

PROCESSIONAL HYMN FOR MONDAY

English translation of *Immense Caeli Cōnditor* (which is the Vespers hymn for Monday)

Rehearse the SATB harmonies at #259 here: 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.

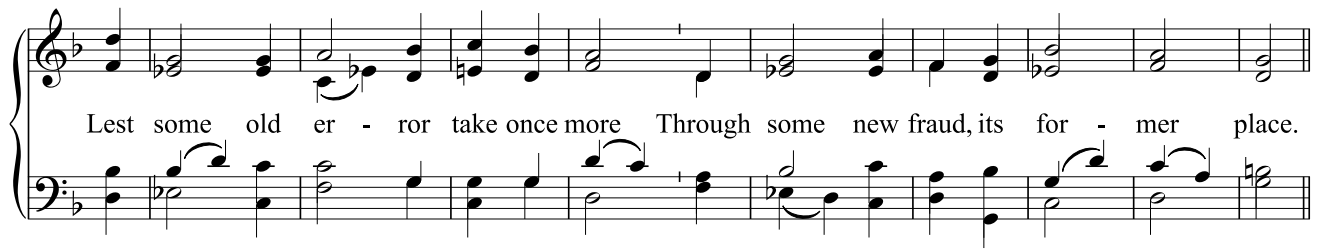
2. You fixed a place for the waters of heaven and one for those of earth so that the burning heat, tempered by water, should not scorch the face of the earth.

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.

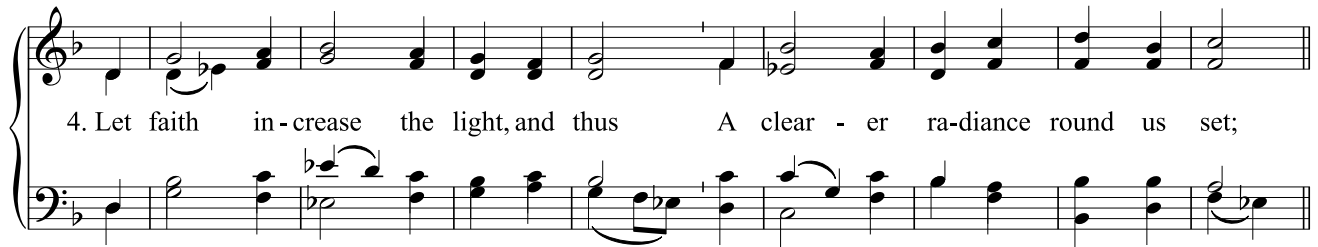
3. Pour into us now, most gracious God, a stream of never-failing grace that the wrong of past days may not be repeated and wear our virtue away.

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;

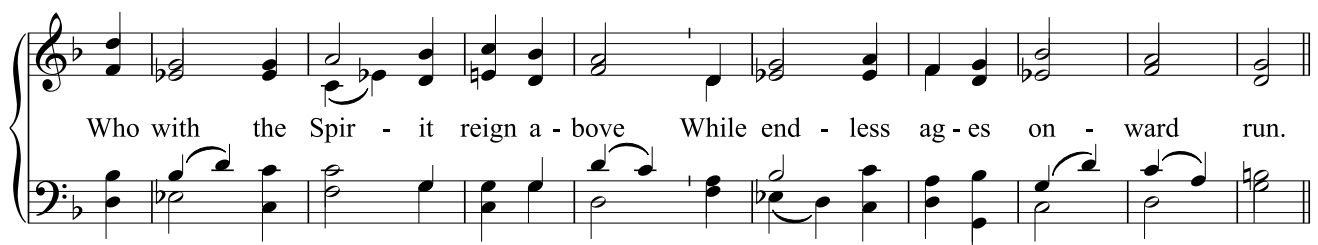


Let it drive vain things out of us, For fear things false should quench it yet.

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.

ABOUT THIS BOOKLET

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



IN PRINCIPIO ESPERARUM

Tonus festivus.

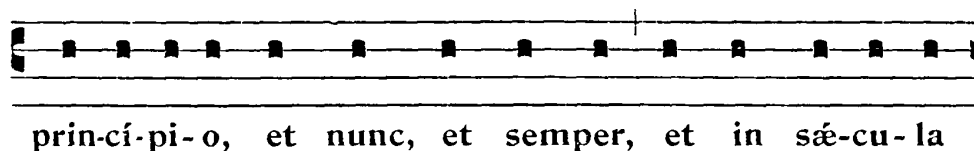
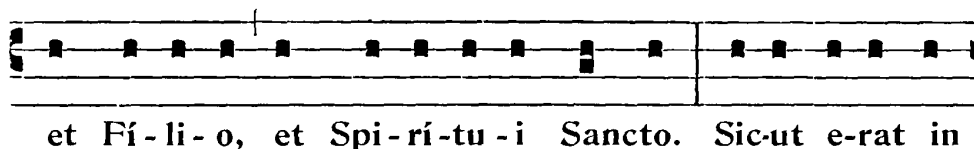
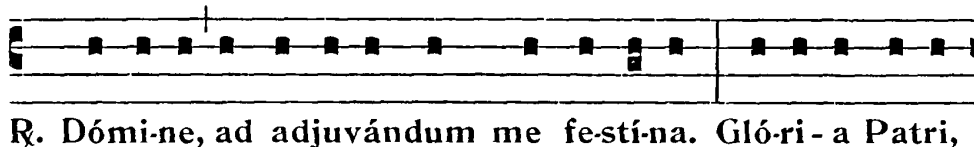
Ÿ. O God, ✠ come
to my assistance;

Ŕ. 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.



Cantor. In - eli - ná - vit Dó - mi - nus * *Chorus.* áu - rem sú - am mí - hi.

1. Ant.
I. g. 2.

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

Monday • PSALM 1 OF 5

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

1. Ant.
1. g. 2.

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

ⲗ. The Lord hath inclined His ear unto me.

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:

A single cantor intones—then the men complete Verse 1.

1. Di-lé-xi, quóni- am ex-áu-di- et Dó-minus * vocem ora-ti- ó-nis me-æ.

The women sing Verse 2; the men sing Verse 3; and so forth.

2. Qui- a incliná-vit aurem su- am mi-hi: * et in di- ébus me- is *in-vo-*

-cá-bo. 3. Circumdedérunt me do- ló-res mortis: * et pe-rícu-la inférni

in-ve-né-runt me. 4. Tribu-la-ti- ónem et do- ló-rem in-vé-ni: * et nomen

Psalm 114

1. My heart is aflame, so graciously the Lord listens to my entreaty;

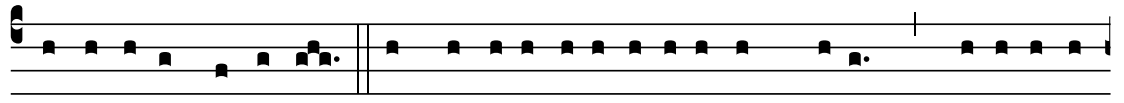
2. Because he hath inclined his ear unto me: * and in my days I will call upon him.

3. The sorrows of death have compassed me: * and the perils of hell have found me.

4. I met with trouble and sorrow: * and I called upon the name of the Lord.

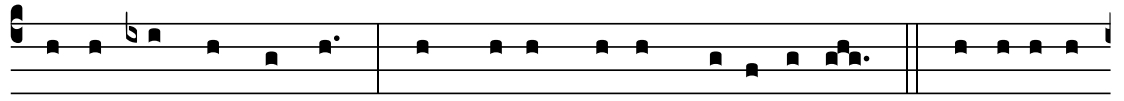
5. O Lord,
deliver my soul.

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



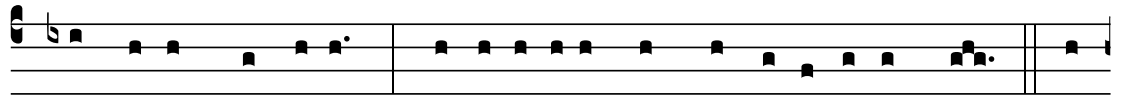
Dómi-ni *in-vo-cá-vi*. 5. O Dómine, líbe-ra ánimam me-am: † mi-sé-ri-cors

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



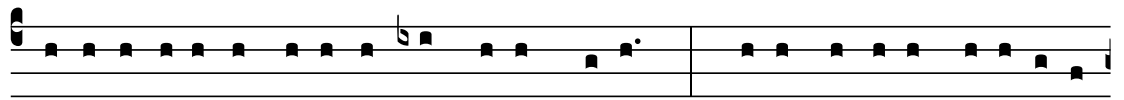
Dómi-nus, et **ju**-stus, * et De-us noster *mi-se-ré*-tur. 6. Custódi-ens

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



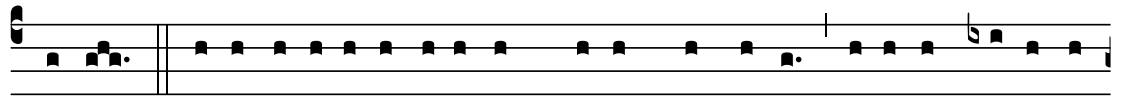
pár-vu-los **DÓ**-minus: * humi-li-átus sum, et *li-be-rá*-vit me. 7. Con-

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.



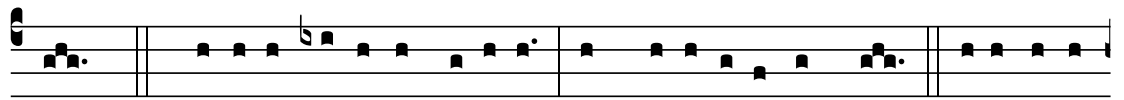
ti-bi. 8. Qui-a e-rípu-it ánimam me-am de morte: † ócu-los **me**-os a

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



lá-crimis, * pedes me-os a **lapsu**. 9. Pla-**cé**bo 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

In-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.

Monday • PSALM 2 OF 5

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.



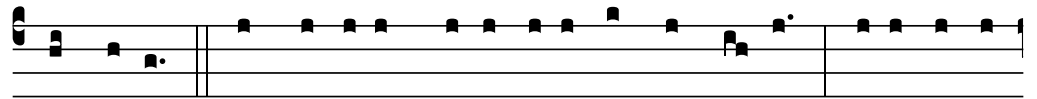
Dómi-ni *in-vo-cá-bo*. 5. Vo-ta me- a Dómino reddam co-ram omni

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



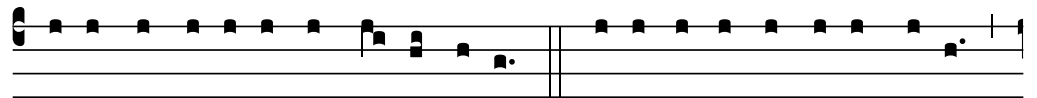
pó-pu-lo e- jus: * pre-ti- ó-sa in conspéctu Dómi-ni mors san-ctó-

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.



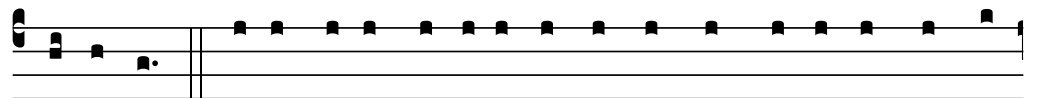
tu- us, et fí- li- us an- cíl- læ tu- æ. 7. Di-ru- pí- sti víncu- la me- a: †

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

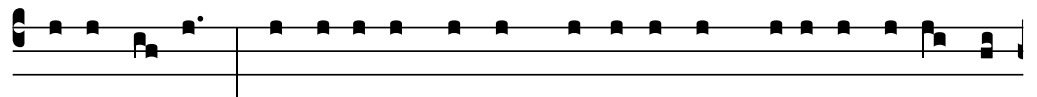


ti- bi sacri- fi- cábo hó- sti- am lau- dis, * et nomen Dómi- ni in-

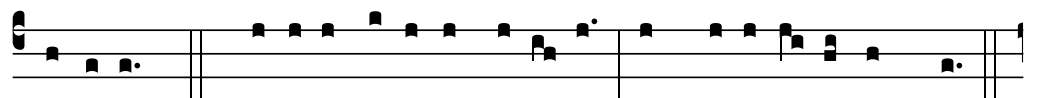
10. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



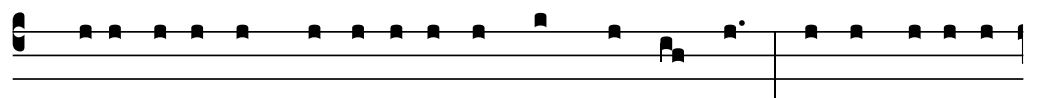
vo- cá- bo. 8. Vo- ta me- a Dómino reddam in conspéctu omnis pó-



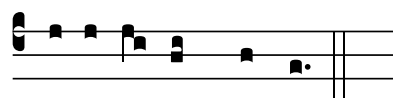
- pu- li e- jus: * in átri- is domus Dómi- ni, in médi- o tu- i, Je-



- rú- sa- lem. 9. Gló- ri- a Pa- tri, 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 sǎcu- la



sǎcu- 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.

Monday • PSALM 3 OF 5

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.

⌘. 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. Sagíttae

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:

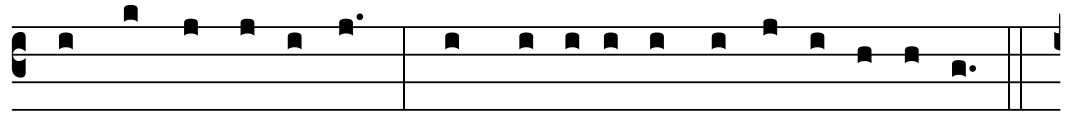
Psalm 119

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.

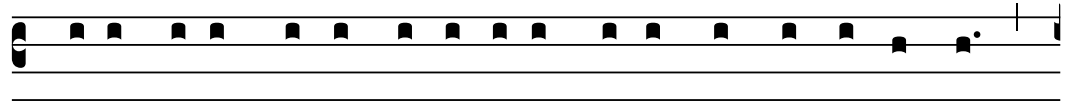
3. What shall be given to thee, or what shall be added to thee, * to a deceitful tongue?

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



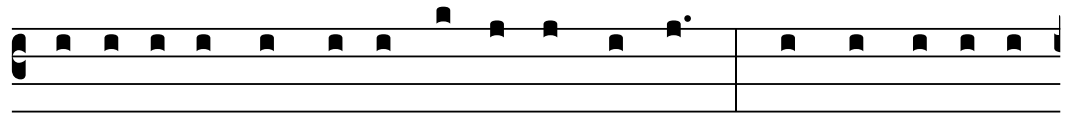
po-tén-tis a-cú-tæ, * cum carbónibus de-so-la-tó-ri-is.

