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PREFACE.

In presenting the Second Volume of the CANTATE, containing the Evening Service, the Author wishes to make a few introductory remarks.

The main part of this volume consists in the Vespers, and contains all the Psalms, Hymns, Versicles and Responses that are needed for the whole year. Nothing is wanting to make it a complete Vesperal, but the Antiphons, and their insertions would have made this volume altogether too bulky and expensive.

The Vesper Tones are arranged in the most simple harmony, without the use of any dissonances. This is done in accordance with the practice of the great church composers of the sixteenth and seventeenth centuries, which has been readopted in Germany, as was stated in the Preface to the Morning Service.

The Psalms are so arranged that they may be sung in four parts; chanting in unison is however preferable, and should be the regular practice of a choir. Occasionally every second verse might be sung in harmony, or when the whole Psalm is sung in unison, the Gloria Patri may be sung in harmony with striking effect. In some choirs one verse is sung as a Solo, and every other by the whole choir. Male voices are the best adapted for this purpose, and the Intonation of the Psalms should always be made by a male voice.

It is extremely difficult to convey a correct idea in words as to the style in which the Vespers should be chanted. But this is less possible than in other music, and can be better learned by example than by description. The rules for good singing in general are also applicable in chanting. More attention must here be given to a plain and correct pronunciation of the words, and as there can be no beating or counting of time, taste and experience can be the only guide regarding the movement. Singing too slow will make the service tedious, and singing too fast will impair its dignity and solemnity. Much less should some of the words be dragged and others hurried. In the longer verses these lines | are to indicate a very short rest. to enable the singers to take breath at the same time. Persons who are not learned in Latin should be careful to observe the marks of accent.

The Vespers in figured music will, it is thought, be found acceptable; they may be used occasionally on great festivals, and will add more variety to the evening service.

The Vesper Hymns of one and the same metre are all marked by the same Roman number; thus the same melody may be sung to different Hymns of corresponding metre or number. A few Hymns of rare occurrence are given without music, but it will be easy for the organist to choose the proper music for these by the help of the numbers just mentioned.

The organist or leader of a choir would do well to have an Ordo, so as to be able to ascertain the Vespers proper for each Sunday or Festival.

Compline is sung in Europe at a later hour in the evening than Vespers, and frequently forms a distinct service from the Vespers. Compline should be sung *instead* of Vespers on festivals in Lent, when these fall on a week day; as in that case the rubric prescribes that the Vespers should be sung in choir before dinner.

The music for the Benediction of the Blessed Sacrament is all of a simple and devotional character. Music of a more showy kind seems to be exceedingly ill adapted to this part of the service. We are expected to bow down before our Saviour exposed on the altar for our adoration, and the feelings we should have at such a moment are better inspired and expressed by music of a solemn and impressive nature.

It is hoped that the selection of Litanies and other pieces in honor of the Blessed Virgin Mary will be frequently used, particularly in the month of May.

The melodies and words of the English Hymns, and of some others, will be soon published separately in a small book, for the use of Congregations, Confraternities, Sodalities and Sunday Schools.

May God bless this work, the fruit of arduous labour, and make it serve the cause of His glory, and promote our religious interests

CONTENTS.

For Alphabetical Index, see page 336.

RUDIMENTS OF MUSIC 5
MUSICAL TERMS AND ABBREVIATIONS 30
VESPERS FOR SUNDAYS 31
COMPLINE 44
ANTIPHONS TO THE BLESSED VIRGIN.. 51
BENEDICTION OF THE BLD. SACRAMENT. 81
VESPERS FOR THE DIFFERENT SEASONS AND FESTIVALS OF THE YEAR. .. 118
On the Sundays in Advent 118
December 25th. Christmas 119
December 26th. St. Stephen, First Martyr 122
December 27th. St. John, Apostle and Evangelist. 123
December 28th. Holy Innocents 124
December 29th. St. Thomas of Canterbury 124
December 31st. St. Sylvester, Pope and Confessor. 124
January 1st. Circumcision of our Lord. 125
January 2nd. Octave of St. Stephen. 126
January 3d. Octave of St. John 127
January 4th. Octave of Holy Innocents. 129
January 6th. Epiphany of our Lord 129
Second Sunday after Epiphany, Festival of the Holy name of Jesus. 130
Sundays in Lent 131
Passion Sunday and Palm Sunday 132
Easter Sunday 132
First Sunday after Easter 134
Third Sunday after Easter, Patronage of St. Joseph. 135
Ascension of our Lord. 136
Pentecost or Whitsunday 137
First Sunday after Pentecost, Trinity Sunday 138
Corpus Christi 139
Sunday within the octave of Corpus Christi. 140
Friday after the octave of Corpus Christi, Festival of the most Sacred Heart of Jesus. 140
Festivals of the Blessed Virgin 141
VESPERS COMMON OF SAINTS 142
Of Apostles and Evangelists. 142
Of Apostles and Evangelists in Paschal Time 142
Of one Martyr 143
Of many Martyrs. 144
Of Martyrs in Paschal Time. 145
Of a Confessor. 146
Of Virgins 146
Of Holy Women 146
Of the Dedication of a Church 147
VESPERS PROPER TO FEASTS OF SAINTS. 148
November 30th. St. Andrew, Apostle 148
December 8th. Immaculate Conception of the Blessed Virgin Mary and Octave 148
December 13th. St. Lucy, Virgin and Martyr ... 148
December 21st. St. Thomas, Apostle 148
January 18th. St. Peter's Chair at Rome 148
January 21st. St. Agnes, Virgin and Martyr ... 149
January 25th. Conversion of St. Paul, Apostle .. 149
January 30th. St. Martina, Virgin and Martyr .. 150
February 2nd. Purification of the Blessed Virgin Mary 150
February 5th.. St. Agatha, Virgin and Martyr .. 150
March 19th. St. Joseph. 150
March 25th. Annunciation of the Blessed Virgin Mary. 150
May 1st. SS. Philip and James, Apostles 150
May 3d. Finding of the Holy Cross 150
May 6th St. John, Apostle, before the Latin Gate. 150
May 18th. St. Venantius, Martyr 150
May 24th. Festival of the Blessed Virgin Mary, called Help of Christians. 151
June 19th. St Juliana of Falconieri, Virgin. 152
June 24th. Nativity of St. John the Baptist 152
June 26th. SS. John and Paul, Martyrs 153
June 29th. SS. Peter and Paul, Apostles 153
June 30th. Commemoration of St. Paul Apostle .. 153
First Sunday of July. Feast of the Most Precious Blood of our Lord 154
July 2nd. Visitation of the Blessed Virgin Mary. 154
July 6th. Octave of SS. Peter and Paul, Apostles. 154
July 16th. Festival of the Blessed Virgin Mary of Mount Carmel. 154
July 22nd. St. Mary Magdalen. 154
August 1st. St. Peter ad Vincula 154
August 6th. Transfiguration of our Lord 155
August 7th. St. Cajetan, Confessor 155
August 10th. St. Lawrence, Martyr and Octave. 155
August 15th. Assumption of the Blessed Virgin Mary and Octave 155
Sunday within the Octave of the Assumption, Festival of St. Joachim 155
August 29th. Beheading of St. John the Baptist. 155
September 8th. Nativity of the Blessed Virgin Mary and Octave 155
September 14th. Exaltation of the Holy Cross.. 155
Third Sunday of September. Seven Dolours of the Blessed Virgin Mary. ..... 15[illegible]
September 17th. Stigmata of St. Francis, Confessor. 156
September 18th. St. Joseph of Cubertino, Confessor. 156
September 22nd. St Thomas of Villanova, Confessor and Bishop 157
September 29th. St. Michael, Archangel 157
October 2nd. Festival of the Guardian Angels .. 157
October 15th. St. Theresa, Virgin. 158
October 20th. St. John Cantius, Confessor. 158
November 1st. Festival of All Saints and Octave. 159
Vespers of the Dead 160
APPENDIX OF OFFICES, PECULIAR TO SOME PLACES 164
December 18th. Expectation of the Blessed Virgin Mary. 164
January 23d. Espousals of the Blessed Virgin Mary. 164
March 18th. St. Gabriel, Archangel. 164
Sunday after the Octave of the Assumption of the Blessed Virgin Mary. Feast of the most Sacred Heart of Mary 165
Festival of the most Holy Redeemer 165
October 24th. St. Raphael, Archangel 165
Second Sunday of October, Festival of the Maternity of the Blessed Virgin Mary 165
VESPERS BY EMMERICH 166
VESPERS BY N. ZINGARELLI. 213
Laudate Dominum, by Emmerich. 244
De Profundis, by Fr. X. Schmid. 247
Memento, by Fr. X. Schmid 250
ANTHEM FOR LENT 254
Miserere by Palestrina. 254
Miserere, Gregorian. 255
Stabat Mater. No. 1 256
Stabat Mater. No. 2 257
Christus Factus Est, by Donat Mueller. 258
LITANIES OF THE BLESSED VIRGIN. 259
Tota Pulchra. Gregorian 271
Ave Maria. No. 1, by L. Dietch 272
Ave Maria. No. 2, by L. Bordese. 276
Ave Maris Stella. No. 1, Neapolitan Melody 278
Ave Maris Stella. No. 2, by L. Bordese. 280
Ave Maris Stella. No. 3, by Castoni 281
St. Casimir's Hymn 282
O Sanctissima. 283
ENGLISH HYMNS. 284

RUDIMENTS OF VOCAL MUSIC.

CHAPTER I.

NOTES AND RESTS.

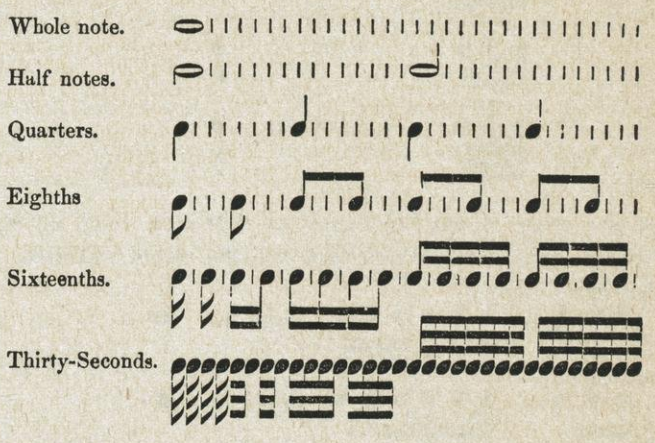
Music has been defined, any succession of sounds, so modulated as to please the ear, or any combination of simultaneous sounds in accordance or harmony.

Musical sounds are represented by characters called Notes, which by their different forms show a comparative value in time or length. The longest note used in modern music, is called a WHOLE NOTE, 𝅝; a note half as long is called a HALF NOTE, 𝅗𝅥; a note half as long as a half note, or one quarter as long as a whole note, is called a QUARTER, ♩. One quarter is equal to two EIGHTHS, ♪♪; one eighth is equal to two SIXTEENTHS, 𝅘𝅥𝅯𝅘𝅥𝅯; one sixteenth is equal to two THIRTY-SECONDS, 𝅘𝅥𝅰𝅘𝅥𝅰; and one thirty-second is equal to two SIXTY-FOURTHS, 𝅘𝅥𝅱𝅘𝅥𝅱

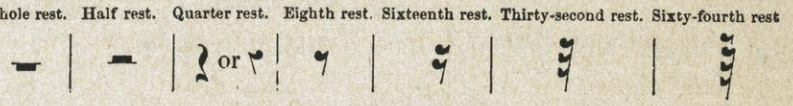
One whole note is therefore equal to two half notes, or to four quarters, or eight eighths, or sixteen sixteenths, or thirty-two thirty-seconds, or sixty-four sixty-fourths.

The names of SEMIBREVE 𝅝, MINIM 𝅗𝅥, CROTCHET ♩, QUAVER ♪, SEMI-QUAVER 𝅘𝅥𝅯, DEMI-SEMI-QUAVER 𝅘𝅥𝅰, and DEMI-DEMI-SEMI-QUAVER 𝅘𝅥𝅱 have for good reasons become obsolete, as they belong to a period when notes were shaped differently, from what they are now. Then the longest note used, was called MAXIMA, (the longest,) ; LONGA, (the long,) ; BREVIS, (the short,) or , ; SEMI-BREVIS, (the half short,) 𝅝; MINIMA, (the smallest,) 𝅗𝅥; SEMI-MINIMA, (the half smallest,) , etc.

THE FOLLOWING DIAGRAM SHOWS THE VALUE OF NOTES.

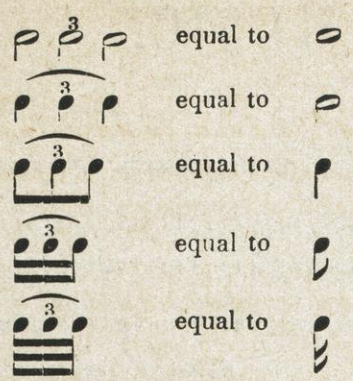


Certain signs called rests, indicate silence. There is a rest corresponding to each note named above.



The above divisions of notes and rests into shorter ones, are all even, i. e. each longer one is divided into two of the next shorter kind. But if the composer wishes to divide a note into three shorter ones, he usually marks it by putting a figure 3 over or under them. Notes of this kind are called TRIPLETS.

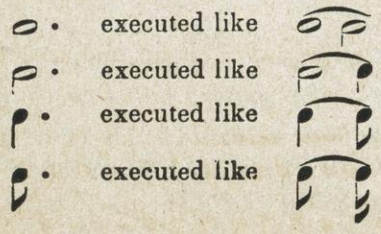
TRIPLETS.



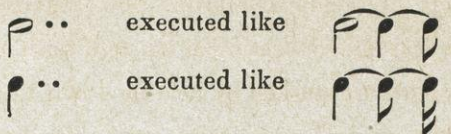
Each of the three notes, belonging to a triplet, may again be sub-divided into two notes, when they will be called sixtolets.



A dot placed after a note adds one half of the length of the note to it. Thus, a dot placed after a whole note adds the length of a half note to it, and is played or sung. The curved line above two notes connects them together. A dot after a half note adds the length of a quarter to it.

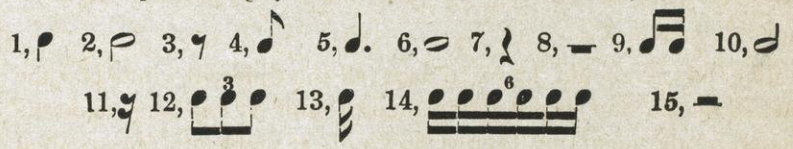


Sometimes two dots are placed after a note. In this case the first dot adds half of the length, and the second one quarter of the length of the preceding note.



1. How is the longest note called in modern music? 2. How many half notes are contained in a whole note? How many eighths? Sixteenths? 3. How many sixteenths in a quarter? In a half? 4. How many eighths in a half note? 5. What are rests? 6. How are triplets obtained? 7 What are sixtolets? 8. How much does a dot add to a note in general? 9. How much does a dot lengthen a half note? How much a whole note? How much an eighth?

N. B. The teacher will multiply the above questions, until the pupils understand the whole chapter thoroughly. Let them also name the following notes and rests.



CHAPTER II.

MEASURE.

By measure, we understand in music the short sub-divisions, or groups of notes and rests, into which each piece of music is divided. Measures are separated one from another by a perpendicular line, called bar, | drawn between them.

There are even, uneven, and compound measures. The even measures consist of two or four parts each, the uneven of three parts each, and the compound of six, nine, or twelve parts.

The different parts of a measure are marked in practicing music, by a motion of the hand, which is called beating time.

Measures consisting of two parts are marked by beating 1 down, 2 up, 1 down, 2 up, | etc. Measures consisting of three parts are marked by beating 1 down, 2 left, 3 up, | 1 down, 2 left, 3 up, | etc. Measures consisting of four parts are marked by beating 1 down, 2 left, 3 right, 4 up. | Measures consisting of six parts are marked by beating 1 down, 2 down, 3 left, 4 right, 5 right, 6 up. | If they are to be counted fast, the hand will only mark the first and fourth beats: 1 2 3 4 5 6 down, up. |

Nine beats are marked 1 down, 2 down, 3 down, 4 left, 5 left, 6 left, 7 up, 8 up, 9 up. | or thus: 1 2 3 4 5 6 7 8 9 down, left, up. |

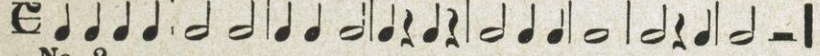
Twelve beats are marked 1 down, 2 down, 3 down, 4 left, 5 left, 6 left, 7 rigth, 8 right, 9 right, 10 up, 11 up, 12 up. | or thus: 1 2 3 4 5 6 7 8 9 down, left, right, 10 11 12 up. |

The pupils should learn to beat all the different kinds of time marked above, and in practicing them, should at one time name the motion of the hand, by saying, down, left, right, up, etc., and at another time they should count them, by saying, one, two, three, four, etc.

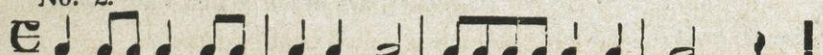
The time mostly used in music, is that which consists of four quarters in each measure, and is marked at the beginning with the sign 𝄴 or sometimes $\frac{4}{4}$ and is called Common time, or Four-four time. Any combination of notes or rests of the value of four quarters, may fill a measure in this time.

The following exercises must be practiced in strict time. Beat down, left, right, up, and accent the first and third beats.

No. 1.



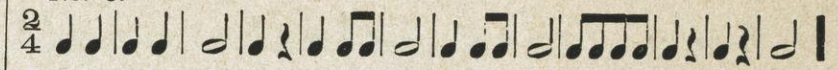
No. 2.



Two-four time consists of two quarters, or their equivalent.

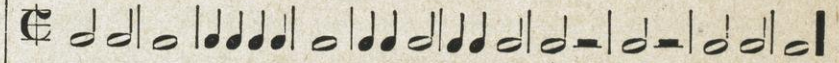
In practicing the following two examples, beat down, up, and accent the down beat.

No. 3.



Two half notes are often counted in a measure, which is then called Alla breve time, marked thus 𝄵 or $\frac{2}{2}$

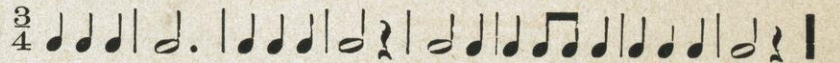
No. 4.



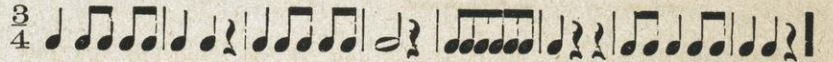
Uneven time consists of three beats. If each beat is equal to a quarter, we call it Three-four time, $\frac{3}{4}$, if each beat is equal to an eighth, Three-eight time, $\frac{3}{8}$

In the three following examples, beat down, left, up, and accent the first beat in each measure.

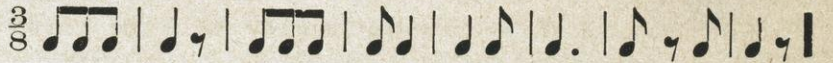
No. 5.



No. 6.



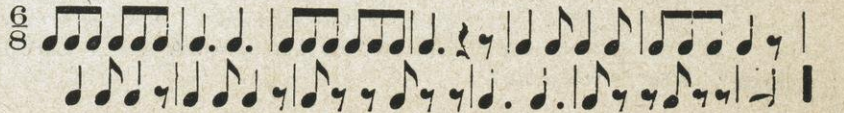
No. 7.



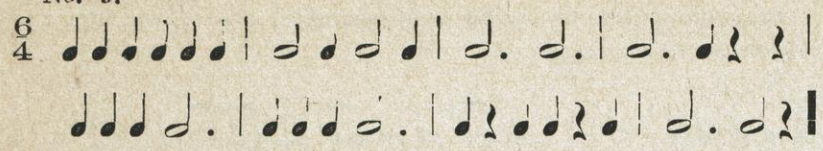
When six beats are to be counted in a measure, they may be eighths, and are then called six-eight time, or if quarters, we call it six-four time.

Beat down, down, left, right, right, up, and accent the first and fourth beats.

No. 8.

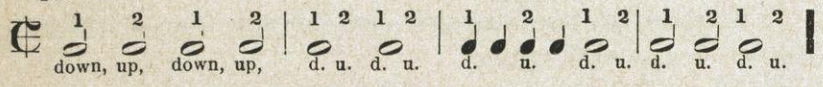


No. 9.



Nine-eight and twelve-eight are more rarely used in sacred music, than six-eight and six-four time, and may be here omitted. There are sometimes in ancient church music, three half notes, $\frac{3}{2}$ or three whole notes in a measure, $\frac{3}{1}$ and also four half notes, which latter is marked like our modern Allabreve time ¢, but is counted as follows:

No. 10.



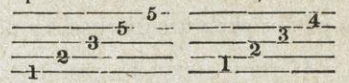
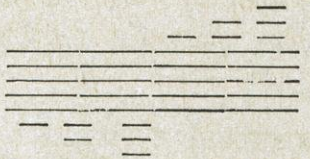
The rest which signifies a whole note, is used also for a whole measure, whether it may be composed of two quarters, three eighths, three quarters, six eighths, or four quarters. There is a sign which signifies two measures rest,  and one for four, 

The pupil may have already observed, that in all kinds of time which are indicated by two numbers, the upper one is the numerator, and indicates how many beats are contained in each measure, and the lower one is the denominator, and indicates the length of each beat.

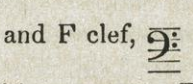
1. What is a measure? 2. By what are measures separated? 3. How many kinds of measures are used in music? 4. Name some even measures, some uneven measures, and some compound measures. 5. Beat three-four time, two-four time, common time, six-eight time, etc. 6. How many beats are in common time? How long is each beat? 7. How many beats are in three-eight time? How long is each beat? 8. What does the upper number of the two, by which time is marked indicate? What the lower one?

CHAPTER III.

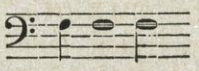
STAFF, CLEFS, AND NAMES OF NOTES.

In order to indicate by the above notes, the elevation or pitch of a musical sound, they must be placed on the staff, which consists of five lines and four spaces.  If these are not sufficient, short lines are added above or below, as occasion requires. 

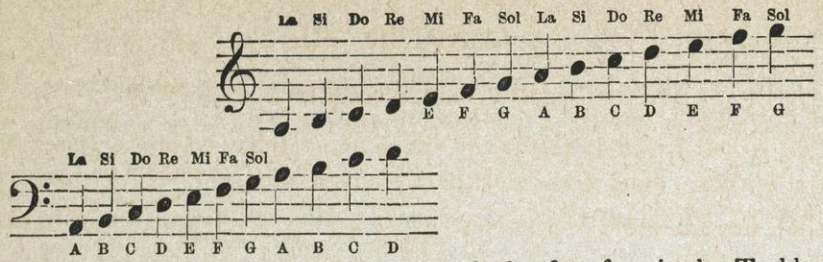
The lower notes are placed on the lower lines, and in the lower spaces, the higher ones on the higher lines, and into the higher spaces. The names of the notes are taken from the Alphabet, and are A, B, C, D, E, F, G. They are also called by certain syllables, La, Si, Do, Re, Mi, Fa, Sol.

Some signs are used in music, called Clefs, which indicate the names of the notes on a certain line, on which they stand, by which the names of the others are determined. There are three clefs, the C clef  G clef,  and F clef, 

The C clef is seldom used in this country. The G clef stands on the second line, and indicates that the notes on that line are called G 

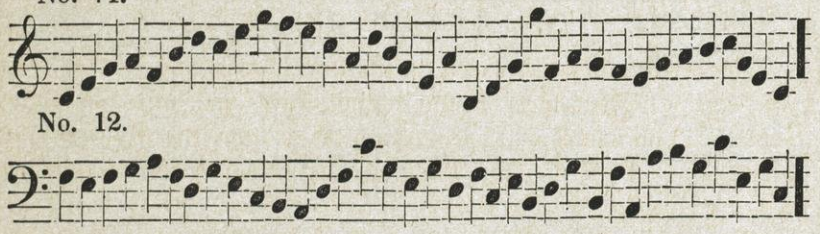
The F, or Bass Clef, stands on the fourth line, and shows that the notes on that line are called F, 

The notes of the F, or Bass Clef, are much lower than those of the G, or Treble Clef.



The last four notes of the Bass, and the first four in the Treble represent the same sounds. The pupils must now learn the names of the notes by letters and syllables, for which purpose the following Exercises may be used.

No. 11.



No. 12.

1. How many lines are in the staff? 2. How many spaces? 3. Tell the letters by which the notes are named? 4. The syllables? 5. How many clefs are used in music? 6. On which line does the Treble Clef stand? 7. On which the Bass Clef? 8. What note stands in the Treble or G Clef on the first line? Which on the second? On the third? Fourth? Fifth? 9. Which note stands in the G Clef in the first space? Which in the second? Third? Fourth?

10. Which note stands in the Bass or F Clef on the fourth line? The third? etc.

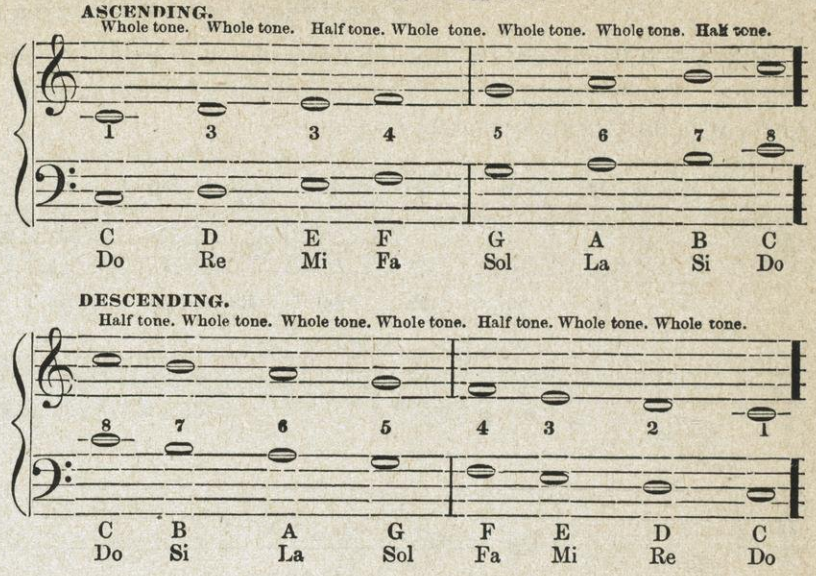
1. Which note stands in the F Clef in the first space? In the second? etc.

CHAPTER IV.

THE NATURAL SCALE.

The Scale or Gamut in music consists of eight tones, succeeding each other in regular gradation. Every scale is named from the letter with which it begins and ends, for this reason the following scale is called the [2]

C MAJOR SCALE.



It is necessary to make seven steps to ascend or descend this scale · but those steps or distances, are not alike, as the above Diagram shows. Five are whole steps, and two are half steps; musically speaking they are called whole and half tones. The pupil should remember carefully, between which of the degrees the whole tones, and between which the half tones occur, as much depends on this in music. Be careful to pronounce the syllables in singing, without changing the position of the mouth, and without adding any other letters, like Far for Fa, or Soul for Sol.

N. B. There are two modes or kinds of Scales used in Music, the *Major* and the *Minor Scales*. The minor scales are differently constructed from the major scales, and will be explained hereafter.

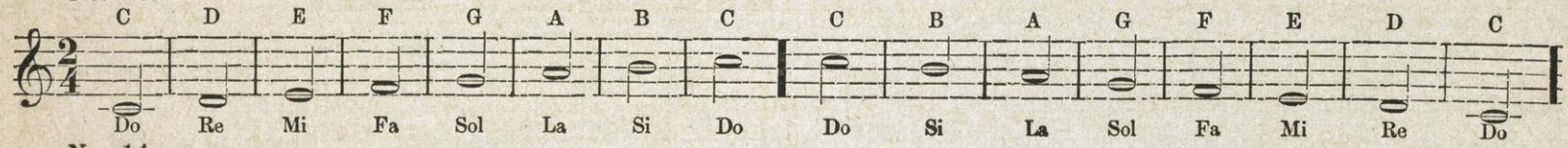
1. Between which degrees are half tones? 2. Name all the letters which form the C major scale? 3. Name the syllables which form the same? 4. Between which letters are whole tones? Between which whole tones? 5. Between which syllables are whole tones? Between which half tones?

CHAPTER V.

EXERCISES IN THE SCALE OR KEY OF C MAJOR.

Although it is necessary to learn the notes by both kinds of names, i. e., by letters and syllables, the latter are better adapted to singing. Pupils should be careful to accustom themselves to produce a clear, full, and agreeable tone, and begin each note on the right pitch, without groping or sliding up to it.

No. 13.



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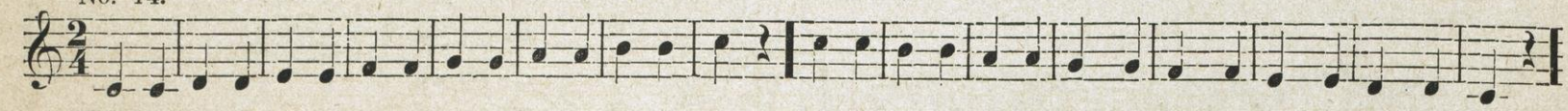

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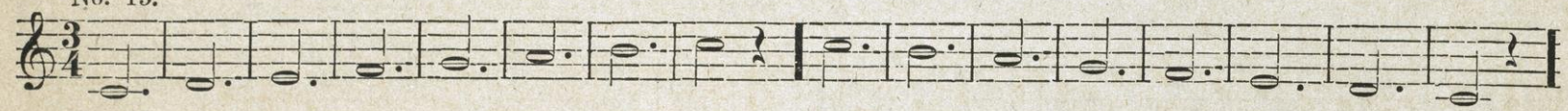

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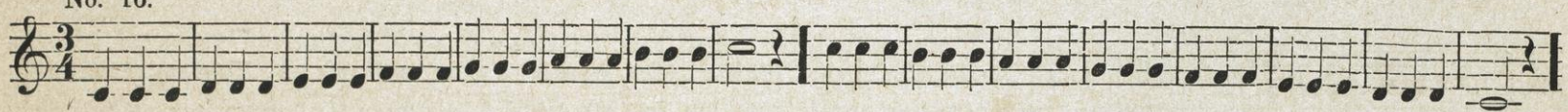

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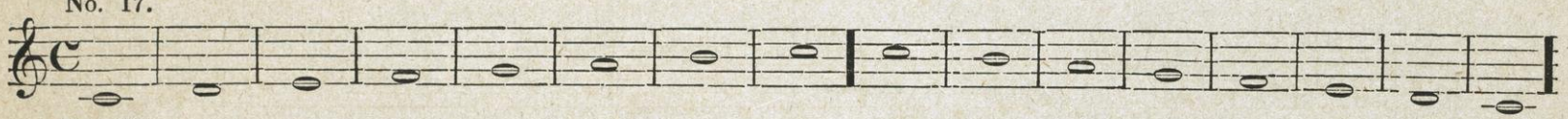

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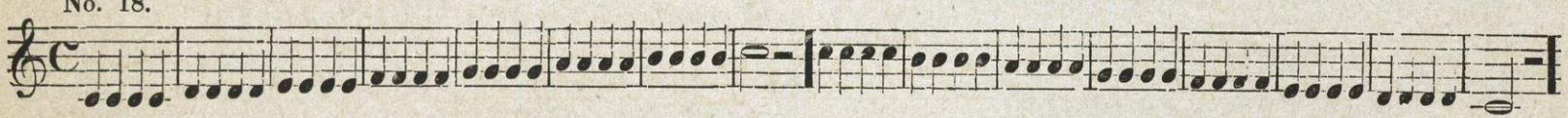
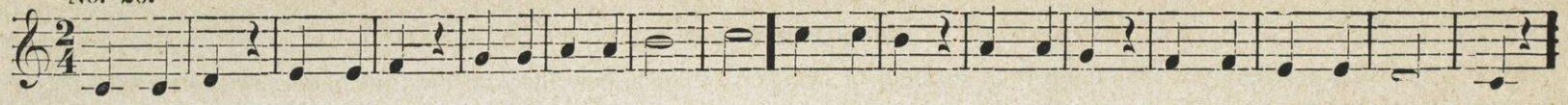


No. 19.



No. 20.



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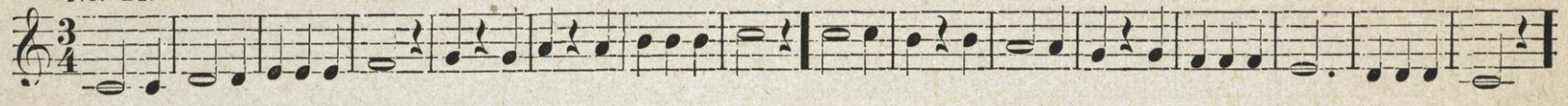

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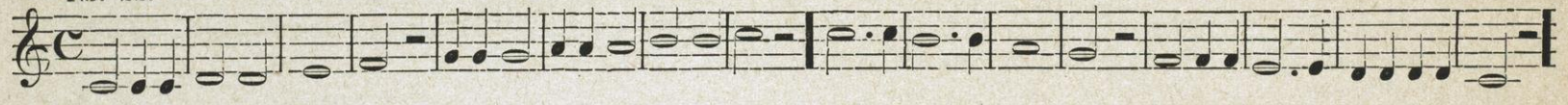

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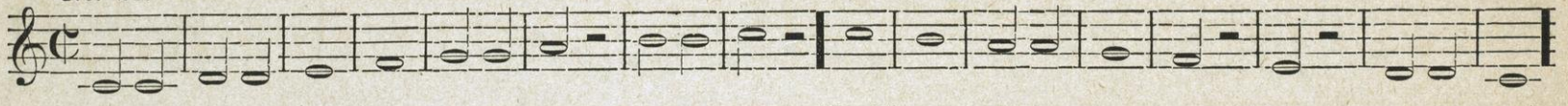

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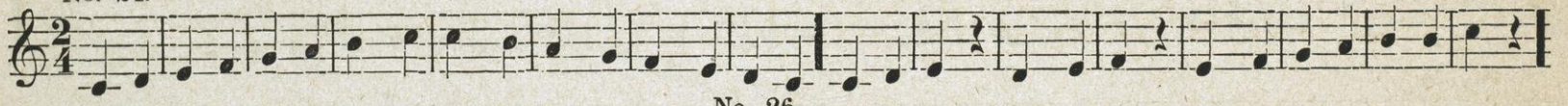

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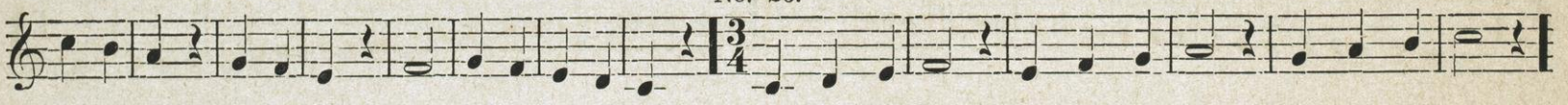

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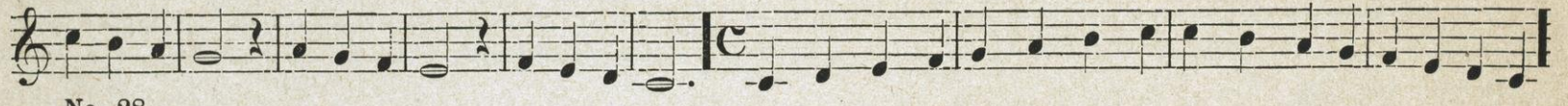

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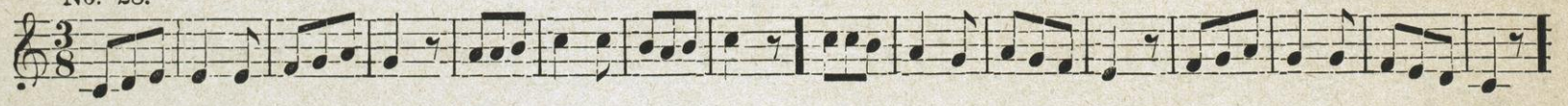


No. 29.



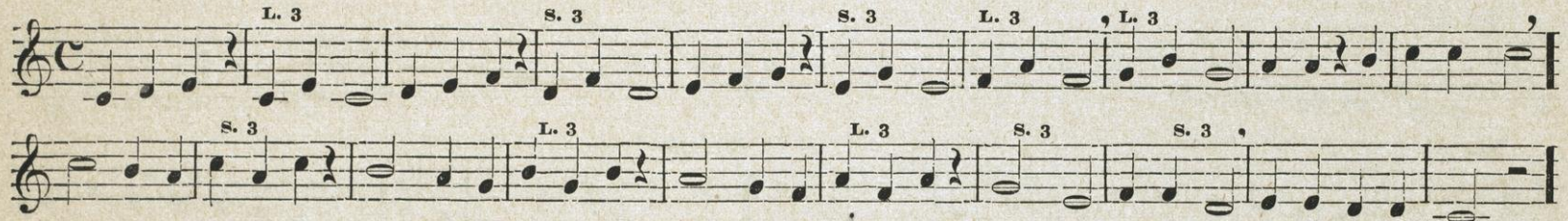
CHAPTER VI.

INTERVALS.

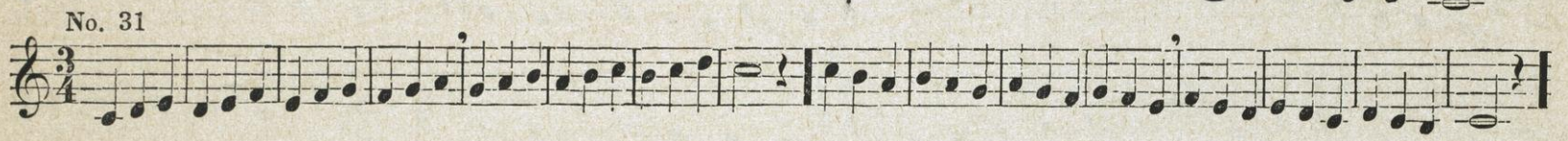
Each step or distance from one tone to another, is called an INTERVAL. From one degree of the scale to the next one above or below is called a SECOND. If this degree is a whole tone, it is called a major, or large second, if it is a half tone, it is called a minor, or small second. In all the exercises, from No. 13 to 28, large and small seconds are used.

If one degree is skipped, the Interval is called a third. Large or major thirds are at the distance of two whole tones, i. e., from C to E, F to A, and G to B. If the two notes forming a third, are only one and a half tone apart, they form a small or minor third, i. e., from D to F, E to G, and B to D. Large thirds will be marked L. 3. small ones S. 3. In singing as in reading, to learn to take breath properly, is very important. The most convenient place for it, is during a rest, but where none occur for some time, the best place for this purpose will be marked in the following exercises by this sign. (,)

No. 30. THIRDS.

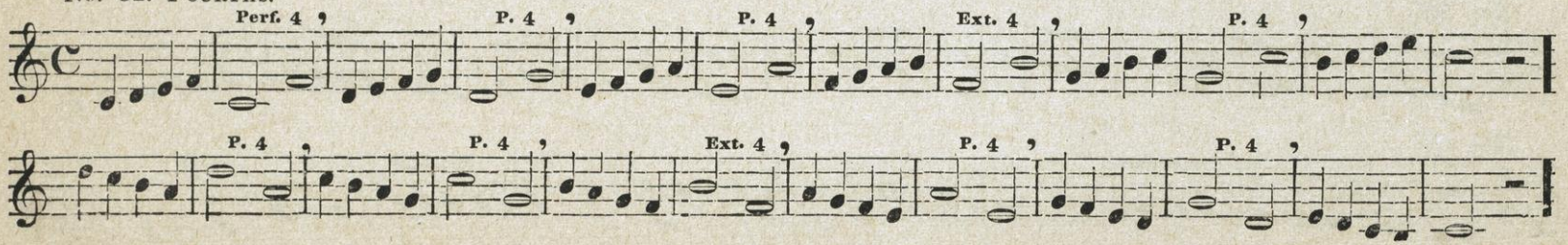


No. 31



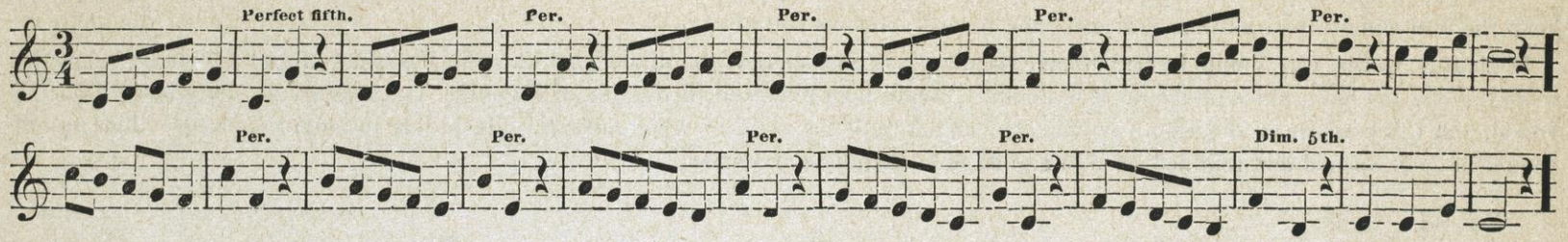
If two degrees are skipped, the Interval is called a Fourth. All the fourths occurring in the Major Scale, are called perfect fourths, except the one from the fourth to the seventh degree, (from F to B, or from Fa to Si,) which is called extended, or augmented. This augmented Fourth wants special attention in singing, as one easily sings it like a perfect fourth, which is half a tone less.

No. 32. FOURTHS.



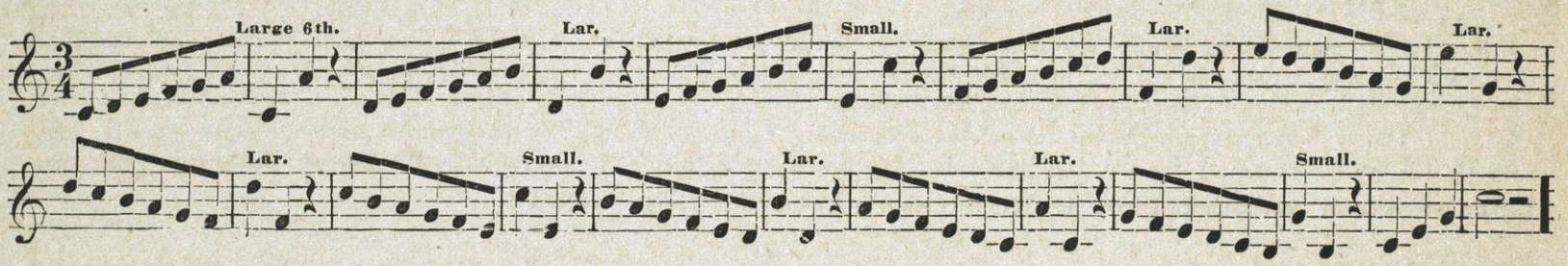
The Interval of a fifth comprises five degrees of the scale, and in singing a fifth three degrees are skipped over. The fifths of the scale are all perfect, except the one from the seventh to the fourth degree of the next scale above, (from B to F, or from Si to Fa,) which is called a diminished fifth.

No. 33. FIFTHS.



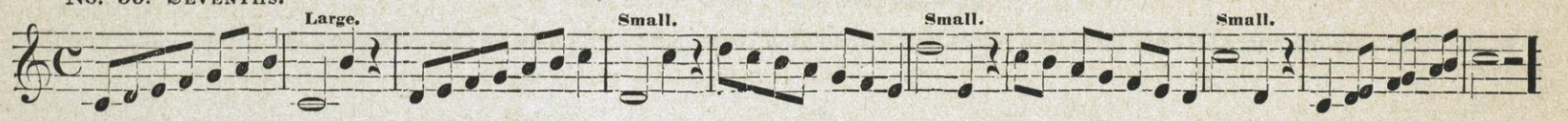
Of the Sixths, as occurring in the major scale, four are large and three small. The difference between them is half a tone.

No. 34. SIXTHS.

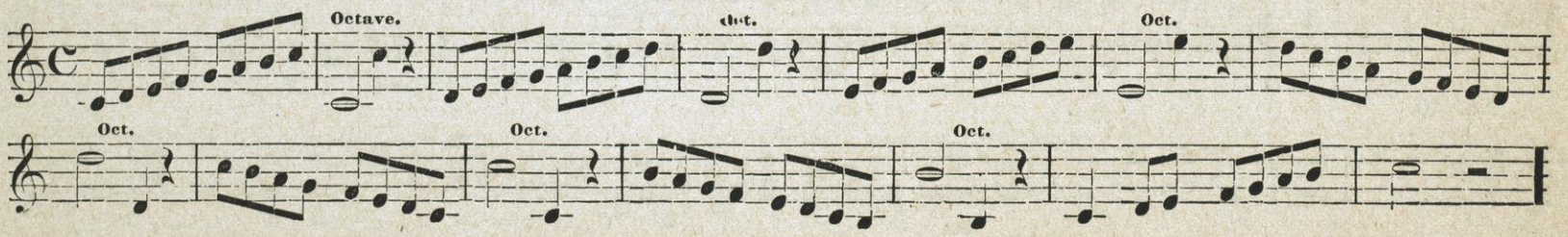


Of the Sevenths two are large and five small. They are of rare occurrence in vocal music.

No. 35. SEVENTHS.



No. 36. OCTAVES.



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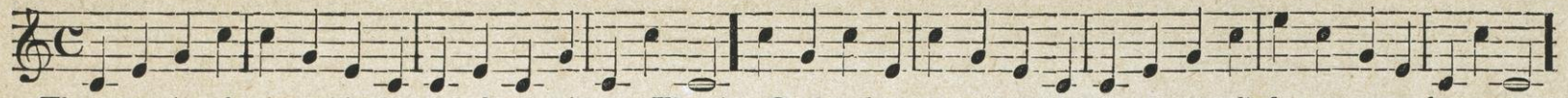
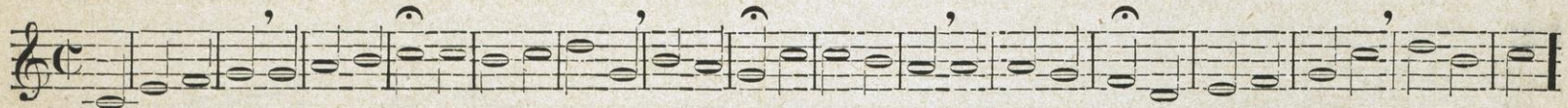


The next piece begins with the second or up beat. The sign 𝄐 placed above or below the notes is called a pause, and means to keep the note longer than its time indicates, and to make a short rest after it.

