

PETERS'
CATHOLIC HARMONIST;

A COLLECTION OF SACRED MUSIC APPROPRIATE FOR
MORNING AND EVENING SERVICE,
CONSISTING OF
MOTETS, MASSES, HYMNS, CHANTS, ETC.,

SUITABLE TO
THE PRINCIPAL FESTIVALS THROUGHOUT THE YEAR:

COMPOSED, SELECTED, AND ARRANGED FOR THE USE OF SMALL CHOIRS, WITH A SEPARATE ACCOMPANIMENT FOR THE

ORGAN AND PIANOFORTE.

BY W. C. PETERS.

Saint Louis, J. L. PETERS & BRO., 49 N. Fifth St.

Cincinnati, A. C. PETERS & BRO., 50 W. Fourth St.

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P. 4

1851
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P R E F A C E.

THE want of a cheap volume of simple Music, suitable to the various Festivals of the Church in the United States, has long been felt both by the clergy and the laity.

Owing to the absence of easy music, adapted to the capacity of small choirs, it frequently happens that Protestant music-books are used in our country churches; and to remedy this evil, the author has adapted melodies, carefully harmonized to Latin words, as used by the Church on the principal Feasts and Holy-days throughout the year.

In the selection of materials for the Catholic Harmonist, care has been taken to avoid inserting music which has already been published in this country, or to interfere with any other work of a similar character. As nearly all the music is either original, or selected from the best European Catholic writers, due credit is given, in the Index, to the sources from whence the various pieces have been taken.

In the distribution of the Vocal parts, the two Sopranos are placed in the upper line, and the Tenor and Bass—both of which are written in the F Cleff—are placed in the second line. The Organ part is arranged in an easy and comprehensive manner, and can easily be performed by a piano-forte player of moderate capacity.

Induced by several of the Prelates and Clergy to commence the Catholic Harmonist, and having been encouraged by their kind assistance and suggestions to its completion, the author trusts that the work will be found worthy the approbation of the Catholic community generally.

To many of the Rev. Clergy, and to the Right Rev. the Bishop of Savannah, and the Right Rev. the Bishop of Richmond in particular, the author is indebted not only for much valuable material, but for many useful hints in regard to its proper use. To his musical friends generally for their kind aid, and to Mr. Bollmann for his beautiful Litany to the Blessed Virgin Mary, the author returns his most grateful acknowledgments.

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P E T E R S'

CATHOLIC HARMONIST.

ASPERGES ME, DOMINE.

W. C. PETERS.

AT SPRINKLING THE HOLY WATER.

Before solemn Mass, from Trinity to Palm Sunday, inclusive, the following Anthem is sung. On Passion Sunday and on Palm Sunday the Gloria is omitted. The Choir will commence immediately after the Priest has entoned the Asperges me.

Musical score for Soprano 1°, Soprano 2°, Tenore, Basso, and Organ. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked *Andante*. The lyrics are: "As - per - ges me, As - per - ges me, Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor:"

SOPRANO 1°. *Andante.*
SOPRANO 2°. *p*
TENORE. *Andante.*
BASSO.
ORGAN. *Andante. p*

As - per - ges me, As - per - ges me, Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor:

As - per - ges me, As - per - ges me, Do - mi - ne, hys - so - po, hys - so - po et mun - da - - - bor:

ASPERGES ME, DOMINE. (CONTINUED.)

Duo. Treble and Tenor. **Tutti.**

la - va-bis me, la - va-bis me, et super nivem de-al - ba - bor. Mi - se-re-re me - i, De - - - us, se - cundum, secundum

Duo. Treble and Tenor. **Tutti.**

la - va-bis me, la - va-bis me, et su-per nivem de-al - ba - bor. Mi - se-re-re me - i, De - - - us, se - cundum, secundum

p e dolce. *f*

Allegretto.

Unison.

magnam mise-ri - cor-diam tu - - am. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu i Sanc - to. Si - cut

Allegretto.

Unison.

magnam mise-ri - cor-diam tu - - am. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i Sanc - to. Si - cut

f Allegretto.

ASPERGES ME, DOMINE. (CONCLUDED.)

Musical score for the first part of the hymn. It consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: e - rat in prin-ci - pi - o, et nunc et sem - per; et in sæ - cu - la sæ - cu - lo - rum A - men, A - - - - men.

The Priest having returned to the foot of the altar, says,

Musical score for the second part of the hymn, featuring a dialogue between the Priest and the congregation. The lyrics are: Priest. Ostende nobis, Domine, misericordiam tu - am. Et salutare tuum da no - bis. Domine, exaudi orationem me - am. Et clamor meus ad te ve - niat. Dominus vo - bis - cum. Et cum spiritu tu - o. Response. A - - - - men. Prayer. (Exaudi.) A - - - - men.

MASS, NO. 1. FOR FOUR VOICES

FROM TAUMAN.

ARRANGED IN AN EASY AND FAMILIAR STYLE, FOR SMALL CHOIRS.

KYRIE.

SOPRANO 1°.

SOPRANO 2°.

TENORE.

BASSO.

ORGAN.

f *Moderato.* *p* *sf* *p* *sf* *f*

Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

f *Moderato.* *p* *sf* *p* *sf* *f*

Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

Duo. *p*

lei - son, e - lei - son, e - lei - son, e - lei - son. Chris - te e - lei - son, e - lei - son, e - lei - son. Chris - te e - lei - son, e - lei - son, e - lei - son.

Duo. *p*

lei - son, e - lei - son, e - lei - son, e - lei - son. Chris - te e - lei - son, e - lei - son, e - lei - son. Chris - te e - lei - son, e - lei - son, e - lei - son.

MASS, NO. 1.

FOR FOUR VOICES

KYRIE. (CONTINUED.)

Sotto Voce.

Christe e - lei - son, e - lei - - - son, Christe, Chris - te e -
 lei - son, e - lei - son, Christe, Chris - te e - lei - son, e - lei - son, *Sotto Voce.* Christe e - lei - son, e - lei - - - son, Christe. Chris - te e -

dolce. *pp*

lei - son, e - lei - - - son, e - lei - - - son, Christe e - lei - - - son. Ky - ri - e e - lei - son, e - lei - - - son. Christe
 lei - son, e lei - - - son, e - lei - - - son, Christe e - lei - - - son, Ky - ri - e e - lei - son, e - lei - - - son. Christe

sf *p* *sf* *f* *p* *sf* *f* *Full.* *p*

MASS, NO. 1. FOR FOUR VOICES.

GLORIA IN EXCELSIS.*

f Allegro Moderato.

Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax, pax ho - mi - ni - bus bo - næ, bo - næ, bo - næ vo - lun - ta - tis,

Glo - ri - a in ex - cel - sis De - o, et in ter - ra pax, pax ho - mi - ni - bus bo - næ, bo - næ, bo - næ vo - lun - ta - tis,

f Allegro Moderato.

bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

bo - næ vo - lun - ta - tis. Lau - da - mus te, be - ne - di - ci - mus te, a - do - ra - mus te, glo - ri - fi - ca - mus te.

pp

* The Gloria in Exceisis is omitted in Masses for the dead ; as also on Sundays and Ferias in Lent and Advent.

GLORIA. (CONTINUED.)

soli. p *Tutti. f*

Gra - ti - as a - gi - mus ti - - - bi prop - ter mag - nam glo - ri - am tu - am, gra - ti - as a - gi - mus ti - bi, a - gi - mus

soli. p *Tutti. f*

Gra - ti - as a - gi - mus ti - - - bi prop - ter mag - nam glo - ri - am tu - am, gra - ti - as a - gi - mus ti - bi, a - gi - mus

dolce. *Full.*

Unis. f *Duo.* *Tutti. p*

ti - bi. Do - mi - ne De - us, Rex cœ - les - tis, De - us Pa - ter om - ni - - po - tens Do - mi - ne Fi - li, Fi - li u - ni -

Unis. f *Duo.* *Tutti. p*

ti - bi. Do - mi - ne De - us, Rex cœ - les - tis, De - us Pa - ter om - ni - - po - tens Do - mi - ne Fi - li, Fi - li u - ni -

Unis. f *p*

GLORIA. (CONTINUED.)

MASS, NO. 1. FOR FOUR VOICES.

Duo. Soprano. *Tutti. p* *f*

ge - ni - te Je - - su Chris - te, Je - su Chris - - te. Do - mi - ne De - us, Ag - nus De - i. Fi - li - us Pa - tris.

Duo. Bass. *Tutti. p* *f*

ge - ni - te Je - - su Chris - te, Je - su Chris - - te. Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.

f *Full.*



Andante devoto. Dol. QUARTETT.

Qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

Andante devoto. Dol.

Qui tol - lis pec - ca - ta mun - di, qui tol - lis pec - ca - ta mun - di. mi - se - re - re, mi - se - re - re.

Andante devoto. p



GLORIA. (CONTINUED.)

MASS, NO. 1. FOR FOUR VOICES.

Duo.

mi - se - re - re no - bis, mi - se - re - re no - bis. *Soprano and Tenore.* Qui tol - lis pec - ca - ta mun - di, sus - ci - pe, sus - ci - pe,

Duo.

mi - se - re - re no - bis, mi - se - re - re no - bis. pec - ca - ta, mi - - se - re - re, mi - - se - re - re,

p e dolce.

de - pre - ca - ti - o - nem nos - tram. Qui se - des ad dex'tram Pa - tris, Qui se - des ad dex'tram Pa - tris,

Bass solo.

mi - se - re - re no - bis. Qui se - des ad dex'tram Pa - tris, Que se - des ad dex'tram Pa - tris, mi - se - re - re, mi - se - re - re,

mf

MASS, NO. 1. FOR FOUR VOICES.

GLORIA. (CONTINUED.)

f

ALLEGRO MODERATO.

mi - se - re - re no - bis. Quo - ni - am Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus al -

mi - se - re - re no - bis. Quo - ni - am Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus al -

f

Allegro Moderato.

tis - si - mus, Tu so - lus al - tis - si - mus, Je - su Chris - te, Quo - ni - am Tu so - lus sanc - tus, Tu

tis - si - mus, Tu so - lus al - tis - si - mus, Je - su Chris - te, Quo - ni - am Tu so - lus sanc - tus, Tu

f *p* *f*

f *p* *f*

Sva. c

GLORIA. (CONTINUED.)

MASS, NO. 1. FOR FOUR VOICES.

so - lus al - tis - si - mus, Je - su Chris - te, Cum Sanc - to Spi - ri - tu, in glo - ri - a, in glo - ri - a De - i Pa - tris.

so - lus al - tis - si - mus, Je - su Chris - te, Cum Sanc - to Spi - ri - tu, in glo - ri - a, in glo - ri - a De - i Pa - tris, cum Sanc - to

Unis. f

Unis. f

Unis. f

p

cum Sanc - to Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, A - men, A - men, A - men, in glo - ri - a

Spi - ri - tu. in glo - ri - a De - i Pa - tris. A - men, A - men, A - men, A - men, in glo - ri - a

Tutti. f

f

GLORIA. (CONCLUDED.)

De - i Pa - tris. A - men, A - men, A - men, A - men, A - men, A - men, Amen A - men, Amen, A - men.

De - i Pa - tris. A - men, A - men, A - men, A - men, A - men, A - men, Amen, A - men.

Sva. Loco. Sva. Loco.

RESPONSES.

Priest. Response. Priest. Response. Epistle. Priest. Response.

Dominus vo-bis-cum. Et cum Spiritu tu-o. Per om-nia saecula saeculo-rum. A-men. { Inflection at the termination of the Epistle. } Deo gra-ti-as.

After the Book is removed. Priest. Response. Priest. Response. Gospel. Priest. Response.

Dominus vo-bis-cum. Et cum Spiritu tu-o. Sequentia sancti Evangelii, &c, &c., &c. Gloria tibi Do-mi-ne. { Inflection at the termination of the Gospel } Laus tibi Chris-te.

Should there be a sermon, the *Veni Creator*, as at page 16, should be sung before the Prayer for the Commonwealth, or during the collection, unless the collection be after the sermon. Sometimes Hymn to the Blessed Virgin is sung instead of the *Veni Creator*.

MASS, NO. 1. FOR FOUR VOICES.

VENI CREATOR SPIRITUS.

Usually sung before the Sermon.

MODERATO.

Unis. tutti.

1st verse. Ve - ni Cre - a - tor
2d verse. Tu sep - ti - for - mis

3d verse. Hos - tem re - pel - las
4th verse. De - o Pa - tri, sit

Moderato.

f

Duo. dolce.

Spi - ri - tus. Men - tes tu - o - rum vi - si - ta, Im - ple su - per - na gra - ti - a,
mu - ne - re, Di - gi - tus pæ - ter - næ dex - te - ræ, Tu ri - te pro - mis - sum Pa - tris,

lon - gi - us, Pa - cem - que do - nes pro - ti - nus; Duc - to - re sic te præ - vi - o,
glo - ri - a Et Fi - li - o qui a mor - tu - is Sur - rex - it, ac Par - a - cli - to,

p

f

MASS, NO. 1. FOR FOUR VOICES

VENI CREATOR SPIRITUS. (CONCLUDED.)

Tutti. f

SOLO. Treble 1st time.

SOLO. Tenor 2d time, Bass 3d time.

Quæ tu cre - as - ti pec - to - ra. Ve ni Cre - a - tor Spi - ri - tus, Ve - - ni. Qui di - ce - ris Pa - ra - - cli - tus. Al -
 Ser - mo ne di - tans gut - tu - ra, Ve ni Cre - a - tor Spi - ri - tus, Ve - - ni. Ae - cen - de lu - men sen - si - bus. In -

Vi - te - mus om - ne no - xi - um Ve ni Cre - a - tor Spi - ri - tus, Ve - ni. Per - te - sci - a - mus da Pa - trem, Nos -
 In sæ - cu - lo - rum sæ - cu - la, Ve - ni Cre - a - tor Spi - ri - tus. A - men

Da Capo al segno. §

Da Capo al segno. §

Da Capo al segno. §

tis - si - mi do - num De - - - i Fons vi - vus, ig - nis, cha - ri - tas; Et Spi - ri - ta - lis unc - ti - o.
 fun - de a - mo - rem cor - di - bus In - fir - ma nos - tri cor - po - ris, Vir - tu - te fir - mans per - pe - ti.

ca - mus at - que Fi - li - um; Te que u - tri - us - que Spi - - ri - tum, Cre - damus om - ni tem - po - re.

MASS, NO. 1. FOR FOUR VOICES

CREDO.

The Priest having returned to the Altar, will entone the *Credo in unum Deum*, after which the Choir will commence

mf MODERATO. DUETT. Soprano and Tenore. *mf* *p*

Cre - do in U - num De - - um, Pa - trem om - ni - po - ten - tem fac - to - rem cœ - li et ter - ræ vi - si - bi - li - um om - nium

Cre - do in U - num De - - um, Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et ter - ræ vi - si - bi - li - um om - nium

mf Moderato. *p* *mf* *p* *f*

f Duo.

et in - vi - si - bi - - li - um. Et in u - num Do - minum Je - sum Chris - - tum, Fi - li - um De - i

et in - vi - si - bi - - li - um. Et in u - num Do - minum Je - sum Chris - - tum,

f *p*

MASS, NO. 1. FOR FOUR VOICES.

CREDO. (CONTINUED.)

TRIO. Sopranos and Bass.

DUO. Sopranos.

u - - ni - ge - nitum, et ex Pa - tre, et ex Pa - tre na - tum an - te om - ni - a; an-te omni-a sæ-cu-la;

et ex Pa - tre, et ex Pa - tre na - tum

f TUTTI.

DUO. Tenor and Bass.

f TUTTI.

De-um ve - rum de De - o ve - ro; ge - nitum non fac - tum, con-sub-stan-ti - a - lem Pa - tri,

De - um de De - o, lu - men de lu - mi - ne, De-um ve - rum de De - o ve - ro; ge - nitum non fac - tum, con-sub-stan-ti - a - lem Pa - tri,

CREDO. (CONTINUED.)

TUTTI. f

per quem om-ni-a, om - ni - a fac ta sunt. Qui, prop - ter nos, nos ho - mi - nes, et prop - ter nos - tram sa-

TUTTI. f

per quem om-ni-a, om - ni - a fac-ta sunt. Qui, prop - ter nos nos ho - mi - nes, et prop - ter nos - tram sa-

p *f*

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "per quem om-ni-a, om - ni - a fac ta sunt. Qui, prop - ter nos, nos ho - mi - nes, et prop - ter nos - tram sa-". The middle staff is a vocal line with lyrics: "per quem om-ni-a, om - ni - a fac-ta sunt. Qui, prop - ter nos nos ho - mi - nes, et prop - ter nos - tram sa-". The bottom staff is a piano accompaniment with dynamics *p* and *f*. The key signature has one flat (B-flat) and the time signature is common time (C). The system concludes with a fermata over the final note of the piano part.

p e calando.

lu - - - tem, des - cen - dit de cœ - lis, des - cen - dit de cœ - lis, de cœ - lis.

p e calando.

lu - - - tem, des - cen - dit de cœ - lis, des - cen - dit de cœ - lis, de cœ - lis.

Calando. *Pedal.*

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "lu - - - tem, des - cen - dit de cœ - lis, des - cen - dit de cœ - lis, de cœ - lis." The middle staff is a vocal line with lyrics: "lu - - - tem, des - cen - dit de cœ - lis, des - cen - dit de cœ - lis, de cœ - lis." The bottom staff is a piano accompaniment with dynamics *p*, *Calando.*, and *Pedal.*. The key signature has one sharp (F-sharp) and the time signature is common time (C). The system concludes with a fermata over the final note of the piano part.

MASS, NO. 1. FOR FOUR VOICES.

CREDO, Et Incarnatus. (CONTINUED.)

LARGHETTO. DUO. Soprano and Tenor.



Et in-car-na-tus est de Spi-ri-tu Sanc-to ex Ma-ri-a, Ma-ri--a Vir-gi-ne; ET HO-MO FAC-TUS EST, ET


LARGHETTO. DUO. Soprano and Tenor.



Et in-car-na-tus est de Spi-ri-tu Sanc-to Ma-ri--a Vir-gi-ne; ET HO-MO FAC-TUS EST, ET




p Larghetto. *dolce.*



HO-MO FAC-TUS EST, ex Ma-ri-a Vir-gi-ne, Ma-ri--a Vir-gi-ne; ET HO--MO FAC-TUS EST, ET HO-MO FAC-TUS

HO-MO FAC-TUS EST, ET HO--MO FAC-TUS EST, ET HO-MO FAC-TUS



D

MASS, NO. 1. FOR FOUR VOICES.

CREDO, Crucifixus. (CONTINUED.)

p QUARTETT. *pp*

EST. Cru - ei - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est, se - pul - tus est.

EST. QUARTETT. Cru - ei - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est, se - pul - tus est.

Stopped Diapasons. *Ca lan do. pp*

Ped

Et Resurexit.

f ALLEGRO MODERATO.

Et re - sur - rex - it ter - ti - a di - e, se - cun - dum scrip - tu - ras, scrip - tu - ras. Et as - cen - dit in cae -

Et re - sur - rex - it ter - ti - a di - e. se - cun - dum scrip - tu - ras, scrip - tu - ras.

f Allegro Moderato. *p*

CREDO, Et Resurrexit.

(CONTINUED.)

lum: et i-terum ven-turus est, ven-turus est cum glori-a,
 se-det ad dex-te-ram Pa-tris; ju-di-ca-re

TUTTI. f
 cu-jus reg-ni non e-rit fi-nis. Et in Spi-ri-tum Sanctum, Do-minum vi-vi-fi-can-tem,
TUTTI. f
 vi-vos, vi-vos et mor-tu-os; cu-jus reg-ni non e-rit fi-nis. Et in Spi-ri-tum Sanctum, Do-minum vi-vi-fi-can-tem,
p

MASS, NO. 1. FOR FOUR VOICES.

CREDO, Et Resurrexit. (CONTINUED.)

qui ex Pa - tre Fi - li - o - que pro - ce - dit; TUTTI. *f*

qui cum Pa - tre, cum Pa - tre et Fi - li - o TUTTI. *f* si - mul a - do - ra - tur, et

si - mul a - do - ra - tur, et

con - glo - ri - fi - ca - tur; *ff* qui lo - cu - tus est per Pro - phe - tas. *p* Et u - nam sanc - tam, sanc - tam Ca - tho - li - cam

con - glo - ri - fi - ca - tur; *ff* qui lo - cu - tus est per Pro - phe - tas. et A - - pos -

mf

MASS, NO. 1. FOR FOUR VOICES.

CREDO. Et Resurrexit. (CONCLUDED.)

mf

Con-fi-te-or u - - num, u - num Bap - tis - - ma in remis-si - o - - nem pec - - ca-

to - - licam Ec-cle - si - am. *mf* Con-fi-te-or u - - num, u - num Bap - tis - - ma in remis-si - o - - nem pec - - ca-

f

ff

to - - rum, pecca-to - rum. Et expec-to re - sur-rec-ti - onem mor-tu - o - rum, et vi-tam ventu-ri sæ-cu-li. A - men. A - men.

to - - rum, pecca-to - rum. Et expec-to re - sur-rec-ti - onem mor-tu - o - rum, et vi-tam ventu-ri sæ-cu-li. A - men. A - men.

ff

MASS, NO. 1. FOR FOUR VOICES.

RESPONSE AFTER THE CREDO.

Priest. Response.

Dominus vo - - bis - cum. Et cum Spiritu tu - - - o.

