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pray for us!



ELIAS QUIDEM VENTURUS EST, ET RESTITUET OMNIA.

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***Hymnarium Vesperale* : : 1851 : : harmonizations by John Lambert**



HYMNARIUM VESPERALE,

&c.

**Hymnarium Vesperale.**

**ORGAN ACCOMPANIMENTS**

FOR THE WHOLE OF THE

**HYMNS OF THE ROMAN VESPERAL;**

WITH

**AN APPENDIX,**

CONTAINING THE

**Three Festal Sequences of the Roman Gradual.**

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**JOHN LAMBERT,**

MEMBER OF THE PONTIFICAL CONGREGATION OF THE ACADEMY OF  
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LONDON:

BURNS AND LAMBERT, 17, PORTMAN STREET,  
PORTMAN SQUARE.

1851.

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L38  
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TO HIS EMINENCE

Cardinal Wiseman,

THE FOLLOWING WORK,

DESIGNED TO FACILITATE THE SINGING OF THE VESPER HYMNS

OF THE CATHOLIC CHURCH,

IS,

WITH THE KIND PERMISSION OF HIS EMINENCE,

RESPECTFULLY DEDICATED,

BY HIS OBLIGED AND FAITHFUL SERVANT,

JOHN LAMBERT.

SALISBURY,  
CORPUS CHRISTI, 1851.

## P R E F A C E .

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It was intended to prefix to the present work a full explanation of the principles upon which the rythm of the music of the Hymns of the Church is founded; but the materials already collected for that purpose have been found to require more space than can be devoted to them in this place, and accordingly the full consideration of the subject has been reserved for a separate Treatise, now preparing for publication.

It seems necessary, however, to remark shortly here, that the Melodies of the Hymns and the Proses form the measured music of the Ritual, and that the time of the music is governed by the beat of the poetry to which it is united. To ascertain, therefore, the rythm of the music the choir-master must obtain a knowledge of the metre of the Hymns, which being limited principally to four or five kinds, may be learned sufficiently for all practical purposes without much difficulty.

Latin poetry, as it is well known, consists of a given number of feet composed of certain long and short syllables, the long syllable being considered as equivalent to two beats or times, and the short syllable to one beat or time; and it may not be irrelevant to add, that in the church music the ornamental musical passages, or such as have a series of notes to a single syllable, whether the text be prose or poetry, are in like manner constructed of a certain number of *musical* feet, composed of long and short notes in varied

measures. In fact, this principle is the key to the true and ancient execution of the ecclesiastical chaunt.

It has been stated in another publication (1), that the rythm which characterized the verses of the ancients, consisted in the musical union of the tonic accent with the metrical accent, which in the Greek is called *apoc*, in the Latin, *ictus*. The tonic accent is always most carefully to be observed according to the rules of language, but the metrical or musical accent also, which falls on the first long syllable of every foot, communicates an emphasis of the voice to the syllable which would otherwise have no accent at all. The metrical accent corresponds to the strong time or beat at the beginning of each bar in modern music, and it is the main guide to the rythm of the melody; but, in order to prevent too great rapidity in the movement of Iambic and Trochaic verses, the metrical accent should not be strongly marked, except on each alternate foot, as in the following example:—

Creâtor alme sîderum.

The tonic accent does not follow the metrical prosody, but it takes account of the accented syllable of every word capable of bearing an accent. Monosyllables, according to their position, may be accented or not, but in words of two syllables the accent belongs to the first, without reference to metrical quantity, and in words of three syllables it falls upon the penultimate, unless it be of its own nature short, and then it is transferred to the preceding syllable.

The following example, consisting of the third strophe of the *Veni Creator* will serve to illustrate the preceding observations. The tonic accent is marked by capital letters, the metrical accent

(1) Essay on Harmonizing and Singing the Ritual Song. London: Burns, 1849.

in chief by a double accent (''), and the subordinate metrical accent by a single accent (').

Tu septiFÖRmis MÜnere  
DIGitus(1) paTÉRnæ DEXteræ  
Tu RÏte proMISsum PATris  
SerMÖne DÏtans GÜTtura.

In this instance, it will be perceived, that the music may, with tolerable accuracy be reduced to modern time: thus—

When the chaunt of Iambic and Trochaic Hymns is syllabic; i. e., having one note only to each syllable, great care must be taken to guard against the saltatory movement which results from executing them as if they were written in modern 3-4 time. In purely secular poetry the comparison may be allowed in practice, but the sacred music of the church cannot be so treated without destroying its unction and solemnity. A more correct way of executing the Iambic hymns would be found in adopting the  $\text{C}$  time with a dotted minim as under:—

(1) An Anapest is often found instead of an Iambus.



But even this marking does not give the precise rythm of the melody, which requires a freedom of movement incompatible with strict time.

Besides the Hymns written in the ancient artificial metres, there are others composed in what may be appropriately designated as the natural metre; which was especially adopted in the Proses of the middle ages. This metre is nothing more than the order in which accented and unaccented syllables follow each other. It observes the accent of language only; quantity is not considered, and the *ictus* or beat always coincides with the tonic accent. This species of natural rythm is composed of a succession of similar feet, which may be Dactyls (— u u — u u, &c.), or Iambuses (u — u —, &c.), or Trochees (— u — u); and where the music is syllabic it often becomes a very difficult task to restrain the singers from a galloping tendency. In the *Ave Maris stella*, which is an example of the natural trochaic rythm, a safeguard against the danger alluded to will be found in the elaborate nature of the melody; and the same remark applies to many of the hymns, particularly such as are prescribed for more solemn Feasts.

Of course it is impossible in this Introduction, to give more than a meagre outline of the true principles of rythm, but enough has been said to shew the necessity of studying it thoroughly if the chaunt of the Hymns is really to be appreciated by cultivated minds, or relished by the people. A mere succession of sounds of equal length, drawled out without rythmical movement, musical knowledge, or religious sentiment, can only produce disappointment and disgust; and if the practice of those who profess to like the choral music of the church should happen to be contrary to the true principles which should guide them in the execution of it, they may be compared to an unskilful builder, who whilst asserting his admiration of a noble design, constructs the edifice itself with ignorant workmen and misshapen materials.

Of the Organ Accompaniments themselves it only remains to be said, that some of them have been prepared in MS. for more than two years, and have in the meantime received the approbation of continental musicians of the greatest experience in the Plain Chaunt. The main object of the author has been to preserve the true tonality of the melody, and with this view every musical phrase and subordinate cadence has been attentively weighed. The metrical accent in chief corresponding with the long or tailed note in the Plain Chaunt Text has been carefully marked throughout.

J. L.

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ORGAN ACCOMPANIMENTS

TO THE

HYMNS OF THE ROMAN VESPERAL.

IV. MODE

Cre - a - tor al - me si - de - rum,  
Æ - ter - na lux cre - den - ti - um,  
Je - su Re - demp - tor om - ni - um,  
In - ten - de vo - tis sup - pli - cum. A - men.

2. Qui dæmonis ne frigidibus  
Periret orbis, impetu  
Amoris actus, languidi  
Mundi medela factus es.
3. Commune qui mundi nefas  
Ut expiâres, ad crucem,  
E Virginis Sacrario,  
Intacta prodixisti victima.
4. Cujus potestas gloriæ,  
Nomenque cum primis sonat;  
Et cœlites, et inferi,  
Tremente curvantur genu.