In singing words, care should be had to take breath where the sense of the text allows it. The best places are at the stops; but if the sentences are too long, other places must be found. Never take breath in the middle of a word. The tone should be produced on the vowel, and the position of the mouth remain unchanged until the moment when another syllable has to be pronounced. The mouth should be well opened and rounded, or else a good tone cannot be produced.

No. 38. HYMN.



1. Now doth the sun as-cend the sky, And wake cre-a - tion with its ray: Keep us from sin, O Lord most high, Thro' all the ac - tions of the day.
2. Curb Thou for us th' unruly tongue; Teach us the way of peace to prize; And close our eyes against the throng Of earth's ab - sorb-ing van - i - ties.
3. Oh, may our hearts be pure within! No cherish'd madness vex the soul! May ab - sti-nence the flesh re - strain, And its re - bellious pride con - trol.
4. So when the ev'- ning stars appear, And in their train the darkness bring, May we, O Lord, with conscience clear, Our praise to thy pure glo - ry sing.
5. To God the Fa-ther glo - ry be, And to his sole - be-got-ten son; The same, O Ho - ly Ghost! to Thee, While ev - er - last - ing a - ges run.

1. What is an interval? 2. What is the interval from E to G? from D to A? from G to C? from F to B? etc.

CHAPTER VII.

SINGING IN TWO PARTS.

In the following exercises for two parts, the upper part is intended to be sung by female and boys' voices, the lower one for men's voices.

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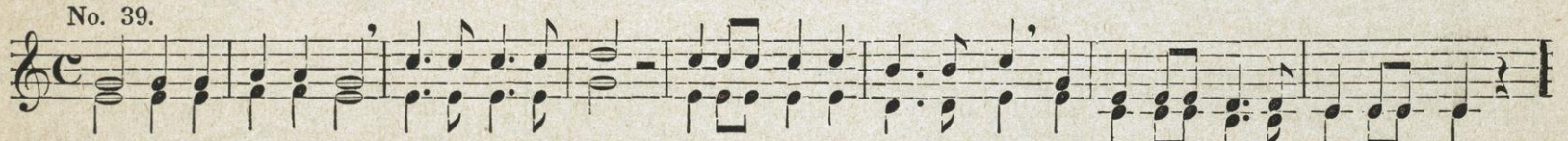

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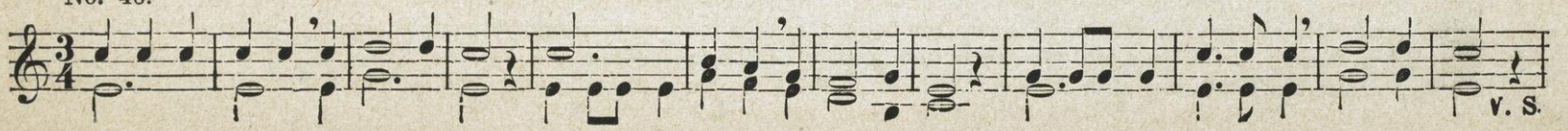

V. S.

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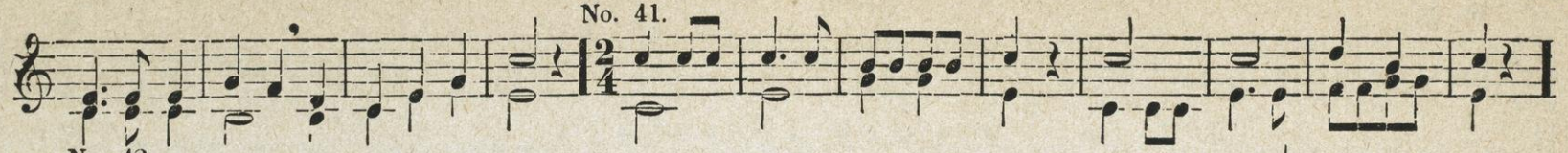

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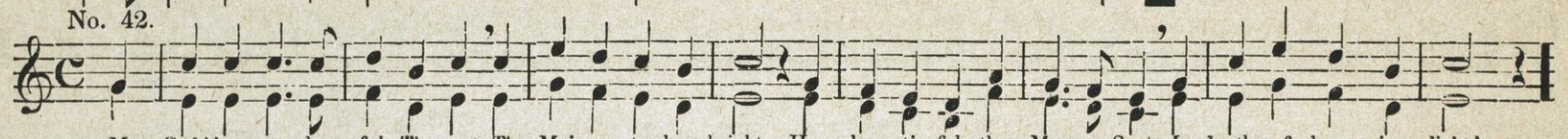
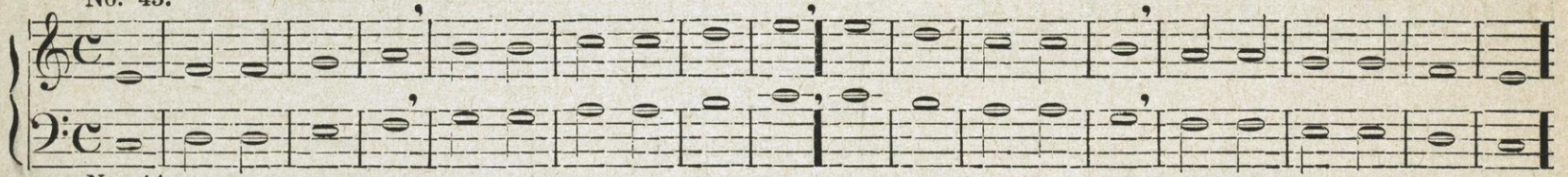


1. My God! how won-der - ful Thou art, Thy Maj - es - ty how bright, How beau-ti - ful thy Mer - cy-Seat, In depths of burn - ing light!
2. How beau-ti - ful, how beau-ti - ful The sight of Thee must be, Thine end - less wisdom, Boundless power, And aw - ful pu - ri - ty!
3. Yet I may love Thee too, O Lord Al - migh-ty, as thou art, For Thou has stoop'd to ask of me The love of my poor heart.
4. No earth-ly fa - ther loves like Thee, No moth-er half so mild Bears and for-bears, as Thou hast done, With me thy sin - ful child.
5. Fa - ther of Je - sus! love's Reward! What rapture will it be Pros - trate be - fore thy throne to lie, And gaze, and gaze on Thee!

No. 43.



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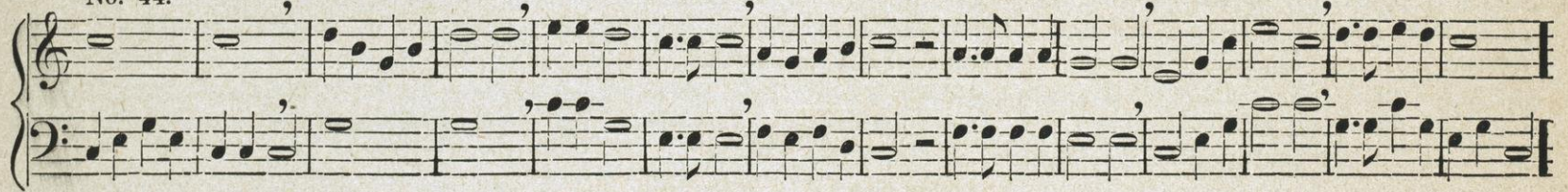

CHAPTER VIII.

DYNAMICS.

To give variety and expression to music, different degrees of loudness and softness are employed. They are marked by letters, which are abbreviations of Italian words. P., stands for Piano, and means softly. PP., Pianissimo, very softly. F., Forte, loud, FF., Fortissimo, very loud. M., Mezzo, half. MP., Mezzo Piano, half or rather soft, MF., Mezzo Forte, half or rather loud.

Frequently gradual changes are made from the soft to the loud, or from loud to soft. Those changes are marked as follows. Cr., or Cres., means Crescendo, to increase, which is often indicated by this sign <. Decr., Decres., Decrescendo, to decrease or Dim., Diminuendo, to diminish, which are also marked thus >. The combined increase and decrease of a tone is called a swell, and is marked thus <>. Fz., Forzando, means to accent the beginning of a tone very strongly; Sfz., Sforzando, to accent it. This sign > means also to accent the note under or over which it stands. The preceding exercises may be sung alternately P. or F. To learn how to change from loud to soft, or from soft to loud, in the same piece, the following exercise may be studied. Care should be taken not to vary the time in changing from Piano to Forte, or vice versa.

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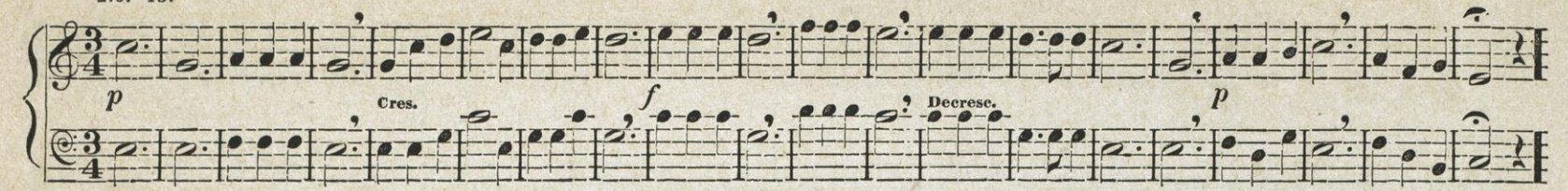

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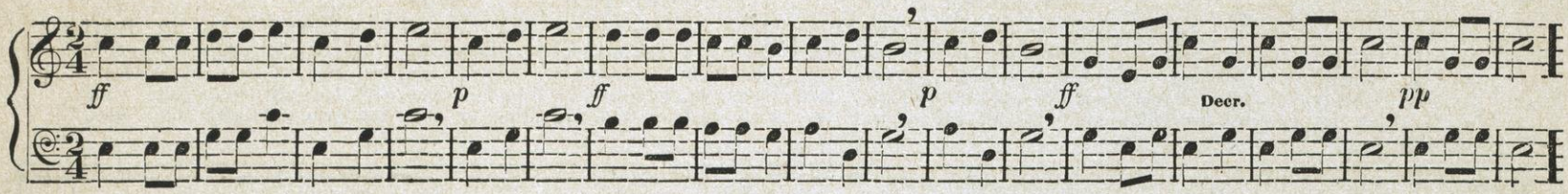


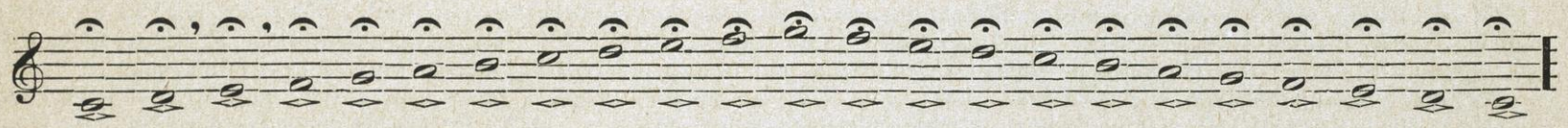
CHAPTER IX.

VOCALIZING.

It is supposed that pupils following this treatise so far, are now well acquainted with the names of the notes, and also with the pitch of the different degrees of the scale. But to sing the notes, and to pronounce the name, either by letters or syllables, is not the best manner of cultivating the voice. Exercises for this purpose should be sung in pronouncing the letter A, as in HARD, FATHER, (or Ah,) as this is adapted to give clearness and fullness to the tone, and to correct faults in its production: viz., singing through the nose, pressing the tone in the throat, etc. Care must be taken to begin each note exactly at the right pitch, without lower sounds preceding it, which fault is still more difficult to avoid in the higher notes.

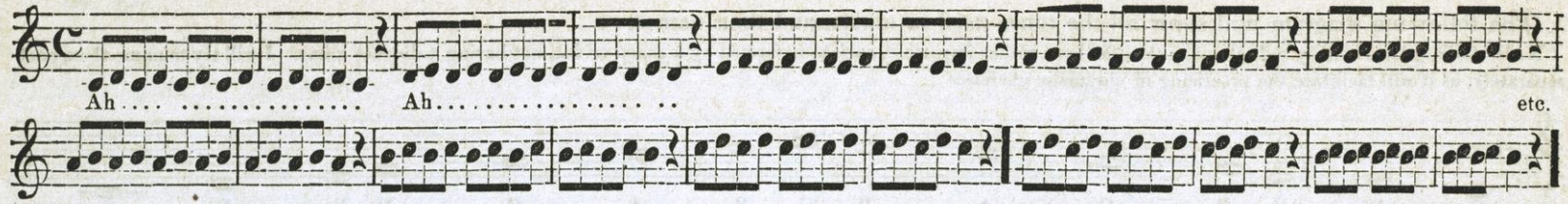
One of the most useful exercises for cultivating and strengthening the voice, and for acquiring the ability to sing with expression, is the swell; which should be practised through the whole compass of the voice, several times each day before singing other exercises.

No. 47.



The following exercises are for the purpose of learning how to sing several notes connectedly. The first note is made by pronouncing the word Ah, and the succeeding notes by a sudden motion of the larynx, so that the new sound appears promptly and distinctly, without any gliding up or down towards it, and nothing is heard between the two notes thus connected. These exercises should be sung slowly at first, and afterwards more rapidly.

No. 48



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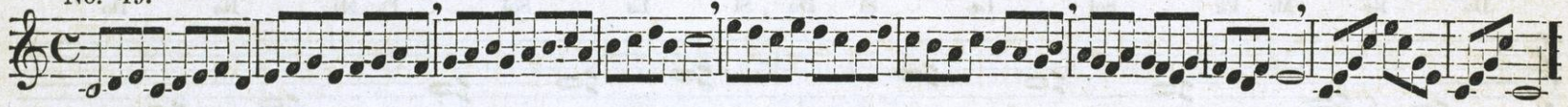

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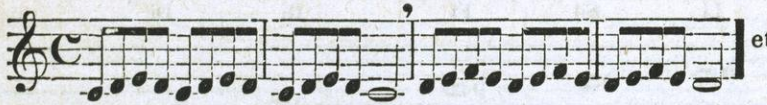

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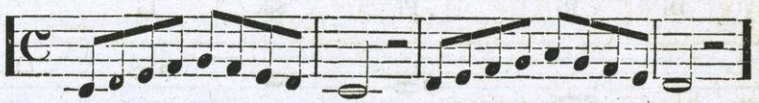

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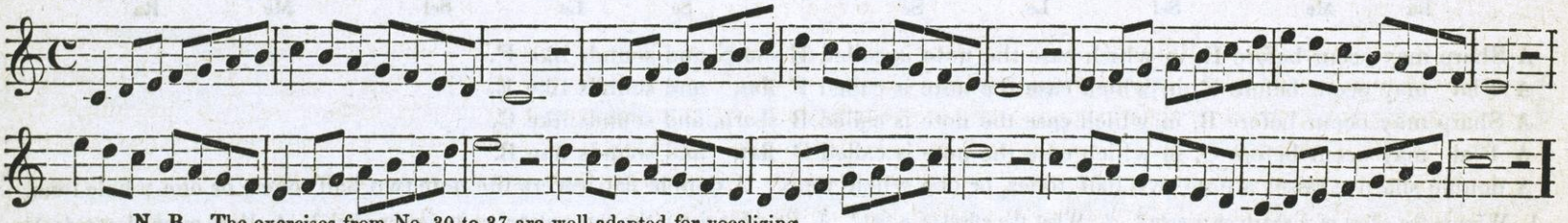


N. B. The exercises from No. 30 to 37 are well adapted for vocalizing.

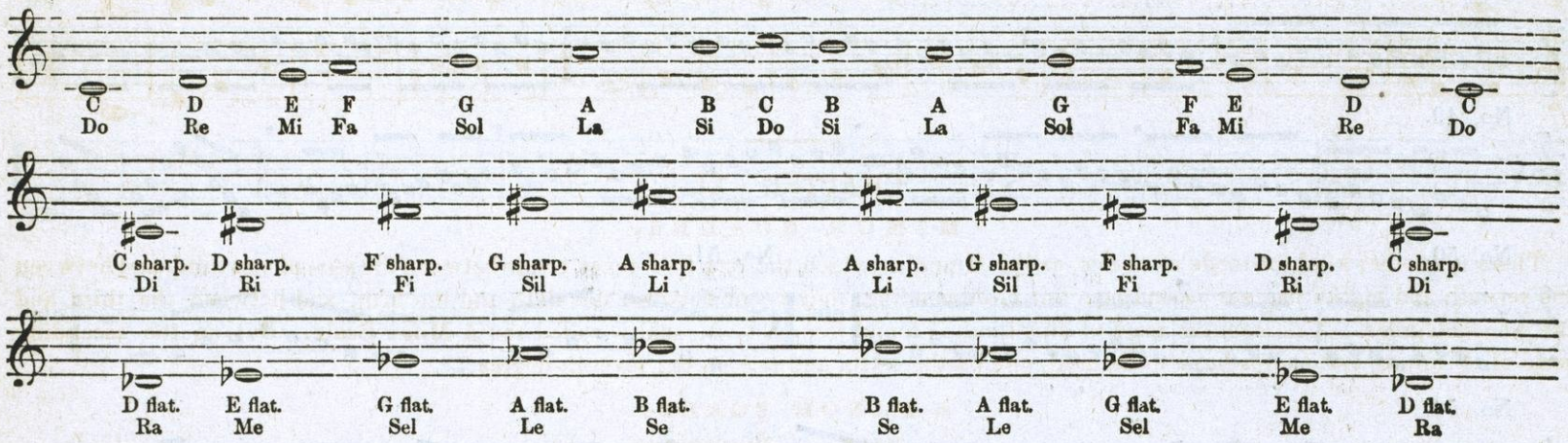
CHAPTER X.

CHROMATICS, OR HALF TONES.

It has been stated above, (Chapter IX) that in the Scale of C, we find two places, where the distance from one degree to the next is a half tone, i. e., from three to four, and from seven to eight, or from Mi to Fa, (E to F,) and from Si to Do, (B to C.) The distance of one of the other degrees to the next, is a whole tone. Between all the whole tones, another degree is found, which is a half a tone above the lower, and a half a tone below the upper degree. There are five tones of these degrees, i. e., one between C and D, one between D and E, one between F and G, one between G and A, and one between A and B. In order to write those tones, a sign called sharp ♯, is placed before the lower tone, which raises it half a tone, or a flat ♭, is placed before the upper note, which depresses it half a tone. If the effect of a sharp or a flat is to be removed, a natural ♮, is placed before the note.

The following diagram will show all the tones used in music, and their names.

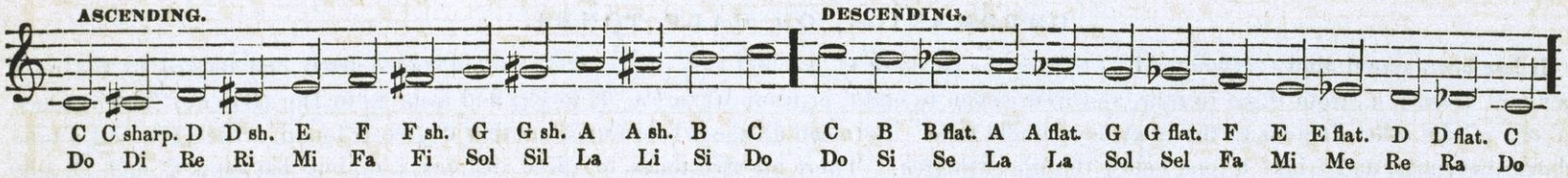
N. B. Calling the notes by Syllables has thus far been rather imperfect, each tone formed by a sharp or flat, not having a distinct name. I will try to name them each separately, as it will facilitate the practicing of chromatic exercises



A Sharp may occur before E, in which case the note is called E sharp, and sounds like F.
A Flat may occur before F, in which case the note is called F flat, and sounds like E.
A Sharp may occur before B, in which case the note is called B sharp, and sounds like C.
A Flat may occur before C, in which case the note is called C flat, and sounds like B.
A double sharp × raises a note two half tones, or one whole tone. A double flat lowers the note two half tones, or one whole tone.

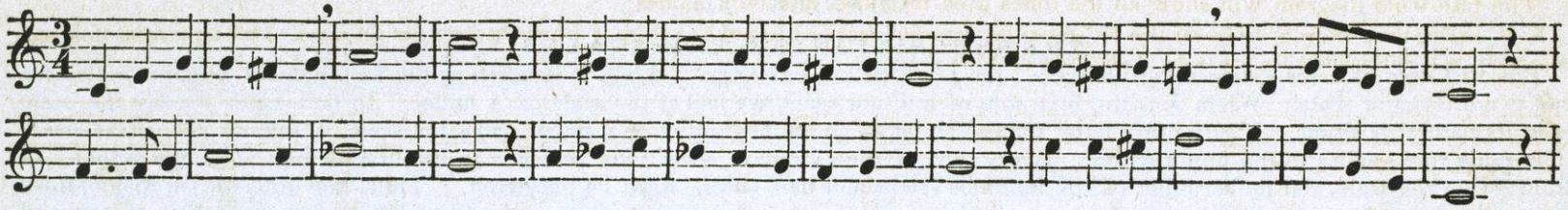
1. What is the effect of a sharp on a note? 2. What the effect of a flat? 3. By what sign is the note restored to its former pitch? 4. How much does a double sharp raise a note? 5. What is the distance from F to F sharp, from A to B flat, from E flat to E?

CHROMATIC SCALE.



Sharps and flats not in the signature, are called accidentals, and affect only the notes of one measure; but in some cases, where there may be danger of singing wrong, a natural to take away an accidental, flat or sharp, may occur in the following measure.

No. 53

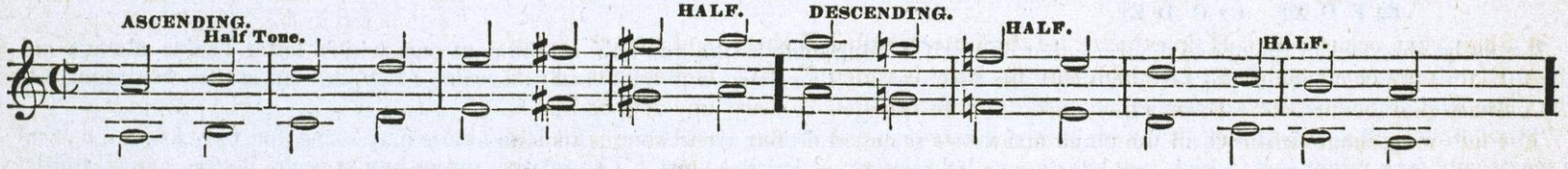


CHAPTER XI.

MINOR SCALES.

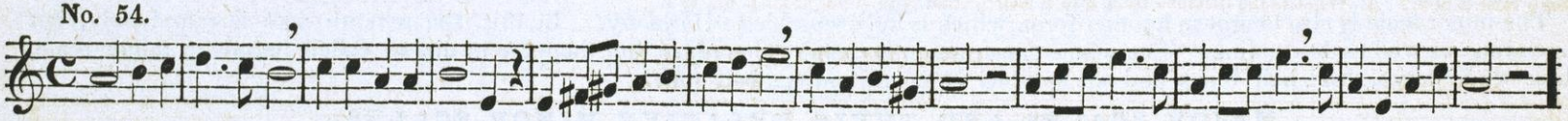
There is another kind, or mode of scales, called Minor, in which the two half tones occur between the second and third, and between the seventh and eighth degrees ascending; but in descending, they occur between the sixth and the fifth, and between the third and the second degrees. A descending scale of this kind, is found from A to A, and is called the A Minor Scale. But in the ascending scale of A minor, two sharps have to be used, one on the sixth, and one on the seventh degree.

A MINOR SCALE.



1. Where do the half tones occur in the minor scale ascending? 2. Where in descending? 3. Before which degrees of the A minor scale, are sharps placed? 4. Are those sharps used ascending or descending?

No. 54.



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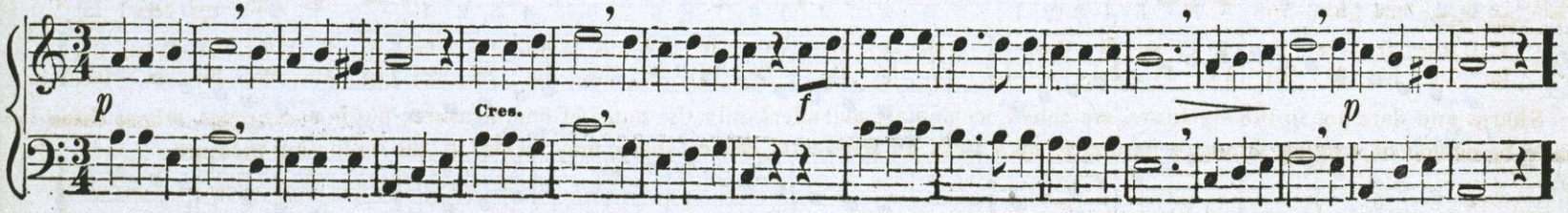


CHAPTER XII.

TRANSPOSITION OF THE SCALES.

The first note of a scale determines its name, and is called the KEY NOTE. When C is taken as the first note of a major scale, we call it the C major scale. When A is the first note of a minor scale, we call it the scale of A minor. In both cases we say the scale is in its natural position. If any other letter than C be taken as the beginning of a major scale, the scale is said to be TRANSPOSED. The same rule applies to the minor scales. Every tone of the chromatic scale, may be taken as the first, or key note of a scale. In transposing the scale, the proper order of the intervals (steps and half steps,) must be preserved. Thus, the interval (in major) must always be a step from one to two, and from two to three, a half step from three to four, a step from four to five, from five to six, and from six to seven, and a half step from seven to eight.

A B C♯ D E F♯ G♯ A

D E F♯ G A B C♯ D

G A B C D E F♯ G

C D E F G A B C

F G A B♭ C D E F

B♭ C D E♭ F G A B♭

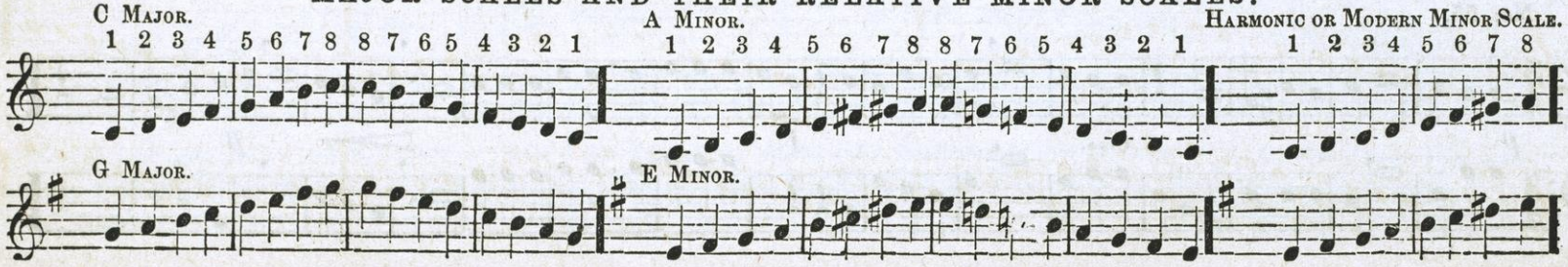
E♭ F G A♭ C♭ C D E♭

It may be observed in the above diagram, that ONE half of one scale is like ONE half of the next one, which latter begins always on the fifth tone above or below the first degree of the first scale. The sharps and flats used in a scale or key, are put at the beginning of the piece, and are called the SIGNATURE.

The following diagram shows all the major and minor scales, and their signatures. Each signature may serve for two keys, i. e., for a major, and for a minor key, which two keys are called relative, or parallel keys. The relative minor key or scale, begins a small third, or one and a half tone below the key note of the major scale. The elevation of the sixth and seventh degrees in the ascending minor scale are indicated by so called accidentals.

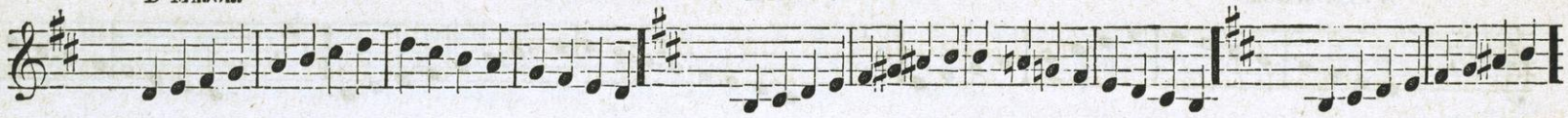
The minor scale is also taught in another form, which is indispensable to Harmony. In this, the seventh note is raised only, but ascending, as well as descending. The whole construction is thereby altered, so that there are in this so called harmonic minor scale, three whole tones, three half tones, and one step, which is one and one half tone.

MAJOR SCALES AND THEIR RELATIVE MINOR SCALES.



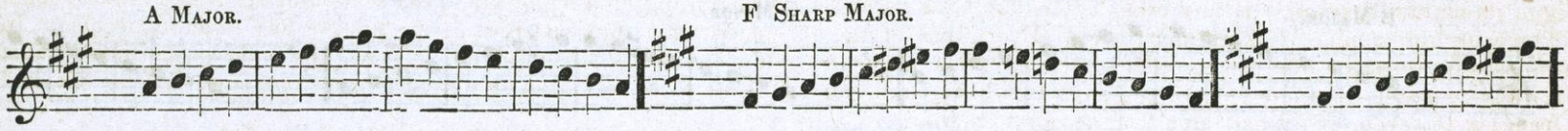
D Major.

B Minor.



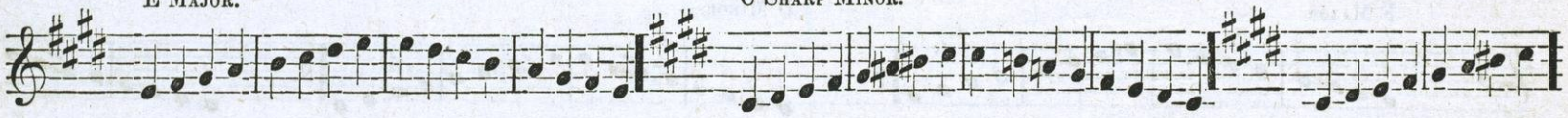
A Major.

F Sharp Major.



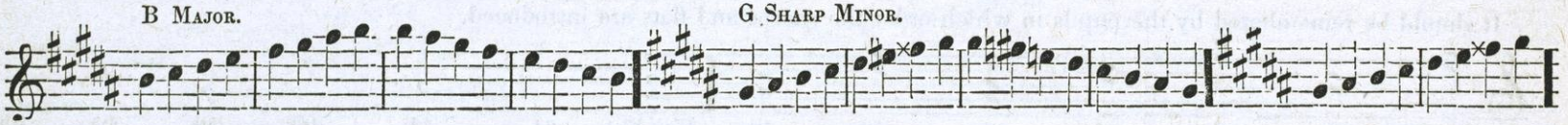
E Major.

C Sharp Minor.



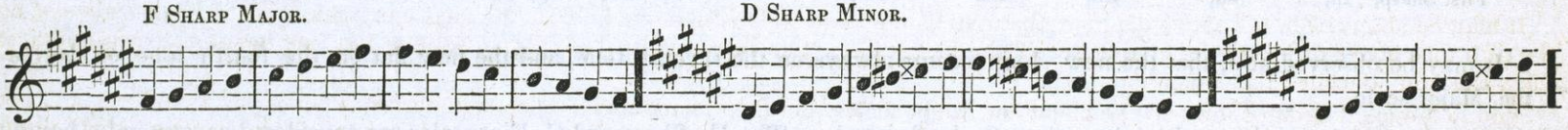
B Major.

G Sharp Minor.



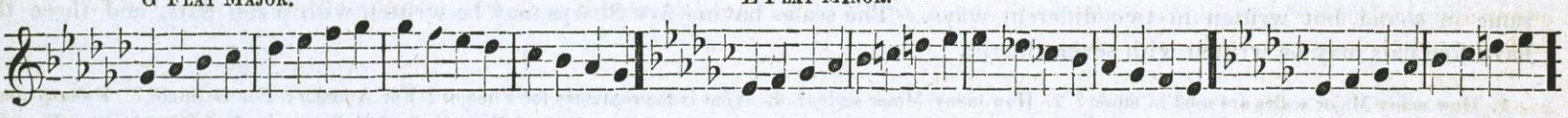
F Sharp Major.

D Sharp Minor.



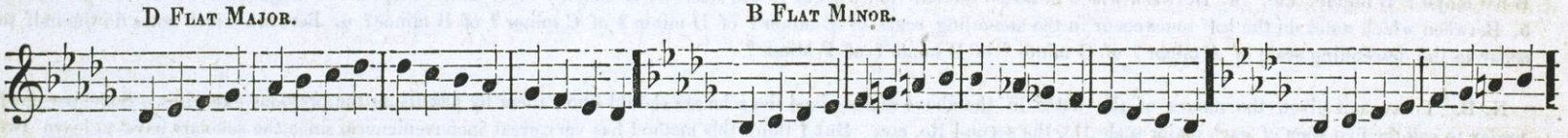
G Flat Major.

E Flat Minor.



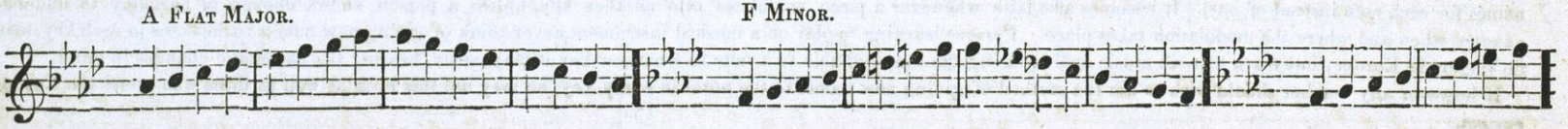
D Flat Major.

B Flat Minor.

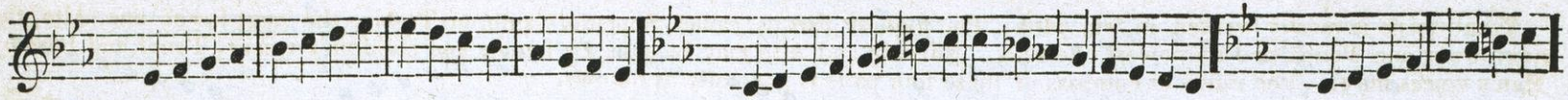


A Flat Major.

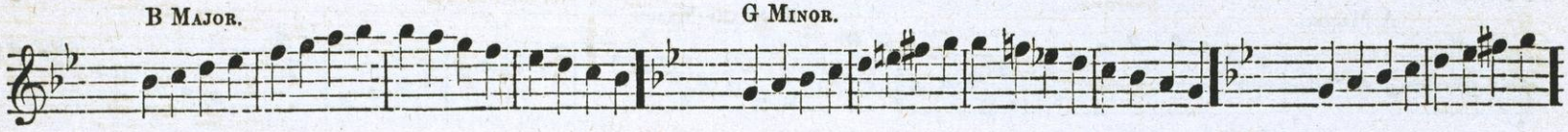
F Minor.



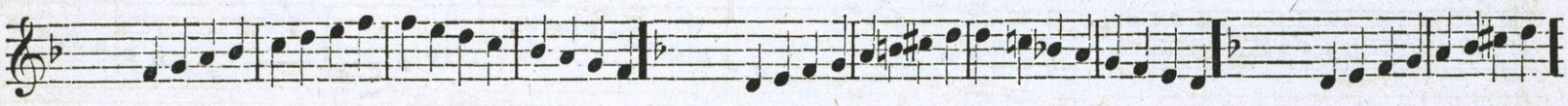
E Flat Major. C Minor.



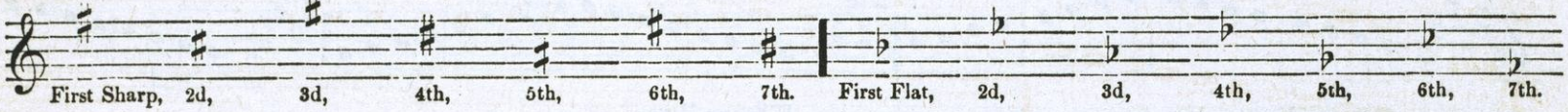
B Major. G Minor.



F Major. D Minor.



It should be remembered by the pupils in which order the sharps and flats are introduced.



It may be observed also, that the new sharp occurs always on the seventh tone, and the new flat on the fourth tone or degree of the Major scale.

There are twelve major, and twelve minor Scales in music. The F. Sharp and G Flat scales are considered as ONE only, being the same in sound, but written in two different ways. The scales having five Sharps may be written with seven flats, and those that have five flats may be written with seven Sharps.

1. How many Major scales are used in music? 2. How many Minor scales? 3. What is the signature for F major? For A major? For G minor? F sharp minor? B flat major? B minor? etc. 4. Between which notes do the half tones occur in the scale of G major? of E major? of E flat major? of D major? of F major? 5. Between which notes do the half tones occur in the ascending scale of E minor? of D minor? of C minor? of B minor? 6. Between which notes do the half tones occur in the descending scale of A minor? of G minor? of B minor? of F Minor?

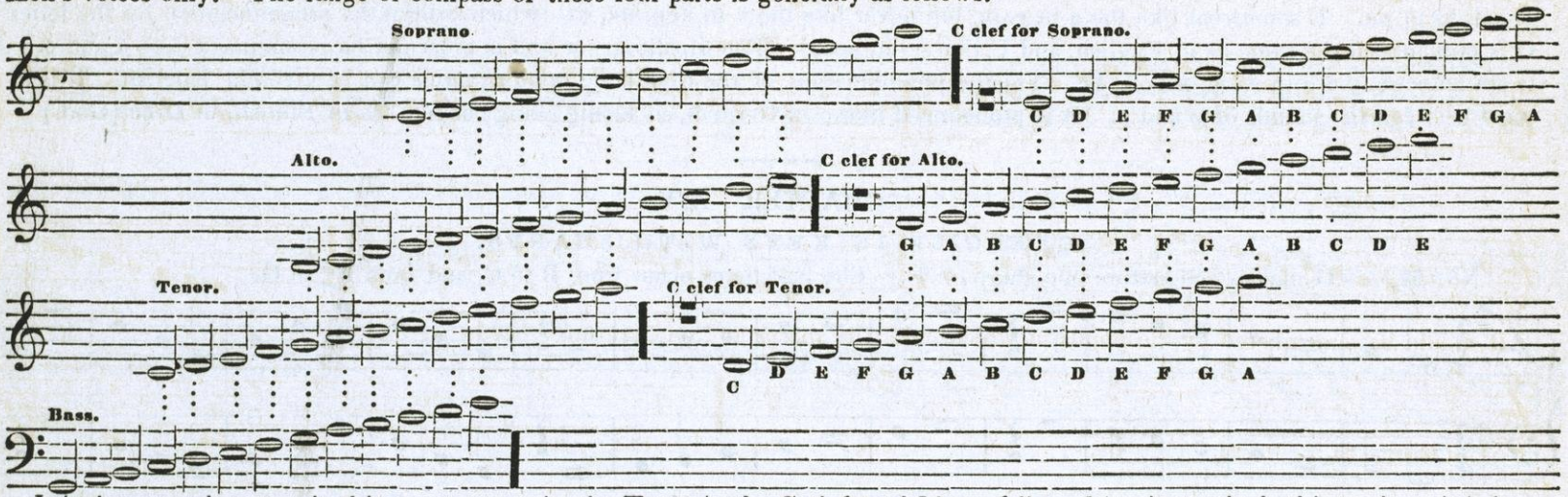
N. B. I have not given the names of the notes in the above scales, since the scholars should know them by practising the previous exercises. Some persons may prefer to call the first tone of each major scale Do, the second Re, etc. But I think this method has very great inconveniences, since the scholars have to learn twelve names for each note instead of *one*. It becomes also false whenever a piece modulates into another key, unless a person knows enough of harmony to understand exactly when and where the modulation takes place. Persons learning to play on a musical instrument never think of giving new names to the notes in each key, neither do singers in Europe, but learn to read music well by using the same syllable to a note in whatever key it may occur, bearing the chromatic changes in mind.

If however any teacher should wish to use the method of giving new names to the notes in every key, he may use this book as well as those who prefer the European custom.

CHAPTER XIII.

SINGING IN FOUR PARTS.

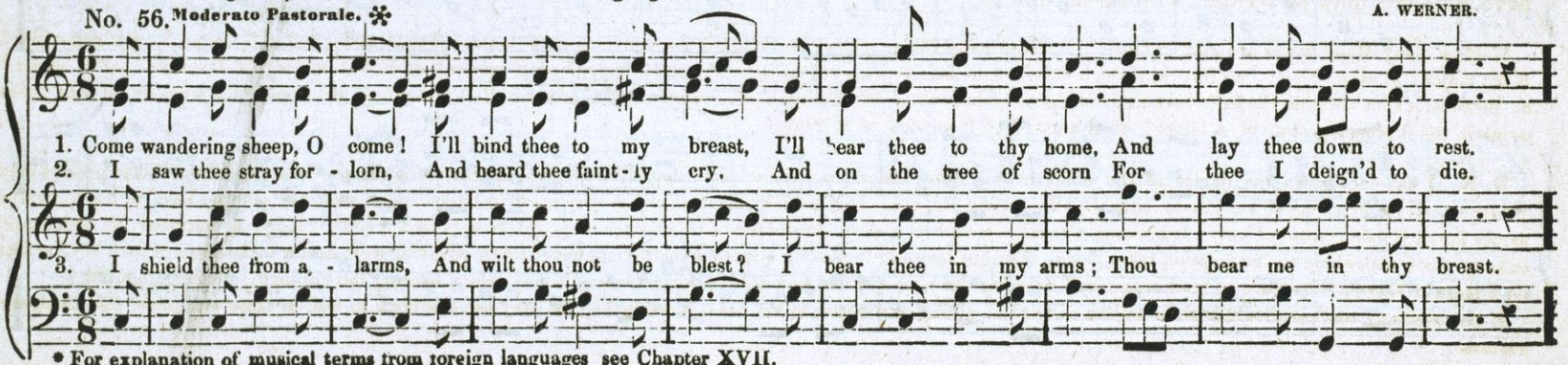
Vocal music is mostly written in four parts; The highest part is called Soprano, Canto, or Treble, the next lower one Alto, the next lower one Tenor, and the lowest one Bass. Soprano and Alto may be sung by female and children's voices; Tenor and Bass by Men's voices only. The range or compass of these four parts is generally as follows.



It is the general custom in this country to write the Tenor in the G clef, and I have followed it reluctantly in this work, as it is incorrect, the notes being represented an octave too high. For Soprano and Alto the G clef may do well enough.

It is sometimes difficult to determine, for which part a particular voice is adapted, as some can not sing high enough for Soprano, nor low enough for Alto, and are called Mezzo Soprano. Some Male voices, are called Baritone, which is between Tenor and Bass. Mezzo Soprano and Baritone voices should sing that part to which their compass approaches the nearest, but it would be better to join a lower than a higher part, as the latter leads to singing too flat.

No. 56. **Moderato Pastorale.** ✻ A. WERNER.



✻ For explanation of musical terms from foreign languages see Chapter XVII.

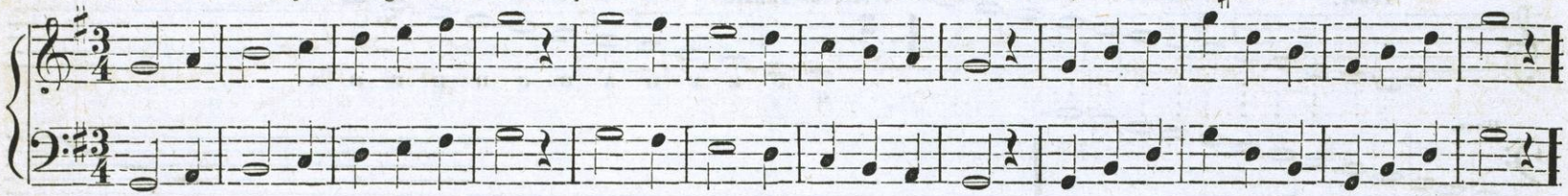
I intend to give only a few exercises in the keys more frequently used in sacred music, and shall leave it to the teacher to select simple pieces from the book for practising. Care should be taken to pronounce the words well, and to dwell on the vowel without changing its sound to the end of the tone.

In singing Latin, the vowels should be pronounced in the Italian or German manner, as best adapted for the voice. A is pronounced broad, as in AH. E somewhat like the a in FAIR, but never like the e in BEE, HE, &c. which latter is the pronounciation for the letter I. O is pronounced the same as in English, and U like oo in BOOK. The diphhtongs *æ* and *œ* must not be pronounced like *a* and *o*. Æ is pronounced like *a* in PAGE, MASON, &c. For the pronunciation of the diphthong *œ* no example can be given in English. It is as it were between the sounds of *o* and *a*. It is pronounced like ö in German, in Kônig (king) or like *eu* in French, in DIEU (God.)

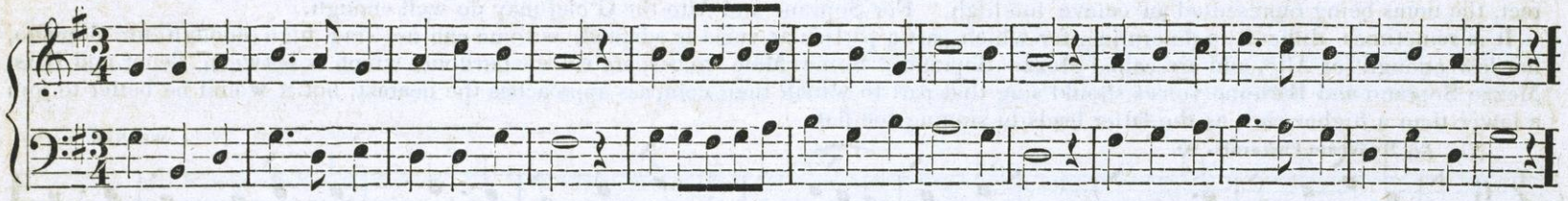
CHAPTER XIV.

EXERCISE IN KEYS WITH SHARPS.

