S

A - - - - - i - son, Chri - ste e - lé -

M R F M R R M D

T Chri - ste e - léy - son, Chri - ste

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

B Chri - ste e - léy - - son, Chri - ste e - -

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—The New Liturgical Movement Blog (6/10/2019)

14 R M D R M F M R D F M R (R) Di Ti Di

S Chri - ste e - léy - son, Chri - ste e - lé - i - son.

F S L S L F S L Te L D Te L S L

A - i - son, Chri - ste e - lé - - - i - son.

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

T e - léy - son, Chri - ste e - - - léy - son.

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

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

KYRIE "De Beata Virgine II" – Part 3 of 3 *Father Francisco Guerrero (d. 1599)*

S  
Ký - ri - e e - léy - son. Ký - ri - e e -

A  
Ký - ri - e e - lé - i - son. Ký - ri - e e - lé - i -

T  
Ký - ri - e - léi - son. Ký -

B  
Ký - ri - e - léy - son. Ký - ri - e - léi - son.

*Ký-ri-e, peccantes salva semper  
Herr, rette die Sänder und Lete.*

CCWATERSHED.ORG/HYMN • "Hands down, the best Catholic hymnal ever printed"  
—The New Liturgical Movement Blog (6/10/2019)

S  
- lé - i - son. Ký -

A  
son. Ký - ri - e e - lé - i - son. Ký - ri - e e - lé -

T  
ri - e - léi - son. Ký - ri - e e - lé - i - son. Ký - ri -

B  
Ký - ri - e e - léi - son. Ký - ri - e - léi - son.

7

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

A  
- i - son. Ký - ri - e e - léy - son.

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

B  
Ký - ri - e e - lé - i - son.

13

**FIFTHS invert to FOURTHS**

**FOURTHS invert to FIFTHS**

**SIXTHS invert to THIRDS**

**THIRDS invert to SIXTHS**

**The Kyrie is short,  
so he jumps to the end  
and emphasizes the 1/2 step:**

Atque semper virgo, Fe-lix cœ-li por-ta.

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The melody consists of two phrases. The first phrase, 'Atque semper virgo,', ends with a half-step interval (a half note followed by a quarter note). The second phrase, 'Fe-lix cœ-li por-ta.', begins with a half note followed by a quarter note, continuing the melodic line from the first phrase. The notation is simplified, using black squares for notes and stems.

Kyrie • AVE MARIS STELLA (part 1 of 3)

1576, 1583a

Tomás Luis de Victoria (c.1548-1611)

Cantus

Altus  
Ky - ri - e e - - lei - son, Ky - ri - e e - lei -

Tenor  
Ky - ri - e e - - - - - lei -

Bassus  
Ky - ri - e e - -

7  
Ky - ri - - - e e - le - - i - son, Ky - ri - e  
- son, Ky - ri - e e - lei - - - son, Ky -  
- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -  
- lei - - - son, Ky - ri - e e - lei - - - -

15  
e - lei - son, Ky - ri - e e - lei - - - son.  
ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - - son.  
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.  
son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

“Christe Eleison” from Father Victoria (d. 1611) *Missa Ave Maris Stella*, first published in 1576.

“Superius” (Soprano) Part Book



Soprano

Chri - ste e - - - - -

Alto

Chri - ste e - - - lé-

Tenor

Chri - ste e - - - léy - son, Chri - ste e -

Bass

Chri - ste e -

*Lyrics and fingerings:*  
 Soprano: L L R M F S L S S F M F S L T D T L  
 Alto: R R L T D R M R R  
 Tenor: L L R M F S L R Te L L L M F  
 Bass: R R L T D R

S.

léy - son, Chri - ste e - - - - - léy - son,

A.

- i-son, Chri - ste e - - - léy-son, Chri - ste e - -

T.

léy - son, Chri - ste e - - - - - léy -

B.

léy - son, Chri - ste e - - - léy - son, Chri - ste e -

*Lyrics and fingerings:*  
 Soprano: S F L L R M F S L F Te L L  
 Alto: Di R L L R M F S L Te L R R L T D R M  
 Tenor: S L L L R M F S L S S F M F M R  
 Bass: M R F R F M R S R S R R L T

11

S. *F M S L*  
 Chri - ste e - léy - -  
*At - que sem - per vir -*

A. *R R Di R Te L M M R D F M*  
 - léy - son, Chri - ste e - léy - son,

T. *M F S L R R D L D T L T S R R D L D L*  
 - son, Chri - ste e - léy - - son, Chri - ste e - lé -

B. *D R M R L L T D R M R M F S M R L L L*  
 - léy - son, Chri - ste e - léy - son, Chri - ste

Atque semper virgo, Fe-lix cœ-li por-ta.

17

S. *R M F M R Di*  
 son, Chri - ste e - - léy - son.  
*go*

A. *L L R M F S L S L T D T L S L Te L S L*  
 Chri - ste e - - - - - lé - i - son.

T. *Te L S R Di T Di Di R L L M F S M F R M*  
 - - - i - son, Chri - ste e - léy - son.

B. *S F Te L L R R L T D R Te L*  
 e - léy - son, Chri - ste e - - - léy - son.

“Kyrie Eleyson” (Pars iii) from Father Victoria (d. 1611) *Missa Ave Maris Stella*, first published in 1576.