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



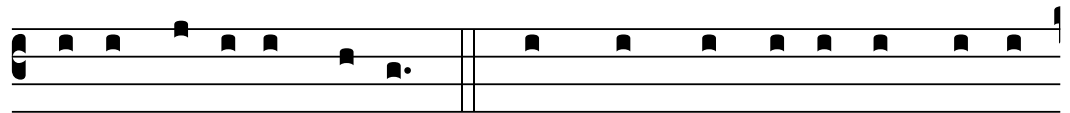
5. Heu mihi! qui-a in-co-látus meus pro-lon-gá-tus est: †

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



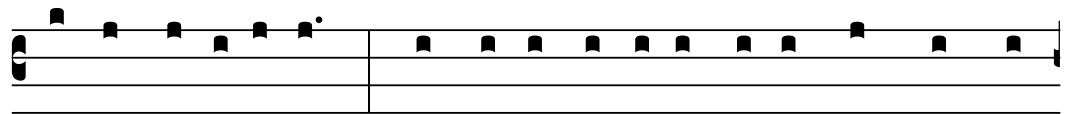
ha-bi-tá-vi cum ha-bi-tán-ti-bus Ce-dar: * multum ín-co-la

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

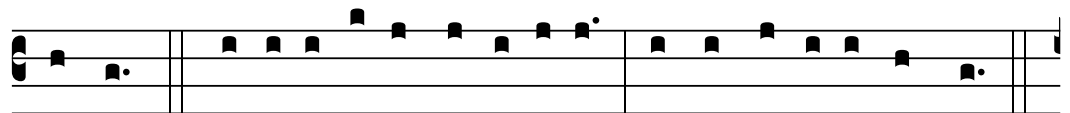


fu-it á-ni-ma me-a. 6. Cum his, qui o-dérunt pacem,

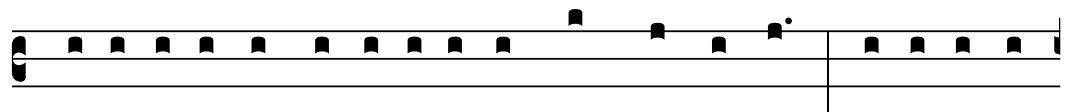
8. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



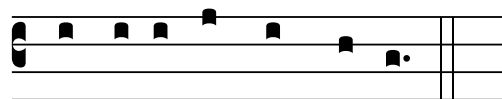
e-ram pa-cí-fi-cus: * cum loquébar il-lis, impu-gná-bant me



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.

Monday • PSALM 4 OF 5

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

4. Ant.
I. f

A u - x i - l i - u m me - u m * a D ó - m i - n o , q u i fe - c i t
c o e - l u m e t t e r - r a m . 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.



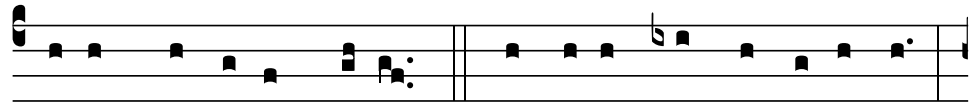
dormi-tábit **ne-que** **dór-mi-** et, * qui cu-*stó-dit* **Is-ra-ël**.

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



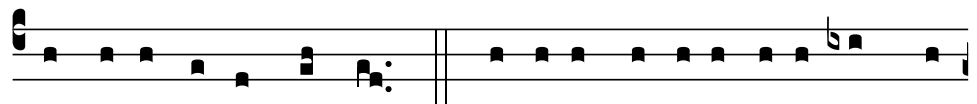
5. **Dóminus** custódit te, **Dóminus** pro- **té-cti-** o **tu-** a, * super

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.



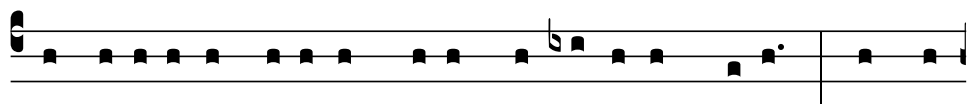
neque lu-na per **no-** ctem. 7. **Dóminus** custódit te ab **o-** mni

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.

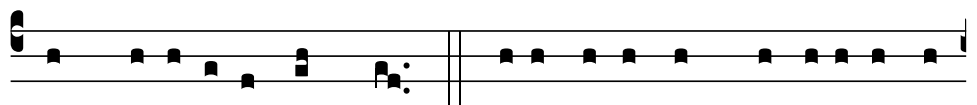


cu-*stódi-* at *intró- i-* tum tu-um, et *é-xi-* tum tu-um: * ex hoc

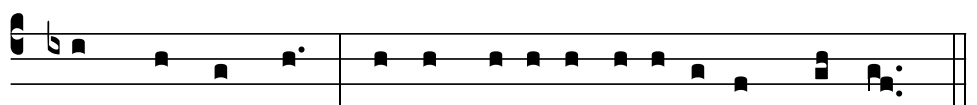
10. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



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 *príncipi-* 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.

5. Ant.
IV. g.

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

Monday • PSALM 5 OF 5

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.

♫. 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

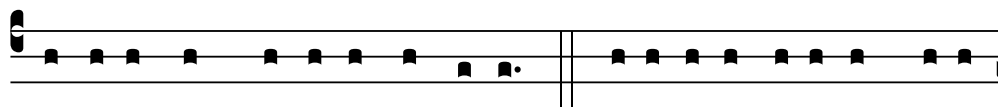
1. I rejoiced at the things that were said to me:
* We shall go into the house of the Lord.

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

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

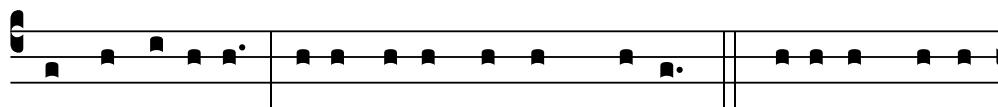
4. For thither did the tribes go up, the tribes of the Lord: * the testimony of Israel, to praise the name of the Lord.

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



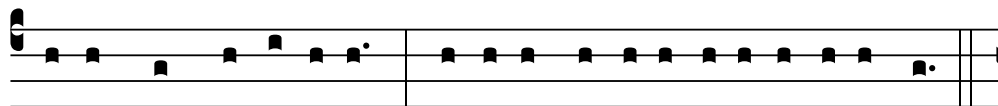
confi-téndum nómi-ni **Dó**-mi-ni. 5. Qui- a il-lic sedé-runt sedes

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



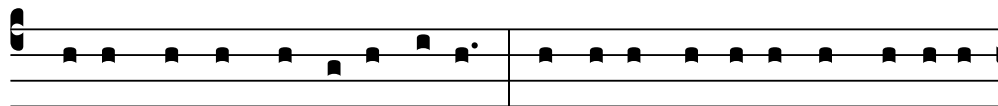
in ju-dí-ci- o, * sedes super domum **Da**-vid. 6. Rogá-te quæ ad

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



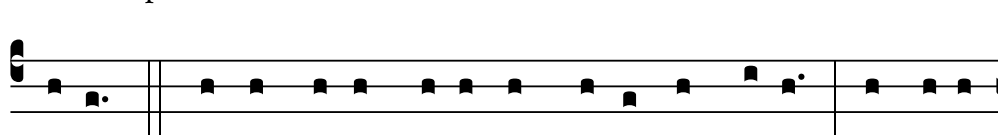
pa-cem *sunt Je-rú*-sa-lem: * et abundánti- a di-li-géntibus te:

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



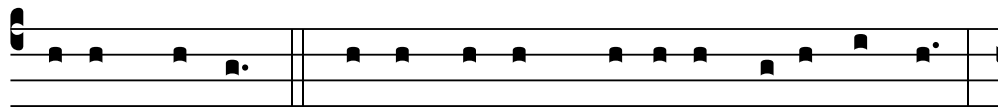
7. Fi- at pax in vir-tú-te **tu**- a: * et abundánti- a in túrribus

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

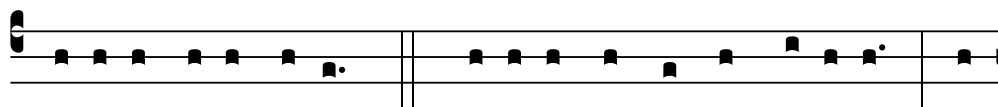


tu- is. 8. Propter fratres me- os, et pró-*xi*-mos **me**- os, * loquébar

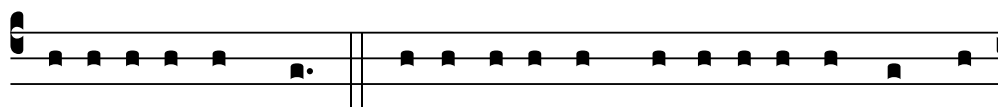
11. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



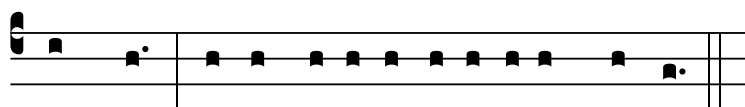
pa-cem **de** te: 9. Propter domum Dómi-ni, *De- i no*-stri, *



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 sá-cu-la sá-cu-lórum. **Amen**.

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

Capitulum 2 Cor. 1, 3-4

Benedictus Deus, et Pater Dómini nostri Jesu Christi, Pater misericordiárum, et Deus totius consolatiónis, qui consolá-tur nos in omni tribula-tióne 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.

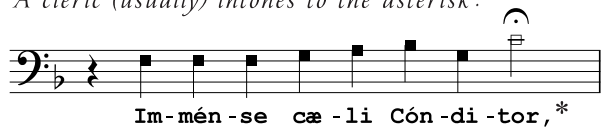
VESPERS HYMN FOR MONDAY • Immense Caeli Cónditor

Rehearse the SATB harmonies at #790 or #220 or #266 : CCWATERSHED.ORG/HYMN/

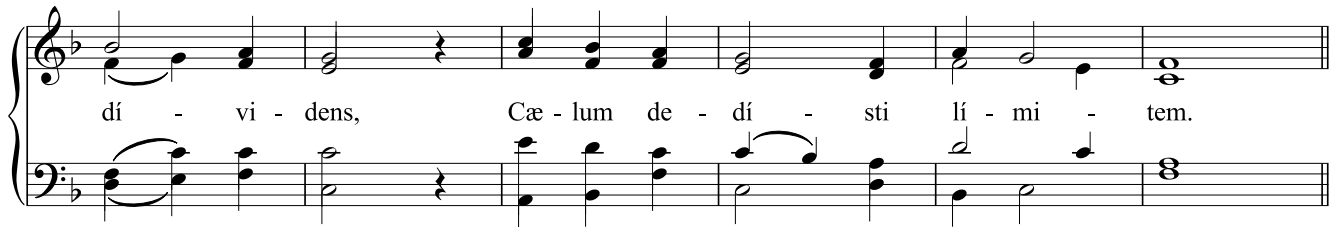
The melody is from *The Saint Jean de Brébeuf Hymnal* • Used with permission.

TUNE: “Song 34” • 88 88 (LM)

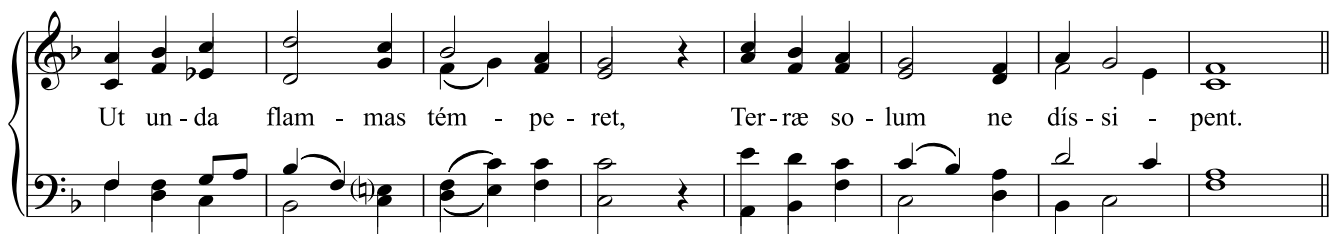
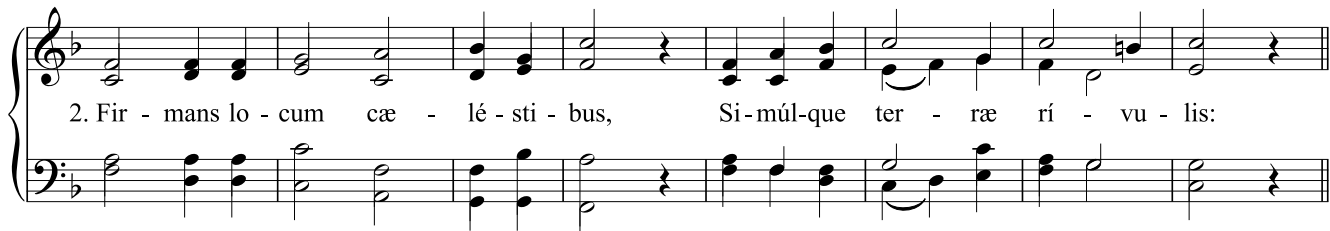
A cleric (usually) intones to the asterisk:



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.



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.



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.

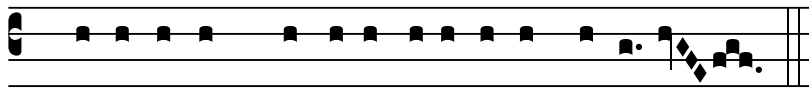
4. Lu - cem fi - des ad - áu - ge - at: Sic lú - mi - nis ju - bar fe - rat:

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

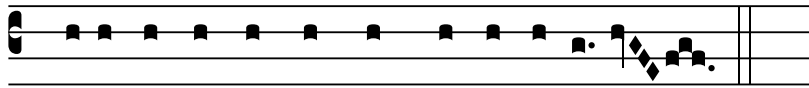
5. Grant this, O most gracious Father, and (Thou, Christ) the only equal to the Father With the Spirit Paraclete, ruling through every age.

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.

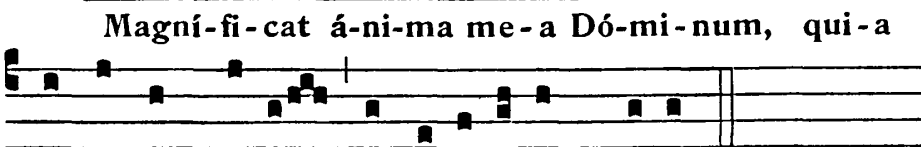
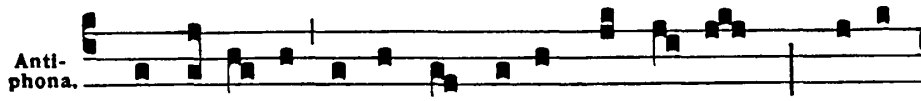
Ma - gni - fi - cat á - ni - ma me - a Dó - mi - num,

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.

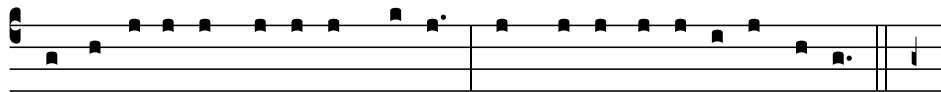
OUR LADY'S OWN HYMN (Lk 1:46-55)



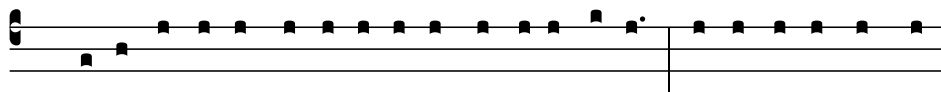
respé-xit De-us hu-mi-li-tá-tem me-am.



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



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



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

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:

MAGNIFICAT

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

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

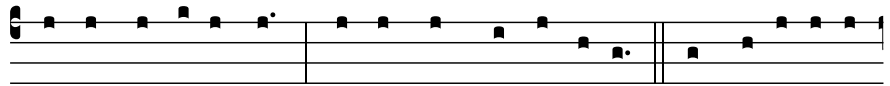
3. Because he hath regarded the humility of his handmaid; * for behold from henceforth all generations shall call me blessed.

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.



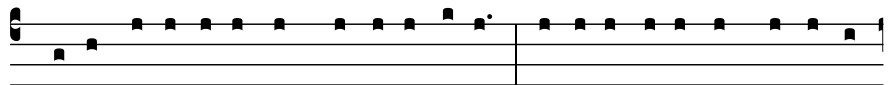
magna qui **po**-tens est: * et sanctum *no-men* e-jus. 5. Et mi-se-ri-cór-

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



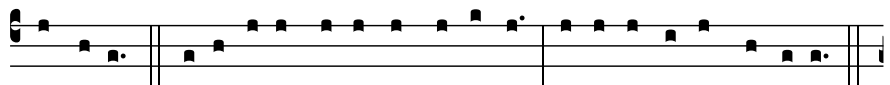
di- a e-jus a progé-ni- e in progé-ni- es * *timé*nti-bus e- um.