The Priest having returned to the Altar, will sing

During the Offertory a piece like the following may be sung.

* TANTUM ERGO. (For the Offertory, or Benediction.)

LARGHETTO. Tenore.

Soprano 2o.
Tan - tum er - go Sa - cra - men - tum, Ve - ne - re - mur cer - nu - i; Et an - ti - quum do - cu - men - tum,
Ge - ni - to - ri, Ge - ni - to - que, Laus et ju - bi - la - - ti - o, Sa - lus, ho - nor, vir - tus, quo - que,

Soprano 1o.

Larghetto.

Bass.

p *f*

No - vo ce - dat ri - - tu - i. Præs - tet - fi - des sup - ple - men - tum, Sen - su - um de - fec - tu - i.
Sit et be - ne - dic - - ti - o; Pro - ce - den - ti ab u - tro - que Com - par - sit lau - da - ti - o.

p *f*

• When the *Tantum Ergo* is sung during the Benediction the following Versicle is added: *Pr.* Panem de cœli præstitisti eis, alleluia.—*Res.* Omne delectamentum in se habentem, alleluia

MASS, NO. 1. FOR FOUR VOICES.

PREFACE.

From Christmas day till the Epiphany; on Corpus Christi; and on our Lord's transfiguration.

Priest. Response. Priest. Response. Priest.

Per om-ni-a sæ-cu-la sæ-cu-lo - rum. A - men. Do-mi-nus vo - bis - cum. Et cum Spi-ri-tu tu - o. Sur - - sum cor - da.

Response. Priest. Response.

Ha - be - mus ad Do - mi-num Gra-ti-as a - ga - mus Do-mi-no De - o nos-tro Dig - - num et jus - tum est.

Priest.

* Ve - re dig - num et jus-tum est, æquum et sa - lu - ta - re, nos ti - bi sem-per, et u - bi-que gra-ti-as a - ge-re, Do - mi-ne
 sanc-te, Pa-ter om-nip-o-tens, æ - ter-ne De - us Qui - a per in - car - na - ti Ver - bi mys - te - ri - um, no - va men - tis nos - træ oc - u - lis
 lux tu - æ cla - ri - ta - tis in - ful - sit; ut dum vis - i - bi - li - ter De - um cog - nos - ci - mus, per hunc in in - vi - si - bi - li - um
 a - mo - rem ra - pi - a - mur. Et i - de - o cum an - ge - lis et arch - an - ge - lis, cum thronis et do - mi - na - ti - o - ni - bus,
 cumque om - ni mi - li - ti - a cœ - lestis ex - er - ci - tus, hymnum glo - ri - æ tu - æ ca - ni - mus, si - - - ne fi - ne di - cen - tes.

The Music of this page is copied from the Gregorian notation in the Missal. The time is irregular, and the measures are unequal. Every measure contains a single word, consequently the quantity of notes contained in a measure depends entirely on the length of each word.
 * The different Feasts have their proper Prefaces, but they are all alike to this mark [☆]. † Prefaces thus marked are concluded in the same manner as this. ¶ As soon as the bell rings the Choir will commence the Sanctus, as at page 28

MASS, NO. 1. FOR FOUR VOICES

SANCTUS.

f LARGHETTO.

Sane - tus, Sane - tus, Sane - tus, Sane - tus, Do - mi - nus De - us, De - - us Sa - ba - oth.

Sane - tus, Sane - tus, Sane - tus, Sane - tus, Do - mi - nus De - us, De - - us Sa - ba - oth.

Larghetto. f

p ALLEGRETTO.
Soli.

Ple - ni sunt cœ - li, sunt cœ - li et ter - ra, sunt cœ - li et ter - ra glo - ri - a tu - - a. Ho - san - na, Ho - san - na, Ho -

Ple - ni sunt cœ - li, sunt cœ - li et ter - ra sunt cœ - li et ter - ra glo - ri - a tu - - a. Ho - san - na, Ho - san - na, Ho -

Soli. p

Allegretto.

SANCTUS. (Continued.)

MASS, NO. 1. FOR FOUR VOICES.

san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

san - na, Ho san - na, Ho - san - na. Ho - san - na, Ho - san - na in ex - cel - sis. Ho - san - na, Ho - san - na, Ho - san - na. Ho - san - na, Ho -

mf *f*

f **TUTTI.**

san - na in ex - cel - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - - - - - sis.

san - na in ex - cel - sis, Ho - san - na. Ho - san - na. Ho - san - na in ex - cel - - - - - sis.

p *f* *ff* *ff*

BENEDICTUS.

ANDANTE.

Quartette. *p*

Be - - ne -

Quartette. *p*

Be - - ne -

Andantino. p

Detailed description: This block contains the first system of the musical score. It includes two vocal quartet staves at the top, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'ANDANTE'. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a 3/4 time signature and a key signature of one sharp. The tempo for the piano part is marked 'Andantino. p'. The vocal lines begin with rests, followed by the lyrics 'Be - - ne -' on the first staff and 'Be - - ne -' on the second staff. The piano accompaniment features a flowing, arpeggiated texture.

Sotto Voce.

dic - tus, Be - ne - dic - tus qui ve - - nit, qui ve - nit in no-mi-ne Do - mi - ni. Be - - - ne - dic - - tus qui

Sotto Voce.

dic - tus, Be - - ne - dic - tus qui ve - nit in no-mi-ne Do - mi - ni. Be - - - ne - dic - - tus qui

dolce.

Detailed description: This block contains the second system of the musical score. It features two vocal staves and piano accompaniment. The vocal parts are marked 'Sotto Voce'. The lyrics are: 'dic - tus, Be - ne - dic - tus qui ve - - nit, qui ve - nit in no-mi-ne Do - mi - ni. Be - - - ne - dic - - tus qui' on the top staff, and 'dic - tus, Be - - ne - dic - tus qui ve - nit in no-mi-ne Do - mi - ni. Be - - - ne - dic - - tus qui' on the bottom staff. The piano accompaniment continues with a similar arpeggiated texture. The tempo remains 'Andantino. p'. The section concludes with a 'dolce.' marking and a triplet of notes in the piano part.

MASS, NO. 1. FOR FOUR VOICES.

BENEDICTUS. (Continued)

ve - - nit in no - - - mi-ne Do - - mi - ni. *p* Be - - ne - die - tus, *mf* Be - - ne - die - tus, *Sotto Voce.* Be - ne-

ve - nit ni no - - - mi-ne Do - - mi - ni. *p* Be - - ne - die - tus, *mf* Be - - ne - die - tus, *Sotto Voce.* Be - - ne-

Sva. *dol.*

die - tus qui ve - nit, qui ve - nit. *Loco.* Be - - ne die - tus, *Sva.* Be - - ne - die - tus qui ve - nit, qui ve - nit, *Loco.*

die - tus qui ve - nit, qui ve - nit. *Loco.* Be - - ne die - tus, *Sva.* Be - - ne - die - tus qui ve - nit, qui ve - nit, *Loco.*

Sva. *Loco.* *mf* *dol.*

BENEDICTUS. (Concluded.)

p Be - - ne - die - tus qui ve - nit, qui ve - nit, qui ve - nit in no-mi-ne, in no-mi-ne Do - mi - ni. *f* Be - - - ne -

p Be - - ne - die - tus qui ve - nit, qui ve - nit, in no-mi-ne, in no-mi-ne Do - mi - ni. *f* Be - - - ne -

p *Sva.* Be - - - ne -

mf

die - tus, Be - - - ne - die - tus qui ve - nit in no-mi-ne, in no-mi-ne Do - mi - ni. *pp* Be - ne - die - tus.

die - tus, Be - - - ne - die - tus, qui ve - - - nit in no-mi-ne, in no-mi-ne Do - mi - ni. *pp* Be - ne - die - tus.

Sva.

Voices alone.

RESPONSE. (After commemoration of the dead.)

Priest. *Response.* *Priest.*

Per om-ni-a sæ-cu-la sæ-cu-lo-rum. A-men. O-re-mus. Præceptis sa-lu-ta-ri-bus mo-ni-ti, et di-vi-na in-sti-tu-ti-o-ne for-ma-ti, au-de-mus di-ce-re:

PATER NOSTER.

Priest.

PA-TER NOS-TER, qui es in cœ-lis, sanc-ti-fi-ce-tur no-men tu-um; ad-ve-ni-at reg-num tu-um; fi-at vo-lun-tas tu-a, si-cut in cœ-lo. et in ter-ra; pa-nem nostrum quo-ti-di-a-num da no-bis ho-di-e; et di-mit-te no-bis de-bi-ta nos-tra, si-cut et nos di-mit-ti-mus de-bi-to-ri-bus nos-tris; et ne nos in-du-cas in ten-ta-ti-o-nem. Sed li-be-ra nos a ma-lo.

PATER NOSTER. (In Simple Feasts, Ferias, and in Masses for the Dead, the Pater noster is sung as follows:)

Priest.

PA-TER NOS-TER, qui es in cœ-lis, sanc-ti-fi-ce-tur no-men tu-um; ad-ve-ni-at reg-num tu-um; fi-at vo-lun-tas tu-a, si-cut in cœ-lo, et in ter-ra; pa-nem nos-trum quo-ti-di-a-num, da no-bis ho-di-e; et di-mit-te no-bis de-bi-ta nos-tra si-cut et nos di-mit-ti-mus de-bi-to-ri-bus nos-tris; et ne nos in-du-cas in ten-ta-ti-o-nem. Sed li-be-ra nos a ma-lo.

MASS, NO. 1. FOR FOUR VOICES.

RESPONSES before the AGNUS DEI.

Priest. Response. Priest. Response.

Per om-ni-a sæ-cu-la, sæ-cu-lo-rum. A-men Pax Do-mi-ni sit sem-per vo-bis-eum. Et cum spi-ri-tu tu-o.

AGNUS DEI. Duet for Soprano and Tenore.

ADAGIO. Solo Soprano.

Ag - - - nus De - i, qui tol - lis pec - ca - ta, qui tol - lis pec-ca-ta mun - di, mise - re - re, mi - se - re - re, mi - se -

Adagio. *p*

Solo Tenore.

re - re no - bis. Ag - - - nus De - i, qui tol - lis peccata mun-di, mise - re - re, mi - se - re - re, mi - se -

AGNUS DEI. (Continued.)

Soprano. *Soprano Solo.*

Ag - - - nus De - i qui tol - - lis pec - ca - ta, qui tol - - lis peccata mun - di,

Tenore.

re - re no - - bis. mi-se-

mi-se - re - - re no - bis Ag - - - nus De - - i, qui tol - - lis pec-

re re no - bis. mi-se - re - - re no - bis. Ag - - - nus De - - i, qui tol - - lis pec-

mf *dolce.*

AGNUS DEI. (Concluded.)

ca - ta, qui tol - - lis peccata mun - - di, mise - re - re, mi - se - re - re, mi - se - re - re no - - bis.

ca - ta, qui tol - - lis peccata mun - - di, mi-se - re - re, mi - se - re - re, mi - se - re - re no - - bis.

DONA NOBIS.

f MODERATO. *p* *p* *f*

Do - na no - bis, do - na no - bis, do - na pa - - cem, do - na no - bis pa - - cem, do - na no - bis pa - cem, do - na no - bis pa - cem, do-na

Do - na no - bis, do - na no - bis, do - na pa - cem, pa - cem, pa - cem, Do-na no - bis pa - cem, do-na

f Moderato. *p* *p* *f*

DONA NOBIS. (Continued.)

Duo. *Sotto voce.*

no - bis, do-na no - bis pacem. Do - na no - bis pa - cem, do-na no - bis, do-na no - bis pa - cem, do - na no - bis pa - cem,

no - bis, do-na no - bis pacem. Do - na no - bis pa - cem,

p *mp*

do - na pa - cem, do - na no - bis, do - na no - bis pa - - cem. Do - na no - bis, do - na no - bis, do - na pa

do - na pa - cem, do - na no - bis, do - na no - bis pa - - cem. Do - na no - bis, do - na no - bis, do - na pa -

f

MASS, NO. 1. FOR FOUR VOICES.

DONA NOBIS. (Concluded.)

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "cem, do - na, do - na pa - cem, do - na do - na pa - cem, do - na no - bis pa - cem, do - na pa - cem, do - na no - bis pa - cem, do - na". The middle staff is a vocal line with lyrics: "cem, pa - cem, pa - cem, do - na no - bis pa - cem, do - na pa - cem, do - na no - bis pa - cem, do - na". The bottom staff is a piano accompaniment with dynamics *p*, *sf*, *p*, *sf*, and *f*. The system concludes with a double bar line and a sharp sign on the top staff.

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "do - na pa - cem, do - na, do - na pa - cem, do - na, do - na pa - cem, do - na no - bis pa - cem." The middle staff is a vocal line with lyrics: "do - na pa - cem, do - na, do - na pa - cem, do - na, do - na pa - cem, do - na no - bis pa - cem." The bottom staff is a piano accompaniment with dynamics *ff*. The system concludes with a double bar line and a sharp sign on the top staff.

MASS, NO. 1. FOR FOUR VOICES.

RESPONSES. (After the Chalice is removed.)

Priest. Response. Priest. (Termination of the Prayer.) Response. Priest.

Dominus vo - bis - cum. Et cum Spiritu tu - - o. Per om - nia sæcula sæcu - lo - rum. A - - - men. Dominus vo - bis - cum.

Response. Priest.* Response. Priest. (Or Thus.)

Et cum Spiritu tu - - o. Ite missa est Deo gra - ti - as. Benedicamus Domi - no. Deo gra - ti - as.

When a Bishop officiates, the following responses are sung.

Bishop. Response. Bishop.

Sit nomen Domini bene - dic - - - tum. Ex hoc nunc et usque in sæ - cu - lum. Adjutorium nostrum in nomine Do - mi - ni.

Response. Bishop. Response.

Qui fecit cælum et ter - - ram. Benedicat vos omnipotens Deus, Pater, et Filius, et Spiritus sanc - - - tus. A - - - - - men.

* There are various ways of singing the *Ite missa est*, and *Benedicamus Domino*, the mode of which changes with the different Feasts. During Easter time, *alleluia* is added both by the Priest and in the Response.

BENEDICTION OF THE BLESSED SACRAMENT.

O SALUTARIS.* (Arranged for three equal voices, or for Soprano, Tenore, and Bass.)

p ANDANTE. *f* *p* *f* *p*

0 sa - lu - ta - ris, sa-lu - ta - ris hos-ti-a! Quæ cœ - li pan - dis os - - ti - um: Bel-la premunt hosti-lia. Da ro-bur fer au-

p ANDANTE. *f* *p* *f* *p*

0 sa - lu - ta - ris sa-lu - ta - ris hos-ti-a! Quæ cœ - li pan - dis os - - ti - um: Bella premunt hostilia. Da robur fer au-

p Andante. *f* *p* *f* *p*

mf *mf* *mf*

xi-li - um, Da ro-bur fer au - xi-li-um, Da ro - bur fer au - xi - li - um, Da ro - bur fer au - xi - - li - um.

mf *mf* *mf*

xi-li - um, Da ro-bur fer au - xi-li-um, Da ro-bur fer au - xi - - li - um, Da ro-bur fer au - xi - - li - um,

* The Choir will commence the O Salutaris while the Priest is exposing the Host.

BENEDICTION OF THE BLESSED SACRAMENT.

O SALUTARIS. (Continued.)

U - ni tri - no - qui, u - ni trinoqui Domino; Sit sem - pi - ter - na glo - - ri - a: Qui vitam sine termino, no - bis donet in

U - ni tri - no - que, u - ni trinoque Domino; Sit sem - pi - ter - na, glo - - ri - a: Qui vitam sine termino, no - bis do-net in

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the piano accompaniment. The music is in a minor key with a common time signature. Dynamics include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The lyrics are in Latin and describe the Trinity and the Eucharist.

pa-tri-a, qui vi - tam si-ne ter-mi-no, no - bis do - net in pa - tri - a, no - bis do - net in pa - - tri - a.

pa-tri-a, qui vi - tam, si-ne ter-mi-no, no-bis do - net, in pa - tri - a, no-bis do - net in pa - - tri - a.

The second system of the musical score continues the previous system. It features three staves: vocal, alto, and piano. The piano part includes triplet markings (indicated by a '3' in a circle) and a *mf* dynamic marking. The lyrics continue the prayer for the Eucharist.

BENEDICTION OF THE BLESSED SACRAMENT.

O JESU, O PASTOR.* (Arranged as a Quartette.)

Larghetto con espress.

Soprano 2o.

Soprano 1o.

Musical notation for Soprano 2o and Soprano 1o. The Soprano 2o staff begins with a whole rest, followed by a melodic line starting on a G4. The Soprano 1o staff begins with a whole rest, followed by a melodic line starting on a G4. The lyrics "O Je - su, O Pastor bo - nus, O Je - su, O Pastor bo - nus." are written below the staves.

O Je - su, O Pastor bo - nus, O Je - su, O Pastor bo - nus.

Larghetto con espress.

Solo Basso.

Musical notation for Solo Basso. The staff begins with a whole rest, followed by a melodic line starting on a G3. The lyrics "O" are written below the staff.

O

Piano accompaniment for the first system. The right hand features a melodic line with a dynamic marking of *p*. The left hand features a rhythmic accompaniment of eighth notes. The tempo/mood is *Larghetto con espress.*

Musical notation for Soprano 1o. The staff begins with a whole rest, followed by a melodic line starting on a G4. The lyrics "Sal - va, salva gregem tuum, Jesu, Je - su, Je - su, Je - su, mi." are written below the staff.

Sal - va, salva gregem tuum, Jesu, Je - su, Je - su, Je - su, mi.

Solo Tenore.

Basso.

Musical notation for Solo Tenore and Solo Basso. The Solo Tenore staff begins with a melodic line starting on a G3. The Solo Basso staff begins with a melodic line starting on a G3. The lyrics "Je - su, Redemptor meus. Sal - va, salva gregem tuum, O Je - su mi, Je - su, Je - su, Je - su mi." are written below the staves.

Je - su, Redemptor meus. Sal - va, salva gregem tuum, O Je - su mi, Je - su, Je - su, Je - su mi. Sal - va, salva gregem

Piano accompaniment for the second system. The right hand features a melodic line with a dynamic marking of *mf*. The left hand features a rhythmic accompaniment of eighth notes. The tempo/mood is *mf*.

* This piece is also suitable for the Offertory

BENEDICTION OF THE BLESSED SACRAMENT.

O JESU, O PASTOR. (Continued.)

Soprano 1o. Soprano 2o.

Sal - va, salva gregem tuum, Je-su, Je - su, Je - su, Je - su mi. 0 Je - su, 0 Pastor

Tenore. Basso.

tuum Sal - - - va, Je - su, Je - su, Je - su mi. Re - demptor, Redemptor me - us

mf

0 Je - su mi, - - 0

bo - nus. Je - su, Je-su, Je-su mi, 0 Je - su mi. 0 Je-su mi, 0 Je - - su, Je - su,

Basso.

Sal - va, salva gregem tuum, Sal - va, salva gregem tu-um 0 Je-su mi, 0 Je - su, Je - su

pp

BENEDICTION OF THE BLESSED SACRAMENT.

O JESU, O PASTOR. (Concluded.)

0 Je - su mi, - - 0 Je - - su, Je - su mi, 0

Je - su mi

mi, 0 Je - su Pas - tor bo - nus, 0 Je - su Pas - tor bo - nus 0 Je - su mi, 0 Je - su, Je - su mi, Redemptor meus, Pastor bo - nus, 0 Je - su

mi, 0 Je - su, 0 Pas - tor, 0 Je - su, 0 Je - su, 0 Je - su mi, 0 Je - su, Je - su mi, Redemptor meus, Pastor bo - nus, 0 Je - su

mf *pp* *cres.* *p*

mi, 0 Je - - - su Je - su mi.

mi, Redemptor meus, Pastor Je - su, 0 Je - su mi, Sal - va, 0 Je - su, 0 Je - su mi. Je - su, Je - su, Je - su mi.

mi, Redemptor meus Pastor Je - su, 0 Je - su mi, Sal - va, 0 Je - su, 0 Je - su mi. Je - su, Je - su, Je - su mi.

pp *f* *p* *pp* *Calando.* *Basso.* *pp* *Calan.*

cres. *pp* *f* *pp calando.*

BENEDICTION OF THE BLESSED SACRAMENT.

A D O R E M U S .

(This piece may be sung between the *O Salutaris* and the *Tantum Ergo*, instead of *O Jesu, O Pastor.*)

CANTABILE. *mf* *p* *mf* 1st time. 2d time. *p*

A - do - re - mus in æ - ter - num, sanc - tis - si - mum, sanc - tis - si - mum sa - cra - men - tum. - men - tum. A - do - re - mus

CANTABILE. *mf* *p* *mf* 1st time. 2d time. *p*

A - do - re - mus in æ - ter - num, Sanc - tis - si - mum, Sanc - tis - si - mum sa - cra - men - tum. men - tum. A - do -

Cantabile. *mf* *p* *mf* *p*

Sva.

pp *f* *pp*

in æ - ter - num, sanc - tis - si - mum, sanc - tis - si - mum sa - cra - men - tum, sa - cra - men - tum. A - do - re - mus.

re - mus, in æ - ter - num, sanc - tis - si - mum, sa - cra - men - tum, sa - cra - men - tum. A - do - re - mus.

pp *f*

Svl. G

BENEDICTION OF THE BLESSED SACRAMENT.

TANTUM ERGO. No. 2.