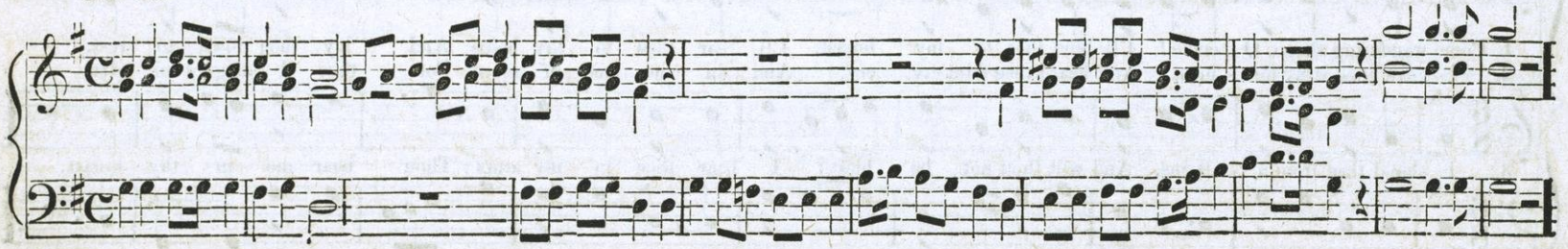
No. 57. G major. Signature one sharp on F. The half tones occur from B to C, and from F♯ to G.



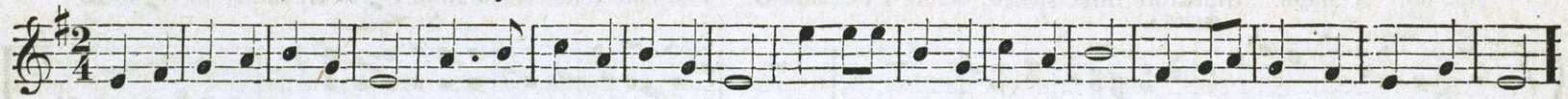
No. 58.



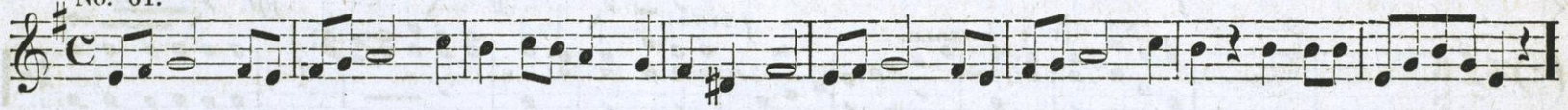
No. 59.



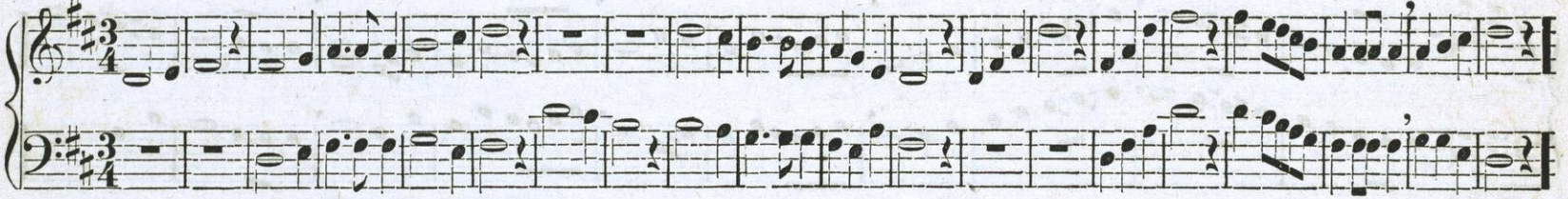
No. 60. E Minor, Relative to G Major.



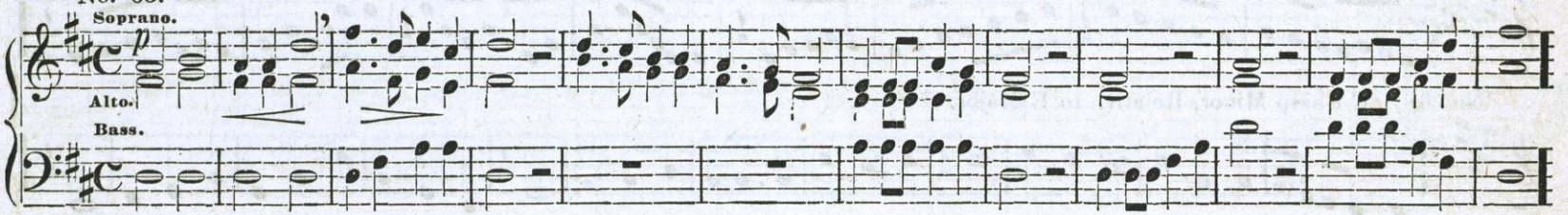
No. 61.



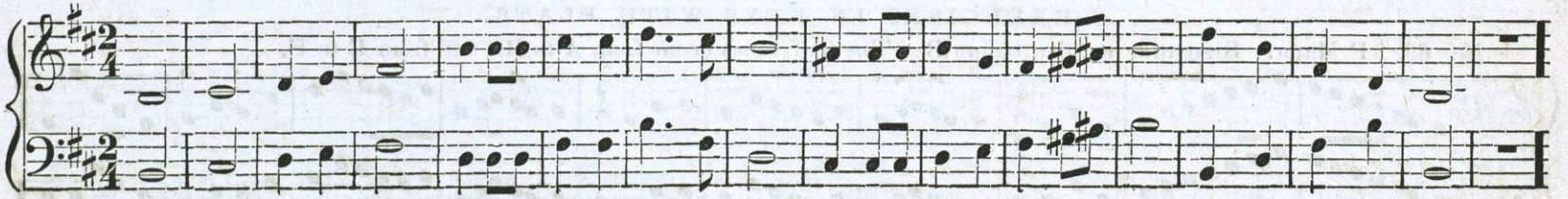
No. 62. D Major. Signature two sharps, on F and C. The half tones occuring from F♯ to G, and from C♯ to D.



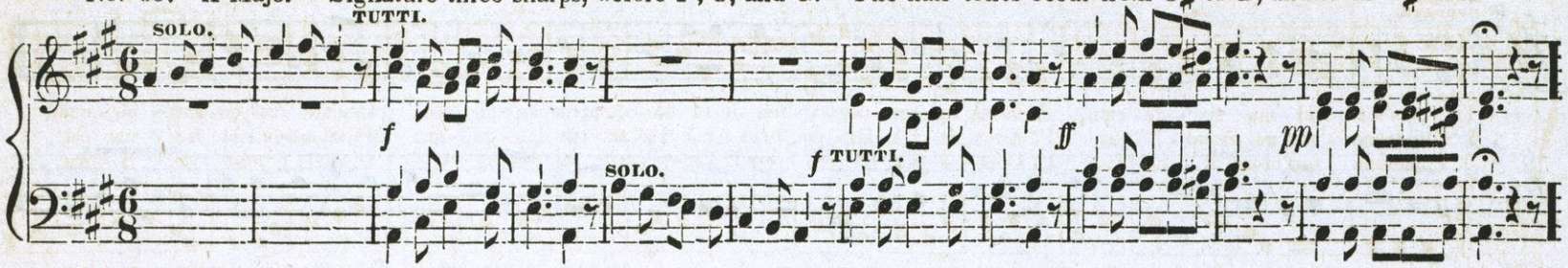
No. 63.



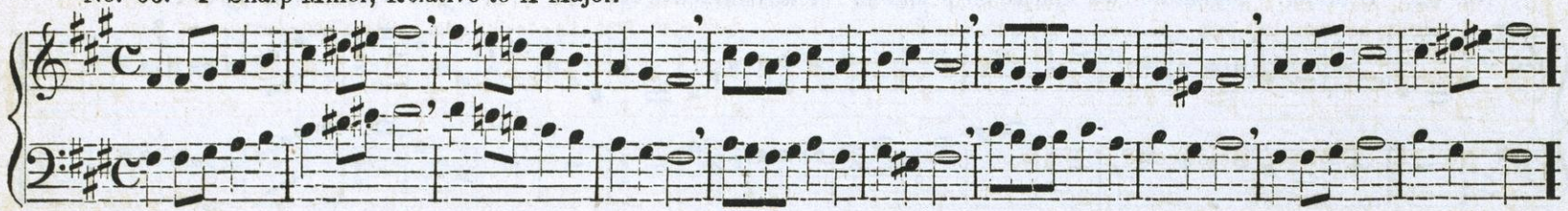
No. 64. B Minor. Relative Key to D Major.



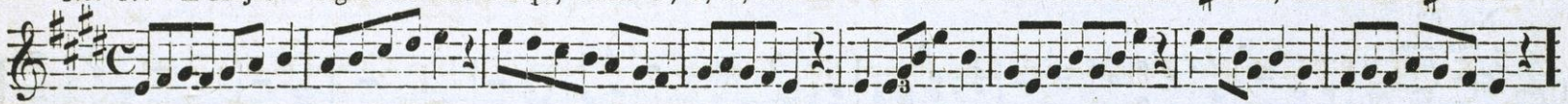
No. 65. A Major. Signature three sharps, before F, C, and G. The half tones occur from C♯ to D, and from G♯ to A.



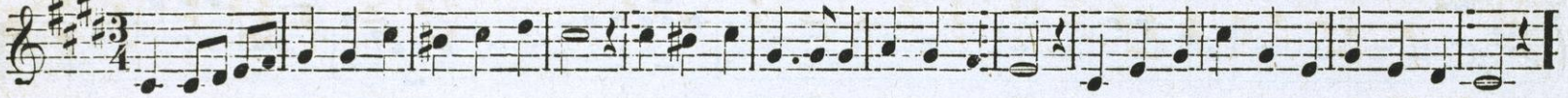
No. 66. F Sharp Minor, Relative to A Major.



No. 67. E Major. Signature four sharps, before F, C, G, and D. The half tones occur from G♯ to A, and from D♯ to E.



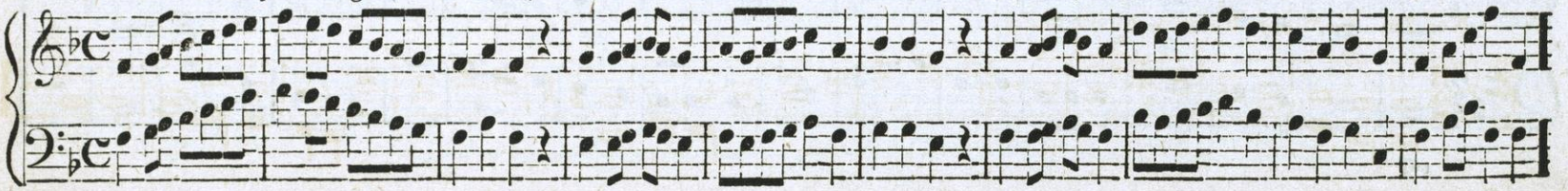
No. 68. C Sharp Minor, Relative to E Major.



CHAPTER XV.

EXERCISES IN KEYS WITH FLATS.

No. 69. F Major. Signature one flat, before B. The half tones occur from A to B♭, and from E to F.



No. 70.

Adagio.

Soprano.

Alto.

1. Cre-a-tor al - me si - de - rum, Æ-ter-na lux cre - den - ti - um, Je-su Re - demptor om - ni - um, Intende vo - tis sup - pli - cum.
2. Qui dæmo - nis ne fraud - i bus, Pe-ri-ret or - bis, im - pe - tu A - mo - ris ac - tus, lan - gui - di, Mundi me-de - la fac - tus est.
3. Commune qui mun - di ne - fas Ut ex-pi - a - res, ad cru - cem E Vir - gi - nis sa - cra - ri - o, In-tac-ta pro-dis vic - ti - ma.

Tenor.

4. Cujus po - tes - tas glo - ri - æ, Nomenque cum primum sonat, Et cœ - li - tes, et in - fe - ri Tremente cur - van-tur ge - nu.
5. Te de-pre - ca - mur ul - ti - mæ Magnum di - ei Ju - di - cem : Ar-mis su - per - næ gra - ti - æ Defen-de nos ab hos - ti - bus.
6. Virtus, ho - nor, laus, glo - ri - a, De-o Pa - tri cum Fi - li - o, Sancto si - mul Pa - ra - cli - to, In sæ-cu - lo - rum sæ - cu - la.

Bass.

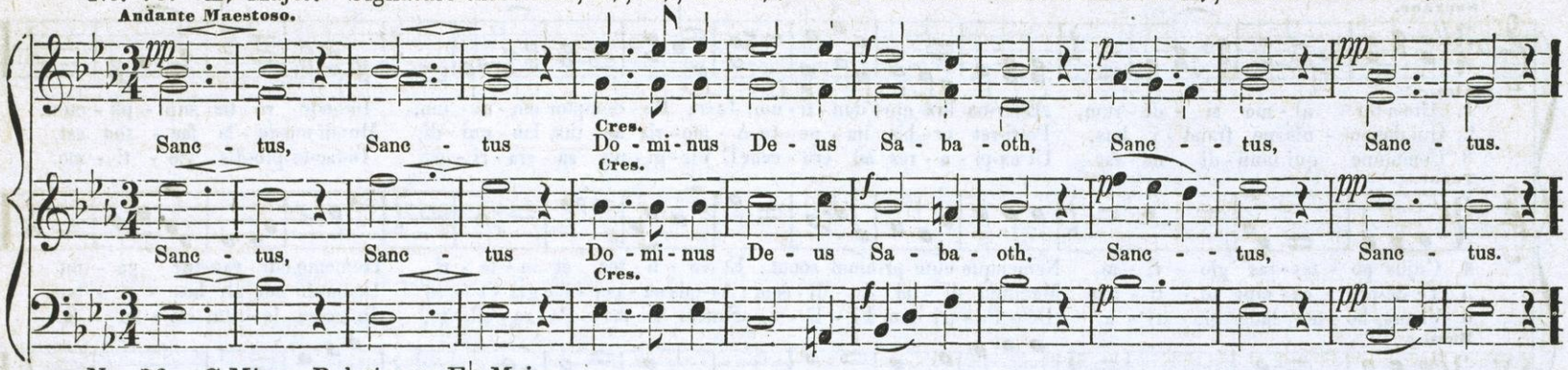
No. 71. D Minor, Relative to F Major.

No. 72. B Flat Major. Signature two flats, B♭ and E♭. The half tones occur from D to E♭, and from A to B♭.

No. 73.

No. 74. G Minor, Relative to B♭ Major.

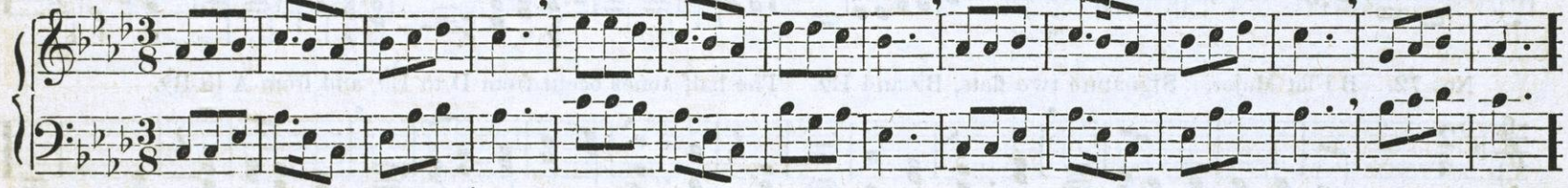
No. 75. E♭ Major. Signature three flats, B♭, E♭, and A♭. The half tones occur from G to A♭, and from D to E♭.



No. 76. C Minor, Relative to E♭ Major.



No. 77. A Flat Major. Signature four flats, B♭, E♭, A♭, and D♭. The half tones occur from C to D♭, and from G to A♭.



No. 78. F Minor, Relative to A♭ Major.

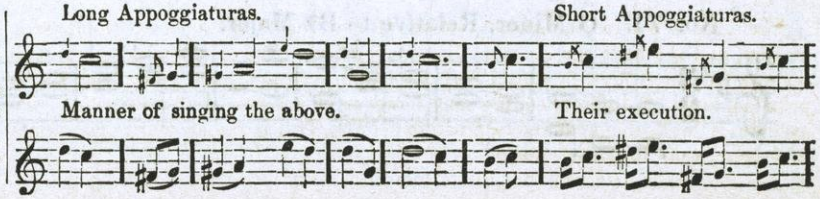


CHAPTER XVI.

EMBELLISHMENTS.

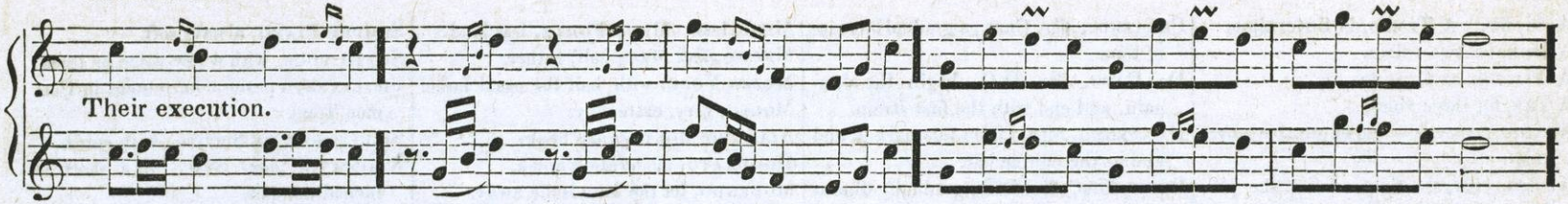
The so called embellishments in music, are the Appoggiatura, the Grace Note, the Mordent, the Turn or Gruppetto, and the Trill.

Appoggiaturas may be long or short, the latter occur rarely in vocal music. The time of a single Appoggiatura or Grace Note, is taken from the note before which it stands. The long Appoggiatura takes half the length of the following large note, but if this is a dotted note, the Appoggiatura borrows two thirds of its length. The short Appoggiatura has no certain length, and is always rendered rapidly.



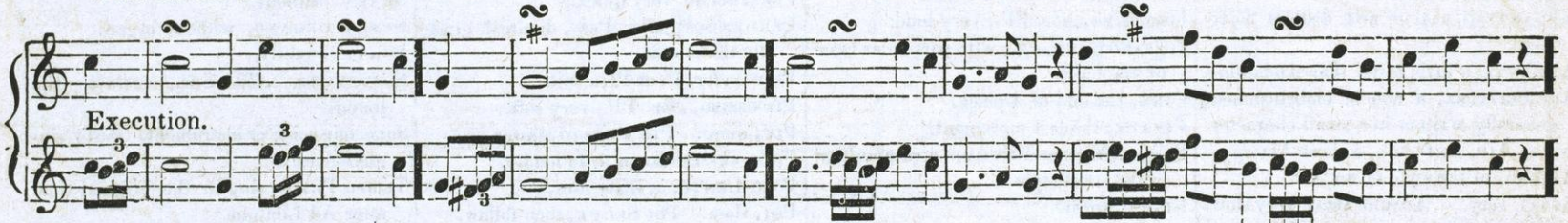
Two or more Grace Notes are executed rather fast, and their time is borrowed from the previous note or rest. The Mordent ~~ is executed Appoggiatura notes.

Grace Notes. Mordent.

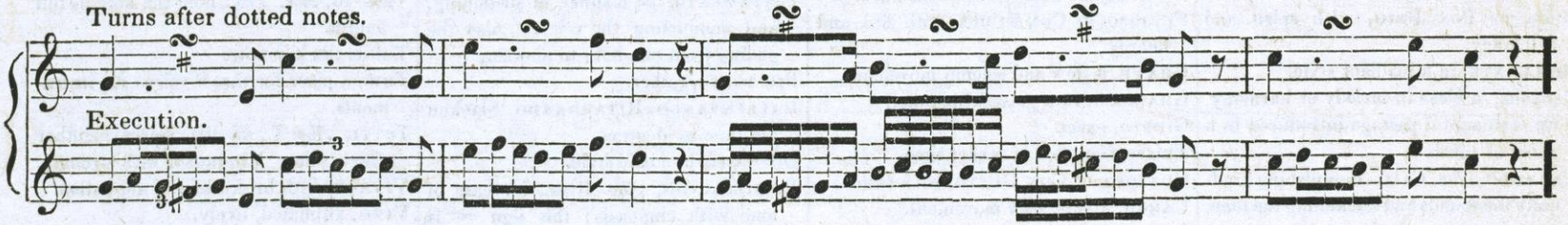


The Turn ∾ standing upon the note, consists of three grace notes; one above the note on which it stands, one like the note on which it stands, and one half a tone below. The latter may be a whole tone below, if the first note was a half tone above the principal note. This Turn is often written in small notes. The Turn standing after a note, consists of four notes, for which the time is taken from the latter part of the previous note; but if it stands after a dotted note, it is executed in the middle of the note. Its extent should not exceed a small or minor third.

Turn on the notes. Turns after even notes.

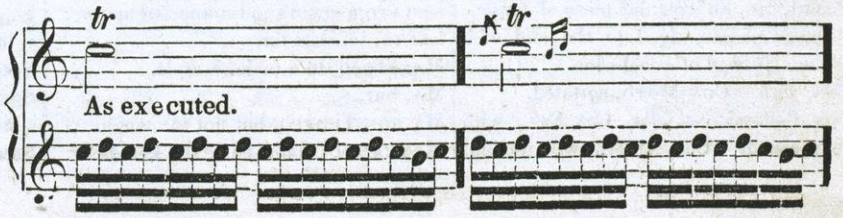


Turns after dotted notes.



The Trill is a rapid, alternate motion of two tones, the one on which it is written, and the next one above. It may begin with the principal note, or with the auxiliary, and must be finished by descending one tone, and going back to the principal note. A different ending may however be indicated by small notes. To execute it well, demands much practice. The Trill is rather more appropriate in secular, than in sacred music.

Trills as written.



A DICTIONARY OF MUSICAL TERMS AND ABBREVIATIONS.

A, in, for. A TEMPO, in Strict time.
A DUE, for two voices.
A PIACERE, at pleasure.
A TRE, for three voices.
ADAGIO, a very slow and expressive movement.
AD LIBITUM, the time is left at the performer's pleasure.
AFFETTUOSO, with tenderness.
AGITATO, with passion and fire.
ALLEGRO, *Abv.* ALLO., quick, lively.
ALLEGRETTO, *Abv.* ALLETTO., not so quick as Allegro.
ANDANTINO, a slow and distinct movement.
ANDANTE, a little faster than Andantino.
APPOGGIATURA, a note of embellishment generally written in a small character.
ARIA, AIR, ARIETTA, a short Air.
ARIOSO, in the style of an Air.
ASSAI, very. ADAGIO ASSAI, very slow.
ALLEGRO ASSAI, very brisk.
BRIO, or CON BRIO, with spirit and brilliancy.
BRILLANTE, in a brilliant style.
CADENCE, a close in melody or harmony, an ornamental passage introduced in a piece of music.
CALANDO, *Abv.* CALO., diminishing gradually the sounds and slackening the time.
CANTABILE, in a singing style.
CAPRICCIO, an irregular piece of music.
CODA, a phrase added to the end of a piece by way of conclusion.
CON, with. CON MOTO, agitated.
CON ESPRESSIONE, *Abv.* CON ESP., with expression. CON ANIMA, with feeling.
CRESCENDO, *Abv.* CRES., a gradual increase of tone.
DA CAPO, *Abv.* D.C., begin the air again, and end with the first strain.
DAL SEGNO, repeat from this mark 𝄋 and end at the double bar.
DIMINUENDO, *Abv.* DIM., gradually diminishing the tone.
DOLCE, *Abv.* DOL., sweetly.
DUO, DUETTO, a piece for two voices or instruments.
ESPRESSIVO, with expression and effect.
FORTE, *Abv.* F. or FOR., loud.
FORTISSIMO, *Abv.* FF., very loud.
FORZANDO, *Abv.* FZ., with particular force or emphasis.
FINE, the end of a piece.
FINALE, the last movement.
FUGA, FUGE and FUGUE, a composition in the strict style.
FUOCO, spirit.
CON FUOCO, with spirit, or with fire.
FURIOSO, or CON FURIA, with fire and energy.
GRAVE, a slow and solemn movement.
GRAZIOSO, in a graceful manner.
GIUSTO, exact.
TEMPO GIUSTO, in exact time.
GUSTOSO, or CON GUSTO, with taste.
LARGO, a very slow movement.
LARGHETTO, not quite so slow as Largo.
LEGATO, a smooth and connected manner.
LENTO, in slow time.
MAESTOSO, in a majestic style.
MA, but.
MA NON TROPPO, but not too much.
MANCANDO, diminishing the sounds. ≻
MENO, less. MENO FORTE, less loud.
MEZZO, *Abv.* MEZ., half, rather.
MEZZO VOCE, with half the usual force.
MOLTO, very, extremely.
ALLEGRO MOLTO, very brisk.
MODERATO, moderately quick.
MORENDO, let the sounds die away.
MOTO, or CON MOTO, very brisk.
NON, not. NON TROPPO, not too much.
OBLIGATO, a part that cannot be omitted.
PASTORALE, a soft and rural movement.
PRESTO, quick.
PRESTISSIMO, very quick.
PERDENDOSI, *Abv.* PER., diminish gradally the sounds.
PIANO, *Abv.* P. or PIA., soft.
PIANISSIMO, *Abv.* PP., very soft.
PIU, more. PIU PRESTO, faster
POCO CRESCENDO, a little louder.
POCO LENTO, a little slow.
POI, then. POI SEGUE, then follow.
PORTAMENTO, the manner of sustaining, and conducting the voice. Also the gliding from one note to another.
PIU TOSTO, rather.
RALLENTANDO, RITARDANDO, Slacken the time by degrees.
RISOLUTO, in a bold style.
RINFORZANDO, *Abv.* RINF., increase of tone with emphasis; this sign ≺ is often substitüted.
SCHERZANDO, *Abv.* SCHERZ., in a playful manner.
SCIOLTO, in a distinct manner.
SEGUE, *Abv.* SEG., begin the next movement immediately.
SEMPRE, *Abv.* SEM., always.
SEMPRE PIANO, always soft.
SOTTO VOCE, with a low voice or tone.
SICILIANA, a pastoral movement in Common Time.
SPIRITOSO, CON SPIRITO, with spirit.
STACCATO, *Abv.* STAC., in a short detached manner.
SLENTANDO, slacken the time.
SMORZANDO, *Abv.* SMORZ., smothering the sounds.
SFORZANDO, *Abv.* SF., with particular emphasis and force.
SENZA, without.
SENZA ORGANO, without organ.
SOAVE, sweetly.
SOSTENUTO, *Abv.* SOS., sustain the sounds.
SOLO, one voice or instrument. SOLI, single voices.
TEMPO PRIMO, sing in the original time after Ad Libitum.
TENUTO, *Abv.* TEN., hold the note its full length.
TONIC, the key note.
TRIO, a piece for three voices or instruments.
TUTTI, *Abv.* T., all the voices together after a solo. VIGOROSO, with strength.
VIVACE, with briskness and animation.
VIVO, animated, lively.
VOCE, the voice.
VOLTA, 1ma., the first time
VOLTI SUBITO, *Abv.* V. S., turn over the leaf quickly. UN, a.
UN POCO, a little.
UNISONI, UNISON, *Abv.* UNI., two or more sounds alike in pitch.

EVENING SERVICE.

VESPERS FOR SUNDAYS.

Pater noster, and Ave Maria in silence.

PRIEST.

No. 1. Choir in unison.

V. Deus, in adju - tó - ri-um me - um in - tén - de: **R.** Dómine, ad adjuvándum me fes - tí - na. Glória Patri, et Fílio, | et Spíritui sanc - to.

From Septuagesima to Holy Thursday, instead of alleluia, sing Laus tibi Dómine, etc.

Sicut erat in princípio, | et nunc et semper, | et in sæcula sæculó - rum. A - men. Al - le - lu - ia. Laus tibi, Domine, Rex ætérnæ gló - ri - æ.

No. 2. **The following arrangements may be sung in four parts.**

SOPRANO
ALTO

R. Dómine, ad adjuvándum me..... fes - tí - na. Al - le - lu - ia. Laus tibi, Dómine, Rex ætérnæ gló - ri - æ.

TENOR.
BASS.

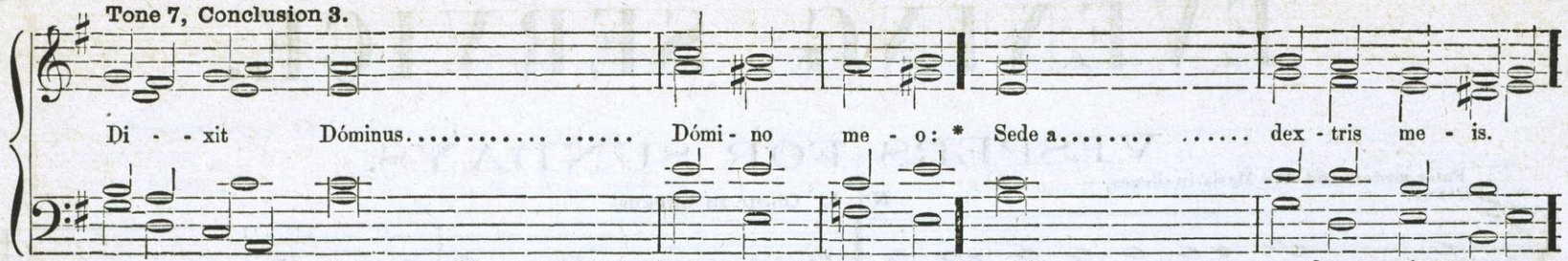
Glória Patri, et Fílio, | et Spíritu - - - - i sanc - to.
Sicut erat in princípio, | et nunc, et semper, | et in sæcula sæculórum. A - men.

No. 3.

Dómine, ad adjuvándum me..... fes - tí - na. Al - le - lu - ia. Laus tibi Dómine, Rex ætérnæ gló - ri - æ.

Glória Patri, et Fílio, | et Spíritu - - - - i sanc - to.
Sicut erat in princípio, | et nunc, et semper, | et in sæcula sæculórum. A - men.

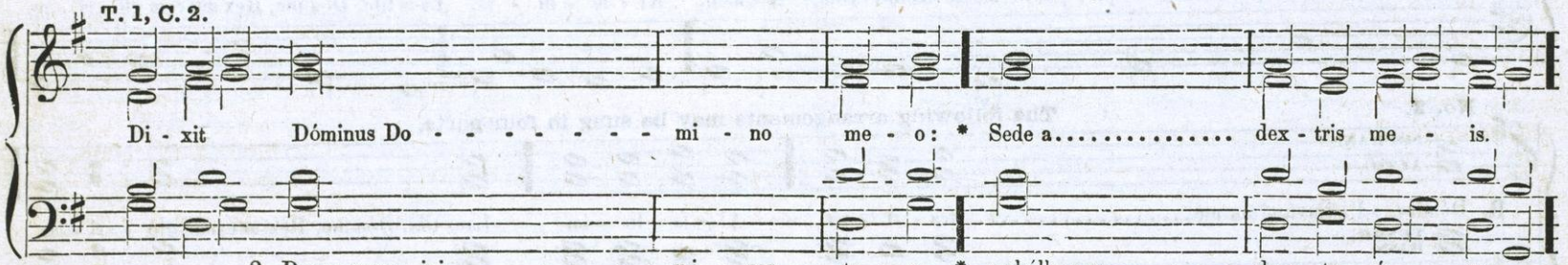
Tone 7, Conclusion 3.



Di - - xit Dóminus..... ..... Dómi - no me - o: * Sede a..... ..... dex - tris me - is.

2. Donec ponam ini - - - - - mí - cos tu - os, * scabéllum ..... pe - dum tu - ó - rum.
3. Virgam virtútis tuæ | emíttet.... Dómi - nus ex Si - on: * domináre | in médio inimi- có - rum tu - ó - rum.
4. Tecum princípium in die virtútis tuæ, | in splen - - - dori - bus sanc- tó - rum: * ex útero | ante lu - - cí - ferum gé - nui te.
5. Jurávit Dóminus, | et non pœni - té - bit e - um: * Tu es sacérdos in ætérnum | secúndum órdi-..... nem Mel - chíse - dech.
6. Dóminus a ..... dex - tris tu - is, * confrégit in die iræ..... su - æ re - ges.
7. Judicábit in natiónibus, | im plé - bit ru - í - nas, * conquasábit cápita | in.... ter - ra mul - to - rum.
8. De torrénte in - - - - - - vi - a bi - bet; * proptérea exal - - - tá - bit ca - put.
Glória..... Patri, et Fíli - o, * et Spi - - - - - rí - tui Sanc - to.
Sicut erat in princípio, | et ..... nunc, et sem - per, * et in sæ-cula sæcu - - ló - rum. A - men.

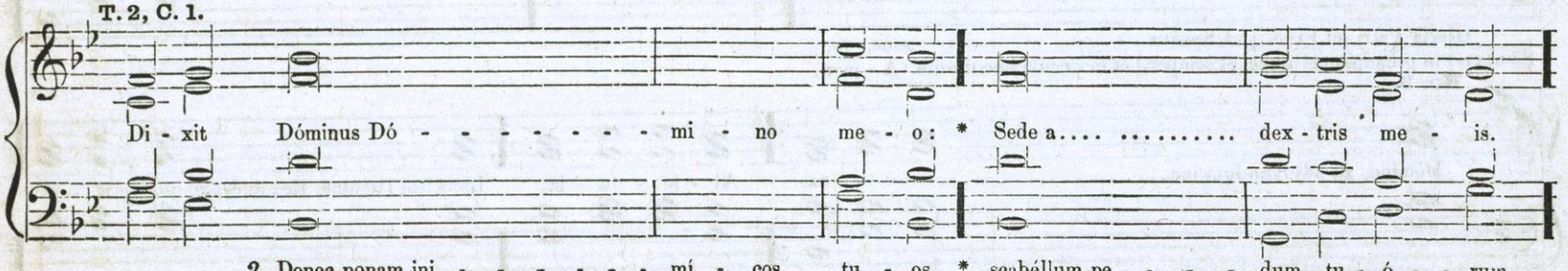
T. 1, C. 2.



Di - xit Dóminus Do - - - - - - - - mi - no me - o: * Sede a..... dex - tris me - is.

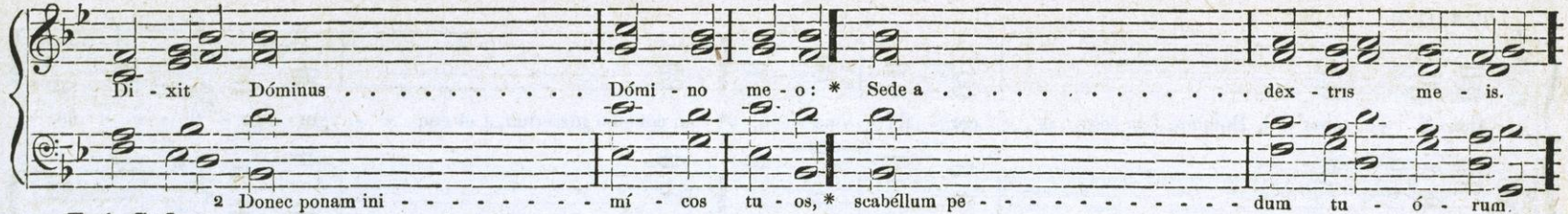
2. Donec ponam ini - - - - - - mi - cos - tu - os, * scabéllum pe - - - - - dum tu - ó - rum.

T. 2, C. 1.

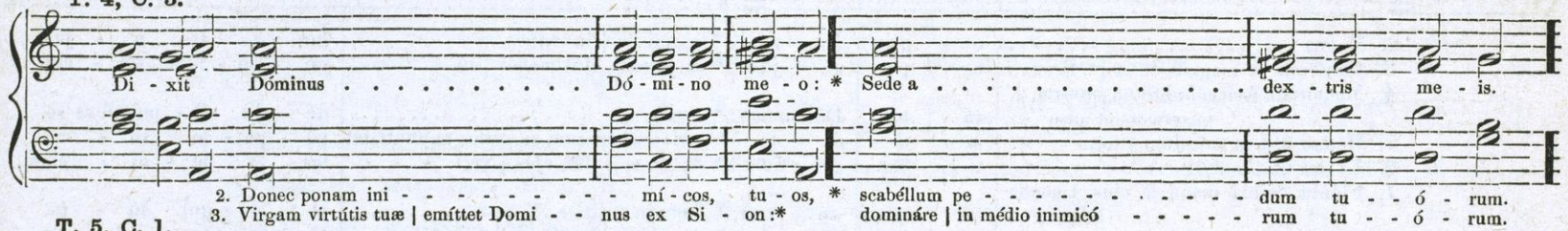


Di - xit Dóminus Dó - - - - - - - - mi - no me - o: * Sede a..... dex - tris me - is.

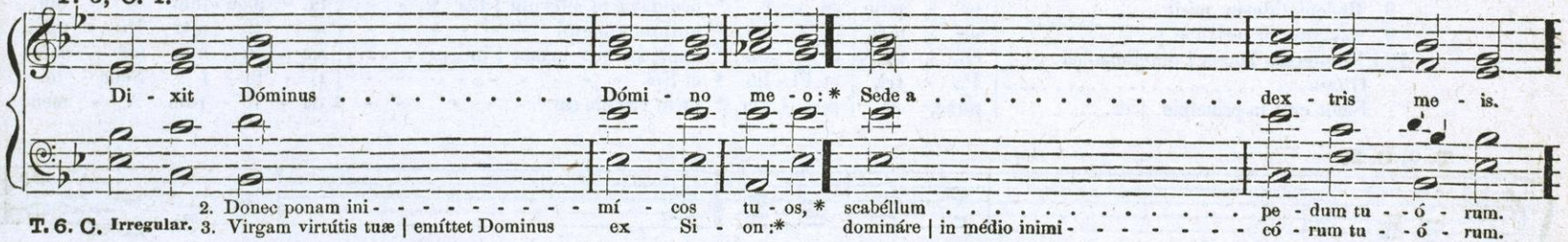
2. Donec ponam ini - - - - - - - mí - cos tu - os, * scabéllum pe - - - - dum tu - ó - - rum.
3. Virgam virtútis tuæ | emíttet Dómi - nus ex Si - on * Dominare | in médio inimicó - rum tu - ó rum.



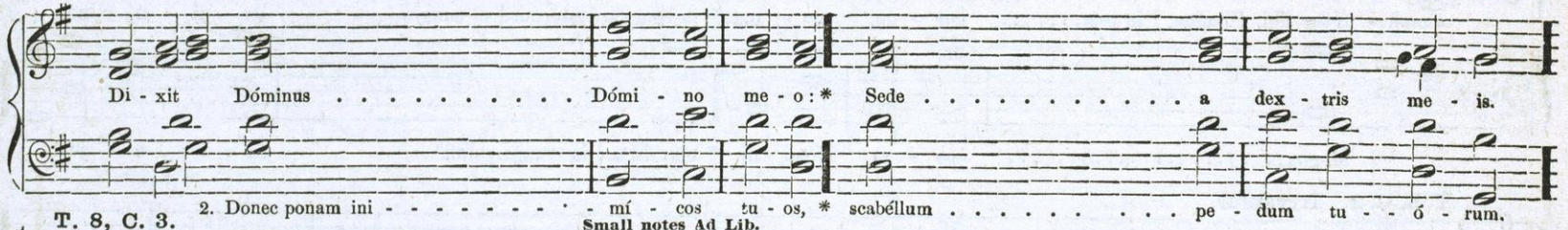
T. 4, C. 3.



T. 5, C. 1.

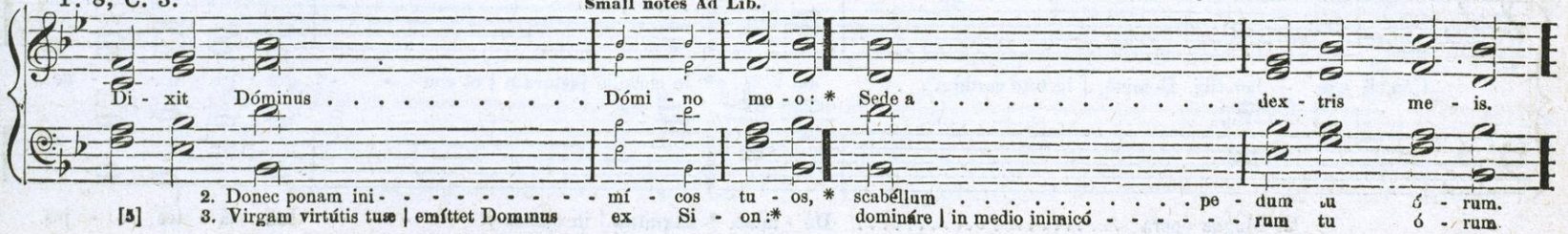


T. 6. C. Irregular.

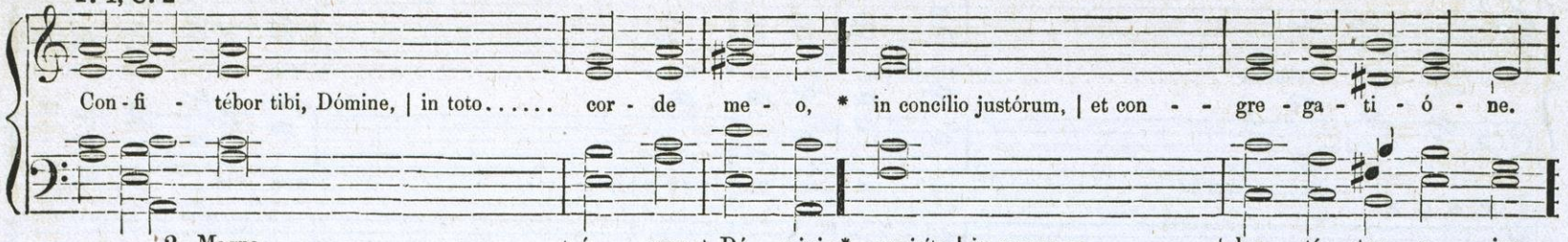


T. 8, C. 3.

Small notes Ad Lib.



T. 4, C. 2

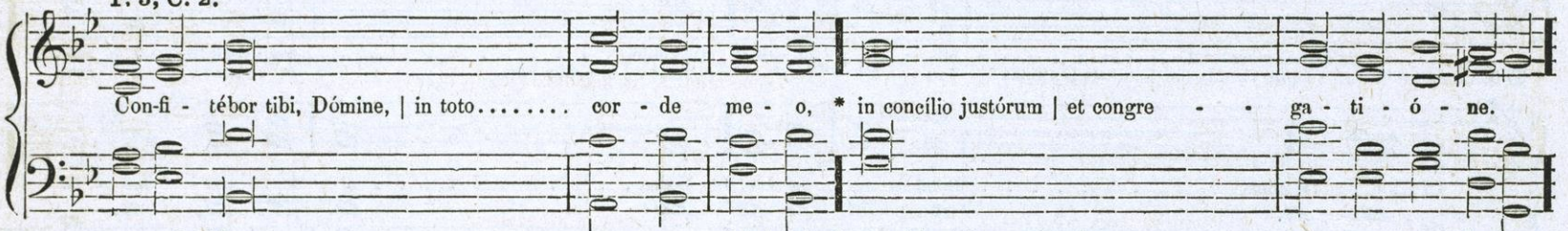


Con - fi - tébor tibi, Dómine, | in toto..... cor - de me - o, * in concílio justórum, | et con - - gre - ga - ti - ó - ne.

2. Magna ..... ó - pera Dó - mini; * exquisita | in omnes vo - - - lun - tá - tes e - jus.
3. Conféssio et magnificéntia | ..... o - pus e - jus: * et justítia ejus manet | in..... sæ - cu - lum sæ - culi.
4. Memóriam fecit mirabílium suórum, | miséricors et mise - rá - tor Dó - minus: * escam ..... dé - dit ti - méntibus se.
5. Memor erit in sæculum | testa - - mén - ti - su - i: * virtútem óperum suórum | annuntiábit pó - pu - lo su - o;
6. Ut det illis hæredi - - - - - tá - tem gen - tium: * ópera mánuum ejus | véri - - - tas et ju - dí - cium.
7. Fidélia ómnia mandáta ejus, | confirmáta in .. sæ - culum sæ - culi, * facta in veritáte ..... et æ - qui - tá - te.
8. Redemptiónem misit ..... pó - pulo su - o, * mandávit in ætérum | tes - - - ta - men - tum su - um.
9. Sanctum et terríbile | ..... no - men e - jus; * inítium sapiénti - - - - - - æ ti - mor Dó - mini.
10. Intelléctus bonus | omnibus faci - én - tibus e - um: * laudátio ejus manet | in ..... sæ - cu - lum sæ - culi.

Glória... ..... Pa - tri, et Fi - lio, * et Spi - - - - - - - - rí - tu - i Sanc - to.
Sicut erat in princípio, | et..... .. nunc, et sem - per, * et in sæcula sæ - - - - cu - ló - rum. A - men.

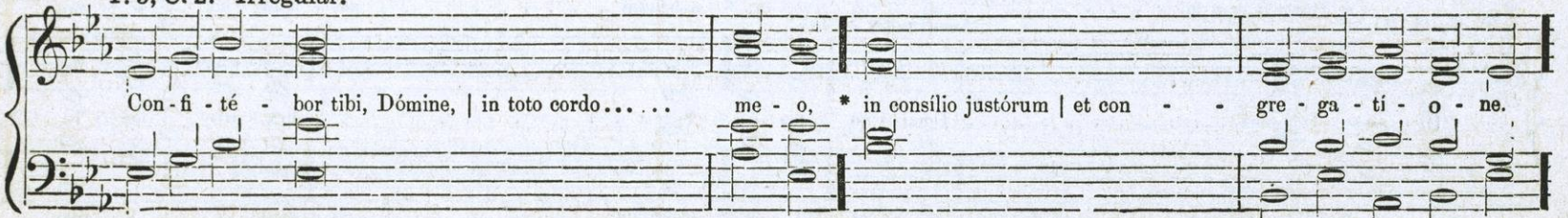
T. 3, C. 2.



Con-fi - tébor tibi, Dómine, | in toto..... cor - de me - o, * in concílio justórum | et congre - - ga - ti - ó - ne.

2. Magna..... ópe - ra Dómi - ni * exquisíta | in omnes volun - - - - tá - tes e - jus.

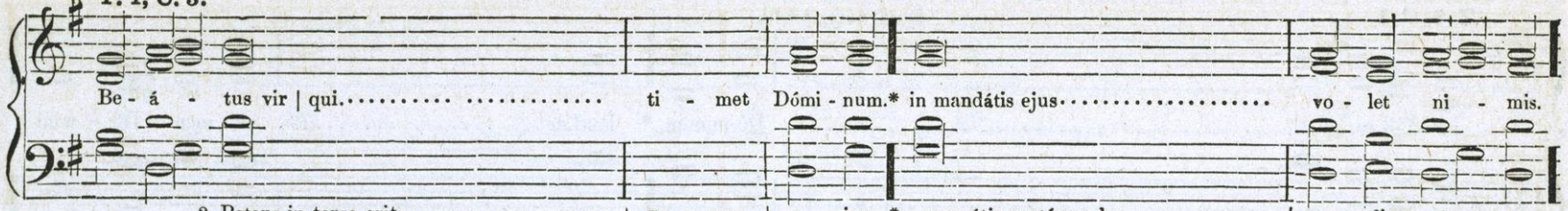
T. 5, C. 2. Irregular.



