

NEW AND ENLARGED EDITION

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 or Pianoforte

COMPOSED, SELECTED, AND ARRANGED BY W. C. PETERS

WITH VALUABLE AND IMPORTANT ADDITIONS BY A. H. ROSEWIG

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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.

PETERS'

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.

SOPRANO 1°.
SOPRANO 2°.
TENORE.
BASSO.
ORGAN.

Andante.
p
 As - per - ges me, As - per - ges me, Do - mi - ne, hys - so - pe. hys - so - pe et mun - da - - ber:

Andante.
 As - per - ges me, As - per - ges me, Do - mi - ne, hys - so - pe, hys - so - pe et mun - da - - ber:

Andante. p

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, so - 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. so - cundum, secundum

p e dolce.

Unison. **Allegretto.**

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

Unison. **Allegretto.**

magnam mis-e-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.)

o - rat in prin-ci-pi-o, et nunc et sem-per; et in sæ-cu-la sæ-cu-lo-rum. A-men, A - - - - - men.

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 first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

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

Priest. Ostende nobis, Domine, misericordiam tu - am. Et salutare tuum da no - bis.
Response. Domine, exaudi orationem me - am. Et clamor meus ad te ve - niat.

Priest. Dominus vo - bis eum. Et cum spiritu tu - o.
Response. (Exaudi.) A - - - - - men.

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are divided into Priest and Response sections.

MASS, NO. 1. FOR FOUR VOICES

FROM TAUBER.

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

KYRIE.

SOPRANO 1°.

SOPRANO 2°.

TENORE.

BASSO.

ORGAN.

f Ky - ri - e e - lei - son, e - lei - - - son, *p* Ky - ri - e e - lei - son. *sf* Ky - ri - e e - lei - son, *p* Ky - ri - e e - lei - son, *sf* Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

f Ky - ri - e e - lei - son, e - lei - - - son, *p* Ky - ri - e e - lei - son, *sf* Ky - ri - e e - lei - son, *p* Ky - ri - e e - lei - son, *sf* Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

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

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

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

p *sf*

KYRIE. (CONTINUED.)

MASS, NO. 1. FOR FOUR VOICES

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, e - lei - son, Christe e - lei - son, e - lei - - - son, Christe. Chris - te e -
do.c.
pp
sf sf p sf f p
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 sf f Full. p

KYRIE (CONCLUDED.)

MASS, NO. 1. FOR FOUR VOICES

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

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

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

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

dolce. *f* *Full.*

Should the Kyrie be too short the choir will repeat it. At Solemn High Mass the Priest will intone the "Gloria in Excelsis," immediately after which the choir will commence as at page 9

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 Excelsis is omitted in Masses for the dead; as also on Sundays and Ferias in Lent and Advent.

GLORIA. (CONTINUED.)

Soll. 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

Soll. 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 cæ - les - tis, De - us Pa - ter om - ni - - po - tens. Do - mi - ne Fi - li, Fi - li u - ni -

Unis. f *Tri.* *Tutti. p*

ti - bi. Do - mi - ne De - us, Rex cæ - 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

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

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,*

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*

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.)

MASS, NO. 1. FOR FOUR VOICES

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, A-men, Amen, A-men.

Sra. Lecc. Sra. Lecc.

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-a.

After the Book is removed. Priest. Response. Priest. Response. Gospel. Priest. At the end of the Gospel. 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.

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 is sung instead of the *Veni Creator*

MASS, NO. 1 FOR FOUR VOICES
 VENI CREATOR SPIRITUS. Usually sung before the Sermon.

MODERATO.

Una. tutt.

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

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

Moderato.

f

Dec. dolc.

p

f

Spi - ri - tua. Men - tes tu - o - rum vi - si - ta, Im - ple su - per - na gra - ti - a.
 mu - no - re, Di - gi - tus pa - ter - nae dex - te - re, Tu ri - te pro - mis - sum Pa - - - - - tris.

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

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Moderato'. The score includes four verses of Latin text. The piano part begins with a 'Moderato' tempo and includes dynamic markings such as 'f' (forte) and 'p' (piano). The vocal parts enter with a 'Una. tutt.' (all together) instruction. The score concludes with a 'Dec. dolc.' (deciso dolce) instruction.

MASS, NO. 1. FOR FOUR VOICES

VENI CREATOR SPIRITUS. (CONCLUSE)

f *SOLO. Treble 1st time.*

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

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

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. 53

tis - si - mi do - num De - - i Fons vi - vus, ig - nis, cha - ri - tas; Et Spi - ri - ta - lis une - 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.

Da Capo al segno. 54

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

Da Capo al segno. 55

MASS, NO. 1. FOR FOUR VOICES

CREDO.

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

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

mf Cre-do in U-num De-um, Pa-trem om-ni-po-ten-tem, fac-to-rem cae-li et ter-rae, vi-si-bi-li-um omnium

mf Cre-do in U-num De-um, Pa-trem om-ni-po-ten-tem, fac-to-rem cae-li et ter-rae, vi-si-bi-li-um omnium

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

f *f* *mf* *p* *f*

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.**

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

DUO. Tenor and Bass. **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,

MASS, NO. 1. FOR FOUR VOICES.

CREDO. (CONTINUED)

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-

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

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 another vocal line with the same lyrics. The bottom staff is the piano accompaniment, starting with a piano (*p*) dynamic and a forte (*f*) dynamic. The key signature has one flat (B-flat), and the time signature is common time (C). The system concludes with a *Tutti. f* marking.

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

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

p e calando.

p e calando.

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 cae - lis, des - cen - dit de cae - lis, de cae - lis." The middle staff is another vocal line with the same lyrics. The bottom staff is the piano accompaniment, featuring a *Calando.* marking and a *Pedal.* marking. The key signature has one flat (B-flat), and the time signature is common time (C). The system concludes with a double bar line.

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

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

MASS, NO. 1. FOR FOUR VOICES.

CREDO, Crucifixus. (CONTINUED.)

p QUARTETT.

EST. Cru - ci - 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.

p QUARTETT.

EST. Cru - ci - 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.

pp

pp

Stopped Diapasons.

Ca - lan - do.

pp

Ped

Et Resurrexit.

ALLEGRO MODERATO.

f

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

MASS, NO. 1. FOR FOUR VOICES
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

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: 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, Dominum 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, Dominum vi-vi-fi-can-tem,
p

This system contains the third and fourth staves of the musical score. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The lyrics are: cu-jus reg-ni non e-rit fi-nis. Et in Spi-ri-tum Sanctum, Dominum vi-vi-fi-can-tem, vi-vos, vi-vos et mor-tu-os; cu-jus reg-ni non e-rit fi-nis. Et in Spi-ri-tum Sanctum, Dominum 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

f

con - glo - ri - fi - ca - tur; *ff* qui lo - cu - tus est per Pro - phe - tas. *p* Et a - 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-
mf
to - licam Ec-cle - si - am. Con-fi-te-or u - - num, u - num Bap - tis - - ma in remis-si - o - - nem pec - - ca-

f

ff
to - - rum, pec-ca-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
to - - rum, pec-ca-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,

The Priest having returned to the Altar, will sing

Priest. *Response.*

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

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

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

LARGHETTO.
Tenore.
Soprano 2o.
 Tan - tum or - 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.

No - vo ce cat ri - - tu - i. Prae - 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 caeli praestitisti 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. Per om-ni-a sæ-cu-la sæ-cu-lo - rum. *Response.* A - men. *Priest.* Do mi-nus ve - bis - cum. *Response.* Et cum Spi-ri-tu tu - o. *Priest.* Sur - - sum cor - da.

Response. Ha - be - mus ad Do - mi-num *Priest.* Gra-ti-as a - ga - mus Do-mi-ne *Response.* De - o nos-tro Dig - - num et jus - tum est.

Priest. * Ve - re dig - rum 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 eum an-ge-lis et arch - an - ge-lis, cum thronis et do-mi-na - ti-o - ri-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 - tea.

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 Chorus will commence the *Servitius* as at page 23.

SANCTUS.

MASS, NO. I. FOR FOUR VOICES

f LARGHETTO.

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

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

Larghetto. *f*

p ALLEGRETTO.

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 -

sest. p

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*

TUTTI. *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* *p* *ff*

BENEDICTUS.

MASS, NO. 1. FOR FOUR VOICES.

ANDANTE.

Quartetto. *p*

Be - - ne -

Be - - ne -

Andantino. p

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

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

dolce.

Sette Voci.

Sette Voci.

MASS, NO. 1. FOR FOUR VOICES.

BENEDICTUS. (Continued.)

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

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

Set 4 Voco. *p* *mf* *p* *mf* *Sette Voco.* *Sva.* *dol.*

dic - tus qui ve nit, qui ve - nit. Be - ne - dic - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit,

dic - tus qui ve - nit, qui ve - nit. Be - ne - dic - tus, Be - ne - dic - tus qui ve - nit, qui ve - nit,

Sva. *Lecco.* *Sva.* *Lecco.* *mf* *dol.*

MASS. NO. 1. FOR FOUR VOICES.

BENEDICTUS. (Concluded.)

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

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

p *f* *mf*

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

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

pp *pp*

Sra. *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 eum 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 pee - 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 pee-

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

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

f *f* *f*

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.)

MASS, NO. I. FOR FOUR VOICES

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,

Sette voci.

p *mp*

Detailed description: This system contains the first two staves of the musical score. The top staff is for the vocal ensemble, and the bottom staff is for the piano accompaniment. The vocal line begins with the lyrics 'no - bis, do - na no - bis pacem.' and continues with '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.' The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *p* and *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

Detailed description: This system contains the second two staves of the musical score. The vocal line continues with the lyrics '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'. The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *f*.

DONA NOBIS (Concluded.)

MASS, NO. 1. FOR FOUR VOICES.

p *p* *f*

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

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

p *sf* *p* *sf* *f*

ff

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

ff

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

ff

MASS, NO. 1. FOR FOUR VOICES.

RESPONSES. (After the Chalice is removed.)

Priest. Dominus vo - bis - cum. **Response.** Et cum Spiritu tu - - o. **Priest. (Termination of the Prayer.)** Per om - nia sæcula sæcu - lo - rum. **Response.** A - - - - - men. **Priest.** Dominus vo - bis - cum.

Response. Et cum Spiritu tu - - o. **Priest.*** Ite missa est Deo gra - ti - as. **Response.** Benedicamus **Priest. (Or This.)** Domi - no. Deo gra - ti - as

When a Bishop officiates, the following responses are sung.

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

Response. Qui fecit cælum et ter - - ram. **Bishop.** Benedicat vos omnipotens Deus, Pater, et Filius, et Spiritus sanc - tus. **Response.** 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.)

W. C. PETERS.

p **ANDANTE**

f *p* *f* *p* *f* *p*

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

p **ANDANTE**

f *p* *f* *p* *f* *p*

O 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*

m.f *f* *m.f* *f* *m.f* *f*

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

m.f *f* *m.f* *f* *m.f* *f*

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

m.f

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

BENEDICTION OF THE BLESSED SACRAMENT.

O SALUTARIS. (Continued.)

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 4/4 time and features a variety of dynamics including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The lyrics are: "Et in - 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 - ne - quinoque Domino. Sit sem - pi - ter - na, glo - - ri - a: Qui vitam sine termino, no - bis do - net in

The second system of the musical score continues the piece with three staves. It includes vocal and alto parts with lyrics and a piano accompaniment. The lyrics are: "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 piano part features triplets and is marked with *mf*.