5. Te deprecamur ultimarum  
Magnum dei iudicem,  
Armis supernæ gratiæ,  
Defende nos ab hostibus.
6. Virtus, honor, laus, gloria,  
Deo Patri cum Filio,  
Sancto simul Paraclito,  
In sæculorum sæcula.

V. *Rorate cœli desuper, et nubes pluant  
justum.*

R. *Aperiatur terra, et germinet Salvatorem.*

The Hymns for the following Festivals are sung to the same Melody as the Advent Hymn :—

1. ST. LUCY—December 13.  
“ *Jesu corona virginum.*” Vesper Book, page 357.
2. ST. THOMAS APOSTLE—December 21,  
and  
ST. ANDREW—Nov. 30 (if in Advent).  
“ *Exultet orbis gaudiis.*” Vesper Book, page 336.

The Hymns for the following Festivals are sung to the same Melody as the Christmas Hymn :—

1. ST. STEPHEN—December 26.  
“ *Deus tuorum militum.*” Vesper Book, page 341.
2. ST. JOHN APOSTLE and EVANGELIST—December 27.  
“ *Exultet orbis gaudiis.*” Vesper Book, page 336.
3. ALL SAINTS—November 1.  
“ *Placare Christe servulis.*” Vesper Book, page 321.



## FOR CHRISTMAS.

I. MODE

Je - su Re - demp - tor om - ni - um,  
 Quem lu - cis an - te o - ri - gi - nem,  
 Pa - trem pa - ter - nae glo - ri - ae  
 Pa - ter su - pre - mas e - di - dit. A - men.

2. Tu lūmen, et splendōr Patris,  
Tu spēs perēnnis ōmnium,  
Intēde quas fundūt preces  
Tuī per orbem sērvuli.
3. Memēto, rerum Cōnditor,  
Nostrī quod olim cōrporis,  
Sacratā ab alvo Vīrginis  
Nascēdo, formam sūmpseris.
4. Testātur hoc prāsēns dies,  
Currēns per anni cīrculum,  
Quod sōlus e sinū Patris  
Mundī salus advēneris.
5. Hunc āstra, tellus, āquora,  
Hunc ōmne quod cōelō subest,  
Salūtis auctōrēm novā  
Novō salūtat cāntico.

6. Et nōs, beāta quōs sacri  
Rigāvit unda sāguinis,  
Natālis ob diēm tui  
Hymnī tribūtum sōlvimus,
7. Jesū, tibi sit glōria,  
Qui nātus es de Vīrgine,  
Cum Pātre et almo Spīritu,  
In sēmpitērna sēcūla.

## FIRST VESPERS.

- V. *Crastina die delēbitur iniquitas terra.*  
 R. *Ei Regnābit super nos Salvator mundi.*

## SECOND VESPERS.

- V. *Notum fecit Dōminus. Allelūia.*  
 R. *Salūtē suam. Allelūia.*

## FOR EPIPHANY.

VIII. MODE

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 reg - na dat cōe - les - ti - a. A - men.

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2. Ibānt Magi, quam vīderant,  
Stellām sequētes prāviam:  
Lūmēn requirunt lūmine  
Deūm fatēntur mūnere.
3. Lavācra puri gūrgitis  
Cōelēstis Agnus āttigit:  
Peccāta, quā non dētulit,  
Nos āblūendo sūstulit.
4. Novūm genus potēntiā:  
Aquā rubēscunt hydriāe,

Vinūmque jussa fūndere,  
Mutāvit unda originem.  
 5. Jesū, tibi sit glōria,  
Qui appāruisti gēntibus,  
Cum Pātre, et almo Spīritu,  
In sēmpitērna sēcūla. Amen.

- V. *Reges Tharsis et insulāe mūnera offerent.*  
 R. *Reges Arabum et Saba dona addūcent.*

FOR LENT.

II. MODE.

Au - di, be - nig - ne Con - di - tor,

Nos - tras pre - ces cum fe - ti - bus,

In hoc sa - cro je - ju - ni - o

Fu - sas quad - ra - ge - na - ri - o. A - men.

- 2. Scrutator alme cordium,  
Infirma tu scis virium:  
Ad te reversis exhibe  
Remissionis gratiam.
- 3. Multum quidem peccavimus,  
Sed parce contentibus:  
Ad nominis laudem tui  
Confere medelam languidis.
- 4. Concede nostrum ceteri,  
Corpus per abstinentiam:

Culpae sit relinquat pabulum  
Jejuna corda criminum.  
5. Praesta, beata Trinitas  
Concede, simplex Unitas  
Ut fructuosa sint tuis  
Jeiuniorum munera. Amen.

V. Angelis suis Deus mandavit de te.  
R. Ut custodiant te, in omnibus viis tuis.

PASSION SUNDAY.

I. MODE.

Vex - il - la Re - gis pro - de - unt

Ful - get Cru - cis mys - te - ri - um,

Qua - vi - ta mor - te per - tu - lit

Et mor - te vi - tam pro - tu - lit. A - men.

- 2. Quae vulnerata lanceae  
Mucrone diro, criminum  
Ut nos lavaret sordibus,  
Manavit unda et sanguine.
- 3. Implata sunt, quae concinit  
Davidi fideli carmine,  
Dicendo nationibus:  
Regnavit a ligno Deus.
- 4. Arbor decora et fulgida,  
Ornata Regis purpura,  
Electa digno stipite  
Tam sancta membra tangere.
- 5. Beata, cujus brachiis  
Pratum pependit saeculi,

Statéra facta corporis,  
Tulitque praedam tartari.  
6. O Crux ave spes unica,  
Hoc Passionis tempore  
Piis adauge gratiam:  
Reisque dele crimina.

7. Te, fons salutis Trinitas,  
Collaudet omnis spiritus:  
Quibus crucis victoriam  
Largiris, adde praemium. Amen.

V. Erripe me Domine, ab homine malo  
R. A viro iniquo eripe me.

The Hymns for the following Festivals are sung to the same Melody as the Easter Hymn :—

1. INVENTION OF THE HOLY CROSS.  
“ *Vexilla regis.*” Vesper Book, page 121.
2. ST. VENANTIUS.  
“ *Martyr Dei Venantius.*” Vesper Book, page 240.
3. APOSTLES AND EVANGELISTS, in Paschal Time.  
“ *Tristes erant apostoli.*” Vesper Book, page 339.
4. ONE MARTYR, in Paschal Time.  
“ *Deus tuorum militum.*” Vesper Book, page 341.
5. MANY MARTYRS, in Paschal Time.  
“ *Rex gloriose martyrum.*” Vesper Book, page 344.
6. VIRGINS, in Paschal Time.  
“ *Jesu corona virginum.*” Vesper Book, page 357.
7. HOLY WOMEN, in Paschal Time.  
“ *Fortem virili pectore.*” Vesper Book, page 361.

## FOR EASTER.

VIII MODE.

Ad re - gi - as Ag - ni da - pes,

Sto - lis a - mic - ti can - - - - - di - dis,

Post tran - si - tum ma - ris ru - bri,

Chris - to ca - na - mus Prin - ci - pi. A - men.

