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HYMNARIUM VESPERALE,

&c.

法律科学会主义

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# hymnarium Vesperale.

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# ORGAN ACCOMPANIMENTS

FOR THE WHOLE OF THE

# HYMNS OF THE ROMAN VESPERAL;

# WITH AN APPENDIX,

CONTAINING THE

Three Festal Sequences of the Roman Gradual. THE THEOLOGICAL SEMINARY of the Reformed Church in the U.S. JOHN LAMBERT,

TEMBER OF THE PONTIFICAL CONGREGATION OF THE ACADEMY OF

ST. CECILIA AT ROME

### LONDON:

# BURNS AND LAMBERT, 17, PORTMAN STREET,

PORTMAN SQUARE.

1851.

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### TO HIS EMINENCE

# Cardinal Miseman,

THE FOLLOWING WORK,

DESIGNED TO FACILITATE THE SINGING OF THE VESPER HYMNS

OF THE CATHOLIC CHURCH,

īS,

WITH THE KIND PERMISSION OF HIS EMINENCE,

RESPECTFULLY DEDICATED,

BY HIS OBLIGED AND FAITHFUL SERVANT,

JOHN LAMBERT.

Salisbury, Corpus Christi, 1851.

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# PREFACE.

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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

### PREFACE.

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### PREFACE.

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 *apow*, 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.

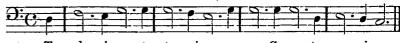
in chief by a double accent (''), and the subordinate metrical accent by a single accent (').

Tu septiFORmis MUnere DIgitus(1) paTERnæ DExteræ Tu RIte proMISsum PAtris SerMOne Ditans GUTtura.

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  $\underbrace{\mathbf{C}}$ time with a dotted minim as under:—



Te lu-cis an - te ter-minum re-rum Cre-a - tor pos-ci-mus

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

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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 inwhich 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 (-- v v -- v v, &c.), or Iambuses (v - v - , &c.), or Trochees (-v - v); 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

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TO THE

# HYMNS OF THE ROMAN VESPERAL.

### FOR ADVENT.



- Amôris actus, lânguidi Mundî medéla fâctus es. 3. Commûne qui mundî nefas Ut êxpiáres, âd crucem,
- E Vîrginis Sacrârio, Intâcta prodis vîctima.
- 4. Cujûs potéstas glôriæ, Nomênque cum primûm sonat; Et cœlites, et înferi, Tremênte curvántûr genu.
- Armîs supérnæ grâtiæ, Defènde nos ab hôstibus.
- 6. Virtûs, honor, laus, glôria, Deô Patri cum Filio, Sanctô simul Parâclito, In sæculórum sæcula.
- V. Roráte cœli désuper, et nubes pluant justum.
- R. Aperiátur terra, et gérminet Salvátórem.

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."

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Vesper Book, page 341.

3

2. ST. JOHN APOSTLE and EVANGELIST—December 27. "Exultet orbis gaudiis." Vesper

Vesper Book, page 336.

3. All SAINTS--November 1. "Placare Christe servulis."

Vesper Book, page 321.

Aqûæ rubéscunt hydriæ,





FOR EPIPHANY.

5

R. Reges Árabum et Saba dona addúcent.





- Infîrma tu scis vîrium : Ad tê revérsis êxhibe Remîssiónis grâtiam. 3. Multûm quidem peccâvimus, Sed pârce confitêntibus: Ad nôminis laudêm tui
- Confêr medélam lânguidis. 4. Concêde nostrum cônteri, Corpûs per abstinêntiam:

Jejûna corda crîminum.

- 5. Præstâ, beáta Trînitas Concêde, simplex Ûnitas Ut frûctuósa sînt tuis Jejûniórum mûnera. Amên.
- V. Angelis suis Deus mandávit de te.
- R. Ut custódiant te, in ómnibus viis tuis.

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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.

Vesper Book, page 240.

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2. St. VENANTIUS. "Martyr Dei Venantius."

APOSTLES AND EVANGELISTS, in Paschal Time.
 "Tristes erant apostoli" Vesper Book, page 339.