BENEDICTION OF THE BLESSED SACRAMENT.

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

W. C. PETERS.

Larghetto con espress.

Soprano 2o. *Soprano 1o.*

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

Solo Basso.

p

Larghetto con espress.

Solo Tenore.

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

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

Basso.

mf

* This piece is also suitable for the Offertory

BENEDICTION OF THE BLESSED SACRAMENT.

O JESU, O PASTOR. (Continued.)

Sal - va, salva gregem tuum. Je - su, Je - su Je - su, Je - su mi. Secundo 1a. Secundo 2a.

tuum Sal - - - va Je - su, Je - su Je - su mi. Tenore. Basso. O Je - su, O Pastor

Re - demptor, Redemptor me - us

mf

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

pp Je - su mi, O Je - - su, Je - su,

Basso. pp

Sal - va, salva gregem tuum. Sal - va, salva gregem tu - um

pp O Je - su mi, O Je - su, Je - su

BENEDICTION OF THE BLESSED SACRAMENT.

O JESU, O PASTOR. (Concluded.)

Je - su mi, - - O Je - su, Je - su mi,

Je su. 4-70

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

pp

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

mf *pp* *cres.* *p*

mi, O Je - su Je - su mi.

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

pp *f* *p* *pp* *Calando.*

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

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

BENEDICTION OF THE BLESSED SACRAMENT.

ADOREMUS.

(This piece may be sung between the *O Satisfaris* 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 - ti - 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* 1st time. 2d time. *p*

pp *pp*

in æ - ter - num, sanc - tis - si - mum, sanc - tis - si - mum sac - ra - men - tum, sac - ra - 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

BENEDICTION OF THE BLESSED SACRAMENT.

TANTUM ERGO. No. 2.

Metronome.

ANDANTE CON ESPRESSIONE.

100 =

Sym.

doice. mf

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-

p

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,

CHORUS, with energy.

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,

f

BENEDICTION OF THE BLESSED SACRAMENT.
TANTUM ERGO. (Concluded.)

1st time. 2d time. *p*

Sen - su - um de - fec - tu - i. A - men, A - men. A - - - - men.
 Com - par - sit lau - da - ti - o }

1st time. 2d time.

Sen - su - um de - fec - tu - i. A - men, A - men, A - - - - men.
 Com - par - sit lau - da - ti - o }

1st time. 2d time. *mf* *p* *cres* *f*

Svi.

RESPONSES after the Tantum Ergo.

Priest. Response. Priest. Response.

Panem de caelo praestitisti e - - is. Omne delectamentum in se ha - - - ben - tem. Prayer. A - - - - men.
 (Deus qui nobis.)

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

Priest. Response. Priest.

Pan u de caelo praestitisti eis. Alle - lu - - ia. Omne delectamentum in se habentem, Alle - lu - - ia. Prayer: A - - - - men.
 (Deus qui Nobis.)

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 organ singing (in full organ) the *Laudate Dominum* (see page 56), or the following anthem, *Regna Terrae*, 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.

The first system shows the piano introduction. It consists of two staves: the upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

SOLO. Soprano.

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

pp *dol.*

The second system includes a solo soprano part. The vocal line begins with a rest and then enters with the lyrics "Reg - - - na ter - ræ, can - ta - te, can - ta - te". The piano accompaniment continues with a similar texture, marked *pp* (pianissimo) and *dol.* (dolente). The system concludes with a double bar line.

SOLO. CHORUS.

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

The third system features a chorus part. The vocal line starts with the lyrics "De - o, Reg - - - na ter - res, psal - li - te, psal - li - te Domi - no, can - ta - te, can - ta - te, can - ta - te, psal - li - te Domi - no." The piano accompaniment provides harmonic support, with some dynamic markings like *mf* and *f* visible. The system ends with a double bar line.

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 - ta - te, can - ta - te

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.

Soli. 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.

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.

Soli. p

dolce.

Segue Chorus.

Segue Chorus.

Sva.

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 - nis, 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.*

TUTTI. *f*

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

BENEDICTION OF THE BLESSED SACRAMENT.

REGNA TERRÆ. (Continued.)

DUO. Soprano and Tenors.

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

DUO. Soprano and Tenors.

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

dol.

CHORUS. *f*

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

CHORUS.

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

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 Do - mi - no, can - ta - te Do - mi - no.

VESPERS. FOR COMMON SUNDAYS

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

Priest. **Responses.**

Deus in adju te - ri - um meum in ... tende. Domine ad adjuvandum me fas ti ... na.

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

Al ... le ... lu ... in ... ia.
 (During Lent, instead of Alleluia, sing)
 Laus tibi, Domine Rex ... ter ... ne glo - ria.

DIXIT DOMINUS, PSALM 119.

1. Dixit Do'-minus Do'-mino*	me - o ;	Sede a	dex - tris	mo - - - - is	2.
2. Donec ponam ini-mi'-ces	tu - os,	sea-be'l-lum po	- - - - -	dum tu - - - - e - - - -	rum 3.
3. Virgam vir-tu'-tis tue 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 tue in splen-de'-ribus sanc-	to - rum ;	ex u'-tero ante lu-ci'-ferum	ge' - nu - - - i	ta.	6.
5. Ju-ra'-vit Dominus, et non peni-te'-bit	e - um ;	tu es sa-ce'-ros in aeternum secundum or'-di-	nem Mel - - -	chi - - se -	dech. 6.
6. Do'-minus a dextris	tu - is,	con-fre'-git in die ire	su - se	re - - - -	ga. 7.
7. Judi-ca'-bit in nati-o'-nibus, im-ple'-bit ru - - - - -	i - - mas ;	conquas-sa'-bit ca'-pita in	ter - ra mult	e - - - -	rum. 8.
8. De tor-re'n-te in via	bi - bet :	prop-te'-rea exal - - - - -	ta' - bit	ca - - - -	put. 9.
9. Gloria Patri, et	Fili - e,	et Spiri - - - - -	tu - i	Sanc - - - -	te. 10.
10. Sicut erat in principio, et nunc, et	sem - per ;	et in saecula saecu - - - - -	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.

CONFITEBOR, PSALM 110.

VESPERS. FOR COMMON SUNDAYS

1. Confi-te'-bor tibi Domine, in te - to cor - de me - - - o; in con-ci'lio jus-to'-rum, et con-gre - ga - ti - - - o - - - - ne . 2.

2. Magna ope - ra Do - mi - ni; ex-qui-sita in omnes ve-lun - ta - - tes o - - - - jus . 2.

3. Con-fe's-sio et magnifi-ce'n-tia	e - - - pus	e - - - - jus;	et jus-ti'-tia ejus manet,	in sae-cu - lum	se - - - - culi	4.
4. Me-mo'-riam fecit mira-bi'-lium su-o'-rum } miserecors, et }	mi - se - ra - - tor	De - - - minus;	cecum de'-dit	ti - me'n - ti - - - bus	✠	se . 5.
5. Memor erit in saeculum	tes - ta - men - ti	su - - - i;	vir-tu'-tem o'-perum su-o'-rum anunti - a - bit	popu - lo	su - - - - e	6.
6. Ut det illis haere - - - - di - ta - - tem	gen - ti - um;	opera ma'-nuum ejus veri - - - - tas	et ju - di - - - - cium	7.		
7. Fi-de'lia omnia man-da'ta ejus, confir-ma'ta in	saec - lum	se - - - culi;	facta in veri-ta-te	et ex - - - qui - ta - - - - te	8.	
8. Redempti-o'-nem	mi - sit	popu - lo	su - - - o;	man-da'-vit in ae-ter-num	tes - ta - men - tum	su - - - - um . 9.
9. Sanctum et te'r-ribile	no - men	e - - - - jus;	in-f'i-tium sapi-e'n-ti - - - - e	ti - - mor	Do - - - - mini	10.
10. Intel-le'e-tus bonus o'm-nibus	fa - ci - enti - bus	e - - - - um;	lau-da'tio ejus manet	in saec - lum	se - - - - culi	11.
11. Gloria	Pa - tri et	Fi - - - - lio;	et	Spi - ri - tu - - i	San - - - - te	12.
12. Sicut erat in prin-ci'pio,	et unum et	sem - - - per;	et in saecula	con - cu - lo - - rum	A - - - - -	13.

BEATUS VIR, PSALM 111. VESPER. FOR COMMON SUNDAYS

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

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

3. Gloria et di-vi-tie in de - - mo e - - jus; et jus-ti-tia ejus manet in sae-cu-lum sae - - culi. 4.

4. Ex-o-r-tum est in te-nebris lu - - men rec - tis; mi-se-re-cors, et mi - - - - - se - rater et jus - tus. 5.

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

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

7. Pa-ra'tum cor ejus spe-ra-re in Domine, confir-ma'tum est cor e - - jus; non ec-mme-ve-bitur, donec des-pl'eat ini - mi' - cos su - os. 8.

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

9. Pec-ca'tor vi-de-bit, et iras-re'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 - ta. 11.

11. Sicut erat in principio, et nunc, et se-cul. per: et in saecula sae - - - - - cu - le - 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	dis - tum; ex hoc nunc et us	que in se - - - - culum. 2
3. A solis ortu usque ad oc	ca - sum; lau - da - bile	no - men Do - - - - mini. 4
4. Ex - ce - lus super omnes gentes	Do - minus, et super caelos	glo - ria e - - - - jus. 5
5. Quis sicut Dominus Deus noster, qui in altis	ha - bitat, et hu - mi - lia re - spicit in caelo	et in ter - - - - ra? 6
6. Su - citans a terra	in o - pem: et de sto - r - core	e - - - - rigens pau - - - - perem. 7
7. Ut eo - l - locet eum cum prin	ci - pibus, cum principibus	po - puli su - - - - i. 8
8. Qui habi - ta - re facit ster - ilium in	do - mo, matrem fili - - - - -	e - rum lac - tan - - - - tem. 9
9. Gloria Patri, et	Fili - o, et Spiri - - - - -	tu - i Sane - - - - to. 10
10. Sicut erat in principio, et nunc et	Sem - per: et in saecula amen	in - - - - -

VESPERS. FOR COMMON SUNDAYS.

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 A - gyp - to; domus Jacob de po - p - u - le bar - ba - ro. 2.
 2. Facta est Judea sanctifi - ca - tio, e - jus; Israel po - tes - tas e - jus. 2.