S. R L T S L T D T L R L  
 Ký - ri - e e - léy - son, Ký - ri -

A. L M F R M F S F M R D R S L T L S F M F R L  
 Ký - ri - e e - léy - - - son, Ký

T. R L T S L T D T L S L S Fi  
 Ký - ri - e e - - - lé - - i -

B. L M F R M F S F M R D R (R) D T L  
 Ký - ri - e e - - - - - léy -

“Superius” (Soprano) Part Book



7 T S L T D R D T L S S L F S M F S F F  
 - e e - léy - - - son, Ký - ri - e e - léy -

A. R M D R M F M R D R (R) S S L F  
 ri - e e - léy - - - son, Ký - ri - e

T. S S L F S L Te L R T D L D T  
 son, Ký - ri - e e - léy - son, Ký - ri - e e - léy -

B. S S M L S M R S R M D R M F R  
 son, Ký - ri - e e - léy - son, Ký - ri - e e - léy -



GIOVANNI P. da PALESTRINA (d. 1594)

# “TE SAECULORUM PRINCIPEM” GLORIA

This Mass is based on a hymn tune, and was published in 1590AD.

DRFFFMFSMSFM

Gló - ri - a in ex - cél - sis De - o

R R F R D F

Et in ter - ra pax ho -

TE SAE - CU - LO - RUM PRIN -

L L

Et in

TE SAE -

S S Te S F Te L S F M F

Et in ter - ra pax ho - mí -

TE SAE - CU - LO - RUM PRIN -

R R F R

Et in ter - ra

TE - SAE - CU - LO -

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

S mí - ni - bus bo - nae vo - lun - tá - tis.

CI - PEM

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

ter - ra pax ho - mí - ni - bus bo - nae vo - lun - tá - tis. Lau - dá - mus te.

CU - LO - RUM PRIN CI - PEM

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

- ni - bus bo - nae vo - lun - tá - tis. Lau -

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

pax ho - mí - ni - bus bo - nae vo - lun - tá - tis. Lau -

RUM PRIN - CI - PEM

L S D R D T T L L sí L S F M

S Be - ne - dí - ci - mus te.

TE, CHRI - STE RE - GEM GEN - TI - UM

A F M R R R di R F F M F R M F M R D R T L D T M F M R D

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

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

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

TE, CHRI - STE RE -

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

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

CHRI - STE RE - GEM GEN. TE, CHRI - STE

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19

S L L S D R D T T L L sí L L L L te L L S F M F M M  
 Glo-ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti -  
 TE, CHRI - STE, RE - GEM GEN - TI - UM TE, MEN - TI - UM TE COR -

A R M M F M L M R di R R R R T D D  
 Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti -

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

B GEM S F M L R M F R M R R R S S fi S F M R D T L D  
 te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti -  
 RE - GEM GEN.

26

S M R M D D M S L F M R di R M R R R di R R R R  
 - bi pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne  
 - DI - UM U - NUM FA - TE - MUR - AR - BI - TRUM

A L T D L L D T L R M L L L L L L T  
 bi pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne  
 U - NUM FA - TE - MUR

T F M M D M S L F M F M R R R R R F S  
 - bi pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us,  
 U - NUM FA - TE - MUR AR - BI - TRUM

B R L L L D T L R di R L R  
 - bi pro - pter ma - gnam gló - ri - am tu - am.

33

S F S L T D T L L sí L L L D R M S  
 De - us, Rex cae - lé - stis, De - us Pa - ter o -

A D R M F F M R M R M L L D R M F M R D D T D  
 De - us, Rex cae - lé - stis, De - us Pa - ter o - mní - pot - ens.

T L T D R R D T L T D L T L M F S L T D D T L S  
 Rex cae - lé - stis, De - us Pa - ter o - mní - pot -

B L L L D R M F S L L S F M  
 De - us Pa - ter o - mní - pot -

39

S *S F M F F M*  
*L L L L F R F M R di R te*  
 mní - pot - ens. *Dó - mi-ne Fi - li u - ni-gé - ni - te, Je -*  
*FREE CS 1*

A *R D T L L M M M M D L R M L R M F M F S*  
*Dó - mi-ne Fi - li u - ni-gé - - ni - te, Je -*  
*FREE CS 1*

T *L R R R D T L S F M R M F S L L L R R*  
 ens. *Dó - mi-ne Fi - - li u - ni-gé - ni - te, Je - su Chri -*  
*FREE CS 1*

B *R L L L S M F M R di R R S*  
 ens. *Dó - mi-ne Fi - li u - ni-gé - ni - te, Je - su*  
*FREE CS 1*

45

S *L S S F M R M L L L D T L S F M R D M*  
 su Chri - ste. *Dó - mi-ne De - us, A - gnus De - i, Fí -*  
*FREE CS 2*

A *M F M R M L T D M M M M F M R L D S L T*  
 su Chri - - ste. *Dó - mi-ne De - us, A - gnus De - i,*  
*FREE CS 2*

T *D D L L L D T L S F D R M F S L T D D T D T*  
 ste. *Dó - mi-ne De - us, A-gnus De - - - -*  
*FREE CS 2*

B *L D D R D T L*  
 - Chri - ste.