ANDANTE CON ESPRESSIONE.

Metronome.

100 =

Sym.

SOLO. Dolce. This may be sung by a Bass voice, an octave lower.

1st v. Tan-tum er-go Sa-cra-mentum, ve-ne-re-mur cer-nu-i, Et an-ti-quum do-cu-mentum, No-vo ce-dat-
 2d v. Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus, ho-nor, vir-tus quo-que, Sit et be-ne-

CHORUS, with energy.

ri-tu-i: Præs-tet fi-des sup-ple-men-tum. Sen-su-um de-fec-tu-i. Præs-tet fi-des sup-ple-men-tum,
 dic-ti-o: Pro-ce-den-ti ab u-tro-que, Com-par sit lau-da-ti-o. Pro-ce-den-ti ab u-tro-que,

Præs-tet fi-des sup-ple-men-tum, Sen-su-um de-fec-tu-i, Præs-tet fi-des sup-ple-men-tum,
 Pro-ce-den-ti ab u-tro-que. Com-par sit lau-da-ti-o, Pro-ce-den-ti ab u-tro-que,

BENEDICTION OF THE BLESSED SACRAMENT.

TANTUM ERGO. (Concluded.)

The musical score for 'Tantum Ergo' is arranged in three systems. The first system is for the Soprano voice, the second for the Alto voice, and the third for the Piano accompaniment. Each system includes two staves (treble and bass clef). The lyrics are: 'Sen - su - um de - fec - tu - i. Com - par - sit lau - da - ti -'. The score is marked with dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *cres* (crescendo). It includes first and second endings for both the vocal parts and the piano accompaniment. The piano part concludes with a *Svi.* (Svivo) marking.

RESPONSES after the Tantum Ergo.

The first response is presented in a two-staff format (treble and bass clef). It is divided into sections for the Priest and the Response. The lyrics are: 'Panem de cœli præstitisti e - - is. Omne delectamentum in se ha - - - ben - tem. Prayer. (Deus qui nobis.) A - - - men.' The music is in a simple, solemn style.

RESPONSE. (During the Easter time, the *Alleluia* is added, as follows.)

The second response follows the same two-staff format as the first. The lyrics are: 'Panem de cœli præstitisti eis. Alle - lu - - ia. Omne delectamentum in se habentem, Alle - lu - - ia. Prayer: (Deus qui Nobis.) A - - - men.' The inclusion of 'Alleluia' is indicated by the instruction in the header.

During the time the Host is exposed for adoration, and until it is deposited in the Tabernacle, the organist may perform some devotional strain; after which, the Benediction may be concluded by the choir singing (with full organ) the *Laudate Dominum* (see page 56), or the following anthem, *Regna Terræ*, may be performed instead.

BENEDICTION OF THE BLESSED SACRAMENT.

REGNA TERRÆ.

Arranged for four voices, with Chorus (ad lib.), by W. C. PETERS.

*Sym. Moderato.
Swell organ.*

SOLO. | Soprano.

Reg - - - - na ter - ræ, can - ta - te, can - ta - te

pp dol.

Segue. CHORUS.

De - o, Reg - - - - na ter - ræ, psal - li - te, psal - li - te Domi - no, can - ta - te, can - ta - te, can - ta - te, psal - li - te Domi - no.

BENEDICTION OF THE BLESSED SACRAMENT.

REGNA TERRÆ. (Continued.)

CHORUS. f

Reg - na ter - ræ, can - ta - te, can - ta - te De - o, Reg - na ter - ræ psalli - te, psal - li - te Do - mi - no, can - ta - te, can - ta - te, can -

Reg - na ter - ræ, can - ta - te De - o, Reg - na ter - - - ræ, psalli - te Do - mi - no, can - ta - te, can - ta - te,

Chorus. f

Sva.

Soll. p

ta - te Do - mi - no. Da - te glo - ri - am De - o, De - o su - per Is - ra - el, et su - per cæ - los, su - per cæ - los glo - ri - am e - jus.

Soll. p

can - ta - te Do - mi - no. Da - te glo - ri - am De - o, De - o su - per Is - ra - el, et su - per cæ - los, su - per cæ - los glo - ri - am e - jus.

dolce.

Sva.

Segue Chorus.

BENEDICTION OF THE BLESSED SACRAMENT.

REGNA TERRÆ. (Continued.)

CHORUS. *f*

On - nes gentes, plaudite manibus, Ju - bi - la - te De - o, in vo - ce ex - ul - ta - ti - o - nes, Om - nes gentes, plau - di - te manibus.

Om - nes gentes, plau - di - te manibus, Ju - bi - la - te De - o, in vo - ce ex - ul - ta - ti - o - nis, Om - nes gentes, plau - di - te manibus. Ju - bi -

SOLO. Tenore.

ff

Sva. Sva.

TUTTI. *f*

la - te, Jubi - la - te, Jubi - la - te De - o, Jubi - la - te, Ju - bi - la - te, Jubi - la - te De - o. Ju - bi - la - te De - o, Ju - bi - la - te De - o.

Ju - bi - la - te De - o, Ju - bi - la - te De - o.

ff *p*

Sva.

BENEDICTION OF THE BLESSED SACRAMENT.

REGNA TERRÆ. (Continued.)

DUO. Soprano and Tenore.

Reg - - na ter - ræ, can - ta - te, canta - te De - o, Reg - - na ter - ræ psal-li-te, psalli-te Domi- no, can-ta - te, can-ta - te, can-

DUO. Soprano and Tenore.

Reg - - na ter - ræ, can - ta - te, canta - te De - o, Reg - - na ter - ræ psal-li-te, psalli-te Domi- no, can-ta - te, can-ta - te,

dol.

CHORUS. *f*

ta - te psalli-te Do-mi-no. Reg - na ter - ræ, can-ta - te, canta - te De - o, Reg - na ter - ræ, psal-li-te, psalli-te Domi- no. Can-

CHORUS.

psalli-te, psalli-te Domi-no. Reg - na ter - ræ, can-ta - te, canta - te De - o, Regna ter - - - ræ, psalli-te Domi-no.

BENEDICTION OF THE BLESSED SACRAMENT.

REGNA TERRÆ. (Concluded.)

ta - te, can - ta - te, can - ta - te Do - mi - no, can - ta - te De - o, can - ta - te De - o, psal - li - te Re - - - gi nos - - - tro. Can - ta - te

can - ta - te, can - ta - te, can - ta - te Do - mi - no, can - ta - te, can - ta - te, can - ta - te Re - gi nos - - - tro. Can -

Sra.

De - o, can - ta - te De - o psal - li - te Re - - - gi nos - - - tro, can - ta - te Do - mi - no, can - ta - te Do - mi - no.

ta - te, can - ta - te, can - ta - te Re - gi nos - - - tro, can - ta - te Domi - no, can - ta - te Dom - i - no.

VESPERS. FOR COMMON SUNDAYS.

The Officiating Priest, having said the "Pater Noster" and "Ave Maria" (in secret), will sing as follows:

Priest. Response.

Deus in adju - - - - - to - ri - um meum in - - - - - tende. Domine ad adjuvandum me fes - - - - - ti - - - - - na.

1. Gloria Patri, et Fili - o, et Spiri - - - - - tu - - - - - i Sanc - - - - - to.
 2. Secut erat in principio, et nunc et sem - per, et in sæcula sæcu - - - - - lo - - - - - rum. A - - - - - men.

Al - - - - - le - - - - - lu - ia.
 (During Lent, instead of Alleluia, sing)
 Laus tibi, Domine Rex æ - - - - - ter - - - - - næ glo - riæ.

DIXIT DOMINUS, PSALM 119.

1. Dixit Do'-minus Do'-mino* me - o; Sede a dex - tris me - - - - is 2.

2. Donec ponam ini-mi'-cos tu - os, sca-be'l-lum pe - - - - - dum tu - - - o - - - - - rum 3.

3. Virgam vir-tu'-tis tuæ e-mi't-tet Do'-minus ex Si - on: domi-na'-re in me'-dio inimi - - - - - co' - rum tu - o - - - - - rum. 4.

4. Tecum prin-ci'-pium in die vir-tu'-tis tuæ in splen-do'-ribus sanc-to - rum; ex u'-tero ante lu-ci'-ferum ge' - nu - - - i te. 5.

5. Ju-ra'-vit Dominus, et non pœni-te'-bit e - um; tu es sa-ce'r-dos in æternum secundum or'-di-nem Mel - - - chi - - se - dech. 6.

6. Do'-minus a dextris tu - is, con-fre'-git in die iræ su - æ re - - - - ges. 7.

7. Judi-ca'-bit in nati-o'-nibus, im-ple'-bit ru - - - - - i - - nas; con-quas-sa'-bit ca'-pita in ter - ra mut - o - - - - - rum. 8.

8. De tor-re'n-te in via bi - bet: prop-te'-ra exal - - - - - ta' - bit ca - - - - - put. 9.

9. Gloria Patri, et Fili - o, et Spiri - - - - - tu - i Sanc - - - - - to. 10.

10. Sicut erat in principio, et nunc, et sem - per; et in sæcula sæcu - - - - - lo - rum. A - - - - - men.

* The sign (-') used in the Vespers is not intended to show the acute or grave sound of the vowels, but simply as a guide to the Choir to lay stress on the accented syllable

1. Be-a'tus vir qui ti - - met Dominum: in man-da'tis e - - - - - jus vo - let ni - - - - - mis. 2.

2. Potens in terra erit se - - men e - jus, gene-ra'tio rec-to' - - - - - rum bene di - - ce' - - - - - tur. 3.

3. Gloria et di-vi'tiæ in do - - mo e - - jus; et jus-ti'tia ejus manet in sæcu-lum sæ - - culi. 4.

4. Ex-o'r-tum est in te'-nebris lu - - men rec - tis; mi-se'-recors, et mi - - - - - se - rator et jus - tus. 5.

5. Ju-cu'n-dus homo qui mise-re'-tur et co'm-modat dis-po'-net } in ju - - di' - cio; quia in æ-te'r-num non com - mo - - - - - ve' - - bitur. 6.

ser-mo'-nes suos }

6. In me-mo'-ria æ-te'r-na e - - rit jus - tus; ab auditi-o'-ne ma - - - - - la non ti - - - - - me' - bit. 7.

7. Pa-ra'-tum eor ejus spe-ra'-re in Domino, confir-ma'-tum est cor e - - jus; non commo-ve'-bitur, donec des-pi'-ciat ini - mi' - eos su - - os. 8.

8. Dis-pe'r-sit, dedit pau-pe'-ribus jus-ti'tia ejus ma'-net in sæcu - lum sæ - culi; cornu ejus exal-ta' - - - - - bi - tur in glo' - ri - - a. 9.

9. Pec-ca'-tor vi-de'-bit, et iras-ce'-tur, dentibus suis fremet, et ta - bes - cet; desi-de'-rium pec - - - - - ca - torum pe - - - - - ri' - - bit. 10.

10. Gloria Patri, et Fili - o, et Spi - - - - - ri - tu - i Sanc - to. 11.

11. Sicut erat in principio, et nunc, et sem - per; et in sæcula sæ - - - - - eu - lo - rum. A - - men.

VESPERS. FOR COMMON SUNDAYS.

LAUDATE PUERI, PSALM 112.

1. Laudate Pu-eri Dominum; laudate no - men Do - - - - mini. 2.

2. Sit nomen Domini bene - - - - - dic - tum; ex hoc nunc et us - - - - - que in sæ - - - - culum. 3.

3. A solis ortu usque ad oc - - - - - ca - sum; lau-da'-bile no - men Do - - - - mini. 4.

4. Ex-ce'l-sus super omnes gentes Do' - minus, et super cælos glo - ria e - - - - jus. 5.

5. Quis sicut Dominus Deus noster, qui in altis ha' - bitat, et hu-mi'-lia re'-spicit in cælo et in ter - - - - ra? 6.

6. Su's-citans a terra in o pem : et de ste'r-core e - - rigens pau - - - - perem. 7.

7. Ut co'l-locet eum cum prin - - - - - ci - pibus, cum principibus po'-puli su - - - - i. 8.

8. Qui habi-ta'-re facit ster'-ilem in do - mo, matrem fili - - - - - o - rum læ-tan - - - - tem. 9.

9. Gloria Patri, et Fili - o, et Spiri - - - - - tu - i Sanc - - - - to. 10.

10. Sicut erat in principio, et nunc, et Sem - per; et in sæcula sæcu - - - - - lo - rum. A - - - - - men.

IN EXITU ISRAEL, PSALM 113. (To be sung when there is no Feast)

When there is no Feast, and the office is of the Sunday, the priest uses an ornament of green or purple color.

1. In e'x-itu Israel	de Æ - gyp - to;	domus Jacob de	po'p-u - lo	bar - ba - - ro. 2.
2. Facta est Judea sanctifi - - - - -	ca - tio e - jus;	Israel po - - - - -	tes - tas	e - - - - - jus. 3.
3. Mare vi - - - - -	dit et fu - - git:	Jor-da'-nis conversus	est re - - tror - - - - -	sum. 4.
4. Montes exulta-ve'-runt	ut a - - - rie - tes:	et colles sicut	ag - - - ni	o - - vi - - um. 5.
5. Quid est tibi mare	quod fu - gis - ti:	et tu, Jor-da'-nis quia conversus	es re - tror - - -	sum. 6.
6. Montes exul ta's-tis sicut - - - - -	a - - ri - e - - tes,	et colles sicut	ag - ni	o - - vi - um. 7.
7. A facie Domini mo - - - - -	ta est	a facie	De - i	Ja - - - cob. 8.
8. Qui con-ve'r-tit petram in stag - - - - -	na a - -	et rupem in fon - - - - -	tes a - -	qua' - - - rum. 9.
9. Non nobis Domi - - - - -	ne non	sed nomini tu	o da	glo - ri - am. 10.
10. Super misere-co'r-dia tua et veri - - - - -	ta' - - te	ne quando dicant gentes ubi est	De - us e -	o - - - - rum. 11.
11. Deus autem nos	ter in	omnia quæcumque	volu - it	fe - - - - cit. 12.
12. Simu-la'-era gentium argen - - - - -	tum et	o'pera	manu - um	ho' - mi - num. 13.
13. Os habent et	non lo -	o'culos habent et	non vi -	de - - - - bunt. 14.
14. Aures habent, et	non	nares habent et	non odo -	ra' - - - bunt. 15.
15. Manus habent et non pal-pa'-bunt, pedes habent et non	am - - bu -	non cla-ma'-bunt in	gu't-ture	su - - - - o. 16.
16. Si'-miles illis fiant qui	fa'-ci - unt	et omnes qui confi - - - - -	dunt in	e - - - - is. 17.
17. Domus Israel sper - - - - -	a'-vit in	ad-ju'-tor e-o'-rum et pro-te'e - - - - -	tor e - -	o' - - - rum est. 18.
18. Domus Aaron sper - - - - -	avit in	ad-ju'-tor e-o'-rum et pro-te'e - - - - -	tor e - -	o' - - - rum est. 19.
19. Qui timent Dominum spera - - - - -	verunt in	ad-ju'-tor e-o'-rum et protec - - - - -	tor e - -	o' - - - rum est. 20.
20. Dominus memor	fu - - it	et bene - - - - -	dix - it	no - - - - bis. 21.
21. Benedixit	do'-mui	benedixit	do'-mui	Aa - - - - ron. 22.
22. Benedixit o'm nibus, qui	ti - - ment	pusillis	cum ma -	jo - ri - bus. 23.
23. Ad ji'-ciat Domi - - - - -	nus su -	super vos, et super	fili - os	ves - - - - tros. 24.
24. Bene-di'c-ti	vos a	qui fecit cœ - - - - -	lum et	ter - - - - ram. 25.
25. Cælum	cœ - - li	terram autem dedit	fili - is	ho - mi - num. 26.
26. Non mo'rtui lau - - - - -	dabunt te	neque omnes qui des - - - - -	cendunt in	in - fer - num. 27.
27. Sed nos qui vi-vimus bene	di'-ci - mus	ex hoc nunc et	us - que in	sæ - cu - lum. 28.
28. Gloria	Patri - et	et Spiri - - - - -	tu - i	Sane - - - - to. 29.
29. Sicut erat in principio, et	nunc et	sem - per;	lo - rum.	A - - - - men.

LAUDATE DOMINUM (No. 1). PSALM 116.

(To be sung on Sundays when there is a feast, instead of *In Exitu Israel.*)

1. Laudate Dominum
2. Quoniam confirmata est super nos miseri

om - nes gen - tes; laudate e - - - - - um om - - nes po - pu - - li.
cor - dia e - - jus; et veritas Domini ma - - - - - net in æ - - - - - ter - - - - - num.

3. Gloria
4. Sicut erat in principio, et

Patri et Filio, et Spi - - - - - ri - - tu - - i Sane - - - - - to.
nunc et semper; et in sæcula sæ - - - - - eu - - lo - - rum. A - - - - - men.

LAUDATE DOMINUM (No. 2).

Response.

After the Priest has read the *capitulum*, or chapter, the Choir will respond as follows:

Deo gra - ti - as.

Here follows the Hymn *Lucis Creator*, as at pages 60 and 62.

HYMN, LUCIS CREATOR OPTIME (No. 1).

Andantino.

Lu - cis Cre - a - - tor, Lu - cis Crea - tor op - ti - me, Lu - cem di - e - rum, Lu - cem di - erum pro - ferens, Pri - mor -

Andantino.

di - is lu - cis no - vae, Mun - - di pa - rens o - ri - - gi - nem, o - ri - - gi - nem.

dol.

di - is lu - cis no - vae, Mun - - di pa - rens o - ri - - gi - nem, o - ri - - gi - nem.

Pri - mor - di - is no - vae, Mun - di pa - rens o - ri - - gi - nem, o - ri - - gi - nem.

LUCIS CREATOR OPTIME (No. 1). Continued.

tutti. for.

Præs - ta Pa - ter, Pa - ter pi - is - si - me, Pa - tri - que compar u - ni - ce, Cum spi - ri - tu, Cum spi - ri - tu Pa - ra -

tutti. for.

tutti. for.

cle - to, Reg - nans per om - ne sæ - - cu - lum, per om - ne sæ - - cu - lum.

V. Dirigatur, Domine, oratio mea

R. Sicut incensum in conspectu tuo.

LUCIS CREATOR OPTIME (No. 2).

Gregorian.

Lu - eis Cre - a - tor op - ti - me, Lu - cem di - e - rum pro - fe - rens, Pri - mor - di - is lu - cis no - vae, Mun - di pa - rens o - ri - gi - nem.

The first system of the musical score consists of two staves. The upper staff is a vocal line in G major (one flat) and 3/4 time, featuring a Gregorian chant melody. The lower staff is a piano accompaniment in the same key and time, providing harmonic support with chords and moving lines. The lyrics are printed below the vocal staff.

Præs - ta Pa - ter, pi - is - si - me, Pa - tri - que com - par u - ni - ce, Cum spi - ri - tu Pa - ra - cle - to, Regnans per om - ne sæ - cu - lum.

The second system of the musical score continues the piece. It follows the same format as the first system, with a vocal line and a piano accompaniment. The lyrics are printed below the vocal staff.

V. Dirigatur, Domine, oratio mea.

R. Sicut incensum in conspectu tuo.

VESPERS FOR COMMON SUNDAYS.

Magnificat.

Gregorian Chant.

1. Magni - fi - cat a-ni-ma me - a Do - mi - num.

THIRD TONE.

2. Et ex - ul - tavit spi - ri - tus me - us in Deo salu - ta - ri me o. 3

3. Qui-a re - spexit humilitatem an -	cil - læ	su - æ:	ecce enim ex hoc beatam me dicent omnes gene -	ra - ti -	o -	nes. 4
4. Qui-a fe - cit mihi	mag-na qui	potens est:	et sanctum	no - men	e -	jus. 5
5. Et mi-scri-cordia ejus a progenie	in pro-	ge - nies,	ti - - - - -	menti - bus	e -	um. 6
6. Fe-cit po - tentiam in	bra-chi-o	su - o;	dispersit superbos mente	cor - dis	su -	i. 7
7. De-po-suit po - - - - -	ten-tes de	se - de:	et exal - - - - -	ta - vit	hu - mi -	les. 8
8. E-su-ri - entes im - - - - -	ple - vit	bo - nis:	et divites di - - - - -	mi - sit i-	na -	nes. 9
9. Sus-ce-pit Israel pu - - - - -	e - rum	su - um;	recordatus miseri - - - - -	cor - diæ	su -	æ. 10
10. Si-cut lo - cutus est ad	pa - tres	nos - tros;	Abraham et semini e - - - - -	jus in	sæ - cu -	la. 11
11. Glo - ri - a	Pa-tri, et	Fi - lio,	et Spiri - - - - -	tu - i	Sanc -	to. 12
12. Si-cut e - rat in principio, et	nunc, et	sem - per,	et in sæcula sæcu - - - - -	lo - rum.	A -	men.

RESPONSES AFTER THE MAGNIFICAT.

- | | | | |
|--|-------------------------------|---------------------------------------|-----------------------|
| <i>P.</i> Dominus vobiscum. | <i>R.</i> Et cum spiritu tuo. | <i>P.</i> Per omnia sæcula sæculorum. | <i>R.</i> Amen. |
| <i>P.</i> Dominus vobiscum. | <i>R.</i> Et cum spiritu tuo. | <i>P.</i> Benedicamus Domino. | <i>R.</i> Deo gratias |
| <i>P.</i> Et fidelium animæ, per misericordiam Dei, requiescant in pace. | <i>R.</i> Amen. | | |

VESPERS FOR THE FESTIVALS OF THE B. V. MARY.*

The proper Psalms after Deus in adjutorium, page 53, are Dixit Dominus, page 54; Laudate pueri, page 57; Lætatus sum, page 64; Nisi Dominus, page 65, and Lauda Jerusalem, page 66.