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 **hú**mi-les.

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



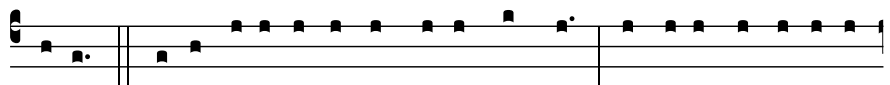
8. E-su-ri- éntes implé-vit **bonis**: * et dí-vi- tes dimí- *sit* **in-á**-nes.

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



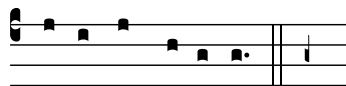
9. Suscé-pit Isra- ël pú- e-rum **su**- um, * re-cordá-tus mi-se-ri-córdi- *æ*

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.

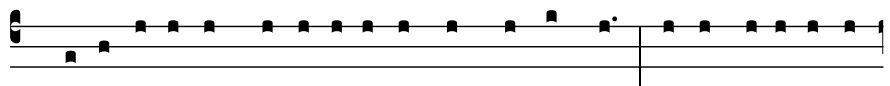


e-jus in **sæ**cu-la.

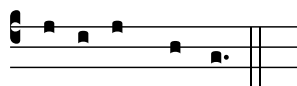
The organist improvises before the “Glória Patri”



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 **sæ**cu-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 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.**

RECESSIONAL 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/

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/

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.”**

De-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.

Tuesday • PSALM 1 OF 5

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.

Ɑ. 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

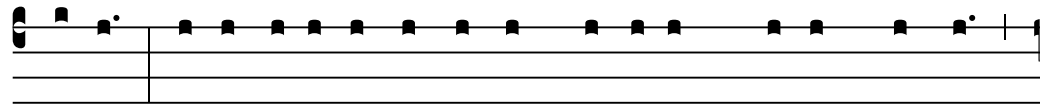
When you prepare
Vespers for your
parish, it's good
to provide some
sort of English
translation.
The best is
interlinear, but
something like the
following can also
suffice:

Psalm 122

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

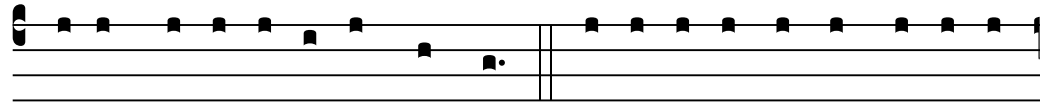
2. Behold as the eyes
of servants * are on the
hands of their masters,

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.



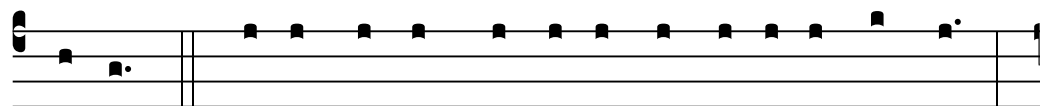
donec mi- se- re- á- tur no- stri. 4. Mi- se- ré- re nostri, Dómi- ne,

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



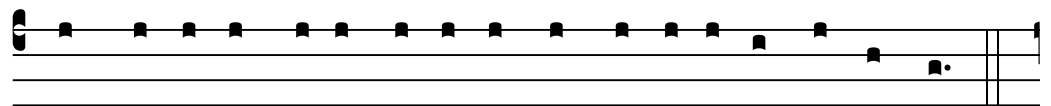
mi- se- ré- re no- stri: * qui- a multum replé- ti sumus de- spe- cti-

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

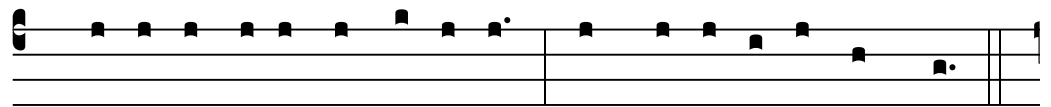


ó- ne: 5. Qui- a mul- tum re- plé- ta est á- nima no- stra: *

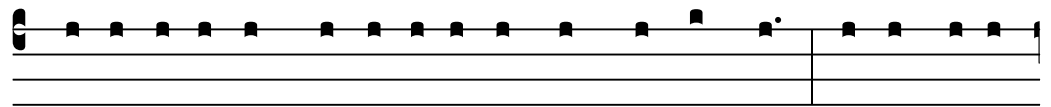
7. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



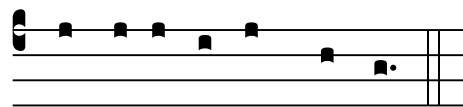
oppró- bri- um abundánti- bus, et despé- cti- o su- pér- bis.



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.

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

Tuesday • PSALM 2 OF 5

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

2. Ant. I. g 2.

Ad-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- ðl: *

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:

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

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,

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

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

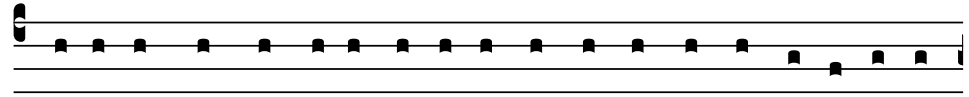
i-rasce-ré-tur fu-ror e- ó-rum in nos, * fór-si-tan aqua ab-sor-

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



bu-ís-set nos. 4. *Torréntem per-trans-í-vit á-nima no-stra:* *

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



fórsi-tan per-trans-ísset á-nima nostra aquam in-to-le-rá-bi-

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



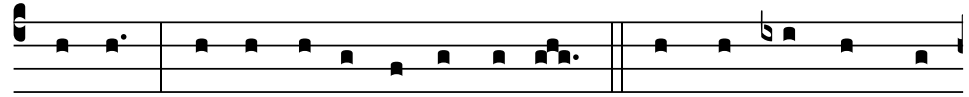
lem. 5. *Bene-dí-ctus Dóminus* * *qui non de-dit nos, in capti-*

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



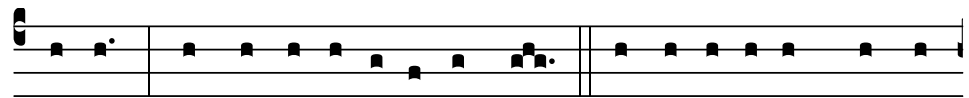
ónem dénti-bus e-ó-rum. 6. *Anima nostra sic-ut pas-ser e-ré-*

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



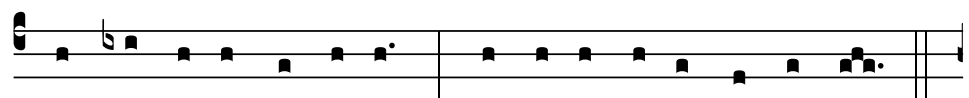
-pta est * *de lá-que-o ve-nán-ti-um.* 7. *Lá-que-us con-trí-*

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



tus est, * *et nos li-be-rá-ti su-mus.* 8. *Adju-tó-ri-um nostrum*

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

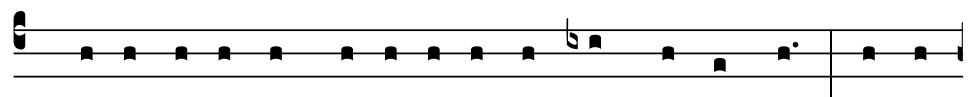


in nó-mi-ne Dó-mi-ni, * *qui fe-cit cæ-lum et ter-ram.*

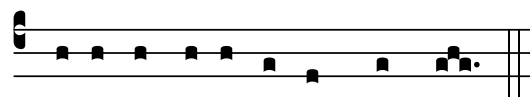
10. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



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*



sæcu-la sæcu-ló-rum. A-men.

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.


Tuesday • PSALM 3 OF 5

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

3. Ant. I. f.



In cir-cú-i-tu pópu-li su-i * Dó-mi-nus, ex hoc



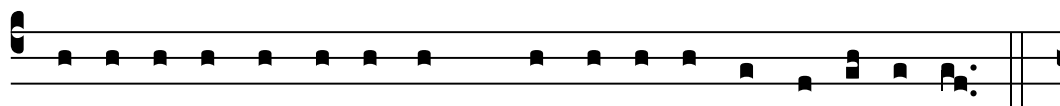
nunc, et usque in saecu-lum. E u o u a e.

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

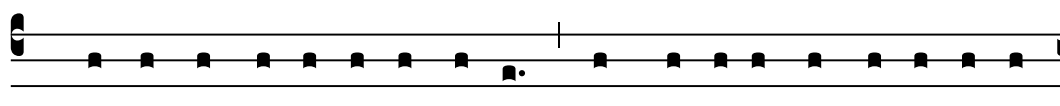
A single cantor intones—then the men complete Verse 1; the women sing Verse 2; the men sing Verse 3; and so forth.



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.

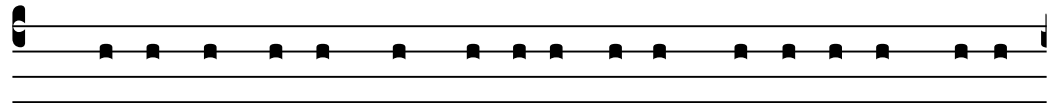
2. Mountains are round about it: * so the Lord is round about his people from henceforth now and for ever.

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.



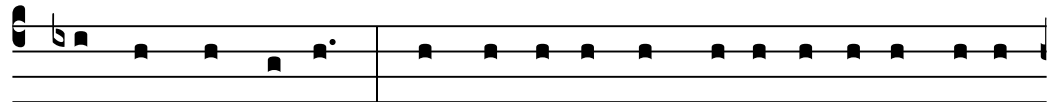
pópu- li su- i, * ex hoc nunc et us-que in sæ-cu-lum.

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

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



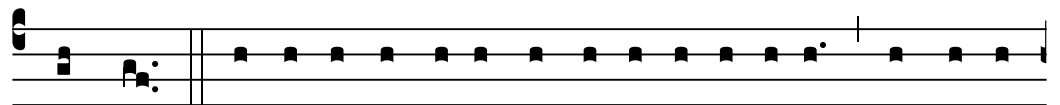
sor-tem ju- stó-rum: * ut non exténdant justi ad in-i-qui-tá-

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



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

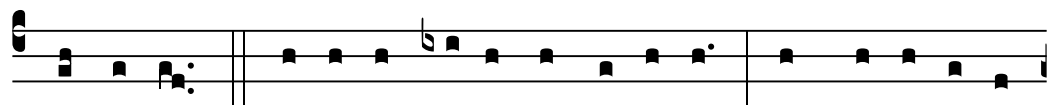
7. As it was in the beginning, is now, * and ever shall be, world without end. Amen.



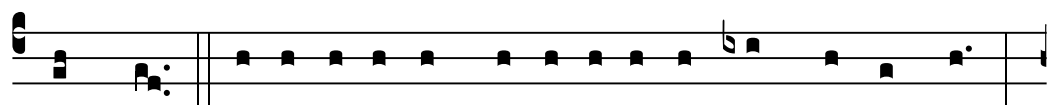
cor-de. 5. De-cli-nántes autem in obli-ga-ti- ónes addú-cet



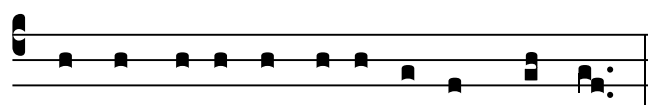
Dóminus cum ope-ránti-bus in- i-qui-tá-tem: * pax *su-per*



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 læ - tán - tes. E u o u a e.

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

Tuesday • PSALM 4 OF 5

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

4. Ant.
VII. a

Magni-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: *

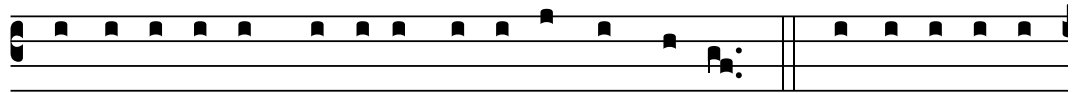
When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 125

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

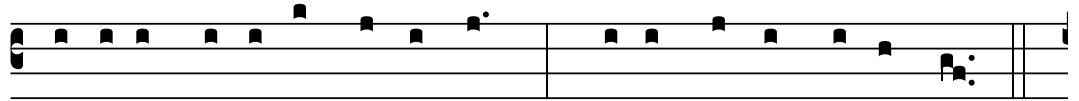
2. Then was our mouth filled with gladness; * and our tongue with joy.

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



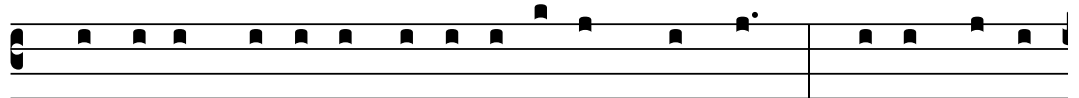
Magni- fí- cá- vit Dóminus fá- ce- re cum e- is. 4. Magni- fí- cá- vit

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.

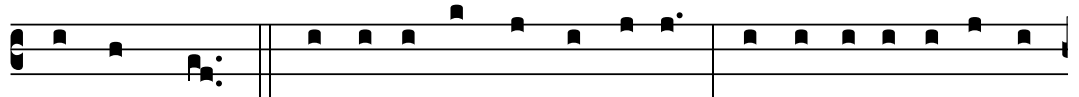
5. Turn again our captivity, O Lord, * as a stream in the south.



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

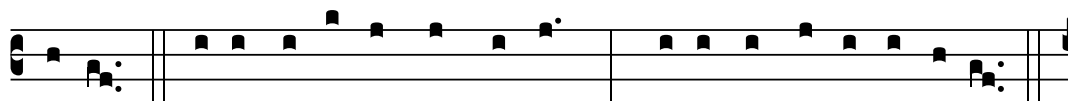
5. Convérte, Dómi- ne, capti- vi- tá- tem no- stram, * sic- ut torrens

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



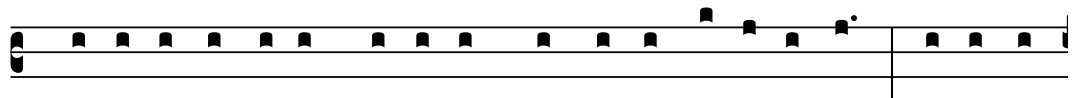
in au- stro. 6. Qui sémi- nant in lá- crimis, * in exsul- ta- ti- ó- ne

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



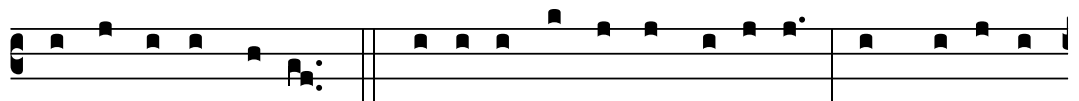
me- tent. 7. E- úntes i- bant et fle- bant, * mitténtes sémi- na su- a.

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

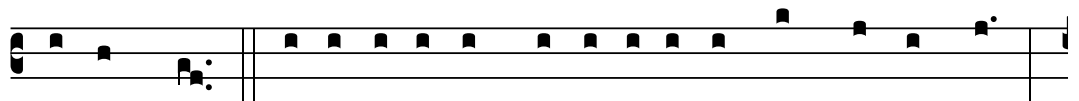


10. As it was in the beginning, is now, * and ever shall be, world without end. Amen.

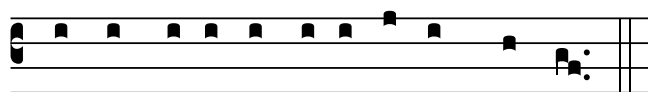
8. Ve- ni- éntes autem vé- ni- ent cum exsul- ta- ti- ó- ne, * portántes



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.