4. ONE MARTYR, in Paschal Time. "Deus tuorum militum."

5. MANY MARTYRS, in Paschal Time. "Rex gloriose martyrum."

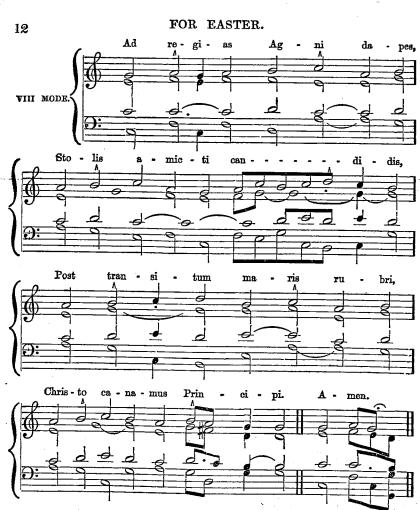
6. VIRGINS, in Paschal Time. "Jesu corona virginum."

7. HOLY WOMEN, in Paschal Time. "Fortem virili pectore." Vesper Book, page 341.

Vesper Book, page 344.

Vesper Book, page 357.

Vesper Book, page 361.



- 2. Divîna cujus châritas Sacrûm propinat sânguinem, Almîque membra côrporis Amôr Sacérdos îmmolat.
- 3. Sparsûm cruórem pôstibus Vastâtor horret Angelus, Fugîtque dívisum mâre, Mergûntur hostes flûctibus.
- 4. Jam Pâscha nostrum Chrîstus est, Paschâlis idem vîctima, Et pûra puris mêntibus Sincêritátis âzyma.
- 5. O vêra cœli Vîctima, Subjêcta cui sunt târtara, Solûta mortis vîncula, Recêpta vitæ præmia.

- 6. Victor subáctis înferis Trophæa Christus êxplicat, Cœloque apérto, sûbditum Regêm tenebrarûm trahit.
- 7. Ut sîs perénne mêntibus, Paschâle Jesu gaûdium, A môrte dira crîminum Vitæ renátos libera.
- 8. Deô Patri sit glôrie, Et Filio, qui a môrtuis Surrêxit, ac Parâclito, In sêmpitérna sécula. Amen.

V. Mane nobíscum Dómine. Alleluia.

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R. Quóniam advesperáscit. Alleluia.



2. Qua vîctus es clemêntia, Ut nôstra ferres crîmina: Mortêm subires înnocens, A môrte nos ut tôlleres?

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- 3. Perrûmpis infernûm chaos Vinctîs caténas dêtrahis, Victôr triúmpho nôbili Ad dêxteram Patrîs sedes.
- 4. Te côgat indulgêntia. Ut dâmna nostra sârcias: Tuîque vultus cômpotes Ditês beáto lûmine.
- 5. Tu dûx ad astra, et sêmita, Sis mêta nostris côrdibus, Sis lâcrymárum gâudium, Sis dulce vitæ præmium. Amên.
- FIRST VESPERS.
- V. Ascéndit Deus in jubilatione. Alleluia.
- R. Et Dóminus in voce tubæ. Alleluia.
  - SECOND VESPERS.
- V. Dóminus in cælo. Alleluia.
- R. Parávit sedem suam. Alleluia.

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

- 1. FESTIVAL OF THE HOLY NAME. "Jesu dulcis memoria."
- 2. St. JULIANA OF FALCONIERI. "Cœlestis Agni."
- 3. THE TRANSFIGURATION. "Quicumque Christum."

4. St. MICHAEL THE ARCHANGEL. "Te splendor et virtus Patris." Vesper Book, page 251. Vesper Book, page 276.

Vesper Book, page 102.

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Vesper Book, Page 301.