Lætatus sum. Psalm 121.

Gregorian Chant.

FIRST TONE.

1. Læ-ta - tus sum in his quæ	dicta sunt	mi - hi:	In dom um	Domi - ni	i - bi-	mus. 2
2. Stan-tes erant	pe - des	nos - tri,	in atriis	tu - is, Je -	ru - sa-	lem. 3
3. Je - ru - salem, quæ ædificatur	ut ci -	vi - tas;	ejus participatio ejus	in i - -	dip - - -	sum. 4
4. Il - luc enim ascenderunt tribus,	tri - bus	Domi - ni,	testimonium Israel, ad confitendum	nomi - ni	Do - mi-	ni. 5
5. Quia il - lic sederunt sedes	in ju -	di-ci - o,	sedes super	do - mum	Da - - -	vid. 6
6. Ro - gate quæ ad pacem	sunt Je -	rusa-lem:	et abundantia dili - - - - -	gen - ti -	bus	te. 7
7. Fi - at pax in vir - - - - -	tu - te	tu - a:	et abundantia in	tur-ri-bus	tu - - -	is. 8
8. Prop - ter fratres meos et	proxi-mos	me - es,	loquebar	pa - cem	de	te. 9
9. Prop - ter domum Domini	De - i	nos - tri,	quæsivi	bo - na	ti - - -	bi. 10
10. Glo - ri - a	Patri, et	Fi - lio,	et Spiri - - - - -	tu - i	Sanc - -	to. 11
11. Si - cut erat in principio, et	nunc, et	sem - per,	et in sæcula sæcu - - - - -	lo - rum.	A - -	men.

* The feasts of the B. V. Mary are The Conception, Purification, Annunciation, Visitation, Assumption, and the Nativity.

Nisi Dominus. Psalm 126.

Gregorian Chant.

FIFTH TONE.

<p>1. Ni-si Dominus ædifi - - - - -</p> <p>2. Ni-si Dominus custodierit</p> <p>3. Vanum est vobis ante</p> <p>4. Cum de-derit dilectis</p> <p>5. Si-cut saggittæ in ma - - - - -</p> <p>6. Be-a - tus vir qui implevit desiderium su -</p> <p>7. Glo-ri - a</p> <p>8. Si - cut erat in principio, et</p>	<p>ca - verit do - mum,</p> <p>ei - vi - ta - tem,</p> <p>lu - cem - surge - re :</p> <p>su - is som - num,</p> <p>nu po ten - tis :</p> <p>um ex - ip - sis;</p> <p>Patri, et Fi - lio,</p> <p>nunc, et sem - per,</p>	<p>in vanum laboraverunt qui æ - - - - -</p> <p>frustra vigilat qui cus - - - - -</p> <p>surgite post-quam sederitis, qui manducatis pa - - -</p> <p>ecce hæreditas Domini, filii; merces,</p> <p>ita filii</p> <p>non confundetur cum loquetur ini-micis su - - -</p> <p>et Spiri - - - - -</p> <p>et in sæcula sæcu - - - - -</p>	<p>difi - cant e - am. 2</p> <p>to - dit e - am. 3</p> <p>nem do lo - ris. 4</p> <p>fruc - tus ven - tris. 5</p> <p>ex - cus - so - rum. 6</p> <p>is in por - ta. 7</p> <p>tu - i Sanc - to. 8</p> <p>lo - rum. A - men.</p>
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Nisi Dominus. (This may be sung instead of the above.)

Gregorian Chant.

SIXTH TONE.

VESPERS FOR THE FESTIVALS OF THE B. V. MARY.

Lauda, Jerusalem. Psalm 147.

Gregorian Chant.

SECOND TONE.

1. Lau-da, Je - - - - - rusa - lem, Domi-num: lauda Deum tu - um, Si - on. 2

2. Quo - ni - am confortavit seras por - - - ta - rum tu - a - rum: benedixit filiis tu - is in te. 3

3. Qui po - suit fines tu - os pa - cem: et adipe frumenti sa - ti - at te. 4

4. Qui e - mittit eloquium su - um ter - ræ: velociter currit ser - mo e - jus. 5

5. Qui dat nivem si - cut la - nam: nebulam sicut cine - rem spar - git. 6

6. Mit - tit crystallum suam si - - - - - cut - buc - cel - las: ante faciem frigoris ejus quis sus - ti - ne - bit? 7

7. E - mit - tet verbum suum, et lique - - - fa - ciet e - a: flabit spiritus ejus, et flu - ent a - quæ. 8

8. Qui an - nuntiat verbum su - um Ja - cob: justitias et judicia su - a Is - rael. 9

9. Glo - ri - a Pa - tri, et Fi - lio, et Spiri - - - - - tu - i Sanc - to. 10

10. Si - cut erat in principio, et nunc, et sem - per, et in sæcula sæcu - - - - - lo - ri - m. A - men.

The Priest will sing the *Capitulum*, after which the Choir will respond "Deo Gratias."

After the response, the Hymn "*Ave Maris Stella*."

AVE MARIS STELLA (No. 1).

Andantino.
TENORE.



1. A - ve ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per vir - go, Fe - lix cœ - li por - ta.
2. Sol - ve vin - cla re - is, Pro - fer lu - men cœ - cis, Ma - la nos - tra pel - le, Bo - na cunc - ta pos - ce.

SOPRANO.

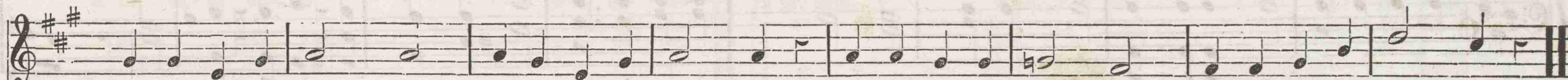


Andantino.

BASSO.



5. Vir - go sin - gu - la - ris, In - ter om - nes mi - tis, Nos cul - pis so - lu - tos, Mi - tes fae et cas - tos.



2. Su - mens il - lud A - - ve, Ga - bri - e - lis o - re, Fun - da nos in pa - ce, Mu - tans He - væ no - men.
4. Mon - stra te es - se ma - trem, Su mat per te pre - ces, Qui pro no - bis na - tus, Tu - lit es - se tu - us.



6. Vi - tam præ - ta pu - ram, In - ter pa - ra tu - tum, Ut vi - den - tes Je - sum, Sem - per col - læ - te - mur.

Conception.—*Ver.* Conceptio est hodie sanctæ Mariæ Virginis.
Resp. Cujus vita inelyta cunctas illustrat Ecclesias.

Purification.—*Ver.* Responsum accepit Simeon à Spiritu Sancto.
Resp. Non visurum se mortem, nisi vederet Christum Domini.

Annunciation.—*Ver.* Ave Maria plena (*In Paschal time add*) Alleluia.
Resp. Dominus tecum.

Visitation.—*Ver.* Benedicta tu in mulieribus.
Resp. Et benedictus fructus ventris tui.

Assumption.—*Ver.* Exaltata est sancta Dei genetrix.
Resp. Super chorus angelorum ad coelestia regna

Nativity.—*Ver.* Nativitas est hodie sanctæ Mariæ Virginis.
Resp. Cujus vita inelyta cunctas illustrat Ecclesias.

HYMN FOR THE FESTIVALS OF THE B. V. MARY.

AVE MARIS STELLA (No. 2).

Andante (Quartette.)

1. A - ve Ma - ris stel - la, De - i ma - ter al - ma, At - que sem - per vir - go, Fe - lix cœ - li por - ta.

3. Sol - ve vin - cla re - is, Pro - fer lu - men cœ - eis, Ma - la nos - tra pel - le, Bo - na cuncta pos - ce.
5. Vir - go sin - gu - la - ris, In - ter om - nes mi - tes, Nos cul pis so - lu - tos, Mi - tes fac et cas - tos.

2. Su - mens il - lud A - ve, Ga - bri - e - lis o - re, Fun - da nos in pa - ce, Mu - tans He - væ no - men.

4. Mon - stra te esse ma - trem, Su - mat per te pre - ces, Qui pro no - bis na - tus, Tu - lit es - se tu - us.
6. Vi - tam præsta pu - ram, In - ter pa - ra tu - tum, Ut vi - den - tes Je - sum, Sem - per col - læ - te - mur.

See page 67 for the various Feasts of the B. V. Mary.

VESPERS FOR THE FESTIVALS OF THE B. V. MARY.

Magnificat No. 2.

See Magnificat No. 1, page 63.

Gregorian Chant.

1. Ma - gni - - - fi - cat, anima me - a Do - mi - num. EIGHTH TONE.

2. Et ex - ul - tavit spi - - - ri - tus me - us in Deo salu - - - ta - ri me o. 3

3. Qui - a respexit humilitatem an - - - cil - læ	su - æ:	ecce enim ex hoc beatam me dicent omnes gene - - -	ra - ti - o - nes. 4
4. Qui - a fecit mihi mag - - - na qui	potens est:	et sanctum	no - men e - jus. 5
5. Et misericordia ejus a progenie	in pro - ge - ni - es,	ti - - - - -	menti - bus e - um. 6
6. Fe - cit potentiam in	bra - chio	su - o;	cor - dis su - i. 7
7. De - posuit poten - - - - - tes de	se - de:	et exal - - - - -	ta - vit hu - mi - les. 8
8. E - su - ri - entes im - - - - - ple - vit	bo - nis:	et divites di - - - - -	mi - sit in a - nes. 9
9. Sus - ce - pit Israel pu - - - - - e - rum	su - um;	recordatus miseri - - - - -	cor - diæ su - æ. 10
10. Si - cut lo - cutus est ad	pa - tres	nos - tros;	e - jus in sæ - cu - la. 11
11. Glo - ri - a Pa - - - - - tri, et	Fi - lio,	et Spi - ri - - - - -	tu - i Sanc - to. 12
12. Si - cut e - rat in principio, et	nunc, et	sem - per,	lo - rum. A - men.

P. Dominus vobiscum.
P. Dominus vobiscum.

R. Et cum spiritu tuo.
R. Et cum spiritu tuo.

P. Per omnia sæcula sæculorum.
P. Benedicamus Domino.

R. Amen.
V. Deo gratias.

After the prayer—"Et fidelium," &c. Amen.

ALMA REDEMPTORIS.

This Hymn is sung after the Magnificat, from Advent to the Purification.

Adagio.

Al - ma, Al - ma, Re-demp-to - ris ma - ter, Re-demp - to - ris ma - ter, quæ per - vi - a cœ - li.
 Surge-ri qui cu - rat, qui cu - rat po - pu - lo - - : tu quæ ge - nu - is - ti na - tu - ra mi - ran - ti.

Vir - go, Vir - go, pri - us æ pos - teri - us, Gabri - e - - lis ab - o - - re - - sumens il - lud A - ve.

Adagio.

ppia.

Por - ta ma - nes, et stel - la ma - ris, sue - cur - re, sue - cur - re ca - den - - ti. ti.
 Tu - um sanc - tum, Ge - ni - to - rum, tuum sanctum ge - ni - to - - - rem: rem:

ppia.

Pec - ca - to - rum, mi - se - re - re, Pec - ca to - rum, mi - se - re - - - re. re.

pia.

for.

1st time. 2d time.

1st time. 2d time.

pia.

P. (In Advent) Angelus Domini nuntiavit Mariæ.
P. (After Advent) Post partum Virgo inviolata permansisti.

R. Et concepit de Spiritu Sancto.
R. Dei genitrix, intercede pro nobis. After the Prayer—Amen.

AVE REGINA.

This Hymn is sung after the Magnificat, from the Purification until Easter.

Andante. Duet. *tutti.*

A - ve Re - gi - na, Re - gi - na cœ - lo - rum, A - ve Do - mi - na an - ge - lo - rum,

Duet. TREBLE & TENORE. *tutti.*

Sal - ve ra - dix, sal - ve por - ta, Ex qua mun - do lux est or - ta;

Duet. *tutti.*

Gan - de Vir - go. Vir - go glo - ri - o - sa, Su - per om - nes spe - ci - o - sa;

Duet. TREBLE & TENORE. *tutti.*

Va - le, Va - le, O val - de de - co - ra, Et pro no - bis Chris - tum ex - o - ra.

Priest—Dignare me, laudare te, Virgo sacrata.

Res.—Da mihi virtutem contra hostes tuos.

After the Prayer—Amen

REGINA CÆLI.

This Hymn is used after the Magnificat, from Easter until Trinity Sunday

Andante con moto.

dolce.

The piano introduction consists of two staves in 3/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Soprano Solo.

Re - gi - na Cæ - li, Re - gi - na Cæ - li, Re - gi - na Cæ - li, Cæ - li la - ta - re, Re -

p

The soprano solo begins with a rest, followed by the lyrics. The piano accompaniment continues with a soft (*p*) accompaniment, mirroring the style of the introduction.

Segue Chos.

gi - na, Re - gi - na, Re - gi - na, læ - ta - re, Cæ - li la - ta - - re, Cæ - li la - ta - re.

Segue Chos.

The chorus section features the soprano and piano accompaniment. The piano part includes some dynamic markings like *b* and *ff* in the later measures.

REGINA CÆLL (Continued.)

tutti. for.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

for.

Solo.

tutti. for.

Qui - a quem me - ru - is - ti, me - ru - is - ti por - ta - re. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Re - sur -

pia. *for.* *p*

REGINA CÆLI. (Continued.)

cres - *cen* - *do.* *for.* *dolce.*

Re-sur - rex - it, re - sur - rex - it, re - sur - rex - it si - ent - dix - it. Al - le - lu - ia.

rex - it, re - sur - rex - it, re - sur - rex - it, si - ent - dix - it, Re - sur - rex - it, re - sur - rex - it, re - sur - rex - it si - ent - dix - it. Al - le - lu - ia.

cres - *cen* - *do.* *f* - *dol.*

tutti. for. *dolce.*

Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia. O - ra, - O - ra.

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia. O - ra, - O - ra.

f *pp* *dol.*

REGINA CÆLI. (Concluded.)

Solo.

O - ra pro no - bis De - - - um. O - ra pro no - bis, pro no - bis De - um. O - ra pro no - bis.

O - ra pro no - bis De - - - um.

tutti. for.

pro no - bis De - um. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia, Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia, Al - le - lu - ia, Al - le - lu - ia.

for.

V. Gaude et lætare Virgo Maria, Alleluia.

R. Quia surrexit Dominus vere, Alleluia.

SALVE REGINA.

This Hymn is used after the Magnificat, from Trinity Sunday until Advent.

mf.

Andante.

Solo Soprano.

Sal - ve, Re - gi - na, Mat - er mi-se-ri-

pia.

cor-di-æ; Vi - ta, dul - ce - do, Et spes nostra, sal - ve. Ad te clam - a - mus ex - - u - les - fi - li - i

mf. *pia.* *mf.* *pia.*

SALVE REGINA. (Continued.)

tutta

E - væ. Ad te sus - pi - ra - mus, ge - men - tes et flen - tes, in hac la - cry - ma - rum val - le.

Ad te sus - pi - ra - mus, ge - men - tes et flen - tes, in hac la - cry - ma - rum val - le.

Solo.

Ei - - - a er - go, ad - voca - ta nos - tra, il - los tu - os mi - se - ri

Pia.

SALVE REGINA. (Continuati.)

cor - des, o - cu - los, o - cu - los ad nos con-ver - te, ad nos con - ver - te, ad nos con-ver -

This system contains the first vocal line and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a grand staff with two staves, also in two flats and common time. The lyrics are printed below the vocal line.

te. Et Je - sum be-ne - dic - tum fructum ven - tris tu - i, no - bis

Et Je - sum be-ne - dic - tum fructum ven - tris tu - i, no - bis

Sotto voce.

pia

This system continues the vocal and piano parts. It includes the instruction 'Sotto voce.' above the vocal line and 'pia' below the piano accompaniment. The lyrics 'te. Et Je - sum be-ne - dic - tum fructum ven - tris tu - i, no - bis' are printed under the vocal line. The piano accompaniment features a prominent bass line with chords.

SALVE REGINA. (Concluded.)

for. *pia.* Solo *tutti.*

post hoc ex - i - li - um, ex - i - li - um os - ten - de. O cle - mens! O pi - a! O dulcis Vir - go Ma - ri - a! Virgo Ma -

post hoc ex - i - li - um, ex - i - li - um os - ten - de. Virgo Ma -

for. *pia.* *cres.*

ri - a! O dulcis Vir - go Ma - ri - a! O dulcis Vir - go! O dulcis Virgo Ma - ri - a!

ri - a! O dulcis Vir - go Ma - ri - a! O dulcis Vir - go! O dulcis Virgo Ma - ri - a!

P. Ora pro nobis, sancta Dei genitrix.

R. Ut digni efficiamur promissionibus Christi.

After the prayer—Amen.

PROPER PSALMS, HYMNS, AND RESPONSES FOR SUNDAYS IN ADVENT

Psalms same as on Common Sundays.

Hymn. Creator Alme.

Slow.

1. Cre - a - tor al - me si - de - rum, Ae - ter - na lux ere - den - ti - um,

Duo.

tutti.

Je su re demp - tor om - ni - um In - ten - de vo - tis sup - pli - cum. A - - - men.

2. Qui dæmonis ne fraudibus,
Periret, orbis, impetu,
Amoris actus, languidi,
Mundi medela factus es.
3. Commune qui mundi nefas,
Ut expiaret, ad Crucem,
E Virginis Sacratio,
Intacta prodis victima.
4. Cujus potestas gloriæ,
Nomenque cum primum sonat,

Et Cœlites, et inferi,
Tremante curvantur genu.

5. Te deprecamur ultimæ,
Magnum dieri judicem;
Armis supernæ gratiæ,
Defende nos ab hostibus.
6. Virtus, honor, laus, gloria,
Deo Patri cum Filio,
Sancto simul Paraclito,
In sæculorum sæcula. Amen.

P. Rorate, cœli, desuper et nubes pluant justum.

R. Aperitur terra, et germinet salvatorem.

Magnificat, page 69; Alma Redemptoris, page 70.

PROPER PSALMS, HYMNS, AND RESPONSES FOR CHRISTMAS.

Deus in adjutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; De Profundis, page 81, and Memento Domine, 82

De Profundis. Psalm 129.

Gregorian.

SEVENTH TONE.

2. Fi - ant aures tuæ	in - ten - den - tes	in vocem deprecationis	o - nis me - - - - -	æ. 8
3. Si in - iquitates observa - - -	ve - ris Domi - ne:	Domine, quis	sus - ti - ne - - - bit?	4
4. Qui - a apud te propiti - - - -	a - tio est:	et propter legem sustinui	te, Do - mi - ne.	5
5. Sus - ti - nuit anima mea in	ver - bo e - jus:	speravit anima me - - - - -	a in Do - mi - no.	6
6. A cus - todia matutina us - - -	que ad noc - tem,	speret Isra - - - - -	el in Do - mi - no.	7
7. Qui - a apud Dominum	mi - seri - cor - dia:	et copiosa apud e - - - - -	um re - demp - ti - o.	8
8. Et ip - se re - - - - -	di - met Is - rael,	ex omnibus iniqui - - - - -	ta - tibus e - - - - -	jus. 9
9. Glo - ri - a	Patri, et Fi - lio,	et Spiri - - - - -	tu - i Sane - - - - -	to. 10
10. Si - cut erat in principio, et	nunc, et sem - per,	et in sæcula sæcu - - - - -	lo - rum. A - - - - -	men.

Memento, Domine, David.

Gregorian.

FIFTH TONE.

1. Me - men - to, Domine, Da - vid, et omnis mansue - - - - - tu - dinis e - jus. 2

- 2. Si - cut juravit
- 3. Si in - troiero in tabernaculum domus
- 4. Si - de - dero somnum oculis
- 5. Et re - quem temporibus
- 6. Ec - ce audivimus eam in Eph - - - - -
- 7. In - tro - ibimus in tabernaculum
- 8. Sur - ge, Domine, in requiem
- 9. Sa - cer - dotes tui induantur jus - - - - -
- 10. Propter David servum
- 11. Ju - ra - vit Dominus David veritatem, et non frustrabitur
- 12. Si eus - todierint filii tui testamentum
- 13. Et fi - lii eorum usque in
- 14. Quo - ni - am elegit Dominus
- 15. Hæc re - quies mea in sæculum
- 16. Vi - du - am ejus benedicens bene - - - - -
- 17. Sa - cer - dotes ejus induam salu - - - - -
- 18. Il - luc producam cornu
- 19. In - i - micos ejus induam confusi - - - - -
- 20. Glo - ri - a Patri, et
- 21. Si - cut erat in principio, et nunc, et

Domino; votum vovit
 me - æ, si ascendero in lectum
 me - is, et palpebris meis dormi - - - - -
 me - is, donec inveniam locum Domino; tabernaculum
 ra - ta: invenimus eam in
 e - jus; adorabimus in loco ubi steterunt
 tu - am; tu, et arca sanctificati - - - - -
 ti - tiam; et sancti tu - - - - -
 tu - um, non avertas faciem
 e - am; de fructu ventris tui ponam super
 me - um, et testimonia mea hæc, quæ do - - - - -
 sæcu - lum, sedebunt super
 Si - on: elegit eam in habitati - - - - -
 sæ - culi; hic habitabo, quoniam
 di - cam; pauperes ejus satu - - - - -
 ta - ri: et sancti ejus exultatione
 Da - vid; paravi lucernam
 o - ne; super ipsum autem effloreat sanctifi - - - - -
 Fi - lio, et Spiri - - - - -
 sem - per, et in sæcula sæcu - - - - -

De - o Ja - cob. 3
 stra - ti me - i: 4
 ta - ti - o - nem. 5
 De - o Ja - cob. 6
 cam - pis sil - væ. 7
 pe - des e - jus. 8
 o - nis tu - æ. 9
 i ex - ul - tent. 10
 Chris - ti tu - i. 11
 se - dem tu - am. 12
 ce - bo e - os: 13
 se - dem tu - am. 14
 o - nem si - bi. 15
 ele - gi e - am. 16
 ra - bo pani - bus. 17
 ex - ul - ta - bunt. 18
 Chris - to me - o. 19
 ca - tio me - a. 20
 tu - i Sanc - to. 21
 lo - rum. A - men

Hymn. Jesu, Redemptor omnium.