51

S *M M M S L T S L L L L D T L S L F M R*  
 - li-us Pa - - - tris, *Fí - li-us Pa - - - tris,*  
*FREE CS 2*

A *D T L T T T T M R D T D R M L L L L D R*  
 Fí - li-us Pa - - - tris, *Fí - li-us Pa -*  
*FREE CS 2*

T *L S M M M S L T D T L L sí L L L L D T L S L*  
 - i, *Fí - li-us Pa - - - tris, Fí - li-us Pa - -*  
*FREE CS 2 FREE CS 2*

B *M M M S F M R M M R D T L T D L T L L L*  
 Fí - li-us Pa - - - - - tris, *Fí - li -*  
*FREE CS 2 FREE CS*

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57

S *D T L L L L L* *fi* *R F R D F F S L*  
 Fi - li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di,  
TE\_SAE - CU - LO - RUM PRIN - CI - PEM

A *M F M R R di T di R R F R R F M R D te L te L*  
 - - - tris. Qui tol - lis pec - cá - ta mun - di,

T *L S F M R M F R M R*  
 - - - tris. Qui

B *D R di R L R R R F*  
 us Pa - tris. Qui tol -

64

S *L S D T L S F S F M R M R M F S*  
 mi - se - ré - re no - bis.  
(TE, CHRI.)

A *L R R D F M L T D R M F S S F M R R di R*  
 mi - se - ré - re no - bis.  
(TE, CHRI.)

T *F R D F F S L L S D R D T L R*  
 tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis.  
CU - LO - RUM PRIN - CI - PEM TE, CHRI - STE RE - GEM GEN.

B *R R F M R D te L te L R*  
 lis pec - cá - ta mun - di. Qui

70

S *L R F R S F F S L L L L L L L S D R D T L L*  
 Qui tol - lis pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem  
TE\_SAE - CU - LO - RUM PRIN - CI - PEM TE, CHRI - STE RE - GEM

A *R F R R F M R D T L T L F F F M M M F F R F*  
 Qui tol - lis pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó -

T *R L L D T L T L L S D R*  
 Sú - sci - pe de - pre - ca - ti -  
FREE CS 2 TE, CHRI - STE

B *F R R R R L R M F F F S L M R F S F R*  
 tol - lis pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem  
TE, CHRI - STE RE - GEM

77

S L S R F M L L te L S S M F M M M R M R  
 — no - stram. Qui se-des ad déx - te-ram Pa - - -

A M R D T di M M F S F F R M M R D T D R L T M  
 nem no - - stram. Qui se - des ad déx - te-ram Pa - - - tris, mi -

T D T L L si si L di di R S R R T D D T L S L S F M  
 ó - nem no - - stram. Qui se - des ad déx - te-ram Pa - - - tris,

B M F S R M L L L si  
 no - - - stram. Mi - se -

TE MEN - TI - UM, TE COR - - DI - UM

RE - GEM GEN - TI - UM (5) (5) (5)

U - NUM FA - M

83

S di T di R L L te L S M F S  
 - tris. Quó - ni - am tu so - lus san -

A M M F M R D R D T T L L sí L M F S S F M R R D T D R  
 - se - ré - re no - - bis. Quó - ni - am tu so - lus san -

T L L te L S F M F R R R di R S R R S L  
 mi - se - ré - re no - - bis. Quó - ni - am tu so - lus san - ctus.

B L R S F M R D R T L L te  
 ré - re no - - bis. Tu so - lus

TE MEN - TI - UM, TE COR -

TE MUR - AR BI - TRUM

(5) (5) (5) (5) (5)

89

S F M M R D R M D R M F M L L te  
 - - ctus, tu so - lus san - ctus. Tu so - lus

A R D D T D T L T D R D T M M F M R F M R D R M L F  
 - - ctus. Tu so - lus Dó - mi - nus. Tu so -

T S S L S F R L sí L D D R R D T D R  
 Tu so - lus Dó - mi - nus, Tu so - lus Dó - mi - nus. Tu

B L S M F M R M L L te L L S F M F R  
 san - ctus, Tu so - lus san - ctus. Tu so - lus Dó - mi - nus

UM, TE COR - - DI - UM

(TE MEN - TI - UM)

TE MEN - TI - UM, TE COR - DI - UM

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95

S Al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste. Cum San - cto

A - lus Al - tis - si - mus, Je - su Chri - ste. Cum

T so - lus Al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste. Cum San - cto Spí -

B Je - su Chri - ste, Je - su Chri - ste. Cum San - cto Spí -

102

S Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - - - men, in

A San - cto Spí - ri - tu, in gló - ri - a De - i Pa - tris. A - - - men. in

T - - ri - tu, in gló - ri - a De - i Pa - tris, in gló - ri - a,

B - ri - tu, in gló - ri - a

108

S gló - ri - a De - i Pa - tris. A - - - men.

A gló - ri - a, in gló - ri - a De - i Pa - tris. A - men.

T in gló - ri - a De - i Pa - tris. A - - - men.

B De - i Pa - tris, in gló - ri - a De - i Pa - tris. A - - - men.

Even though "ancient artifice" had fallen away by the time of Victoria, he still intentionally evokes it for what is one of the most ancient hymns: AVE MARIS STELLA.