2. Divina ejus charitas  
Sacrum propinat sanguinem,  
Almique membra corporis  
Amor Sacerdos immolat.
3. Sparsum cruorem postibus  
Vastator horret Angelus,  
Fugitque divisum mare,  
Merguntur hostes fluctibus.
4. Jam Pascha nostrum Christus est,  
Paschalis idem victima,  
Et pura puris mentibus  
Sinceritatis azyma.
5. O vera coli Victima,  
Subiecta cui sunt tartara,  
Soluta mortis vincula,  
Recapta vite premia.

6. Victor subactis inferis  
Trophæa Christus explicat,  
Coeloque aperto, subditum  
Regem tenebrarum trahit.
7. Ut sis perenne mentibus,  
Paschale Jesu gaudium,  
A morte dira criminum  
Vitæ renatos libera.
8. Deo Patri sit gloria,  
Et Filio, qui a mortuis  
Surrexit, ac Paraclyto,  
In sempiterna sæcula. Amen.

V. *Mane nobiscum Domine. Alleluia.*  
R. *Quoniam advesperascit. Alleluia.*

## FOR ASCENSION DAY.

IV. MODE.

Sa - lu - - - - - tis hu - ma - næ Sa - tor,

Je - su vo - lup - tas cor - - - - - di - um,

Or - bis re - demp - - - ti con - - - di - tor,

Et cas - ta lux a - man - ti - um. A - men.

2. Qua victus es clementia,  
Ut nostra ferres crimina:  
Mortem subires innocens,  
A morte nos ut tollereres?
3. Perrumpis infernum chaos  
Vinctis catenas detrahis,  
Victor triumpho nobili  
Ad dexteram Patris sedes.
4. Te cogat indulgentia.  
Ut damna nostra sarcias:  
Tuoque vultus cōmpotes  
Dites beato lumine.

5. Tu dux ad astra, et semita,  
Sis meta nostris cordibus,  
Sis lacrymarum gaudium,  
Sis dulce vite premium. Amen.

## FIRST VESPERE.

- V. *Ascendit Deus in jubilatione. Alleluia.*  
R. *Et Dominus in voce tubæ. Alleluia.*

## SECOND VESPERE.

- V. *Dominus in celo. Alleluia.*  
R. *Paravit sedem suam. Alleluia.*

The Hymns for the following Festivals are sung to the same Melody as  
the Hymn for Ascension day :—

1. FESTIVAL OF THE HOLY NAME.  
    "*Jesu dulcis memoria.*"                      Vesper Book, page 102.
2. ST. JULIANA OF FALCONIERI.  
    "*Cœlestis Agni.*"                              Vesper Book, page 251.
3. THE TRANSFIGURATION.  
    "*Quicumque Christum.*"                      Vesper Book, page 276.
4. ST. MICHAEL THE ARCHANGEL.  
    "*Te splendor et virtus Patris.*"              Vesper Book, Page 301.



## FOR WHITSUNTIDE.

VIII. MODE.

Ve - ni Cre - a - tor Spi - ri - tus,

Men - tes tu - o - rum vi - si - ta,

Im - ple su - per - na gra - ti - a,

Quæ tu cre - as - ti pec - to - ra. A - men.

2. Qui dñceris Paráclitus,  
Altíssimi donúm Dei,  
Fons vívus, ignis, cháritas,  
Et spíritalis fúctio.

3. Tu séptiformis múnere,  
Dígítus Patrénæ dēxteræ,  
Tu ríte prómissúm Patris,  
Sermóne ditans gúttura.

4. Accénde lumen sēnsibus:  
Infúnde amórem cōrdibus:  
Infirma nostri cōporis  
Virtúte firmans pēpēti.

5. Hostém repéllas lóngius,  
Pacémque dones prótinus:

Ductóre sic te právio  
Vitémus omne nōxiúm.

6. Per té sciámus dá Patrem,  
Noscámus atque Fílium,  
Teque útríusque Spírítum  
Credámus omni tēmpore.

7. Deó Patri sit glória,  
Et Fílio, qui a mórtuis  
Surréxit, ac Paráclito  
In sœculórum sœcula. Amen.

FIRST VESPERS.

V. *Repléti sunt omnes Spírítu Sancto. Allel.*

R. *Et cœpérunt loqui. Alleluia.*

SECOND VESPERS.

V. *Loquebántur váriis línguis Apóstoli. Allel.*

R. *Magnádia Dei. Alleluia.*

## FOR TRINITY SUNDAY.

VIII. MODE.

Jam sol re - ce - dit ig - - ne - us,

Tu dux per - en - nis U - - ni - tas.

nos - tris be - . a - ta Tri - - nu - tas

in - fun - de a mo - rem cor - di - bus. A - men.

2. Te máne laudum cármine,  
Te dēprecamur vésperē;  
Dignēris, ut te súpplices  
Laudémus, inter cœlites.

3. Patrí simulque Fílio,  
Tíbiq̄ Sancte Spírítus,  
Sicút fuit, sit júgiter  
Sœclúm per omne glória. Amén.

V. *Benedictus es Dómine, in firmamēto cœli.*

R. *Et laudábilis et gloriósius in sœcula.*

## FOR CORPUS CHRISTI.

Pan - ge lin-gua, glo - ri - 6 - - si Cór - po - ris mys-

III. MODE.

te - - ri - um, San - gui - nis - que pre - ti - o - - si,

Quem in mun - di pré - ti - um Fruc-tus ven-tris ge-ne-ró - si

Rex ef - fú - dit gén - ti - um. A - men.

2. Nóbis datus, nóbis nátus  
Ex intácta Virgine,  
Et in mundo cónversatus  
Spárho verbi sémine,  
Sbíi moras incolátus  
Míro clausit órđine.
3. In suprémæ nocte coenæ  
Récumbens cum frátribus,  
Observáta lége pléne  
Cíbis in legálibus,  
Cíbium turbæ dñodénæ  
Sé dat suis mânibus.
4. Vêrbum caro, pânera verum  
Vêrbo carnem efficit:  
Fítque sanguis Christi mêrum:  
Et si sensus déficit,  
Ad firmándum cór sincerum  
Sóla fides súfficit.

5. Tântum ergo sâcraméntum  
Vêneremur cêrnui  
Et antiquum dôcuméntum  
Nôvo cedat rítui:  
Præstet fides súppléméntum  
Sénsuum deféctui.
6. Gênitóri, gênitoque  
Lâus et jubilátio,  
Sâlus, honor, virtus quôque  
Sít et benedictio,  
Prôcedenti ab utrôque  
Cômpar sit laudátio.

V. *Panem de caelo præstitisti eis. Allelúia.*  
R. *Omne delectaméntum in se habéntem. All.*  
SUNDAY WITHIN OCTAVE.  
V. *Cibavit illos ex údipe fruménti. Allelúia.*  
R. *Et de petra melle saturávit eos. Allelúia.*

## FEAST OF THE MOST SACRED HEART.

Auc - tor, be - a - - te sæ - cu - li

VIII. MODE

Chris - te Re - demp - tor om - - ni - um

lu - men Pa - tris de lu - - mi - ne

De - us - que ve - - rus de De - o. A - men.