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

Tuesday • PSALM 5 OF 5

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

5. Ant. V. a

Dómi-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.

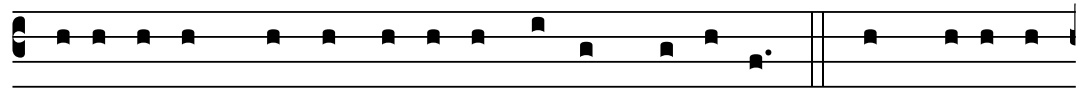
2. Unless the Lord keep the city, * he watcheth in vain that keepeth it.

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



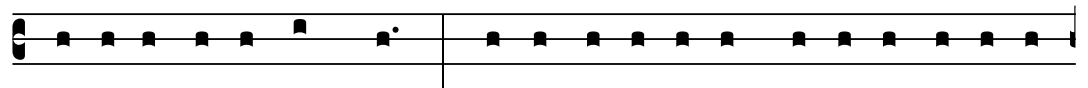
3. Vanum est vo-bis ante lu-cem **súr-ge-re**: * **súrgi-te** postquam

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



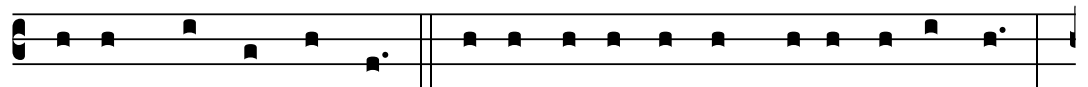
sedé-ri-tis, qui mandu-cá-tis **pa-nem do-ló-ris**. 4. Cum déde-rit

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



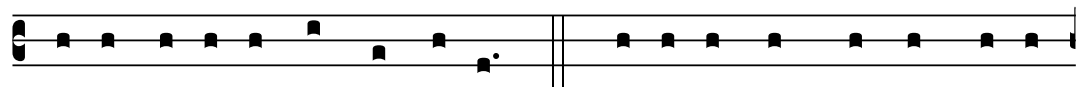
di-léctis su- is **so-mnum**: * ecce he-ré-di-tas Dómi-ni fí-li-i:

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.



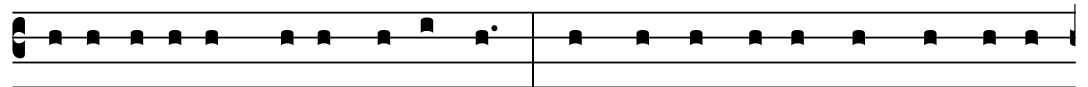
merces, **fru-ctus ventris**. 5. Sic-ut sa-gít-tæ in manu po-tén-tis: *

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

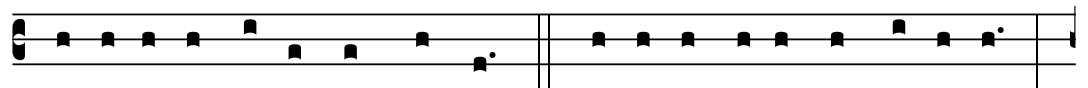


i-ta fí-li-i **ex-cus-só-rum**. 6. Be-á-tus vir qui implé-vit

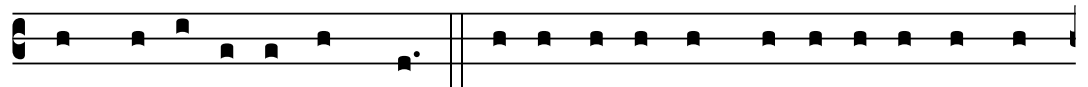
8. As it was in the beginning, is now, * and ever shall be, world without end. Amen.



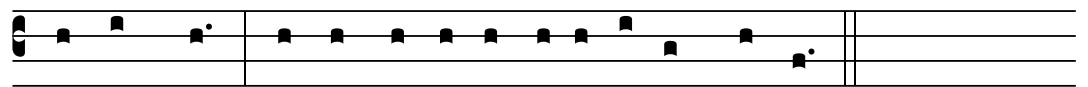
de-si-dé-ri-um su-um ex **i-ipsis**: * non confundé-tur cum loqué-tur



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:

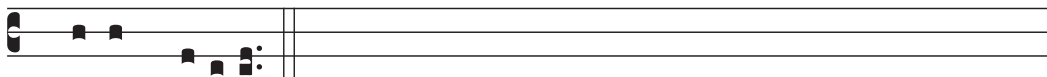
Ecclesiasticus 31:8-9

BEÁTUS 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 mirábília 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 conféssor Dómini, coléntes | Quem pie laudant pópuli per orbem,
Hac die lætus **méruiť suprémos** | **Laudis honóres.**

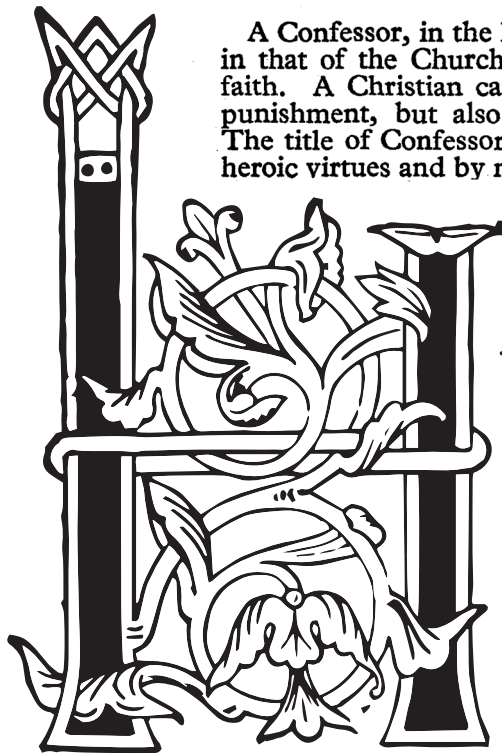
But in the olden days, if the feast day were the day of the saint's death, it was:

Iste conféssor 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.

I 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

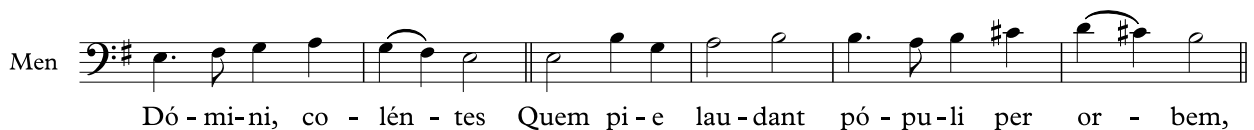
Iste Confessor Domini Colentes

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 -

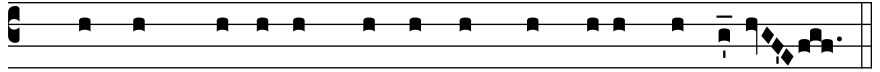
S. bér - nat, Tri - nus et u - - nus. A - men.

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

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

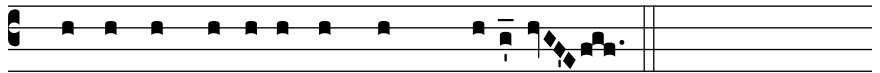
B. bér - nat, Tri - nus et u - - nus. A - men.

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.

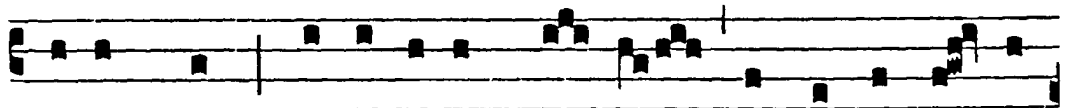
Hic vir, de-spí-ci-ens mundum*



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.*

*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 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-cá-mus Dó-mi-no.

R. De- o grá-ti- as.

ŷ. *Fidélium ánimæ per misericórdiam Dei requiésant 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/

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/

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

TUNE: “Rogers Park” • 88 88 (LM)

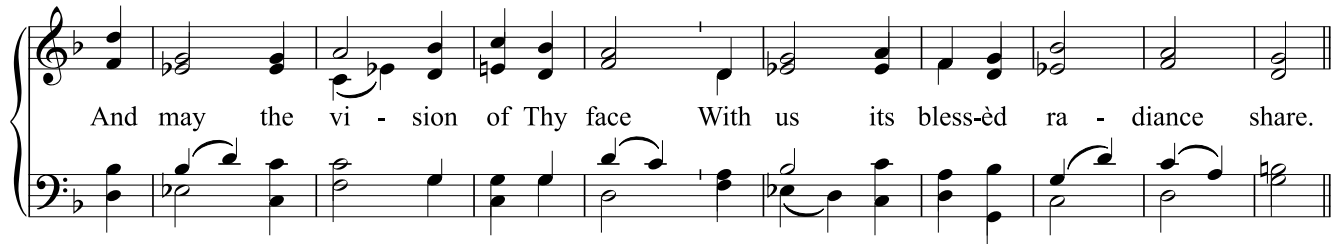
1. Re-deem - er of our fall-en state, Thou, Je - sus, joy of eve-ry heart,
Who didst Thy ran - somed world cre - ate, Pure light to faith-ful souls Thou art.

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;



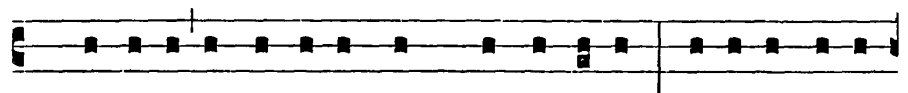
Our joy in this our sad a - bode, Our life's re - ward which ne'er shall end.

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

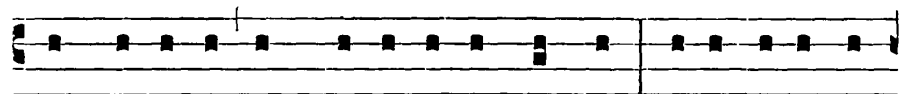
**This must
not be sung
too slowly;
it should not
be allowed to
“drag.”**



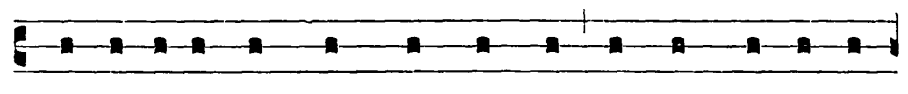
De-us, in adju-tó-ri-um me-um inténde.



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

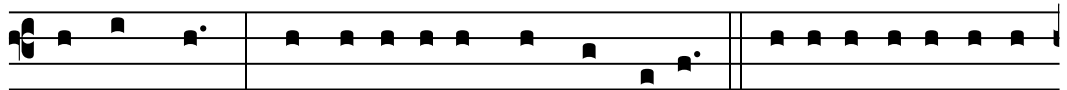


prin-cí-pi-o, et nunc, et semper, et in sæ-cu-la



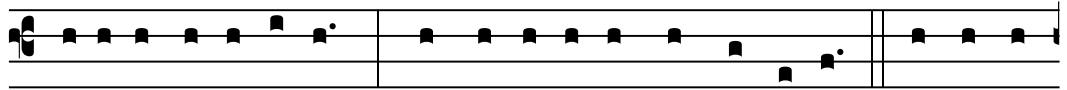
sæ-cu-ló-rum. Amen. Al-le-lú-ia.

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



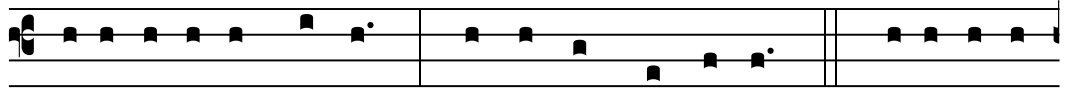
a-bún-dans: * in la-té-ribus do-mus tu-æ. 4. Fí-li- i tu- i sic-ut

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



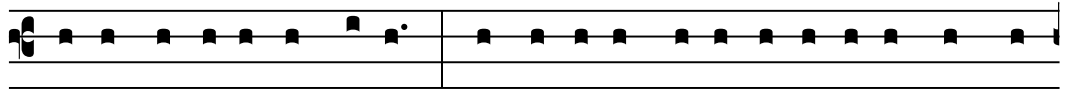
novéllæ o-li-vá-rum: * in circú- i-tu men-sæ tu-æ. 5. Ecce sic

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



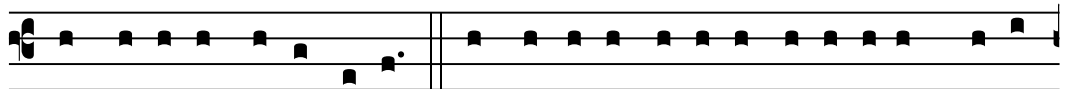
bene-di-cé-tur homo, * qui ti-met DÓ-mi-num. 6. Bene-dí-cat

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



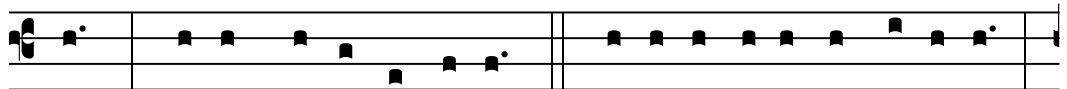
ti-bi Dóminus ex Si- on: * et ví-de- as bona Je-rú-sa-lem ómni-

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

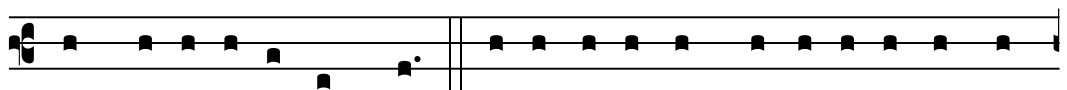


bus di- ébus vi-tæ tu-æ. 7. Et ví-de- as fí-li- os fi- li- órum tu-ó-

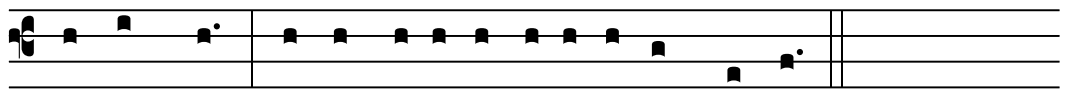
9. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



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.

Wednesday • PSALM 2 OF 5

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

2. Ant.
VIII. G

C onfundantur omnes * qui o-dé-runt Si-on.

Ɑ. 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 expugnâverunt me a juventute mea, * dicat nunc

Isra-ël: 2. Sæpe expugnâverunt me a juventute mea: *

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

fabri-cavérunt peccatô-res: * prolongâverunt iniquitatem

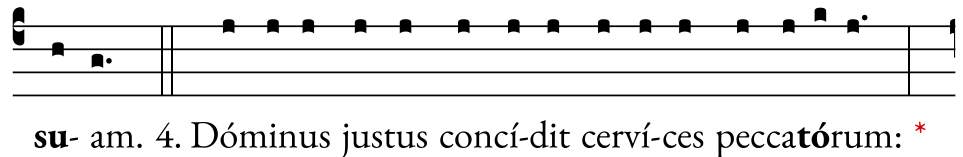
When you prepare Vespers for your parish, it's good to provide some sort of English translation. The best is interlinear, but something like the following can also suffice:

Psalm 128

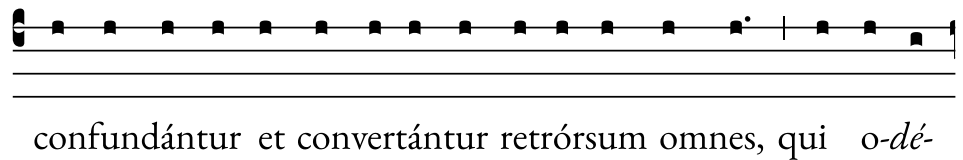
1. Often have they fought against me from my youth, * let Israel now say.