The long lines, the difficult ranges, the use of augmented Cantus Firmus, the "hinting" at a double canon—all these items evoke a composer like Josquin, Ockeghem, or Obrecht.

# SANCTUS & HOSANA.

*Rev'd Tomás Luis de Victoria (d. 1611) • Organist, Singer, & Priest*

Soprano

R L T S L T

San - - - - - ctus, San -

Alto

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

San - ctus, San - - - - -

Tenor

R

San -

Bass

6

S.

D T L S L F<sup>i</sup> S R R T D T L L L

- - - - - ctus, San - - - - - ctus Dó - mi -

A.

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

- - - - - ctus, San - - - - - ctus, San -

T.

L T S L T D R Di R D

- - - - - ctus, San - - - - -

B.

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

San - ctus, San - - - - - ctus, San -

12

S. nus De - us Sá - ba - oth, Dó - mi-nus

A. - ctus Dó - mi-nus De - us Sá - - - - ba-oth,

T. - ctus Dó - - - mi - -

B. - ctus Dó - mi-nus De-us Sá - ba-oth, Dó - mi-nus De - us

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17

S. De-us Sá - - ba - oth. Ple - ni sunt

A. Dó - mi-nus De-us Sá - - ba - oth. Ple - ni sunt cae -

T. nus De - us Sá - ba - oth.

B. Sá - - ba - - oth, Dó - mi-nus De-us Sá - ba-oth.

22

S. *L R R D L Te L L S F R M D L T*  
 cae - li, ple-ni sunt cae - li et ter - ra gló-ri - a

A. *L R M F S F M L T D R D T L S L S F*  
 li,  
 ple-ni sunt cae - li et ter - - - -

T. *F M S L R R M F M R D*  
 Ple - ni sunt cae - li et ter - - - ra

B. *R D L Te L S R Di R D L T D S D L D R*  
 Ple-ni sunt cae - li et ter - - - ra gló - ri - a tu -

28

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

A. *S D L T D T L T D R T D T L S L L*  
 -ra gló-ri - a tu - - - - a.

T. *M F S M F M R L S M S F F M R M R*  
 gló - ri - a tu - a, gló-ri - a tu - a.

B. *D S M S L S F M R D S M S L R M R D T D R L R*  
 a, gló - ri - a tu - a, gló - ri - a tu - - - a.

34

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

A. *L R M F R M R M F S F R M S F R*  
 Ho-sán-na in ex - cél - - - sis, Ho - sán - na

T. *R L T S L T*  
 Ho - sán - - - na in  
*A - ve ma - ris stel*

B. *L L L M F S D M R R S*  
 Ho-sán - na in ex - cél - sis, Ho - sán -

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40

S. *L S L R L T D T L S F M R*  
 - sis, Ho-sán - na in ex -

A. *F R M L M R R Di R L R M F M R D R D L*  
 in ex - cél - - - sis, Ho - sán - na in ex -

T. *D R D T L S L L L R M F*  
 - ex - - - cél - sis, Ho - sán - na in  
*la, De - i Ma - ter*

B. *L Te L S F M R D T L R*  
 na in ex - cél - - - - sis,

46

S. *R Di R R L T D R D T L S F R L*  
 -cél - sis, Ho-sán-na in ex - cé - - -

A. *Te L S L R L R F S L R M M R D*  
 cé - sis, Ho - sán - na in ex - cé - - -

T. *S F M R F M S L L R M F*  
 ex - cé - sis, Ho - sán-na in ex -  
*al - ma, at - que sem - per Vir - go,*

B. *S R M F M R D R R D L Te L L Te L F*  
 Ho-sán-na in ex - cé - sis, Ho - sán - na in

52

S. *S S L D T L T D R S D T L S F S M Fi*  
 sis, Ho-sán - na in ex - cé - - - sis.

A. *D T D T L R R T D M R R Di R*  
 sis, in ex - cé - sis, Ho - sán - na in ex - cé - sis.

T. *M R D M S M F M R*  
 - cé - sis, in ex - cé - sis.  
*fe - lix cae - li por - ta.*

B. *D S D L S S D T L S F Te S L R*  
 ex - cé - sis, Ho - sán - na in ex - cé - sis.

Giovanni Maria  
**ANINO**  
*(d. 1607)*

R M F R R D D R R



Á - gnus Dé - i,

The Saint Jean de Brébeuf Hymnal  
CCWATERSHED.ORG/HYMN

**“Agnus Dei  
Canon”**



ALTO



Qui tól - lis

CANON AD  
UNISONUM



Qui tól - lis pec-cá -

RESOLUTIO



Qui tól-

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

A. pec - cá - ta mún - di, qui

U. ta qui tól - lis pec - cá - ta, pec-cá-ta mún - di,

R. lis pec-cá - ta qui tól - lis pec - cá - ta, pec-cá-ta mún

10 D R S F Te L R M

A. tól - lis pec - cá - ta

U. pec - cá - ta mún - di, pec - cá - ta mún - di,

R. - di, pec - cá - ta mún - di, pec-cá - ta

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

A. mún - di, mi - se - ré - re nó - bis.  
Do - na no - bis pa - cem.

U. qui tól-lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.  
Do - na no - bis pa - cem.

R. mún - di, qui tól-lis pec - cá - ta mún - di, mi - se - ré - re nó - bis.  
Do - na no - bis pa - cem.

# L AUDATE DOMINUM CANON

William Croft (d. 1727)