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 - tis sicut	a - ri - e - tes,	et colles sicut	ag - ni	o - vi - um. 7.
7. A facie Domini mo - ta est	ter - ra;	a facie	De - i	Ja - cob. 8.
8. Qui con - ve - rit petram in stag - na a - qua - rum;	qua - rum;	et rupem in fon -	tes a -	qua - rum. 9.
9. Non nobis Domi - ne non no - bis;	no - bis;	sed - nomini tu -	o - da	glo - ri - am. 10.
10. Super misere - co - rdia tua et veri - ta - te tu - a:	tu - a:	ne quando dicant gentes ubi est	De - us e -	e - rum. 11.
11. Deus autem nos - ter in cae - lo;	cae - lo;	omnia quaecumque	volu - it	fe - cit. 12.
12. Simu - la - cra gentium argen - tum et au - rum;	au - rum;	o - pera	manu - um	ho - mi - num. 13.
13. Os habent et non lo - quent - ur;	quent - ur;	o - culos habent et	non vi -	de - bunt. 14.
14. Aures habent, et non au - dient;	an - dient;	nares habent et	non ode -	ra - bunt. 15.
15. Manus habent et non pal - pa - bunt, pedes habent et non am - bu - la - bunt;	la - bunt;	non cla - ma - bunt in	gu - t - ture	su - o. 16.
16. Si - miles illis fiant qui e - a;	e - a;	et omnes qui confi -	dunt in	e - is. 17.
17. Domus Israel sper - a - vit in Domi - no;	Domi - no;	ad - ju - tor e - o - rum et pro - te -	tor e -	o - rum est. 18.
18. Domus Aaron sper - avit in Domi - no;	Domi - no;	ad - ju - tor e - o - rum et pro - te -	tor e -	o - rum est. 19.
19. Qui timent Dominum spera - verunt in Domi - no;	Domi - no;	ad - ju - tor e - o - rum et prote -	tor e -	o - rum est. 20.
20. Dominus memor fu - it nos - tri;	nos - tri;	et bene -	dix - it no -	bis. 21.
21. Benedixit do - mi - ni Is - rael;	Is - rael;	benedixit	do - mi - ni	Aa - ron. 22.
22. Benedixit o - m - nibus, qui ti - ment Domi - num;	Domi - num;	pusillis	eum ma -	jo - ri - bus. 23.
23. Ad ji - ciat Domi - nus su - per vos;	per vos;	super vos, et super	fili - os	ves - tros. 24.
24. Bene - di - cit vos a Domi - no;	Domi - no;	qui fecit cae -	lum et	ter - ram. 25.
25. Caelum ce - li Domi - no;	Domi - no;	terram autem dedit	fili - is	ho - mi - num. 26.
26. Non mo - r - tui lau - dabunt te Domi - ne;	Domi - ne;	neque omnes qui des -	condunt in	in - fer - num. 27.
27. Sed nos qui vi - vimus bene - di - ci - mus Domi - no;	Domi - no;	ex hoc nunc et	us - que in	sa -e - cu - lum. 28.
28. Gloria Patri - et Fi - lio;	Fi - lio;	et Spiri -	tu - i	Sane - to. 29.
29. Sicut erat in principio, et nunc et sem - per:	sem - per:	et in saecula saecu -	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 misericordia eius; et veritas Domini manifestata est in omnes gentes; laudate eum omnes populi.

3. Gloria
 4. Sicut erat in principio, et nunc et semper: et in saecula saeculorum. Sancto.

Detailed description: This block contains the musical score for the first part of the Vespers. It features two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are in Latin and describe the praise of God and the glory of the Trinity.

LAUDATE DOMINUM (No. 2).

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.

Detailed description: This block contains the musical score for the second part of the Vespers. It features a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). Below the piano part, there is a text instruction for the choir's response and a reference to a hymn. The response is 'Deo gra-ti-as.' and the hymn is 'Lucis Creator'.

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.

Andantino.

dol.

di-is lu-cis no-væ, Mun-di pa-rans o-ri-gi-nem, o-ri-gi-nem.

Pri-mor-di-is no-væ, Mun-di pa-rans o-ri-gi-nem, o-ri-gi-nem.

VESPERS. FOR COMMON SUNDAYS.

LUCIS CREATOR OPTIME (No. 1). *Continued*

tutti. for.

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

tutti. for.

tutti. for.

eli - ta, Reg - nans per om - ne se - cu - lum, per om - ne se - cu - lum.

V. Dirigatur, Domine, oratio mea

R. Sicut incensum in conspectu tuo.

LUCIS CREATOR OPTIME (No. 2).

Gregorian.

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

The first system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 3/4 time, and features a Gregorian chant melody. The piano accompaniment is in the same key and time, providing harmonic support with chords and moving lines in both hands.

Pres - ta Pa - ter, pi - is - si - me, Pa - tri - quo com - par a - ni - ce, Cum spi - ri - tu Pa - ra - eli - to, Regnans per om - ne se - cu - rum.

The second system continues the vocal line and piano accompaniment. The vocal line maintains the Gregorian chant melody, and the piano accompaniment continues with harmonic support.

The third system shows the piano accompaniment for the final part of the piece. It features a complex texture with multiple voices in both hands, including chords and moving lines, leading to a final cadence.

V. Dirigatur, Domine, oratio mea.

R. Sicut incensum in conspectu tuo.

Magnificat.

Gregorian Chant. THIRD TONE.

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

2. Et ex - ul - tavit spi - ri - tus me - us in Deo sala - ri - me.

3. Qui - a re - spexit humilitatem an -	eil - 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
6. Et mi - seri - cordia ejus a progeme	in pro -	ge - nies,	li -	menti - bus	e -	um. 6
6. Fe - cit po - tentiam in	bra - chi - o	su - o;	dispersit superbos mente	cor - dis	su -	l. 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 -	o - rum	su - um;	recordatus miseri -	cor - dis	su -	æ. 10
10. Si - ent lo - cutus est ad	pa - tres	nos - tros;	Abraham et semini e -	jus in	æ - cu -	la. 11
11. Glo - ri - a	Pa - tri, et	Fi - lio,	et Spiri -	tu - i	Sanc -	ta. 12
12. Si - ent 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 animas, 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 domum	Domi-ni	i-bi-mus. 3
2. Stan-tes erant	pe-des	nos-tri,	in atria	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
6. Quia il-lie sederunt sedes	in ju-	di-ci-o,	sedes super	do-mum	Da- - - - - vid. 6
6. Ro-gate quæ ad pacem	sunt Je-	ru-sa-lem:	et abundantia dilli - - - - -	gen-ti-bus	ta. 7
7. Fi-at pax in vir - - - - -	tu-te	tu-a:	et abundantia in	tur-ri-bus	tu- - - - - ia. 8
8. Prop-ter fratres meos et	proxi-mos	me-os,	loquebar	pa-cem	de- - - - - ta. 9
9. Prop-ter domum Domini	De-i	nos-tri,	quæsi	be-na	ti - - - - - bli. 10
10. Glo-ri-a	Patri, et	Fi-lio,	et Spiri- - - - -	ta-i	Sanc- - - - - te. 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 custodierit 2. Vanum est vobis ante 4. Cum de-derit dilectis 5. Si-cut sagittæ in ma - - - - 6. Be-a - tus vir qui implevit desiderium su - 7. Glo-ri - a 8. Si-cut erat in principio, et</p>	<p>ca - verit do - mum, in vanum laboraverunt qui æ di - cant e - am. 2</p>	<p>frustra vigilat qui cus - - - - - surgite post-quam sederitis, qui manducatis pa - - ecce hæreditas Domini, filii; merces, ita filii non confundetur cum loquetur ini-micis su - - - et Spiri - - - - - et in sæcula sæcu - - - - -</p>	<p>to - dit e - am. 3 nem do lo - ris. 4 fruc - tus ven - tris. 5 ex - eus - so - rum. 6 is in por - ta. 7 tu - i Sanc - ta. 8 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.

<p>1. Lau-da, Je - - - - -</p>	<p>ru - sa - lem,</p>	<p>Domi-num:</p>	<p>landa Deum</p>	<p>tu - um,</p>	<p>Si - on. 2</p>
<p>2. Quo - ni - am confortavit seras por - - -</p>	<p>ta - rum tu -</p>	<p>a - rum:</p>	<p>benedixit filiis</p>	<p>tu - is</p>	<p>in - te. 3</p>
<p>3. Qui po - suit fines</p>	<p>tu - os</p>	<p>pa - cem:</p>	<p>et adipe frumenti</p>	<p>sa - si -</p>	<p>at - te. 4</p>
<p>4. Qui e - mittit eloquium</p>	<p>su - um</p>	<p>ter - ræ:</p>	<p>velociter currit</p>	<p>ser - mo</p>	<p>e - jus. 5</p>
<p>5. Qui dat nivem</p>	<p>si - ent</p>	<p>la - nam:</p>	<p>nebulam sicut</p>	<p>eine - rem</p>	<p>spar - git. 6</p>
<p>6. Mit - tit crystallum suam si - - - - -</p>	<p>ent - buc -</p>	<p>cel - las:</p>	<p>ante faciem frigoris ejus quis</p>	<p>sus - ti -</p>	<p>ne - bit? 7</p>
<p>7. E - mit - tet verbum suum, et lique - - -</p>	<p>fa - ciet</p>	<p>e - a:</p>	<p>flabit spiritus ejus, et</p>	<p>flu - ent</p>	<p>a - que. 8</p>
<p>8. Qui an - nuntiat verbum</p>	<p>su - um</p>	<p>Ja - cob:</p>	<p>justitias et judicia</p>	<p>su - a</p>	<p>Is - rael 9</p>
<p>9. Glo - ri - a</p>	<p>Pa - tri, et</p>	<p>Fi - lio,</p>	<p>et Spiri - - - - -</p>	<p>tu - i</p>	<p>Sanc - te. 10</p>
<p>10. Mi - ent orat in principio, et</p>	<p>nunc, et</p>	<p>sem - per,</p>	<p>et in sæcula sæcu - - - - -</p>	<p>lo - rum.</p>	<p>A - men.</p>

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.

W. C. PETERS.

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 - cla, Ma - la nos - tra pel - le, Bo - na cune - ta pos - ce.

SOPRANO.
Andantino.

BASSO.

3. Vir - go sia - gu - la - ria, In - ter om - nes mi - tia. 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 - vœ no - men.
4. Mon - stra te es - se ma - trem, Su - mat per te pre - cea, Qui pro no - bis na - tus, Tu - lit es - se tu - na.

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 videret Christum Domini

Annunciation.—*Ver.* Ave Maria gratia 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 cœlestia 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).

W. C. PETERS.

Andante (Quartette.)

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

3. Sol - ve vin - cla re - is, Pro - fer lu - men cae - cis, Ma - la nos - tra pel - le, Bo - nae cuncta pos - ce.
6. Vir - go sin - gu - la - ris, In - ter om - nes mi - tis, 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 Ho - vie no - men.

4. Non - stra te case ma - trem, Su - mat per te pre - ces, Qui pro no - bis na - tus, Tu - lit es - so tu - na.
6. Vi - tam praes - ta pu - ram, I - ter pa - ra tu - tum, Ut vi - den - tes Je - sum, Sem - per col - lae - 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 De - 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 - - - ell - læ	su - æ:	ecce enim ex hoc beatam me dicent omnes gens	ra - ti - o - nes. 4
4. Qui - a fecit mihi mag - - - na qui	potens est:	et sanctum	no - men o - jus. 5
5. Et misericordia ejus a progenie	in pro - ge - ni - ca,	ti - - - - -	mentibus e - um. 6
6. Fe - cit potentiam in	bra - chio su - o;	dispersit superbos mente	cor - dis su - i. 7
7. De - cesuit 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 - diae 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 Spi - ri - - - - -	tu - i Sanc - to. 12
12. Si - cut e - rat in principio, et	nunc, et	sem - per,	et in sæ - cula sæ - cula 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-requi eu - rat, qui eu - rat po - pu - lo - - - : tu quæ ge - nu - is - ti na - tu - ra mi - ran - te

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

Adagio.

ppia.

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

ppia.

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

1st time. 2d time.

ppia.

1st time. 2d time.

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

W. C. PETERS.

Andante. *Duet.* *tutti.*

A - ve Re - gi - na, Re - gi - na ce - lo - rum, A - ve De - mi-na an - go - lo - rum,

Duet. TREBLE & TENOR. *tutti.*

Sal - vo ra - dix, sal - vo per - ta, Ex qua mun - do lux est or - ta;

Duet. *tutti.*

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

Duet. TREBLE & TENOR. *tutti.*

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

Priest—Dionysus

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

W. C. PETERS.

Andante con moto.

dolce.