Con - fi - té - bor tibi, Dómine, | in toto cordo..... me - o, * in consílio justórum | et con - - gre - ga - ti - o - ne.

2. Magna ópera ..... Dó - mine. * exquitíta | in omnes vc - - - - lun tá - tes e - jus.

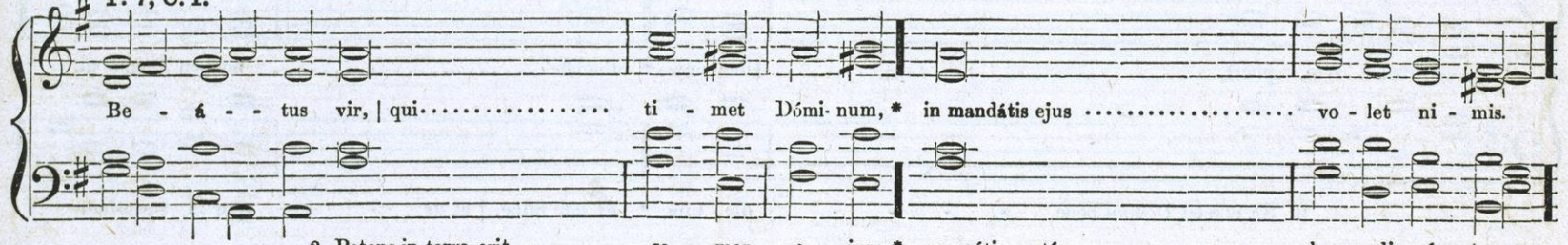
T. 1, C. 3.



Be - á - tus vir | qui..... ..... ti - met Dómi - num.* in mandátis ejus..... vo - let ni - mis.

2. Potens in terra erit..... se - men e - jus: * generátio rectórum be - - - - ne - di - cé - tur.
3. Glória et divítiæ | in ..... do - mo e - jus, * et justítia ejus manet | in ..... sæ - culum sæcu - li.
4. Exórtum est in ténebris | ..... lu - men rec - tis: * miséricors et miserá - - - - tor, et jus - tus
5. Jucúndus homo qui miserétur et cómmodat, | dispónet sermónes suos..... in ju - díci - o: * quia in ætérnum non..... com - mo - vé - bitur
6. In memória ætérna ..... e - rit jus - tus: * ab auditióne mala .... non ti - mé - bit
7. Parátum cor ejus speráre in Dómino, | confirmátum..... est cor e - jus; * non commovébitur | donec despíciat ini- mí - cos su - os.
8. Dispérsit, dedit paupéribus; | justítia ejus manet in..... sæ - culum sæcu - li: * cornu ejus exaltábi - - - - tur in gló - ria.
9. Peccátor vidébit et irascétur, déntibus suis fremet..... et ta - bés - cet: * desidérium peccató - - - - rum per - í - - bit.
Glória ..... Pa - tri, et Fili - o, * et Spi - - - - - rí - tui Sanc - to.
Sicut erat in princípio, | et..... nunc, et sem - per, * et in sæcula sæcu - - - - ló - rum. A - men.

T. 7, C. 1.

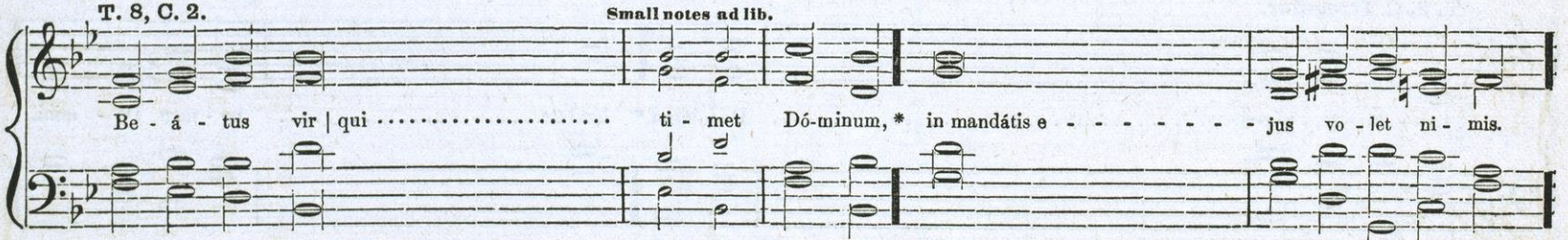


Be - á - - tus vir, | qui..... ti - met Dómi- num, * in mandátis ejus ..... vo - let ni - mis.

2 Potens in terra erit .... se - men e - jus: * generátio rectórum..... be - nedi - cé - tur.

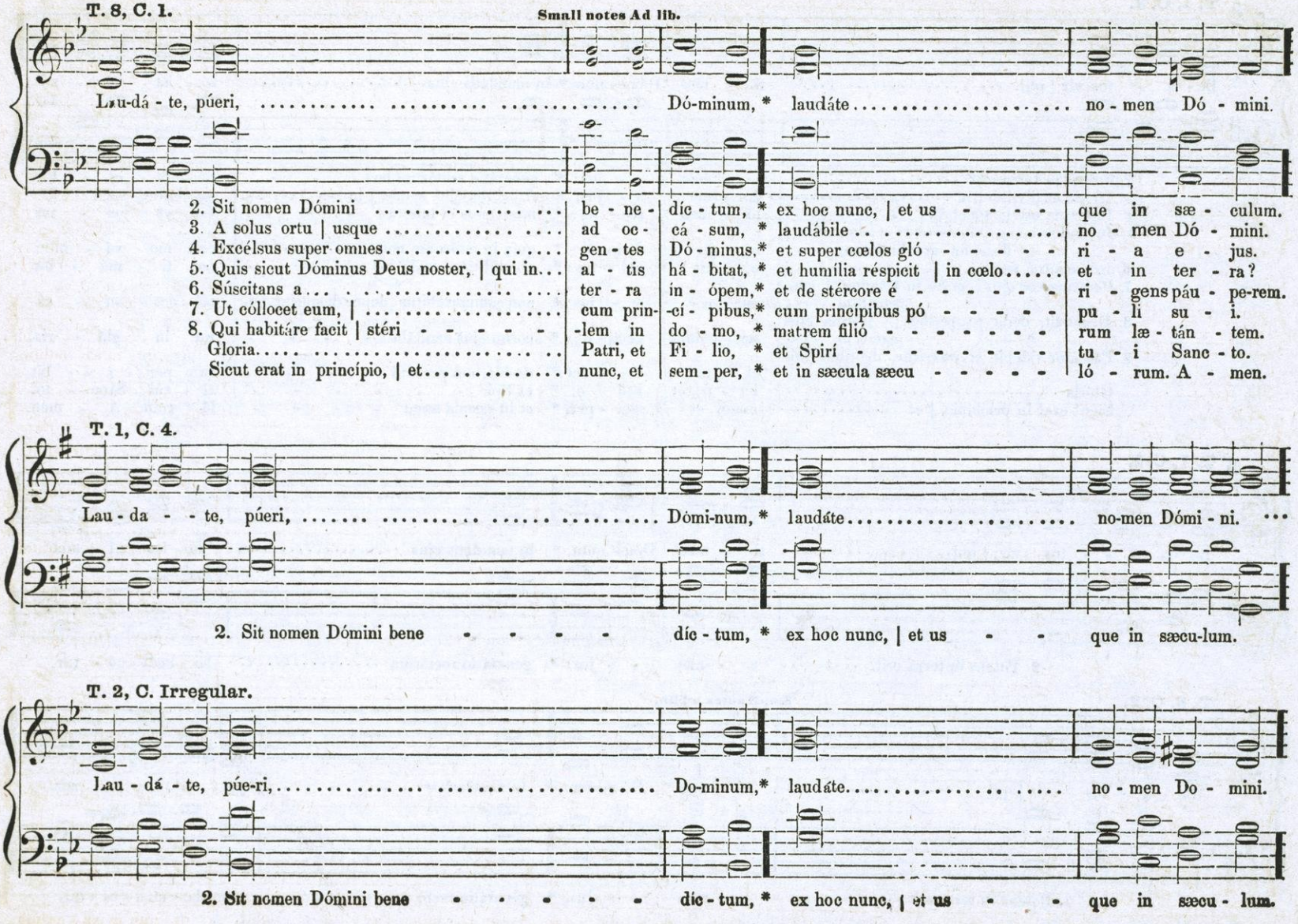
T. 8, C. 2.

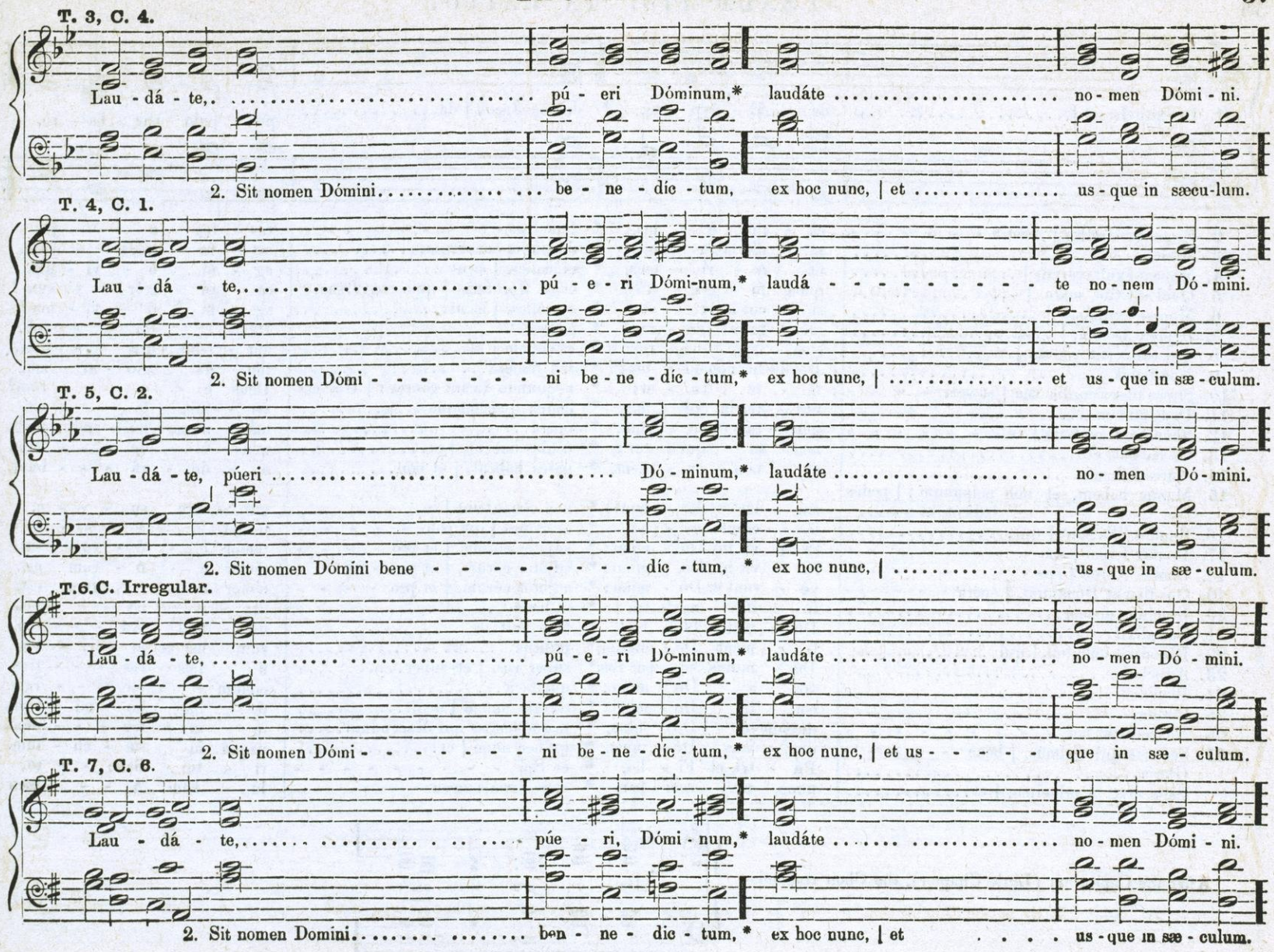
Small notes ad lib.

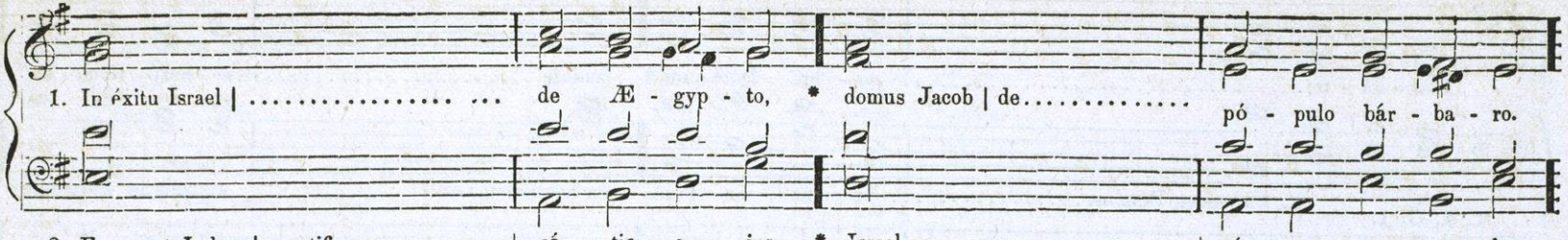


Be - á - tus vir | qui ..... ti - met Dó-minum, * in mandátis e - - - - - - - jus vo - let ni - mis.

2. Potens in terra erit .... se - men e - jus, * generátio recto - - - - rum be - nedi - cé - tur.

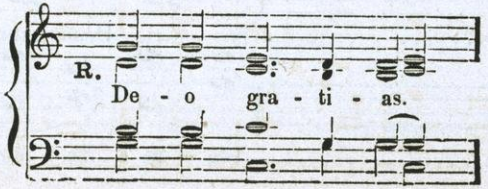

T. 8, C. 1.
Small notes Ad lib.
Lau-dá - te, púeri, ... Dó-minum, * laudáte ..... no - men Dó - mini.
2. Sit nomen Dómini ..... be - ne - díc - tum, * ex hoc nunc, | et us - - - - - que in sæ - culum.
3. A solus ortu | usque ..... ad oc - cá - sum, * laudábile ..... no - men Dó - mini.
4. Excélsus super omnes ..... gen - tes Dó - minus, * et super cœlos gló - - - - - ri - a e - jus.
5. Quis sicut Dóminus Deus noster, | qui in... al - tis há - bitat, * et humília réspicit | in cœlo ..... et in ter - ra?
6. Súscitans a... ..... ter - ra in - ópem, * et de stércore é - - - - - ri - gens páu - pe-rem.
7. Ut cóllocet eum, | ..... cum prin- -cí - pibus, * cum princípibus pó - - - - - pu - li su - i.
8. Qui habitáre facit | stéri - - - - - -lem in do - mo, * matrem filió - - - - - - - rum læ - tán - tem.
Gloria..... Patri, et Fi - lio, * et Spirí - - - - - - - tu - i Sanc - to.
Sicut erat in princípio, | et..... nunc, et sem - per, * et in sæcula sæcu - - - - - ló - rum. A - men.
T. 1, C. 4.
Lau - da - - te, púeri, ... Dómi-num, * laudáte ..... no-men Dómi - ni.
2. Sit nomen Dómini bene - - - - díc - tum, * ex hoc nunc, | et us - - que in sæcu-lum.
T. 2, C. Irregular.
Lau - dá - te, púe-ri, ... Do-minum, * laudáte ..... no - men Do - mini.
2. Sit nomen Dómini bene - - - - - díc - tum, * ex hoc nunc, | et us - - que in sæcu - lum.

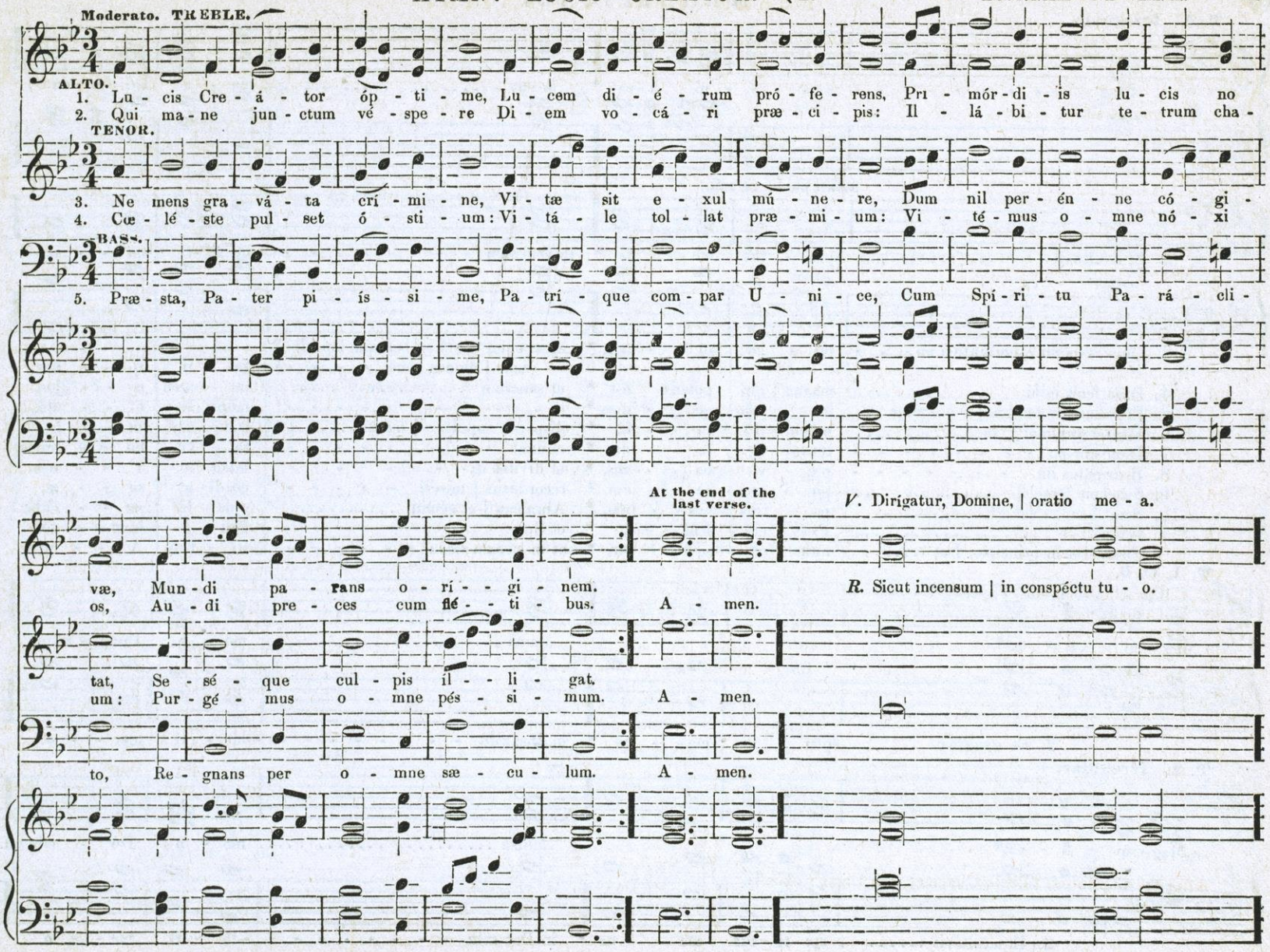

T. 3, C. 4.
Lau - dá - te, pú - eri Dóminum,* laudáte no - men Dómi - ni.
2. Sit nomen Dómini be - ne - díc - tum, ex hoc nunc, | et us - que in sæcu-lum.
T. 4, C. 1.
Lau - dá - te, pú - e - ri Dómi-num,* laudá - te no - nem Dó - mini.
2. Sit nomen Dómi - ni be - ne - díc - tum,* ex hoc nunc, | et us - que in sæ - culum.
T. 5, C. 2.
Lau - dá - te, púeri Dó - minum,* laudáte no - men Dó - mini.
2. Sit nomen Dómini bene - díc - tum, * ex hoc nunc, | us - que in sæ - culum.
T.6.C. Irregular.
Lau - dá - te, pú - e - ri Dó-minum,* laudáte no - men Dó - mini.
2. Sit nomen Dómi - ni be - ne - díc - tum,* ex hoc nunc, | et us - que in sæ - culum.
T. 7, C. 6.
Lau - dá - te, púe - ri, Dómi - num,* laudáte no - men Dómi - ni.
2. Sit nomen Domini ben - ne - dic - tum,* ex hoc nunc, | et us - que in sæ - culum.



2. Facta est Judæa | sanctifi - - - - - -	cá - tio e - jus,	*	Israel po - - - - - - - - -	tés - tas e - - - - jus.
3. Mare...	vi - dit, et fu - git,	*	Jordánis convérsus...	est re - trór - - sum.
4. Montes exultavérunt |	ut a - rí - etes,	*	et colles, | sicut	ag - ni ó - vi - um.
5. Quid est tibi, mare. |	quod fu - gís - ti?	*	et tu. Jordánis, | quia convérsus..	es re - trór - - sum?
6. Montes exultástis | ...	si - cut a - rí - etes,	*	et colles, | sicut...	ag - ni ó - vi - um?
7. A fácie Dómini | ...	mó - ta est ter - ra,	*	a fácie...	De - i Ja - - cob.
8. Qui convértit petram | in...	stag - na a - quá - rum,	*	et rupem | in...	fon - tes a - quá - - rum.
9. Non nobis,... ...	Dómi - ne, non no - bis;	*	sed nómini...	tuo da gló - ri - am.
10. Super misericórdia tua | et veri - - - -	tá - te tu - a:	*	nequándo dicant gentes: | Ubi est	Deus e - ó - - - rum?
11. Deus au-tem... ...	nos - ter in cœ - lo;	*	ómnia quæcúmque ...	vó - luit, fe - - - cit.
12. Simulácra géntium | ar - - - - - - -	gén - tum et au - rum,	*	ópera...	má - nuum hó - mi - num.
13. Os habent, et...	non lo - quén - tur:	*	óculos habent, | et...	non vi - dé - - - bunt.
14. Aures habent,...	et non áu - dient,	*	nares habent, | et non...	o - do - rá - - - bunt.
15. Manus habent, et non palpábunt; | pedes habent, et non...	am - bu - lá - bunt;	*	non clamábunt | in...	gút - ture su - - - o.
16. Símiles illis fiant | qui...	fá - ciunt e - a:	*	et omnes | qui con - - - - -	fidunt in e - - - is.
17. Domus Israel | spe - - - - - - - -	rá - vit in Dó - mino:	*	adjútor eórum, | et pro - - - -	téctor e - ó - rum est.
18. Domus Aaron | spe - - - - - - - -	rá - vit in Dó - mino:	*	adjútor eórum, | et pro - - - -	téctor e - ó - rum est.
19. Qui timent Dóminum, | spera - - - - -	vé - runt in Dó - mino:	*	adjútor eórum, | et pro - - - -	téctor e - ó - rum est.
20. Dóminus memor...	fu - it nos - tri,	*	et bene... ..	díx - it no - - - bis.
21. Benedíxit... ...	Dó - mui Is - rael,	*	benedíxit...	dó - mui Aa - - - ron.
22. Benedíxit omnibus | qui...	ti - ment Dó - minum,	*	pusíllis...	cum ma - jo - ri - bus
23. Adjíciat...	Dó - minus su - per vos;	*	super vos, | et super...	fi - lios ves - - - tros.
24. Benedícti...	vos a Dó - mino:	*	qui fecit...	cœlum et ter - - - ram.
25. Cœlum...	cœ - li Dó - mino:	*	terram autem | dedit...	fi - liis hó - mi - num.
26. Non mórtui lau - - - - - - - -	dábunt te, Dó - mine,	*	neque omnes qui descéndunt...	in in - fér - - - num.
27. Sed nos qui vívimus, | bene - - - - -	dící - mus Dó - mino,	*	ex hoc nunc | et...	usque in sæ - cu - lum.
Gloria... ...	Pá - tri, et Fi - lio,	*	et Spi - - - - - - - - -	rí - tui Sanc - - to.
Sicut erat in princípio, | et...	nunc, et sem - per,	*	et in sæcula sæcu - - - - -	ló - rum A - - - men.

After the Capitulum (Little Chapter), the Choir responds:




Moderato. TREBLE.
ALTO.
1. Lu - cis Cre - á - tor óp - ti - me, Lu - cem di - é - rum pró - fe - rens, Pri - mór - di - is lu - cis no
2. Qui ma - ne jun - ctum vé - spe - re Di - em vo - cá - ri præ - ci - pis: Il - lá - bi - tur te - trum cha -
TENOR.
3. Ne mens gra - vá - ta crí - mi - ne, Vi - tæ sit e - xul mú - ne - re, Dum nil per - én - ne có - gi -
4. Cœ - lé - ste pul - set ó - sti - um: Vi - tá - le tol - lat præ - mi - um: Vi - té - mus o - mne nó - xi
BASS.
5. Præ - sta, Pa - ter pi - ís - si - me, Pa - tri - que com - par U - ni - ce, Cum Spi - ri - tu Pa - rá - cli -
At the end of the last verse.
V. Dirígatur, Domine, | oratio me - a.
væ, Mun - di pa - rans o - rí - - gi - nem.
os, Au - di pre - ces cum flé - - ti - bus. A - men.
R. Sicut incensum | in conspéctu tu - o.
tat, Se - sé - que cul - pis íl - - li - gat.
um: Pur - gé - mus o - mne pés - si - mum. A - men.
to, Re - gnans per o - mne sæ - cu - lum. A - men.

T. 4. Irregular.

Mag - - - - - - - - - - - - - - - - - ni - fi - cat * ánima .... me - a Dó - mi - num:

Small notes Ad Lib.

2. Et exultávit .... spiri - tus me - us * in Deo salu - - - - - - - - - - tá - ri me - - o.

3. Quia respéxit humilitátem an - - - cíl - læ su - - æ; * ecce enim ex hoc beátam me di- cent | omnes gene - - - - ra - ti - ó - - nes.

4. Quia fecit mihi ..... magna | qui potens est, * et sanctum .... no - men e - - jus.

5. Et misericórdia ejus | a progénie .. in pro- gé - - nies * ti - - - - - - - - - - - - ménti - bus e - - um.

6. Fecit poténtiam | in ..... brách - o su - - o, * dispérsit supérbos | mente ..... cor - dis su - - i.

7. Depósuit po - - - - - - - - - téntes de se - - de, * et exal - - - - - - - - - tá - vit hú - - miles.

8. Esuriéntes im - - - - - - - - - plé - vit bo - - nis, * et dívites di - - - - - - - - - mísit in - á - - nes.

9. Suscépit Israel | ..... púe - rum sú - - um, * recordátus | miséri - - - - - - córdi - æ su - - æ.

10. Sicut locútus est ad ..... pa - tres nos - - tros, * Abraham | et sémini ..... ejus in sæ - - cula.

Gloria ..... Patri, et Fíli - - o, * et Spi- - - - - - - - - - - ritu - i sanc - - to.

Sicut erat in princípio, | et ..... nunc, et sem - - per, * et in sæcula sæcu - - - - - - ló - rum A - - men.

T. 1, C. 6.

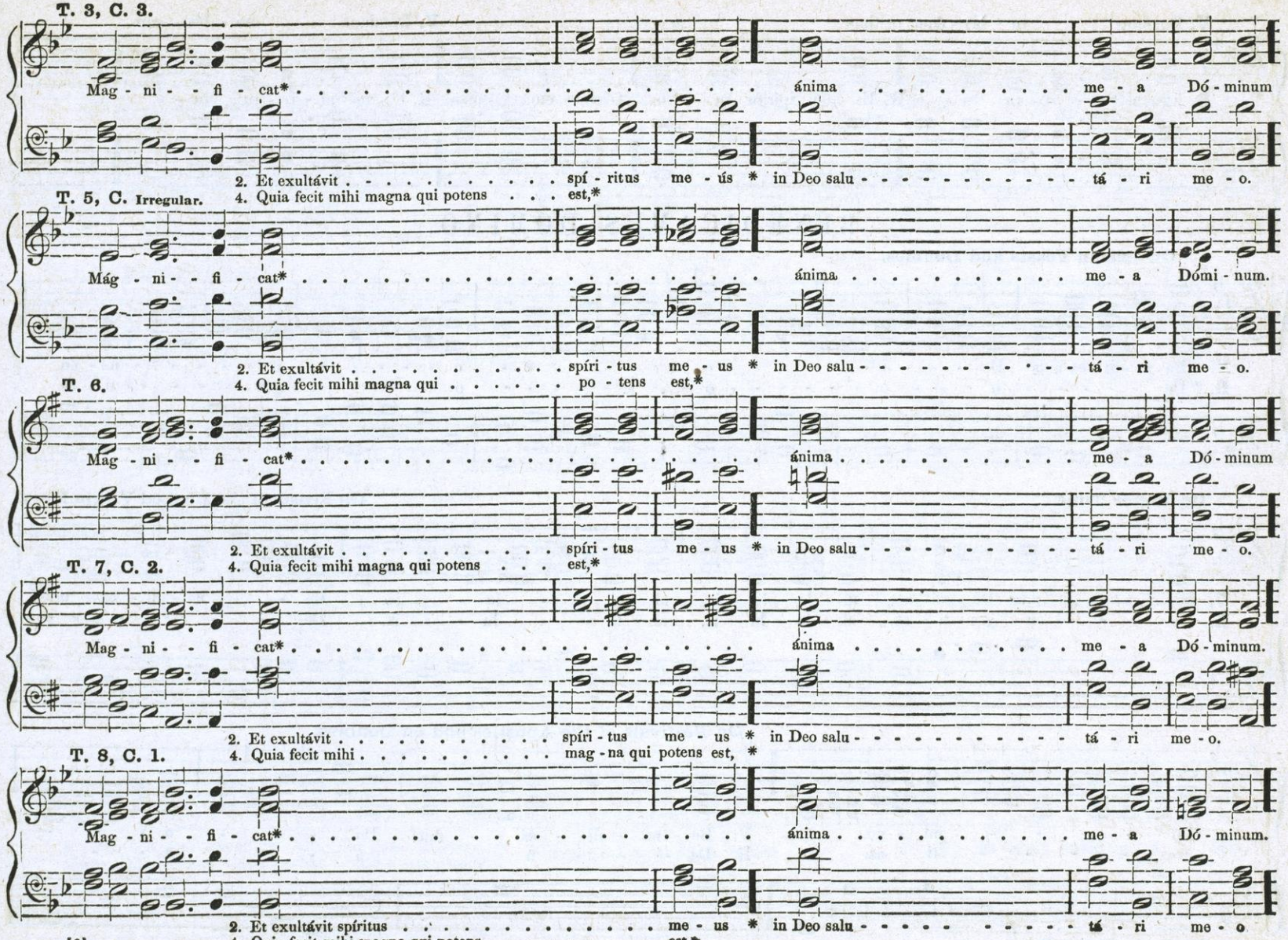
Mag - ni - fi - cat* ánima ..... me - a Dómi - num:

2. Et exultávit ..... spíri - tus me - - us * in Deo salu - - - - - - - - - - tá - ri me - - o.

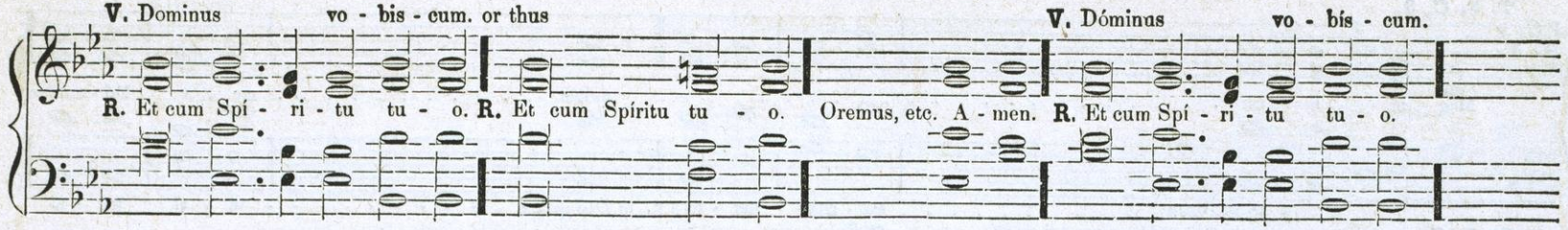
T. 2. Irregular.

Mag - ni - fi - cat* ánima .... me - a Dó - minum.

2. Et exultávit ..... spí - ri - tus me us * in Deo salu - - - - - - - - - - tá - ri me - - o.

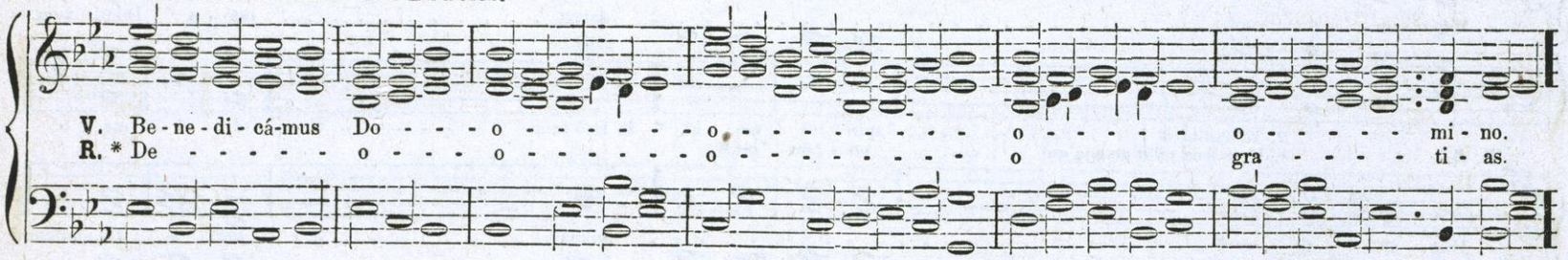

T. 3, C. 3.
Mag - ni - - fi - cat* . . . . . ánima . . . . . me - a Dó - minum
2. Et exultávit . . . . . spí - ritus me - ús * in Deo salu - - - - - tá - ri me - o.
4. Quia fecit mihi magna qui potens . . . est,*
T. 5, C. Irregular.
Mág - ni - - fi - cat* . . . . . ánima . . . . . me - a Dómi - num.
2. Et exultávit . . . . . spíri - tus me - us * in Deo salu - - - - - tá - ri me - o.
4. Quia fecit mihi magna qui . . . . . po - tens est,*
T. 6.
Mag - ni - - fi - cat* . . . . . ánima . . . . . me - a Dó - minum
2. Et exultávit . . . . . spíri - tus me - us * in Deo salu - - - - - tá - ri me - o.
4. Quia fecit mihi magna qui potens . . . est,*
T. 7, C. 2.
Mag - ni - - fi - cat* . . . . . ánima . . . . . me - a Dó - minum.
2. Et exultávit . . . . . spíri - tus me - us * in Deo salu - - - - - tá - ri me - o.
4. Quia fecit mihi . . . . . mag - na qui potens est, *
T. 8, C. 1.
Mag - ni - - fi - cat* . . . . . ánima . . . . . me - a Dó - minum.
2. Et exultávit spíritus . . . . . me - us * in Deo salu - - - - - tá - ri me - o
4. Quia fecit mihi magna qui potens . . . . . est,*

RESPONSES.



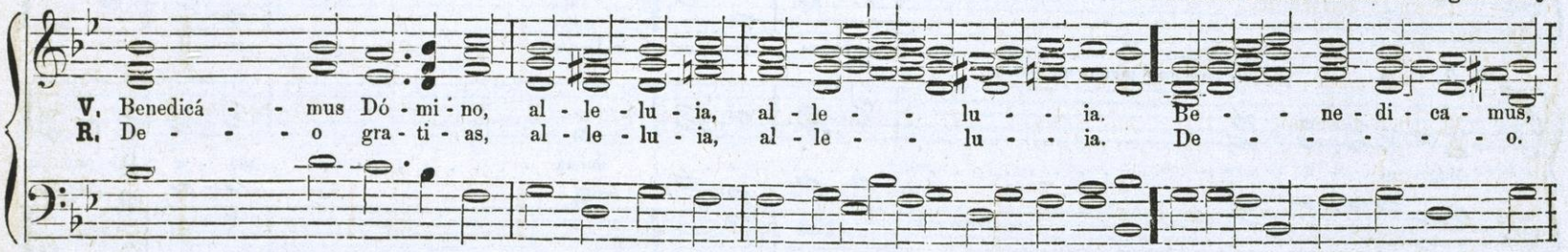
BENEDICAMUS DOMINO.

On solemn Feasts and Doubles.

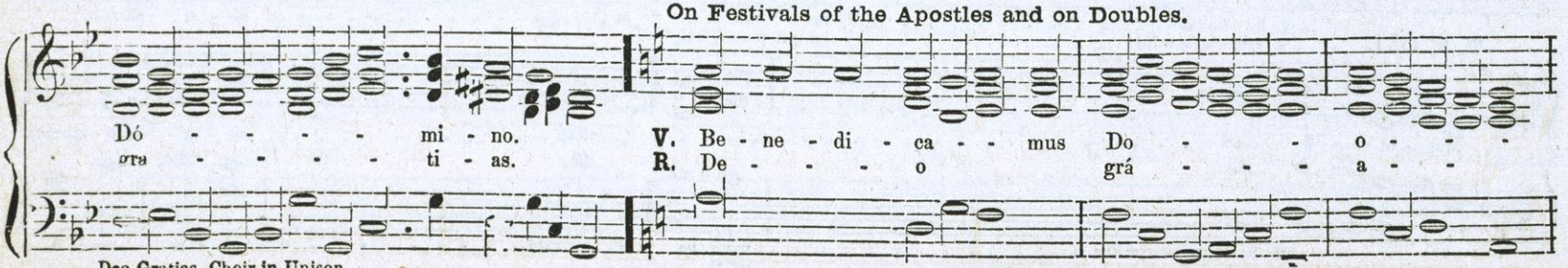


On Easter Time.

On Feasts of the Blessed Virgin Mary.

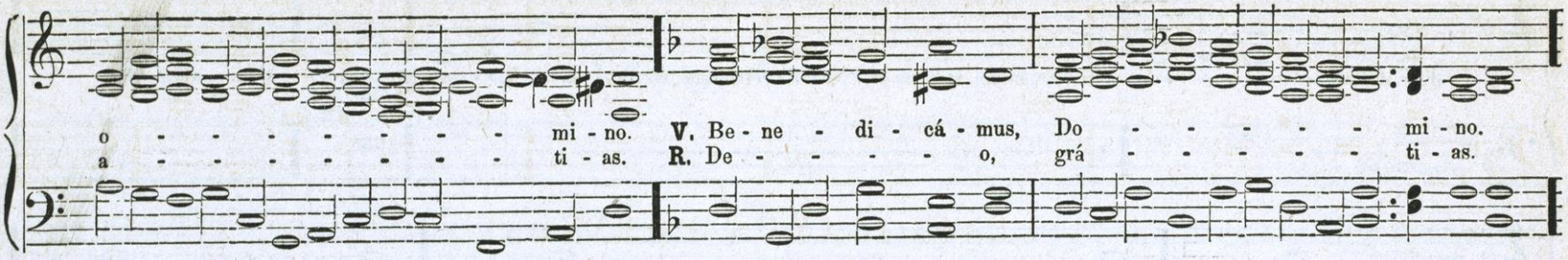


On Festivals of the Apostles and on Doubles.

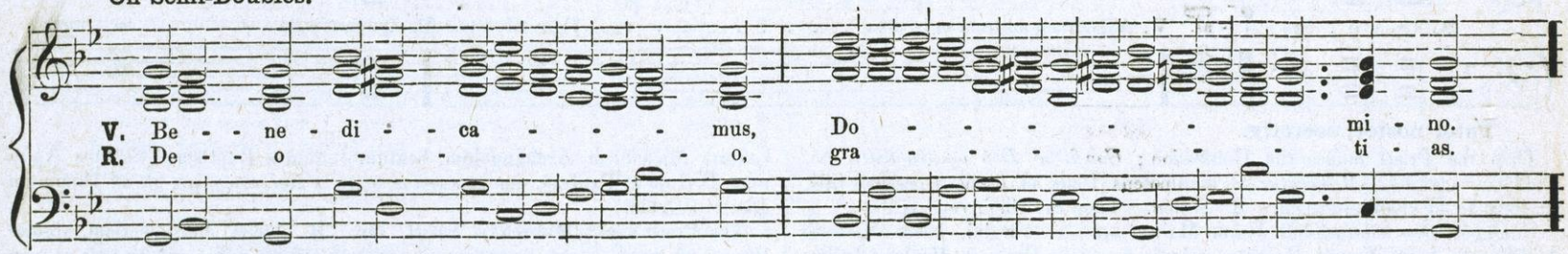


Deo Gratias, Choir in Unison.

On Sundays.

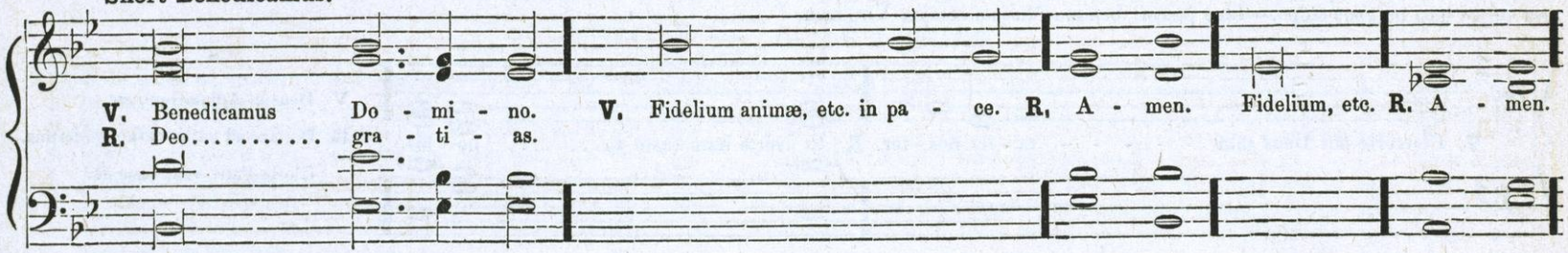


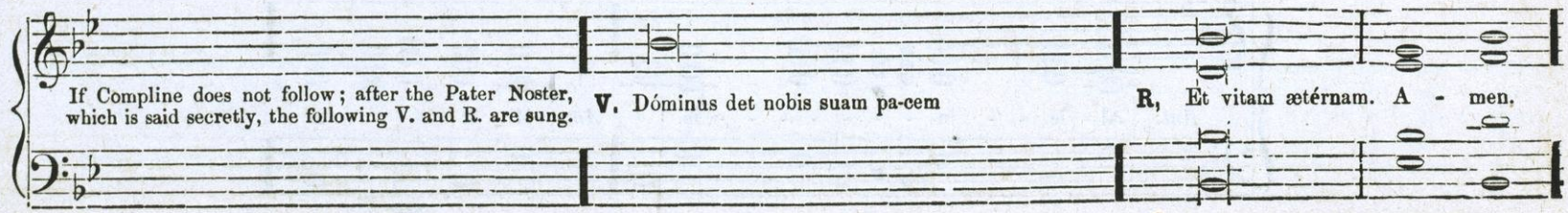
On Semi-Doubles.



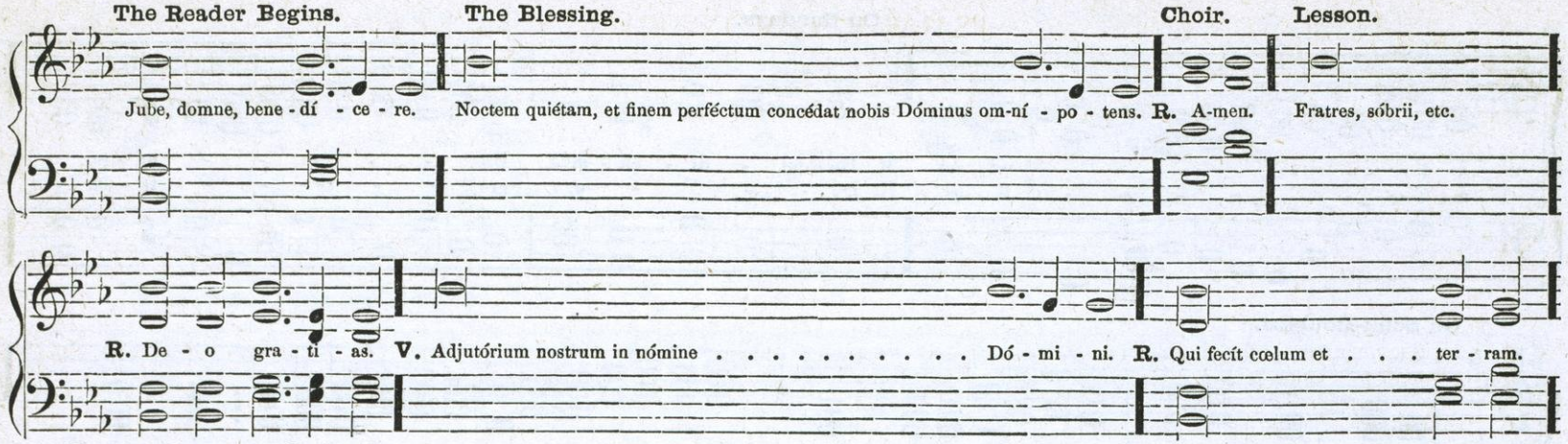
Short Benedicamus.

or thus :





COMPLINE.