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

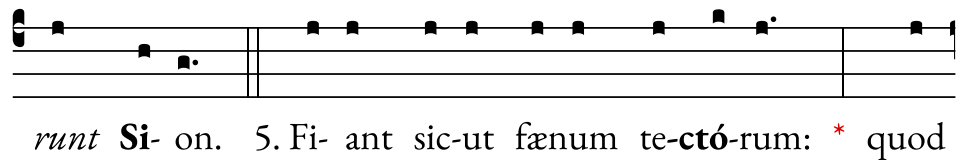
3. The wicked have wrought upon my back: * they have lengthened their iniquity.



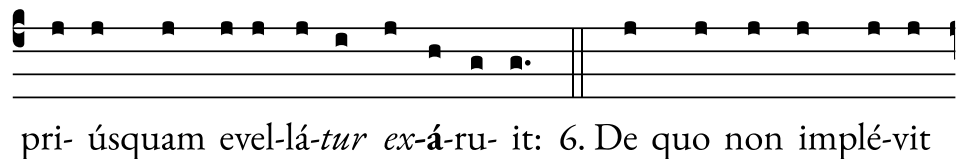
4. The Lord who is just will cut the necks of sinners: * let them all be confounded and turned back that hate Sion.



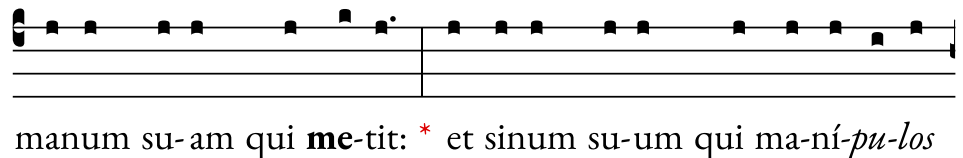
5. Let them be as grass upon the tops of houses: * which withereth before it be plucked up:



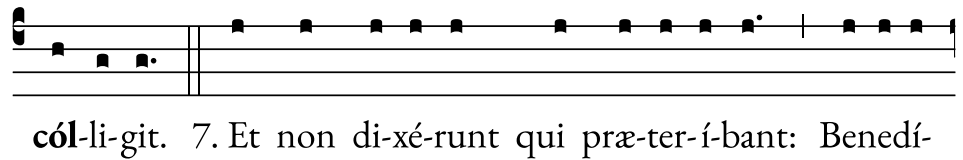
6. Wherewith the mower filleth not his hand: * nor he that gathereth sheaves his bosom.



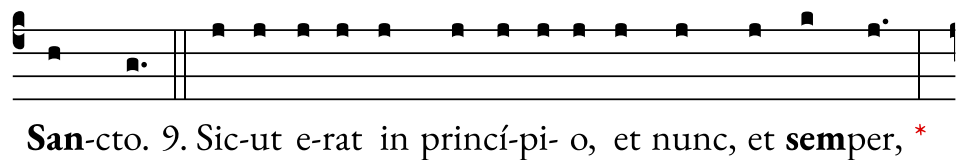
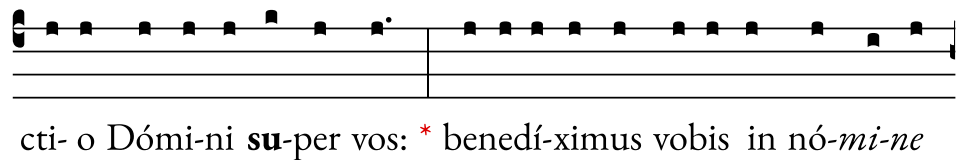
7. And they that passed by have not said: The blessing of the Lord be upon you: * we have blessed you in the name of the Lord.



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.

Wednesday • PSALM 3 OF 5

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

3. Ant.
VIII. c

De pro-fúndis * cla-má-vi ad te Dó-mi-ne.

♩. 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 antiphon 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-

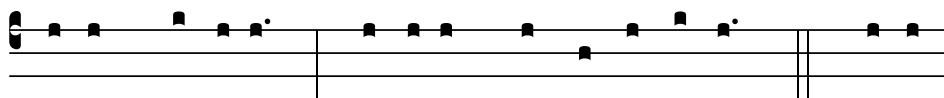
Psalm 129

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.

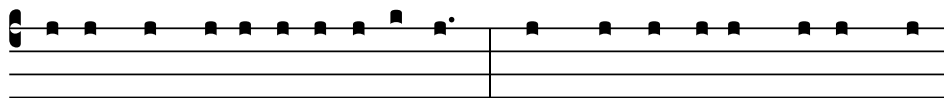
3. If thou, O Lord, wilt mark iniquities: * Lord, who shall stand it.

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



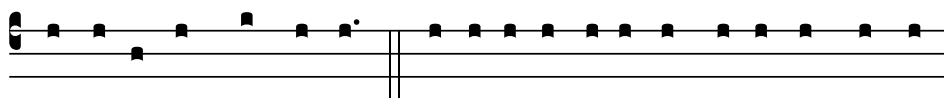
ve-ris, **Dómine**: * **Dómine**, quis *su-sti-né-bit*? 4. Qui- a

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



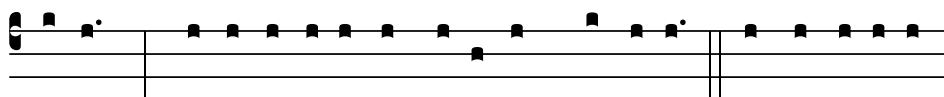
apud te propi-ti- á-ti- o est: * et propter legem tu- am su-

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



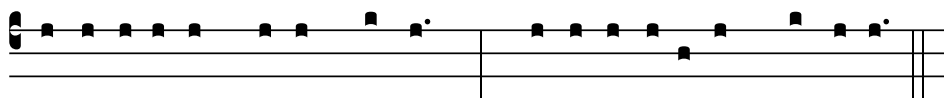
-stí-nu- i te, **Dó-mi-ne**. 5. Sustínu- it ánima me- a in verbo

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



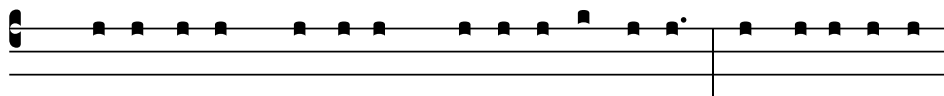
e-jus: * spe-rá-vit ánima me- a in **Dómino**. 6. A custódi- a

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



ma-tu-tína usque ad **noctem**: * spe-ret Isra- ël in **Dómino**.

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

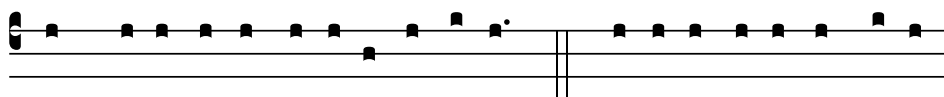


7. Qui- a apud **Dóminum** mi-se-ri-córdi- a: * et copi- ó-sa

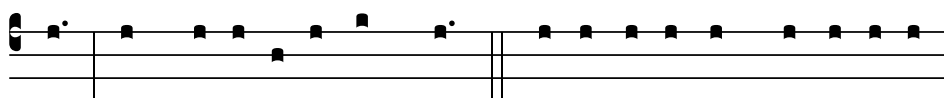
10. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



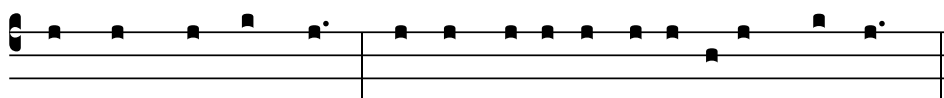
apud e- um re-dém-pti- o. 8. Et ipse rédimet **Isra- ël**: * ex



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.

Wednesday • PSALM 4 OF 5

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.

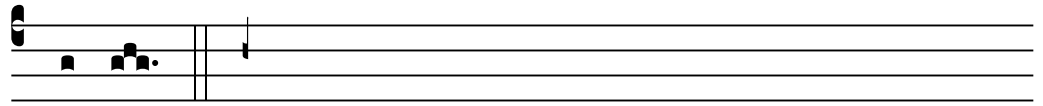
2. Neither have I walked in great matters, * nor in wonderful things above me.

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.

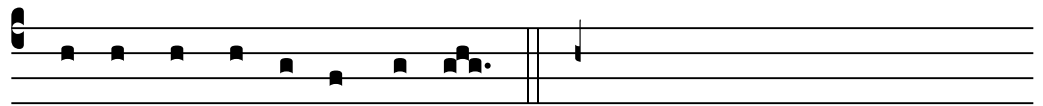
me- am.

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

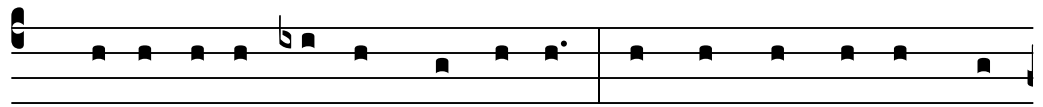


4. Sic-ut abla-ctá-tus est super **ma-tre su-** a: * i-ta retri-bú-

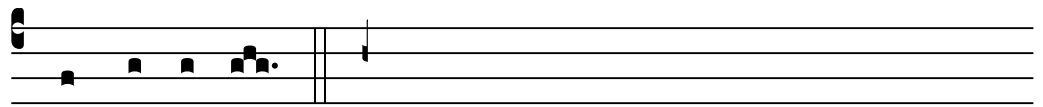
7. As it was in the beginning, is now, * and ever shall be, world without end. Amen.



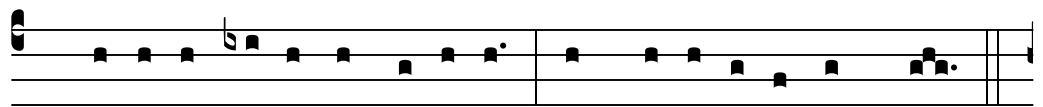
ti- o in *á-ni-ma me-* a.



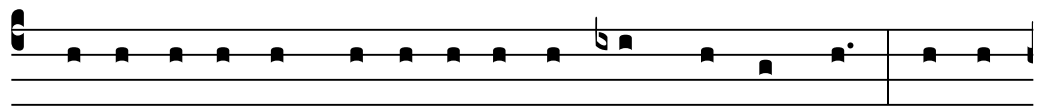
5. Spe-ret Isra- **ël** in **Dó**-mi-no: * ex hoc nunc et *us-que*



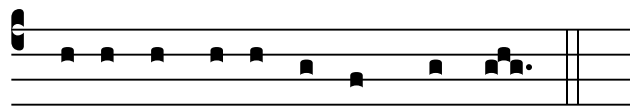
in sá-cu-lum.



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



sá-cu- la sá-cu-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

Wednesday • PSALM 5 OF 5

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:

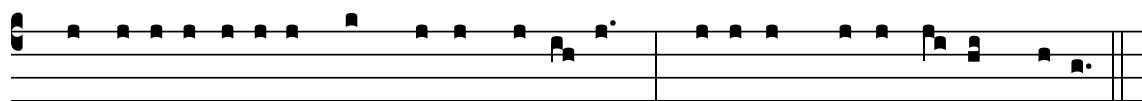
10. Propter David, **servum tu-** um: * non avértas fá-ci-em *Chris-ti tu-* i.

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.

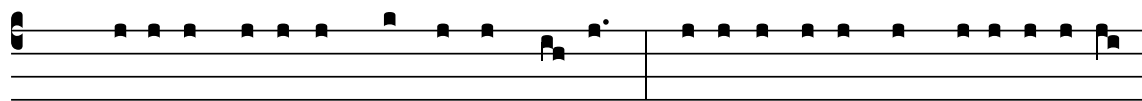
12. Si custodí-e-rint fí-li- i tu- i testa-**mén**-tum **me-** um: * et testimóni- a me-

a hæc, quæ do-cé-bo e- os.



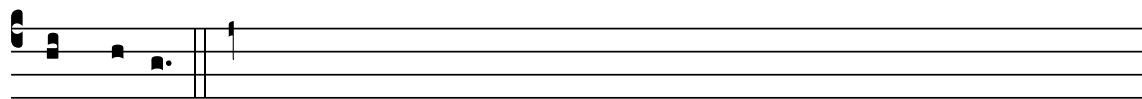
13. Their children also for evermore * shall sit upon thy throne.

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



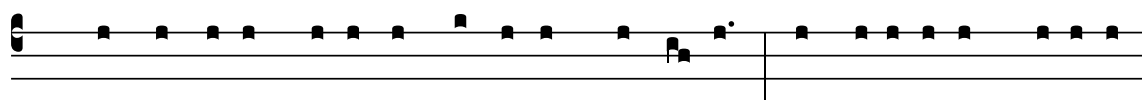
14. For the Lord hath chosen Sion: * he hath chosen it for his dwelling.

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



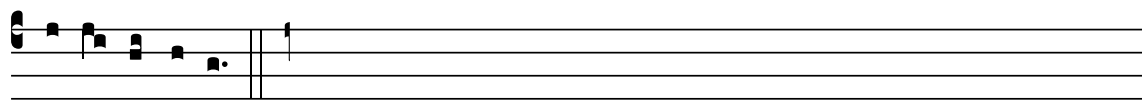
15. This is my rest for ever and ever: * here will I dwell, for I have chosen it.

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



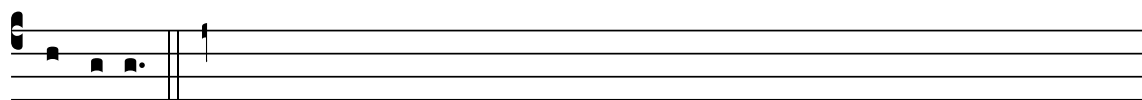
17. I will clothe her priests with salvation: * and her saints shall rejoice with exceeding great joy.

e-lé- gi e- am.

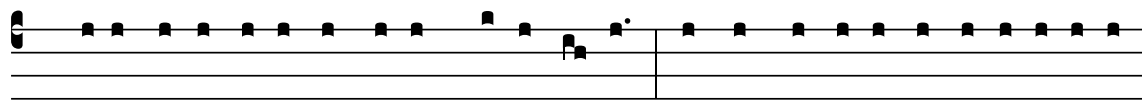


18. There will I bring forth a horn to David: * I have prepared a lamp for my anointed.

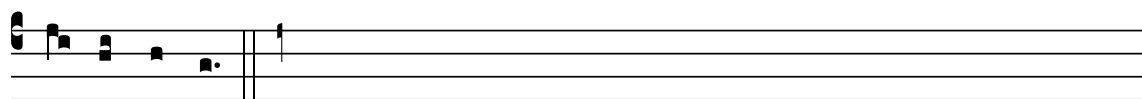
16. Vídu- am e- jus benedí- cens **be-** ne- dí- cam: * páu- pe- res e- jus satu- rá- bo



pá- nibus.



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

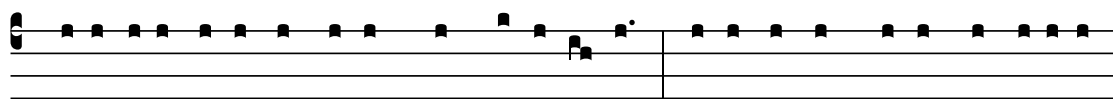


ex- sul- tá- bunt.



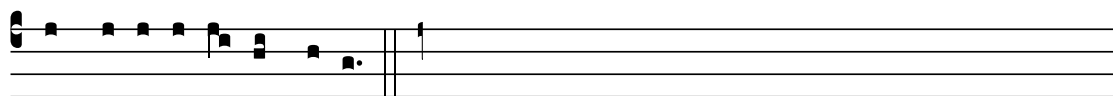
18. Illuc prodúcam **cor-** nu **Da-** vid: * pa- rávi lucérnam *Chris- to* **me-** o.