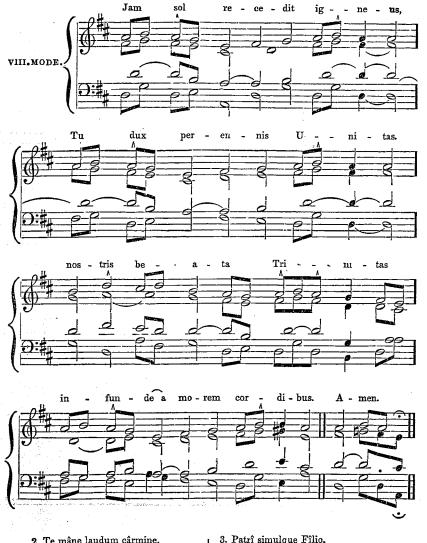


5. Hostêm repéllas lôngius, Pacêmque dones prôtinus: SECOND VESPERS. V. Loquebántur váriis linguis Apóstoli. Allel.

R. Magnália Dei. Alleluia.

FOR TRINITY SUNDAY.

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2. Te mâne laudum cârmine, Te dêprecamur vêspere; Dignêris, ut te sûpplices Laudêmus, inter cæ ites.

3. Patrî simulque Fîlio, Tibîque Sancte Spîritus, Sicût fuit, sit jûgiter Sæclûm per omne glôria. Amên.

V. Benedictus es Dómine, in firmaménto cœli. R. Et laudábilis et gloriósus in sæcula.





Remîssionis grâtiam.

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5. Percûssum ad hoc est lâncea.

Passûmque ad hoc est vûlnera;

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- R. Et quid volo, nisi ut accendátur? SECOND VESPERS.
- V. Haurétis aquas in gaúdio.
- R. De fóntibus Salvatóris.



 2 O quam trîstis, et afflîcta Fuit îlla benedîcta Mater Ûnigêniti l Quæ mœrêbat, et dolêbat, Pia Mâter, dum vidêbat Nati pœnas înclyti.
 3. Quis est hômo, qui non flêret, Matrem Chrîsti si vidêret In tantô supplîcio ? Quis non pôsset contristâri, Christi Mâtrem contemplâri Dolentêm cum Fîlio ?
 4. Pro peccâtis suæ gêntis Vidit Jêsum in tormêntis, Et flagêllis sûbditum. Vidit sůum dulcem nåtum Moriêndo desolâtum, Dum emîsit spîritum.
5. Eia Mâter fons amôris Me sentîre vim dolôris Fac, ut têcum lûgeam. Fac, ut ârdeat cor mêum In amândo Christum Dêum, Ut sibî complâceam. Amen.

V. Ora pro nobis, Virgo dolorosíssima.

R. Ut digni efficiámur promissiónihus Christi.

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### ST. AGNES.

### JANUARY 21.



- Qui pêrgis inter lîlia, Septûs choreis vîrginum : Sponsûs decorus glôria, Sponsîsque reddens præmia.
   Quocûmque tendis, vîrgines Sequûntur, atque lâudibus Post tê canentes cûrsitant, Hymnôsque dulces pêrsonant.
   Te dêprecamur sûpplices, Nostrîs ut addas sênsibus, Nescîre prorsus ômnia Corrûptionis vûlnera.
- 5. Virtûs, honor, laus, glôria Deô Patri cum fîlio, Sanctô simul Parâclito, In sæculorum sæcula. Amen.

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### FIRST VESPERS.

- V. Spécie tua et pulchritúdine tua.
- R. Inténde, próspere procéde et regna.

SECOND VESPERS.

- V. Diffúsa est grátia in lábiis tuis.
- R. Proptérea benedixit te Deus in ætérnum.

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.

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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 HELF OF CHRISTIANS (May 24), "Sæpe dum Christi." Vesper Book, page 242

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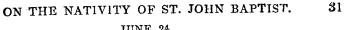
- 2. Angelus pacîs Michael in ædes Cœlitus nostrâs veniat, serênæ Aûctor ut pacîs lacrymosa în ôrcum Bêlla releget.
- 3. Angelus fortîs Gabriel, ut hôstes Pêllat antiquôs, et amica cœlo, Quæ triumphatôr statuit per ôrbem, Têmpla revisat.
- 4. Angelus nostræ medicus salûtis Adsit e cœlô Raphael, ut ômnes Sânet ægrotôs, dubiosque vîtæ Dîrigat actus.
- 5. Vîrgo Dux pacîs, genetrixque lûcis, Et sacer nobîs chorus angelôrum

- Sêmper assistât, simul et micântis Rêgia cœli.
- 6. Præstet hoc nobîs Deitas beâta Pâtris, ac natî, pariterque sâncti Spîritus, cujûs resonat per ômnem Glôria mundum. Amen.