The piano introduction is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of 12 measures. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Soprano Solo.

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

The vocal line begins with a double bar line. The lyrics are: "Re - gi - na Cæ - li, Re - gi - na Cæ - li, Re - gi - na Cæ - li, Cæ - li læ - ta - re, Re -". The piano accompaniment continues with a dynamic marking of *p* (piano). The music is in 3/4 time with a key signature of two flats.

Segue Chos.

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

Segue Chos.

The chorus section begins with the lyrics: "gi - na, Re - gi - na, Re - gi - na, læ - ta - re, Cæ - li læ - ta - re, Cæ - li læ - ta - re." The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a *Segue Chos.* marking at the end. The music is in 3/4 time with a key signature of two flats.

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 - sar -

pia.

for.

p

REGINA CÆLI. (Continued.)

cres *con* *do.* *for.* *dolce.*

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

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

cres - *con* *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.

pp *dol.*

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.

The piano introduction consists of two staves. The right hand (treble clef) begins with a melody in 3/4 time, marked *mf.* and *Andante.* The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines.

Solo Soprano.

Sal - vo, Ro - gi - na, Mat - er mi - se - ri -

pia.

The first system features a vocal line for a solo soprano and piano accompaniment. The vocal line begins with the lyrics "Sal - vo, Ro - gi - na, Mat - er mi - se - ri -". The piano accompaniment is marked *pia.* and continues the harmonic support.

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

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

The second system continues the vocal and piano accompaniment. The vocal line includes the lyrics "cor - di - o; Vi - ta, dul - ce - do, Et spes nostra, sal - vo. Ad te clam - a - mus ex - - u - les - fi - li - i". The piano accompaniment is marked with alternating *mf.* and *pia.* dynamics.

SALVE REGINA. (Continued.)

tutti

E - va. Ad te sus - pi - ra - mus, go - men - tes et flem - tes, in hac la - cry - ma - rum val - le.

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

Solo.

Solo.

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

Pia.

SALVE REGINA. (Continued.)

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

ta.

Sotto voce.
Et Je - sum bo - ne - die - tum fructum ven - tris tu - i, no - bis

Sotto voce.
Et Je - sum bo - ne - die - tum fructum ven - tris tu - i, no - bis

pia

SALVE REGINA. (Continued)

for. *pia.* Solo *tutta.*

post hec ex - i - li - um, ex - i - li - um es - ten - do. O ele - mens! O pi - a! O dulcis Vir - go Ma - ri - a! Virgo Ma -

post hec ex - i - li - um, ex - i - li - um es - ten - do. 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. O - ra 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 cre - 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 diei 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.* Aperiat terra, et germinet Salvatorem

Magnificat, page 69; Alma Redemptoris, page 70.

PROPER PSALMS, HYMNS, AND RESPONSES FOR CHRISTMAS.

Deus in adiutorium, 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.

1. Fi - ant aures tue	in - ten - den - tes	in vocem deprecata	e - nis me	2
2. Si in - iquitates observa - - -	ve - ris Domi - me:	Domine, quis	sus - ti - no	bit? 4
4. Qui - a apud te propiti - - - -	a - tio est:	et propter legem sustinuit	te, Do - mi - no.	5
5. Sus - ti - nit 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 - scri - 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 - - -	ius. 9
9. Glo - ri - a	Patri, et Fi - lio,	et Spiri - - - - -	tu - i Sans - - ta.	10
10. Si - cut erat in principio, et	nunc, et sem - per	et in saecula saeculorum	lo - rum. A - - -	men.

Memento, Domine, David.

Gregorian

FIFTH TONE.

1. Me - men - to, Domine, Da - vid, et omnis mansue - - - tu - dinis e - jus. 9

2. Si - cut juravit
 3. Si in - troiero in tabernaculum domus
 4. Si - de - dero somnum oculis
 5. Et re - quiem 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 - cus - todierint filii tui testamentum
 13. Et fi - lii eorum usque in
 14. Quo - ni - am elegit Dominus
 16. 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

Domi - no;
 me - æ,
 me - is,
 me - is,
 ra - ta:
 e - jus;
 tu - am;
 ti - tiam;
 tu - um,
 e - am;
 me - um,
 sæcu - lum,
 Si - on:
 sæ - culi;
 di - cam;
 ta - ri:
 Da - vid;
 o - ne;
 Fi - lii,
 sem - per,
 si ascendero in lectum
 et palpebris meis dormi - - -
 donec inveniam locum Domino; tabernaculum
 invenimus eam in
 adorabimus in loco ubi steterunt
 tu, et area sanctificati - - -
 et sancti tu - - -
 non avertas faciem
 de fructu ventris tui ponam super
 et testimonia mea hæc, quæ do - - -
 sedebunt super
 elegit eam in habitati - - -
 hic habitabo, quoniam
 pauperes ejus satu - - -
 et sancti ejus exultatione
 paravi lucernam
 super ipsum autem effloreat sanctifi - - -
 et Spiri - - -
 et in sæcula sæcu - - -

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

Hymn. Jesu, Redemptor omnium.

The musical score is written for a piano and organ. It consists of two systems of staves. The first system has a vocal line (treble clef) and a piano/organ line (bass clef). The second system also has a vocal line and a piano/organ line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

Duo. *Perseverans*

L. Je - su, Re - demp - tor om - ni - um! Quem, lu - cis an - te o - ri - gi - nem. Pa - rem pa - ter - no glo - ri - a,

Pa - rem pa - ter - no glo - ri - a, Pa - rem pa - ter - no glo - ri - a, Pa - ter su - pro - 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,
Currrens per anni circulum,
Quod solus, e sinu Patris,
Mundi salus adveneris.

5. Hunc astra, tellus, æquora,
Hunc omne quod cœlo subest,
Salutis auctorem novæ,
Novo salutat 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 sempiterna sæcula. Amen

V. Notum fecit Dominus, Alleluia.

R. Salutare suum, Alleluia.

FOR CIRCUMCISION.

Antims.—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. Cruentus 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 ro - gna dat ce - 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 attingit:
Peccata, quæ non detulit,
Nos abluendo sustulit.

4. Novum genus potentiaë,
Aquæ rubescunt hydriaë,
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 offerent.

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. 9**

2. E-go dixi in excessu	me-o:	Omnis	he-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-	te-rum c-jus. 6
6. O Do-mine, quia ego servus	tu-us;	ego servus tuus, et filius an-	til-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 atris domus Domini, in medio tu-	l, Je-rusa-lem. 9
9. Glo-ri-a Patri, et	Fili-o,	et Spiri-	ta-i Sanc-to. 10
10. Si-cut erat in p-rincipio, et nunc, et	sem-per,	et in sæcula sæcu-	le-rum. A-men.

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

Hymn. Jesu! dulcis memoria

Andante.

Je - su! dul-cis me - me-ri-a, Dans ver-a cor-dis gau-di-a; Sed su-per mel et em-ni-a, E - jus dul-cis præ - 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 quærentibus!
 Sed quid inventibus?

4. Nec lingua valet dicere,
 Nec littera exprimere;
 Expertus potest credere,
 Quid sit Jesum diligere.
5. Sis, Jesu! nostrum gaudium,
 Qui es futurus præmium,
 Sit nostra in te gloria,
 Per cuncta semper sæcula. Amen

P. Sit nomen Domini benedictum, Alleluia.

R. Ex hoc nunc, et usque in sæcula, 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 eum fle - ti - bus, In hoc sa - cre je - ju - ni - o, Fusas quad - ra - ge - na - ri - a. A - men.

Cantabile.

2. Scrutator alme cordium,
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 relinquat pabulam,
Jejuna corda criminum.

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

P. Angelis Suis 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 miserationum, dele iniqui- ta-tem me- am. 3

3. Amplius lava me ab iniquitate mea, et a peccato me-o munda me. 4

4. Quoniam iniquitatem meam con- nos- ce, et peccatum meum/centra me est. 5

Miserere. (Concluded.)

6. Ecce enim in iniquitatibus con - - -	cep - tus	sum,	et in peccatis conceptus me	ma - ter	me - -	a. 7
7. Ecce enim veritatem	di - lex -	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 læ -	ti - tiam:	et exultabunt ossa hu - - - - -	mi - li -	a - -	ta. 10
10. Averte faciem tuam a pec - - - -	ca - tis	me - ia,	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 - -	ia. 12
12. Ne proicias me a	faci - e	tu - a,	et Spiritum Sanctum tuum ne au - - - -	fe - ras	a	me. 13
13. Redde mihi lætitiã salu - - - -	ta - ris	tu - i,	et spiritu principali	con - fir -	ma	me. 14
14. Docebo iniquos	vi - as	tu - as,	et impij 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	nti - 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 ædificentur	mu - ri Je -	ro - -	sa'em. 20
20. Tunc acceptabis sacrificium justitiæ, } oblationes, et }	ho - lo -	caus - ta;	tunc impones super altare	tu - um	vi - tu -	bon.

Gloria &c.

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 ro-gis pro-de-unt, Ful-get eru-cis mys-te-ri-um, Qua vi-ta mor-tem per-tu-lit, Et mor-te vitam pre-tu-lit. A-men.



2. Quæ vulnerata lancæ
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.

I' Eripe me, Domine, ab homine malo.

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

6. O crux, ave, spes unica,
†Hoc Passionis tempore,
Pius 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 - na.
2. (Cho.) Cu - jus an - i - mam ge - men - tem Con - tri - sta - tam et do - len - tem, Per - tran - si - vit gla - di - na.

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.) Quae me - re - bat et do - le - bat, Pi - a ma - ter, dum vi - de - bat Na - ti pe - nas in - cly - ti.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

19. (Soli.) Fac me cruce custodiri,
Morte Christi praemuniri,
Confoveri gratia.

20. (Cho.) Quando corpus morietur,
Fac ut animae donetur,
Paradisī gloria.

P. Tuam ipsius animam per transivit gladius.

R. Ut revelentur ex multis sordibus cogitationes

PALM SUNDAY.*

Hosanna Filio David

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.
He-

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.*

Solo 2d Sopo. *tutti for.*

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

Solo Tenor. *Solo Basso.*

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 -

for.

ccl - 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-

ccl - 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 -

pia. *mf.* *D.C.*

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.†

I. Salvum me fac De - us. quoniam intraverunt aque usque ad animam me - am.

Deus in adjutorium. Psalm 69.

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

In te Domine speravi. Psalm 70.

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

* 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 - ro - mi - æ Pro - phe - - - - - ta. A - - - - - LEPL.

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

de - mina genti - um; prin - - ceps pre - vin - ci - arum facta est sub tri - bu - - - - te. 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 p

con - so - le - tur e - am ex om - ni - bus cha - ri - s 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 - e - 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, continua

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 go - men - tes, Vir - gi - nes e - jus aqua - 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

THE LAMENTATIONS.

First Lesson for Wednesday, concludes

prop-ter mul-ti - - tu - di - mem 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 - - to - re ad - Do - mi - num De - um tu - - - - am - - -

Adagio. *pia.*

THE LAMENTATIONS. *Second Lesson for Wednesday Evening*

Adagio.