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

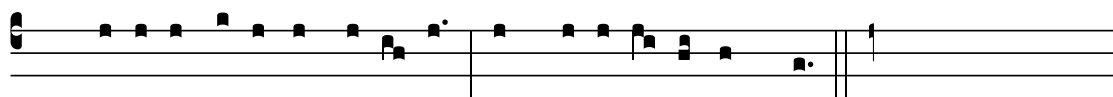


19. Inimícos e-jus índu- am con-fu-si- ó-ne: * super ipsum autem efflorébit

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

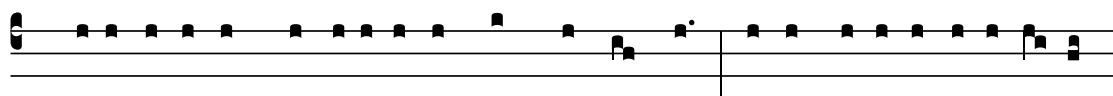


sancti-fi-cá-ti- o me- a.



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.

ECce sacerdos magnus, † qui
in diébus suis plácuít Deo, et
inuéntus est justus : * et in
tém-pore iracúndiae factus est
reconciliátio.

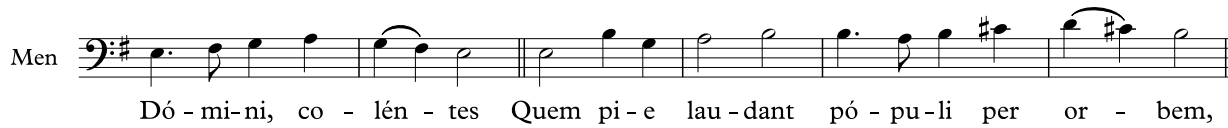
BEhold a great priest, who in his
days pleased God, and was found
just; and in the time of wrath was
made a reconciliation.



℞. Thanks be to God.

R. Déo gráti-as.

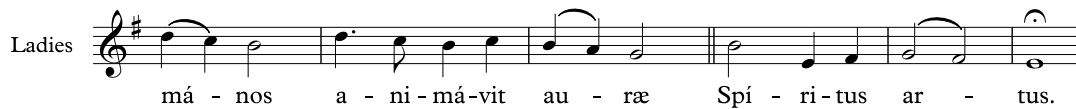
HYMN



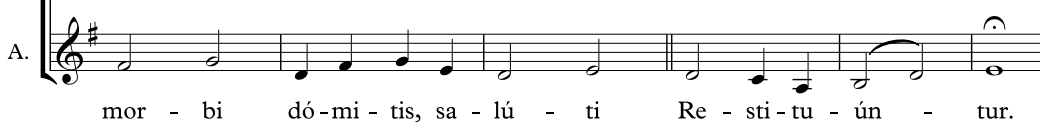
1. This confessor of the Lord, honored and lovingly praised by the peoples of the world, on this day merited to receive with joy the highest honor and praise.



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.



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



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.

Sopr
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

Sopr
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

Sopr
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.

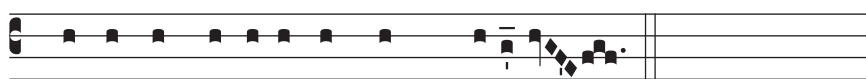
Bass
bér - nat, Tri - nus et u - - nus. A - men.

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)

Starting pitches:



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

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

Now turn to the polyphonic Magnificat in Mode 7a.

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 ánimæ per misericórdiam Dei requiêscant in pace.*
R. **Amen.**

RECESSIONAL 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/

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.

PROCESSIONAL HYMN FOR THURSDAY

English translation of *En Ut Superba Criminum* — Cf. “note” below

Translation: Fr. John Fitzpatrick, Oblate of Mary

Rehearse the SATB harmonies at #259 here: CCWATERSHED.ORG/HYMN/

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

TUNE: “Rogers Park” • 88 88 (LM)

Note: “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 (1954)

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.

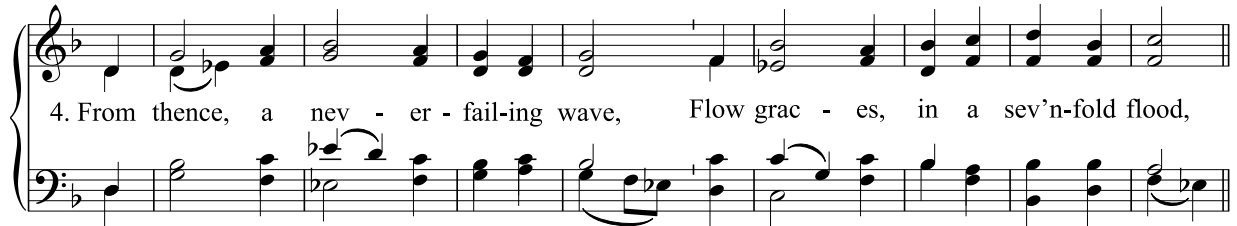
3. The Church, bride of Christ, is born of His pierced Heart; this
is the gate in the side of the ark, put there for man’s salvation.

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

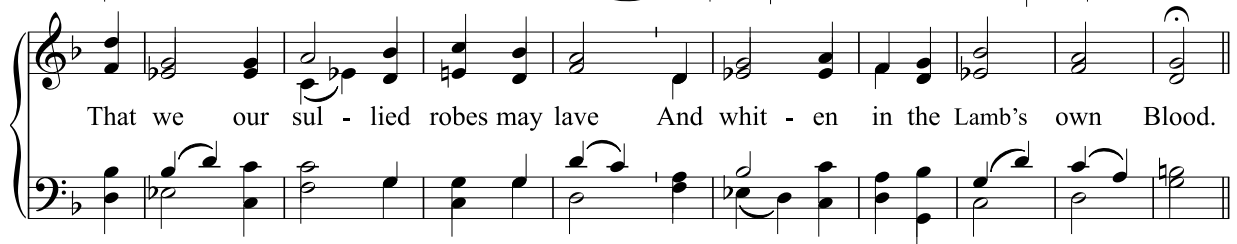


The en - trance in that Ark's red side Was cleft, to save our race for - lom.

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,

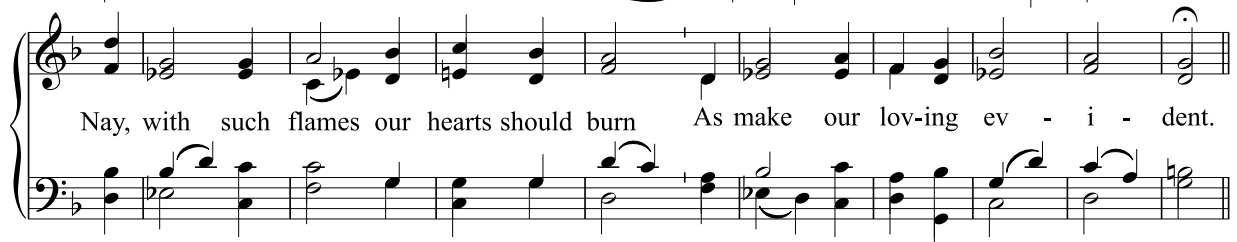


That we our sul - lied robes may lave And whit - en in the Lamb's own Blood.

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.

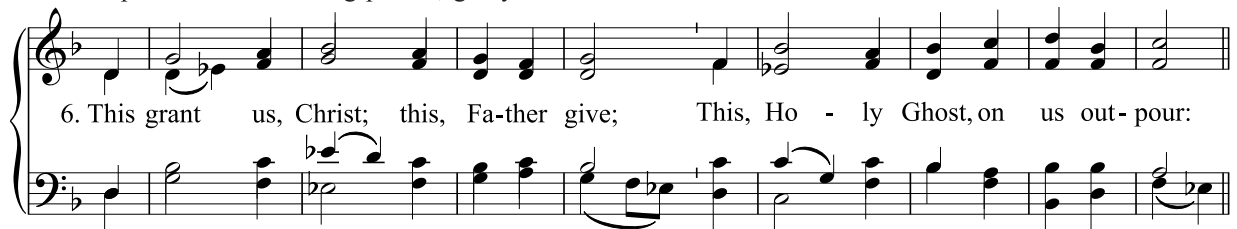


5. To sin 'twere shame - ful to re - turn, For sin that bless-èd Heart has rent,

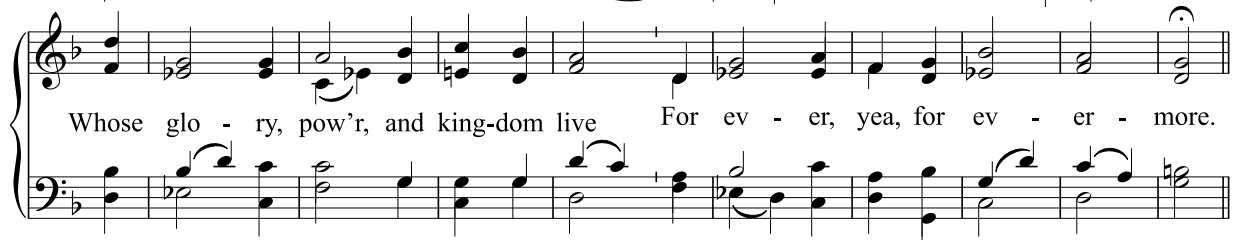


Nay, with such flames our hearts should burn As make our lov-ing ev - i - dent.

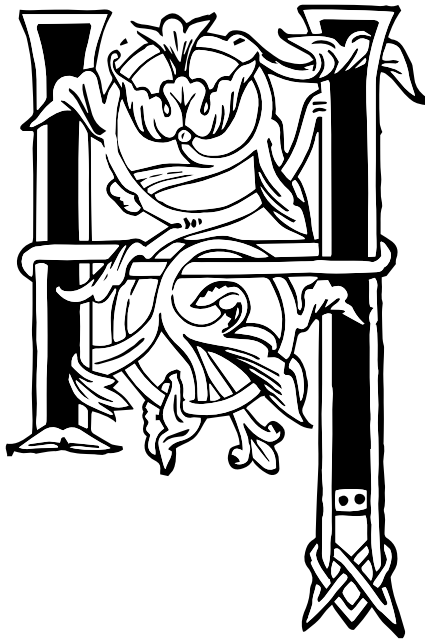
6. Grant this to us, Lord Christ; grant this, Father and holy Spirit. To You belong power, glory and dominion for ever.



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*:

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

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

...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:

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.

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.

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.

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.

What follows is FIRST VESPERS OF THE SACRED HEART.

You might ask what “First Vespers” is all about.

First Vespers is sung *the night before the feast*. Since the feast of the Sacred Heart occurs on Friday, First Vespers is therefore sung on Thursday evening.

Second Vespers is sung on the evening of the feast itself.

Officiant
intones,
and Tutti
join and
finish:

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.

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.

Thursday • PSALM 1 OF 5

The top note is held "by tradition."



U - á - vi * j u g o t u - o d o m i n á - r e, D ó m i -

ne, in mé - di - o in - i m i - c ó - r u m t u - ó - r u m.

Ⲁ. 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 Dómi-**nus** ex **Si**-on: * dominá-re in médi-o in-i-

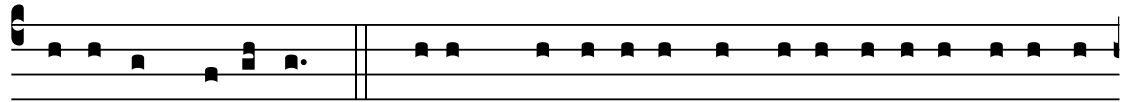
Psalm 109

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

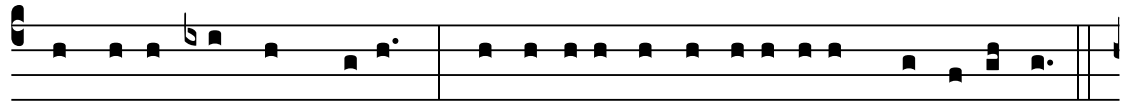
2. Until I make thy enemies * thy footstool.

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 prínci-pi-um in di-e virtú-tis tu-æ in



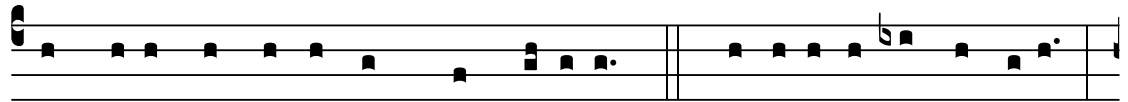
splendó-ri-bus san-ctó-rum: * ex ú-tero ante lucí-ferum gé-nu-i te.

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



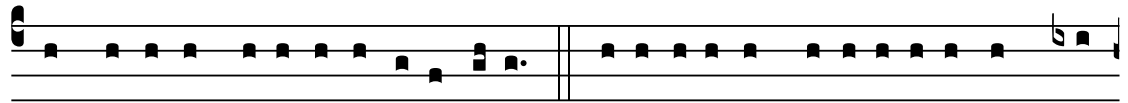
5. Jurá-vit Dóminus, et non pæ-ni-té-bit e-um: * Tu es sacér-dos in ætér-

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



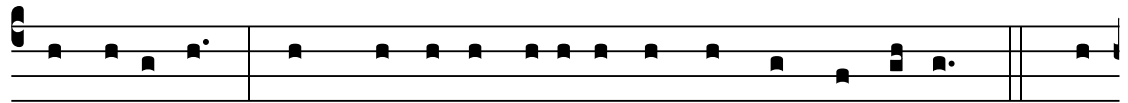
num secúndum ór-di-nem Mel-chí-sedech. 6. Dóminus a dex-tris tu-is, *

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

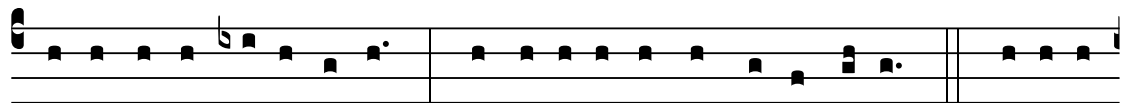


confré-git in di-e i-ræ su-æ reges. 7. Judi-cá-bit in na-ti-ónibus, im-plé-

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

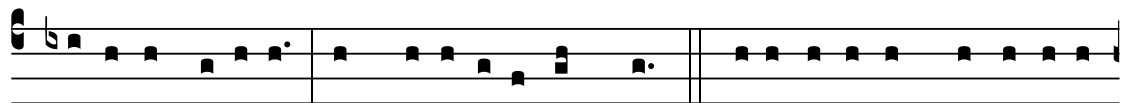


bit ru-í-nas: * con-quas-sá-bit cá-pi-ta in ter-ra mul-tó-rum. 8. De



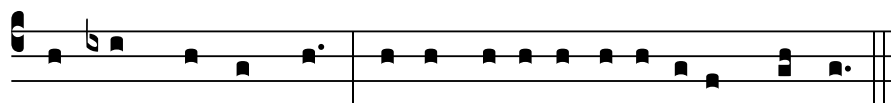
9. Glory be to the Father, and to the Son, * and to the Holy Ghost.

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 prínci-pi-o,



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

The antiphon is repeated.

Mi - sé - ri - cors * et mi - se - rá - tor

2. Ant.
II. D

Thursday • PSALM 2 OF 5

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



i-sé- ricors * et mi-se-rátor Dóminus:

Ⲁ. He, the Lord, is kind and merciful. In abundance he fed the men who feared him.

Note: *Psalm 110* is an alphabetical acrostic in Hebrew. *Psalm 111* is, too.

escam de-dit tíméntibus se.

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

1. Confi-tébor ti-bi, Dómine, in to-to corde me-o: * in consí-li-o jus-

tórum, et congrega-ti-ó-ne. 2. Magna ó-pe-ra Dómini: * exquisí-ta

in omnes voluntá-tes e-jus. 3. Confés-si-o et magni-ficénti-a opus

e- jus: * et jus-tí-ti-a e- jus manet in sǎ-cu-lum sǎ-cu-li.