2. Amôr cœgit tê tuus  
Mortále corpus sũmere,  
Ut nôvus Adam rêdderes,  
Ut quod vétus ille abstúlerat.
3. Ille âmôr almus ártifex  
Terræ marisque, et síderum,  
Erráta patrum míserans,  
Et nôstra rumpens víncula.
4. Non cõrde discedát tuo  
Vis illa âmoris ínclýti:  
Hoc fõnte gentes háuriant  
Remíssionis grátiam.
5. Percússum ad hoc est láncea,  
Passúmque ad hoc est vúlnera;

Ut nós laváret sórdibus,  
Undâ fluentê et sânguine  
6. Decús Parenti, et Fílio,  
Sanctôque sit Spíritui,  
Quibûs potéstas, glória  
Regnámque in omne est sâculum.  
Amen.

## FIRST VESPERS.

V. *Ignem veni mittere in terram.*  
R. *Et quid volo, nisi ut accendátur?*  
SECOND VESPERS.  
V. *Haurétis aquas in gaúdio.*  
R. *De fontibus Salvatóris.*

## THE SEVEN DOLOURS OF THE B. V. M.

IV. MODE.

Sta - bat ma - ter do - lo - ro - sa

Jux - ta cru - cem la - cry - mo - sa Dum - pen - de - bat fi - li - us;

Cu - jus a - ni - man ge - men - tem Con - tris - ta - tam, et do - len - tem,

per - tran - si - vit gla - di - us. A - men.

- 2 O quam trîstis, et afflicta  
Fuit illa benedicta  
Mater Unigéniti!  
Quæ mœrêbat, et dolêbat,  
Pia Mâter, dum vidêbat  
Nati pœnas inclyti.
3. Quis est hōmo, qui non flêret,  
Matrem Christi si vidêret  
In tantō supplicio?  
Quis non pōsset contristâri,  
Christi Mâterem contemplâri  
Dolentēm cum Filio?
4. Pro peccâtis suæ gēntis  
Vidit Jêsum in tormentis,  
Et flagëllis sūbditum.

Vidit sūm dulcem nātum  
Moriēdo desolātum,  
Dum emisit spîritum.

5. Eia Mâter fons amōris  
Me sentîre vim dolōris  
Fac, ut tēcum lūgeam.  
Fac, ut ardeat cor mēum  
In amādo Christum Dēum,  
Ut sibî complāceam. Amen.

V. *Ora pro nobis, Virgo dolorosissima.*  
R. *Ut digni efficiamur promissionibus Christi.*

*(The same in a lower pitch.)*

## SEVEN DOLOURS OF B.V.M.

IV. MODE.

Sta - bat Ma - - ter do - lo - ro - sa,

jux - ta cru - cem la - cry mo - sa, dum pen - de - bat fi - li - us.

Cu - jus a - ni - mam ge - men - tem, con - tris - ta - tam et do - len - tem,

per - tran - si - vit gla - di - us. A - men.

2. O quam trîstis, et afflicta  
Fuit illa benedicta  
Mater Unigéniti!  
Quæ mœrêbat, et dolêbat,  
Pia Mâter, dum vidêbat  
Nati pœnas inclyti.
3. Quis est hōmo, qui non flêret,  
Matrem Christi si vidêret  
In tantō supplicio?  
Quis non pōsset contristâri,  
Christi Mâterem contemplâri  
Dolentēm cum Filio?
4. Pro peccâtis suæ gēntis  
Vidit Jêsum in tormentis,  
Et flagëllis sūbditum.

Vidit sūm dulcem nātum  
Moriēdo desolātum,  
Dum emisit spîritum.

5. Eia Mâter fons amōris  
Me sentîre vim dolōris  
Fac, ut tēcum lūgeam.  
Fac, ut ardeat cor mēum  
In amādo Christum Dēum,  
Ut sibî complāceam. Amen.

V. *Ora pro nobis, Virgo dolorosissima.*  
R. *Ut digni efficiamur promissionibus Christi.*

JANUARY 21.

Je - su co - ro - - na vir - - - gi - num,

III. MODE

quem ma - ter il - - la eon - ci - pit,

quæ so - la vir - go par - - - tu - rit,

hæc vo - ta cle - mens ac - ci - pe. A - men.

2. Qui p̄rgis inter lilia,  
Septis choreis virginum :  
Sponsus decorus gloria,  
Sponsisque reddens premia.
3. Quocumque tendis, virgines  
Sequuntur, atque laudibus  
Post te canentes cursitant,  
Hymnosque dulces personant.
4. Te deprecamur supplices,  
Nostris ut addas sensibus,  
Nescire prorsus omnia  
Corruptionis vulnera.

5. Virtus, honor, laus, gloria  
Deo Patri cum filio,  
Sancto simul Paraclyto,  
In saeculorum saecula. Amen.

FIRST VESPERS.

- V. *Specie tua et pulchritudine tua.*  
R. *Intende, prospere procede et regna.*

SECOND VESPERS.

- V. *Diffusa est gratia in labiis tuis.*  
R. *Propterea benedixit te Deus in aeternum.*



The Hymn at Lauds, on Christmas Day, viz., "*A solis ortu*," is sung to the same melody as the Hymn at Vespers for St. Agnes.

The Hymn for the undermentioned Festival is sung to the same melody as that for St. Gabriel :—

THE FEAST OF B. V. M., under the title of HELP OF CHRISTIANS (May 24), "*Sæpe dum Christi*." Vesper Book, page 242



MARCH 18.

IV. MODE.

Chris - te, sanc - to - rum de - cus an - ge - lo - rum,

Gen - tis hu - man - æ Sa - tor et Re - demp - tor,

Cœ - li - tum no - bis, tri - bu - as be - a - tas

Scan - de - re se des. A men

2. Angelus pacis Michael in ædes  
Cœlitus nostras veniat, serênæ  
Auctor ut pacis lacrymosa in òrcum  
Bèlla releget.
3. Angelus fortis Gabriel, ut hôstes  
Pèllat antiquos, et amica cœlo,  
Quæ triumphatôr statuit per òrbem,  
Têmpla revisat.
4. Angelus nostræ medicus salûtis  
Adsit e cœlô Raphael, ut ômnes  
Sânet ægrotôs, dubiosque vitæ  
Dîrigat actus.
5. Virgo Dux pacis, genitrixque lûcis,  
Et sacer nobis chorus angelôrûm

Sêmper assistât, simul et micântis  
Rêgia cœli.

6. Præstet hoc nobis Deitas beata  
Pâtris, ac natî, pariterque sancti  
Spîritus, cuius resonat per ômnem  
Glôria mundum. Amen.

## FIRST VESPERS.

- V. *Stetit angelus juxta aram tēpli,*  
R. *Habens thuribulum aureum in manu sua.*
- SECOND VESPERS.
- V. *In conspectu angelôrûm, psallam tibi,*  
*Deus meus.*  
R. *Adorâbo ad templum sanctum tuum, et*  
*confitēbor nōmini tuo.*

JUNE 24.

II. MODE.

Ut quæ - ant lax - is re - so - na - re fi - bris

mi - ra ges - to - rum fa - mi - li tu - o - rum,

Sol - ve pol - lu - ti la - bi - i re - a - tum

Sanc - te Jo - an - nes. A - - - men.