1

Abdita pandit.

- FIRST VESPERS.
- V. Stetit ángelus juxta aram témpli, R. Habens thuribulum áureum in manu sua.
- SECOND VESPERS. V. In conspéctu angelórum, psallam tibi, Deus meus.
- R. Adorábo ad templum sancium tuum, et confitébor nómini tuo.



### JUNE 24.



- V. Iste puer magnus coram Dómino.
- 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.

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Vesper Book, page 205.



- 3. O Rôma felix ! qûæ duorum Prîncipum Es cônsecrata glôrioso sânguine : Horûm cruore pûrpurata cêteras Excêllis orbis ûna pulchritûdines.
- 4. Sit Trînitáti sêmpitérna glôria, Honôr, potéstas âtque jubilâtio,

### FIRST VESPERS.

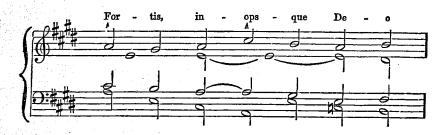
- V. In omnen terram exivit sonus eórum.
- R. Et in fines orbis terræ verba eórum.
  - SECOND VESPERS.
- V. Annuntiavérunt ópera Dei.
- R. Et facta ejus intellexérunt.

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### ST. ELIZABETH, QUEEN OF PORTUGAL.

JULY 8:

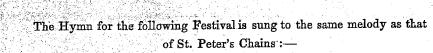






2. En fûlgidis recêpta cœli sêdibus, Sîdereæque domus Ditâta sanctis gâudiis. 8. Nunc rêgnat inter cœlites beâtior, Et premit âstra, docens Quæ vêra sint regnî bona. 4. Patrî potestas, Fîlioque glôria, Pêrpetuîmque decus Tibî sit alme Spîritus. Amen.

V. Ora pro nobis beáta Elisábeth. R. Ut digni efficiámur promissiónibus Christi. 3.5



1. ST: PETER'S CHAIR. Quodcumque in orbe nexibus.

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Vesper Book, page 199.



 Patrî perenne sît per ævum glôria, Tibîque laudes côncinamus înclytas, Ætêrne Nate, sît superne Spîritus Honôr tibi, decûsque, sancta jûgiter Laudêtur omne Trînitas per sæculum. Amôn.

### V. Tu es Petrus.

R. Et super hanc petram, ædificábo Ecclésiam meam.



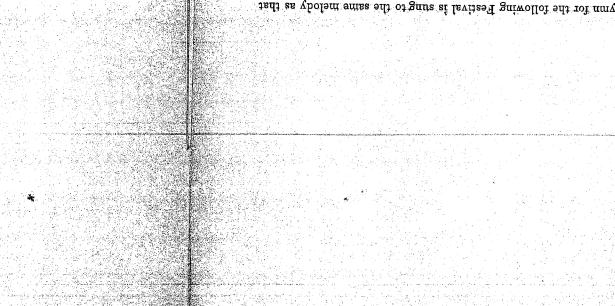
2. Os suave mîte pectus, Et latûs dulcîssimum, Dêxteramque vûlneratam, Et sinistram sâuciam, Et rubras cruôre plantas Ægra tingit lâcrymis.