Duo. PORTUGUESE.

1. Je - su, Re - demp - tor om - ni - um! Quem, lu - cis an - te o - ri - gi - nem. Pa - rem pa - ter - nae glo - ri - æ,

Pa - rem pa - ter - nae glo - ri - æ, Pa - rem pa - ter - nae glo - ri - æ, Pa - ter su - pre - mus e - di - dit. A - men.

Organ.

2. Tu, lumen et splendor Patris!
 Tu, spes perennis omnium!
 Intende quas fundunt preces
 Tui per orbem servuli.

3. Memento, rerum Conditor!
 Nostri quod olim corporis,
 Sacrato ab alvo Virginis,
 Nascendo formam sumpseris.

4. Testatur hoc præsens dies,
 Currens per anni circulum,
 Quod solus, e sinu Patris,
 Mundi salus adveneris.

5. Hunc astra, tellus, æquora,
 Hunc omne quod cælo subest,
 Salutis auctorem novæ,
 Novo salutatur cantico.

6. Et nos, beata quos sacri
 Rigavit unda sanguinis,
 Natalis ob diem tui
 Hymni tributum solvimus.

7. Jesu! tibi sit gloria,
 Qui natus es de Virgine,
 Cum Patre et almo Spiritu,
 In sempiternæ sæcula. Amen.

V. Notum fecit Dominus, Alleluia.

R. Salutare suum, Alleluia.

FOR CIRCUMCISION.

Psalms.—Same as on the Festivals of the B. V. Mary.

Hymn.—The same as on Christmas day.

Magnificat, page 69; Alma Redemptoris, page 70

Hymn. Crudelis Herodes.

Pia.

1. Cru - de - lis He - - ro - des, De - um Re - gem ve - ni - re, quid ti - - mes?

Non e - ri - pit mor - ta - li - - a, Qui re - gna dat cœ - les - ti - a. A - - men.

2. Ibant magi, quam viderant
Stellam sequentes præviam:
Lumen requirunt lumine:
Deum fatentur munere.

3. Lavacra puri gurgitis
Cœlestis Agnus attigit:
Peccata, quæ non detulit,
Nos abluendo sustulit.

4. Novum genus potentiaë,
Aquæ rubescunt hydriæ,
Vinumque jussa fundere,
Mutavit unda originem.

5. Jesu! tibi sit gloria,
Qui apparuisti gentibus,
Cum Patre, et almo Spiritu,
In sempiterna sæcula. Amen.

P. Reges Tharsis et insulæ munera offerunt.

R. Reges Arabun et Seba dona adducent

Magnificat, page 69; Alma Redemptoris, page 70.

PROPER PSALMS, HYMNS, &c., FOR THE FEAST OF THE HOLY NAME OF JESUS.

Deus in adjutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; Laudate pueri, page 57, and Credidi propter, 35.

Credidi propter. Psalm 115.

Gregorian.

FIFTH TONE.

1. Cre - di - di, propter quod lo - - - - -	cu - tus sum;	ego autem humili - - - - -	atus sum ni - mis. 2
2. E - go dixi in excessu	me - o:	Omnis	ho - mo men dax. 3
3. Quid re - tribuam	Domi - no,	pro omnibus, quæ retri - - - - -	bu - it mi - hi? 4
4. Ca - li - cem salutaris ac - - - - -	ci - piam;	et nomen Domini	in - vo - ca - bo. 5
5. Vo - ta mea Domino reddam coram omni populo - -	e - jus;	pretiosa in conspectu Domini mors sane - - - - -	to - rum e - jus. 6
6. O Do - mine, quia ego servus	tu - us;	ego servus tuus, et filius an - - - - -	cil - læ tu - æ. 7
7. Di - ru - pisti vincula	me - a;	tibi sacrificabo hostiam laudis, et nomen Domini	in - vo - ca - bo. 8
8. Vo - ta mea Domino reddam in conspectu omnis populi	e - jus;	in atriis domus Domini, in medio tu - - - - -	i, Je - rusa - lem. 9
9. Glo - ri - a Patri, et	Fili - o,	et Spiri - - - - -	tu - i - Sanc - to. 10
10. Si - cut erat in principio, et nunc, et	sem - per,	et in sæcula sæcu - - - - -	lo - rum. A - men.

Hymn. Jesu! dulcis memoria.

Andante.

Je - su! dul-cis me - mo-ri-a, Dans ver-a cor-dis gau-di-a; Sed su-per mel et om-ni-a, E - jus dul-cis prae-sen-ti-a. A - men.

Andante.

2. Nil canitur suavius,
 Nil auditur jucundius,
 Nil cogitatur dulcius,
 Quam Jesus, Dei, Filius.

3. Jesu! spes poenitentibus,
 Quam pius es petentibus!
 Quam bonus te quaerentibus!
 Sed quid inventientibus?

4. Nec lingua valet dicere,
 Nec littera exprimere;
 Expertus potest credere,
 Quid sit Jesum diligere.

5. Sis, Jesu! nostrum gaudium,
 Qui es futurus praemium,
 Sit nostra in te gloria,
 Per cuncta semper saecula Amen

P. Sit nomen Domini benedictum, Alleluia.

R. Ex hoc nunc, et usque in saecula, Alleluia

Deus in adjutorium, page 53; Dixit Dominus, 54; Confitebor, 55; Beatus vir, 56; Laudate, 57, and Laudate Dominum, 59.

Hymn for Lent. Audi, benigne Conditor.

Cantabile.

Audi, be - nig-ne Con-di - tor, Nostras pre - ces cum flenti - bus, In hoc sa - cro je - ju - ni - o, Fusas quad - ra - ge - na - ri - o. A - men.

Cantabile.

2. Scrutator alme cordiam,
Infirma tu scis virium,
Ad te reversis exhibe
Remissionis gratiam.

3. Multum quidem peccavimus,
Sed parce confitentibus;
Ad nominis laudem tui,
Confer medelam languidis.

4. Concede nostram conteri
Corpus per abstinentiam
Culpæ ut relinquunt pabulum,
Jejuna corda criminum.

5. Præsta, beata Trinitas,
Concede, simplex unitas,
Ut fructuosa sint tuis,
Jeiuniorum munera. Amen.

P. Angelis Deus mandavit de te.

R. Ut custodiant te in omnibus viis tuis.

Magnificat, page 69; Alma Redemptoris, page 70.

PROPER ANTHEM AND PSALM FOR WEDNESDAYS DURING LENT,

And for other Penitential Occasions is the Parce Domine and Miserere.

Parce Domine.*

Larghetto.

Par - ce Do - mi - ne, Par - ce po - pu - lo tu - - o; Ne, in æ - ter - num, i - ras - ca - ris no - - - bis.

Par - ce Do - mi - ne, Par - ce po - pu - lo tu - - o; Ne, in æ - ter - num, i - ras - ca - ris no - - - bis.

Larghetto.

* The *Parce Domine* should be sung in Chorus by the Priests, the Choir, and the Congregation; after which the Choir should sing (Soli) a verse of the "*Miserere*." The *Parce Domine* should be repeated between each verse.

Miserere. Psalm 50.

1. Miserere

me - i, De - us, secundum magnam miseri - - - cor - diam tu - - am. 2

2. Et secundum multitudinem miserati - o - num tu - a - rum, dele iniqui - - - ta - tem me - - am. 3

3. Amplius lava me ab iniqui - - - ta - te me - a, et a peccato me - o munda me. 4

4. Quoniam iniquitatem meam e - go cog - nos - co. et peccatum meum contra me est sem - per. 5

PROPER ANTHEM AND PSALM FOR WEDNESDAYS DURING LENT.

Miserere. (Concluded.)

5. Tibi soli peccavi, et malum coram te feci: ut justificeris in sermonibus tuis, et vincas cum judicaris. 6

6. Ecce enim in iniquitatibus con - - - cep - tus sum, et in peccatis concepit me ma - ter me - - a. 7

7. Ecce enim veritatem di - le - is - ti; incerta et occulta sapientiae tuae manifes - - tas - ti mi - - hi. 8

8. Asperges me hyssopo et mun - da - bor; lavabis me et super nivem de - al - ba - - bor. 9

9. Auditui meo dabis gaudium et lae - ti - tiam: et exultabunt ossa hu - - - - - mi - li - a - - ta. 10

10. Averte faciem tuam a pee - - - - ca - tis meis, et omnes iniquitates me - as de - - le. 11

11. Cor mundum crea in me, De - us, et spiritum rectum innova in vis - - - - - ce - ribus me - - is. 12

12. Ne projicias me a faci - e tu - a, et Spiritum Sanctum tuum ne au - - - - - fe - ras a me. 13

13. Redde mihi laetitia salu - - - - - ta - ris tu - i, et spiritu principali con - fir - ma me. 14

14. Docebo iniquos vi - as tu - as, et impii ad te con - ver - ten - - tur. 15

15. Libera me de sanguinibus, Deus, Deus sa - lu - tis me - æ; et exultabit lingua mea jus - - - - - titi - am tu - - am. 16

16. Domine, labia me - - - - - a a - peri - es; et os meum annuntiabit lau - dem tu - - am. 17

17. Quoniam si voluisses, sacrificium de - dis - sem uti - que: holocaustis non de - - - - - lec - ta - be - - ris. 18

18. Sacrificium Deo spiritus con - tri - bu - la - tus; cor contritum et humiliatum, Deus, non des - pi - - cies. 19

19. Benigne fac, Domine, in bona voluntate tu - a Si - on, ut aedificentur mu - ri Je - ru - - salem. 20

20. Tunc acceptabis sacrificium justitiae, } ho - lo - caus - ta; tunc imponent super altare tu - um vi - tu - los.

PROPER PSALMS, HYMNS, AND RESPONSES, FOR PASSION SUNDAY.

Deus in adiutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; Laudate pueri, page 57.

Vexilla Regis.*



1. Ve - xil - la re - gis pro - de - unt, Ful - get cru - cis mys - te - ri - um, Qua vi - ta mor - tem per - tu - lit, Et mor - te vitam pro - tu - lit. A - men.



2. Quæ vulnerata lanceæ
Mucrone diro, criminum
Ut nos lavaret sordibus,
Manavit unda et sanguine.

3. Impleta sunt quæ concinit
David fideli carmine,
Dicendo Nationibus:
Regnavit a ligno Deus.

4. Arbor decora et fulgida,
Ornata regis purpura,
Electa digno stipite,
Tam sancta membra tangere.

P. Eripe me, Domine, ab homine malo.

5. Beata cujus brachiis
Pretium pependit sæculi,
Statera facta corporis,
Tulitque prædam tartari.

6. O crux, ave, spes unica,
†Hoc Passionis tempore,
Piis adauge gratiam,
Reisque dele crimina.

7. Te, fons salutis, Trinitas,
Collaudet omnis Spiritus;
Quibus crucis victoriam
Largiris, adde præmium. Amen.

R. A viro iniquo eripe me.

Magnificat, page 69; Ave Regina, page 71.

* This hymn is also sung on the Festival of the Holy Cross.

† Instead of this line, "Hoc Passionis," &c., on the festival of the finding the Cross, is said,—"*Paschale quæ fers gaudium.*" On the festival of the exaltation of the Cross, is said,—"*In hac triumphi gloria.*"

PROPER HYMN FOR FRIDAY IN PASSION WEEK.

Stabat Mater.

Repeat each Strain—1st time, Soli.—2d time, Chorus.

Usually sung on every Friday during Lent.

1. (Soli.) Sta - bat ma - ter do - lo - ro - sa, Jux - ta cru - cem la - cry - mo - sa, Dum pen - de - bat Fi - li - us.
 2. (Cho.) Cu - jus an - i - mam ge - men - tem Con - tri - sta - tam et do - len - tem, Per - tran - si - vit gla - di - us.

3. (Soli.) O quam tris - tis et af - flic - ta, Fu - it il - la be - ne - dic - ta Ma - ter u - ni - gen - i - ti.
 4. (Cho.) Quæ mœ - re - bat et do - le - bat, Pi - a ma - ter, dum vi - de - bat Na - ti pœ - nas in - cly - ti.

5. (Soli.) Quis est homo qui non fleret,
Christi matrem si videret
In tanto supplicio?

9. (Soli.) Eia mater fons amoris
Me sentire vim doloris
Fac, ut tecum lugeam.

13. (Soli.) Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

17. (Soli.) Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.

6. (Cho.) Quis posset non contristari
Piam matrem contemplari
Dolentem cum filio?

10. (Cho.) Fac ut ardeat cor meum,
In amando Christum Deum,
Ut sibi complaceam.

14. (Cho.) Juxta crucem tecum stare,
Te libenter sociare,
In planctu desidero.

18. (Cho.) Inflammatus et accensus,
Per te virgo sim defensus,
In die judicii.

7. (Soli.) Pro peccatis suæ gentis
Vidit Jesum in tormentis
Et flagellis subditum.

11. (Soli.) Sancta mater istud agas,
Crucifixi fige plagas
Cordi meo valide.

15. (Soli.) Virgo virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

19. (Soli.) Fac me cruce custodori,
Morte Christi præmuniri,
Confoveri gratia.

8. (Cho.) Vidit suum dulcem natum,
Morientem, desolatum,
Dum emisit spiritum.

12. (Cho.) Tui Nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.

16. (Cho.) Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolare.

20. (Cho.) Quando corpus morietur,
Fac ut animæ donetur,
Paradisi gloria.

P. Tuam ipsius animam per transivit gladius.

R. Ut revelentur ex multis cordibus cogitationes.

PALM SUNDAY.*

Hosanna Filio Davia.

This Anthem is sung after the sprinkling of the Holy Water, when the Priest commences the blessing of the Palms. When the Preface at the blessing of the Palms is concluded, the Choir will immediately sing the "Sanctus," as at page 28.

Moderato.

Ho - san-na, Ho - san - na, Ho - san - na Filio David: bene - dictus qui venit in nomine Domi - ni. O Rex Is-ra-el, O Rex

Moderato. *mf.* *pia.* *for.*

Is-ra-el: Ho - san - na in ex - cel - sis; Solo Soprano 1. Ho - san - na in ex - cel - sis, Solo Basso. O Rex Is-ra-el: Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis,

pia.

* At Vespers on Palm Sunday, the Psalms and Hymns are the same as on Passion Sunday. See page 90.

HOSANNA FILIO DAVID.

Concluded.

The musical score is arranged in three systems. The first system features three vocal staves: Solo 2d Soprano (top), Solo Tenor (middle), and Solo Basso (bottom). The lyrics for the Soprano part are: "san - na in ex - cel - sis, Ho san - - na in ex - cel - sis. Ho - san - na in ex - celsis, Ho - san - na, Ho - san - na in ex -". The Tenor part lyrics are: "Ho - san - - na in ex - cel - sis. Ho - san - - na in ex - cel - sis. Ho - san - na in ex - celsis, Ho - san - na, Ho - san - na in ex -". The Bass part lyrics are: "Ho - san - - na in ex - cel - sis. Ho - san - - na in ex - cel - sis. Ho - san - na in ex - celsis, Ho - san - na, Ho - san - na in ex -". The piano accompaniment is shown in grand staff notation below the vocal parts. The second system continues the vocal parts and piano accompaniment. The lyrics for the Soprano part are: "cel - sis. O Rex Is-ra-el: O Rex Is-ra-el. Ho - san - na, Ho - san - na, Ho san - na in ex - cel - sis. Ho -". The Tenor part lyrics are: "cel - sis. O Rex Is-ra-el: O Rex Is-ra-el. Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis. Ho -". The Bass part lyrics are: "cel - sis. O Rex Is-ra-el: O Rex Is-ra-el. Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis. Ho -". The piano accompaniment includes dynamic markings such as *for.*, *pia.*, and *mf.*. The score concludes with a double bar line and the marking *D.C.* (Da Capo).

This piece may also be sung during the distribution of the Palms. After the blessing of the Palms, the Mass will commence as usual.

94 PROPER PSALMS & LAMENTATIONS FOR EVENING SERVICE OF WEDNESDAY IN HOLY WEEK.

The Tenebræ.*

Salvum me fac Deus, page 94; Deus in adjutorium, page 94; In te Domine speravi, page 94; Lamentations, (1st, 2d, and 3d lessons,) page 95; Miserere, page 88; Benedictus, page 102.

Salvum me fac Deus. Psalm 68.†

1. Salvum me fac De - us. quoniam intraverunt aquæ usque ad animam me - am.

The musical score consists of two staves, treble and bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. Salvum me fac De - us. quoniam intraverunt aquæ usque ad animam me - am." The music is divided into measures by vertical bar lines.

Deus in adjutorium. Psalm 69.

1. Deus in adjutorium meum in - - - - - ten - de: Domine, ad adjuvandum me fes - ti - - - - na.

The musical score consists of two staves, treble and bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. Deus in adjutorium meum in - - - - - ten - de: Domine, ad adjuvandum me fes - ti - - - - na." The music is divided into measures by vertical bar lines.

In te Domine speravi. Psalm 70.

1. In te Domine speravi, non confundar in æ - - - - - ter-num; in justitia tua libera me, et eri - pe me.

The musical score consists of two staves, treble and bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "1. In te Domine speravi, non confundar in æ - - - - - ter-num; in justitia tua libera me, et eri - pe me." The music is divided into measures by vertical bar lines.

* On the evenings of Wednesday, Thursday, and Friday, in Holy Week, the Church performs the solemn office called the *Tenebræ*; being the Matins and Lauds assigned to Maundy-Thursday, Good-Friday, and Holy-Saturday. The name of *Tenebræ* is given to it, from the circumstance of extinguishing, during the ceremony, all the candles which have been prepared in the Sanctuary.

† The words for the Psalms and office of *Tenebræ* will be found in the "Office of the Holy Week."

THE LAMENTATIONS, AS SUNG AT TENEBRÆ IN HOLY WEEK.

First Lesson, for Wednesday Evening.

Adagio.

In - cipit la-men - ta - ti - o Je - re - mi - æ Pro - phe - - - - - tæ. A - - - LEPH.

Quo - - mo - do sedet so - la ci - vi - tas ple - - na po - pu - lo? . fac - - ta est quasi vi - du - a

do - mina genti-um; . prin - - cept pro- vin-ci - arum facta est sub tri - bu - - - to. BETH. - - -

Plo - - rans plo - ra - vit in noc - te et la - cry-mæ e - jus, in max - il - lis e - jus; - non est - qui

* The Organist can readily fill up the Harmony, as in the Chorus "Jerusalem," on page 98.

con - so - le - tur e - am ex om - ni - bus cha - ri - se e - jus. Om - - - nes a mi - ci e - jus spre - ve - runt

e - am, . . . et fac - ti sunt e - i i - ni - mi - - - - - ci. . . GHI - - - - MEL.

Mi-gra - - - vit Judas propter af - flic - ti - o - nem et mul - ti - tu - di - nem ser - vi - tu - tis; - ha - - bi - ta - vit in - ter gentes nec in

ve - nit requi - em. . . Om - - - nes per - se - cu - to - res e - jus ap - pre - hen - de - runt e - am in - ter an - gus - - - ti - as. . . DA - - - - LETH. - -

THE LAMENTATIONS.

First Lesson for Wednesday, continued.

Vi - - - æ Si - on lu - gent, e - o quod non sint qui ve - ni - ant ad so - lem - ni - ta - tem - - } Om - - - nes por - tæ

e - jus de - struc - tæ - - , sa - cer - do - tes e - jus ge - men - tes, Vir - gi - nes e - jus squa - li - dæ, et ip - sa op - pres - sa

a - ma - ri - tu - - - - di - - ne - - . HE - - - - . Fac - - - - ti sunt hos - tes e - jus in ca - pi - te,

in - i - mi - ci e - jus lo - cu - ple - ta - ti sunt - - : qui - a Do - mi - nus lo - - cu - tus est su - per e - am

prop - ter mul - ti - tu - di - nem i - ni - qui - ta - tum e - jus - . Par - - - vu - li e - jus

duc - ti sunt in cap - ti - vi - ta - tem an - te fa - ci - em tri - bu - lan - - - - - tis - .

CHORUS.—Slow and Subdued.

Je - ru - - sa - lem, Je - - ru - - sa - lem - ; con - ver - - te - re ad - Do - mi - num De - um tu - - - - - am - .

Adagio. *pia.*

THE LAMENTATIONS.