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Lau - dá - te Dó - mi-num, lau - dá - te, qui-a  
 Lau - dá - te Dó - mi-num, lau - dá - te,  
 Lau - dá - te Dó - mi-  
 Lau - dá - te

bo - nus est Dó - mi-nus. Psál-li - te no -  
 qui-a bo - nus est Dó - mi-nus. Psál-li - te no -  
 num, lau - dá - te, qui-a bo - nus est Dó - mi-nus. Psál-li -  
 Dó - mi-num, lau - dá - te, qui-a bo - nus est Dó - mi-nus.

- mi-ni e - jus. qui - a ju - cún - dum est, psál - li - te nó - mi-ni e - jus, qui -  
 mi-ni e - jus. qui - a ju - cún - dum est, psál - li - te nó - mi-ni  
 te no - mi-ni e - jus. qui - a ju - cún - dum est,  
 Psál-li - te nó - mi-ni e - jus. qui - a ju - cún - dum est.

a ju - cún - dum est, ju - cún-dum est, ju - cún - dum est.  
 e - jus, qui - a ju - cún - dum est, ju-cún-dum est, ju - cú - dum est.  
 psál - li - te nó - mi-ni e - jus, qui - a ju - cún - dum est, ju - cún - dum est.  
 est, psál - li - te nó - mi-ni e - jus, qui - a ju - cún - dum est, ju - cún - dum est.

# MOTET FOR BENEDICTION

(Matthew 17: 2-3) His face did shine as the sun, and his garments became white as snow. And behold, there appeared to them Moses and Elias talking with Jesus. Alleluia.

Also suitable for use on 6 August (Transfiguration)

Tomás Luis de Victoria (1548-1611)

Canons are often employed for this text because the previous verse says: "Jesus took Peter and James and his brother John with him, **and led them** to a high mountain..."

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Canon ad unisonum

Re - splén - du - it fá - ci-es e - jus sic - - - ut

Resolutio

Re - splén - du - it fá - ci-es e - jus

Altus

Re - splén - du - it fá - ci-es e - jus sic - ut

Tenor

Bassus

7

C

sol, re - splén - du - it fá - ci-es e - jus sic - ut

R

sic - - - ut sol, re - splén - du - it fá -

A

sol, sic - ut sol, re - splén - du - it fá - ci - es e - jus sic - ut

T

Re - splén - du - it fá - ci-es e - jus sic - ut sol,

B

Re - splén - du - it fá - ci-es e - jus sic - ut

13

C *R L T D L T D R D F F S L Te L*  
 sol, ve - sti - mén-ta au-tem e - jus fa - cta sunt al - ba sic

R *D T D S T D R L T D L T D R D F*  
 - ci-es e-jus sic-ut sol, ve - sti - mén-ta au-tem e - jus fa-

A *S R M R F S M F R F F M F R D F M R M F R R*  
 sol, sic-ut sol, ve - sti - mén-ta au-tem e - jus fa - cta sunt al - ba sic - ut

T *S D R R R L F S L F R F S S L*  
 sic - ut sol, ve - sti-mén-ta au-tem e-jus fa-cta sunt al-

B *S S D S F M R S L R R R L F S L Te L R*  
 sol, sic-ut sol, sic - ut sol, ve - sti-mén-ta au-tem e - jus fa-

19

C *S F F F S L R R Di R L Te L*  
 - ut nix, fa - cta sunt al - ba sic - ut nix, sic - ut nix.

R *F S L Te L S F F F S L R R Di*  
 - cta sunt al - ba sic - ut nix, fa - cta sunt al - ba sic - ut

A *F M R D F S S L F Te L F F R M Fi Fi Fi S M*  
 nix, fa - cta sunt al - ba sic - ut nix, fa - cta sunt al - ba sic - ut nix,

T *F D R R R R L R S L*  
 ba sic - ut nix, sic - ut nix, sic - ut nix,

B *R M F R S F M R S R R D R M F M R*  
 - cta sunt al - ba sic - - ut nix, sic - - ut nix,

24

C *M Fi S R M F S M L L T D D T L Si L*  
 Et EC - CE ap - pa - ru - é - runt il - - lis

R *R L Te L M Fi S R M F S M L L T D D*  
 nix, sic - ut nix. Et EC - CE ap - pa - ru - é - runt il -

A *F M R R Di R L T D T R R R D M M*  
 sic - - ut nix. Et EC - CE ap - pa - ru - é - runt il - - lis

T *R M F S M R S S R S S S M D T L*  
 sic - ut nix. Et EC - CE ap - pa - ru - é - runt il - - lis

B *R S L L R S S D M R S D T L T D L M L*  
 sic - ut nix. Et EC - CE ap - pa - ru - é - runt il - - - lis

30

C *L T D L L L L L D*  
 Mó - y - ses et E - lí - as, lo - quén -

R *T L Si L L T D L L L L*  
 - - lis Mó - y - ses et E - lí - as,

A *M M M F F F M M F F F M*  
 Mó - y - ses et E - lí - as, lo - quén - tes cum Je -