2. Nūntius celsô veniens Olympo,  
Tê patri magnūm fore nascitūrum,  
Nōmen, et vitæ seriem gerendâ  
Ordine promit.
3. Ille promissî dubius supêrni,  
Pêrdidit promptæ modulos loquêlæ:  
Sêd reformastî genitus perêmpstæ  
Organa vocis.
4. Vêntris obstrusô recubans cubîli,  
Sênseras Regêm thalamo manêntem:  
Hînc parens, natî meritis, utêrque  
Abdita pandit.

5. Sît decus Patrî, genitæque Prôli,  
Et tibi compâr utriusque virtus  
Spîritus sempêr, Deus unus ômnî  
Têmporis ævo. Amên

## FIRST VESPERS.

- V. *Fuit homo missus a Deo.*  
R. *Cui nomen erat Joannes.*
- SECOND VESPERS.
- V. *Iste puer magnus coram Dômino.*  
R. *Nam et manus ejus cum ipso est.*

The Hymn for the following Festival is sung to the same melody  
as that for St. Peter and Paul :—

1. CONVERSION OF ST. PAUL—January 25.

*Egregie Doctor Paule.*

Vesper Book, page 205.

JUNE 29.

IV. MODE.

De - co - ra lux æ - ter - ni - ta - tis, au - re - am

Di - em be - a - tis ir - ri - ga - vit ig - ni - bus,

A - pos - to - lo - rum quæ co - ro - nat Prin - ci - pes

Re - is - que in as - tra li - be - ram pan - dit vi - am. A - men.

2. Mundî Magister, atque cœli Jânitor,  
Romæ parentes, arbitrique gëntium,  
Per ênsis ille, hic p̄r crucis victôr necem  
Vitæ senatum lâureati p̄ssident.
3. O Rôma felix! quæ duorum Prîncipum  
Es cõsecrata glôrioso sânguine:  
Horûm cruore pûrpurata cêteras  
Excëllis orbis ûna pulchritûdines.
4. Sit Trînitati sêmpiterna glôria,  
Honôr, potestas atque jubilatio,

In ûnitate, quæ gubernat ômnia,  
Per ûniversa sæculorum sæcula. Amen.

## FIRST VESPERS.

- V. *In omnem terram exivit sonus ebrum.*  
R. *Et in fines orbis terræ verba ebrum.*

## SECOND VESPERS.

- V. *Annuntiaverunt opera Dei.*  
R. *Et facta ejus intellexerunt.*

JULY 8:

I. MODE.

Do - ma - re cor - dis im - pe - tus E - li - za - beth

For - tis, in - ops - que De - o

Ser - vi - re, reg - no præ - tu - lit. A - men.

2. En fûlgidis recêpta cœli sêdibus,  
Sîdereæque domus  
Ditata sanctis gaudiis.
3. Nunc rêgnat inter cœlites beâtior,  
Et premit âstra, docens  
Quæ vëra sint regnî bona.
4. Patri potestas, Fîlioque glôria,  
Pêrpetuûmque decus  
Tibi sit alme Spîritus. Amen.

- V. *Ora pro nobis beata Elisâbeth.*  
R. *Ut digni efficiamur promissionibus Christi.*

The Hymn for the following Festival is sung to the same melody as that  
of St. Peter's Chains:—

1. ST. PETER'S CHAIR.

*Quodcumque in orbe nexibus.*

Vesper Book, page 199.



## SAINT PETER'S CHAINS.

AUGUST 1.

Mi - ris mo - dis re - pen - te li - ber fer - re - a,

IV. MODE.

Chris - to ju - ben - te, vin - cla Pe - trus ex - u - it.

O - vi - lis il - le Pas - tor, et Rec - tor gre - gis,

vi - tæ re - clu - dit pas - cua et fon - tes sa - cros,

O - ves - que ser - vat cre - di - tas, ar - cet lu - pos. A - men.

2. Patri perenne sît per ævum glôria,  
Tibique laudes cõcinamus inclytas,  
Ætérne Nate, sît superne Spíritus  
Honór tibi, decúsque, sancta jûgiter  
Laudêtur omne Trínitas per sæculum. Amên.

V. Tu es Petrus.

R. Et super hanc petram, ædificábo Ecclésiám meam.

## THIRD SUNDAY IN SEPTEMBER.

SEVEN DOLOURS OF B. V. M.

O quot un - dis la - cry - ma - rum,

II. MODE.

quo do - lo - re vol - vi - tur, luc - tu - o - sa de cru - en - to

dum re - ful - sum sti - pe - te, cer - nit ul - nis in - cu - ban - tem

vir - go Ma - ter fi - li - um. A - men.

2. Os suave mîte pectus,  
Et latús dulcíssimum,  
Dêxteramque vûneratam,  
Et sinistram sânciam,  
Et rubras cruóre plantas  
Ægra tingit lâcrymis.

3. Cântiesque, mîlliesque  
Stringit aretis nêxibus  
Pêctus illud êt lacertos,  
Illa figit vûnera,  
Sícque tota cõllyquescit  
In doloris ôsculis.

4. Eia, Mater, óbsecramus  
Pêr tuas has lâcrymas,

Filiique trîste funus,  
Vûnerumque pûrpuram,  
Hânc tui cõrdís dolorem  
Cõnde nostris cõrdibus.

5. Esto Patri, Filioque,  
Et cõævo Flâmini;  
Esto summæ Trínitati  
Sêmpiterna glôria;  
Et perennis laûs honorque,  
Hôc et omni sâculo. Amen.

V. Regina mártýrum, ora pro nobis.

R. Quæ juxta crucem Jesu constitísti.



The Hymn for the following Festival is sung to the same melody as that  
of the Seven Dolours:—

1. ST. RAPHAEL, October 24.  
*Tibi Christe splendor Patris.*  
Vesper Book, page 318.

## FOR APOSTLES AND EVANGELISTS.

IV. MODE.

Ex - ul - - tet or - bis gau - di - is:

Cœ - lum re - sul - - - tet lau - di - bus:

A - pos - to - lo - - rum glo - ri - am

Tel - lus et as - - - tra con - ci - nunt. A - men.

2. Vos sæculorum iudices,  
Et vèra mundi lûmina,  
Votis precamur cœrdium:  
Audite voces supplicum.
3. Qui tœpla cœli clauditis,  
Serâsque verbo solvitis,  
Nos à reatu nôxios  
Solvî jubete, quæsumus.
4. Præcepta quorum prôtinus  
Languôr, salusque sêntiunt;  
Sanâte mentes languidas:  
Augête nos virtûtibus.
5. Ut, cùm redibit Arbiter  
In fine Christus sæculi,

Nos sêmptêrni gâudii  
Concêdat esse cômportes.

6. Patrî, simulque Filio,  
Tibîque sancte Spîritus,  
Sicût fuit, sit jûgiter  
Sæclûm per omne glôria. Amen.

## FIRST VESPERS.

- V. *In omnem terram exiit sonus cœrum.*
- R. *Et in fines orbis terræ verba ebrum.*

## SECOND VESPERS.

- V. *Annuntiaverunt ôpera Dei.*
- R. *Et facta ejus intellexerunt.*

## FOR ONE MARTYR.

III. MODE.

De - us tu - or - um mi - li - tum

Sors et co - ro - na pre - - - mi - um,

Lau - - des ca - nen - tes mar - ty - ris,

Ab - sol - - ve nex - u cri - - mi - nis. A - men.