Second Lesson for Wednesday Evening

Adagio.

VA - - - U - -, Et - - -, e - gres-sus est a Fi - li - a Si - on om-nes de - cor e - jus:
 fac - - ti sunt Prin-ci-pes e - jus ve - lut a - ri - e - tes non in - ve - ni - en - tes pas - cu - a - -, et a - - bi - e - runt
 ab - sque for - ti - tu - di - ne an - te fa - ci - em sub - se - quen - - - - tis - -, ZA - - - IN - - .
 Re - cor - da - ta est JE - RU - SA - LEM di - e - rum af - flic - ti - o - nis su - æ, et præ - vi - ri - ca - ti - o - nis
 om - ni - um de - si - de - ra - bi - li - um su - o - rum, quæ ha - bu - e - rat a di - e - bus an - ti - quis - ,
 cum ca - de - ret po - pu - lus e - jus in ma - nu hos - ti - li; et non es - set au - xi - li - a - tor - -: Vi - de - - runt e - am
 hos - tes et de - ri - se - runt Sa - ba - ta e - - - jus - -, HETH - - - -, Pec - ca - - tum pec -
 ca - vit JE - RU - SA - LEM, prop - te - re - a in sta - bi - lis fac - ta est - -. Om - - - nes qui glo - ri - fi - ca - bant e - am

spre - ve - - runt il - lam; qui - - a vi - de - runt ig - no - mi - ni - am e - jus - - : Ip - - - sa au - tem ge - mens con -
 ver - sa est re - tror - - - - - sum - - , TETH - - - - - , Sor - - - des e - jus in pe - di - bus e - jus - - ,
 nec re - cor - da - ta est fi - nis su - i - - : De - po - - si - ta est ve - he - men - ter, non ha - bens con - so - la - to - rem - - ,
 Vi - de Do - mi - ne af - flic - ti - o - nem me - am - - : Quo - ni - am e - rec - tus est i - ni - mi - - - - - eus - - - ,

Repeat the Chorus "Jerusalem," page 98.

THE LAMENTATIONS.

Third Lesson for Wednesday Evening.

Adagio.

JOD - - - - - , Ma - num su - am mi - sit hos - tis ad om - ni - a de - si - de - ra - bi - - li - a e - jus - -
 qui a vi - dit gen - tes in - gres - sas Sanc - tu - a - ri - um su - um, de qui - bus præ - ce - pe - ras ne in - tra - rent in Ec - cle - si - am
 tu . - - am - - CAPH - - - - - . Om - nis po - pu - lus e - jus ge - mens, et que - rens pa - nem - - : de - de - runt
 pre - ti - o - sa quæ pro - ci - bo ad re - fo - cil - lan - dam a - ni - mam - - , Vi - de Do - mi - ne. et con - si - de - ra - - - ,

THE LAMENTATIONS.

Third Lesson for Wednesday Evening, concluded.



quo - ni - am fac - ta sum vi - - - - lis - - - . LA - - - - MED. O vos om - nes, qui tran - si - tis per vi - am, at -



ten - di - te, et vi - de - re si est do - lor si - cut do - lor me - us - - : quo - - - ni - am vin - de - mi - a - vit me,



ut lo - cu - tus est Do - mi - nus in di - e i - ræ fu - o - ris su - - - - i - - - . MEM - - - - .



De ex - cel - so mi - sit ig - nem in os - si - bus me - is, et e - ru - di - vit me - - : ex - pan - dit re - te pe - di - bus



me - is, con - ver - tit me re - tror - sum - - - : po - - - su - it me de - so - la - tem, to - ta di - e me - ro - re. con -



fec - - - tam - - - . NUN - - - - . Vi - gi - la - vit ju - gum i - ni - qui - ta - tum me - a - rum - - - :



in ma - nu e - jus con - vo - lu - tæ sunt; et im - po - si - ta col - - lo me - o - - - : in - fir - ma - ta est



vir - tus me - a de - dit me Do - mi - nus in ma - nu, de qua non po - te - ro sur - - - ge - re - - - .

Repeat the Chorus "Jerusalem," page 98, after which sing the "Miserere" and "Benedictus," as follows:—

Miserere. Psalm 50. (See words, page 89.)

Slow.

1. Miserere me - i, De - us, secundum magnum miseri - - - - - cordi - am tu - - - - - am.

Benedictus.* Canticle of Zachary. Luke 1.

Very Slow.

1. Benedictus Dominus Deus Isra - el quia visitavit, et fecit redempti - - - o - nem ple - bis su - æ. 2

2. Et erexit cornu salutis	no - bis,	in domo David	pue - ri	su - - - i.	3
3. Sicut locutus est per os sanc - - - - -	to - rum	qui a sæculo sunt, prophe - - - - -	ta - rum	e - - - jus.	4
4. Salutem ex inimicis	nos - tris,	et de manu omnium	qui o - -	de - runt	nos. 5
5. Ad faciendam misericordiam cum patribus	nos - tris :	et memorari testamenti	su - i	sanc - -	ti. 6
6. Jusjurandum, quod juravit ad Abraham patrem	nos - trum.	daturum	se	no - - -	bis. 7
7. Ut sine timore, de manu inimicorum nostrorum libe - - -	ra - ti,	servi - - - - -	a - mus	il - - -	li. 8
8. In sanctitate, et justitia coram	ip - so,	omnibus di - - - - -	e - bus	nos - -	tris. 9
9. Et tu puer, propheta Altissimi vo - - - - -	cabe - ris	præibis enim ante faciem Domini pa - -	ra - re	vi - as	e - jus. 10
10. Ad dandam scientiam salutis plebi	e - jus ;	in remissionem pecca - - - - -	to - rum e -	o - - -	rum. 11
11. Per viscera misericordiæ Dei	nos - tri,	in quibus visitavit nos, oriens	ex	al - - -	to. 12
12. Illuminare his, qui in tenebris et in umbra mortis	se - dent :	ad dirigendos pedes nostros in	vi - am	pa - - -	cis.*

* During the *Benedictus*, six candles on the Altar are extinguished. When the Antiphon *Traditor* is repeated, the candle which was left burning at the top of the triangular candlestick is taken down and concealed. The "*Pater noster*," "*Miserere*," and Prayer "*Respice*" are said privately, after which the lighted candle is again exposed, and all rise and retire in silence.

At the Mass of this day, two hosts are consecrated. Whilst the Presanctified Host, reserved for the Mass of Good Friday, is carried in procession to the place prepared for its reception, the following Hymn is sung.

Pange Lingua. No. 1.

Slow.

1. Pan - ge lin - gua glo - ri - o - si Cor - po - ris my - ste - ri - um, San - gui - nis - que pre - ti - o - si,
 2. No - bis da - tus, no - bis na - tus Ex in - tac - ta Vir - gi - ne, Et in mun - do con - ver - sa - tus.

1. Quem in mun - di præ - ti - um Fruc - tus ven - tris ge - ne - ro - si, Rex ef - fu - dit Gen - ti - um. A - men.
 2. Spar - so ver - bi se - mi - ne, Su - i mo - ras in - co - la - tus Mi - ro clau - sit or - di - ne.

3. In supremæ nocte cœnæ,
 Recumbens cum fratribus,
 Observata lege plene
 Cibis in legalibus:
 Cibum turbæ duodenæ
 Se dat suis manibus.

4. Verbum caro panem verum
 Verbo carnem efficit;
 Fitque sanguis Christi merum
 Et si sensus deficit;
 Ad firmandum cor sincerum
 Sola fides sufficit.

5. Tantum ergo sacramentum
 Veneremur cernui;
 Et antiquum documentum
 Novo cedat ritui:
 Præstet fides supplementum
 Sensuum defectui.

6. Genitori, genitoque
 Laus et jubilatio;
 Salus, honor, virtus, quoque
 Sit et benedictio:
 Procedenti ab utroque
 Compar sit laudatio. Amen.

* The Bells are not rung after the "Gloria" is sung, nor are they again used until the Priest has entoned the "Gloria" on Holy Saturday, after which they are rung as usual.

PROPER PSALMS FOR VESPERS ON HOLY THURSDAY.

Credite, page 85; Eripe me, 104; Domine Clamavi, 105; Voce mea, 106.

Eripe me, Domine. Psalm 139.

	<p>1. Eripe me, Domine, ab homi-ne ma-lo: a viro in - - - - - i - quo éri - pe me. 2</p>
	<p>2. Qui cogitavérunt iniqui - - - - - ta-tes in cor-de: tota die constitu - - - - - e-bant prae - - - - - lia. 3</p>
	<p>3. Acuerunt linguas suas sicut ser - pen - tis: venenum aspidum sub labi - - - - - is e - o - - - - rum. 4</p>
	<p>4. Custodi me, Domine, de manu pec - ca - to - ris: et ab hominibus in - - - - - i - quis eri - pe me. 5</p>
	<p>5. Qui cogitavérunt supplantáre gres - su me - os: absconderunt superbi la-queum mi - - - - - hi. 6</p>
	<p>6. Et funes exten - - - - - de-runt in la-queum; juxta iter scándalum posu - - - - - e - runt mi - - - - - hi. 7</p>
	<p>7. Dixi Domino: Deus me - us es tu; exaudi, Domine, vocem deprecati - - - - - o - nis me - - - - - æ. 8</p>
	<p>8. Domine, Domine, virtus sa - - - - - lu - tis me - æ; obumbrasti super caput meum in - die bel - - - - - li. 9</p>
	<p>9. Ne tradas me, Domine, a desidério meo pec - ca - to - ri; cogitavérunt contra me, ne derelinquas me, ne forte, ex - al - ten - - - - - tur. 10</p>
	<p>10. Caput circúitus e - - - - - ó - - - - - rum, labor labiórurn ipsórum o - - - - - pe - riet e - - - - - os. 11</p>
	<p>11. Cadent super éos carbones, in ignem de - - - - - ji - cics e - os; in misériis non sub - sis - - - - - tent. 12</p>
	<p>12. Vir linguósus non diri - - - - - ge - tur in ter - ra; virum injustum mala cápient in in - te - ri - tu. 13</p>
	<p>13. Cognóvi quia fáciét Dominus júdícium in - o - - - - - pis: et vin - - - - - die - tam pau - - - - - perum. 14</p>
	<p>14. Verúm tamen justí confitebuntur no - mini tu - o; et habitabunt recti cum vul - to tu - - - - - o.</p>

Voce Mea. Psalm 141.

1. Voce mea ad Dominum cla - - - - - ma - - - - - vi: voce mea ad Dominum de - pre - ca - tus sum. 2

2. Effundo in conspectu ejus y orati - - - - - o - nem me - am; et tribulationem meam anti ip - - - - - sum pro - nun - - - - - tio. 3

3. In deficiendo ex me spiritum	me - - - um,	et tu cognovisti	sémi-tas	me - - - as.	4
4. In via hac qua	am - bu - la - bam,	abseondérunt	laqueum	mi - - - hi.	5
5. Considerábam ad dexteram	et vi - de - bam;	et non erat qui cog-	nos - - - ce - ret	me.	6
6. Périit	fu - ga a me;	et non est qui requirat	ani-mam	me - - - am.	7
7. Clamávi ad te,	Do - mi - ne;	dixi; tu es spes mea, portio mea in	ter-ra vi - ven - - - tium.	8	
8. Intende ad deprecati - - - - -	ó - nem me - am:	quia humili-	ta - tus	sum ni - mis.	9
9. Libera me a perse - - - - -	quenti-bus me;	quia comfortati	sunt su - per	me.	10
10. Edue de custódia animam meam ad confiténdum	nómi-ni tu - o;	me expectant justi, donec re - - - - -	tribu-as	mi - - - hi.	

Here follow the Lamentations. See page 107.

THE LAMENTATIONS.

First Lesson for Thursday Evening.

Adagio.

De La - men-ta - ti - o - ne Je - re - mi - æ Pro - phe - - - - - tæ - - - . HETH - - - . Co - gi - ta - vit Do - mi - nus dis - si -

- pa - re murum Fi - li - æ Si - on: te - ten - dit fu - ni - cu - lum su - um et non a - ver - tit ma - nus su - am a per - di - ti - o - ne - - : lux - it - que

an - te - mu - ra - le, et mu - rus pa - ri - ter dis - si - pa - - - - - tus est - - . TETH - - - . De - fix - æ sunt in - ter - ra por - tæ

e - jus - - : per - - di - dit et con - tri - vit vee - tes e - jus re - gem e - jus et prin - ci - pes e - jus in gen - ti - bus - - : non est lex, et pro -

- phe - ta e - jus non in - ve - nerunt vi - si - o - nem a Do - - mi - no - - . JOD - - - . Se - de - runt in ter - ra, con - ti - cu -

- e - runt si - nes fi - li - æ Si - on - - : con - sper - se - runt ei - ne - re ca - pi - ta su - a, ac - cine - ti sunt ei - li - ci - is: ab - je - ce - runt in

ter - ram ca - pi - ta su - a vir - gi - nes Je - ru - - - - - sa - lem - - . CAPH - - - . De - fe - ce - runt præ la - cry - mis o - cu - li

me - i - - . con - tur - ba - ta sunt vis - ce - ra me - a - - - : ef - fu - sum est in ter - ra je - cur me - am su - per con - tri - ti - o - ne

THE LAMENTATIONS.

First Lesson for Thursday Evening, concluded.

fi - li - æ po - pu - li me - i - - -, eum de - fi - ce - ret par - vu - lus et lac - tens in pla - te - is op - - - - pi - di - - - .

CHORUS.

Je - ru - - - sa - lem, Je - - ru - - - sa - lem - - , con - ver - - - te - re ad Do - mi - num De - um tu - - - - - am - - - .

Adagio.

THE LAMENTATIONS.

Second Lesson for Thursday Evening.

LA - - - - MED - - , Ma - - tri - bus su - is dix - e - runt : U - bi est tri - ti - cum et vi - no - - ? eum de - fi - ce - rent

qua - si vul - ne - ra - ti in pla - te - is ei - vi - ta - tis : eum ex - ha - la - runt a - ni - mas su - as in si - nu matrum su - a - - - - rum - - .

MEM - - - - . Cu - i com - pa - ra - bo te ? vel cu - i as - si - mi - la - bo te , fi - li - a Je - ru - sa - lem ? cu - i ex - a - qua - bo

te , et con - so - la - bor te vir - go fi - - - li - a Si - on - - ? mag - na est e - nim ve - lut ma - re con - tri - ti - o tu - a - - - .

THE LAMENTATIONS.

Second Lesson for Thursday Evening, concluded.

quis me - de - bi - tur tu - - - - i - - ? NUN - - - - Pro - phe-tæ tu - i vi - de - runt ti - bi

fal - sa et stul - ta - , nec a - pe - ri - e - bant in - i - qui - ta - tem tu - am, ut te ad pœ - ni - ten - ti - am pro - vo - ca - rent:—

Vi - de - runt au - tem ti - bi as - sump - ti - o - nes fal - sas, et e - jec - ti - o - - - - nes - . SA - - - - MECH.

Plau - se - runt su - per te man - i - bus omnes tran - se - un - tes per vi - am:— si - bi - la - ve - runt, et moverunt cap - ta su - am su - per

fi - li - am Je - ru - sa - lem:— Hæc - - ci - ne est urbs, di - cen - tes, per - fec - ti de - co - ris, gau - di - um u - ni - ver - sæ ter - - - - ræ?

Repeat the Chorus "Jerusalem," page 108.

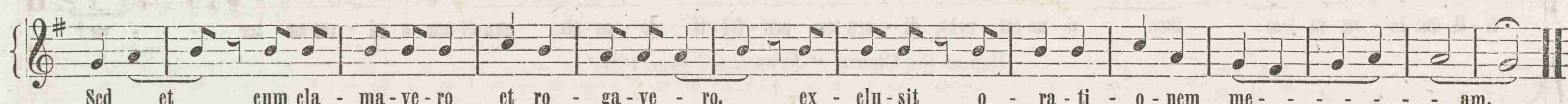
THE LAMENTATIONS.

Third Lesson for Thursday Evening.

Adagio.

A - - - - LEPH. E - go vir vi - dens pau - per - ta - tem me - am in vir - ga in - dig - na - ti - o - nis

- - - - jus. A - - - - LEPH. Me mi - na - vit et ad - dux - it in ten - e - bras, et non in lu - - - - eem.



CHORUS.—See page 108.



GOOD FRIDAY.

The Morning Office.

There being no sacrifice offered on this day, the Morning Office consists of a representation of the passion of Jesus Christ, and the types of his immolation on the Cross, &c. The Priest and his Ministers, in black vestments, go to the Altar without lights or incense. The lessons, tracts, &c. being read, the Priest puts off his vestment, and, taking from the Altar the Cross covered with a veil, shows it to the people, singing the Antiphon, "Ecce lignum Crucis," to which the Deacon responds. Ecce lignum Crucis having been sung three times, the following may be sung by two Choirs alternately, during the ceremony of the adoration.

Popule Meus, called the Reproaches.

First Choir.—Popule meus, quid feci tibi? aut in quo contristavi te?
Second Choir.—Quia eduxi te de Ægypti: Respondere parasti crucem Salvatori mihi. tu o.

The Praises.

First Choir. Second Choir. First Choir. Second Choir.
A - gi - os O. The - os. Sanc - tus De - - - - us. A - gi - os is - - - - chy - ros. Sanc - tus for - - - - tis.

First Choir. Second Choir.
A - gi - os A - - - - tha - na - tos, E - - - - le - i - son - - - - , i - - - - mas. Sanc - tus im - mor - ta - - - - lis, mi - se - re - re no - - - - bis.

The Reproaches. (Continued.)

Two of the 2d Choir.

Quia edux te per desertum quadraginta annis, et manna cibavi te, et } - nam. Parasti crucem Salvatorio
introduxi te in terram satis bo - - - - - } - ma - ra.

Repeat "Agius," page 111; then as follows:—

Two of the 1st Choir.

Quid ultra debui facere tibi, et non fecit? { Ego quidem plantavi te vineam meam speciosissimam; et tu } - ma - ra.
facta es mihi nimis a - - - - - }

Two of the 2d Choir.

Aceto manque sitim meam po - - - - - tasti et lancea perforasti et latus salvatori tu - a.

Repeat "Agius," page 111; then as follows:—

The following verses are sung alternately by two of each choir.

The Reproaches. (Continued.)

1st Choir.—Ego eduxi te de Ægypto demerso Pharaone in mare ru - - - - -	brum;	et tu me tradidisti principibus	sacer-dotum.
2d Choir.—Ego ante te aperui	mare:	et tu aperuisti lancea latus	me - um.
1st " Ego ante te præivi in columna nu - - - - -	bis:	et tu me duxisti ad prætorium	Pi - lati.
2d " Ego te pavi manna per deser - - - - -	tum:	et tu me cæcidisti alapis et	fla - gellis.
1st " Ego te potavi aqua salutis de pe - - - - -	tra:	et tu me potasti felle et	ace - to.
2d " Ego propter te Chananæorum reges percus - - - - -	si:	et tu percussisti arundine caput	me - um.
1st " Ego dedi tibi sceptrum rega - - - - -	le:	et tu dedisti capiti meo spineam	coro - nam.
2d " Ego te exaltavi magna virtu - - - - -	te:	et tu me suspendisti in patibulo	eru - cis.

Both Choirs will repeat "Popule Meus," page 111.

After the Antiphon "Crucem tuam," then follows the "Pange lingua," page 103, which is sung while the B. Sacrament is carried from the Repository to the Altar
During the Procession, the Hymn "Vexilla Regis," page 90, may also be sung.

GOOD FRIDAY, EVENING SERVICE.

The Proper Psalms, &c., are Cum Invocarem, page 113; Domine, quis habitabit, page 113; Conserva me Domine, page 113; The Lamentations, 1st, 2d, and 3d lessons; Miserere and Benedictus, page 102.

Cum Invocarem. Psalm 4. *For the words, see "Office of the Holy Week, page 373.*

1. Cum invocarem exaudivit me Deus justitiæ me - a : in tribulatione dila - - - - - tas - ti mi - hi.

Domine, quis habitabit.

1. Do-mine, quis habitabit in tabernaculo tu - o ? aut quis requiescet in monte sanc - to tu - - - o ?

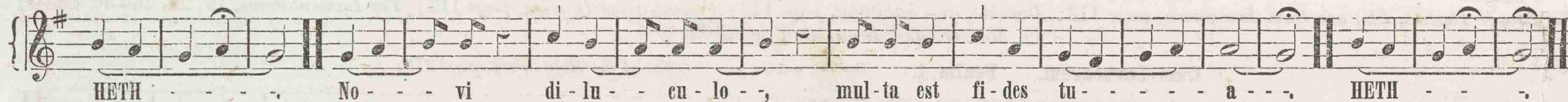
Conserva me Domine.

1. Con-serva me Domine, quoniam speravi in te. Dix Domino : Deus meus es tu, quoniam bonorum meorum non e - ges.

THE LAMENTATIONS. *First Lesson for Friday Evening.*

Adagio.

De La - - men - ta - ti - on - e Je - re - mi - æ Pro - phe - - - - - tæ. HETH - - - - - Mi - se - ri - cor - di - æ
Do - mi - ni qui - a non sum - us con - sump - ti - ; qui - a non de - fe - ce - runt mi - se - ra - ti - o - nes e - - - - - jus.



HETH - - - . No - - - vi di - lu - - cu - lo - - , mul - ta est fi - des tu - - - - a - - - . HETH - - - .