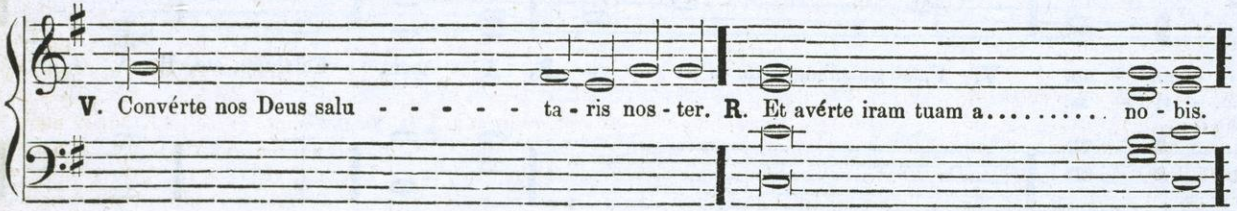


Pater noster, secretly.

Then the Priest makes the Confession; *Confiteor Deo omnipoténti*, etc. The Choir answers: *Misereátur* tui omnípotens Deus, et dimíssis peccátis tuis, perdúcat te ad vitam ætérnam. **R.** Amen. Then the Choir repeats the:

Confiteor Deo omnipoténti, beátæ Maríæ semper Vírgini, beato Michaéli Archángelo, beáto Joanni Baptistæ, sanctis Apóstolis Petro et Paulo, ómnibus Sanctis, et tibi, Pater: quia peccávi nimis cogitatióne, verbo, et ópere, mea culpa, mea culpa, mea máxima culpa.—Ideo precor beátam Maríam semper Vírginem, beátum Michaélem Archángelum, beátum Joánnem Baptístam, Sanctos Apóstolos Petrum et Paulum, omnes sanctos, et te, Pater, oráre pro me ad Dóminum Deum nostrum.

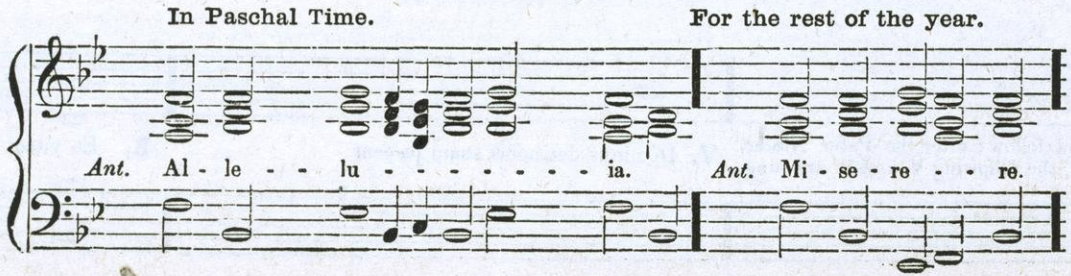
The Priest says: Misereátur vestri, etc. **R.** Amen. Indulgéntiam, absolutiónem, et remissiónem peccatórum nostrórum tríbuat nobis omnípotens et misércors Dóminus. **R.** Amen.



V. Deus in Adjutorium, etc.

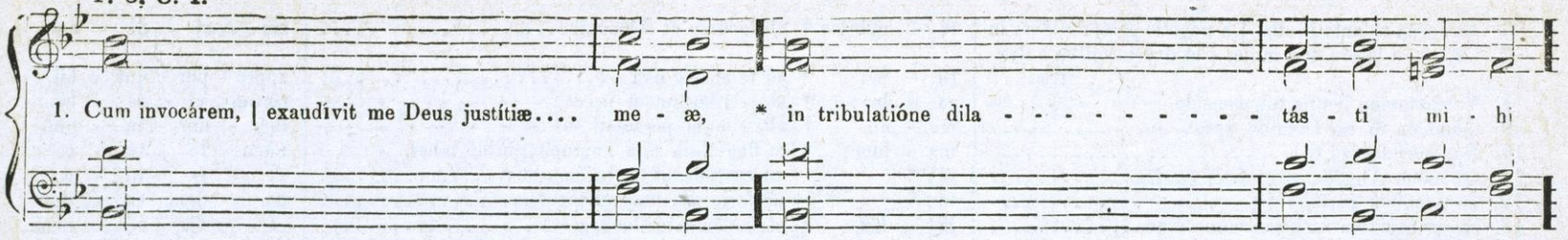
R. Domine ad adjuvandum me festína.

Gloria Patri, etc., page 31.



PSALM 4. CUM INVOCAREM

1. 8, C. 1.



2. Miserére	me - i,	* et exáudi orati - - - - - - - - - - - -	ó - nem me - am.
3. Filii hóminum, úsquequo gravi	cor - de ?	* ut quid dilígitis vanitátem, | et	quæri-tis men-dá cium?
4. Et scitóte quóniam mirificávit Dóminus sanctum...	su - um:	* Dóminus exaúdiet me, | cum cla - - - - -	máve - ro ad e - um.
5. Irascímini, | et nolíte pec - - - - - - - - -	cá - re:	* quæ dícitis in córdibus vestris, | in cubílibus vestris, ...	com - pun - gí - mini
6. Sacrificáte sacrifícium justítiæ, | et speráte in	Dó - mino:	* multí dicunt: | Quis osténdit	no - bis bo - na ?
7. Signátum est super nos | lumen vultus tui, ...	Dó - mine:	* dedísti laetítiam in	cor - de me - o.
8. A fructu fruménti; | vini et olei	su - i	* mul - - - - - - - - - - - - - - -	ti - pli - cáti sunt.
9. In pace in id - - - - - - - - - - - - -	ip - sum	* dórmiam et	re - qui - és - cam.
10. Quoniam tu, Domine, | singuláriter in	spe,*	con - - - - - - - - - - - - - - -	sti - tu - isti me.
Gloria Patri, et...	Fi - lio,	* et Spi - - - - - - - - - - - - - -	rí - tui Sanc - to.
Sicut erat in princípio, | et nunc, et	sem - per,	et in sæcula sæcu - - - - - - - - - -	ló - rum. A - men.

PSALM 30. IN TE DOMINE.

1. In te Dómine, sperávi, | non confundar in æ - -	tér - num:	* in justitia	tu - a libera me.
2. Inclína ad me aurem	tu - am:	* ac - - - - - - - - - - - - - - -	céle - ra ut éruas me.
3. Esto mihi in Deum protectórem, | et in domum re-	fu - gii;	* ut	salvum me fá - cias.
4. Quóniam fortitúdo mea, | et refugium meus es....	tu;	* et propter nomen tuum deduces me, |	et e - nútries me.
5. Educes me de láqueo hoc, | quem abscondérunt..	mi - hi;	* quoniam tu es pro - - - - - - - - -	tec - tor me - us.
6. In manus tuas, Dómine, | comméndo spíritum	me - um:	* redemisti me, | Dómine Deus	vé - ri - tá - tis.
Gloria Patri, et	Fi - lio,	* et Spi - - - - - - - - - - - - - -	rí - tui Sanc - to.
Sicut erat in princípio, | et nunc, et	sem - per,	et in sæcula sæcu - - - - - - - - - -	ló - rum. A - men.

PSALM 90. QUI HABITAT.

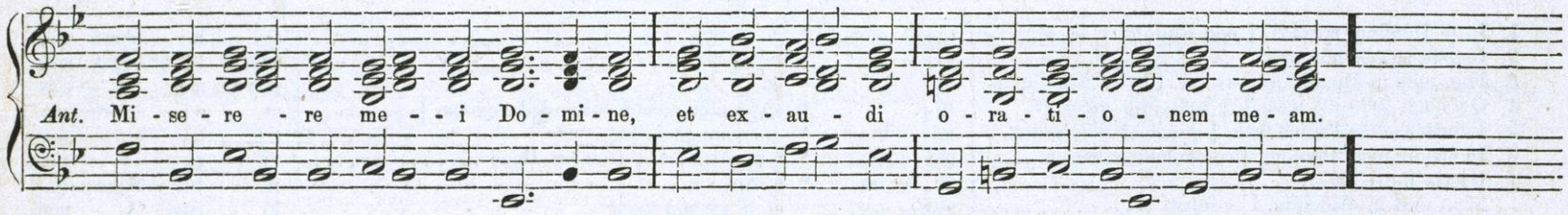
1 Qui hábitat in adjutório Al - - - - - - - -	tis - simi,	* in protectióne Dei cœli	com - mo - rá - bitur.
2. Dicet Dómino: Suscéptor meus es tu, | et refúgium	me - um:	* Deus meus, spe - - - - - - - - - -	rábo in e - um.
3. Quóniam ipse liberávit me, | de láqueo ve - - -	nán - tium,	* et a	ver - bo ás - pero.
4 Scápulis suis obumbrábit	ti - bi:	* et sub pennis	ejus spe - rá - bis.
5. Scuto circúmdabit te véritas	e - jus	* non timébis a ti - - - - - - - -	móre noc - túr - no.

PSALM 90. Concluded.

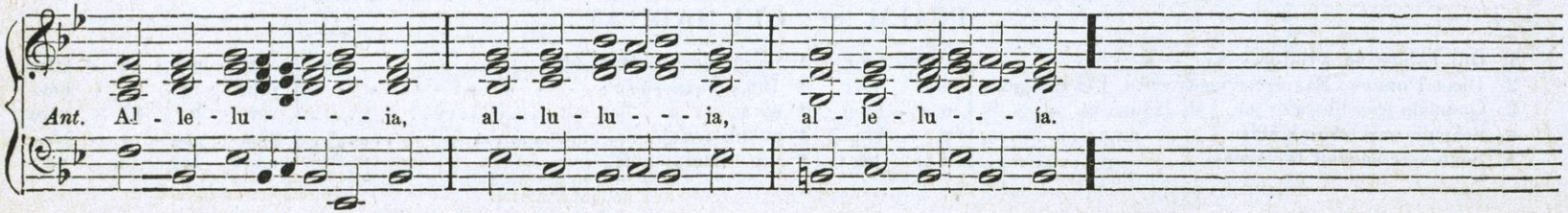
6. A sagitta volante in die, | a negotio perambulánte in	té - nebris:	*	ab incúrsu et dæmónio.....	me - ri - di - anc	
7. Cadent a látere tuo mille, | et decem míllia a dextris....	tu - is:	*	ad te autem non.....	appro - pin - quá - bit.	
8 Verúmtamen óculis tuis conside - - - - - -	rá - bis;	*	et retributiónem pecca - - - - - - - -	tórum vi - dé - bis.	
9. Quóniam tu es, Dómine, spes.....	me - a:	*	altíssimum possuísti re - - - - - - - -	fúgi - um tu - um.	
10. Non accédet ad te.....	ma - lum;	*	et flagéllum non appropinquábit taber - - -	nácu - lo tu - o.	
11. Quóniam Angelis suis mándávit de.....	te; *		ut custódeant te in ómnibus.....	vi - is tu - is.	
12. In mánibus portábunt.....	te; *		ne forte offéndas ad lápidem.	pe - dem tu - um.	
13. Super áspidem et basiliscum ambu..... .	lá - bis,	*	et conculcábis leónem.....	et dra - có nem.	
14. Quóniam in me sperávit, | liberábo.....	e - um:	*	prótegam eum, | quóniam cognóvit...	no - men me - um.	
15. Clamábit ad me, | et ego exáudiam	e - um:	*	cum ipso sum in tribulatióne, | erípiam eum, et glorifi - -	cá - bo e - um.	
16. Longitúdine diérum replébo.	e - um;	*	et osténdam illi salu - - - - - - - - -	tá - re me - um.	
Gloria Patri, et.....	Fí - lio	*	et Spi - - - - - - - - - - - - - - -	rí - tui Sanc - to.	
Sicut erat in princípio, | et nunc, et.....	sem - per,		et in sæcula sæcu - - - - - - - - - -	ló - rum. A - men.	

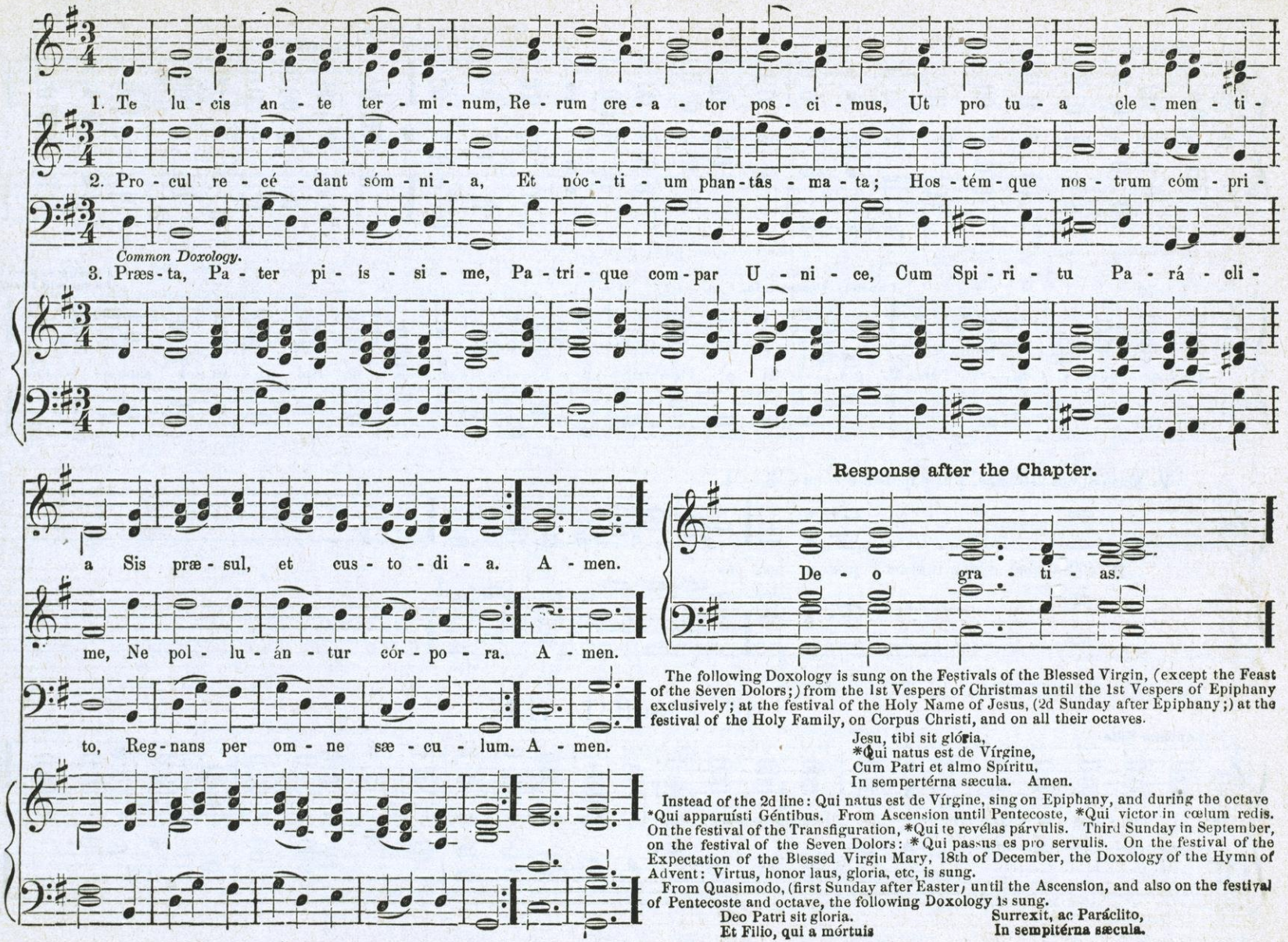
PSALM 133. ECCE NUNC.

1. Ecce nunc benedícite.....	Dó - minum,	*	omnes.....	ser - vi Do - mini.	
2. Qui statis in domo.....	Dó - mini;	*	in átriis domus.....	De - i nos - tri.	
3. In nóctibus extóllite manus vestras in.....	sanc - ta;	*	et bene - - - - - - - - - - - - - -	díci - te Dó - minum.	
4. Benedícat te Dóminus ex Si - - - - - - -	on, *		qui fecit.....	cœlum et ter - ram.	
Gloria Patri, et.	Fí - lio	*	et Spi - - - - - - - - - - - - - - -	rí - tui sanc - to.	
Sicut erat in princípio, | et nunc, et.....	sem - per,		et in sæcula sæcu - - - - - - - - - -	ló - rum. A - men.	



IN THE EASTER SEASON.





Response after the Chapter.

The following Doxology is sung on the Festivals of the Blessed Virgin, (except the Feast of the Seven Dolors;) from the 1st Vespers of Christmas until the 1st Vespers of Epiphany exclusively; at the festival of the Holy Name of Jesus, (2d Sunday after Epiphany;) at the festival of the Holy Family, on Corpus Christi, and on all their octaves.

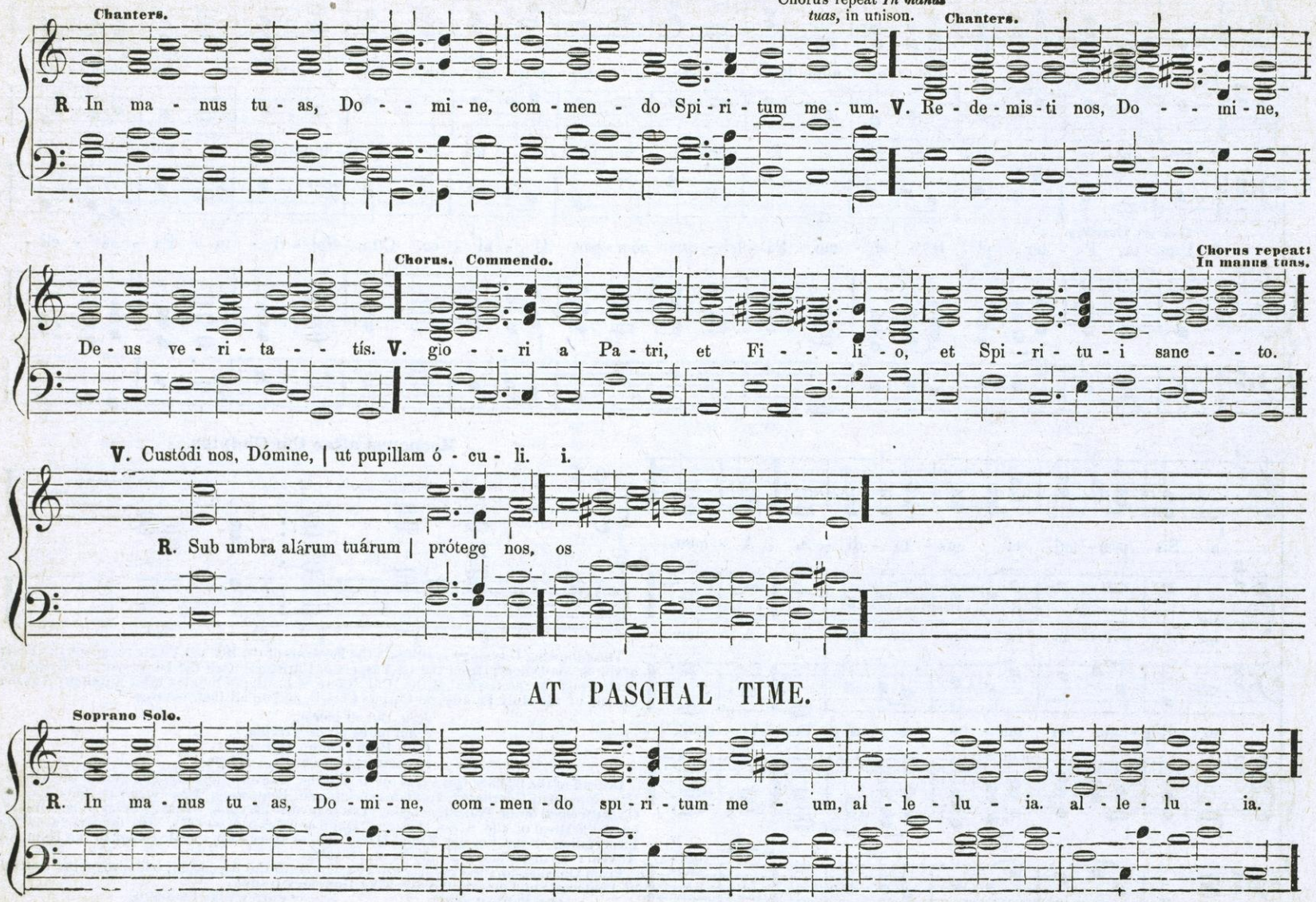
Jesu, tibi sit glória,
*Qui natus est de Vírgine,
Cum Patri et almo Spíritu,
In sempertérna sæcula. Amen.

Instead of the 2d line: Qui natus est de Vírgine, sing on Epiphany, and during the octave *Qui apparuísti Géntibus. From Ascension until Pentecoste, *Qui victor in cœlum redis. On the festival of the Transfiguration, *Qui te revélas párvulis. Third Sunday in September, on the festival of the Seven Dolors: *Qui passus es pro servulis. On the festival of the Expectation of the Blessed Virgin Mary, 18th of December, the Doxology of the Hymn of Advent: Virtus, honor laus, gloria, etc, is sung.

From Quasimodo, (first Sunday after Easter,) until the Ascension, and also on the festival of Pentecoste and octave, the following Doxology is sung.

Deo Patri sit gloria. Surrexit, ac Paráclito,
Et Filio, qui a mórtuis In sempitérna sæcula.

SHORT RESPONSORY.



AT PASCHAL TIME.

CHORUS.
SOPR. FINE.
ALTO. In ma - nus tu - as, Do - mi - ne, com - mén - do spí - ri - tum me - um, al - le - lu - ia, al - le - lu - ia
TENOR.
BASS.

SOLO. SOLO.
Re - de - mi - sti nos Do - mi - ne, De - us ve - ri - ta - tis.
Chorus repeat Alleluia, alleluia as above.
V. Glo - ri - a Pa - - tri, et Fi - li - o,

Chorus repeat: In manus tua to the Fine.
et Spi - ri - - tu - i sanc - to.
V. Custodi nos, Domine, | ut pupillam oculi, | Alle-lu - ia, a.
R. Sub umbra alarum tuam protege nos, | Alle-lu - ia, a.

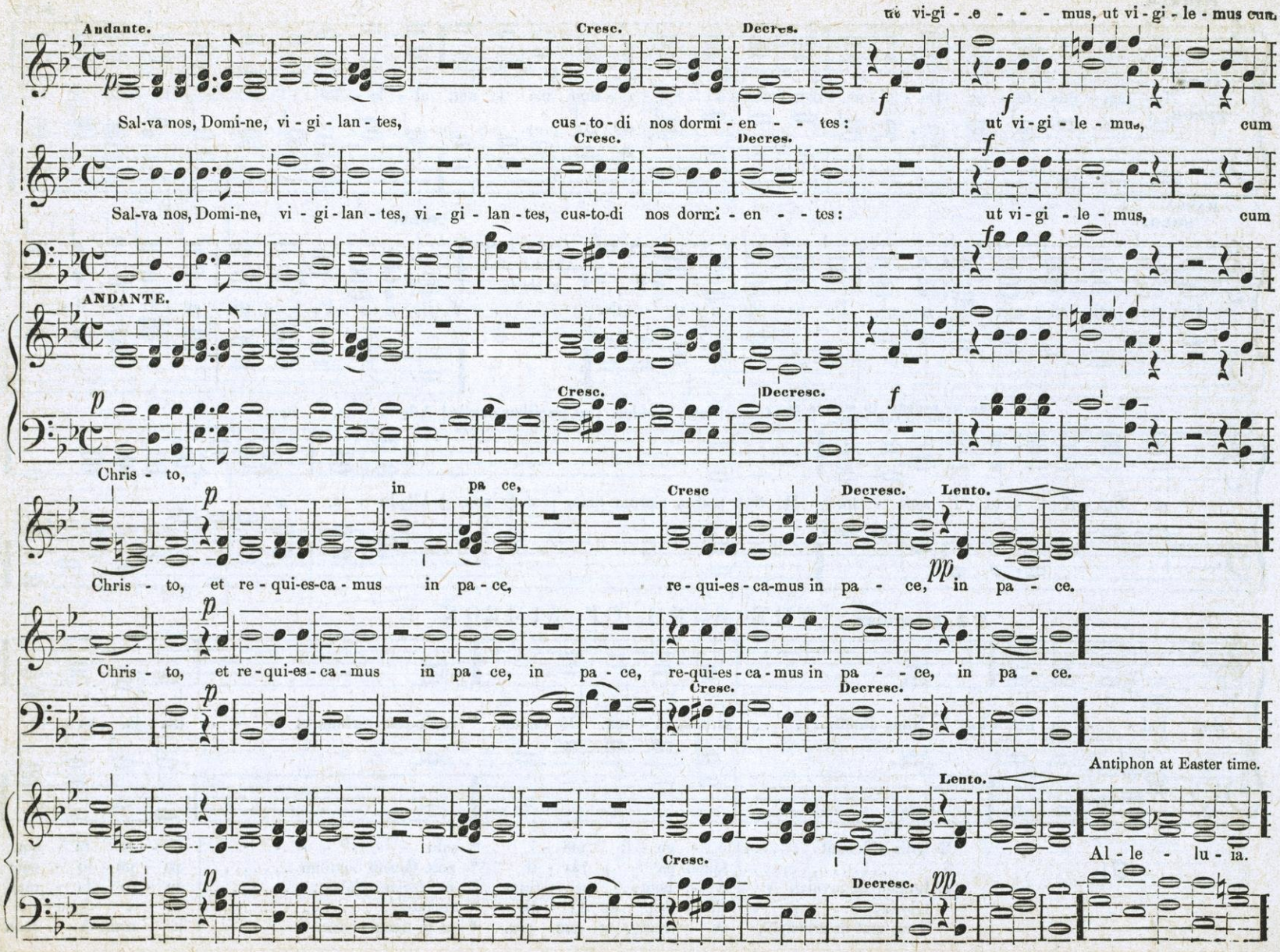
T 2. Irregular. THE SONG OF SIMEON.

Ant. Sal - - va nos. *Cant.* 1. Nunc dimíttis..... servum tu - um, Dó - mine, * secúndum verbum tu - - - - um in pa - ce.

2. Quia vidérunt... .... | ó - cu - li me - i * salu - - - - - - - - - tá - re tu - um.
3. ..... | Quod pa - - rás - ti * ante fáciem ómnium..... po - pu - ló - rum
4. Lumen ad revelati - - | ó - nem.... gen - tium * et glóriam plebis ..... tu - æ Is - rael.
Gloria..... ..... | Pá - tri, et Fi - lio, * et Spirí.. .... tu - i Sanc - to.
Sicut erat in principio, | et nunc, et sem - per, * et in sæcula sæcu - - - lo rum. A - men.

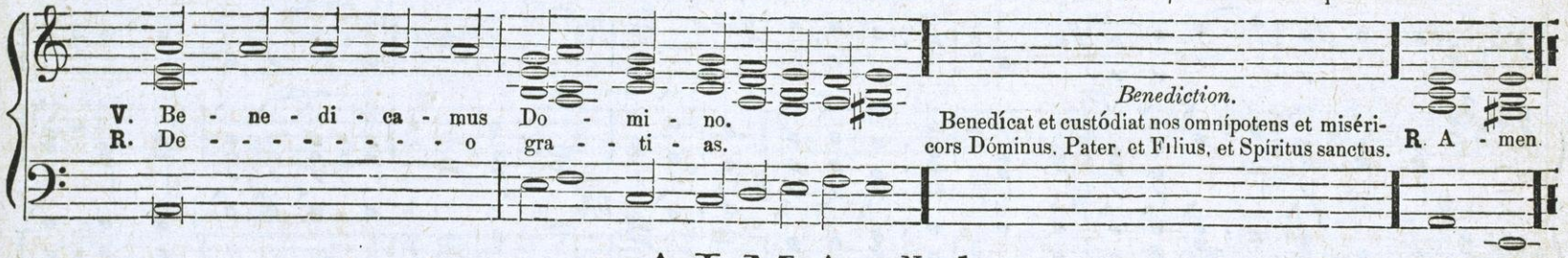
ANTIPHON.

A. WERNER.



The following Prayers are always said, except on Doubles, and within an Octave; when the Office is Ferial in Advent and Lent, at Quarter Tense, and on Vigils, they are said kneeling.

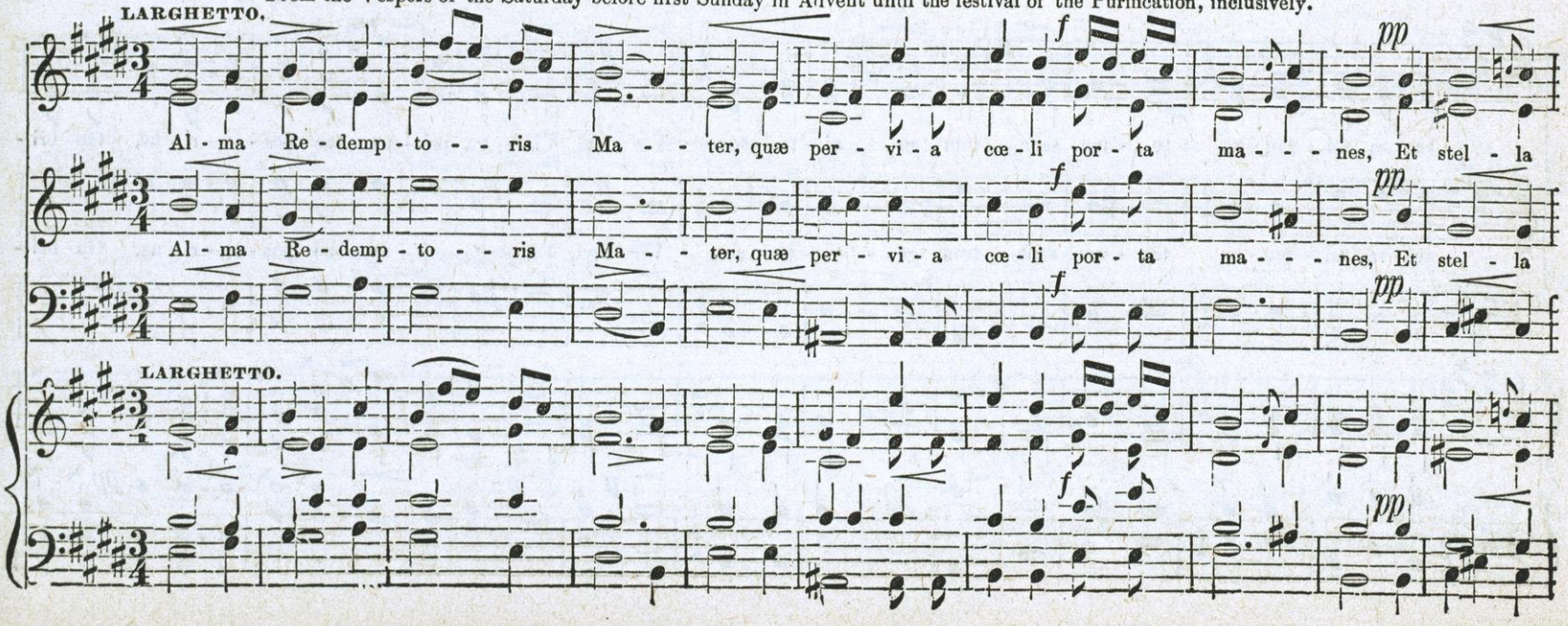
Kyrie eléison. Christe eléison.
Kyrie eléison. Pater noster. *In secret.*
V. Et ne nos indúcas in tentatiónem.
R. Sed líbera nos a malo.
Credo in Deum. *In secret.*
V. Carnis resurrectiónem.
R. Vitam ætérnam. Amen.
V. Benedíctus es, Dómine, Deus patrum nostrórum.
R. Et laudábilis, et gloriósus in sæcula.
V. Benedicámus Patrem, et Fílium, cum sancto Spíritu.
R. Laudémus, et superexaltémus eum in sæcula.
V. Benedíctus es, Dómine, in firmaméntó cœli.
R. Et laudábilis, et gloriósus, et superexaltátus in sæcula.
V. Benedícat et custódiat nos omnipotens et miséricors Dóminus.
R. Amen.
V. Dignáre, Dómine, nocte ista,
R. Sine peccáto nos custodíre.
V. Miserére nostri, Dómine,
R. Miserére nostri.
V. Fiat misericórdia tua, Dómine, super nos.
R. Quemádmodum sperávimus in te.
V. Dómine, exaudi oratiónem meam.
R. Et clamor meus ad te véniat.
V. Dóminus vobíscum.
R. Et cum spíritu tuo.
Oremus, etc. *R.* Amen.
V. Dóminus vobíscum.
R. Et cum spíritu tuo.

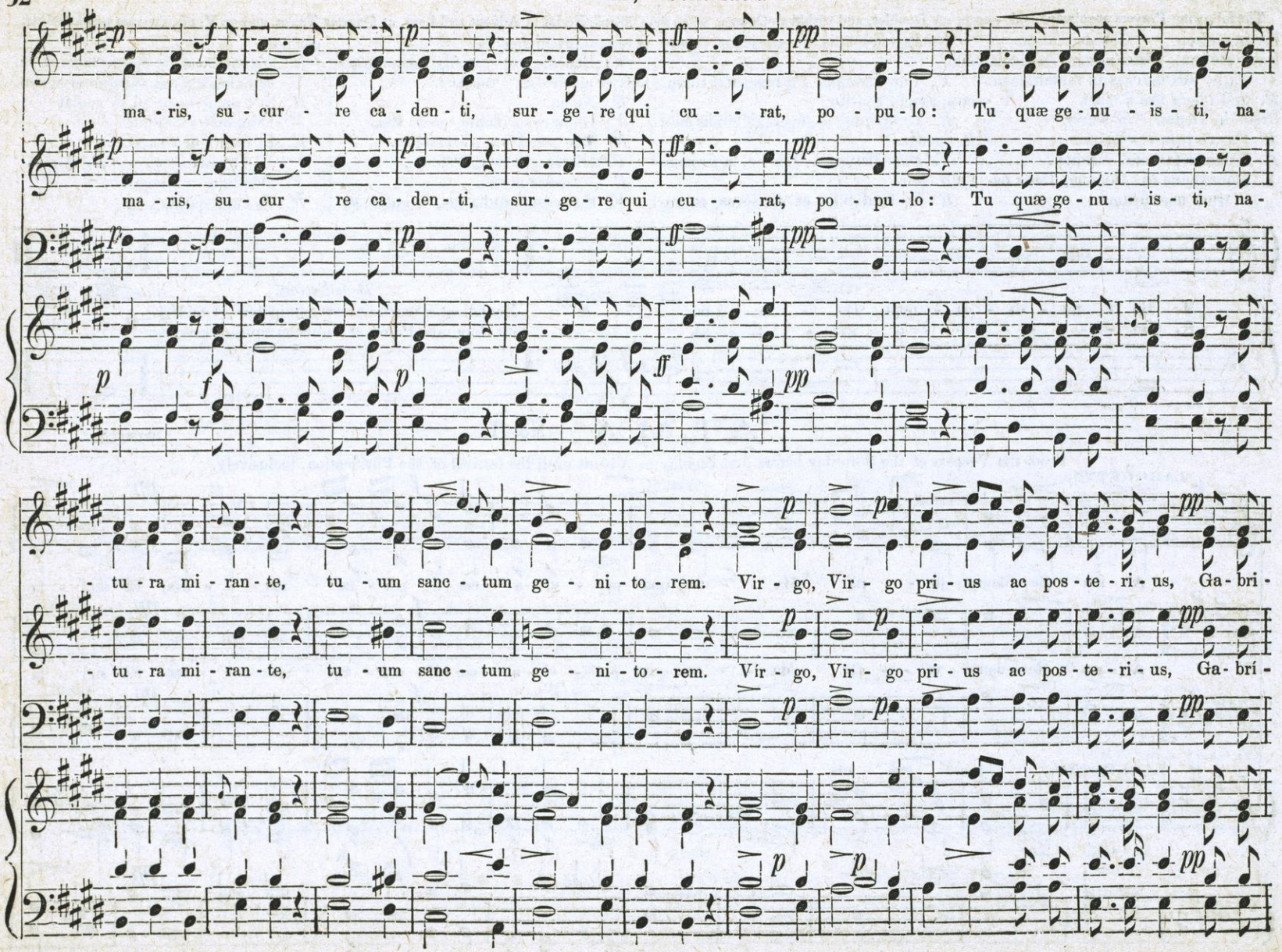


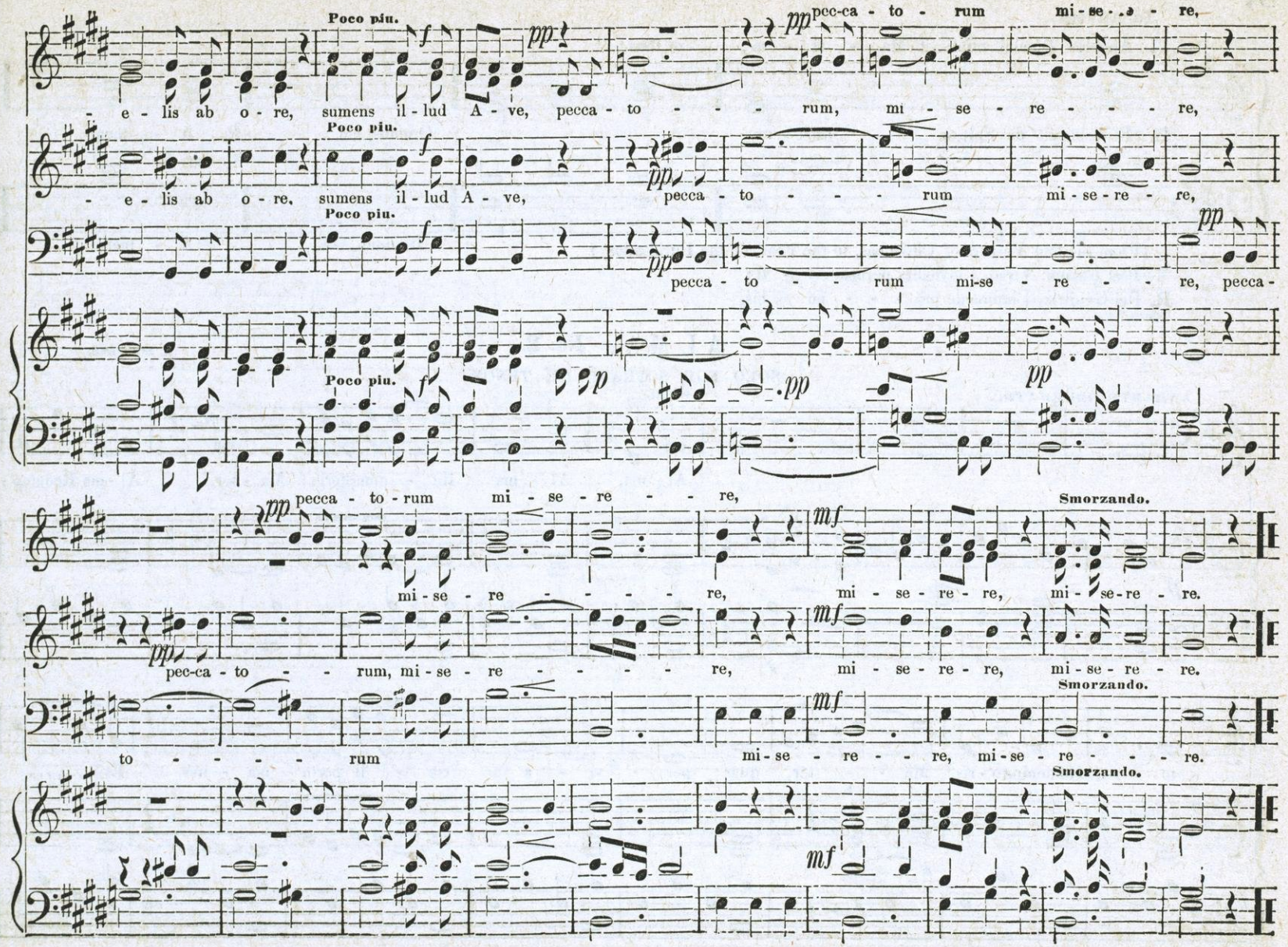
ALMA. No. 1.

WINTER.

From the Vespers of the Saturday before first Sunday in Advent until the festival of the Purification, inclusively.

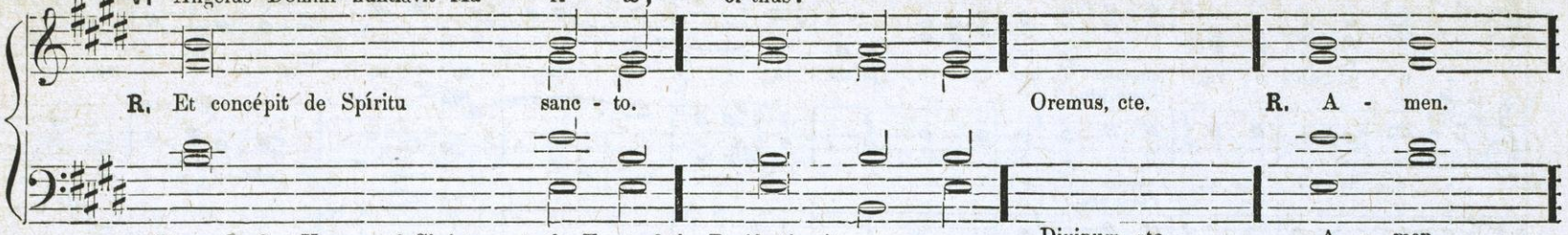



ma - ris, su - cur - re ca - den - ti, sur - ge - re qui cu - - rat, po - pu - lo: Tu quæ ge - nu - is - ti, na -
ma - ris, su - cur - re ca - den - ti, sur - ge - re qui cu - - rat, po - pu - lo: Tu quæ ge - nu - is - ti, na -
- tu - ra mi - ran - te, tu - um sanc - tum ge - ni - to - rem. Vir - go, Vir - go pri - us ac pos - te - ri - us, Ga - bri -
- tu - ra mi - ran - te, tu - um sanc - tum ge - ni - to - rem. Vír - go, Vir - go pri - us ac pos - te - ri - us, Ga - brí -


Poco piu.
pec-ca - to - rum mi - se - re,
- e - lis ab o - re, sumens il - lud A - ve, pecca - to - - - - rum, mi - se - re - - - - re,
Poco piu.
- e - lis ab o - re, sumens il - lud A - ve, pecca - to - - - - rum mi - se - re - re,
Poco piu.
pecca - to - - - rum mi-se - re - - - re, pecca -
Poco piu.
pecca - to - rum mi - se - re - - - re,
Smorzando.
mi - se - re - - - - - re, mi - se - re - re, mi - se - re - re.
pec-ca - to - - rum, mi - se - re - - - - re, mi - se - re - re, mi - se - re - re.
Smorzando.
to - - - - - rum mi - se - re - - - re, mi - se - re - - - re.
Smorzando.

In Advent.

V. Angelus Dómini nuntiávit Ma - rí - æ; or thus:



(From the first Vespers of Christmas, to the Feast of the Purification.)

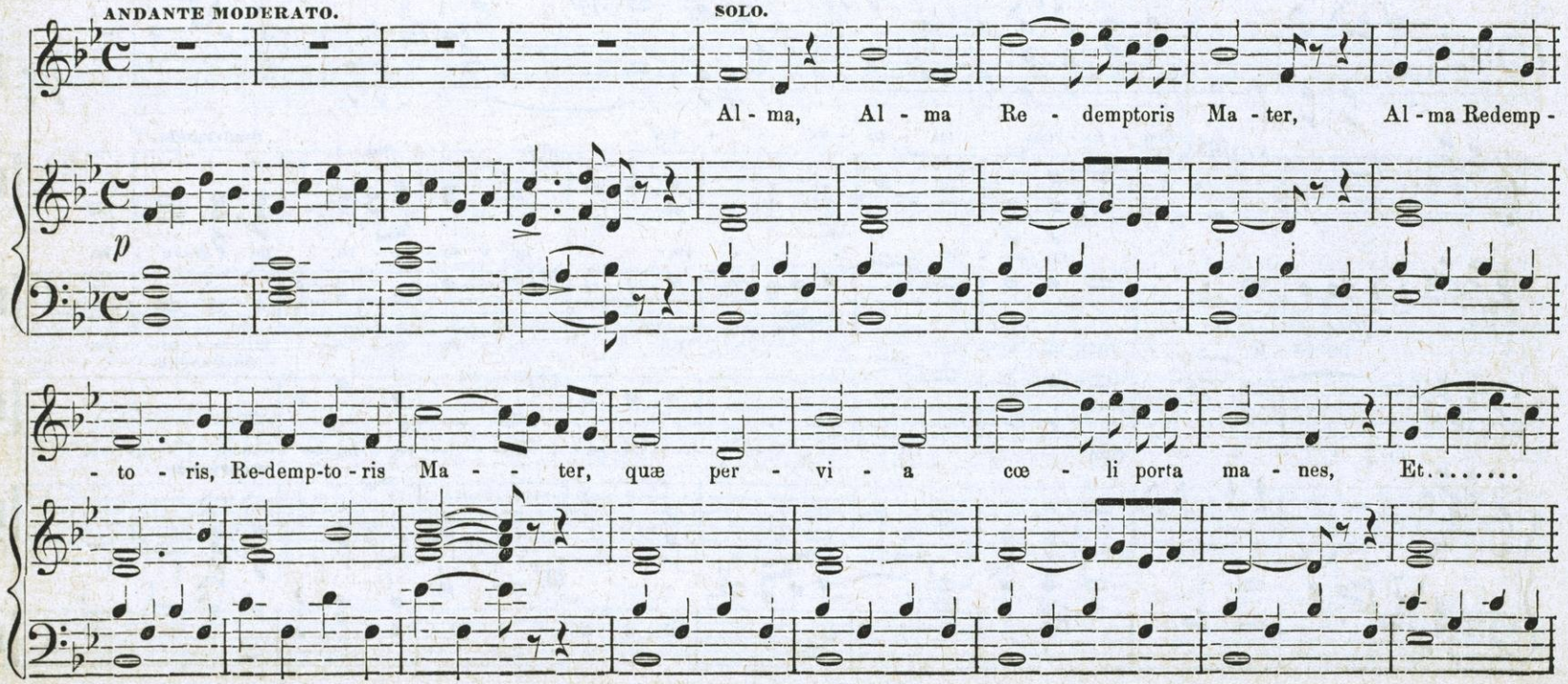
V. Post partum, Virgo, | invioláta pérman-sis - ti:

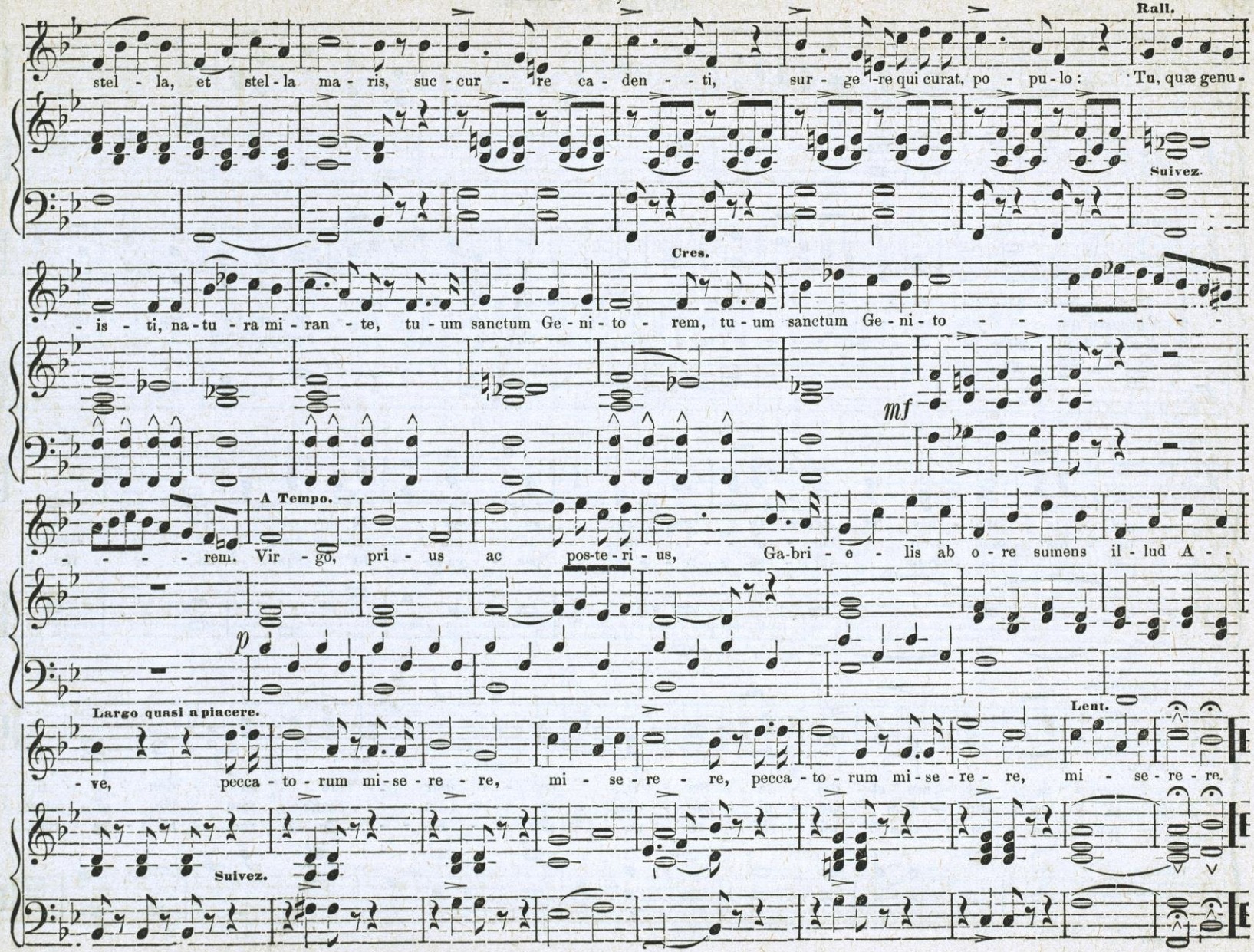
R. Dei Génitrix, | intercéde pro - - - no - bis.