1

- Cêntiesque, mîlliesque Strîngit arctis nêxibus Pêctus illud êt lacertos, Illa figit vûlnera, Sîcque tota côlliquescit In doloris ôsculis.
- 4. Eîa, Mater, ôbsecramus Pêr tuas has lâcrymas,

Fîliique trîste funus, Vûlnerumque pûrpuram, Hûnc tui córdîs dolorem Cônde nostris côrdibus. 5. Esto Patri, Fîlioque, Et coævo Flâmini; Esto summæ Trînitati Sêmpiterna glôria; Et perennis laûs honorque, Hôc et omni sæculo. Amen.

- V. Regina mártyrum, ora pro nobis.
- R. Quæ juxta crucem Jesu constitisti.



The Hymn for the following Festival is sung to the same melody as that

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Vesper Book, раge 318.

Tibi Christe splendor Patris. 1. Sr. RAPHAEL, October 24.

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توجه المأرج رجا ورائبو اللاسية تؤكرها والمركب وإيها والراقات العرباني واليروالي

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- 2. Vos sæculórum jûdices, Et vêra mundi lûmina, Votîs precámur côrdium : Audîte voces sûpplicum.
   3. Qui têmpla cœli claûditis, Serâsque verbo sôlvitis, Nos â reatu nôxios Solvî jubéte, quæsumus.
- 4. Præcépta quorum prôtinus Languôr, salusque sêntiunt; Sanâte mentes lânguidas: Asugête nos virtûtibus.
- 5. Ut, cûm redíbit Arbiter In fîne Christus sæculi,

Nos sêmpitérni gâudii Concêdat esse cômpotes. 6. Patrî, simulque Fîlio, Tibîque sancte Spîritus,

Sicût fuit, sit jûgiter Sæclûm per omne glôria. Amen.

FIRST VESPERS.

- V. In omnem terram exívit sonus eórum. R. Et in fines orbis terræ verba eórum.
- SECOND VESPERS.
- V. Annuntiáverunt ópera Dei.
- R. Et facta ejus intellexerunt.



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.

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Vesper Book, page 315.

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

1. ST. MARTINA--Jauuary 30. Martinæ celebri.

### Vesper Book, page 208.

Vesper Book, page 223.

Vesper Book, page 229.

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2. SAINT JOSEPH-March 30, and THE PATRONAGE OF ST. JOSEPH, Third Sunday after Easter. Te Joseph celebrent.

3. St. HERMENEGILD-April 13. Regali solio. 4. FEAST OF THE MOST PRECIOUS BLOOD-First Sunday in July.

Vesper Book, page 183. Festivis resonent.

5. ANGEL GUARDIANS-October 2. Custodes hominum.

Vesper Book, page 304.



- Hî sunt, quôs fatue mûndus abhôrruit ; Hûnc fructû vacuum, flôribus âridum, Côntempsêre tui nôminis âsseclæ, Jêsu Rêx bone cœlitum.
- S. Hî pro tê furias âtque minâs truces Câlcarûnt hominum, sævaque vêrbera : Hîs cessît lacerans fôrtiter ûngula, Nêc carpsît penetrâlia.
- Cæduntůr gladiis môre bidêntium ; Nôn murmûr resonat, nôn querimônia ; Sêd corde împavido mêns bene cônscia Cônservât patiêntiam.
- 5. Quæ vox, quæ poterit lîngua retêxere, Quæ tu mârtyribus mûnera præparas?

Rûbri nâm fluido sánguine fûlgidis Cîngunt têmpora laûreis. 6. Tê summa, O Deitas, ûnaque pôscimus,

Ut culpâs abigas, nôxia sûbtrahas, Dês pacêm famulis ; ût tibi glôriam Annorum în seriêm canant. Amen.

### FIRST VESPERS.

- V. Lætámini Domino, et exultáte justi.
- R. Et gloriámini omnes recti corde. SECOND VESPERS.

V. Exultábunt sancti in glória. R. Lætabúntúr in cubílibus suis.



 Qûi pius, prudêns, humilis, pudîcus, Sôbriam duxît sine labe vîtam, Dônec humanôs animavit aûræ Spîritus artus.