Pars me - a Do - mi - nus dix - it a - ni - ma me - a - - : prop - te - re - a ex - pec - ta - bo e - - - - um - - . TETH - - - .



Bo - - - nus est Do - mi - nus spe - ran - ti - bus in e - um - - , a - ni - mae quæ - ren - ti il - - - - lum - - . TETH - - - .



Bo - - - num est præ - to - la - ri cum si - len - ti - o sa - lu - ta - ri De - - - - i - - . TETH - - - .



Bo - - - num est vi - - ro - - , cum por - ta - ve - rit ju - gam ab a - do - les - cen - ti - a su - - - - a - - - .



JOD - - - - . Se - de - - bit so - li - ta - ri - us, et ta - ce - bit - - : qui - a le - va - vit su - per - - - - se - - - .



JOD - - - - . Po - - - - net in pul - ve - re os - su - - - um - - , si for - - te sit - - - - spes - - - .



JOD - - - - . Da - - - bit per - eu - ti - en - ti se max - il - lam - - , sa - tu - ra - - - bi - tur op - pro - - - bri - is - - - .

Repeat the Chorus "Jerusalem," page 108.

Adagio.

A - - - LEPH -. Quo - - mo-do ob-seu - ra-tum est au-rum mu - ta-tus est co-lor op-ti-mus -, dis-per - - si sunt
 la-pi-des sanctu - a - ri - i in ca-pi-te om-ni-um pla-te - a - - - - rum? BETH - - - -, Fi - - - li - i Si-on
 in-ely-ti, et a - mic-ti au-ro pri-mo: quo-mo-do re-pu - ta - ti sunt in va-sa tes-te - a - -, o - pus ma-nu-um fi - - - - gu -
 - li - - -. GHI - - - MEL - -. Sed et la - mi - æ nu-da-ve-runt mam-mam, lac-ta-ve-runt ca-tu-los su-os - -: fi-li-a
 po-pu-li me - i cru - de-lis qua-si struthi-o in de - ser - - to - - -, DA - - - - LETH. Ad hæ - sit lingua lac-ten-tis
 ad pa-la-tum e - jus in si - ti - - -: par-vu-li pe-ti - e - runt pa-nem, et non e - rat qui fran-ge-ret e - - - - is - - -.
 HE - - - -. Qui ves-ca - bantur vo-lup-tu - o - se, in-te-ri - e-runt in vi - is - -. Qui nu-tri - e - bantur in ero-ce-is,
 amplex - a - ti sunt ster - - - - eo - ra - -. VA - - - U - -. Et ma - jor af - fee ta est i - ni-qui-tas fi - li - æ po-pu-li

- o - rum por - ta - - - - vi - mus. Ser - - - vi do - mi na - ti sunt nos - tri:— non fu - it qui re - de - me - rit de man - u e -
 - o - - - - - rum.— In a - ni - ma - bus nos - tris af - fe - re - ba - mus pa - nem no - bis, a fa - ci - e gla - di - i
 in de - ser - - - - to. Pel - - - lis nos - tra qua - si eli - ba - nus ex - cus - ta est a fa - ci - e tem - pes - ta - tum
 fa - - - - mis.— Mu - li - e - res in Si - on hu - mi - li - a - ve - runt, et vir - gi - nes in ci - vi - ta - ti - bus Ju - - - - da.

Repeat the Chorus "Jerusalem," page 108.

HOLY SATURDAY.

Before the Mass is commenced, the Litany of All Saints is sung at the Altar. The Kyrie then commences as usual, and the Bells are rung during the "Gloria." After the Epistle, the Priest sings Alleluia three times; after the third time, the Choir will sing "Confitemini." The Agnus Dei is not sung to-day, but the Priest, after his communion, sings Alleluia, which is repeated by the Choir. The Vespers are now sung, commencing at Laudate, page 59; Magnificat, 63.

Confitemini Domino
 quo - niam bo - nus: quoniam in sæculum miseri - - - - cor - dia e - - - jus.

At Vespers, there is no Hymn sung before the Magnificat. The Psalms for Easter Day, and the five succeeding Sundays, are the same as on Common Sundays.

Vidi Aquam.*

Priest.

Vi - di - - - a - - - quam. Vi - di - a - quem e - gre - di - en - tem de tem - plo a la - te - re dex - tro, Al - le - lu - ia: et

om - nes ad quos per - ve - nit a qua is - ta, sal - vi, sal - vi fac ti sunt et di - cent, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - ia.

1. Con - fi - temini Domino quoniam bo - nus, quoniam in sæculum miseri - - - - - cordi - a e - jus.
 2. Gloria Patri et Fili - o, et Spiri - - - - - tu - i Sanc - to.
 3. Sicut erat in principio et nunc et sem - per, et in sæculi sæcu - - - - - lo - rum A - men.

Priest.	Response.	Priest.	Response.
Ostendi nobis, Domine, misericordiam tuam, Alle - Domine, exaudi orationem	lu - ia. me - am.	Et salutare tuum da nobis Alle - lu - ia. ve - niat.	Dominus vo - bis - cum. Et cum spiritu tu - o.

After the Prayer "Exaudi," sing "Amen."

* Instead of the *Asperges*, the *Vidi Aquam* is sung from Easter to Whitsunday, exclusively.

Proper Psalms at Vespers. *Deus in adjutorium*, page 53; *Dixit Dominus*, page 54; *Confitebor*, page 55; *Beatus vir*, page 56; *Laudate Pueri*, page 57; and *In exitu Israel*, page 58.

HYMN. *Aeterne Rex Altissime.*

Andante.

1. Æ - ter - ne Rex al - tis - si - me, Re - demp - tor et fi - de - li - um, Quo mors sal - u - ta de - pe - rit, Da - tur tri - umphus gra - ti - æ. A - men.

Andante.

2.
Scandens tribunal dexteræ,
Patris, potestas omnium,
Collata Jesu cælitus,
Quæ non erat humanitas.

3.
Ut trina rerum machina,
Cœlestium, terrestrium
Et inferorum condita,
Flectat genu jam subdita.

4.
Tremunt videntes angeli,
Versa vice mortalium.
Culpat caro, purgat caro,
Regnat Deus, Dei caro.

5.
Tu esto nostrum gaudium,
Manens Olympo præmium,
Mundi regis qui fabricam,
Mundana vincens gaudia.

6.
Hinc te precantes, quæsumus,
Ignosce culpis omnibus,
Et corda sursum subleva
Ad te superna gratia.

7.
Gloria tibi, Domine,
Qui natus es de Virgine
Cum Patr' et Sancto Spiritu,
In sempiterna sæcula. Amen.

V. Dominus in cælo, Alleluia.

R. Paravit sedem suam, Alleluia.

Magnificat, page 69; Regina Cœli, page 72.

Proper Psalms at Vespers.—*Deus in adjutorium*, page 53; *Dixit Dominus*, page 54; *Confitebor*, page 55; *Beatus vir*, page 56; *Laudate Pueri*, page 57; and *Laudate Dominum*, page 59.

Salutis Humanæ Sator.*

Andantino.

1. Sa - lu - tis hu - ma - næ Sa - tor, Je - su vo - lup - tas cor - di - um; Or - bis re - dem - ti con - di - tor, Et eas - ta lux a - man - ti - um. A - men.

Andantino.

2.

Qua victus es clementia,
Ut nostra ferres crimina?
Mortem subires innocens,
A morte nos ut tolleres?

3.

Perrumpis infernum chaos,
Vinctis catenas detrahis;
Victor triumpho nobili,
Ad dexteram Patris sedes.

4.

Te cogat indulgentia,
Ut damna nostra sarcias,
Tuique vultus compotes
Dites beato lumine.

5.

Tu dux ad astra et semita,
Sis meta nostris cordibus,
Sis lacrymarum gaudium,
Sis dulce vitæ præmium.

Magnificat, page 69. Regina Coeli, page 72.

* This Hymn can be sung at Vespers, instead of "*Æterne Rex Altissime*," page 119.

WHITSUNDAY, OR PENTECOST.*

Proper Psalms at Vespers.—Deus in adjutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; Laudate Pueri, page 57; and Laudate Dominum, page 59.

VENI CREATOR (No. 2). *See page 16, for Veni Creator, No. 1.*



1. Ve-ni Cre-a-tor Spi-ri-tus, mentes tu-o-rum vi-si-ta, Im-ple su-per-na gra-ti-a, Quæ tu cre-as-ti pec-to-ra. A-men.



2.

Qui diceris Paraclitus,
Altissimi donum Dei,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

3.

Tu septiformis munere,
Digitus Paternæ dexteræ,
Tu rite promissum Patris,
Sermone ditans guttura:

4.

Accende lumen sensibus,
Infund' amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

5.

Hostem repellas longius
Pacemque dones protinus:
Ductore sic te prævio,
Vitemus omne noxium.

6.

Per te sciamus da Patrem,
Noscamus atque Filium;
Te utriusque Spiritum
Credamus omni tempore.

7.

Deo Patri sit gloria,
Et Filio qu' a mortuis
Surrexit, ac Paraclito
In seculorum secula. Amen.

* This piece is usually sung before the sermon, during the Mass.

TRINITY SUNDAY.

Proper Psalms at Vespers.—Deus in adjutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; Laudate Pueri, page 57; and Laudate Dominum, page 59.

Jam sol recedit.

Andantino.

1. Jam sol re - ce - dit ig - ne - us; Tu lux per - en - nis U - ni - tas, Nos - tris, be - a - ta Tri - ni - tas, In - fund' a - mo - rem cor - di - bus. A - men.

2. Te ma - ne laudum car - mi - ne, Te de - pre - ca - mur ves - pe - re; Dig - ne - ris, ut te sup - pli - ces, Lau - da - mus in - ter Cœ - li - tes.

3. Pa - tri, si - mul que Fi - li - o, Ti - bi - que Sanc - te Spi - ri - tus, Si - cut fu - it, sit ju - gi - ter, Sæc - lum per om - ne glo - ri - a.

Andantino.

Ave Verum.

For the Offertory, or Elevation.

Trio, for 3 equal voices.

Andante.

A - ve ve - rum cor - pus na - tum, De Ma - ri - - a Vir - gi - - ne, Ve - re pas - sum i - mo - la - tum,
Cu - jus la - tus per - fo - - ra - tum, Flux - it un - da et san - gui - ne, Es - to no - bis præ - gus - ta - tum,

Sym.

1st time. 2d time. 8va. After 2d verse.

In cru - ce pro ho - mi - ne. pia. ppia. A - men.
In mor - tis ex - a - mi - ne.

CORPUS CHRISTE.

Proper Psalms for Vespers.—Deus in adjutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Credidi, page 85; Beati omnes, page 123: and Lauda Jerusalem, page 66.

Beati Omnes. Psalm 127.

1. Be - a - ti omnes qui ti - met Do - minum qui ambulant in vi - is e - - - - jus. 2

2. Labores manuum tuarum quia man - du - ca - bis beatus es et bene ti - bi e - - - - rit. 3

3. Uxor tua sicut vi - - - - tis a - - bun - dans in lateribus do - mus tu - - - - æ. 4

4. Filii tui sicut novellæ o - li - - va - rum in circuitu men - sæ tu - - - - æ. 5

5. Ecce sic benedi - - - - ce - tur ho - mo qui ti - met Do - - - - minum. 6

6. Benedicat tibi Domi - - - - nus ex Si - on et videas bona Jerusalem omnibus diebus vi - tæ tu - - - - æ. 7

7. Et videas filios filio - - - - rum tu - - o - rum pacem su - per Is - - - - rael. 8

8. Gloria Patri et Fi - li - o, et Spiri - - - - - tu - i Sanc - - - - to, 9

9. Sicut erat in principio et nunc et sem - per, et in sæculi sæcu - - - - - lo - rum. A - - - - men.

PANGE LINGUA (No. 2).

For Pange Lingua, No. 1, See page 103.

The Voices will sing the Melody only in unison.

The "Tantum Ergo" can be sung to this Melody.

1. Pan - ge lin - gua glo - ri - - o - - - sa, Cor - po - ris mys - te - - - ri - - um. San - gui - nis que pre - ci - o - - - si, 1.

2. Ver - bum ca - ro - - -, pa - nem ve - rum Ver - bo car - nem ef - - - fi - - cit: Fit - que san - guis Chris - ti me - rum, 2.

1. Quem in mun - di pre - ti - um, Fruc - tus ven - tris ge - ne - ro - si, Rex ef - fu - dit gen - ti - - um. A - - - - - men.

2. Et si sen - sus de - fi - - cit, Ad fir - man - dum cor sin - ce - rum So - la fi - des suf - fi - cit.

THE SUNDAYS AFTER PENTECOST.*

Adoro te Devote.

Oratio S. Thomæ Aquinatio.

Soli pia. *tutti for.*

1. A - do - ro te de - vo - te, la - tens De - i - tas, Quæ sub his fi - gu - ris ve - ri la - ti - tas. A - do - ro te de - vo - te

2. Je - su, quem ve - la - tum nunc as - pi - ci - o, O - ro, fi - at is - tud quod tam si - ti - o, A - do - ro te de - vo - te

la - tens De - i - tas, Quæ sub his fi - gu - ris ve - ri la - ti - tas. *Soli pia.* Ti - bi se cor me - um to - tum sub - ji - cit; Qui - a te con -

la - tens De - i - tas, Quæ sub his fi - gu - ris - ve - ri la - ti - tas. Ut te re - ve - la - ta cernens fa - ci - e. Vi - su sim be -

tutti for.

tem - plans to - tum de - fi - cit. Ti - bi se cor me - um to - tum sub - ji - cit; Qui - a te con - tem - plans to - tum de - fi - cit.

a - tus, tu - æ glo - ri - æ. Ti - bi se cor me - um to - tum sub - ji - cit; Qui - a te con - tem - plans to - tum de - fi - cit.

* The Psalms and Hymn for the Sundays after Pentecost are the same as on Common Sundays.
 For Feasts of the B. V. Mary, see pages 64 and 67.
 The Service for All Souls is the Requiem, page 125, Vespers as on Common Sundays in Lent.

MASS FOR THE DEAD.

INTROIT.

(Requiem.)

D. MULLER.

Andante. *pia.*

for.

Re-qui-em æ - ter - nam do - na e - is, Do-mi-ne; et lux per - pe - tu - a lu - ce - at e - is. Re-qui-em æ -

pia.

for.

Re-qui-em æ - ter - nam do - na e - is, Do-mi-ne; et lux per - pe - tu - a lu - ce - at e - is. Re-qui-em æ -

pia.

for.

Andante.

pia.

- ter - nam do - na e - is, Re-qui-em æ - ter - nam do - na e - is, Do-mi - ne; et lux per - pet - u - a lu - ce - at e - is.

- ter - nam do - na e - is, Re-qui-em æ - ter - nam do - na e - is, Do-mi - ne; et lux per - pet - u - a lu - ce - at e - is.

MASS FOR THE DEAD. (Continued)

KYRIE.

pia.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Chris - te e - lei - son, Chris - te, Christe e - lei -

pia.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Chris - te e - lei - son, Christ - te, Christe e - lei -

pia.

- son, e - lei - - son, e - lei - - son, Ky - ri - - e.

- son, e - lei - - son, e - lei - - son, Ky - ri - - e.

In Masses for the Dead, the "Gloria" and "Credo" are omitted.

The Collect, Epistle, Gradual, and Tract having been said or sung by the Celebrant, the Choir will sing the "Dies iræ," as follows.

THE SEQUENCE.

Mod^o for.

Di - es i - ræ, di - es il - la, Sol - vet sæ - clum in fa - vil - la: Tes - te Da - vid cum Sy - bil - la, Tes - te Da - vid

for.

Di - es i - ræ, di - es il - la, Sol - vet sæ - clum in fa - vil - la: Tes - te Da - vid cum Sy - bil - la, Tes - te Da - vid

for.

Mod^o for.

cum Sy - bil - la, Di - es i - ræ, di - es il - la, Sol - vet sæ - clum in fa - vil - la. Quantus tre - mor est fu -

cum Sy - bil - la, Di - es i - ræ, di - es il - la, Sol - vet sæ - clum in fa - vil - la. Quantus tre - mor est fu -

pia.

Quantus

tre - mor

est fu -

pia.

Quantus

tre - mor

est fu -

f. pia.

f. pia.

f. pia.

- tu - rus, Quan-do Ju-dex est ven - tu - rus, Cunc-ta stric-te dis-eus - su - rus!

- tu - rus, Quan-do Ju-dex est ven - tu - rus, Cunc-ta stric-te dis-eus - su - rus! *Solo.* Tu - ba mi-rum spar-gens so - - -

f p f p f p f p f p for.

pia. tutti. Per se - pulchra re - gi - onum, Co-get om-nes an-te thro-num. *for.* Mors stu - pe - bit, et na - tu - ra, Cum re - sur - get cre - a -

- num Per se - pulchra re - gi - onum, Co-get om-nes an-te thro-num. *for.* Mors stu - pe - bit, et na - tu - ra, Cum re - sur - get cre - a -

pia. for.

for.

- tu - ra, Ju - di - can - ti res - pon - su - ra, Ju - di - can - ti res - pon - su - ra. La - cri - mo - sa di - es il - la! Qua re - sur - get ex fa - vil - la.

for.

- tu - ra, Ju - di - can - ti res - pon - su - ra, Ju - di - can - ti res - pon - su - ra. La - cri - mo - sa di - es il - la! Qua re - sur - get ex fa - vil - la.

Ju - di - can - dus ho - mo re - us. Hu - ic er - go par - ce De - us: Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em, A - men.

Ju - di - can - dus ho - mo re - us. Hu - ic er - go par - ce De - us: Pi - e Je - su Do - mi - ne, do - na e - is re - qui - em, A - men.

After the Gospel, the Choir will sing the Offertory, "Domine Jesu Christe," as follows:--

OFFERTORY.

Andante. *for.* *pia.*

Do-mi - ne Je - su Chris - te, Rex glo - ri - æ, Rex glo - ri - æ, li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

Do-mi - ne Je - su Chris - te, Rex glo - ri - æ, Rex glo - ri - æ, li - be - ra a - ni - mas om - ni - um fi - de - li - um de - func - to - rum

Andante. *for.* *pia.* *pia.*

pia. *for.* *pia.* *for.*

de - func - to - rum Do - mi - ne Je - su Chris - te, Rex glo - ri - æ, Rex glo - ri - æ, Je - su Chris - te, Je - su Chris - te.

defuncto - rum Rex glo - ri - æ, Rex glo - ri - æ, Jesu Christe, Je - su Chris - te.

pia. *for.* *pia.* *for.*

MASS FOR THE DEAD. (Continued.)

pia. De - pæ - nis in - fer - ni, et de profundo la - cu: li - be - ra e - os de o - re le - o - - - - nis, *for.* ne ab - sorbe - at *pia.*

pia. De - pæ - nis in - fer - ni, et de profundo la - cu: li - be - ra e - os de o - re le - o - - - - nis, *for.* ne ab - sorbe - at *pia.*

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with lyrics. The bottom staff is a piano accompaniment. Dynamics include *pia.* and *for.*

pia. *for.* *pia.*

This system contains the piano accompaniment for the second system. It features a complex texture with many sixteenth notes in both hands. Dynamics include *pia.* and *for.*

e - - as tartarus, ne ca - dant in ob - scu - rum, *for.* ne ca - dant in ob - scu - rum in ob - scu - rum.

e - - as tartarus, ne ca - dant in ob - scu - rum, *for.* ne ca - dant in ob - scu - rum in ob - scu - rum.

This system contains the third set of staves. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. Dynamics include *for.*

for.

This system contains the piano accompaniment for the third system. It continues the complex texture with many sixteenth notes. Dynamics include *for.*

Sanctus.

Adagio. *pia.*

Sanc - tus, Sanctus, Sanc - tus, Sanc - tus, Do - mi - nus De - - - us Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et

pia. *for.* *pia.*

Sanctus, Sanctus, Sa - ba - oth. Ple - ni sunt cœ - li, cœ - li et

pia.

Adagio. *for.* *pia.*

for. *Alle.*

ter - ra, glo - ri - a tu - a, glo - ri - a tu - a. Ho - san - na in ex - cel - - sis, Ho - san - na in ex -

for. *Alle.*

ter - ra, glo - ri - a tu - a, glo - ri - a tu - a. Ho - san - na in ex - cel - - sis, Ho - san - na in ex -

for. *Alle.*

ffor.



- cel - - - sis. Ho - san - - na in ex - - cel - - - sis. Ho - san - na in ex - cel - sis.

ffor.

- cel - - - sis. Ho - san - - na in ex - - cel - - - sis. Ho - san - na in ex - cel - sis.

Andante. **Benedictus.**



Andante. **Benedictus.**

Be - ne - dic - tus qui ve - - nit in no - mi - ne Do - - mi - ni. Be - ne - dic - tus qui ve - - nit in no - mi - ne Do - mi - ni. Ho - san - na, Ho -

pia.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni. Ho -

Andante.

san-na in ex - cel-sis, Ho - san-na in ex - cel-sis, Ho - san-na in ex - cel - - sis, Ho - sanna in ex - cel - - sis, Ho - sanna in ex -

san-na in ex - cel-sis, Ho - san-na in ex - cel-sis, Ho - san-na in ex - cel - - sis, Ho - sanna in ex - cel - - sis, Ho - sanna in ex -

PATER NOSTER. **Responses.**

pia. cel - - sis, Ho - san-na, Ho - san-na in ex - cel - - sis. 1. *P.* Et ne nos inducas, &c. o - nem

pia. cel - - sis, Ho - san-na, Ho - san-na in ex - cel - - sis. 2. *P.* A porta inferi. *R.* Sed libera nos a - - - ma - lo. e - jus.

cel - - sis, Ho - san-na, Ho - san-na in ex - cel - - sis. 3. Requiescant in pace. *R.* Amen.

pia. 4. *P.* Domine exaudi, &c. *R.* Et clamor meus ad te - veniat.