ALMA. No. 2.

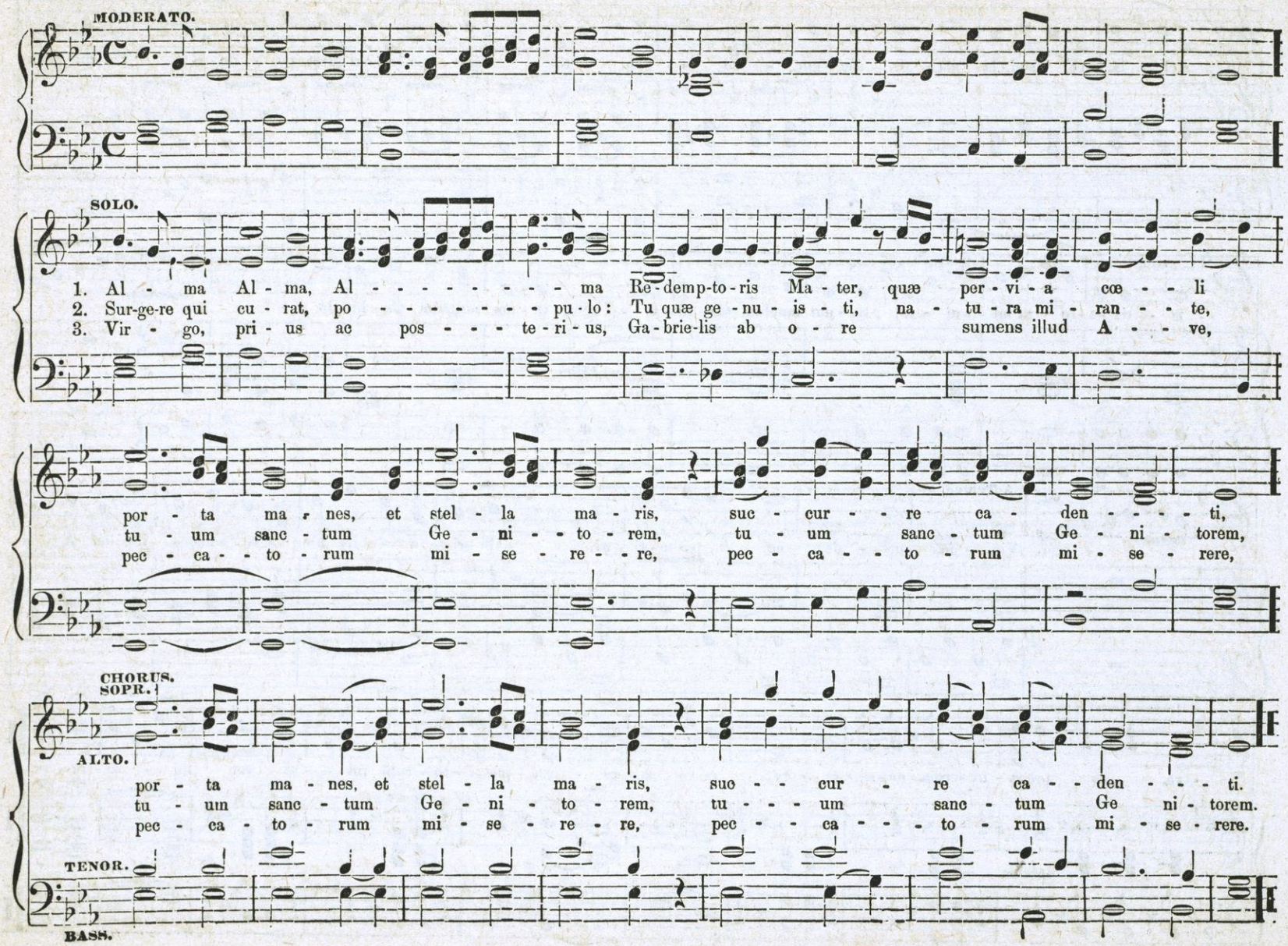
L. BORDESE.

SOLO FOR SOPRANO OR TENOR.




Rall.
stel - la, et stel - la ma - ris, suc - cur - re ca - den - ti, sur - ge - re qui curat, po - pu - lo: Tu, quæ genu -
Suivez.
Cres.
- is - ti, na - tu - ra mi - ran - te, tu - um sanctum Ge - ni - to - rem, tu - um sanctum Ge - ni - to
mf
A Tempo.
- rem. Vir - go, pri - us ac pos - te - ri - us, Ga - bri - e - lis ab o - re sumens il - lud A -
p
Largo quasi a piacere.
- ve, pecca - to - rum mi - se - re - re, mi - se - re - re, pecca - to - rum mi - se - re - re, mi - se - re - re.
Lent.
Suivez.

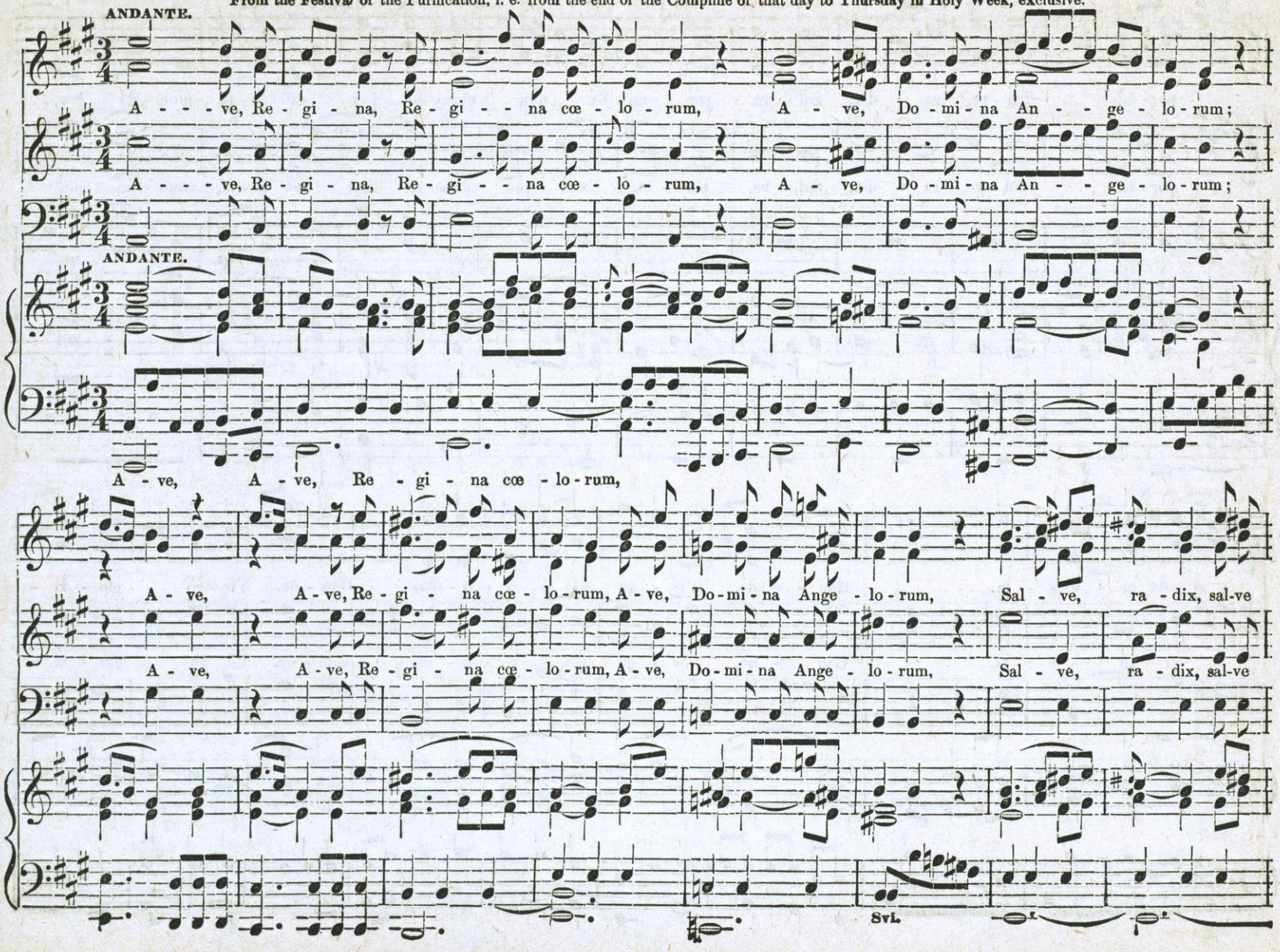
ALMA. No. 3.


MODERATO.
SOLO.
1. Al - ma Al - ma, Al - - - - - - - - ma Re-demp-to-ris Ma - ter, quæ per - vi - a cœ - - li
2. Sur-ge-re qui cu - rat, po - - - - - - - - pu - lo: Tu quæ ge - nu - is - ti, na - tu - ra mi - ran - - te,
3. Vir - go, pri - us ac pos - - - - te - ri - us, Ga-brie-lis ab o - re sumens illud A - - ve,
por - ta ma - nes, et stel - la ma - ris, suc - cur - - re ca - den - - - - ti,
tu - um sanc - tum Ge - ni - - to - rem, tu - um sanc - tum Ge - ni - torem,
pec - ca - - to - rum mi - se - re - - re, pec - ca - - to - rum mi - se - rere,
CHORUS.
SOPR.
ALTO.
por - ta ma - nes, et stel - la ma - ris, suc - - cur - re ca - - den - - - ti.
tu - um sanc - tum Ge - ni - to - rem, tu - - - um sanc - tum Ge ni - torem.
pec - ca - to - rum mi - se - re - re, pec - - ca - - - to - rum mi - se - rere.
TENOR.
BASS.

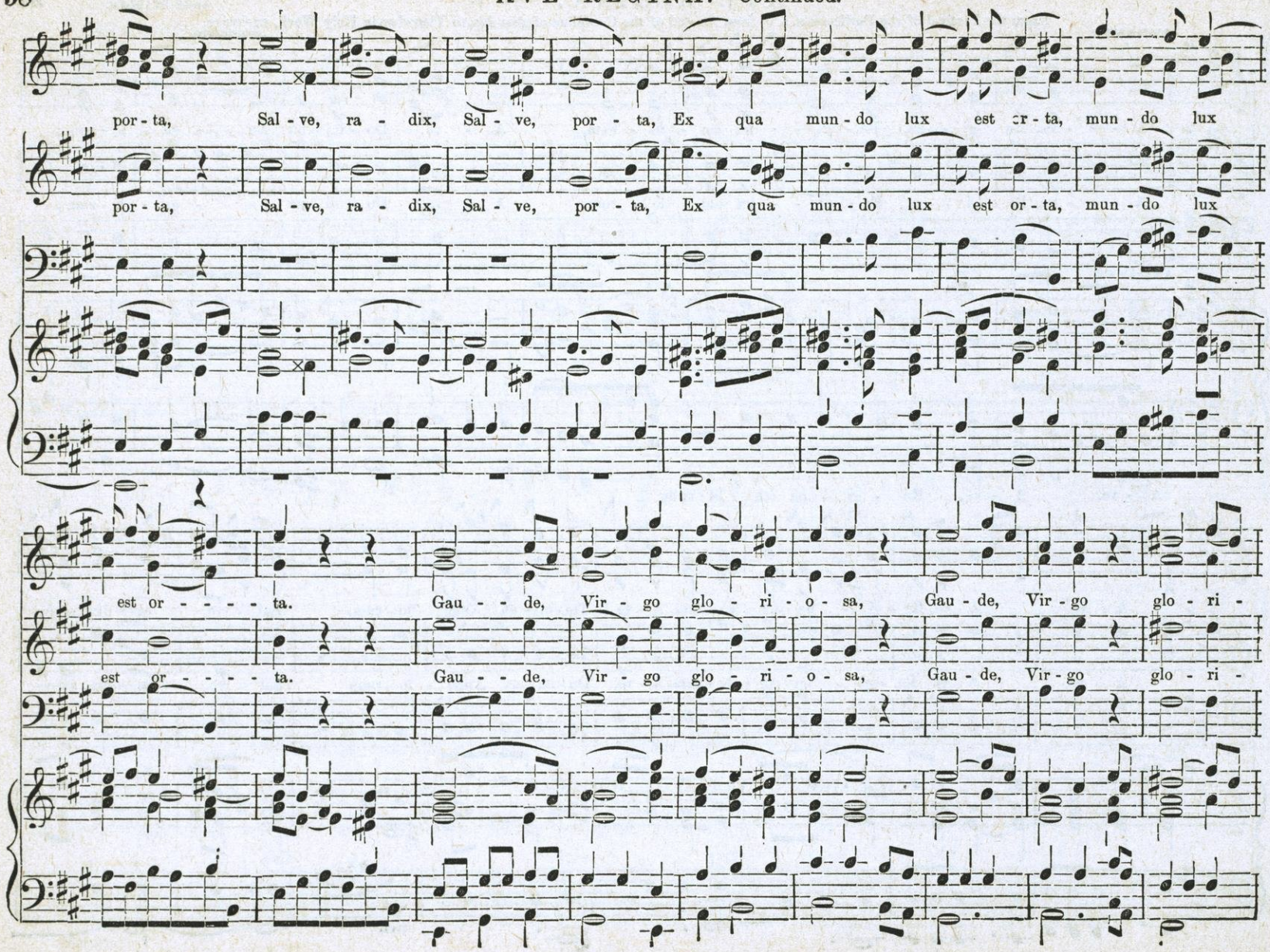
AVE REGINA. No. 1.

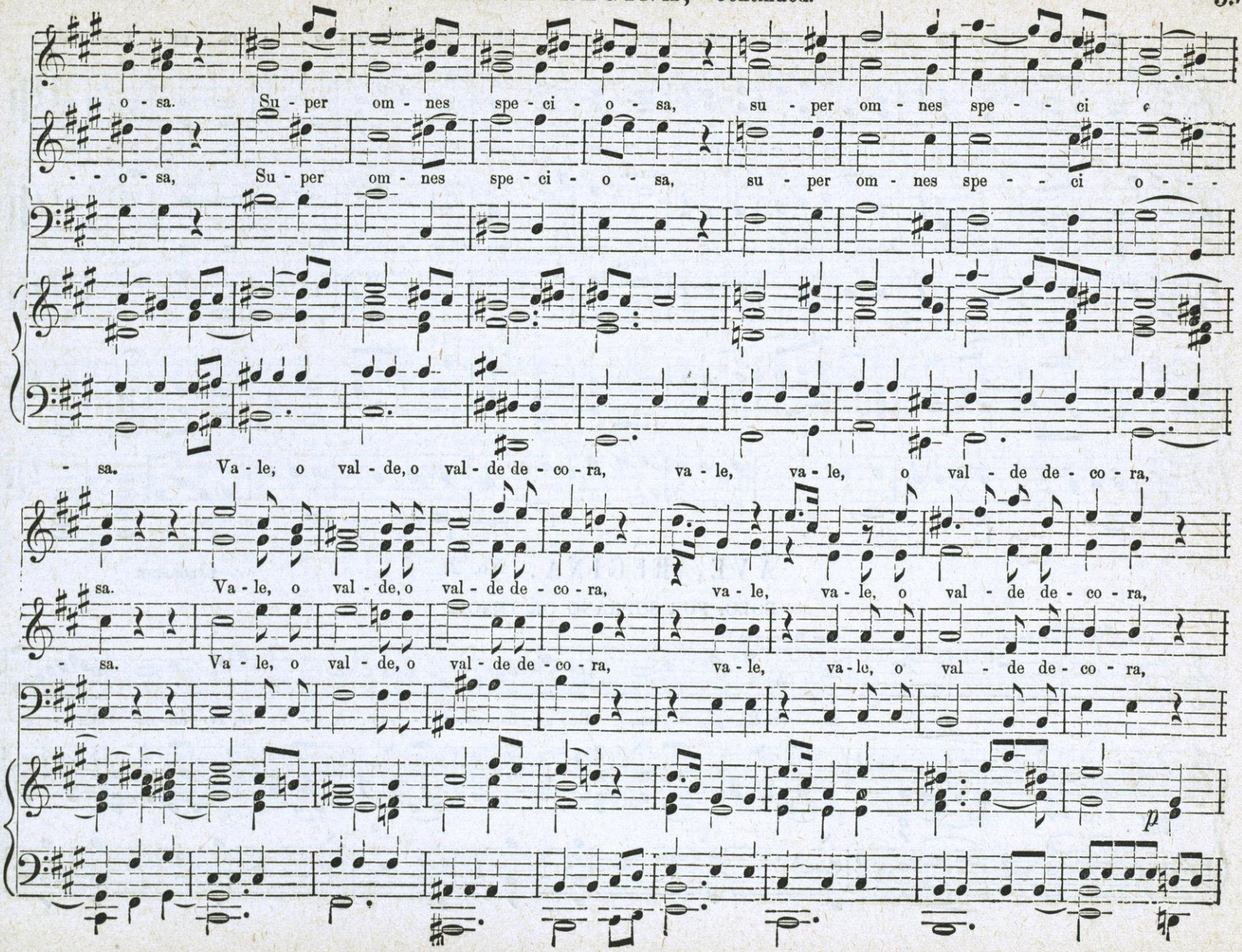
ABBE STADLER.

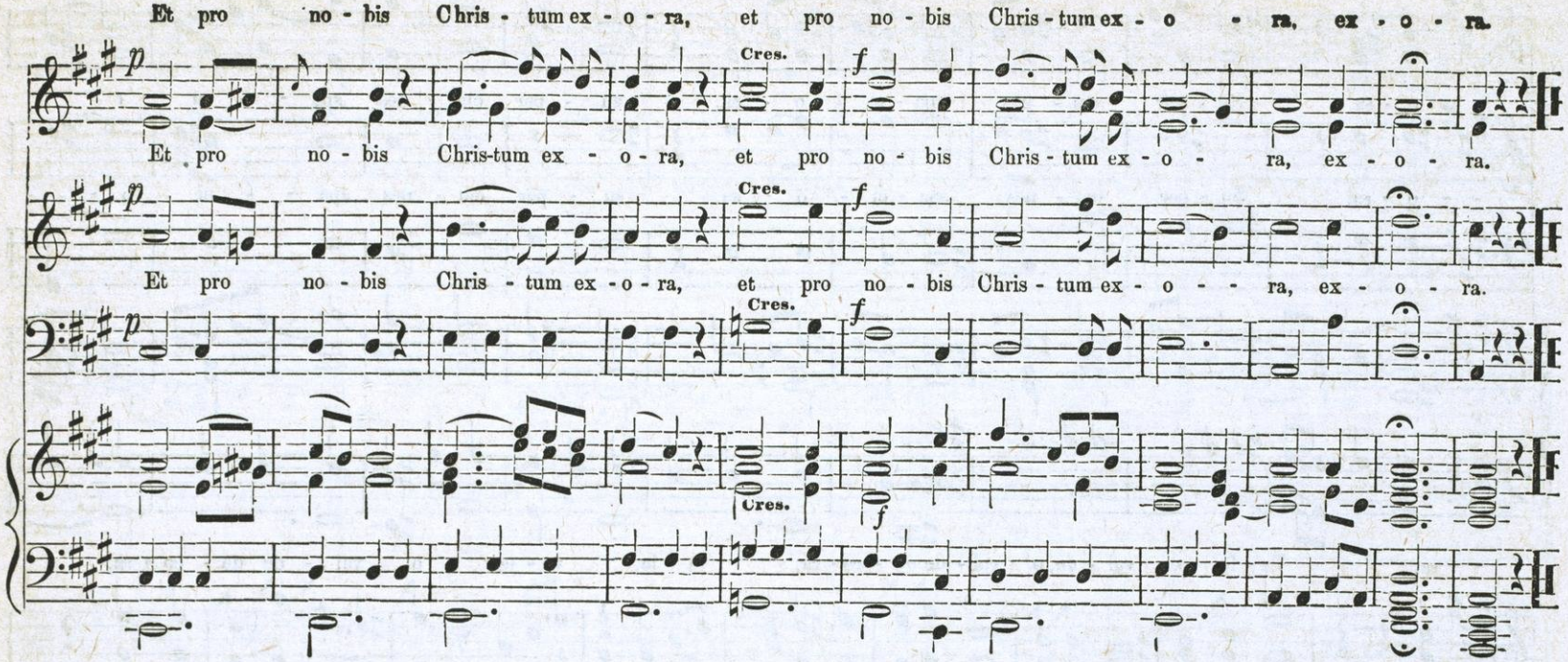
From the Festival of the Purification, i. e. from the end of the Compline of that day to Thursday in Holy Week, exclusive.



AVE REGINA. Continued.



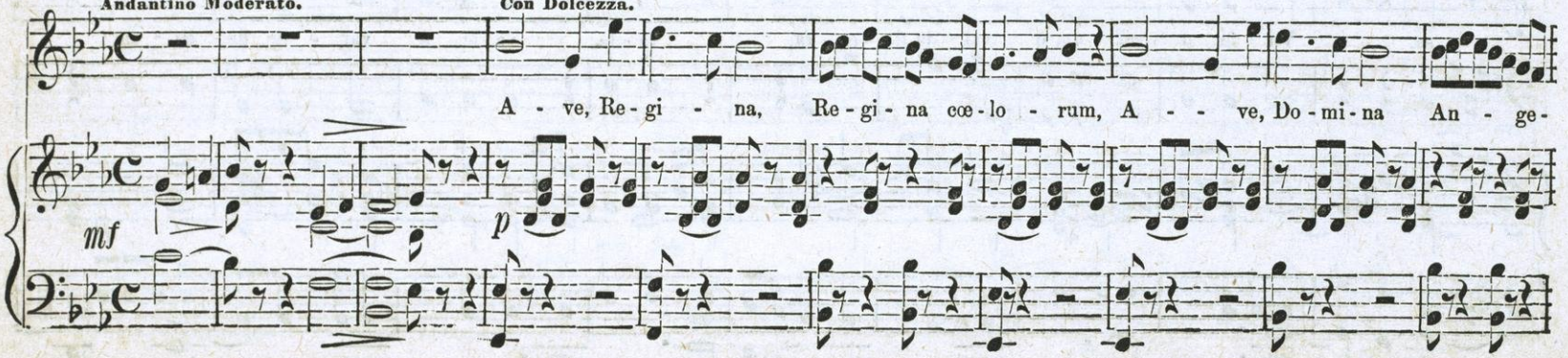

o - sa. Su - per om - nes spe - ci - o - sa, su - per om - nes spe - - ci
- - o - sa, Su - per om - nes spe - ci - o - sa, su - per om - nes spe - - ci o - - -
- sa. Va - le, o val - de, o val - de de - co - ra, va - le, va - le, o val - de de - co - ra,
sa. Va - le, o val - de, o val - de de - co - ra, va - le, va - le, o val - de de - co - ra,
- sa. Va - le, o val - de, o val - de de - co - ra, va - le, va - le, o val - de de - co - ra,
p

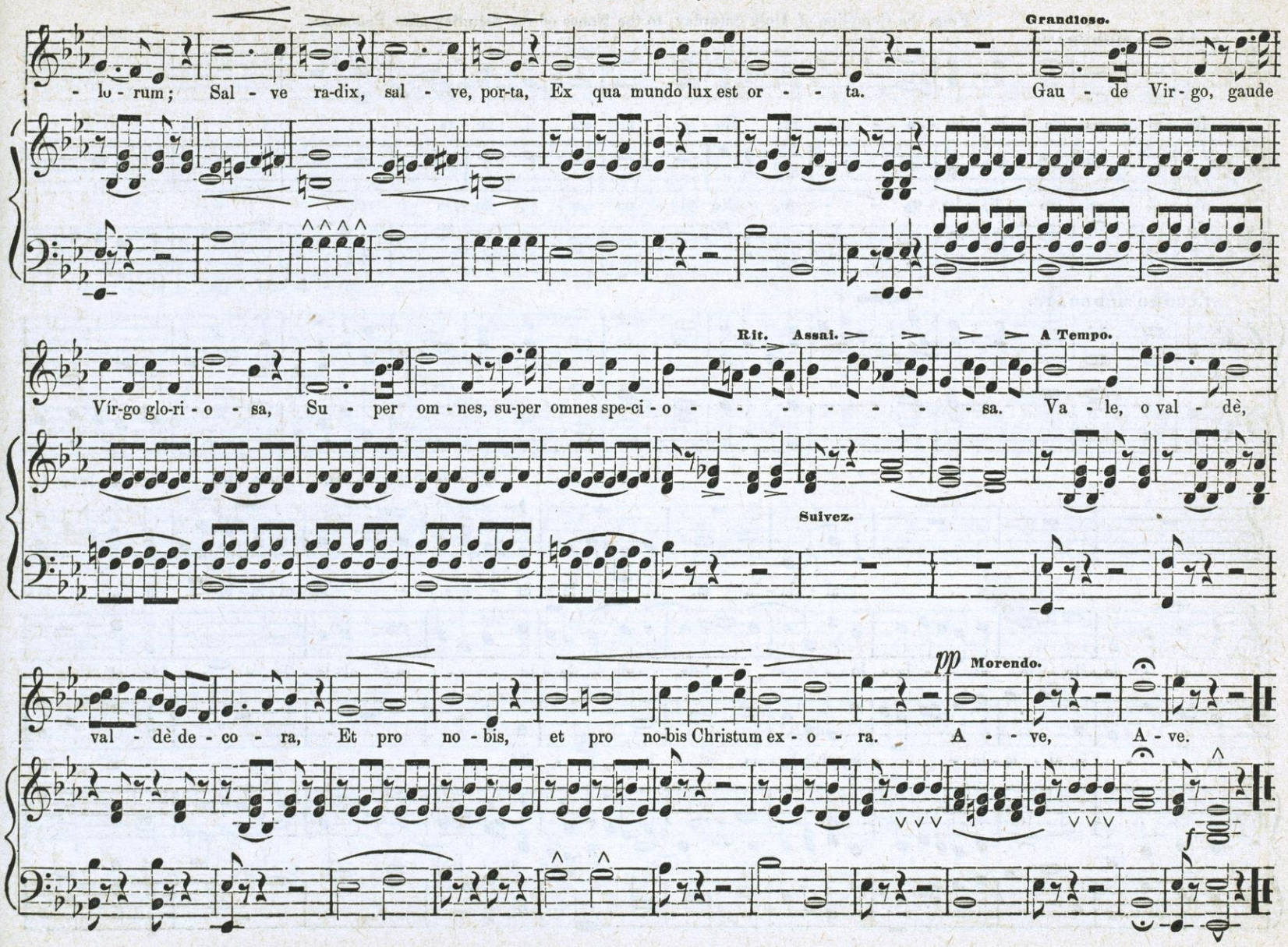


AVE, REGINA. No. 2.

L. BORDESE.

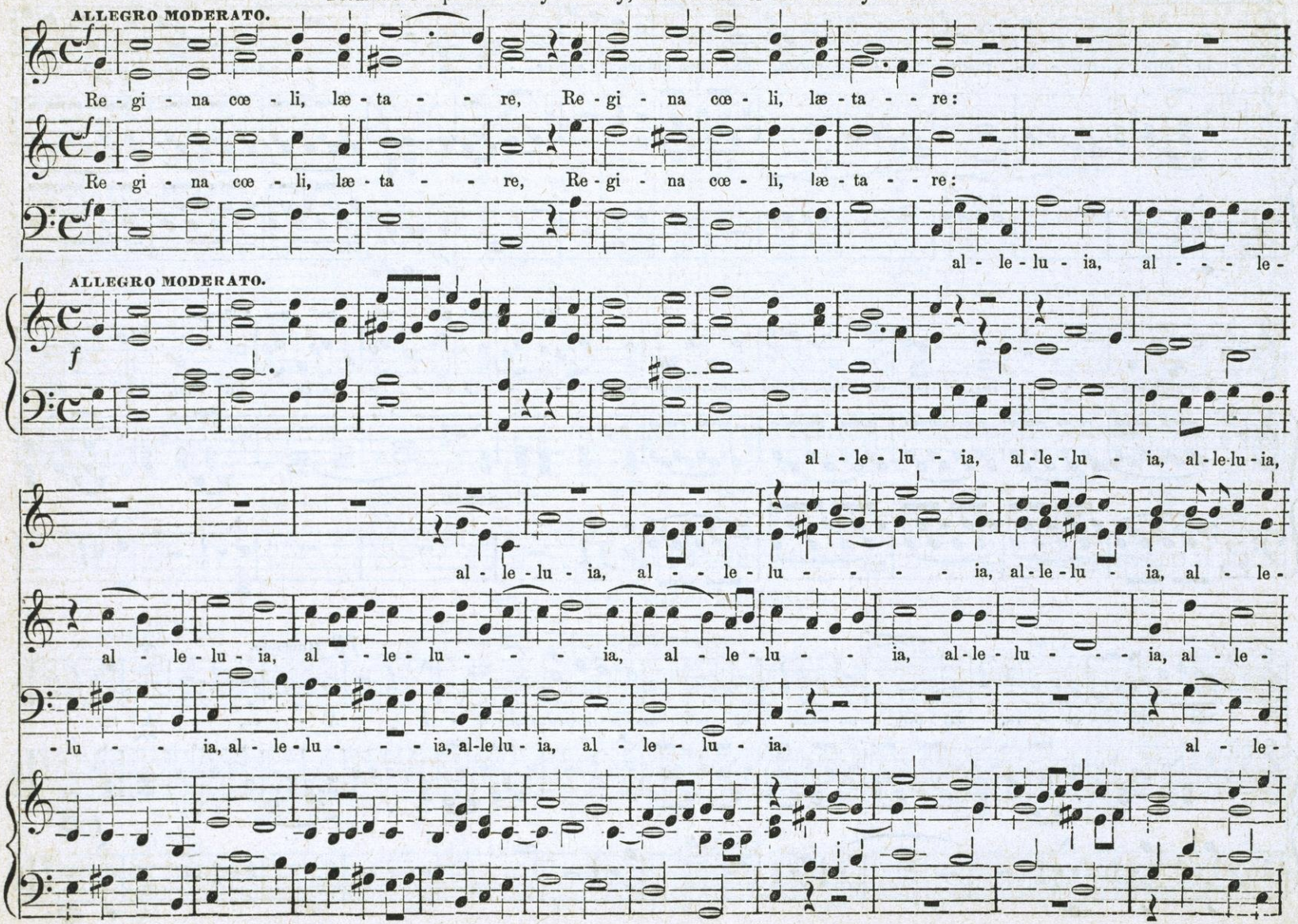
SOLO, FOR SOPRANO OR TENOR.

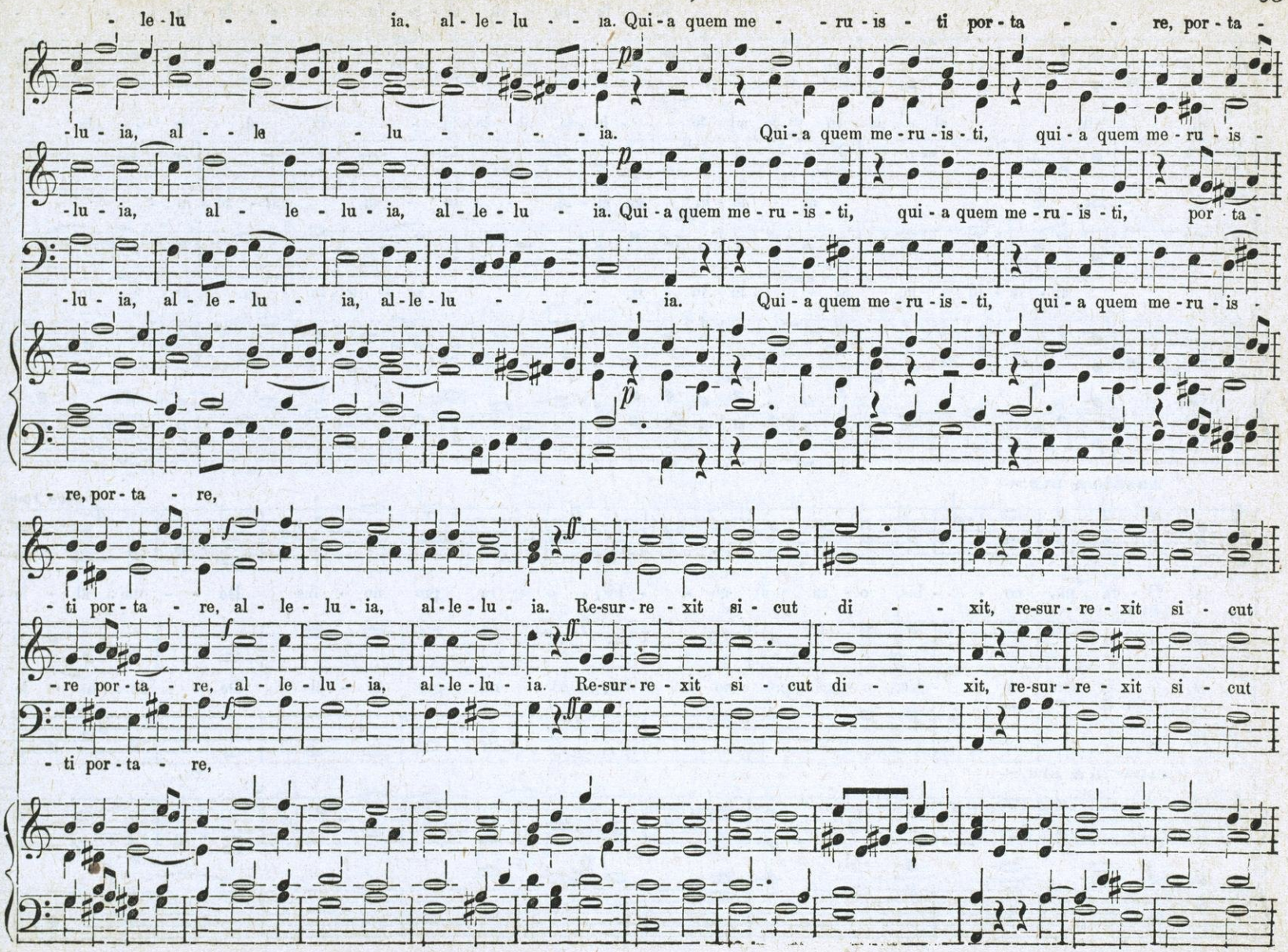


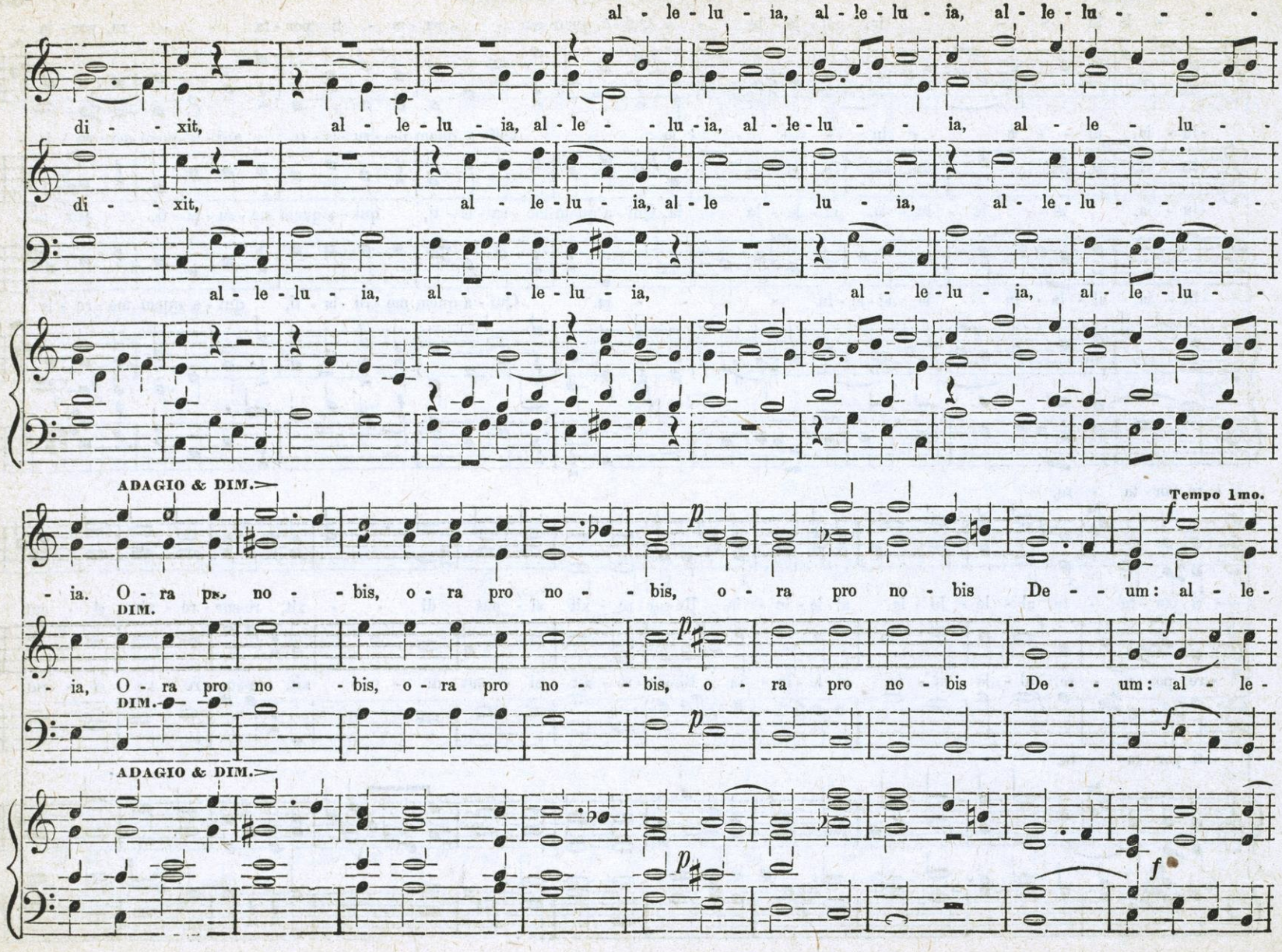

Grandioso.
- lo - rum; Sal - ve ra-dix, sal - ve, por-ta, Ex qua mundo lux est or - - - ta. Gau - de Vir - go, gaude
Rit. Assai. A Tempo.
Vír-go glo-ri - o - sa, Su - per om - nes, su-per omnes spe-ci - o - - - - - - - - - sa. Va - le, o val - dè,
Suivez.
pp Morendo.
val - dè de - co - ra, Et pro no - bis, et pro no-bis Christum ex - o - ra. A - - ve, A - ve.
f

REGINA CŒLI. No. 1.

From the Compline of Holy Saturday, to the Nones of the Saturday after Pentecost.




- le - lu - - ia, al - le - lu - - ia. Qui - a quem me - - ru - is - ti por - ta - - re, por - ta -
-lu - ia, al - - le - lu - - - - ia. Qui - a quem me - ru - is - ti, qui - a quem me - ru - is -
-lu - ia, al - le - lu - ia, al - le - lu - ia. Qui - a quem me - ru - is - ti, qui - a quem me - ru - is - ti, por - ta -
-lu - ia, al - le - lu - ia, al - le - lu - - - - ia. Qui - a quem me - ru - is - ti, qui - a quem me - ru - is -
- re, por - ta - re,
- ti por - ta - re, al - le - lu - ia, al - le - lu - ia. Re - sur - re - xit si - cut di - - xit, re - sur - re - xit si - cut
- re por - ta - re, al - le - lu - ia, al - le - lu - ia. Re - sur - re - xit si - cut di - - xit, re - sur - re - xit si - cut
- ti por - ta - re,


al - le - lu - ia, al - le - lu - ia, al - le - lu - - - -
di - - xit, al - le - lu - ia, al - le - - lu - ia, al - le - lu - ia, al - le - lu - -
di - - xit, al - le - lu - ia, al - le - lu - ia, al - le - lu - - - -
al - le - lu - ia, al - - le - lu - ia, al - le - lu - ia, al - le - lu - -
ADAGIO & DIM.
Tempo 1mo.
- ia. O - ra pro no - - bis, o - ra pro no - - bis, o - ra pro no - bis De - - um: al - le -
DIM.
- ia, O - ra pro no - - bis, o - ra pro no - - bis, o - ra pro no - bis De - - um: al - le -
DIM.
ADAGIO & DIM.

al - le - lu - - - - ia,

Rall.

- lu - a, al - le - lu - ia, al - le - lu - ia, al - le - lu - - ia. al - le - lu - ia, al - le - lu - ia.

- 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.

V. Gaude et lætáre, Virgo María, | allelúia,
R. Quia surréxit Dóminus vere, | allelúia.

REGINA CŒLI. No. 2.

TENOR AND BASS AD LIBITUM.