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- Cůjus ob præstâns meritum frequênter, Ægra quæ passîm jacuere mêmbra, Vîribus morbî domitis, salûti Rêstituuntur.
- 4. Nôster hinc illî chorus obsequêntem, Côncinit laudêm, celebresque pâlmas; Ût piis ejûs precibus juvêmur Ômne per ævum.
- Sît salus illî, decus, atque vîrtus,
   Qûi super cœlî solio corûscaus,
   Tôtius mundî seriem gubêrnat
   Trînus, et unus. Amen.

FIRST VESPERS.

V. Amávit eum Dóminus, et ornávit eum. R. Stolam glóriæ índuit eum.

SECOND VESPERS. V. Justum dedúxit Dóminus per vias rectas. R. Et osténdit illi regnum Dei.

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

 ST. MARY MAGDALENE—July 22. "Pater superni."
 ST. THERESA—October 15. "Regis superni."

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Vesper Book, page 268.

Vesper Book, page 312.



- Septûs choreis vîrginum, Sponsûs decorus glôria, Sponsîsque reddens præmia. 3. Quocûmque tendis, vîrgines
- Sequuntur, atque laudibus Post tê canentes cûrsitant, Hymnôsque dulces pêrsonant.
- 4. Te déprecamur supplices, Nostrîs ut addas sênsibus Nescîre prorsus ômnia Corrûptionis vûlnera.
- 5. Virtûs, honor, laus, glôria Deô Patri cum Fîlio,

FIRST VESPERS:

- V. Spécie tua, et pulchritúdine tua. R. Inténde, próspere procéde et regna. SECOND VESPERS.
- V. Diffúsa est grátia in lábiis tuis. R. Proptérea benedixit te Deus in æternum.

- [If the Office be of many Virgins, in First and Second Vespers: V. Adducéntur regi vírgines post eam.
- R. Próximæ ejus afferéntur tibi.



Horrêscit, ad cœlêstia Itêr perégit ârduum. 8. Carnêm domans jejûniis,

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- Dulcîque mentem pâbulo Orâtiónis nûtriens, Cœlî potítur gaûdiis.
- 4. Rex Chrîste virtus fôrtium, Qui mâgna solus êfficis, Hujûs precatu quæsumus, Audi benignus supplices.

Nunc êt per omne sæculum. Amen.

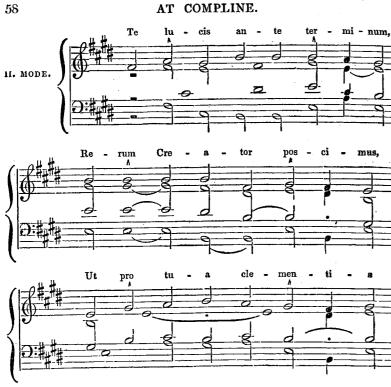
FIRST VESPERS. V. Spécie tua, et pulchritúdine tua.

- R. Inténde, próspere procéde et regna. SECOND VESPERS.
- V. Diffúsa est grátia in lábiis tuis.
- R. Proptérea benedixit te Deus in ætérnum.





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- 2. Procûl recedant sômnia, Et nôctium phantâsmata: Hostêmque nostrum cômprime, Ne pôlluantur côrpora.
- 3. Præstâ Pater piîssime, Patrî que compar ûnice, Cum Spîritu Parâclito Regnâns per omne sæculum. Amen.

### HYMN FOR COMPLINE.

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

In Advent it is that of " Auctor beatæ seculi." (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 humanæ sator."

(p. 13.)

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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.





Cœlêste pulset ôstium : Vitâle tollat præmium :

Vitêmus omne nôxium : Purgêmus omne pêssimum.

77

gi - nem.

61

- - ti - me

rens

no – væ

A - men.

op ....

pro - fe

Præstâ, Pater, piîsime, Patrîque compar Ûnice, Cum Spîritu Parâclito, Regnâns per omne sæculum.

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

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APPENDIX.

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VICTIMÆ PASCHALI. VENI SANCTE SPIRITUS. LAUDA SION.

# APPENDIX.

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### CONTAINING THE THREE FESTAL SEQUENCES OF THE ROMAN

GRADUAL.



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