VA - - - U - , Et - - - , e - gre-sus est a Fi - li - a Si - on om - nes de - cor e - jus:

fac - - ti sunt Prin-ci-pes e - jus vo - lut a - ri - e - tes non in - vo - mi - en - tes pas - cu - a - , et a - - bi - e - runt

ab - sque for - ti - tu - di - ne an - te fa - ei - om sub - se - quon - - - - tis - , ZA - - - IN - ,

Re - cer - 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, que ha - bu - e - rat a di - e - bus an - ti - quis - ,

cum ca - de - ret pe - 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 o - rec - tus est i - ni - mi - - - - - cus --,

Repeat the Chorus "Jerusalem," page 98.

THE LAMENTATIONS.

Third Lesson for Wednesday Evening.

Adagio.

JOB - - - - - , Ma - nam 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 - am su - um, de qui - bus præ - ce - pe - ras no in - tra - rent in Ec - cle - si - am
 tu - - - - - am - - - CAPH - - - - - , Om - nis po - pu - lus e - jus ge - mens, et quæ - rens pa - nem --: de - de - runt
 xro - ti quæ - que pro ci - bo ad re - fo - cil - lan - dam a - ni - mam --, Vi - de Do - mi - ne et con - ti - 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-te si est do-ler si-ent do-lor me-us - - : quo - - ni-am vin-de-mi - a-vit me,
 ut le-cu-tus est Do-mi-nus in di-e i-ræ fur-o-ris su - - - - - i - - - - - , MEN - - - - - ,
 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 do-so-la-tam, to-ta di-e mæ-ro-ro con-
 fee - - - 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-tæ 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

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

Benedictus.* Canticle of Zachary. Luke 1.

Very Slow.

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

2. Et crexit cornu salutis no - bis, in domo David pue - ri su - - - i. 3.

3. Sicut locutus est per os sane - - - to - rum qui a saeculo 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 sane - - - 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 omnibus di - - - omnibus di - - - e - bus nos - - - tris. 9.

9. Et tu puer, propheta Altissimi ve - - - cabe - ris praebis enim ante faciem Domini pa - - - ra - re vi - as e - jus; in remissionem pecca - - - te - rum e - o - - - rum. 10.

10. Ad dandam scientiam salutis plebi nos - tri, in quibus visitavit nos, oriens ex al - - - to. 11.

11. Per viscera misericordiae Dei 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 - tas - ta Vir - gi - ne, Et in mun - do con - ver - sa - tus.

1. Quem in mun - di pre - ti - um Frue - 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 - ce - la - tus Mi - ro clau - dit or - di - na.

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 intoned 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.

1. Eripe me, Domine, ab homi-ne ma-lo: a viro in - - - i - quo eri-pe me. 3

2. Qui cogitaverunt iniqui - - - ta-tes in cor-de: tota die constitu - - - e-bant praec - - lia. 3

3. Acuerunt linguas suas	sicut ser-pen-tis:	venenum aspidum sub labi - - -	is e - o - - - rum. 4
4. Custodi me, Domine, de manu	pee-ca-to-ris:	et ab hominibus in - - -	i - quis eri - pe me. 5
5. Qui cogitaverunt supplantare	gres - sus me - os:	abscorderunt superbi	la-queum mi - - hi. 6
6. Et funes exten - - -	de-runt in la-queum;	juxta iter scandalum posu - - -	e - runt mi - - hi. 7
7. Dixi Domino: Deus	me - us es tu;	exaudi, Domine, vocem deprecati - - -	o - nis me - - æ. 8
8. Domine, Domine, virtus sa - - -	lu - tis me - æ;	obumbrasti super caput meum	in die bel - - li. 9
9. Ne tradas me, Domine, a desiderio meo	pee-ca-to-ri;	cogitaverunt contra me, ne derelinquas me, ne forte,	ex - al - ten - - tur. 10
10. Caput circumtus e - - -	6 - - - rum,	labor labiorum ipsorum o - - -	pe - riet e - - os. 11
11. Cadent super eos carbones, in ignem de - - -	ji - cies e - os;	in miseriis	non sub - sis - - tent. 12
12. Vir linguosus non diri - - -	ge - tur in ter - ra;	virum injustum mala capient	in in - te - ri - tu. 13
13. Cognovi quia faciet Dominus judicium	in - o - - pis:	et vin - - - - -	die - tam pau - - perum. 14
14. Verum tamen justi confitebuntur	no - mini tu - o;	et habitabunt recti cum	vai - to ta - - a.

Domine Clamavi. Psalm 140.

1. Domine, clamávi ad te, ex - - - - audi - me; intende voci meæ, cum cla - mave-ro ad te. 2

2. Dirigátur oratio mea sicut incensum in conspectu tu - o; elevátio mánuum meárum sacrificium ves - per - ti - - - - num. 3

- | | | | | | | |
|--|------------|---|--------------|----------|------------|----|
| 3. Pone, Domine, custódiam óri | me - o; | et ostium circumstantiæ | lábi - is | me - - | is. | 4 |
| 4. Non declines cor meum in verba ma - - - - | liti - æ, | ad excusandas excusatiónes | in pce- | ca - - | tiæ. | 5 |
| 5. Cum hominibus operantibus iniqui - - - - | ta - tem; | et non communicábo cum e - - - - - - - - - | lec - tis e- | o - - - | rum. | 6 |
| 6. Corripiet me justus in misericordia, et inero - | pábit me: | óleum autem peccatóris non impinguet | ca - put | me - - | um. | 7 |
| 7. Quoniam adhuc et orátio mea in beneplácitis e - | o - rum; | absorpti sunt juncti petreæ júdiceæ | e - - - | o - - - | rum. | 8 |
| 8. Audient verba mea, quoniam potu - - - - | e - runt; | sicut crassitúdo terre erupta | est | su - per | ter - ram. | 9 |
| 9. Dissipáta sunt ossa nostra secus in - - - - | fer - num: | quia ad te, Domine, Domine, oculi mei, in té sperávi; non auferas | áni - mam | me - - | am. | 10 |
| 10. Custódi me a láqueo, quem statuérunt | mi - hi, | et a scándalis operantium in - - - - - - - - - | i - qui - | ta - - - | tem. | 11 |
| 11. Cadent in retiaculo ejus pecca - - - - - | to - res; | singuláriter sum ego | do - nec | tran - | se - am | |

PROPER PSALMS FOR VESPERS ON HOLY THURSDAY.

Voce Mea. Psalm 141.

	
1. Voce mea ad Dominum cla	ma - - vi: voce mea ad Dominum de - pre - ca - tus sum. 3
2. Effundo in conspectu ejus orati	o - nem me-am; et tribulationem meam ante ip - sum pre - mu - - - - - tia. 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, abscondérunt láqueum mi - - - - - hi. 5
5. Considerábam ad dexteram	et vi - de - bam; et non erat qui cog - - - - - nes - - ce - ret me. 6
6. Périt	fu - ga a me; et non est qui requirat ani-mam me - - - - - am. 7
7. Clamávi ad te,	De - mi - ne; dixi; tu es spes mea, portio mea in ter-ra vi - ven - - - - - tium. 8
8. Intende ad deprecati - - - - -	o - nem me-am: quia humili - - - - - a - tus sum ni - - - - - mis. 9
9. Libera me a perse - - - - -	quenti-bus me; quia confortati sunt su - per me. 10
10. Educ de custódia animam meam ad confiténdum	nómi-ni tu - o: me expectant justí, donec re - - - - - tribu - as mi - - - - - hi.

Here follow the Lamentations. See page 107

Adagio

De La - men-ta-ti - o - ne Je - re - mi - æ Pro - phe - - - - - tæ - - - . HRTH - - - - . 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 - num 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 - . TSTH - - - - . De - fix - æ sunt in ter - ra per - tæ

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

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

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

ter - ram ca - pi - ta su - a vir - gi - nes Je - ra - - - - 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 jo - cur me - æ su - per con - tri - ti - o - ne

THE LAMENTATIONS.

First Lesson for Thursday Evening, concluded

fi - li - o po - pu - li me - i - - , eum de - fi - ce - ret par - va - 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 Do - num tu - - - - - um - - ,

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 - num? eum de - fi - ce - rent

qua - si vul - no - ra - ti in pla - te - is ci - vi - ta - tis: eum ex - ha - la - rent 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 - æ - quo - bo

te, et com - so - la - bor te vir - go fi - - - li - a Si - on - - ? ma - gna 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 tr - - - - i - - ? NUN - - - - . Pro - phe - ta 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 pe - ni - ten - ti - am pro - ve - ca - rent: -

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

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

fi - li - am Je - ru - sa - lem: - Hæc - - ei - ne est urbs, di - cen - tes, per - fec - ti de - co - ris, gau - di - um u - ni - ver - se ter - - - - re!

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

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



A LEPH. Tau - tum in me ver - tit, et con - ver - tit manum suam te - ta di e. BETH



Ve - tus - tam fe - cit pel - lem meam, et carnem me - am; con - tri - vit os - sa me a BETH Æ - di - fi - ca - vit



in gy - ro me - e, et cir - cum - de - dit me fel - le et la - bo re. BETH In ten - e - bro - sis col - le -



ca - vit me, qua - si mor - tu - os sem - pi - ter noa. GHI MEL. Cir - cum - œ - di - fi - ca - vit ad -



ver - sum me, ut non e - gre - di - ar:— ag - gra - va - vit com - po - dem me am. GHI MEL.



Sed et cum cla - ma - ve - ro et re - ga - ve - ro, ex - clu - sit o - ra - ti - o - nem me am.



GHI MEL. Con - clu - sit vi - as me - as la - pi - di - bus qua - dris, se - mi - tas me - as sub - ver - tit.

CHORUS.—See page 108.



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

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? Responde mi - hi.
Second Choir.—Quia eduxi te de Egypto: parasti crucem Salvatori 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 3d Choir.

Quia eduxi te per desertum quadraginta annis, et manna cibavi te, et } - nam. Parasti crucem Salvatoris
introduxi te in terram satis bo - - - - - }

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

Two of the 1st Choir.

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

Two of the 2d Choir.

Aacetamquesitum meam po - - - - - tasti et lancea perforasti latus salvatori tu - o.

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 Aegypto 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 praevi in columna nu - - - - - bis:	et tu me duxisti ad pretorium	Pi - lati.
2d "	Ego te pavi manna per deser - - - - - tum:	et tu me caecidisti alapis et	fla - gellis.
1st "	Ego te potavi aqua salutis de pe - - - - - tra:	et tu me potasti felle et	aco - to.
2d "	Ego propter te Chananaeorum reges perens - - - - - 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.

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 justitiae

me - æ : in tribulatione dila- - - - - tas - ti mi - hi.

Detailed description: This is a musical score for the first part of the 'Cum Invocarem' psalm. It features a grand staff with a treble clef and a bass clef, both in the key of B-flat major. The time signature is common time (C). The music is in a simple, homophonic style. The lyrics are printed below the notes, with some words like 'me - æ' and 'dila-' followed by a series of dashes to indicate a long note or a specific rhythmic value.

Domine, quis habitabit.

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

Detailed description: This is a musical score for the second part of the 'Domine, quis habitabit' psalm. It features a grand staff with a treble clef and a bass clef, both in the key of B-flat major. The time signature is common time (C). The music is in a simple, homophonic style. The lyrics are printed below the notes, with some words like 'tu - o?' and 'sanc-to' followed by a series of dashes to indicate a long note or a specific rhythmic value.

Conserva me Domine.