L. BORDESE.

ALLEGRO.

mf

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

mf

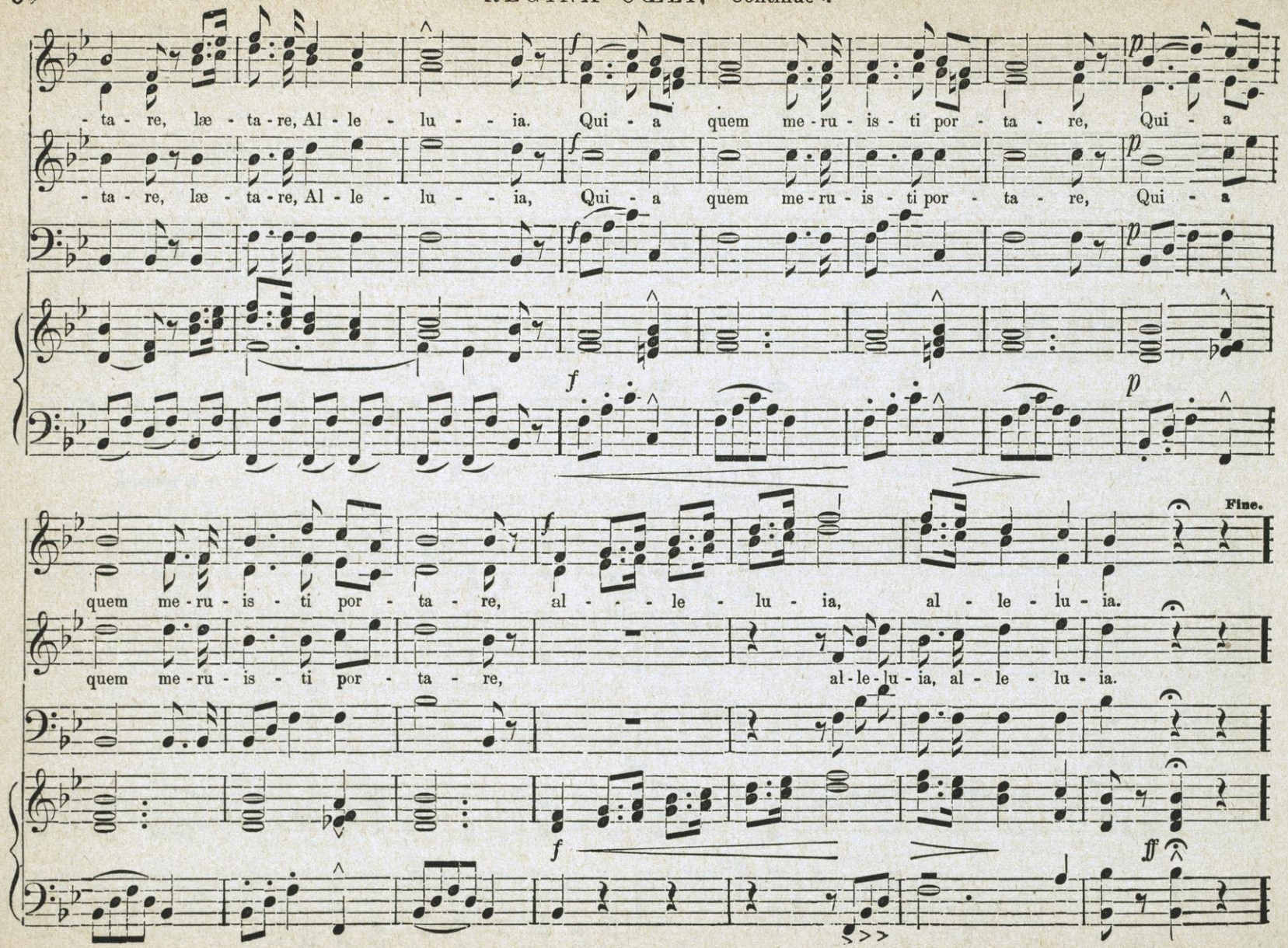
Re-gi-na cœ - li, læ - ta - re, læ - ta - re, læ - ta - re, Re-gi-na cœ - li læ -

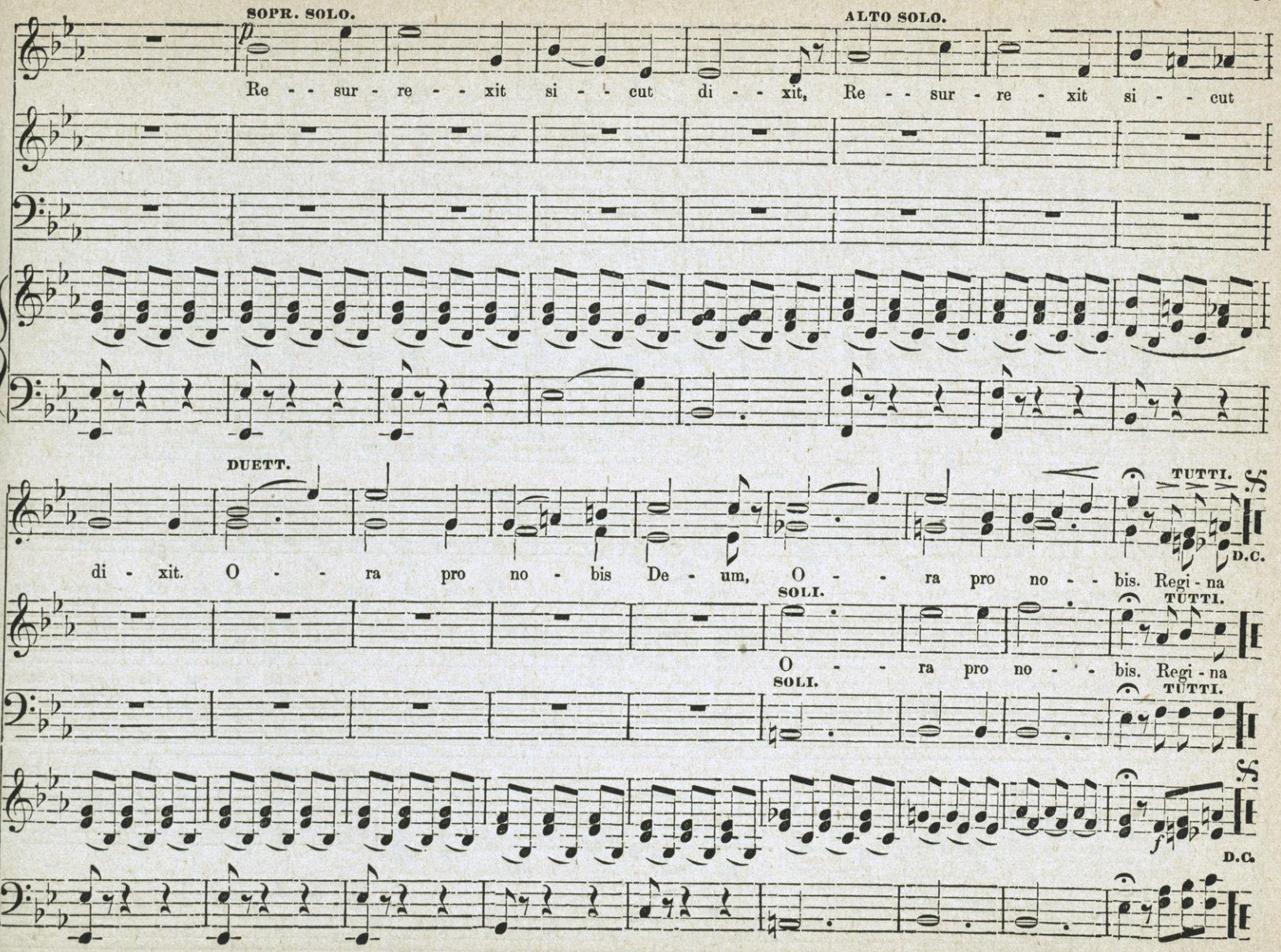
mf

ALLEGRO.

f

mf

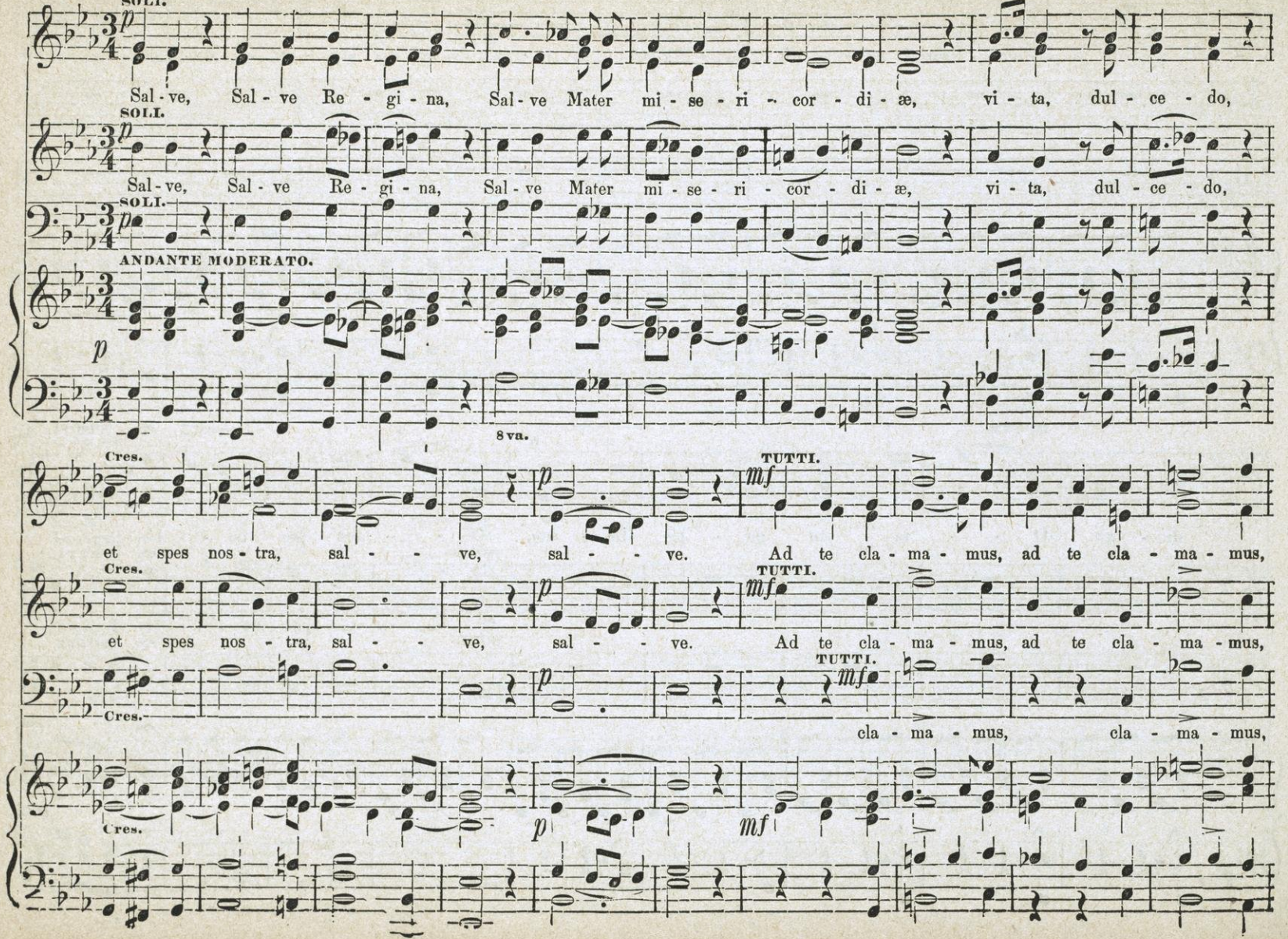

-ta-re, læ-ta-re, Al-le-lu-ia. Qui-a quem me-ru-is-ti por-ta-re, Qui-a
-ta-re, læ-ta-re, Al-le-lu-ia, Qui-a quem me-ru-is-ti por-ta-re, Qui-a
quem me-ru-is-ti por-ta-re, al-le-lu-ia, al-le-lu-ia.
quem me-ru-is-ti por-ta-re, al-le-lu-ia, al-le-lu-ia.
Fine.

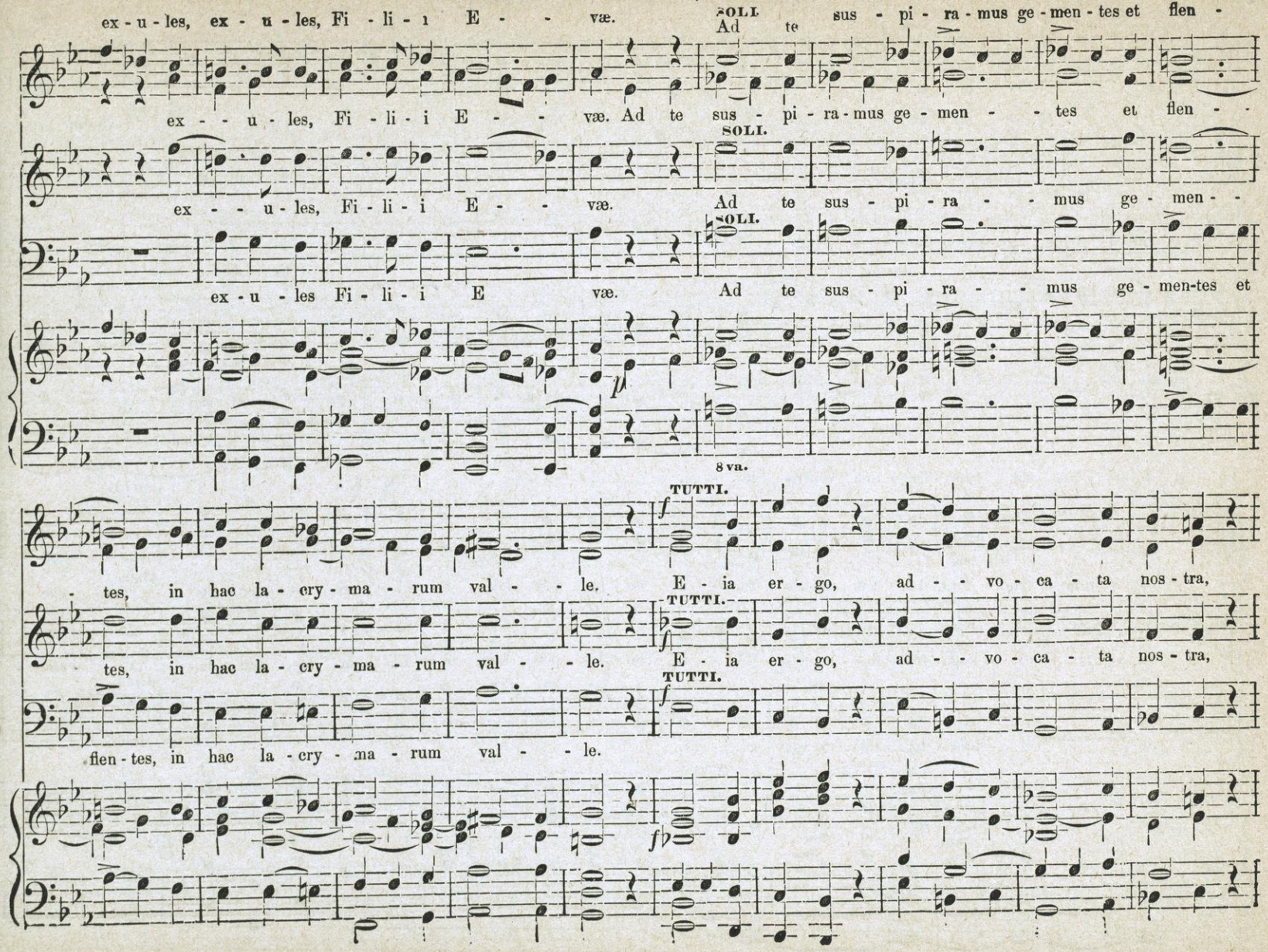

SOPR. SOLO.
ALTO SOLO.
Re - - sur - re - - xit si - - cut di - - xit, Re - - sur - re - xit si - - cut
DUETT.
TUTTI.
D.C.
di - xit. O - - - ra pro no - bis De - um, O - - - ra pro no - - bis. Regi - na
SOLI.
TUTTI.
O - - - ra pro no - - - bis. Regi - na
SOLI.
TUTTI.
D.C.

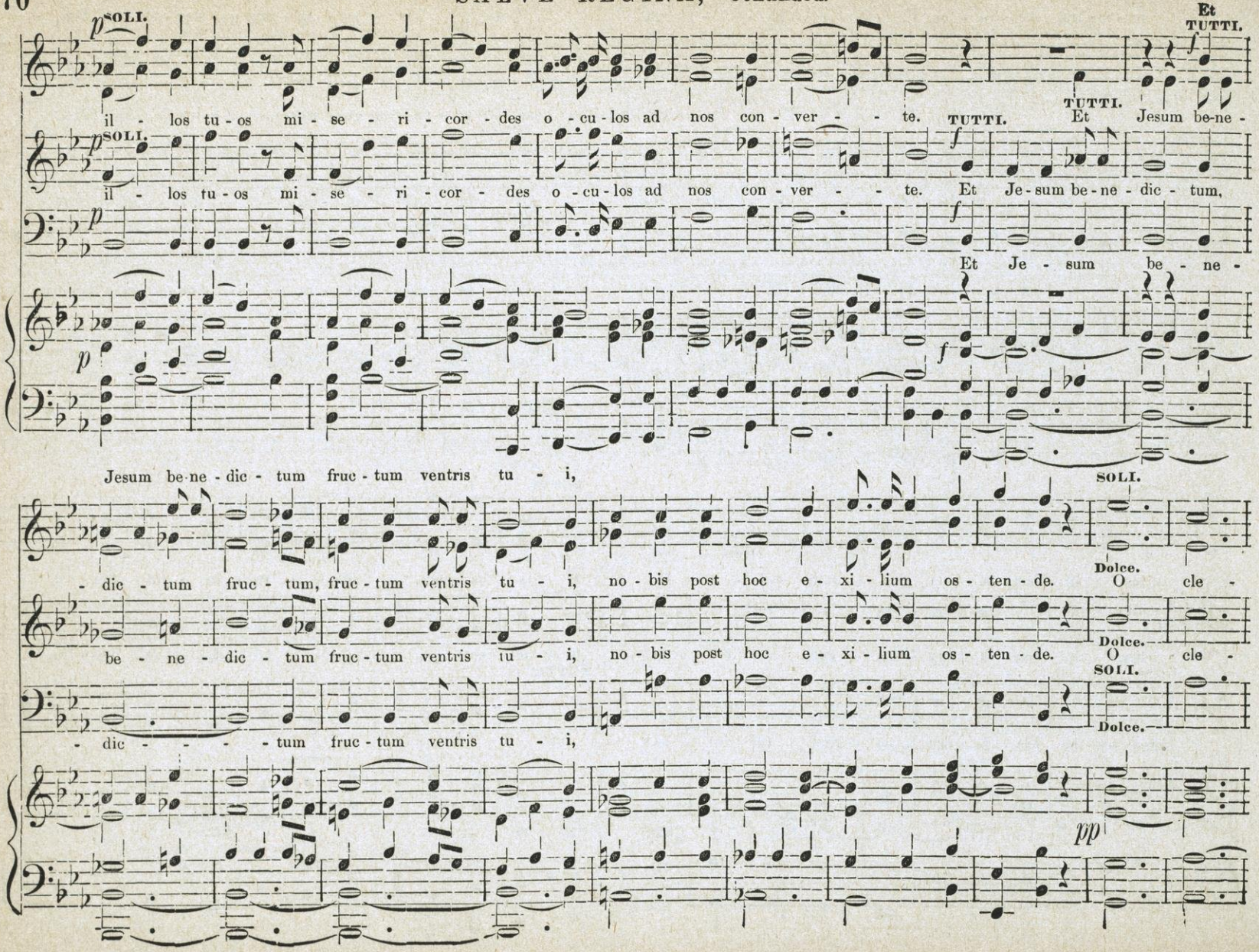
SALVE REGINA. No. 1.

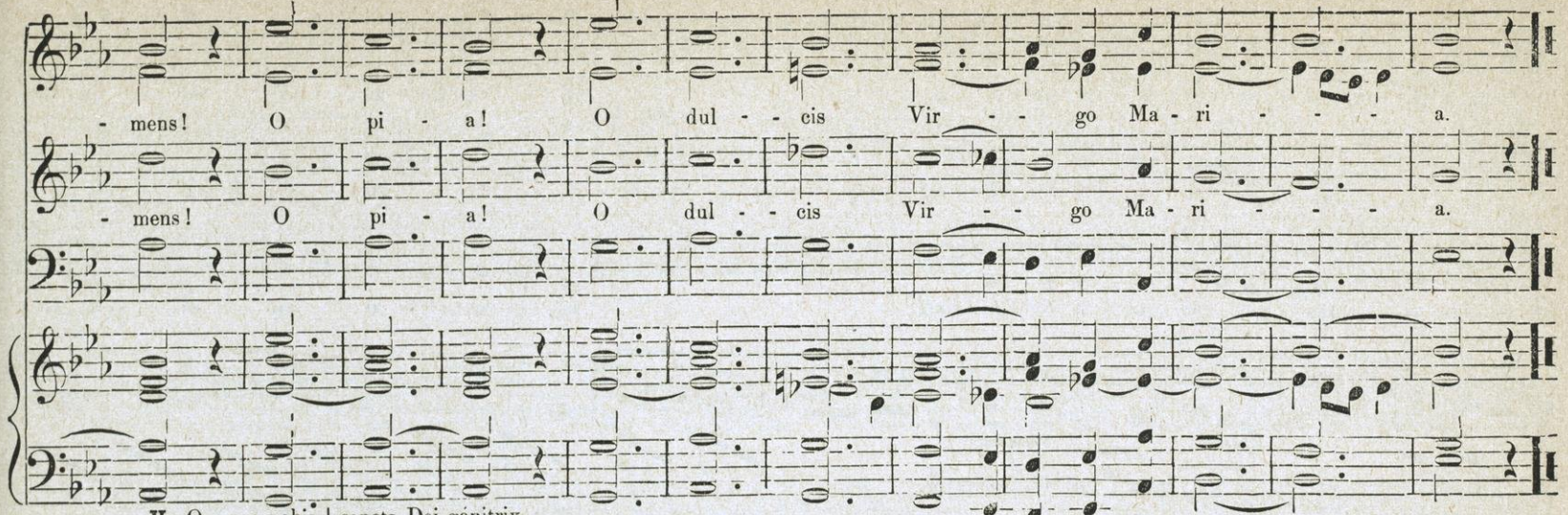
Composed by DANZI.
The Organ part by V. NOVELLO.

ANDANTE MODERATO. Sotto Voce. From the first Vespers of the Festival of the Most Holy Trinity, to the Nones of the Saturday before Advent.




ex - u - les, ex - u - les, Fi - li - i E - - væ.
SOLI.
Ad te sus - pi - ra - mus ge - men - tes et flen -
ex - - u - les, Fi - li - i E - - væ. Ad te sus - pi - ra - mus ge - men - - tes et flen - -
SOLI.
ex - - u - les, Fi - li - i E - - væ. Ad te sus - pi - ra - - mus ge - men - -
SOLI.
ex - u - les Fi - li - i E væ. Ad te sus - pi - ra - - mus ge - men-tes et
8va.
TUTTI.
- tes, in hac la - cry - ma - rum val - - le. E - ia er - go, ad - - vo - ca - ta nos - tra,
TUTTI.
tes, in hac la - cry - ma - rum val - - le. E - ia er - go, ad - - vo - ca - ta nos - tra,
TUTTI.
flen - tes, in hac la - cry - ma - rum val - - le.

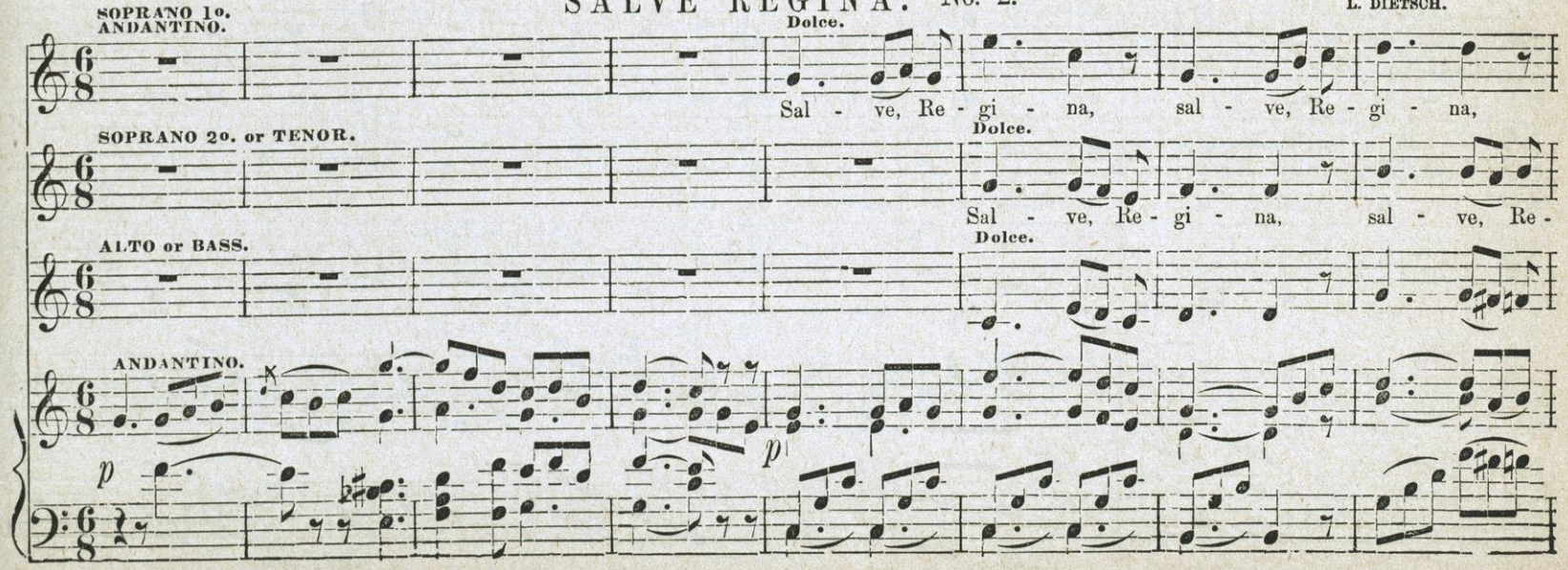

SOLI.
TUTTI.
Et
il - los tu - os mi - se - ri - cor - des o - cu - los ad nos con - ver - - te.
Et Jesum be-ne -
Et Je - sum be - ne -
Jesum be-ne - dic - tum fruc - tum ventris tu - i,
- dic - tum fruc - tum, fruc - tum ventris tu - i, no - bis post hoc e - xi - lium os - ten - de. O cle -
Dolce.
be - ne - dic - tum fruc - tum ventris tu - i, no - bis post hoc e - xi - lium os - ten - de. O cle -
- dic - - - - tum fruc - tum ventris tu - i,
pp

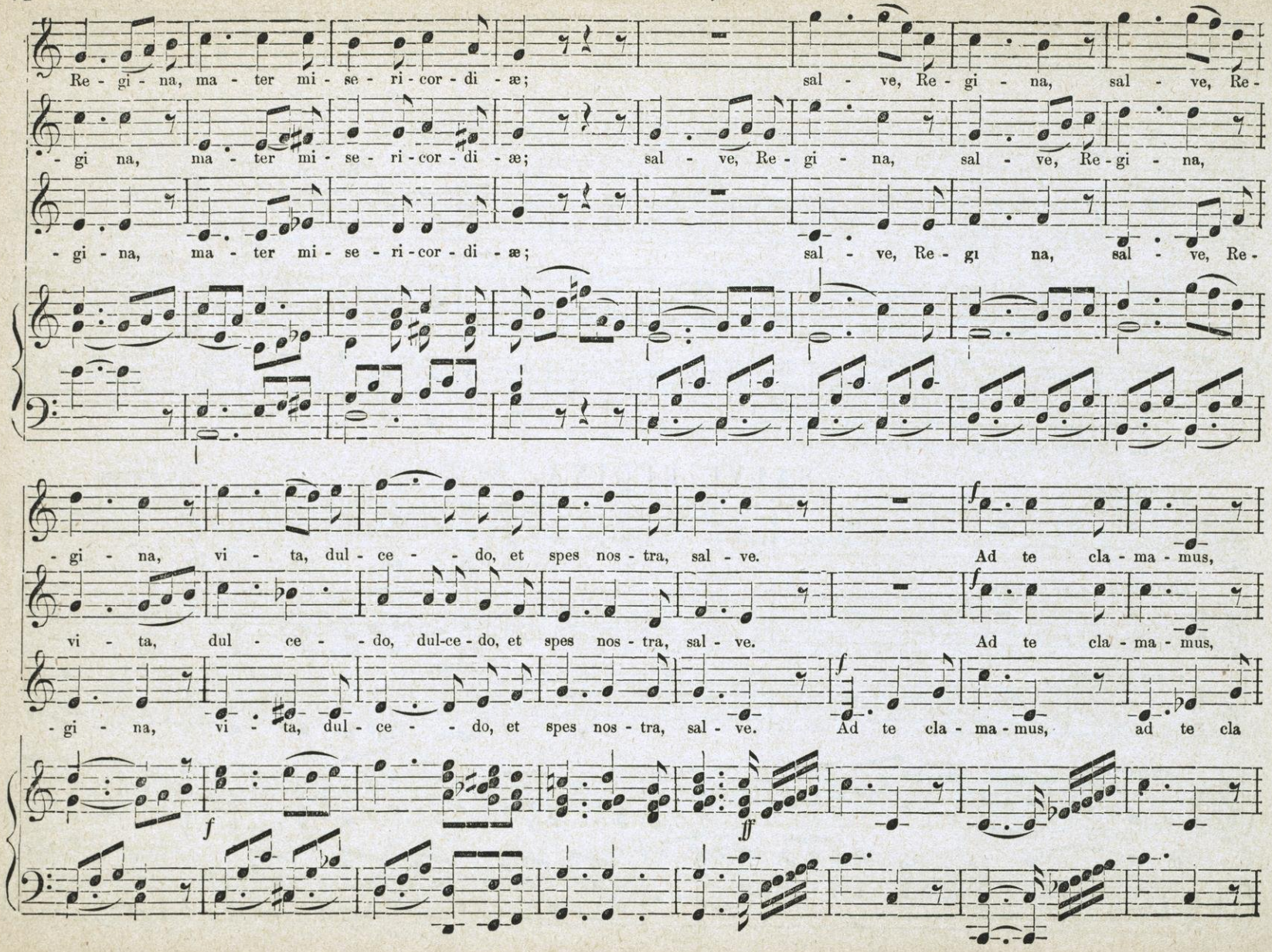


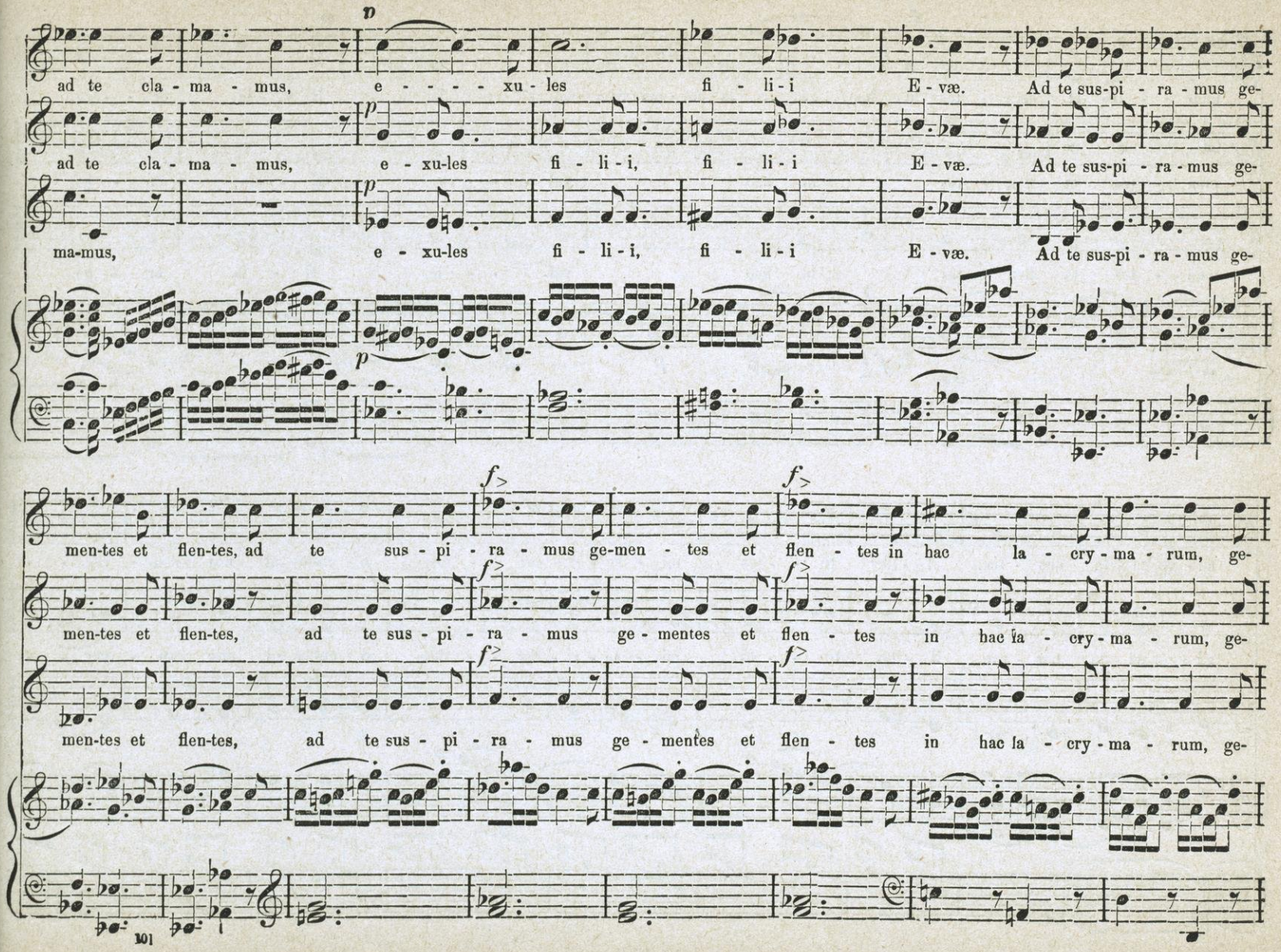
V. Ora pro nobis | sancta Dei génitrix.
R. Ut digni efficiámur | promissiónibus Christi.

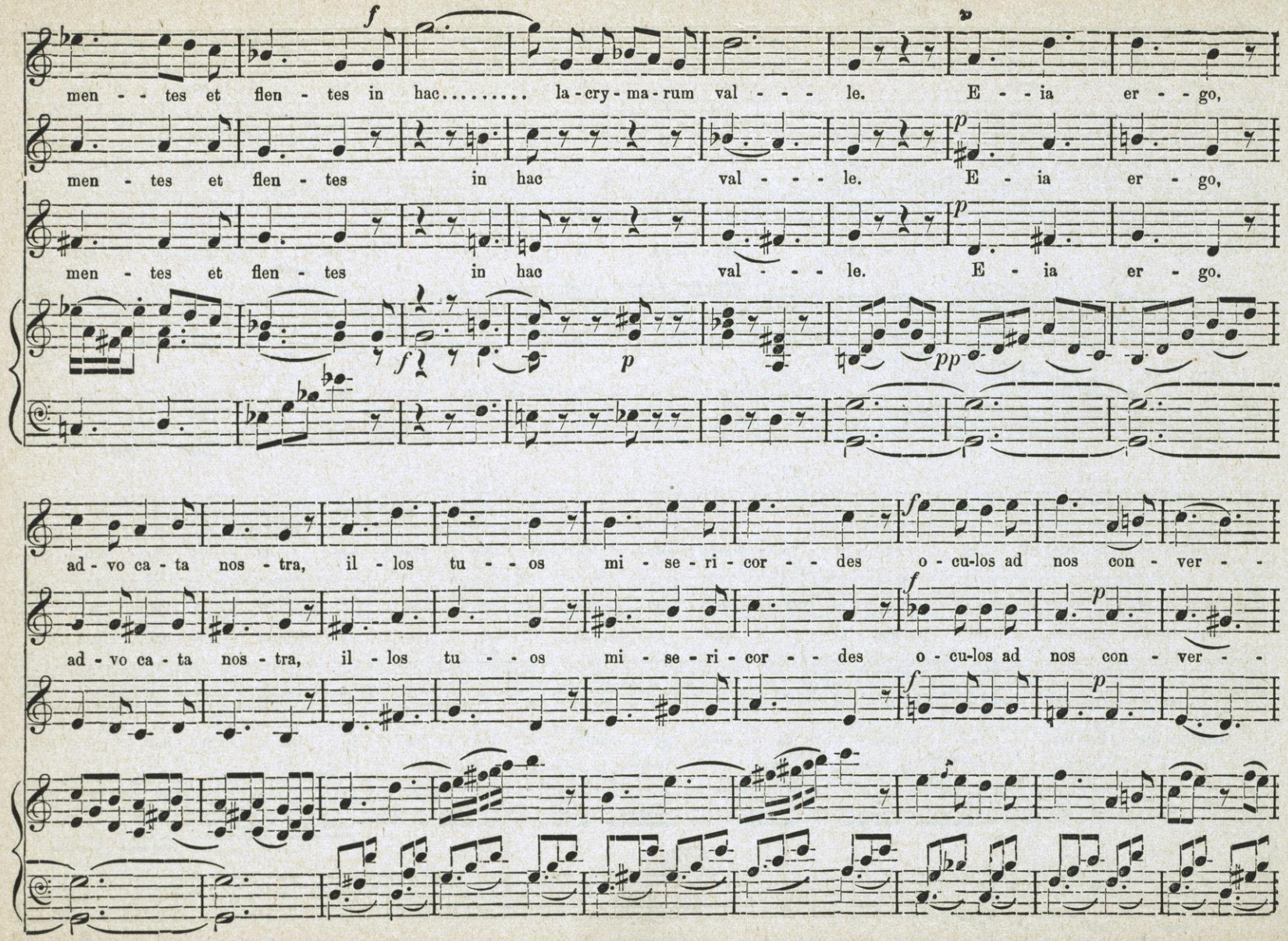
SALVE REGINA. No. 2.

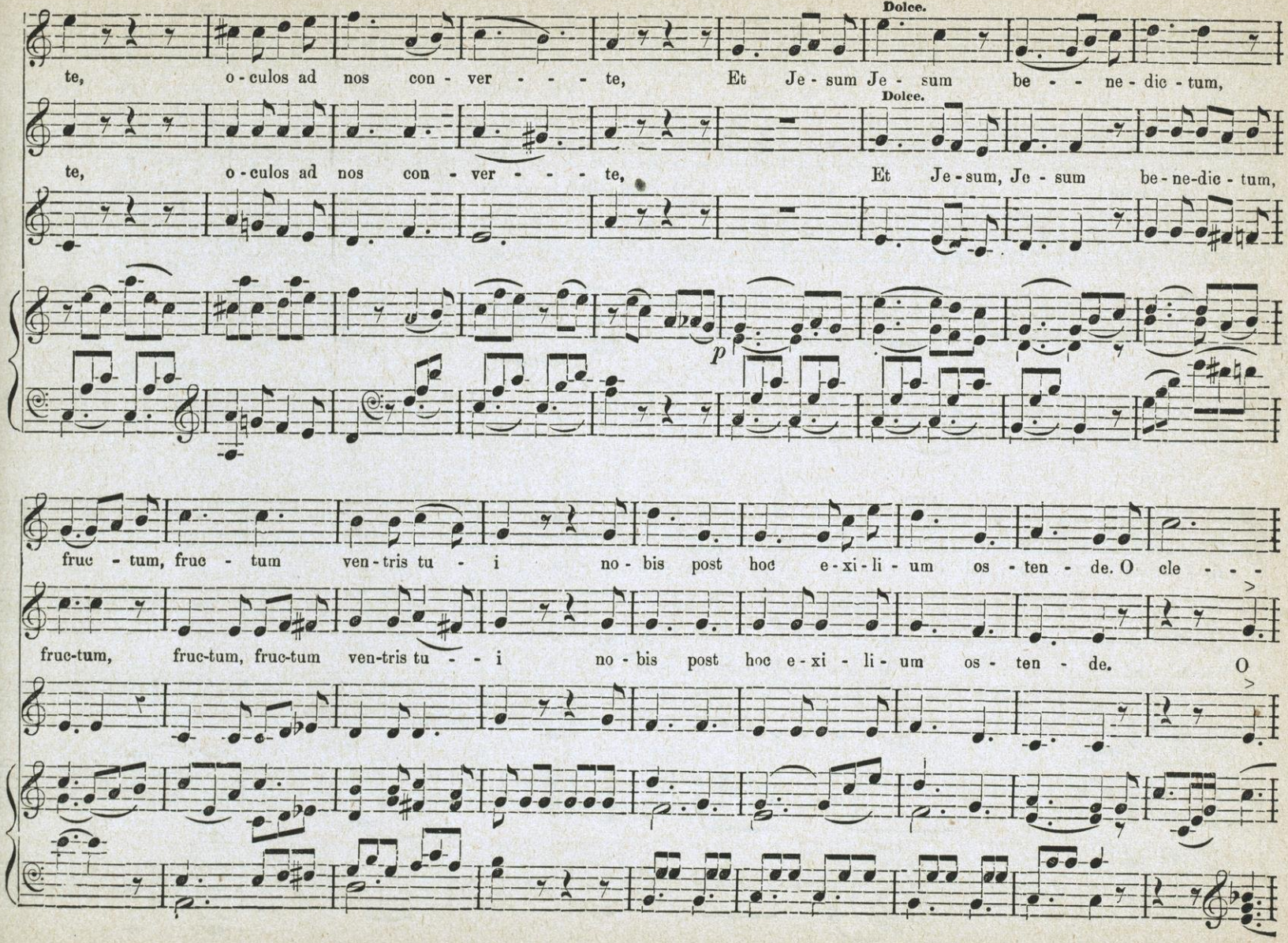
L. DIETSCH.