T *D T L D T L Si L D D R Di L R R R D L*  
 Mó - y - ses, Mó - y - ses et E - lí - as, lo - quén - tes cum Je - su,

B *L M L L M L F F R L R L*  
 Mó - y - ses, Mó - y - ses et E - lí - as, lo - quén -

36

C *D D T L S L L R R D T L S F R F S L L R R*  
 tes cum Je - su, al - le - lú - ja, al - le - lú - ja, al - le - lú -

R *L D D D T L S L L R R D T L S F R F S*  
 lo - quén - tes cum Je - su, al - le - lú - ja, al - le - lú -

A *M D R F D M D R M F R R M F R R*  
 su, lo - quén - tes cum Je - su, cum Je - su, al - le - lú - ja, al - le - lú -

T *L T D L D T L S F Te L L R Te*  
 lo - quén - tes cum Je - - - su, al - le - lú -

B *L L S F M F L R Te L*  
 tes cum Je - su, al - le - lú - ja,

42

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

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

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

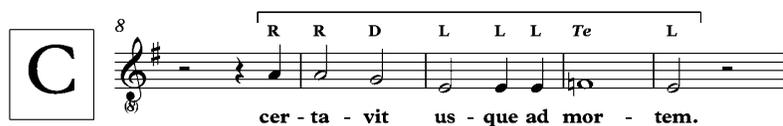
T *L L R Te L*  
 ja, al - le - lú - ja.

B *L R Te L L R L R*  
 al - le - lú - ja, al - le - lú - ja.

“Iste Sanctus” (Francisco Guerrero)  
 All themes are based on a Perfect 4th

Aña. 8. **I** 

**B** 

**C** 

**D** 

**E** 

  
 tem, et a vérbis impi-ó-rum non tímu-it : fundátus enim  
 é-rat supra fírmam pétram. *Cant. Magní- ficat \* áni-*

  
 tá-vit us-que ad mor-tem, et a ver-bis im-pi-ó-rum non  
 tí-mu-it: fundátus e-nim e-rat su-pra fir-mam pe-tram.  
*Cant. Magníficat, pag. 27. Oraciones ut ad Laudes.*

**F** 

800

# SANC.

## SANCTUS SANCTUS

Missa "ISTE SANCTUS"

Published in 1582 AD

Francisco Guerrero (d. 1599)

♩ = 100

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

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

**T**  
 L R T L L F S L  
 Sán - - - ctus, Sán - - - ctus,  
 ISTE SANCTUS

**B**  
 R S F R R Te D F S L T  
 Sán - - - ctus, Sán - - - ctus,  
 PRO LEGE

7

S *L R T L 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*

802

17

S *F S L F S L* *Sí 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-

A *S S S* *S S D* *T L* *S M*  
 Sá-ba-oth. Plé - ni sunt caé - li, plé - ni

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-

B *S* *R R S M*  
 oth. Plé - ni sunt caé -

**ISTE SANCTUS**

**PRO LEGE**

**ISTE SANCTUS**

**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 Di*  
 - 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*

804

# HOSAN.

Missa "ISTE SANCTUS"  
 Published in 1582<sup>AD</sup>  
 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 Sí  
 - 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 -

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 R*  
 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.

**A** LLELUIA by Father Morales (d. 1553) from “Missa Cortilla” super fa re ut fa sol la

*The text that chang-es week - ly sounds like this; And the ter - mi - na - tion can end like this.*

**S** Al - le - lú - ja, al - le - lú - ja, al -

**A** Al - le - lú - ja, al - le - lú - ja, al - le - lú -

**T** Al - le - lú - ja, al - le - lú - ja, al - le -

**B** Al - le - lú - ja, al - le - lú - ja, al -

**S** - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

**A** - ja, al - le - lú - ja, al - le - lú -

**T** lú - ja, al - le - lú - ja, al - le - lú - ja, al -

**B** le - lú - ja, al - le - lú - ja, al - le - lú -

**S** ja, al - le - lú - ja.

**A** ja, al - le - lú - ja, al - le - lú - ja.

**T** le - lú - ja, al - le - lú - ja, *The text that...*

**B** ja, al - le - lú - ja, al - le - lú - ja.

## Equal Voices Version: All Women or All Men

attr. William Byrd (d. 1623)

Highest  
Non no - bis Dó - mi - ne, non no - bis, sed nó-mi-ni tu - o da

Middle  
Non no - bis Dó - mi - ne, non no - bis, sed nó-mi-ni tu -

Lowest  
Non no - bis Dó - mi - ne, non no - bis, sed

6  
H. gló - ri - am, sed nó-mi-ni tu - o da gló - ri - am. Non no-bis Dó - mi - ne, non  
*Final time:* Dó - mi - ne!\_\_\_