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

Detailed description: This is a musical score for the third part of the 'Conserva me Domine' psalm. It features a grand staff with a treble clef and a bass clef, both in the key of B-flat major. The time signature is common time (C). The music is in a simple, homophonic style. The lyrics are printed below the notes, with some words like 'in te.' and 'non e-ge-' followed by a series of dashes to indicate a long note or a specific rhythmic value.

THE LAMENTATIONS. First Lesson for Friday Evening.

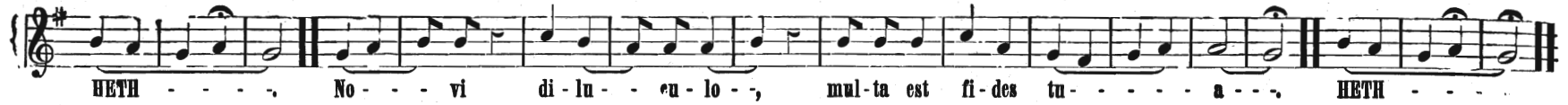
Adagio.

De La - - men-ta-ti - on - e Je-re - mi - æ Pro - phe - - - - - ta. HETH - - - - - Mi-se - ri - cor - di - æ

Do mi - ni qui a nos sum - us con - sump - ti - - - qui - a non de - te - ce - runt mi - se - ra - ti - o - nes o - - - - - ju.

Detailed description: This is a musical score for the first lesson of the Lamentations. It features a grand staff with a treble clef and a bass clef, both in the key of D major. The time signature is 2/4. The music is in an Adagio tempo. The lyrics are printed below the notes, with some words like 'De La - - men-ta-ti - on - e' and 'HETH - - - - -' followed by a series of dashes to indicate a long note or a specific rhythmic value.

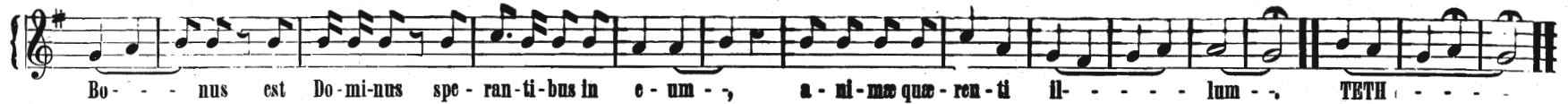
THE LAMENTATIONS. *First Lesson for Friday Evening, concluded*



HETH - - - , No - - - vi di - lu - - eu - 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 - be e - - - - - am - , TETH - - - , .



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



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



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



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



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



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

Repeat the Chorus "Jerusalem," page 108.

THE LAMENTATIONS.

Second Lesson for Friday Evening.

Adagio

A - - - - LEPH - . Quo - - mo-do ob-sen - 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-to om-ni-um pla-te - a - - - - - rum? BETH - - - - . Fi - - - - li - i Si-on

in-cly-ti, et a-mic-ti an-ro pri-mo: quo-mo-do re-pu - ta-ti sunt in va-sa tes-to-a - , o-pus ma-nu-um fi - - - - - gu -

- li - - - . GHI - - - - MEL - - . Sed et la-mi-æ nu-da-vo-runt mam-mam, lac-ta-vo-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

a-l pa-la-tum e-jus in si-ti - - - : par-va-li po-ti - e-runt pa-nem, et non e-rat qui fran-go-ret e - - - - - is - - ,

HE - - - - . Qui ves-ca - bantur vo-lup-tu-o-se, in-to-ri - e-runt in vi - is - - . Qui nu-tri - e - bantur in cro-co-is,

emolex - a-ti sunt ster - - - - - ce - ra - - . VA - U - , Et ma - jor a - f - fee-ta est i - ni-qui-tas fi-li-æ po-pu-li

me-i pec-ca-to So-do-mo-rum, quæ sub-ver-sa est in me-men-to, et non ce-perunt in e-a ma- - - - - nus - -.

Repeat the Chorus "Jerusalem," page 108.

Adagio.

THE LAMENTATIONS.

Third Lesson for Friday Evening.

In - - - ei-pit 0 - ra-ti-o Je-re-mi-æ Pre- phe- - - - tæ - -. Re- - - cor-da-re, Do-mi-no, quid ac - ci-de-rit no - bis:

in-tu - e-re, et rea-pi-ce op - probri-um nos- - - - - trum - -. Hæ-re - - - di-tas nos-tra ver-sa est ad a - li - o - nos,

domus nostræ ad ex - tra - - - - no - os - -. Pu-pil - li fac-ti su-mus absque pa-tre -, matres nostræ qua-ai vi - - - - du - æ - -.

A-quam nostram pe - cu-ni-a bi-bi-mus, lig-na nos-tra pre-ti-o com-pa - ra - - - - vi - mus - -. Cer-vi - - - ci-bus nos-tris

mi-na - ba - mur, las-sis non da - ba-tur re - - - - qui - es - -. Æ - gyp - to de-di-mus ma - num, et As-

- sy - ri - a, ut sa-tu-ra - re-mur pa - - - - - no - -. Pa-tres nos-tri pec-ca - ve-runt, et non sunt; et nos i - ni - qui - ta - tes e

THE LAMENTATIONS.

Third Lesson for Friday Evening, concluded.

o - rum por - ta - - - - vi - nus. Ser - - - vi do - mi na - ti sunt nos - tri:— non fa - it qui re - di - me - ret 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 - o gla - di - i

in de - ser - - - - - to. Pel - - - lis nos - tra qua - si eli - ba - nus ex - us - ta est a fa - ci - o 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.

EASTER DAY

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 - qua me - 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 fec - 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 Spi - - - - - tu - i Sanc - to.
 3. Sicut erat in principio et nunc et sem - per, et in sæcula sæcu - - - - - lo - rum A - men.

<p style="text-align: center;">Priest.</p> <p>Ostende nobis, Domine, misericordiam tuam, Alle - Domine, exaudi orationem</p>	<p style="text-align: center;">Response.</p> <p>lu - ia. me - am.</p>	<p style="text-align: center;">Priest.</p> <p>Et salutare tuum da nobis Alle - Et clamor meus ad te</p>	<p style="text-align: center;">Response.</p> <p>lu - ia. ve - niat.</p>	<p style="text-align: center;">Priest.</p> <p>Dominus vo - bis - cum.</p>	<p style="text-align: center;">Response.</p> <p>Et cum spiritu tu - o.</p>
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After the Prayer "Exaudi," sing "Amen."

Instead of the Asperges, the Vidi Aquam is sung from Easter to Whitsunday, exclusive

ASCENSION-DAY

119

Proper Psalms at Vespers. Deus in adjutorium, page 58; 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, Cui mors pe - remp - ta de - tu - lit Sum - ma tri - um - phum glo - ri - a: A - men.
 2. As - cen - dis or - bes si - de - rum, Quo te vo - ca - bat cæ - li - tus Col - la - ta, non hu - man - i - tus Re - rum po - tes - tas om - ni - um: A - men.

3.

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

4.

Tremunt videntes Angeli
 Versam vicem mortalium:
 Peccat caro, mundat caro,
 Regnat Deus Dei caro.

5.

Sis ipse nostrum gaudium,
 Manens olympto præmium,
 Mundi regis qui fabricam,
 Mundana vincens gaudia.

6.

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

7.

Ut cum repente cœperis
 Clarere nube judicis,
 Pœnas repellas debitas,
 Reddas coronas perditas.

8.

Jesu, tibi sit gloria,
 Qui victor in cœlum redis,
 Cum patre et almo Spiritu
 In sempiterna sæcula. Amen.

V. Dominus in cœlo, Alleluia.

R. Paravit sedem suam, Alleluia.

Magnificat, page 69; Regina Cœli, page 72.

ASCENSION-DAY.

Proper psalms at Vespers.—Deus in adjutorium, page 58; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; Laudate Pueri, page 57; and Laudate Dominum, page 59.

Salutis Humanæ Sator.*

Andantino.



I. Sa-lu-tis hu-ma-næ Sa-tor, Je-su vo-lup-tas cor-di-um; Or-bis re-dem-ti cen-di-tor, Et cas-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 Cœli, page 72.

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

WHITSUNDAY, OR PENTECOST.*

Proper Psalms at Vespers — *Dexte in adjutorium*, page 58; *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, Quae 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 Paternae dexteræ,
Tu rite promissum Patris,
Sermo:æ 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 adiutorium, page 53; Dixit Dominus, page 54; Confitebor, page 55; Beatus vir, page 56; Laudate Pueri, page 57; omnia 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 do - pro - ca - mur ves - pe - re; Dig - ne - ris, ut te sup - pli - ces, Lau - de - mus in - ter Coe - li - tos.

3. Pa - tri, si - mul que Fi - li - o, Ti - bi - que Sanc - to Spi - ri - tus, Si - cut fu - it, ait ju - gi - tor, Sae - culum 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 - no, Ve - re pas - sum i - mo - la - tum,
 Cu - jus la - tus per - fe - ra - tum, Flux - it un - da et san - gui - ne, Es - t no - bis pre - gus - ta - tum,

Sym.

In cruce pro ho - mi - ne. *pia.*

In mor - tis ex - a - mi - ne. *pia.*

1st time. 2d time. *Sva.* After 2d verse. A - men.

CORPUS CHRISTE.

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

Beati Omnes. Psalm 127.

<p>1. Be - a - ti omnes qui</p> <p>2. Labo - res manuum tuarum quia</p> <p>3. Uxor tua sicut vi -</p> <p>4. Filij tui sicut novellæ</p> <p>6. Ecce sic benedi -</p> <p>6. Benedicat tibi Domi -</p> <p>7. Et videas filios filio -</p> <p>8. Gloria Patri</p> <p>9. Sicut erat in principio et</p>	<p>ti - ment Do - minum</p> <p>man - du - ca - bis</p> <p>tis a - bun - dans</p> <p>o - li - va - rum</p> <p>ce - tur ho - mo</p> <p>nus ex Si - on</p> <p>rum tu - o - rum</p> <p>et Fi - li - o,</p> <p>nunc et sem - per,</p>	<p>qui ambulant in</p> <p>beatus es et bene</p> <p>in lateribus</p> <p>in circuitu</p> <p>qui</p> <p>et videas bona Jerusalem omnibus diebus</p> <p>pacem</p> <p>et Spiri -</p> <p>et in sæculi sæcu -</p>	<p>vi - is e - - - - jus. 2</p> <p>ti - bi e - - - - rit. 3</p> <p>do - mus tu - - - - æ. 4</p> <p>men - sæ tu - - - - æ. 5</p> <p>ti - met Do - - - - minum. 6</p> <p>vi - tæ tu - - - - æ. 7</p> <p>su - per Is - - - - raël. 8</p> <p>- tu - i Sanc - - - - to. 9</p> <p>- lo - rum. A - - - - - men.</p>
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PANGE LINGUA (No. 2).

For Pange Lingua, No. 1, See page 108.

The Voices will sing the Melody only in unison.

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

<p>1. Pan - ge lin - gua glo - ri - o - - - si,</p> <p>2. Ver - bum ca - ro - - -, pa - nem ve - rum</p>	<p>Cor - po - ris mys - te - - - ri - - um.</p> <p>Ver - bo car - nem ef - - - fi - - cit:</p>	<p>San - gui - nis - que pre - ti - o - - - si, 1.</p> <p>Pit - que san - guis Chris - ti me - rum, 2.</p>
<p>1. Quem in mun - di pre - ti - um,</p> <p>2. Et si sen - sus de - fi - - eit,</p>	<p>Fruc - tus ven - tris ge - ne - ro - si,</p> <p>Ad fir - man - dum cor sin - ce - rum</p>	<p>Rex ef - fu - dit gen - ti - um. A - - - - - men.</p> <p>So - la fi - des suf - fi - cit.</p>

THE SUNDAYS AFTER PENTECOST.*

Adoro te Devote.