2. Hic nêpme mundi gâudia,  
Et blânda fraudum pâbula,  
Imbûta felle dêputans  
Pervênit ad cœlestia.
3. Pœnâs cucurrit fôrtiliter,  
Et sustulit viriliter,  
Fundensque pro te sânguinem,  
Ætêrna dona pössidet.
4. Ob hœc præcâtû supplici  
Te pœscimus piïssime:  
In hœc triumpho mârtyris  
Dimittite noxam sêrvulis.

5. Laus êt perennis glôria **10347**  
Patrî sit, atque Filio,  
Sanctô simul Parâclito,  
In sêmpterna sâcula. Amen.

## FIRST VESPERS.

- V. *Glôria et honôre coronâsti eum Dômine.*
- R. *Et constituïsti eum, super ôpera mânuum tuârûm.*

## SECOND VESPERS.

- V. *Justus ut palma florêbit.*
- R. *Sicut cedrus Libani multiplicâbitur.*

The Hymns for the following Festivals are sung to the same melody as that for One Martyr:—

1. ST. VENANTIUS—May 18 (if out of Pascal time.)  
*Martyr Dei Venantius.* Vesper Book, page 240.
2. ST. JOHN OF CANTIUS—October 20, First Vespers.  
*Gentis Polonæ.* Vesper Book, page 314.
3. The same—Second Vespers.  
*Te deprecante corporum.* Vesper Book, page 315.

The Hymns for the following Festivals are sung to the same melody as that for Many Martyrs:—

1. ST. MARTINA—January 30.  
*Martinæ celebri.* Vesper Book, page 208.
2. SAINT JOSEPH—March 30, and  
THE PATRONAGE OF ST. JOSEPH,  
Third Sunday after Easter.  
*Te Joseph celebrent.* Vesper Book, page 223.
3. ST. HERMENEGILD—April 13.  
*Regali solio.* Vesper Book, page 229.
4. FEAST OF THE MOST PRECIOUS BLOOD—First Sunday in July.  
*Festivis resonent.* Vesper Book, page 183.
5. ANGEL GUARDIANS—October 2.  
*Custodes hominum.* Vesper Book, page 304.

## FOR MANY MARTYRS.

Sanc - to - rum me - ri - tis in - cly - ta gau - di - a

III. MODE.

Pan - ga - mus so - ci - i ges - ta - que for - ti - a,

gli - cens fert a - ni - mas pro - me - re can - ti - bus

Vic - to - rum ge - nus op - ti - mum. A - men.

2. Hī sunt, quōs fatue mūndus abhōrruit;  
Hūnc fructū vacuum, flōribus aridum,  
Cōtempserē tui nōminis āsseclā,  
Jēsu Rēx bone cœlitum.
3. Hī pro tē furias atque minās truces  
Cālcarūt hominum, sœvaque vērbera:  
Hīs cessit lacerans fōrtiter ūngula,  
Nēc carpsit penetrālia.
4. Cœduntūr gladiis mōre bidētium;  
Nōn murmur resonat, nōn querimōnia;  
Sēd corde impavido mēns bene cōnsicia  
Cōnservāt patiētiam.
5. Quæ vox, quæ poterit lingua retēxere,  
Quæ tu mārtyribus mūnera pręparas?

Rūbri nām fluido sāguine fūlgidis  
Cīngunt tēpora laūres.

6. Tē summa, O Deitas, ūnaque pōscimus,  
Ut culpās abigas, nōxia sūbtrahas,  
Dēs pacēm famulis; ūt tibi glōriam  
Annorum in seriēm canant. Amen.

## FIRST VESPERS.

- V. *Lætāmini Domino, et exultāte justi.*  
R. *Et gloriāmini omnes recti corde.*

## SECOND VESPERS.

- V. *Exultābunt sancti in glōria.*  
R. *Lætābuntūr in cubilibus suis.*

## FOR CONFESSORS.

Is - te Con - fes - sor Do - mi - ni, co - len - tes

VIII. MODE.

Quem pi - e lau - dant po - pu - li per or - bem,

hac di - e læ - tus me - ru - it { su - pre - mos  
be - æ - tas

lau - dis ho - no - res. A - men.  
scan - de - re se - des.

2. Qūi pius, prudēs, humilis, pudicus,  
Sōbriam duxit sine labe vītam,  
Dōnec humanōs animavit atræ  
Spīritus artus.
3. Cūjus ob præstāns meritum frequēter,  
Ægra quæ passim jacuere mēmbra,  
Viribus morbi domitis, salūti  
Rēstituantur.
4. Nōster hinc illi chorus obsequētem,  
Cōncinit laudē, celebresque pālmas;  
Ūt piis ejūs precibus juvēmur  
Ōmne per ævum.

5. Sit salus illi, decus, atque virtus,  
Qūi super cœli solio corūscans,  
Tōtius mundi seriēm gubernat  
Trīnus, et unus. Amen.

## FIRST VESPERS.

- V. *Amāvit eum Dōminus, et ornāvit eum.*  
R. *Stolam glōriæ induit eum.*

## SECOND VESPERS.

- V. *Justum dedāvit Dōminus per vias rectas.*  
R. *Et ostēdit illi regnum Dei.*

The Hymns for the following Festivals are sung to the same melody as  
that for Virgins:—

1. ST. MARY MAGDALENE—July 22.  
“*Pater superni.*” Vesper Book, page 268.
2. ST. THERESA—October 15.  
“*Regis superni.*” Vesper Book, page 312.



## FOR VIRGINS.

VIII. MODE.

Je - su Co - ro - na vir - - - - gi - num,

Quem ma - ter il - - - la con - ci - pit,

Quæ so - la Vir - go par - - - - tu - rit

Hæc vo - ta cle - mens ac - - - - ci - pe. A - men.

2. Qui p̄rgis inter lilia,  
Sept̄s choreis v̄ginum,  
Spons̄s decorus gl̄ria,  
Spons̄sque reddens pr̄mia.
3. Quoc̄umque tendis, v̄gines  
Seq̄untur, atque laudibus  
Post t̄e canentes c̄rsitant,  
Hym̄nsque dulces p̄sonant.
4. Te d̄precamur s̄pplices,  
Nostr̄s ut addas s̄nsibus  
Nesc̄re prorsus om̄nia  
Corr̄uptionis v̄lnera.
5. Virt̄s, honor, laus, gl̄ria  
Dēs Patri cum Filio,

Sanct̄o simul Par̄clito,  
In s̄culorum s̄cula. Amen.

## FIRST VESPERS:

V. *Sp̄cie tua, et pulchrit̄dine tua.*  
R. *Int̄nde, prosp̄ere proced̄e et regna.*

## SECOND VESPERS.

V. *Diff̄sa est gr̄tia in lab̄is tuis.*  
R. *Propt̄erea bened̄xit te Deus in æternum.*

[If the Office be of many Virgins, in First  
and Second Vespers:

V. *Adduc̄entur regi v̄gines post eam.*  
R. *Pr̄xima ejus affer̄entur tibi.*

## FOR HOLY WOMEN.

II. MODE.

For - tem - vi - ri - - - li pec - - to - re

Lau - de - mus om - - - nem fe - - - mi - nam,

Quæ sanc - ti - ta - - - tis glo - - - ri - æ,

U - bi - que ful - get in - cli - ta. A - men.