5. *P.* Dominus vobiscum *R.* Et cum spiritu tu - o.

6. *P.* Oremus, &c. *R.* Amen.

MASS FOR THE DEAD. (Continued.)

Agnus Dei.

Andante.

pia.

for.

p.

pia.

Ag - nus De - i, qui tol - lis pec-ca-ta mun - di, do - na e - - is re - - qui-em. Ag - nus De - i, qui

pia.

for.

p.

pia.

Ag - nus De - i, qui tol - lis pec-ca-ta mun - di, do - na e - - is re - - qui-em. Ag - nus De - i, qui

pia.

for.

pia.

pia.

Andante.

for.

pia.

pia.

- tol - lis pec-ca-ta mun - di, do - na e - is re - qui - em. Ag - nus De - i, qui tol-lis pec-ca-ta mun - di

for.

pia.

pia.

- tol - lis pec-ca-ta mun - di, do - na e - is re - qui - em. Ag - nus De - i, qui tol-lis pec-ca-ta mun - di

for.

pia.

pia.

for.

do-na e-is re-qui-em. do - - na e - - is re - - qui - em sem - pi - ter - - nam, sem - pi - ter -

for.

do-na e-is re-qui-em. do - - na e - - is re - - qui - em sem - pi - ter - - nam, sem - pi - ter -

pia.

- nam. do-na, e-is, re-qui-em. do-na, e-is, re-qui-em sem-pi-ternam, sem-pi-ter-nam - - -.

pia.

- nam. do-na, e-is, re-qui-em. do-na, e-is, re-qui-em sem-pi-ternam, sem-pi-ter-nam - - -.

dim^o

pp

pia.

dim^o

ppia.

MASS FOR THE DEAD. (Concluded.)

Adagio. *pia.* *for.* Unison. *Libera.* To be sung immediately after Mass.

Li-be-ra me Do-mi-ne de mor-te æ - ter-na, in di - - - e il-la, il - - - la tre - menda. Quan - do Cæ - li mo - vendi sunt et Ter - - - ra.

Li-be-ra me Do-mi-ne de mor-te æ - ter-na, in di - - - e il-la, il - - - la tre - menda. Quan - do Cæ - li mo - vendi sunt et Ter - - - ra.

pia. *ppia.*

Re-quiem æ - ternam do-na e - is Do-mi - ne, et lux per - pe-tu-a lu-ce-at e - - is. Li-be-ra me Do-mi-ne de mor-te æ - ter - - - na.

Re-quiem æ - ternam do-na e - is De mi - ne, et lux per - pe-tu-a lu-ce-at e - - is. Li-be-ra me Do-mi-ne de mor-te æ - ter - - - na.

GOD OF MIGHT! WE SING THY PRAISE.

GROSSER GOTT! WIR LOBEN DICH.

TE DEUM LAUDAMUS.

ENGLISH WORDS BY REV. W. J. BARRY.

GRAY'S COLLECTION, 1830.

SLOW.

f

1. God of might! we sing thy praise, Lord! we hail thy King - ly power; Trembling earth Thy will o - beys,
 1. Gro-sser Gott! wir lo - - ben Dich, Herr! wir prei - sen Dei - ne Stärke; Vor Dir neigt die Er - - de sich,

SLOW.

f *ff*

High - est an - gel, low - est flower. Birth and death of fleet - ing time, Li - mit not Thy life sub-lime.
 Und be - wun - dert Dei - ne Werke; Wie Du warst vor al - ler Zeit, So bleibst Du in E - wig-keit.

2. Angel armies ever sing * Cherub fingers sweep the lyre: * "Glory to the deathless King," * Hymns the burning seraph choir. * Ceaseless voices say again: * "Holy God! for ever reign."
 3. Holy in Thy endless rest, * Ruling battle's fierce commotion, * Helper of the sore distressed, * Sweetly blessing their devotion. * Earth and heaven, sky and sea, * All belong, O God! to thee.
 4. Great Apostles of the King, Prophets famed in sacred story, * Ranged in many a radiant ring, * Chant Thy never-ending glory, * Father, Son and Holy Ghost, * Theme of all the Martyr host.
 5. Father! to thy name divine * Sacred incense daily rises. * From each consecrated shrine, * Fervent prayers and sacrifices * Mount majestic to thy Son, * God with Thee, in Essence One.
 6. Uncreated Spring of Love! * Giving love to every creature, * Praise to Thee, Oh! Spirit Dove, * Hope of hearts, their trust and teacher: * Benediction ever be * Power, honor, praise to Thee.
 7. Word Eternal! e'er the birth * Of the day-star ever reigning, * Meekly coming down to earth * Nor the Virgin's womb disdaining; * Mary's ever spotless breast * Was our Saviour's hidden rest.
 8. Jesus reigns in heaven now * Near the sources of Life's river; * Glory crowns his human brow, * And its rays around him quiver: * As a judge He comes once more * When the flight of time is o'er.
 9. Jesus! by thy blood we pray, * King and Father, Friend and Brother, * Cast thy children not away, * Children of thy own sweet Mother, * Clad in white and bearing palm * May they follow Thee, dear Lamb!
 10. Lord! thy trusting people save, * Heaven's graces on them shower; * Guide their footsteps to the grave, * Shield them from the demon's power: * Bless their weary earthly strife * With the crown of endless life.
 11. May our daily labor be * Adoration's swelling chorus! * May our sinless spirits see * Love's clear light that goes before us, * Gleaming on the thorny road, * Leading to God's bright abode.
 12. Lord and Father! may thy grace * Rule our hearts where sin abounded: * All our hope in Thee we place, * Never be that hope confounded. * Dearest God! we trust in Thee * Now and for eternity.
2. Alles was Dich preisen kann, * Cherubim und Seraphimen, * Stimmen Dir ein Loblied an, * Alle Engel, die Dir dienen. * Rufen Dir stets ohne Ruh, * Heilig, heilig, heilig zu.
 3. Heilig, Herr Gott Sabaoth! * Heilig Herr der Krieges Heere! * Starker Helfer in der Noth! * Himmel, Erde, Luft und Meere, * Sind erfüllt mit Deinem Ruhm, * Alles ist Dein Eigenthum.
 4. Der Apostel Christi Chor, * Der Propheten grosse Menge, * Schickt zu Deinem Thron empor, * Neue Lob- und Dankgesänge; * Der Blutzegen grosse Schaar * Lobt und preis't Dich immerdar.
 5. Auf dem ganzen Erdenkreis * Loben Grosze und auch Kleine. * Dir, Gott Vater, Dir zum Preis, * Singt die heilige Gemeinde: * Sie ehrt auch auf seinem Thron * Deinen eingebornen Sohn.
 6. Sie verehrt den heil'gen Geist, * Welcher uns mit seinen Lehren * Und mit Troste kräftig speist, * Der, O König voller Ehren, * Der, mit Dir, Herr Jesu Christ! * Und dem Vater ewig ist.
 7. Du, des Vaters ew'ger Sohn, * Hast die Menschheit angenommen, * Du bist auch von Deinem Thron * Zu uns auf die Welt gekommen; * Gnade hast du uns gebracht, * Von der Sünde frei gemacht.
 8. Nunmehr steht das Himmelsthor * Allen, welche glauben, offen; * Du stellst uns dem Vater vor, * Wenn wir kindlich auf Dich hoffen * Endlich kommst Du zum Gericht, * Zeit und Stunde weiss man nicht.
 9. Steh', Herr! Deinen Dienern bei, * Welche Dich mit Demuth bitten, * Die Dein Blut dort machte frei, * Als Du für uns hast gelitten; * Nimm uns nach vollbrachtem Lauf * Zu Dir in den Himmel auf.
 10. Sieh' Dein Volk in Gnaden an; * Hilf uns, segne, Herr! Dein Erbe, * Leit' es auf der rechten Bahn, * Dass der Feind es nicht verderbe; * Hilf, dass es durch Buss' und Fleh'n * Dich im Himmel möge seh'n.
 11. Alle Tage wollen wir * Dich und Deinen namen preisen, * Und zu allen Zeiten Dir * Ehre, Lob und Dank erweisen; * Gieb, dass wir von Sünden heut' * Und von Lastern sei'n befreit.
 12. Herr, erbarm'! erbarme Dich! * Ueber uns sei, Herr! Dein Segen, * Deine Güte zeige sich, * So wie wir zu hoffen pflegen. * Auf Dich hoffen wir allein, * Lass uns nicht verloren sein.

TE DEUM.*

To be sung on all occasions of Thanksgiving.

GREGORIAN.

Maestoso.
 Priest. *tutti for.* *Solo pia.*

Te De - - um lau - da - - - mus; te Do - mi - num con - fi - te - bor. Te æ - ter - num Pa - trem,

for. tutti.

om - nis ter - ra ve - ne - ra - tur, Ti - bi om - nes an - ge - li; tibi cæli, et uni - - ver - sæ po - tes - ta - tes.

Solo. *tutti.* *pia.*

Ti - bi Che - ru - bim et Se - - ra - phim; incessâbili vo - ce pro - cla - munt Sanc - - - - tus,

tutti. *pia.* *for. tutti.*

Sanc - - - - tus, Sanc - - - - tus Do - mi - nus De - us Sa - - ba - oth. Pleni sunt cæli et ter - ra

* The voices will sing the melody only in unison.

Solo. pia.

majestatis glo - ri - æ tu - æ. Te glo - ri - o - - - sa. A - pos - - to - lo - rum cho - rus;

tutti. *Solo. pia.*

Te Pro - phe - ta - rum lau - da - bi - lis nume - rus; Te Martyrum can - di - da - tus, lau - da ex - er - ti - tus.

tutti for. *Solo pia.*

Te per orbem ter - ra - rum, sanc - ta con - fi - te - mur Ec - cle - si - a. Pa - - - - trem im - mensæ ma - jes - ta - tis.

tutti for. *Trebles.*

Venerandum tuum ve - rum, et u - ni - cum Fi - li - um; Sanc - tam quo - que Pa - ra - ele - tum Spi - ri - tum;

Bass. *Trebles.* *tutti for.*

Tu Rex glo-ri-æ, Christe; Tu Pa-tris sem pi-ter-nus es Fi-li-us. Tu ad liberândum sus-ceptúros ho-mi-num

Trebles.

non hor-ru-is-ti Vir-gi-nis u-te-rum. Tu devicto mortis a-cu-le-o, aperuisti cre-den-ti-bus reg-na cœ-lo-rum.

tutti for. *Solo basso.*

Tu ad dexteram Dei se-des, in glo-ri-a Pa-tris. Ju-dex cre-de-ris es-se ven-tu-rus.

Trebles. Kneel during the singing of this verse.

Te ergo, quæsumus, fámulis tuis sub-ve-ni, quos pretiôsa san-gui-ne re-de-mis-ti.

Solo basso. *tutti for.*

Æ - ter - na fac - - - cum Sanc - tis tu - is, in glo - ri - a nu - me - ra - - ri. Sal - vum fac

Solo basso.

populum tuam, Do - mi - ne; et be - ne - die hæ - re - di - ta - ti tu - - - æ. Et re - ge e - os.

Solo trebles.

Et ex - tol - le illos usque in æ - ter - - num. Per sin - gu - los di - es, be - ne - di - ci - mus te.

Solo basso. *tutti for.*

Et laudamus nomen tuum, in sæ - cu - lum: et in sæ - cu - lum sæ - cu - li. Dignare, Domine, die is - to: sine peccato nos cus - to - di - re.

Solo trebles. *tutti for.* *Solo basso.*

Miserere nostri, Do-mi-ne: mi-se-re-re nos-tri. Fiat misericordia tua, Domine, su-per nos: quem admodum, spe-ra-vi-mus in-te.

tutti for.

In-te Do-mi-ne spe-ra-vi; non-con-fun-dar in æ-ter-num.

Versicle (Priest). *Response (Choir).*

Benedicamus Patrem, et Filio, cum Sancto Spi-ri-tu. Laudemus et super exaltemus eum in sæ-cu-la.

Priest. *Response.*

Dominus vo-bis-cum. Et cum spiritu-tu-o. Priest. Oremus, &c. A-men.

LITANY OF THE BLESSED VIRGIN MARY.

H. BOLLMANN.

Andantino.

1. Ky - - ri - e e - - lei - - son. Chris - te e - - lei - - son. Kyri - - e e - - lei - son.
 2. Pater de cœ - lis De - - - us. Fili redemptor mun - di De - - - us. Spiritus Sanc - te De - us.

1. Chris - - - - te
2. Mi - - se - re - re

Andantino.

Chorus. for.

1. Chris - - - te ex - - au - di nos. Chris - te, Chris - te, Chris - - te ex - - au - di nos.
 2. Sancta Trinitas, u - nus De - us. mi - se - - - re - re, mi - se - re - re no - - - - bis.

1. au - di nos. Chris - - - - te, Chris - te, Chris - te, Chris - - te ex - - au - di nos.
 2. no - bis, mi - se - re - re, mi - se - - - re - re, mi - se - re - re no - - - - bis.

Chorus. for.

3. Sanc - - ta Ma - ri - - - a, Sanc - - ta Ma - ri - - - a, Sanc - - ta Ma - ri - a,

* O - - - ra pro

pia.

Go to the next page.

- | | | |
|---|---|---|
| 4. Sancta Vir - go vir - gi - num, | Ma - - - - ter Chris - - ti, | Mater di - vi - nae grati - æ, 4. |
| 5. Ma - - ter cas - - tissi - - ma, | Mater in - vi - o - - - la - - - ta, | Mater in - te - me - - ra - ta, 5. |
| 6. Mater ad - mi - - ra - bi - lis, | Mater Cre - a - - - to - - - ris, | Mater Sal - va - - to - ris, 6. |
| 7. Virgo ve - ne - - ran - - da, | Virgo præ - di - - can - - - da, | Vir - - - - go po - tens, 7. |
| 8. Vir - - go fi - - de - - - lis, | Specu - - lum jus - ti - - ti - æ, | Sedes sa - pi - - enti - æ, 8. |
| 9. Vas spi - ri - tu - - a - - - le, | Vas ho - nor - a - - bi - le, | Vas insigne de - vo - ti - o - nis, 9. |
| 10. Tur - - ris Da - - vi - - di - ca, | Tur - - ris e - - bur - - ne - a, | Do - - - - mus au - re - a, 10. |
| 11. Ja - - nu - a cœ - - - li, | Stella ma - tu - - ti - - - na, | Salus in - fir - - mo - rum, 11. |
| 12. Consolatrix af - flic - - to - - - rum, | Auxilium Chris - tia - - no - - - rum, | Regina An - ge - lo - - lo - rum, 12. |
| 13. Regina a - pos - to - - lo - - - rum, | Re - - - gi - na mar - ty - rum, | Regina con - fes - so - - so - rum, 13. |
| 14. Regina sanc - to - rum omni - - um, | Regina, sine labe con - - cep - - - ta, | Regina sanc - to - rum omni - um, 14. |

* "Ora pro nobis" to be sung from fourth to the fourteenth verses

Chorus. *for.*

3. Sancta De - i geni - trix, O - ra, O - ra, O - - ra pro no - - - - - bis. 4.

no - bis. O - - - - - ra, O - ra, O - ra, O - - ra pro no - - - - - bis. 4.

Chorus. *for.*

- | | | | | |
|--|---------|---------|--------------|-----------------------|
| 4. Ma - - - ter pu - - ris-si - ma, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 6. |
| 6. Ma - - - ter a - - - ma-bi - lis, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 6. |
| 6. Virgo pru - den - - tis-si - ma, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 7. |
| 7. Vir - - - - go cle - mens, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 8. |
| 8. Causa nos - trae læ - ti - ti - æ, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 9. |
| 9. Ro - - - - sa mysti - ca, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 10. |
| 10. Fœ - de - ris ar - ca, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 11. |
| 11. Refugium pec - ca - - to - rum, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 12. |
| 12. Regina patri - ar - - cha - rum, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 13. |
| 13. Re - - - gi - na vir-gi - num, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 14. |
| 14. Regina, sine la - be con - cep - ta, | O - ra, | O - ra, | O - - ra pro | no - - - - - bis. 15. |

15. Ag - - - nus De - - - i, qui tollis pec - ca - ta mun - - di, par - - - ce no - bis,
 16. Ag - - - nus De - - - i, qui tollis pec - ca - ta mun - - di, ex - - - audi nos, Do-mi-ne,
 17. Ag - - - nus De - - - i, qui tollis pec - ca - ta mun - - di, mise - - re - re no - bis,

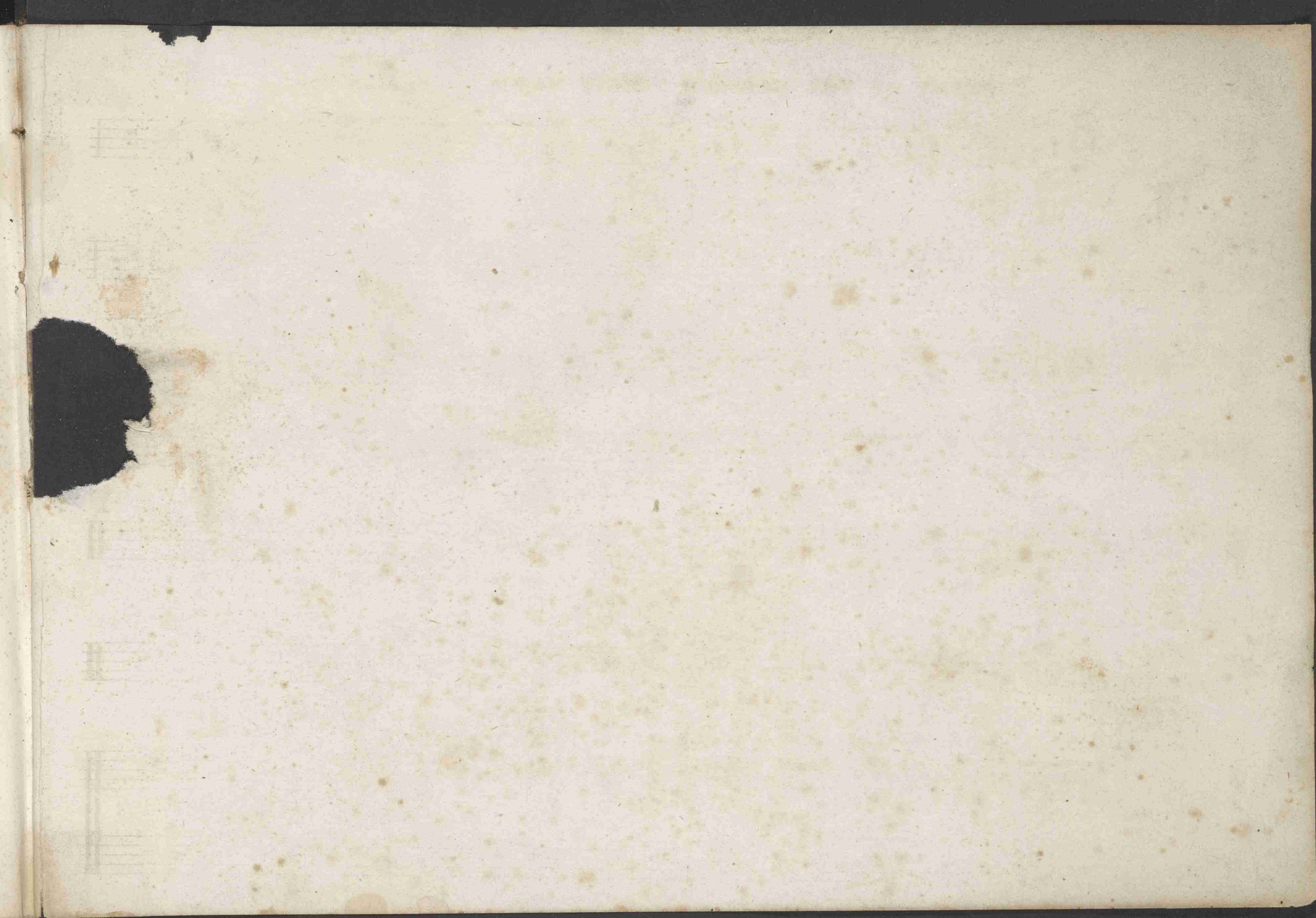
15. par - ce no - bis
 16. ex - - - audi nos
 17. mi - - se - re - re

Chorus. for.

15. parce no - bis, Do-mi-ne, par - ce no - bis, par - ce no - bis Do - mi - - - ne.
 16. ex - - - audi nos, Do-mi-ne, ex - au - di nos, ex - au - di nos Do - mi - - - ne.
 17. mise - - - re - re no - bis, mi - se - - - re - re, mi - se - re - re no - - - - - bis.

15. Do-mi - ne, par - ce no - bis, par - ce no - bis, par - ce no - bis Do - mi - - - ne.
 16. Do-mi - ne, par - ce no - bis, par - ce no - bis, par - ce no - bis Do - mi - - - ne.
 17. no - bis, mi - se - re - re, mi - se - - - re - re, mi - se - re - re no - - - - - bis.

Chorus. for.







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