4. Memóri-am fe-cit mi-ra-bí-lium su-órum, † mi-sé-ricors et mi-se-

Psalm 110

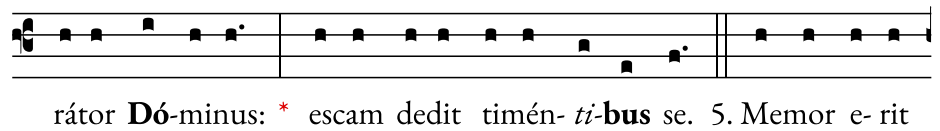
1. I will praise thee, O Lord, with my whole heart; * in the council of the just, and in the congregation.

2. Great are the works of the Lord: * sought out according to all his wills.

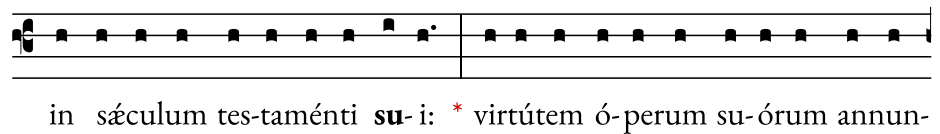
3. His work is praise and magnificence: * and his justice continueth for ever and ever.

4. He hath made a remembrance of his wonderful works, being a merciful and gracious Lord: * he hath given food to them that fear him.

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



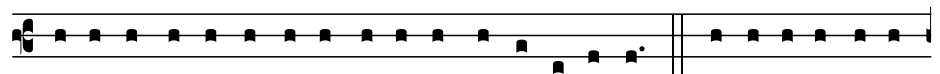
6. That he may give them the inheritance of the Gentiles: * the works of his hands are truth and judgment.



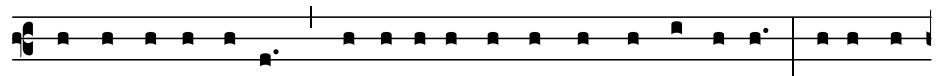
7. All his commandments are faithful: confirmed for ever and ever, * made in truth and equity.



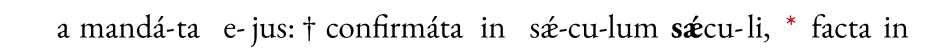
8. He hath sent redemption to his people: * he hath commanded his covenant for ever.



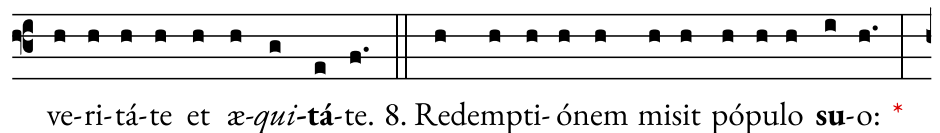
9. (*bow head*) Holy and terrible is his name: * the fear of the Lord is the beginning of wisdom.



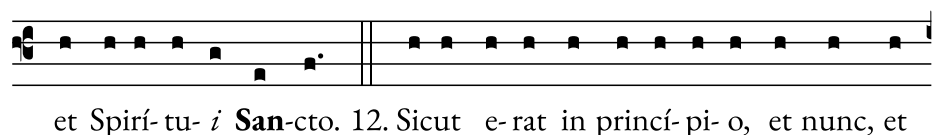
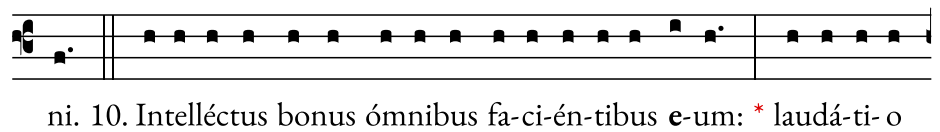
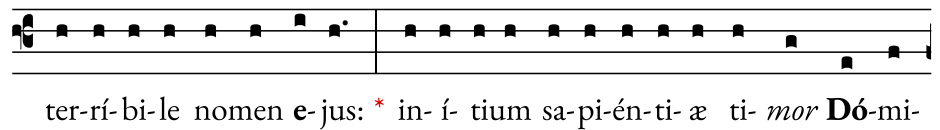
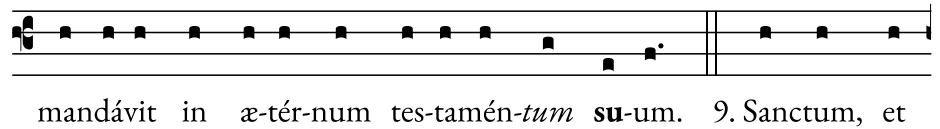
10. A good understanding to all that do it: * his praise continueth for ever and ever.



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.

Thursday • PSALM 3 OF 5

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

MODE 7a



X-ór-tum est * in ténébris 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**-

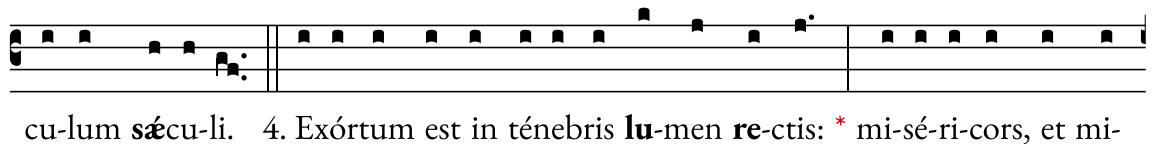
Psalm 111

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.

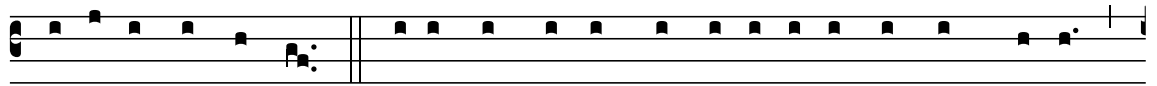
3. Glory and wealth shall be in his house: * and his justice remaineth for ever and ever.

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

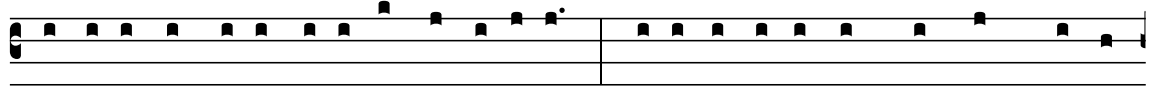


cu-lum **sæ**cu-li. 4. Exórtum est in ténebris **lu**-men **re**-ctis: * mi-sé-ri-cors, et mi-

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.

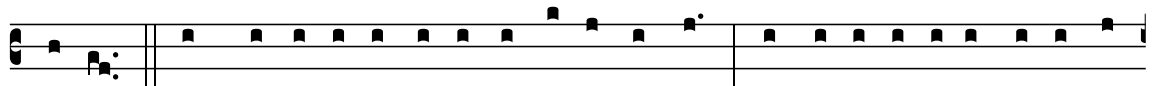


se-rá-tor, et **ju**-stus. 5. Jucúndus homo qui mi-se-ré-tur et cóm-mo-dat, †



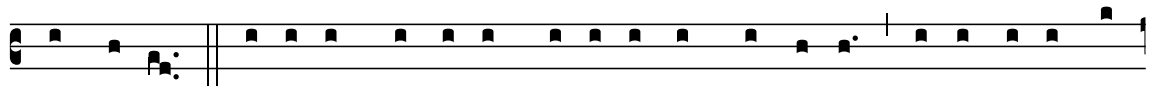
dispónet sermónes su-os **in ju**-dí-ci-o: * qui-a in æ-térnum non **com**-mo-vé-

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

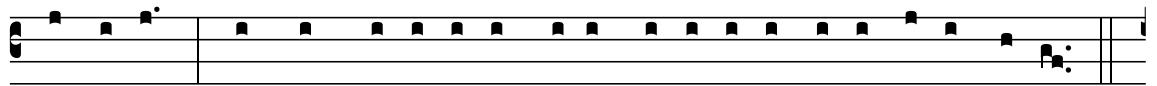


bi-tur. 6. In memó-ri-a æ-térna e-rit **ju**-stus: * ab audi-ti-óne ma-la **non**

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.

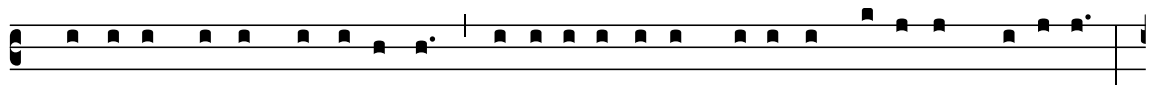


ti-mé-bit. 7. Pa-rá-tum cor e-jus spe-rá-re in Dó-mi-no, † confirmá-tum **est**



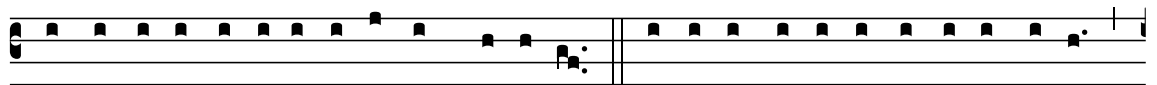
cor e-jus: * non commo-vé-bi-tur donec despí-ci-at in-i-mí-cos su-os.

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

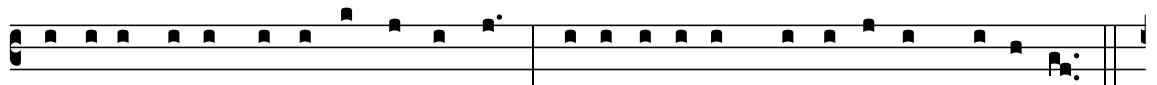


8. Dispérsit, de-dit paupé-ri-bus: † justí-ti-a e-jus manet in **sæ**cu-lum **sæ**cu-li, *

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.

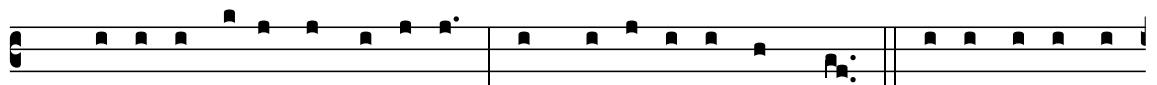


cornu e-jus ex-altá-bi-tur in **gló**-ri-a. 9. Peccá-tor vi-dé-bit, et i-ra-scé-tur, †



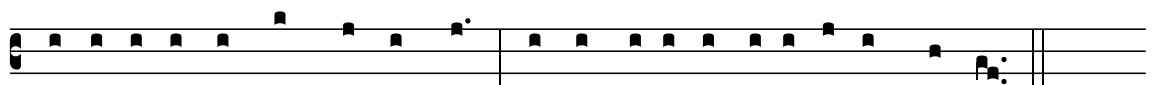
déntibus su-is fremet **et ta**-bé-scet: * de-si-dé-ri-um pecca-tó-rum per-í-bit.

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



10. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i **San**-cto. 11. Sic-ut e-rat in

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



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

Thursday • PSALM 4 OF 5

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

Quid re-trí-bu- am * Dó-mi-no pro ómni-bus

quæ re-trí-bu- it mi-hi.

ⲗ. What shall I render to the Lord, for all the things that he hath rendered 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. 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 ó-mni-bus, quæ re-
trí-bu- it mi-hi? 4. Cá-li-cem sa-lu-tá-ris accí-pi- am: * et nomen

Psalm 115

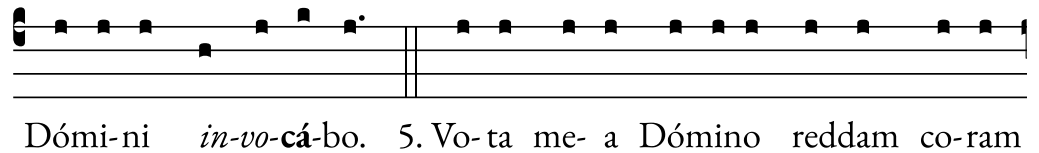
1. I have believed, therefore have I spoken; * but I have been humbled exceedingly.

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

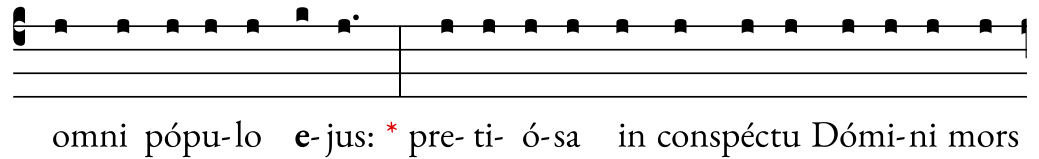
3. What shall I render to the Lord, * for all the things that he hath rendered to me?

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

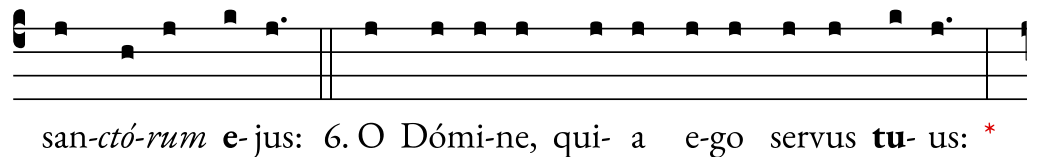
5. I will pay my vows to the Lord before all his people: * precious in the sight of the Lord is the death of his saints.



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



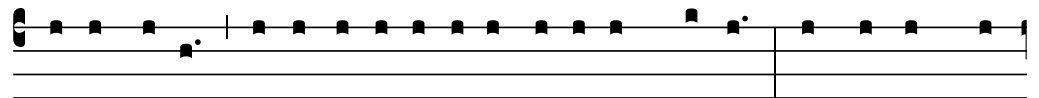
7. Thou hast broken my bonds: * I will sacrifice to thee the sacrifice of praise, and I will call upon the name of the Lord.



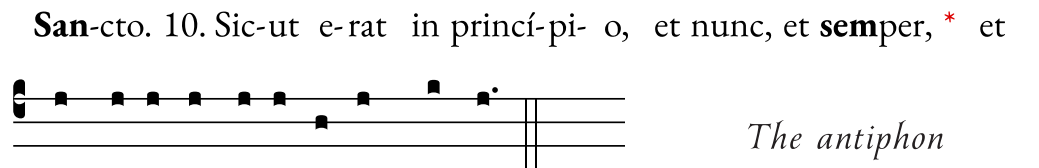
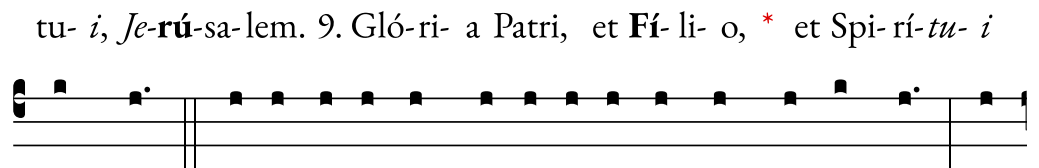
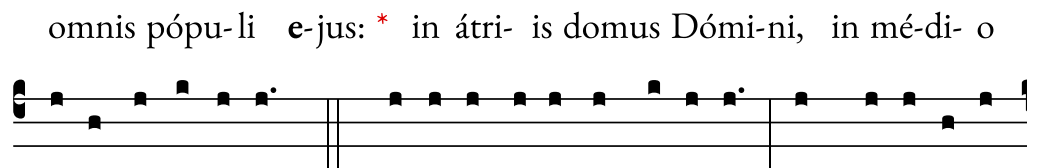
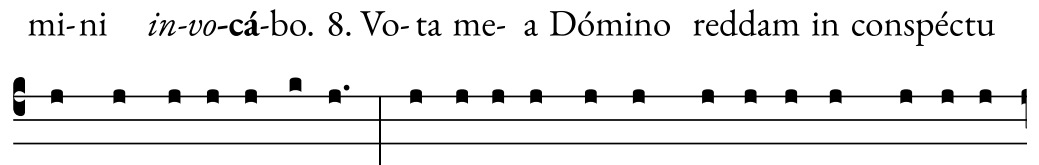
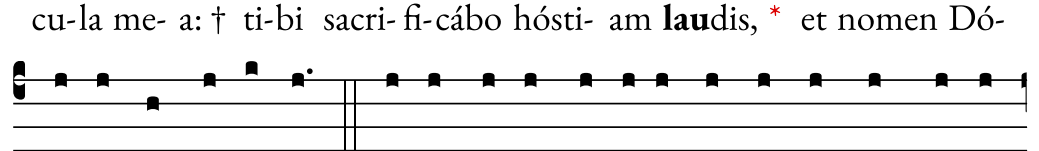
9. I will pay my vows to the Lord in the sight of all his people: * in the courts of the house of the Lord, in the midst of thee, O Jerusalem.