2. Hæc s̄ncto amore s̄nticia,  
Dum m̄ndi am̄rem n̄xīum  
Horrēscit, ad coel̄stia  
It̄er per̄git ar̄duum.
3. Carn̄em domans jej̄uniis,  
Dulc̄ique mentem p̄bulo  
Or̄t̄ionis n̄triens,  
Coeli pot̄itur gaud̄iis.
4. Rex Chr̄iste virtus f̄rtium,  
Qui m̄gna solus eff̄cis,  
Huj̄us prec̄atu qūæsumus,  
Aud̄i benignus s̄pplices.

5. Dēs Patri sit gl̄ria,  
Ej̄usque soli Filio,  
Cum Sp̄ritu Par̄clito,  
Nunc et per om̄ne s̄culum. Amen.

## FIRST VESPERS.

V. *Sp̄cie tua, et pulchrit̄dine tua.*  
R. *Int̄nde, prosp̄ere proced̄e et regna.*

## SECOND VESPERS.

V. *Diff̄sa est gr̄tia in lab̄is tuis.*  
R. *Propt̄erea bened̄xit te Deus in æternum.*

## FOR THE DEDICATION OF A CHURCH.

Cœ - les - tis urbs, Je - ru - sa - lem,

II. MODE.

Be - a - ta pa - cis vi - si - o, Ex - cel - sa de vi - ven - ti - bus

Sax - is ad as - tra tol - le - ris, Spon - sœ - que ri - tu cin - ge - ris

mil - le an - ge - lo - rum mil - li - bus. A - men.

2. O sôrte nupta prôspéra,  
Dotâta Patris glôria,  
Respêrsa Sponsi grâtia,  
Regîna formossîssîma,  
Christô jugata Prîncipi,  
Cœlî corusca civitas
3. Hic mârgaritis êmicant,  
Patêntque cunctis êstia:  
Virtûte nanque prævia  
Mortâlis illuc dâcitur,  
Amôre Christi përcitus  
Tormênta quisquis sùstinet.
4. Scalprî salubris îctibus,  
Et tînsione plûrîma,  
Fabrî polita mâlleo  
Hanc sâxa molem cônstruunt,

- Aptisque juncta nêxibus  
Locântur in fastigio.
5. Decûs Parenti dêbitum  
Sit îsquequaque altîssîmo,  
Natôque Patris único,  
Et înclyto Parâclito,  
Cui lâus, potestas, glôria  
Ætêrna sit per sâecula. Amen.

## FIRST VESPERS.

V. *Hæc est domus Dômini, firmiter ædificâta.*R. *Bene fundâta est, supra firmam petram.*

## SECOND VESPERS.

V. *Domum tuam Dômine, decet sanctitûda.*R. *In longitûdinem diêrum.*

## ON FESTIVALS OF THE BLESSED VIRGIN MARY. 55

A - - - ve Ma - ris Stel - - - - - la,

I. MODE

De - - - i Ma - ter Al - - - - - ma,

At - que sem - - per vir - - - - - go,

fe - - - lix cœ - li por - - - - - ta. A - men.

2. Sûmens illud Ave  
Gâbrielis ôre,  
Fûnda nos in pâce,  
Mûtans Hevæ nômen.
3. Sôlve vincla rêis,  
Prôfer lumen cœcis,  
Mâla nostra pëlle,  
Bôna cuncta pôsce.
4. Mônstra te esse mâtrem,  
Sûmat per te pëces,  
Qûi pro nobis nâtus,  
Tûlit esse tûus.
5. Vîrgo singulâris,  
Inter omnes mîtis,

- Nôs culpîs solûtos,  
Mîtes fac et cástos.
6. Vîtam præsta pûram,  
Iter para tûtum,  
Ut videntes Jêsum,  
Sêmper collatêmur.
  7. Sit laus Deo Pâtri,  
Sûmmo Christo dêcus,  
Spîritui Sânto,  
Tribus honor únus. Amen.

V. *Dignare me laudare te, Virgo sacrâta.*  
R. *Da mihi virtutem, contra hostes tuos.*

## AT COMPLINE.

II. MODE.

Te lu - cis an - te ter - mi - num,

Re - rum Cre - a - tor pos - ci - mus,

Ut pro tu - a cle - men - ti - a

Sis præ - sul et cus - to - di - a. A - men.

2. Procūl recedant sōmnia,  
Et nōctium phantasmata:  
Hostēmque nostrum cōmprime,  
Ne pōlluantur cōrpora.

3. Præstā Pater piissime,  
Patri que compar ūnice,  
Cum Spīritu Parāclito  
Regnāns per omne sēculum. Amen.

## HYMN FOR COMPLINE.

The melody for *Te Lucis* varies with the season, as follows, viz.—

In Advent it is that of "*Auctor beatæ secuti.*" (p. 21.)

On Christmas Day, and throughout the Octave to the Vigil of the Epiphany, of "*Jesu corona.*" St. Agnes (p. 27.)

On the Epiphany, and throughout the octave, of "*Crudelis Herodes.*" (p. 5.)

From the first Saturday of Lent to the Saturday before Passion Sunday, of "*Audi benigne.*" (p. 8.)

From the Saturday before Low Sunday to the First Vespers of Ascension Day, of "*Ad regias agni.*" (p. 12.)

From the Ascension to the First Vespers of Whitsunday, of "*Salutis hūmanæ sator.*" (p. 13.)

On Trinity Sunday, of "*Jam sol recedit.*" (p. 17.)

And on All Saints, of "*Jesu redemptor.*" (p. 4.)

The two following melodies (1) for Pentecost, and (2) for Corpus Christi and Festivals of the Blessed Virgin, are not found among the Vesper Hymns.

It should also be observed, that the Doxology of this Hymn varies according to the vesper Hymn which has preceded it, provided it be of the same metre.

## ON WHITSUNDAY AND THROUGHOUT THE OCTAVE.

I. MODE.

Te lu - cis an - te ter - mi - num

re - rum cre - a - tor pos - ci - mus

ut pro tu - a cle - men - ti - a

Sis præ - sul et cus - to - di - a. A - men.

II. MODE.

Te lu - cis an - te ter - mi - num

re - rum cre - a - tor pos - ci - mus

ut pro tu - a cle men - ti - a

Sis præ - sul et cus - to - di - a A - men

## HYMN AT VESPERS FOR SUNDAYS.

Lu - cis Cre - a - tor op - - - ti - me

VIII. MODE

Du - cem di - e - - rum pro - - fe - rens

pri - mor - di - is lu - - cis no - væ

mun - di pa - rans o - ri - - gi - nem. A - men.

Qui mâne junctum vèspèri  
Dièm vocari præcipis :  
Illâbitur tetrûm chaos,  
Audi preces cum flêtibus.

Ne mêns gravata crimine,  
Vitæ sit exul mînere,  
Dum nil perenne cõgitat,  
Sesêque culpis filligat.

Cœlêste pulset ôstium :  
Vitâle tollat præmium :

Vitêmus omne nôxium :  
Purgêmus omne pèssimum.

Præstâ, Pater, piissime,  
Patrique compar Ûnice,  
Cum Spîritu Parâclito,  
Regnâns per omne sâculum.