Oratio S. Thomæ Aquinatio.

Soli pia. *tutti for.*

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

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

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

la-tens De-i-tas, Quæ sub his fi-gu-ris - ve-re 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-eit. Ti-bi se cor me-um to-tum sub-ji-eit; Qui-a te con-templans to-tum de-fi-eit.

a-tas, tu-a glo-ri-a. Ti-bi se cor me-um to-tum sub-ji-eit; Qui-a te con-templans to-tum de-fi-eit.

* 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,

MASS FOR THE DEAD

INTROIT.

(Requiem.)

D. MÜLLER.

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 -

Andante. *pia.* *for.*

- 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.

KYRIE.

pia.

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

pia.

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

MASS FOR THE DEAD. (Continued.)

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

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.

pia.

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 -

f. pia.

f. pia.

f. pia.

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

Solo.
f

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

for.

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 - ca il - la! Qua re - sur - get ex fa - vil - la.

for.

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

Ju - di - can - dus ho - mo re - us. Hu - ie 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 - ie 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 Jeesu 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 - fune - to - rum

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 - fune - to - rum

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

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

de - fune - 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.

for. *pia.* *for.*

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

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

pia. De pe-nis in-fer-ni, et de profundo la-cu: li-be-ra e-as de o-re le-o-o-o-o-nis, ne ab-sor-be-at

pia. De pe-nis in-fer-ni, et de profundo la-cu: li-be-ra e-as de o-re le-o-o-o-o-nis, ne ab-sor-be-at

pia. *for.* *pia.*

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

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

for.

MASS FOR THE DEAD. (Continued.)

Adagio. *pia.* **Sanctus.** *for.* *pia.*

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

Sanc-tus, Sanc-tus, 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 -

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:*

MASS FOR THE DEAD. (Continued.)

ffor.

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

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

ffor.

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, He - -

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

pia.

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 -

pia.

PATER NOSTER.

Responses.

cel - - sis, Ho - san-na, Ho - san-na in ex - cel - - sis. **1. P. Et ne nos inducas, &c.** o - nem **R. Sed libera nos a - - - ma - lo.**

pia. **2. P. A porta inferi.** **R. Erue Domine animam 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.

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.

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

Andante.

for.

pia.

pia.

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.

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 - - .

pia.

dim°

pp

dim°

ppia.

Adaga.
pia. *for.* Unison. *Libera* *re 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 Cœ-li mo-veni sunt et Ter- - - ra.

pia. *for.*

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

pia. *Adagio.* *for.* *ffor.* *pia.*

pia. *ppia.*

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

pia. *ppia.*

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

ppia.

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, 1832

Slow.

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.

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 - wigkeit.

Copyright, 1871, by J. L. PETERS.

GOD OF MIGHT! WE SING THY PRAISE.

1. 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."
2. 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.
3. 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.
4. 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.
5. 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.
6. 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.
7. 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.
8. 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!
9. 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.
10. 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.
11. 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 Blutzengen 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, 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 - - - nus; to De - mi - num con - fi - te - mur. 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; inces - sãbili vo - ce pro - cla - mant 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.

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

s s s s s s

tutti. *Solo. pia.*

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

s s s s

tutti for. *Solo pia.*

Te per orbem ter - ra - rum, sanc - ta con - fi - to - tur Ec - clo - si - a. Pa - - - - trem im - mense ma - jes - ta - tis.

tutti for. *Trebles.*

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

Bass *Trebles.* *tutti for.*

Tu Rex glo-ri-æ, Christo; Tu Pa-tris sem-pli-ter-nus es Fi-li-us. Tu ad liberândum sus-cepturus ho-mi-nem.

Trebles.

non hor-ra-is-ti Vir-gi-nis a-te-rum. Tu devicto mortis a-cu-lo-o, aperuisti ere-de-n-ti-bus reg-na cœ-lo-rum.

tutti for. *Solo basso.*

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

Trebles. **Kneel during the singing of this verse.**

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

Solo basso. *tutti for.*

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

Solo basso.

populum tuum, Do - mi - ne; et be - ne - dic hæ - re - di - ta - ti tu - - æ. Et re - go e - ca.

Solo trebles.

Et ex - toi - le illos usque in æ - ter - - num. Per sin - gu - los di - ca, be - ne - di - ei - 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.

TE DEUM. (Concluded.)

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 se-ter-num.

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

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

Priest. *Response.*

Dominus ve-bis-cum. Et cum spirita-tu-o. Priest. Oremus, &c. A-men.

CANTATA OF THE BLESSED VIRGIN MARY.

H. BOILLMANN.

Andantino.

1. Ky - ri - e e - lei - son. Chris - te o - lei - son. Kyri - e e - lei - son.
 2. Pa-ter de - ce - lis De - us. Fili redemptor mun - di De - us. Spiritus Sanc - to 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.

LITANY OF THE BLESSED VIRGIN MARY.

(Continued.)

Go to the next page.

1. 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 - no grati - a, 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 - lia,	Mater Cre - a - - - te - - - ris,	Mater Sal - va - - te - ris, 6.
7. Virgo ve - no - ran - - da,	Virgo præ - di - - can - - da,	Vir - - - - - go pe - tita, 7.
8. Vir - - - - - go fi - do - - - - - lia,	Specu - lum jus - ti - ti - a,	Sedes sa - pi - - canti - a, 8.
9. Vas spi - ri - tu - a - - - - - la,	Vas ho - nor - a - - - bi - lo,	Vas insigne de - ve - ti - - o - nis, 9.
10. Tur - - - - - ris Da - vi - di - ca,	Tur - - - - - ris o - - - bur - no - a,	De - - - - - mus au - ro - a, 10.
11. Ja - - - - - nu - a co - - - - - li,	Stella ma - tu - ti - - - na,	Salus in - fir - - me - rum, 11.
12. Consolatrix af - flie - te - - - - - rum,	Auxilium Chris - tia - - - - - rum,	Regina An - go - 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 - t: - rum omni - um, 14.

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

LITANY OF THE BLESSED VIRGIN MARY.

(Continued.)

Chorus. for.

3. Sancta Do - mi - 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. 5.
5. Ma - - - ter a - - ma - bi - lia,	O - ra,	O - ra,	O - - - ra pro	no - - - - - bis. 6.
6. Virgo pu - ron - tis - si - ma,	O - ra,	O - ra,	O - - - ra pro	no - - - - - bis. 7.
7. Vir - - - - - go cis - mens,	O - ra,	O - ra,	O - - - ra pro	no - - - - - bis. 8.
8. Canna nos - tre la - ti - ti - a,	O - ra,	O - ra,	O - - - ra pro	no - - - - - bis. 9.
9. Ro - - - - - sa myti - ca,	O - ra,	O - ra,	O - - - ra pro	no - - - - - bis. 10.
10. Fe - - - do - 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. Ro - - - 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.

16. 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, mi - se - re - re, no - bis,

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

Chorus. for.

16. par - ce 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. mi - se - re - re, no - bis, mi - se - re - re, mi - se - re - re, no - bis.

15. Do - mi - ne,
 16. Do - mi - ne,
 17. no - bis,

par - ce no - bis,
 par - ce no - bis,
 mi - se - re - re,

par - ce no - bis,
 par - ce no - bis,
 mi - se - re - re,

par - ce no - bis, Do - mi - ne.
 par - ce no - bis, Do - mi - ne.
 no - bis.

Chorus. for.

APPENDIX.

AVE MARIA, NO. 1. DUET.

Andante.

A - ve Ma - ri - a gra - ti - a

A - ve Ma - ri - a gra - ti - a

Andante.

ple - na, Do - mi - nus, do - mi - nus te - cum be - ne - dic - ta tu in mu - li - e - ri - bus,

ple - na, Do - mi - nus, do - mi - nus te - cum be - ne - dic - ta tu in mu - li - e - ri - bus, et

mf

mf

AVE MARIA, NO. 1. (Continued.)

pp

be - ne - dic - tus fruc - tus Ven - tris tu - i Je - - - sus.

be - ne - dic - tus fruc - tus Ven - tris tu - i Je - - - sus.

pp

dim.

Sanc - ta Ma - ri - a Ma - ter De - i o - ra pro no - bis pro no - bis pec - ca - to - ri -

dim.

Sanc - ta Ma - ri - a Ma - ter De - i o - ra pro no - bis pro no - bis pec - ca - to - ri -

cres.

AVE MARIA, NO. 1. (Concluded.)

bus, nunc et in ho - ra in ho - ra mor - tis nos - trae, in
 bus, nunc et in ho - ra . . . in ho - ra mor - tis nos - trae, in

ho - ra mor - tis nos - trae, A - men, A - - - men, A - - - - men.
 ho - ra mor - tis nos - trae, A - men, A - - - men, A - - - - men.

AVE MARIA, NO. 2. TRIO.

Moderato.

Solo.

A - ve Ma - ri - a, Ma - ri - a gra - ti - a ple - na,

Do - mi - nus te - cum be - ne - dic - ta tu in mu - li - e - ri - bus. Et be - ne - dic - tus fruc - tus ven - tris

tu - i, fruc-tus ven-tris tu - i Je - su. Sanc - ta Ma - ri - a, Ma - ter De - i,

O - ra pro no - bis pec - ca - to - ri - bus nunc et in ho - ra mor - tis nos - trae.

AVE MARIA, NO. 2. (Concluded.)

Ma - ter De - i O - ra pro no - bis pec - ca - to - ri - bus,

Sanc - ta Ma - ri - a, Ma - ter De - i, O - ra pro no - bis pec - ca - to - ri - bus,

Sanc - ta Ma - ri - a, Ma - ter De - i, O - ra pro no - bis pec - ca - to - ri - bus,

Nunc et in ho - ra mor - tis nos - trae, mor - tis nos - trae. A - men, A - men, A - men.

Nunc et in ho - ra mor - tis nos - trae, mor - tis nos - trae. A - men, A - men. A - men.

LITANY, NO. 1.

157

Sanc - ta Ma - ri - a Sanc - ta De - i Ge - ni - trix Sanc - ta Vir - go Vir - gi - num

Sanc - ta Ma - ri - a Sanc - ta De - i Ge - ni - trix Sanc - ta Vir - go Vir - gi - num

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

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

LITANY, NO. 2.

1. Sanc - ta Ma - ri - a Sanc - ta De - i Ge - ni - trix; Sanc - ta Vir - go Vir - gi - num O - ra pro no -

Sanc - ta Ma - ri - a Sanc - ta De - i Ge - ni - trix; Sanc - ta Vir - go Vir - gi - num O - ra pro no -

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

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

AVE VERUM CORPUS NATUM.

Andante.

1. A - ve ve - rum cor - pus na - tum, De Ma - ri - a Vir - gi - ne, A - ve ve - rum
 2. Cu - jus la - tus per - fo - ra - tum Un - da flux - it cum san - gui - ne. Cu - jus la - tus

cres. cor - pus na - tum, De Ma - ri - a Vir - gi - ne, Ve - re pas - sum im - mo - la - tum,
 per - fo - ra - tum, Un - da flux - it - cum san - gui - ne; Es - to no - bis prae - gus - ta - tum,
dim.