M. o da gló - ri - am, sed nó-mi-ni tu - o da gló - ri - am. Non no-bis Dó - mi  
*Final time:* Non!\_\_\_

L. nó-mi-ni tu - o da gló - ri - am, sed nó-mi-ni tu - o da gló - ri - am. Non

## Mixed Version: Men on Lowest, Women on Highest, Men &amp; Women on Middle

Highest  
Non no - bis Dó - mi - ne, non no - bis, sed nó-mi-ni tu - o da

Middle  
Non no - bis Dó - mi - ne, non no - bis, sed nó-mi-ni tu -

Lowest  
Non no - bis Dó - mi - ne, non no - bis, sed

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17  
H. gló - ri - am, sed nó-mi-ni tu - o da gló - ri - am. Non no-bis Dó - mi - ne, non  
*Final time:* Dó - mi - ne!\_\_\_

M. o da gló - ri - am, sed nó-mi-ni tu - o da gló - ri - am. Non no-bis Dó - mi  
*Final time:* Non!\_\_\_

L. nó-mi-ni tu - o da gló - ri - am, sed nó-mi-ni tu - o da gló - ri - am. Non

The *St. Jean de Brébeuf Hymnal* used approximately 250 hymnals as source material. A fascinating example was the "Arundel Catholic Hymnal," edited by the Duke of Norfolk, with Introductory letter from Pope Leo XIII. William Byrd's Canon ("Non Nobis, Domine") appears on page 548 in this 1905 edition:

301. GRACE BEFORE MEAT.

ALTO. Non no - bis, Do - mi - ne, non no - bis, sed

TENOR. *See lower.* Non no - bis, Do - mi - ne, non no - bis,

BASS. Non no - bis, Do - mi - ne, non

No-mi-ni Tuo..... da glo - ri - am, sed No-mi-ni

sed No-mi-ni Tuo..... da glo - ri - am, sed

no - - bis, sed No-mi-ni Tuo..... da glo - ri -

Tuo..... da glo - ri - am. Non no - bis, Do - mi - ne.

No-mi-ni Tuo..... da glo - ri - am. Non no - bis, Domine.

- - am. sed No-mi-ni Tuo..... da glo - ri - am. Non

Bach's *Art of Fugue* • Contrapunctus 7

Measures 1-3 of Contrapunctus 7. The piece is in G major and 3/4 time. The right hand begins with a half rest, while the left hand starts with a quarter note G. In measure 2, the right hand enters with a half note G. In measure 3, the right hand has a half note G and a quarter note A, while the left hand continues with a quarter note G and a half note A.

Measures 4-6. Measure 4 shows the right hand with a quarter note G and a half note A, and the left hand with a quarter note G and a half note A. Measure 5 features a half note G in the right hand and a quarter note G in the left hand. Measure 6 continues with a half note G in the right hand and a quarter note G in the left hand.

Measures 7-9. Measure 7 has a quarter note G in the right hand and a quarter note G in the left hand. Measure 8 features a half note G in the right hand and a quarter note G in the left hand. Measure 9 shows a half note G in the right hand and a quarter note G in the left hand.

Measures 10-12. Measure 10 has a quarter note G in the right hand and a quarter note G in the left hand. Measure 11 features a half note G in the right hand and a quarter note G in the left hand. Measure 12 continues with a half note G in the right hand and a quarter note G in the left hand.

Measures 13-15. Measure 13 has a quarter note G in the right hand and a quarter note G in the left hand. Measure 14 features a half note G in the right hand and a quarter note G in the left hand. Measure 15 continues with a half note G in the right hand and a quarter note G in the left hand.

15

tr

18

20

23

25

28

Musical score for measures 28-30. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with eighth and sixteenth notes.

31

Musical score for measures 31-33. The right hand continues with intricate melodic patterns, including some slurs and ties. The left hand maintains a rhythmic accompaniment with eighth notes and rests.

34

Musical score for measures 34-36. A dashed line in the right hand indicates a melodic phrase. The left hand has a more active role with sixteenth-note patterns.

37

Musical score for measures 37-39. The right hand has a more melodic and spacious feel with longer notes and slurs. The left hand continues with eighth-note accompaniment.

40

Musical score for measures 40-42. The right hand features a melodic line with some ties and slurs. The left hand has a consistent eighth-note accompaniment.

43

Musical score for measures 43-45. The right hand has a melodic line with some slurs. The left hand continues with eighth-note accompaniment.

46

48

51

54

57

59

## Fugue 1, C Major

Well-Tempered Clavier, Book I, BWV 846

Johann Sebastian Bach

The image displays the musical score for Fugue 1, C Major, BWV 846 by Johann Sebastian Bach. The score is presented in four systems, each containing two treble clef staves and two bass clef staves. The music is in C major and 3/4 time. The first system (measures 1-4) shows the initial entry of the fugue. The second system (measures 5-7) continues the polyphonic texture. The third system (measures 8-10) features more intricate counterpoint. The fourth system (measures 11-13) concludes the first section, with a trill (tr) marked above the final note in the first treble staff.

14

Musical score for measures 14-17. The system consists of two staves: a treble staff and a bass staff. Measure 14 begins with a rest in the treble and a quarter note in the bass. The music continues with eighth and sixteenth notes in both staves.

18

Musical score for measures 18-20. Measure 18 features a trill in the treble staff. The bass staff continues with a steady eighth-note accompaniment.

21

Musical score for measures 21-23. The treble staff shows a melodic line with eighth notes and a half note. The bass staff has a consistent eighth-note accompaniment.

24

Musical score for measures 24-27. The treble staff has a melodic line with eighth notes and a half note. The bass staff has a consistent eighth-note accompaniment.