V. Dirigatur, Domine oratio mea.  
R. Sicut incensum in conspectu tuo.



APPENDIX.

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VICTIMÆ PASCHALI.

VENI SANCTE SPIRITUS.

LAUDA SION.



# APPENDIX.

CONTAINING THE THREE FESTAL SEQUENCES OF THE ROMAN GRADUAL.

## FOR EASTER.

Vic - ti - mæ Pas cha - li lau - des

I. MODE.

im - mo - lent Chris - ti - a - ni. Ag - nus re - de - mit o - ves:

Chris - tus in - no - cens Pa - tri re - con - ci - li - a - vit pec - ca - to - res.

Mors et vi - ta du - el - lo con - fix - e - re mi - ran - do:

dux vi - tæ mor - tu - us, reg - nat vi - vus.

Die no - bis, Ma - ri - a, quid vi - dis - ti in vi - a

Se - pul - chrum Chris - ti vi - ven - tis

et glo - ri - am vi - di re - sur - gen - tis.

An - ge - li - cos tes - tes, su - da - ri - um et ves - tes.

Sur - rex - it Chris - tus spes me - a :

Præ - ce - det vos in Gal - li - læ - am.

Sci - mus Chris - tum sur - rex - is - se a mor - tu - is ve - re ;

Tu no - bis vic - tor Rex mi - se - re - - re.

A - - - - - men. Al - le - lu - - - - - ia - - - - -

FOR PENTECOST

I. MODE.

Ve - ni Sanc - te Spi - ri - tus,

et e - mit - te cce - li - tus lu - cis tu - æ ra - di - um.

Ve - ni Pa - ter pau - pe - rum,

ve - ni da - tor mu - ne - rum, ve - ni lu - men cor - di - um.

Con - so - la - tor op - ti - me, dul - cis hos - pes a - ni - mæ,

dul - ce re - fri - ge - ri - um. In la - bo - re re - qui - es.

in æ - tu tem - pe - ri - es, in fle - tu so - la - ti - um.

Ø lux be - a - tis - si - ma, re - ple cor - dis in - ti - ma

tu - o - rum fi - de - li - um.

Si - ne tu - o nu - mi - ne

ni - hil est in - ho - mi - ne,

ni - hil est in - nox - i - um.

La - va quod est sor - di-dum, ri - ga quod est a - - ri-dum,

sa - na quod est sau-ci - um. Fle - cte quod est ri - gi-dum,

fo - ve quod est fri - gi - dum, re - ge quod est de - vi - um.

Da tu - is fi - de - li - bus in te con - fi - den - ti - bus

sa - crum sep - te - na - ri - um. Da vir - tu - tis me - ri tum,

da sa - lu - tis ex - - - i - tum, da per - en - ne gau - di - um.

A - - - - - men. Al - - le - lu - - - - - ia.

a - - - - - a,



## FOR CORPUS CHRISTI.

1. Lau - da Si - on Sal - va - to - rem,  
2. Quan - tum po - tes tan - tum au - de,

VII. & VIII.  
MODES  
MIXED.

Lau - da du - cem et Pas - to - rem, in hym - nis et can - ti - cis.  
qui - a ma - jor om - ni lau - de, nec lau - da - re suf - fi - cis.

3. Lau - dis the - ma spe - ci - a - - - - lis,  
4. Quem in sa - cræ men - sa cæ - - - - næ,

pa - nis vi - vus et vi - ta - lis, ho - di - e pro - po - - ni - tur.  
tur - bæ fratrum du - o - de - næ, da - tum non am - bi - - gi - tur.

5. Sit laus ple - na, sit so - - - - no - - ra,  
7. In hac men - sa no - - vi - - Re - - gis,

Sit ju - cun - da sit de - co - ra, men - tis ju - bi - la - ti - o.  
no - vum Pas - cha no - væ le - gis, pha - se ve - tus ter - mi - nat.

6. Di - es e - - - nim so - lem - nis a - gi - tur,

in qua men - sæ pri - ma re - co - li - tur, hu - jus in - sti - tu - ti - o - -

8. Ve - - tus - - ta - - - tem no - - - vi - - tas,

um - - bram fu - - git ve - - ri - - tas.



no - - ctem lux e - - li - - mi - nat.

9. Quod in cœ-na Chri-stus ges-sit, fa-ci-en-dum hoc ex -  
10. Do-cti sa-cris in-sti-tu-tis, pa-nem, vi-num in sa-

- pres-sit in su - - i me - mo - ri - am.  
- lu - - tis con - se - - cra - mus ho - - sti - am.

11. Do - gma da - tur Chris - ti - a - nis, quod in car - nem  
12. Quod non ca - pis, quod non vi - des, a - ni - mo - sa

tran - sit pa - nis, et vi - - num in san - gui - nem.  
fir - mat fi - des, præ - ter re - rum or - di - nem.

13. Sub di - ver - - sis spe - ci - e - bus,  
14. Ca - ro ci - - bus, san - guis po - tus,

si - gnis tan - tum et non re - bus, la - tent res ex - i - mi - æ.  
ma - net ta - men Chri - stus to - tus sub u - tra - que spe - ci - e.

15. A su - men - te non con - ci - sus,  
16. Su - mit u - nus, su - munt mil - le:

non con - frac - tus, non di - vi - - sus,  
quan - tum i - sti tan - tum il - - li:

in - te - ger ac - - - ci - pi - tur.  
nec sum - - - ptus con - su - mi - tur.

17. Su - munt bo - ni, su - munt ma - - - li:  
18. Mors est ma - lis, vi - ta bo - - - nis:

sor - te ta - men in - - æ - qua - li,  
vi - de pa - ris sum - pti - o - nis

vi - - ta vel in - - te - ri - - tus.  
quam sit dis - - par ex - - i - - tus.

19. Fra - cto de - mum sa - cra - men - to,  
20. Nul - la re - i fit scie - su - ra,

ne va - cil - les, sed me - men - to,  
si - gni tan - tum fit fra - ctu - ra:

tan - tum es - se sub frag - men - to,  
qua nec sta - tus, nec sta - tu - ra

quan - tum to - te te - gi - tur  
si - gna - ti mi - nu - i - tur.

21. Ec - ce pa - nis An - ge - lo - rum,  
22. In fi - gu - ris præ - si - gna - tur,

fa - ctus ci - bus vi - a - to - rum:  
Cum I - - sa - ac im - mo - la - tur:

ve - re pa - nis fi - - li - o - rum  
A - gnus Pas - chæ de - - pu - ta - tur:

non mit - ten - dus ca - ni - bus.  
da - - tur man - na pa - tri - bus.

23. Bo - ne pa - stor, pa - nis ve - re,  
24. Tu, qui cunc - ta scis et va - les,

Je - su nos - tri mi - se - re - re :  
qui nos pas - cis hic mor - ta - les :

Tu nos pas - ce, nos tu - e - re :  
Tu - os i - bi com - men - sa - les,

Tu nos bo - na fac vi - de - re  
Co - hæ - re - des, et so - da - les

in ter - ra vi - ven - ti - um.  
fac sanc - to - rum ci - vi - um.

A - - - - men. Al - - le - - lu - - - - ia - -

FINIS.

Sans Deo.