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.

Thursday • PSALM 5 OF 5

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

MODE IV



-pud Dó-mi-num * pro-pi-ti-á-ti-o est

et co-pi-ó-sa apud e-um re-démpti-o.

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

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

Psalm 129

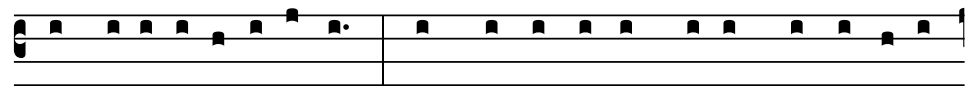
1. Out of the depths I have cried to thee, O Lord: * Lord, hear my voice.

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.

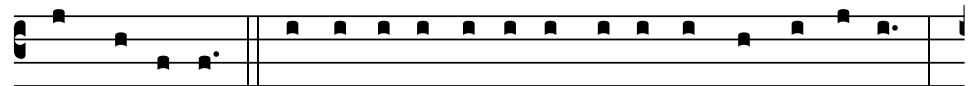
4. For with thee there is merciful forgiveness: * and by reason of thy law, I have waited for thee, O Lord.

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



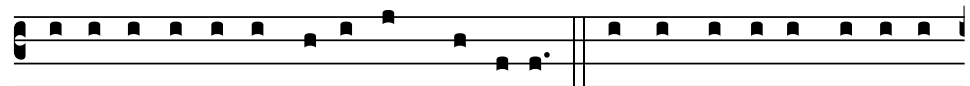
te propi-ti- á-ti- o est: * et propter le-gem tu- am su-stí-nu- i

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.

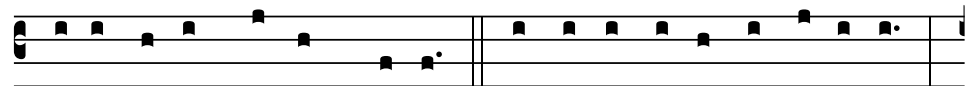


na us-que ad no-ctem: * spe-ret Is-ra- ël in Dó-mi-no.

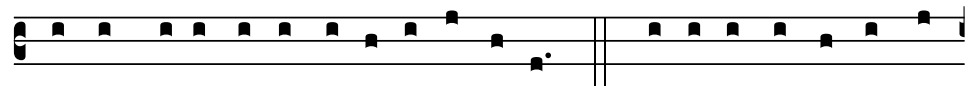
10. As it was in the
beginning, is now,
* and ever shall be,
world without end.
Amen.



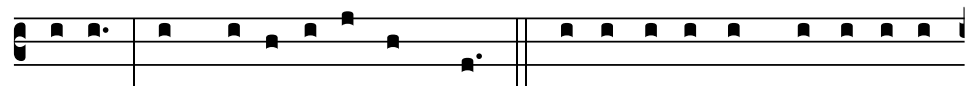
7. Qui- a apud Dóminum mi- se-ri-cór-di- a: * et copi- ó-sa



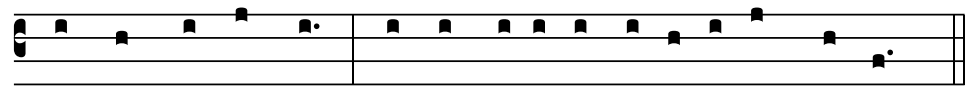
apud e- um re-dém-pti- o. 8. Et ipse ré-di-met Isra- ël: *



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,



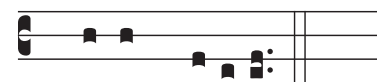
et nunc, et semper, * et in sá-cu-la sæ-cu-ló-rum. Amen.

The antiphon is repeated.

Chapter.

FRatres : Mihi ómnium sanctó-
rum mínimo data est grátia
haec † in géntibus evangelizáre
investigábiles divítias Christi, *
et illumináre omnes, quae sit
dispensátio sacraménti abscon-
diti a saeculis in Deo.

BRethren, 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.



R. Deo grátia-s.

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 scis - 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 - fôr - 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:

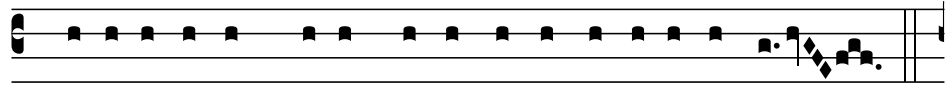
Sed æ - mu - lé - mur cór - di - bus Flam-mas a - mó - ris ín - di - ces.

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 sée - 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.

℞. For I am meek and
humble of Heart.



℞. 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.

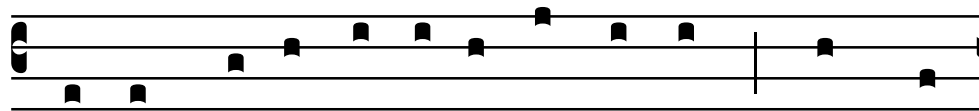
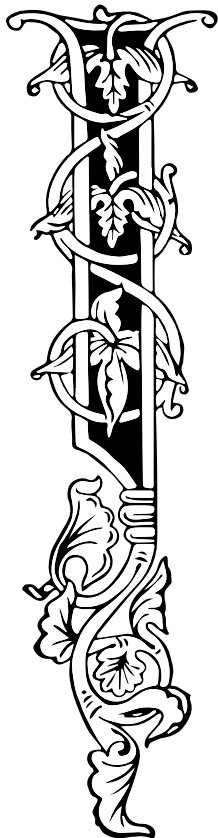
OUR LADY’S OWN HYMN (Lk 1:46-55)

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:

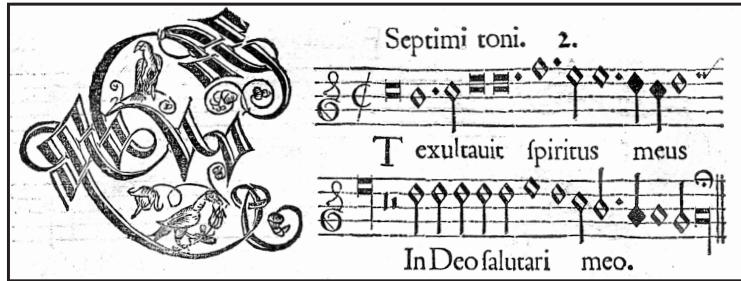
CCWATERSHED.ORG/POLYPHONY

*This setting consists of Mode 7a compositions by
Father Guerrero, Palestrina and Father Morales:*

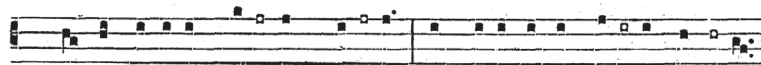
2. *Et exultavit ...* (Guerrero, 4v) — SOPRANO carries *Mode vii PsTn*
4. *Quia fecit mihi magna ...* (Morales, 4v) — TENOR carries *Mode vii PsTn*
6. *Fecit potentiam ...* (Guerrero, 4v) — TENOR carries *Mode vii PsTn*
8. *Esurientes implevit bonis ...* (Guerrero, 4v) — BASS carries *Mode vii PsTn*
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)

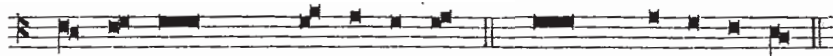


Septimi toni. 2.
T exultaic spiritus meus
In Deo salutare meo.



2. Et exsultávit spí-ri-tus mé- us * in Dé-o sa-lu- tá- ri mé- o.

Tonus
VII.



Soprano (S): 2. Et ex - sul - tá -

Alto (A): 2. Et ex - sul - tá - vit

Tenore (T): *Ma - gní - fi - cat* á - ni - ma *mé - a* Dó - mi - num. 2. Et ex - sul - tá - vit

Basso (B): á - ni - ma *mé - a* Dó - mi - num. 2. Et ex - sul - tá - vit

Soprano (S): vit spí - ri - tus mé - - - us:

Alto (A): spí - ri - tus mé - us, et ex - sul - tá - vit spí - ri - tus mé - us:

Tenore (T): spí - ri - tus mé - us, spí - ri - tus mé - - - us:

Basso (B): spí - ri - tus mé - us, spí - ri - tus mé - - - us: in

TENOR

Et exultavit spiritus meus,
us In Deo
salutari meo, ij

ALTO
(Contratenor)

Francisci Guerrero. 81
Et exultavit spiritus meus, ij
In Deo salutari meo,

BASS
(Bassus)

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.

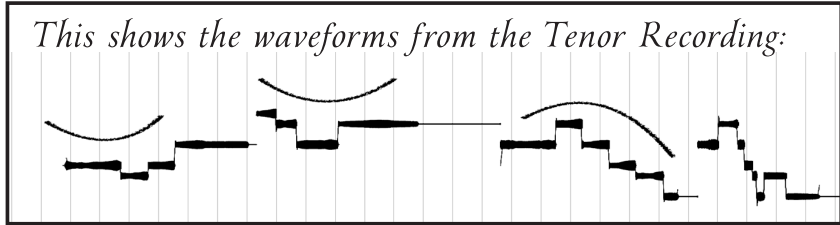
T
in Dé - o sa - lu - tá - ri mé - o, sa - lu - tá - ri mé - o.

B
Dé - o sa - lu - tá - ri mé - o, sa - lu - tá - ri mé - o.

TENOR
1542AD

Quia fecit mihi magna qui potens est, et sanctum nomen eius. //

FOR 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 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 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 

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 Cypriano 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,
o, in bra - chi - o su - o di -

Fecit potentiam in brachio suo, disper -
fit super bos 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, ij
disper fit super
bos 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 super bos, 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 S 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.

TOWARDS the end, the Alto voice has a most remarkable ascending stepwise passage (more than an octave). This technique is reminiscent of something Felix Mendelssohn liked 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*)

A musical score for the Bass voice. It features a large, ornate initial letter 'B' on the left. To the right, there are two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics are written below the staves: "Esurientes implevit bonis, & diuites dimisit inanes. dimisit inanes." There are asterisks on the 'Ti' notes in the second staff, indicating a warning against flattening them.

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).

10. Sic - ut lo - cú - tus est ad pá - tres nó - stros :

Soprano
10. Sic - ut lo - cú - tus est, ad pá - tres nó - stros,

Alto
ad pá - tres nó - stros,

Tenor
10. Sic - ut lo - cú - tus est ad pá - tres nó

Bass
ad pá - tres nó

89

A

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

9. Sus - cé - pit Ís - ra - òl *pú* - e - rum sú - um: re - cor - dá - tus mi - se - ri - *cór* - di - æ sú - æ.

91

S

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

10. Sic - ut lo - - cú - tus est, síc - ut lo - cú - tus

A

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

10. Sic - ut lo - cú - tus est, síc -

T

This ascending “free” counter-melody—free meaning not derived from the plainsong—occurs at least five times.

D T D T

10. Sic - - ut lo -

B

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

10. Sic - ut lo - cú - tus est, síc - ut lo -

97

S

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

est, lo - cú - tus est ad pá - tres

A

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

ut lo - cú - tus est ad pá - tres nó - stros, ad

T

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

- cú - tus est ad pá - tres nó - stros, ad pá - tres, ad

B

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

cú - tus est ad pá - tres nó - - - stros,

AN 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
Alto
Tenor
Bass

103

S R D M R M M M M R R R M R D
 nó - stros, Á - bra - ham, et sé - mi - ni é - jus in

A L S L S S S S F M R D D D T L T T L T D T L T L
 pá - tres nó - stros, Á - bra - ham, et sé - mi - ni é - jus in saé -

T F M F M M M M L L S F S S R S D R M F S L
 pá - tres nó - stros, Á - bra - ham, et sé - mi - ni é - jus in saé - cu -

B D D D T L S F M
 Á - bra - ham,

109

S T T L D D T L T T L T L T L T L Si L
 saé - cu - la, et sé - mi - ni é - jus in saé - - - cu - la.

A L Si L S F M L L S F S S S S M M M M
 - cu - la, et sé - mi - ni é - jus in saé - cu - la.

T M L R R R R R M R D T T L
 la, et sé - mi - ni é - jus in saé - cu - la.

B L L S F S S R S D R M F S L M L
 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 D T D R R F M M R M M R R M R R D T L
11. Gló - ri - a Pá - tri, et Fí - li - o, et Spi - rí - tu - i Sán - cto. —

T D T D R R F M M R M M R R M R R D T L
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 F M Fi S
Síc - - - ut é -

A D T D R R R Di T Di R
Síc - - - ut é - - - rat in

Q M L L L Si Fi Si L T L L L L T
Síc - ut é - - - - rat in prin -

T M M L M R S F M R M R L R
Síc - ut é - rat, síc - ut é - - - rat, in

B L R R R Di T Di R S
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 cūterat in principio, & nūc & fem-
per, & in fæcula fæculorum amen, fæculorum amen.

QUINTUS (*Contratenor*)

Sicut erat, in principio, ij
& nūc & fem per, & in fæ-
cula fæculorū amen, fæculorum amen,
ij fæculorum A men fæculorum amen.

TENOR

Sicut erat in principio, ij
& nūc & femper, ij
& in fæcula, fæculorum amen ij fæcu-
culorum amen, ij ij

BASS (*Bassus*)

Sicut erat, in principio ij
& nūc & femper ij & in fæcula fæ-
culorum amen, ij fæculorum amen ij
fæculorum 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,

Rhythmic markings above notes: S F M F M R D T L T S T L F F M R D T D D T L T; R; L Fi S S F L S L F L S Fi S; R R R L T D R R R M M D R S; R R S S R R D T L L S

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.

After the *Magnificat*, the antiphon is repeated:

Starting Pitches

I - gnem ve - ni mít - te - re in ter - ram

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.”

Septimi toni. I.

We will not be surprised Verse 7 has the PsTn in the Tenor voice:

Part books for Verse 4, taken from a 1542^{AD} 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.

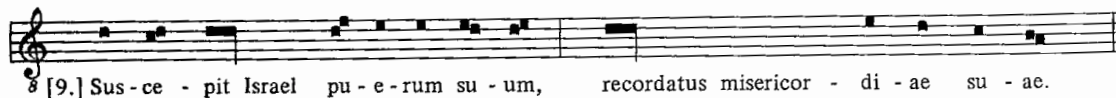
BASS • “Quia Fecit” (Father Morales, 1542)

cent omnes generationes. Quia fecit
mihi magna qui potens est, et sanctum nomen eius.

WE 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 [10.] Sic - - ut lo - cu - tus est ad pa - -

T. II [10.] Sic - - ut..... lo - cu - tus est ad pa - -

B. [10.] Sic - - ut lo - - cu - tus est ad pa - tres.....

WE 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 —

TI 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 —

TI — 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,

TI — 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.

TI — 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 spíritu 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.

Ÿ. *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/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, Pleas'd 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 probably 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.