Fugue No. 22 in 4 voices in B $\flat$  Minor

from "Das Wohltemperierte Klavier" Book II

Johann Sebastian Bach

BWV 891

(1685 - 1750)

Piano

The first system of the piano score, measures 1-4. The right hand begins with a descending eighth-note scale: G $\flat$ 4, F $\flat$ 4, E $\flat$ 4, D $\flat$ 4, C $\flat$ 4, B $\flat$ 3, A $\flat$ 3, G $\flat$ 3. The left hand has whole rests.

5

The second system, measures 5-8. The right hand continues the scale: F $\flat$ 3, E $\flat$ 3, D $\flat$ 3, C $\flat$ 3, B $\flat$ 2, A $\flat$ 2, G $\flat$ 2. The left hand has whole rests.

9

The third system, measures 9-12. The right hand has whole rests. The left hand begins with a descending eighth-note scale: G $\flat$ 3, F $\flat$ 3, E $\flat$ 3, D $\flat$ 3, C $\flat$ 3, B $\flat$ 2, A $\flat$ 2, G $\flat$ 2.

13

The fourth system, measures 13-16. The right hand has whole rests. The left hand continues the scale: F $\flat$ 2, E $\flat$ 2, D $\flat$ 2, C $\flat$ 2, B $\flat$ 1, A $\flat$ 1, G $\flat$ 1.

17

The fifth system, measures 17-20. The right hand has whole rests. The left hand continues the scale: F $\flat$ 1, E $\flat$ 1, D $\flat$ 1, C $\flat$ 1, B $\flat$ 0, A $\flat$ 0, G $\flat$ 0.

21

25

29

32

36

40

44

Musical score for measures 44-47. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

48

Musical score for measures 48-51. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth notes. The left hand maintains a consistent eighth-note accompaniment.

52

Musical score for measures 52-55. The right hand has a more active melodic line with frequent sixteenth-note passages. The left hand's accompaniment remains steady.

56

Musical score for measures 56-59. The right hand features a melodic line with some rests and a dynamic marking of *p* (piano). The left hand continues with eighth-note accompaniment.

60

Musical score for measures 60-63. The right hand has a melodic line with some rests and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

64

Musical score for measures 64-67. The right hand has a melodic line with some rests and a dynamic marking of *p*. The left hand continues with eighth-note accompaniment.

68

72

76

80

84

88

92

Musical score for measures 92-95. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line is particularly active, with many sixteenth-note patterns.

96

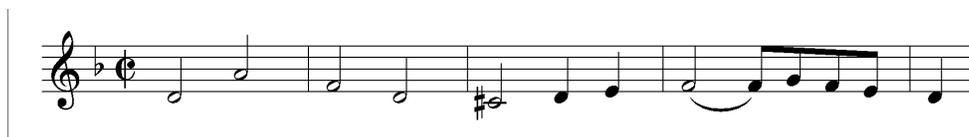
Musical score for measures 96-100. The piece is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The bass line is particularly active, with many sixteenth-note patterns. The piece concludes with a final cadence in measure 100.

## Partial Introduction to Bach's *Art of Fugue*

performances might employ different numbering, especially for Contrapuncti 12-14 and the canons.

### Contrapuncti 1-4: Simple fugues

The designation “simple fugue” means that each fugue is based on only one subject, which appears without notable alterations. **Contrapunctus 1** presents the subject in its simple version:



In **Contrapunctus 2**, the subject is rhythmically altered;



in **Contrapuncti 3 and 4**, it is inverted.



### Contrapuncti 5-7: Counter-fugues

In these fugues, different variants of the subject appear simultaneously, playing against one another. These fugues are also referred to as “stretto fugues”, since the voices enter in quick succession – whereas in the simple fugues, each voice makes its initial entry only after the preceding voice stated the entire subject.

In **Contrapunctus 5**, the subject and its inversion are juxtaposed. In **Contrapunctus 6**, the subject appears in inversion and diminution; **Contrapunctus 7** is titled “per Augmentatorem et Diminutionem”, but features inversion as well.

### Contrapuncti 8-11: Double and Triple fugues

In these fugues, the subject – or one of its variants – is joined by one or two additional subjects in invertible counterpoint (that is, lower and upper parts are exchanged without contravening the rules of harmony).

**Contrapunctus 8** is a triple fugue in three parts; **Contrapuncti 9 and 10** are double fugues. **Contrapunctus 9** is “alla Duodecima”: that is, one of the two subjects “is moved above or below the other by transposing it up or down a 12<sup>th</sup>” (Richard

**THOUSANDS MORE EXAMPLES  
COULD EASILY BE INCLUDED.**

**THESE EXAMPLES WERE  
TAKEN FROM PIECES  
WE HAVE SUNG DURING  
PAST SYMPOSIA • AND  
MOST ARE WITHIN REACH  
OF A VOLUNTEER CHOIR.**

**WHEN IT COMES TO  
COUNTER-POINT, PLEASE  
DO NOT FAIL TO EXAMINE  
THE MAGNIFICAT (ABOVE)  
AND THE “MILLE REGRETZ”  
SANCTUS/HOSANNA (ABOVE)  
AND CREED (CANON) ABOVE.**