AVE VERUM CORPUS NATUM. (Concluded.)

dim. **f** *dim.*

In cru - ce pro ho - mi - ne. Ve - re pas - sum im - mo - la - tum In cru - ce pro
 In mor - tis ex - a - mi - ne. Es - to no - bis prae - gus ta - tum In mor - tis ex -

f *p* *cres.* **f** *p*

ho - mi - ne Ve - re pas - sum im - mo - la - tum In - cru - ce pro ho - mi - ne.
 a - mi - ne Es - to no - bis prae - gus ta - tum In mor - tis ex - a - mi - ne.

1. O Sal - u - ta - ris hos - ti - a, Quae coe - li pan - dis os - ti - um, Bel - la pre - munt, hos - ti - li -
 2. U - ni - tri - no - que Do - mi - no, Sit sem - pi - ter - na glo - ri - a, Qui vi - tam si - ne ter - mi -

a, Da ro - bur fer au - xi - li - um, Da ro - bur fer au - xi - li - um,
 no No - bis do - net in Pa - tri - a, No - bis do - net in Pa - tri - a. A - men, A - men.

Da ro - bur
 No - bis do -

O SALUTARIS NO. 2. TRIO.

(SOPRANO, TENOR, AND BASS.)

TEN. OR SOP. SOLO.

Cantabile.

1. O Sa-lu-
2. U - ni-tri-

ta - ris Sa-lu - ta - ris Hos - ti - a Quae coe - li pan - dis os - ti - um,
no - que tri - no - que Do - mi - no, Sit sem - pi - ter - na glo - ri - a.

O Sa - lu - ta - ris Hos - ti - a Quae coe - li pan - dis os - ti - um,
 U - ni - tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a,
 Quae coe - li pan - dis
 Sit sem - pi - ter - na

O Sa - lu - ta - ris Hos - ti - a Quae coe - li pan - dis pan - dis os - ti - um,
 U - ni - tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a glo - ri - a,

Bel - la pre - munt hos - ti - li - a Da ro - bur fer au - xi - li - um.
 Qui vitam si - ne si - ne ter - mi - no No - bis do - net in Pa - tri - a.

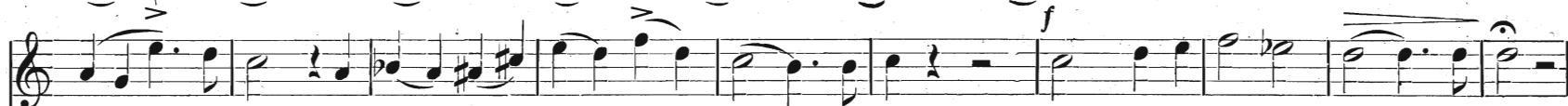
SOPRANO.

Dolce.

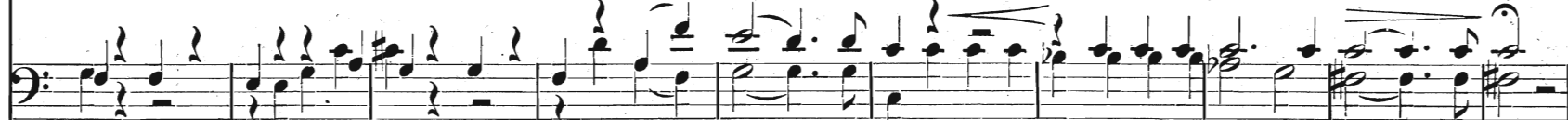
Bel - la pre - munt hos - ti - li - a . . . Bel - la pre - munt hos - ti - li - a. Da ro - bur fer au -
 Qui vi - tam si - ne ter - mi - no . . . Vi - tam si - ne ter - mi - no. No - bis do - net in

TEN.
BASS.

Bel - la pre - munt hos - ti - li - a, Bel - la pre - munt hos - ti - li - a. Da ro - bur
 Vi - tam si - ne ter - mi - no, Vi - tam si - ne ter - mi - no. No - bis do -

dolce.

xi - - li - um, Da ro - bur fer au - xi - li - um, Da ro - bur fer au - xi - - li - um,
 Pa - - tri - a, No - bis do - net in Pa - - tri - a, No - bis do - net in Pa - - tri - a,



fer, net, Da ro - bur fer, fer au - xi - - li - um, Da ro - bur fer, Da ro - bur fer au - xi - - li - um,
 In Pa - tri - a, Do - net in Pa - - tri - a, No - bis do - net, No - bis do - net in Pa - - tri - a,



O SALUTARIS, NO. 2. (Concluded.)

dolce.

Da ro-bur fer au - xi - li - um, Da ro - bur fer au - xi - li - um, Da ro - bur fer au - xi - li - um,
 No - bis do - net in Pa - tri - a, No-bis do - net in Pa - tri - a, No - bis do - net in Pa - tri - a,
 Da ro - bur fer No - bis do - net. Da ro - bur fer No - bis do - net fer au - xi - li - um,
 No - bis do - net tri - a,

Da ro - bur fer au - xi - li - um, Da ro - bur fer au - xi - li - um, Da ro-bur
 No - bis do - net in Pa - tri - a, No - bis do - net in Pa - tri - a, A - men, a -

Da ro - bur fer au - xi - li - um, Da ro - bur fer au - xi - li - um.
 A - men, a - men, a - men, a - men, a - men, a - men, a - men.

fer Da ro - bur fer
 men, A - men, a - men,

O SALUTARIS, NO. 3. FOUR VOICES.

1. O Sal - u - ta - ris Hos - ti - a, Quae coe - li pan - dis os - ti - um,
 2. U - ni - tri - no - que Do - mi - no Sit sem - pi - ter - na glo - ri - a,

Bel - la prae - munt hos - ti - li - a Da ro - bur fer aux - i - li - um.
 Qui vi - tam si - ne ter - mi - no, No - bis do - net in Pa - tri - a.

p *p* *f* *rall.*

TANTUM ERGO. FOUR VOICES.

Andante.

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

men - tum No - vo ce - dat ri - tu - i. Praes - tet fi - des, sup - ple - men - tum, Praes - tet fi - des
quo - que Sit et be - ne - dic - ti - o. Pro - ce - den - ti ab - u - tro - que, Pro - ce - den - ti

TANTUM ERGO. (Concluded.)

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

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

Re - gi - na coe - li lae - ta - re Al - le - lu - ia Al - le - lu - ia. Qui - a quem me - ru - is - ti por-

ta - re, Al - le - lu - ia Al - le - lu - ia. Res - ur - rex - it sic - ut dix - it Al - le - lu - ia Al - le - lu - ia. O -

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

V. Gaude et laetare Virgo Maria, Alleluia. R. Quia surrexit Dominus vere, Alleluia.

VENITE SANCTE SPIRITUS. DUET.

Andante con espressione.

The piano accompaniment for the first system consists of two staves. The right hand features a melodic line with chords and a bass line with a steady eighth-note accompaniment. Dynamics include *p* (piano) at the beginning, *cres.* (crescendo) in the middle, and *dim.* (diminuendo) towards the end.

SOPRANO.

The soprano vocal line for the first system is a single staff with a melodic line in a soprano clef, corresponding to the lyrics below.

1. Ve-ni Sancte Spi-ri-tus, Et e-mit-te coe-li-tus, Lu-cis tu-ae ra-di-um Lucis tuae ra-di-um.
 2. O lux be-a-tis-si-ma, Re-ple cor-dis in-ti-ma, Tu-o-rum fi-de-li-um Tu-orum fi-de-li-um.

ALTO.

The alto vocal line for the first system is a single staff with a melodic line in an alto clef, corresponding to the lyrics below.

The piano accompaniment for the second system continues the two-staff format. The right hand has a melodic line with chords, and the left hand has a steady eighth-note accompaniment. A *cres.* (crescendo) dynamic is marked in the middle of the system.

VENI SANCTE SPIRITUS. (Concluded.)

The musical score is arranged in three systems. The first system contains the first two lines of the vocal melody and the piano accompaniment. The second system contains the third and fourth lines of the vocal melody and the piano accompaniment. The third system contains the final two lines of the vocal melody and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *mf*, *poco riten.*, *pp*, and *dim.*

mf

Ve - ni Pa - ter pau - pe - rum, Ve - ni da - tor mu - ne - rum Ve - ni lu - men cor - di - um
 Si - ne tu - o no - mi - ne Ni - hil est in ho - mi - ne Ni - hil est in ho - mi - ne

mf

mf

poco riten.

Ve - ni lu - men cor - di - um. Ve - ni lu - men cor - di - um, Ve - ni lu - men cor - di - um.
 Ni - hil est in ho - mi - ne Ni - hil est in ho - mi - ne, Ni - hil est in - nox - i - um.

poco riten.

pp

poco riten.

dim.

VENI CREATOR, NO. 1. FOUR VOICES.

pp

Ve - ni Cre - a - tor Spi - ri - tus Men - tes tu - o - rum vi - si -

pp

Ve - ni Cre - a - tor Spi - ri - tus Men - tes tu - o - rum vi - si -

ff *pp* *rall.*

ta Im - ple su - per - na gra - ti - a Quae tu cre - as - ti pec - to - ra.

ff *pp* *rall.*

ta Im - ple - su - per - na gra - ti - a Quae tu cre - as - ti pec - to - ra.

VENI CREATOR, NO. 2. FOUR VOICES.

A. H. ROSEWIG.

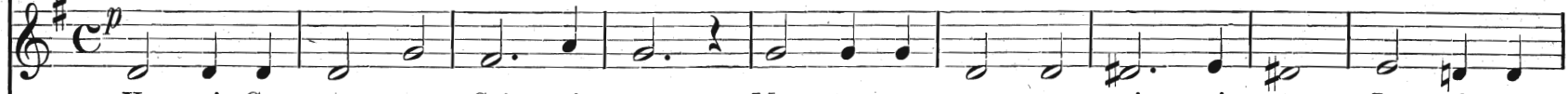
Andante.

SOPRANO.



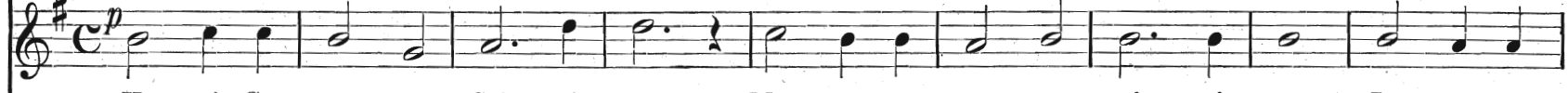
Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta; Im - ple - su -

ALTO.



Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta; Im - ple - su -

TENOR.



Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta; Im - ple - su -

BASS.



Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum vi - si - ta; Im - ple - su -



p

VENI CREATOR, NO. 2. (Concluded.)

per - na gra - ti - a, Quae tu cre - as - ti pec - to - ra. Ve - ni, ve - ni.

per - na gra - ti - a, Quae tu cre - as - ti pec - to - ra. Ve - ni, ve - ni.

per - na gra - ti - a, Quae tu cre - as - ti pec - to - ra. Ve - ni, ve - ni.

per - na gra - ti - a, Quae tu cre - as - ti pec - to - ra. Ve - ni, ve - ni.

The score consists of five systems. The first four systems are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth system is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *pp* (pianissimo) and *ppp* (pianissimissimo).

APPENDIX TO

PETER'S CATHOLIC HARMONIST.

COMPILED BY

A. H. ROSEWIG.

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