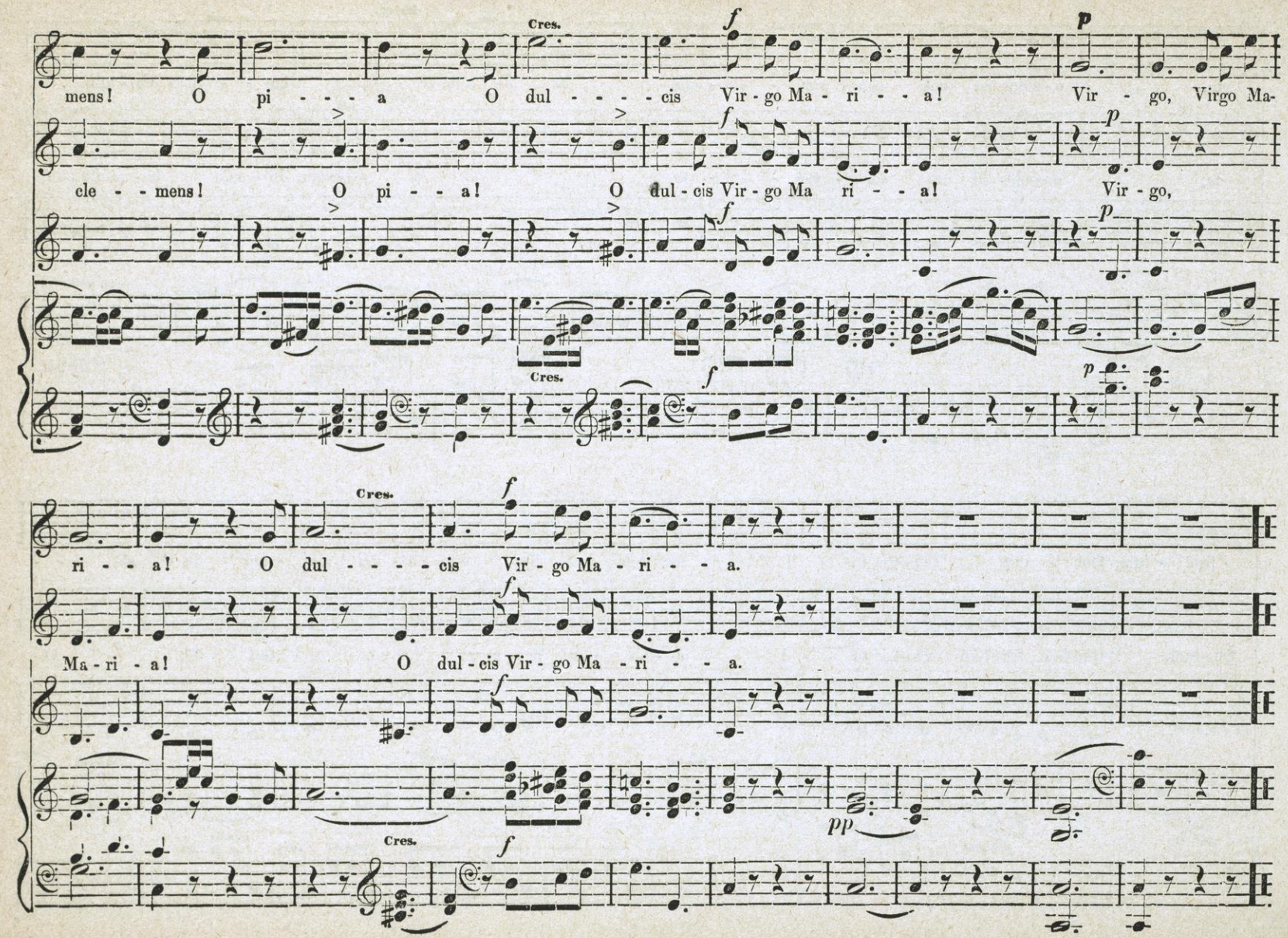



Re - gi - na, ma - ter mi - se - ri - cor - di - æ; sal - ve, Re - gi - na, sal - ve, Re -
- gi na, ma - ter mi - se - ri - cor - di - æ; sal - ve, Re - gi - na, sal - ve, Re - gi - na,
- gi - na, ma - ter mi - se - ri - cor - di - æ; sal - ve, Re - gi na, sal - ve, Re -
- gi - na, vi - ta, dul - ce - - do, et spes nos - tra, sal - ve. Ad te cla - ma - mus,
vi - ta, dul - ce - - do, dul-ce - do, et spes nos - tra, sal - ve. Ad te cla - ma - mus,
- gi - na, vi - ta, dul - ce - - do, et spes nos - tra, sal - ve. Ad te cla - ma - mus, ad te cla
f
ff


ad te cla - ma - mus, e - - - - xu - les fi - li - i E - væ. Ad te sus-pi - ra - mus ge-
ad te cla - ma - mus, e - xu-les fi - li - i, fi - li - i E - væ. Ad te sus-pi - ra - mus ge-
ma-mus, e - xu-les fi - li - i, fi - li - i E - væ. Ad te sus-pi - ra - mus ge-
men-tes et flen-tes, ad te sus - pi - ra - mus ge-men - tes et flen - tes in hac la - cry - ma - rum, ge-
men-tes et flen-tes, ad te sus - pi - ra - mus ge - mentes et flen - tes in hac la - cry - ma - rum, ge-
men-tes et flen-tes, ad te sus - pi - ra - mus ge - mentes et flen - tes in hac la - cry - ma - rum, ge-

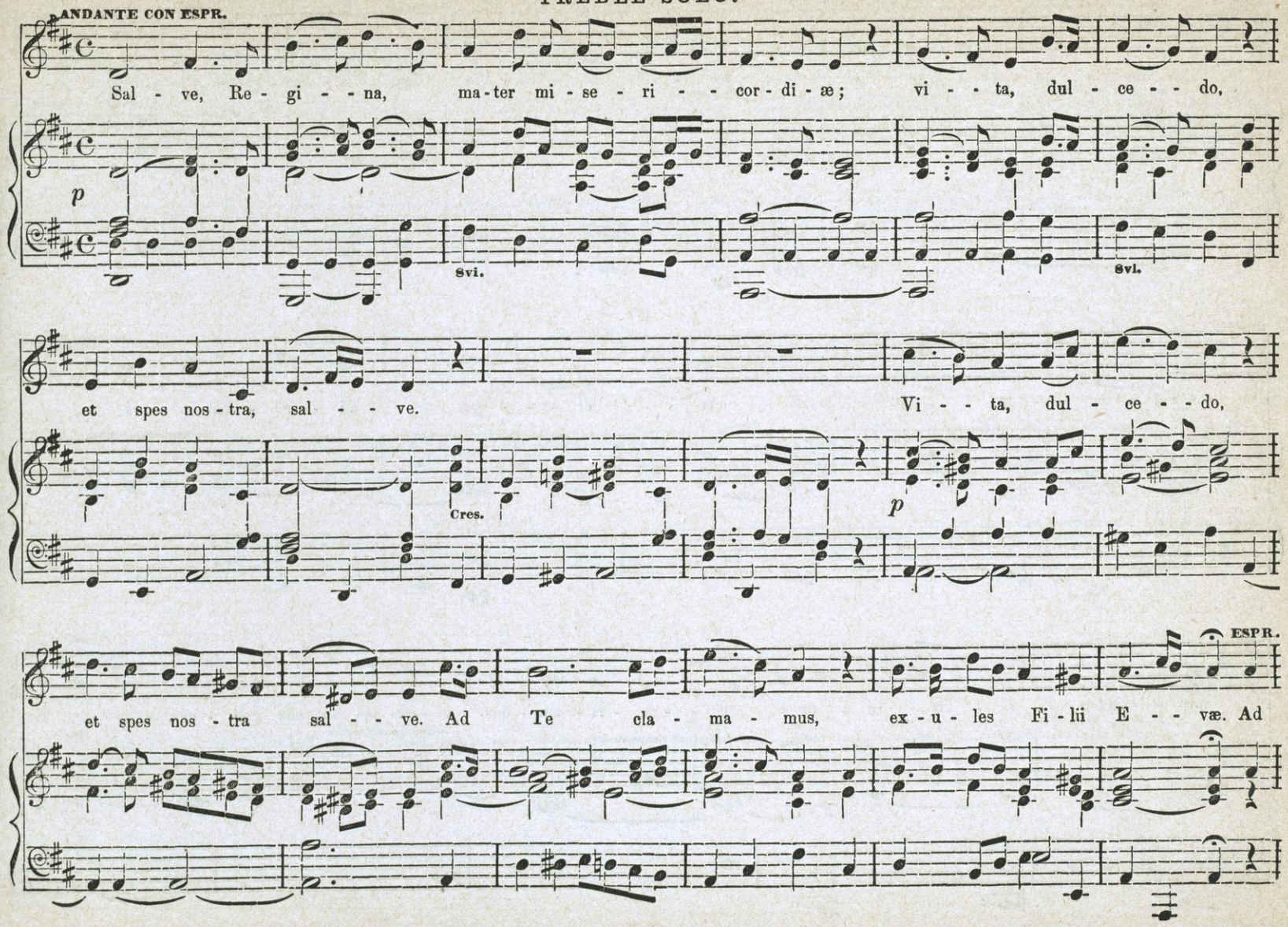

men - - tes et flen - tes in hac..... la - cry - ma - rum val - - - le. E - - ia er - - go,
men - tes et flen - tes in hac val - - - le. E - ia er - go,
men - tes et flen - tes in hac val - - - le. E - ia er - go.
ad - vo ca - ta nos - tra, il - los tu - - os mi - se - ri - cor - - des o - cu-los ad nos con - ver - -
ad - vo ca - ta nos - tra, il - los tu - - os mi - se - ri - cor - - des o - cu-los ad nos con - ver - -

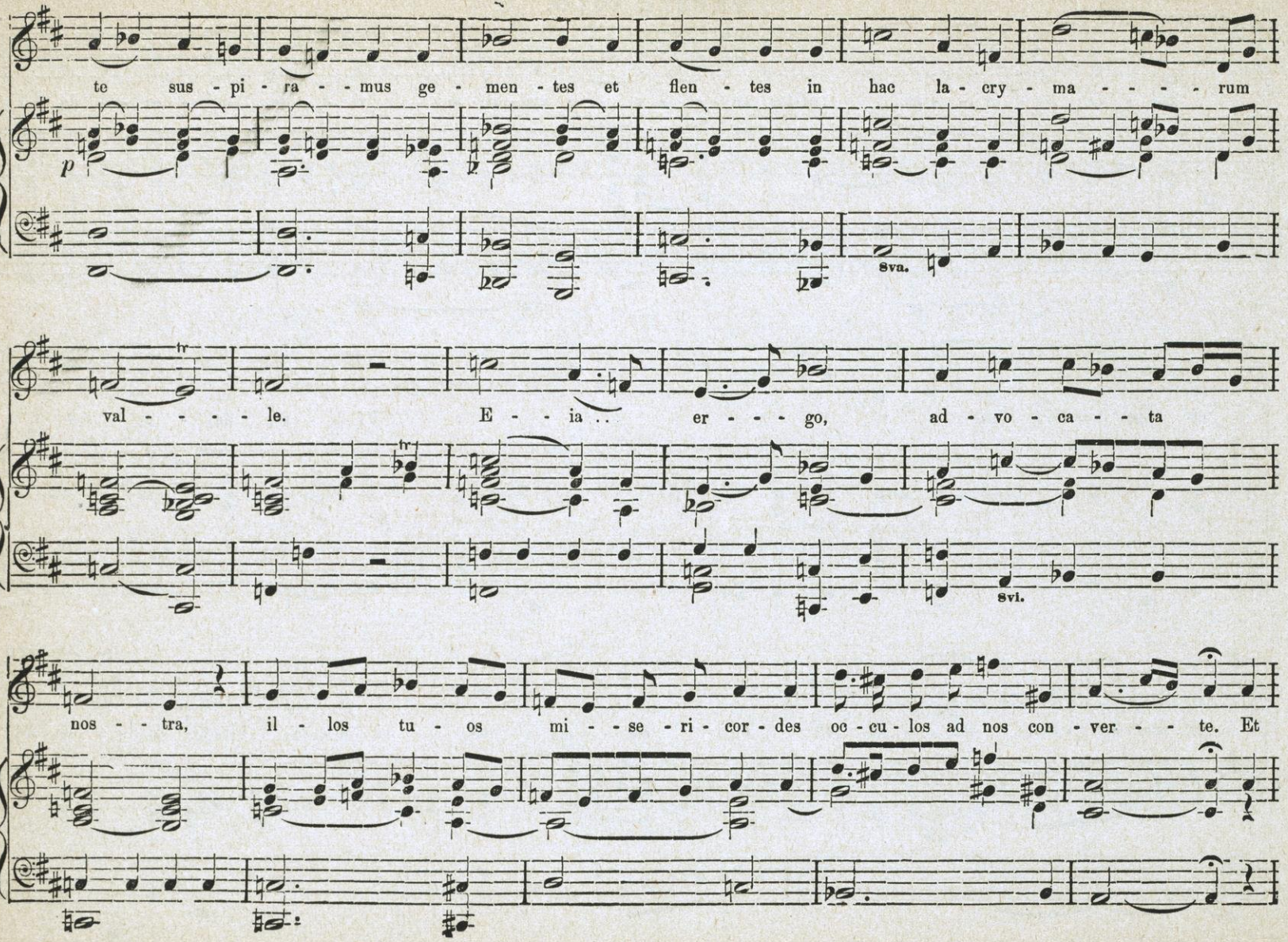

Dolce.
te, o-culos ad nos con-ver---te, Et Je-sum Je-sum be---ne-dic-tum,
Dolce.
te, o-culos ad nos con-ver---te, Et Je-sum, Je-sum be-ne-dic-tum,
p
fruc-tum, fruc-tum ven-tris tu--i no-bis post hoc e-xi-li-um os-ten-de. O cle---
fruc-tum, fruc-tum, fruc-tum ven-tris tu--i no-bis post hoc e-xi-li-um os-ten-de. O

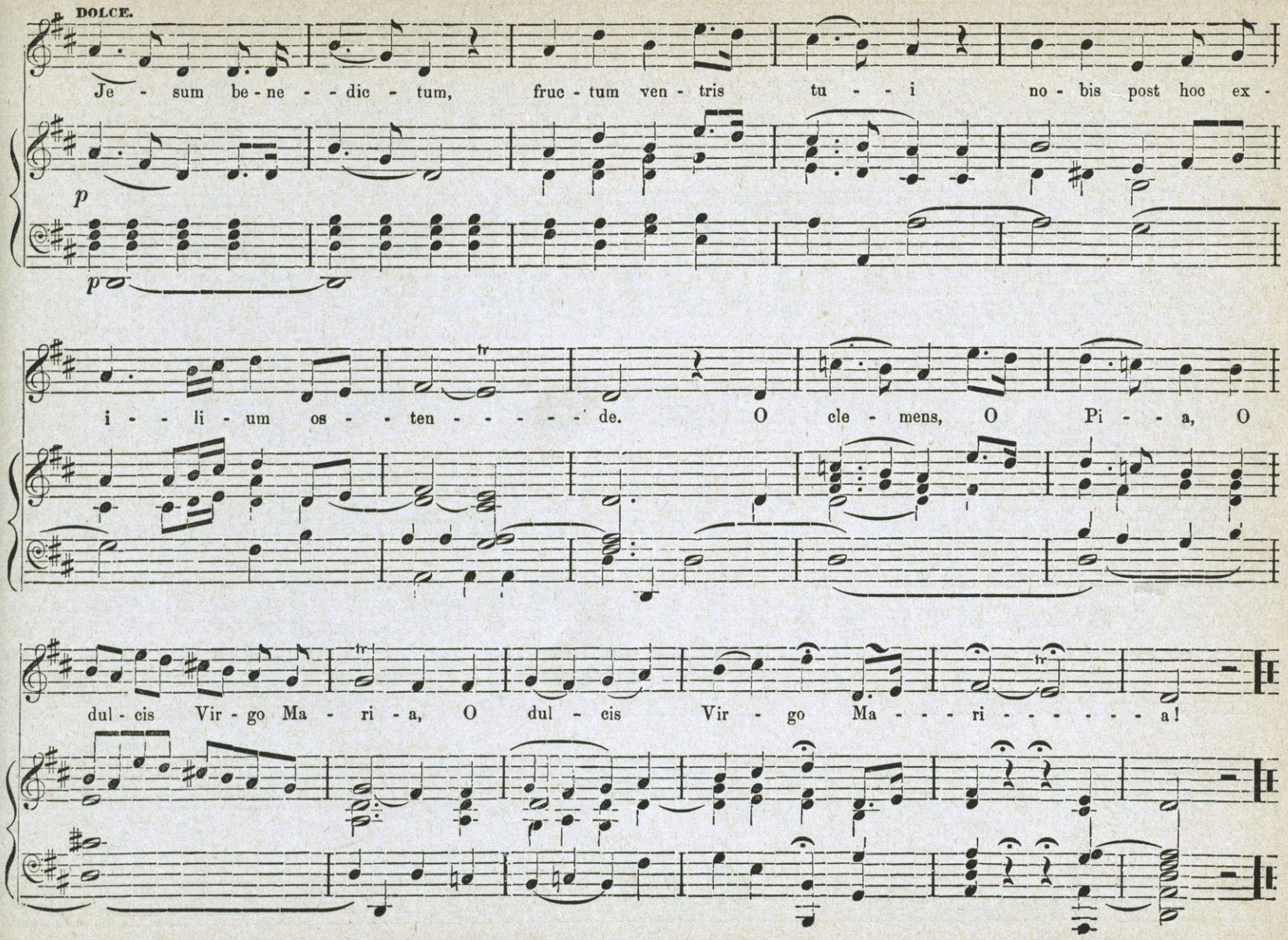

Cres.
f
p
mens! O pi - - - a O dul - - - - cis Vir - go Ma - ri - - a! Vir - go, Virgo Ma-
cle - - mens! O pi - - a! O dul - cis Vir - go Ma ri - - a! Vir - go,
Cres.
f
p
Cres.
f
ri - - a! O dul - - - - cis Vir - go Ma - ri - - a.
Ma - ri - a! O dul - cis Vir - go Ma - ri - - a.
Cres.
f
pp

SALVE REGINA. No. 3.

TREBLE SOLO.



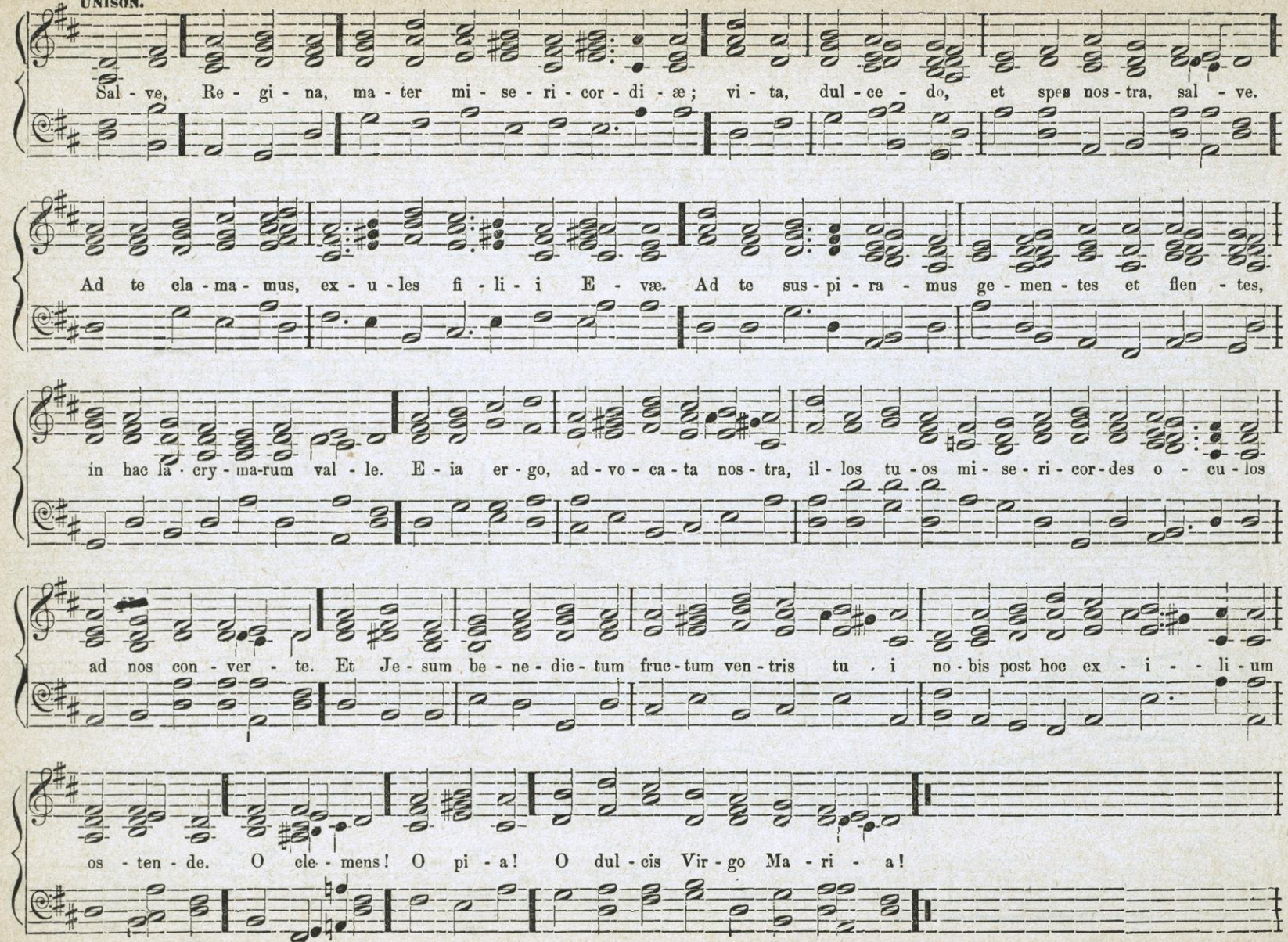

te sus - pi - ra - - mus ge - men - tes et flen - tes in hac la - cry - ma - - - - - rum
p
8va.
val - - - - le. E - - ia .. er - - - go, ad - vo - ca - - ta
8vi.
nos - - tra, il - los tu - os mi - - se - ri - cor - des oc - cu - los ad nos con - ver - - te. Et


DOLCE.
Je - sum be - ne - - dic - tum, fruc - tum ven - tris tu - - i no - bis post hoc ex -
p
p
i - - li - um os - - ten - - - - - de. O cle - mens, O Pi - - a, O
dul - cis Vir - go Ma - ri - a, O dul - cis Vir - go Ma - - - ri - - - - - a!

SALVE REGINA. No 4. GREGORIAN.

Harmonized by A WERNER.

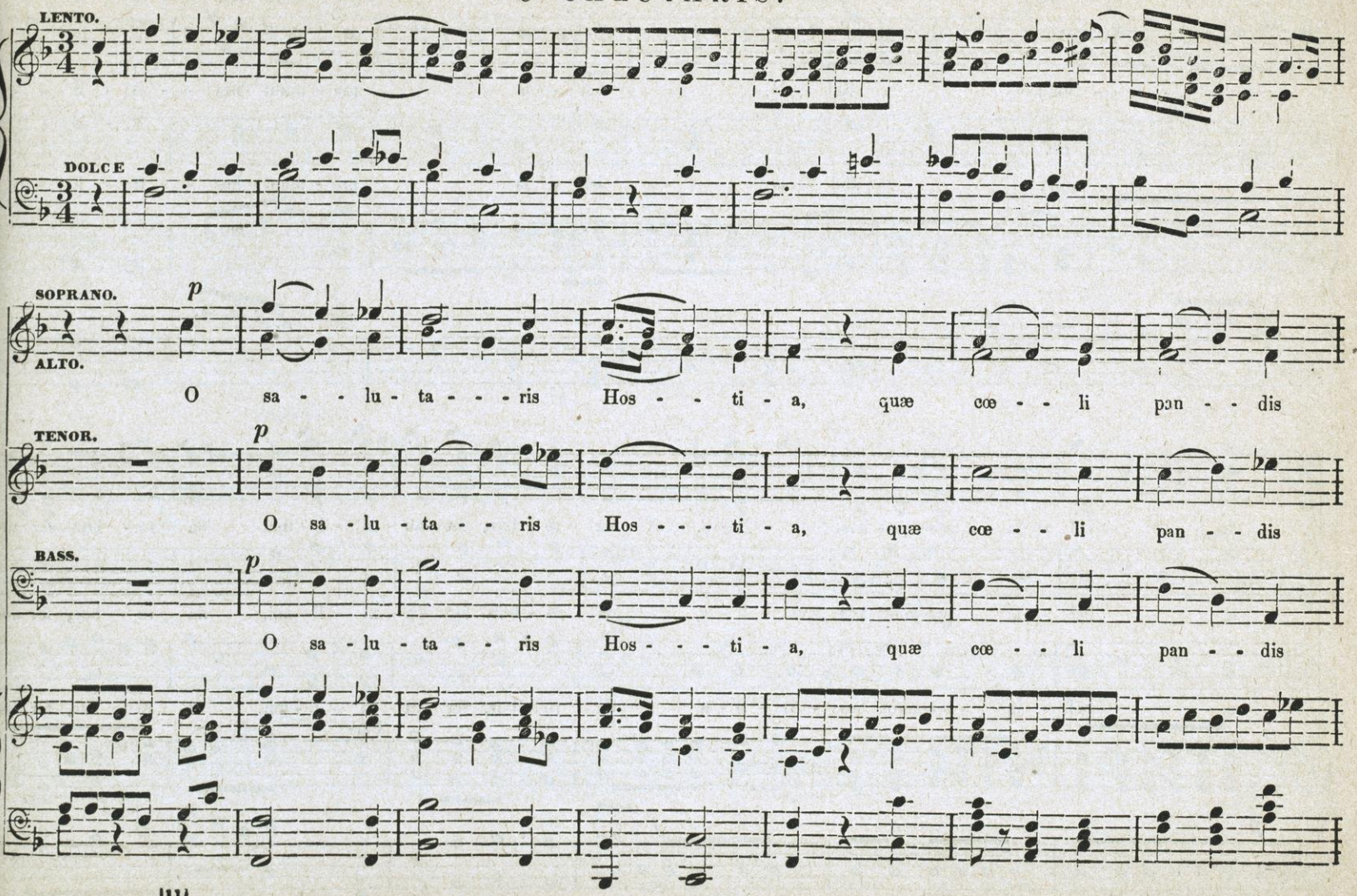
UNISON.

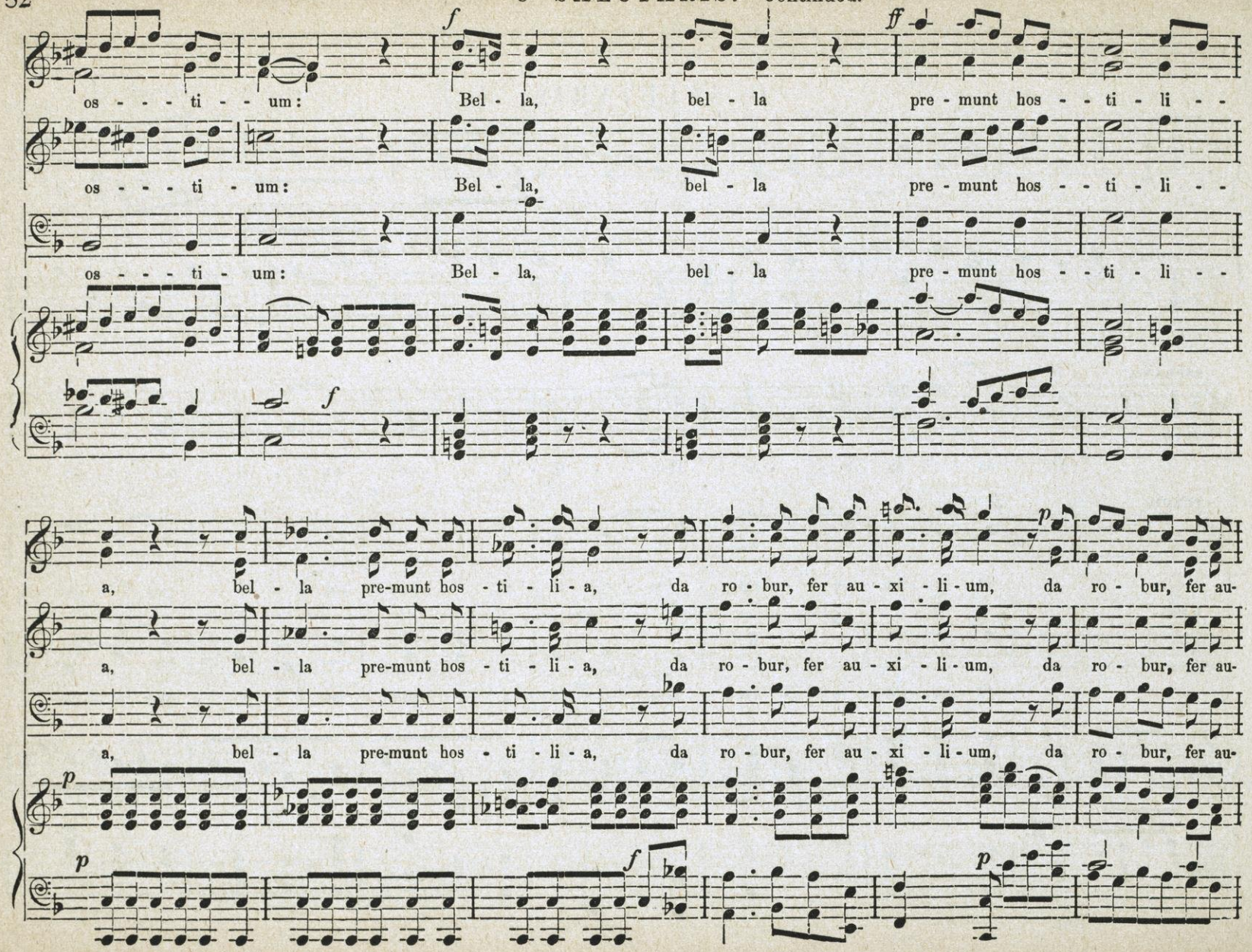


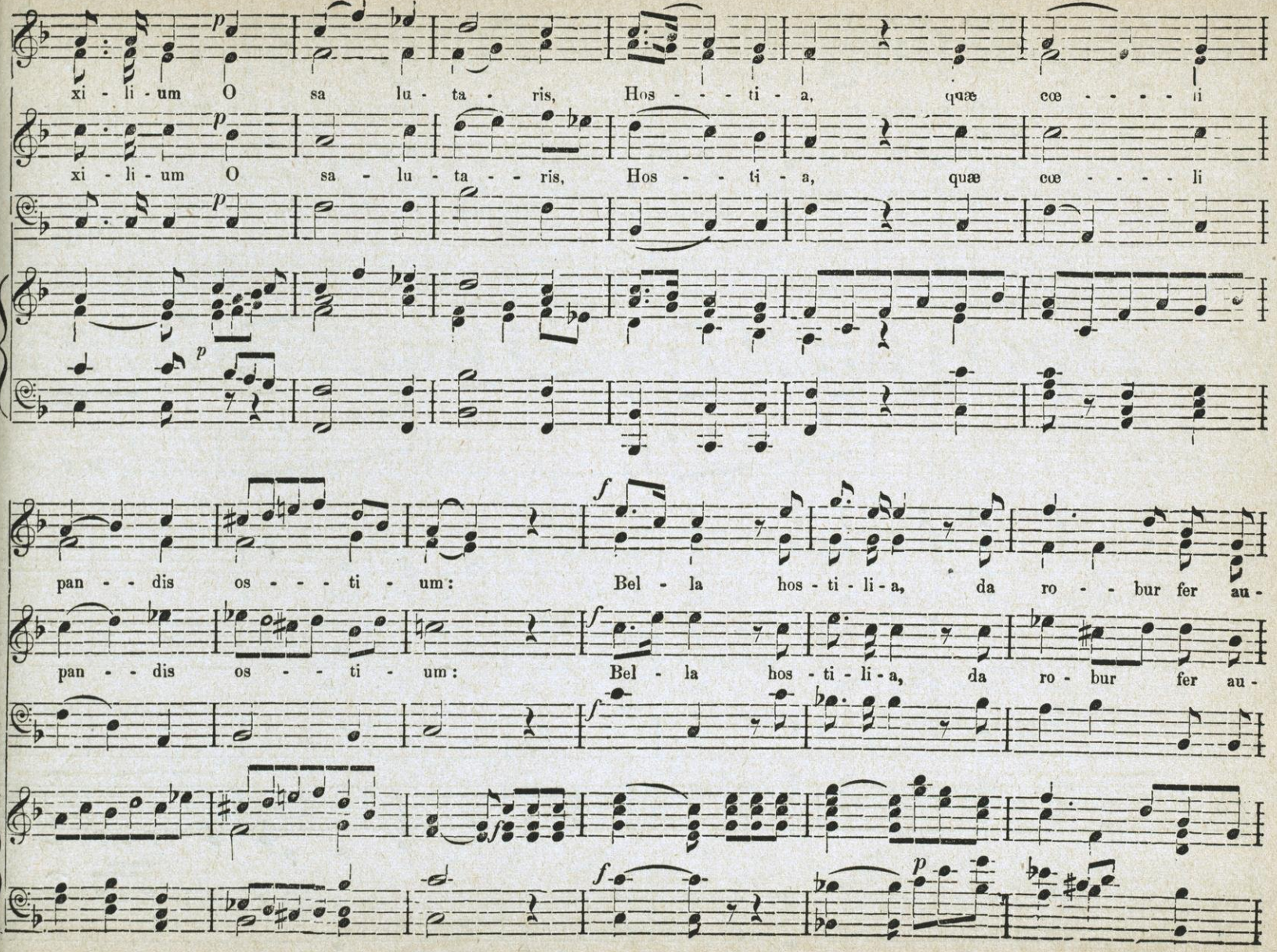
When the Priest opens the Tabernacle and incenses the Blessed Sacrament, the Hymn O Salutaris is sung; after which follows either the Litany, a Hymn, Antiphon or Motet to the Blessed Virgin Mary, or a piece according to the Season or Festival; and then the Tantum Ergo.

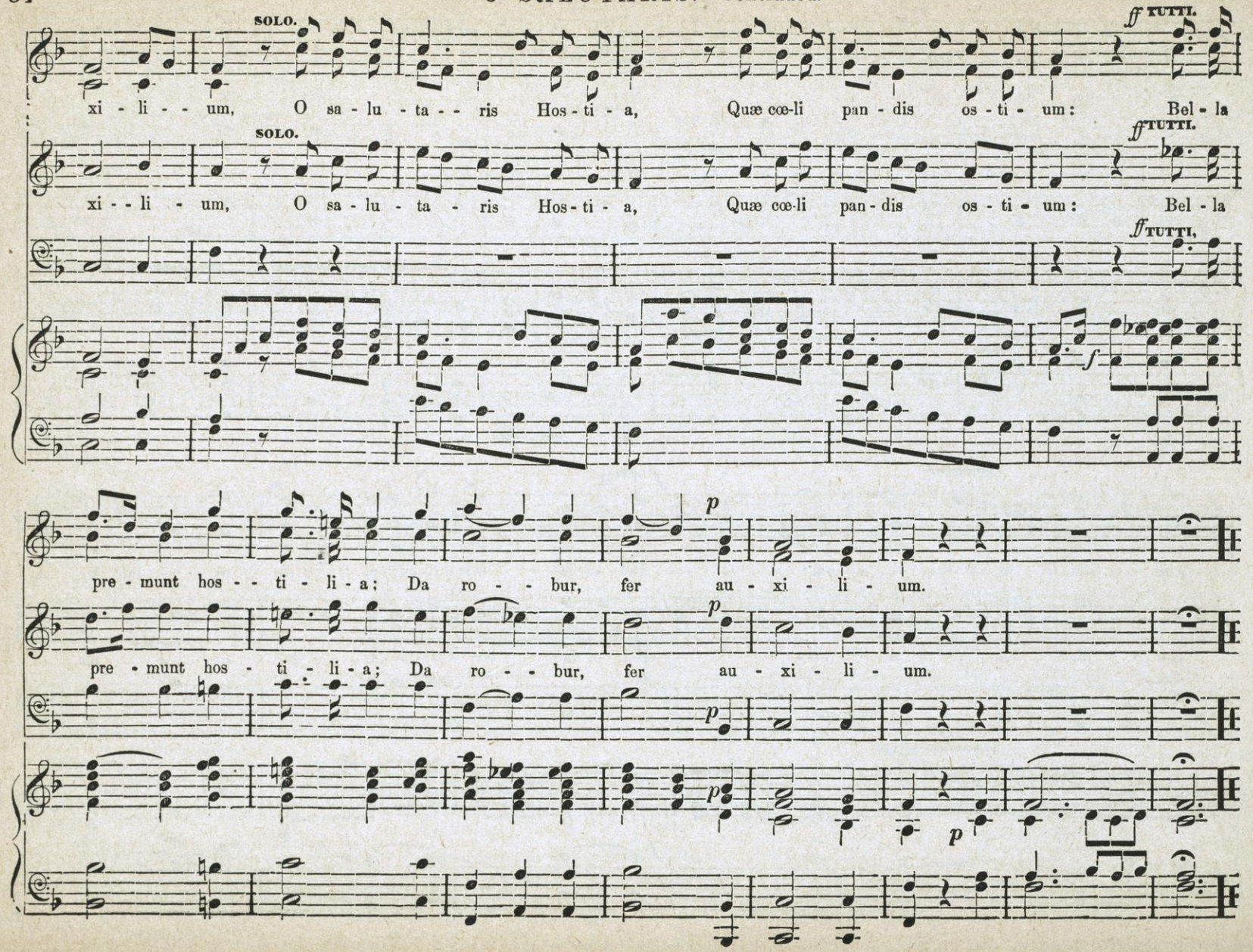
O SALUTARIS. No. 1.

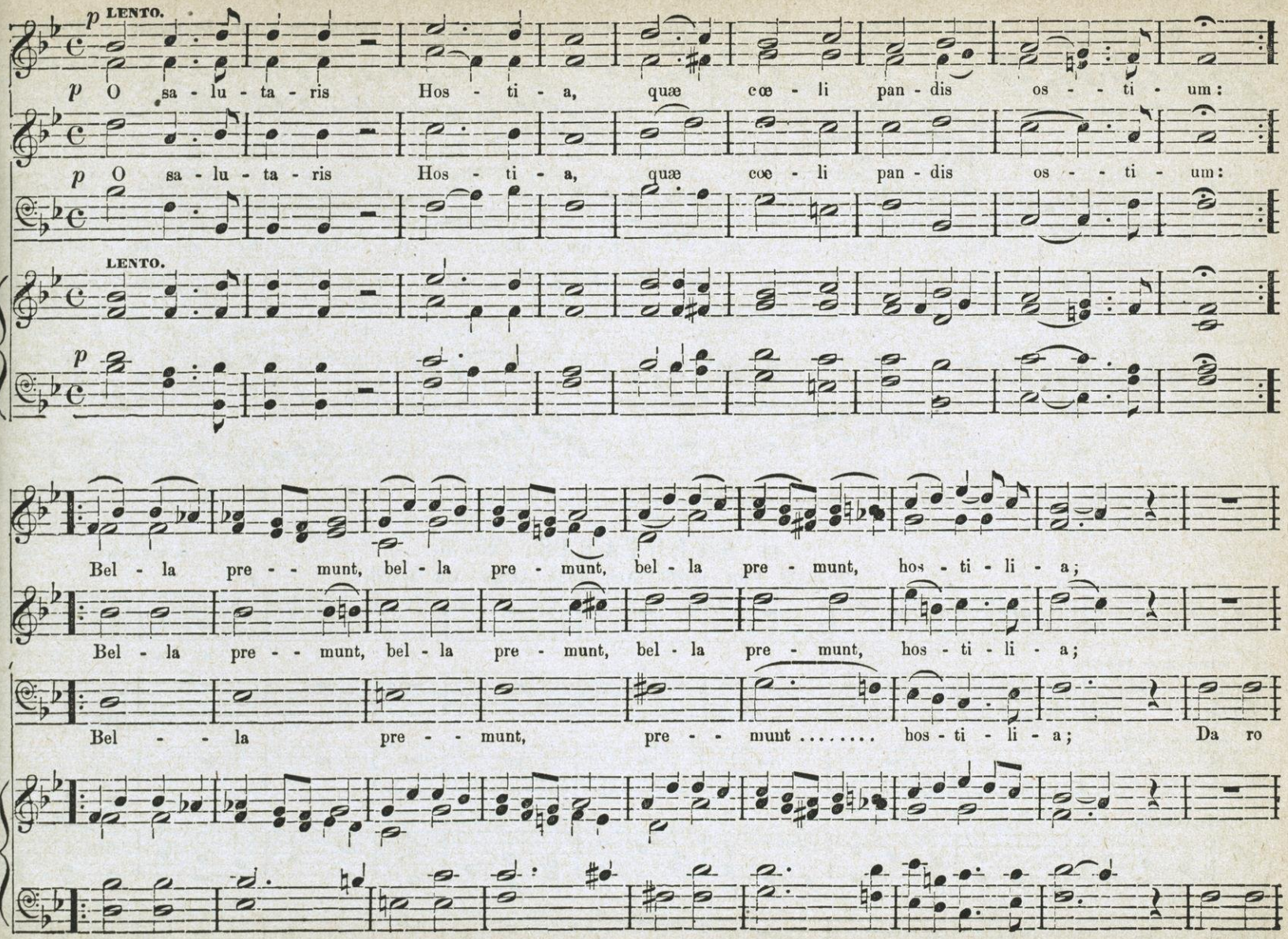
SCHICHT.

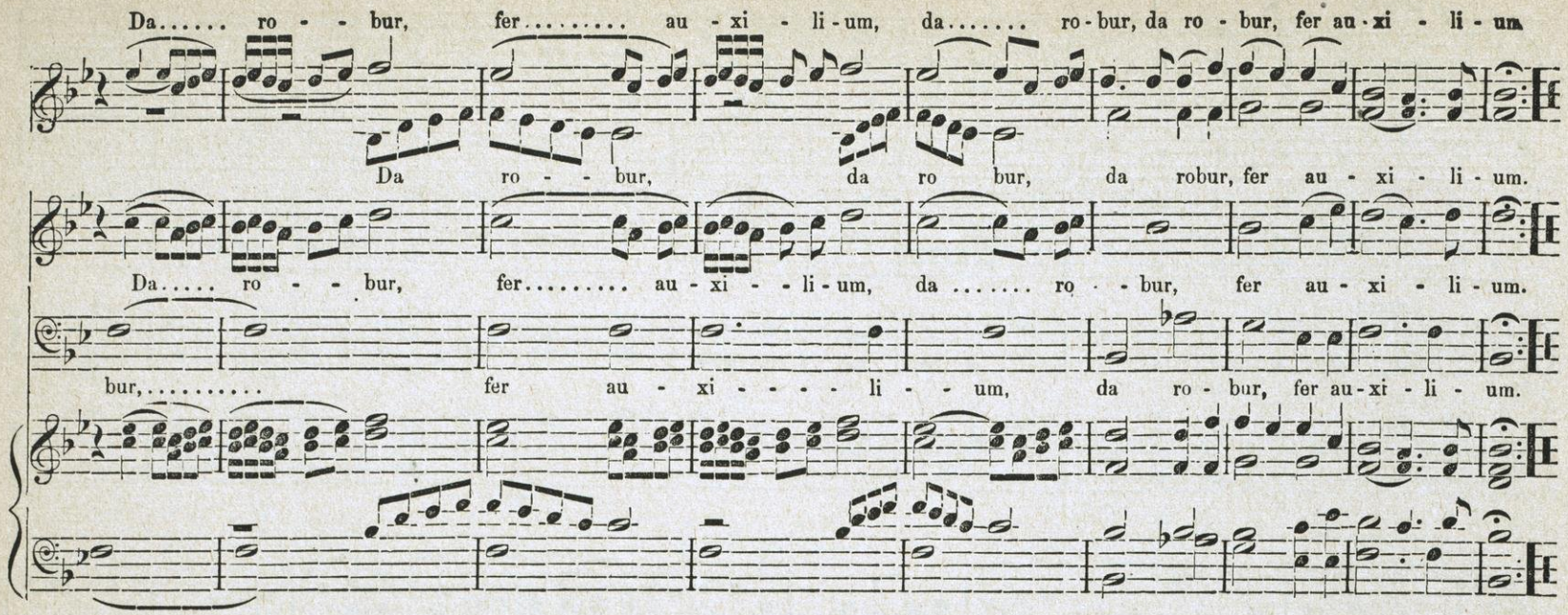



os - - - ti - - um: Bel - la, bel - la pre - munt hos - - ti - li - -
os - - - ti - um: Bel - la, bel - la pre - munt hos - - ti - li - -
os - - - ti - um: Bel - la, bel - la pre - munt hos - - ti - li - -
a, bel - la pre-munt hos - ti - li - a, da ro - bur, fer au - xi - li - um, da ro - bur, fer au-
a, bel - la pre-munt hos - ti - li - a, da ro - bur, fer au - xi - li - um, da ro - bur, fer au-
a, bel - la pre-munt hos - ti - li - a, da ro - bur, fer au - xi - li - um, da ro - bur, fer au-


xi - li - um O sa lu - ta - ris, Hos - - - ti - a, quæ cœ - - - - li
xi - li - um O sa - lu - ta - - ris, Hos - - - ti - a, quæ cœ - - - - li
pan - - dis os - - - ti - um: Bel - la hos - ti - li - a, da ro - - bur fer au -
pan - - dis os - - - ti - um: Bel - la hos - ti - li - a, da ro - bur fer au -


SOLO.
ff TUTTI.
xi - li - - um, O sa - lu - ta - - ris Hos - ti - a, Quæ cœ-li pan - dis os - ti - um: Bel - la
SOLO.
ff TUTTI.
xi - - li - um, O sa - lu - ta - ris Hos - ti - a, Quæ cœ-li pan - dis os - ti - um: Bel - la
ff TUTTI.
f
p
pre - munt hos - - ti - li - a; Da ro - - bur, fer au - xi - li - um.
p
pre - munt hos - ti - li - a; Da ro - - bur, fer au - xi - li - um.
p
p
p

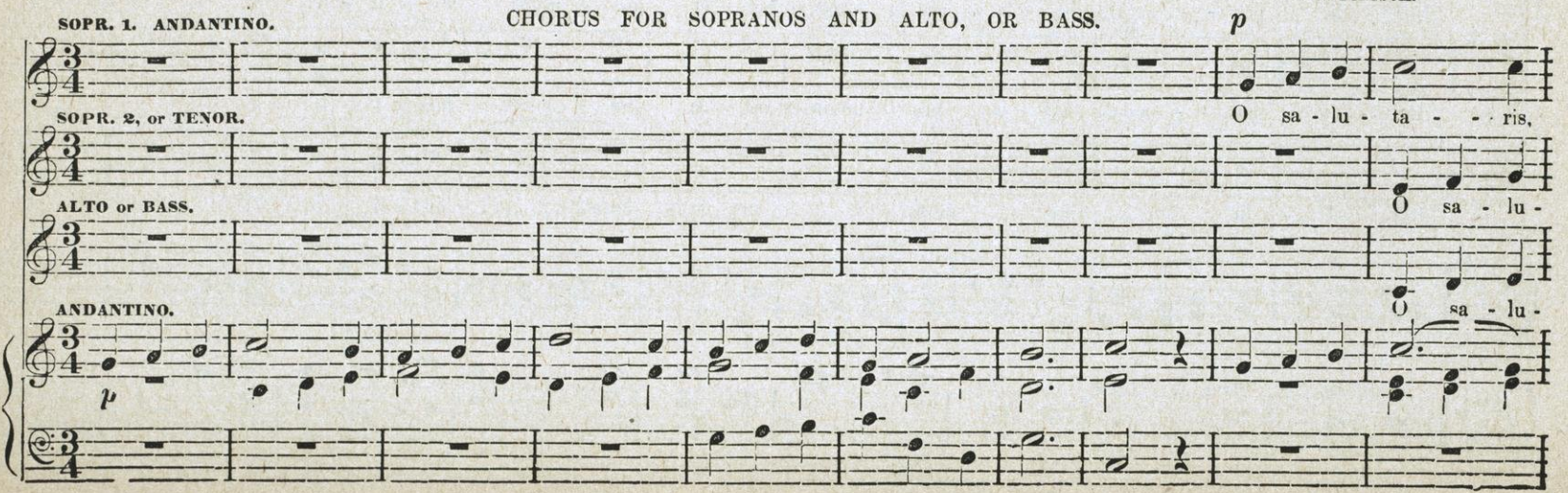

p LENTO.
p O sa - lu - ta - ris Hos - ti - a, quæ cœ - li pan - dis os - - ti - um:
p O sa - lu - ta - ris Hos - ti - a, quæ cœ - li pan - dis os - - ti - um:
LENTO.
p
Bel - la pre - - munt, bel - la pre - munt, bel - la pre - munt, hos - ti - li - a;
Bel - la pre - - munt, bel - la pre - munt, bel - la pre - munt, hos - ti - li - a;
Bel - - la pre - - munt, pre - - munt ..... hos - ti - li - a; Da ro

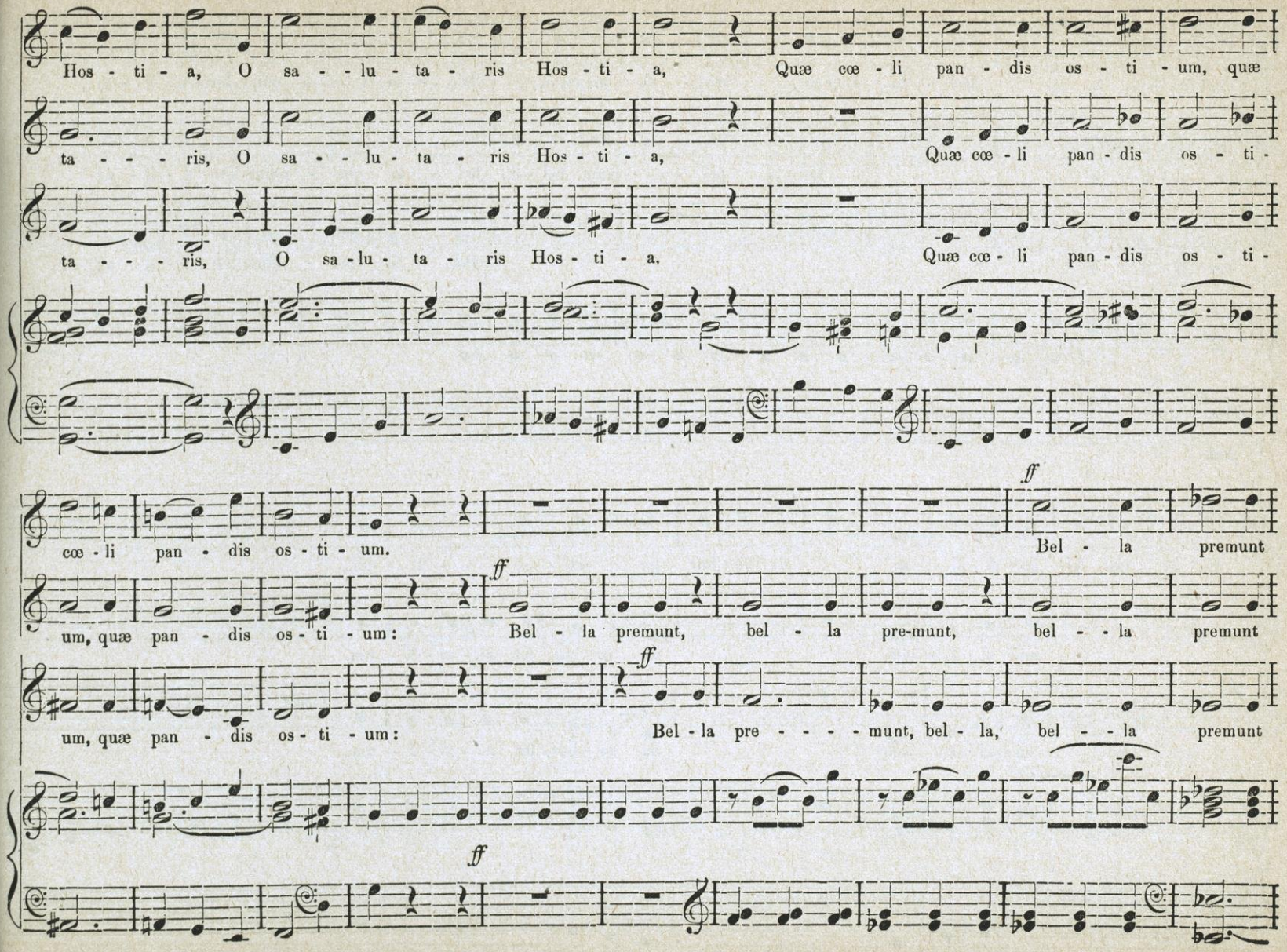


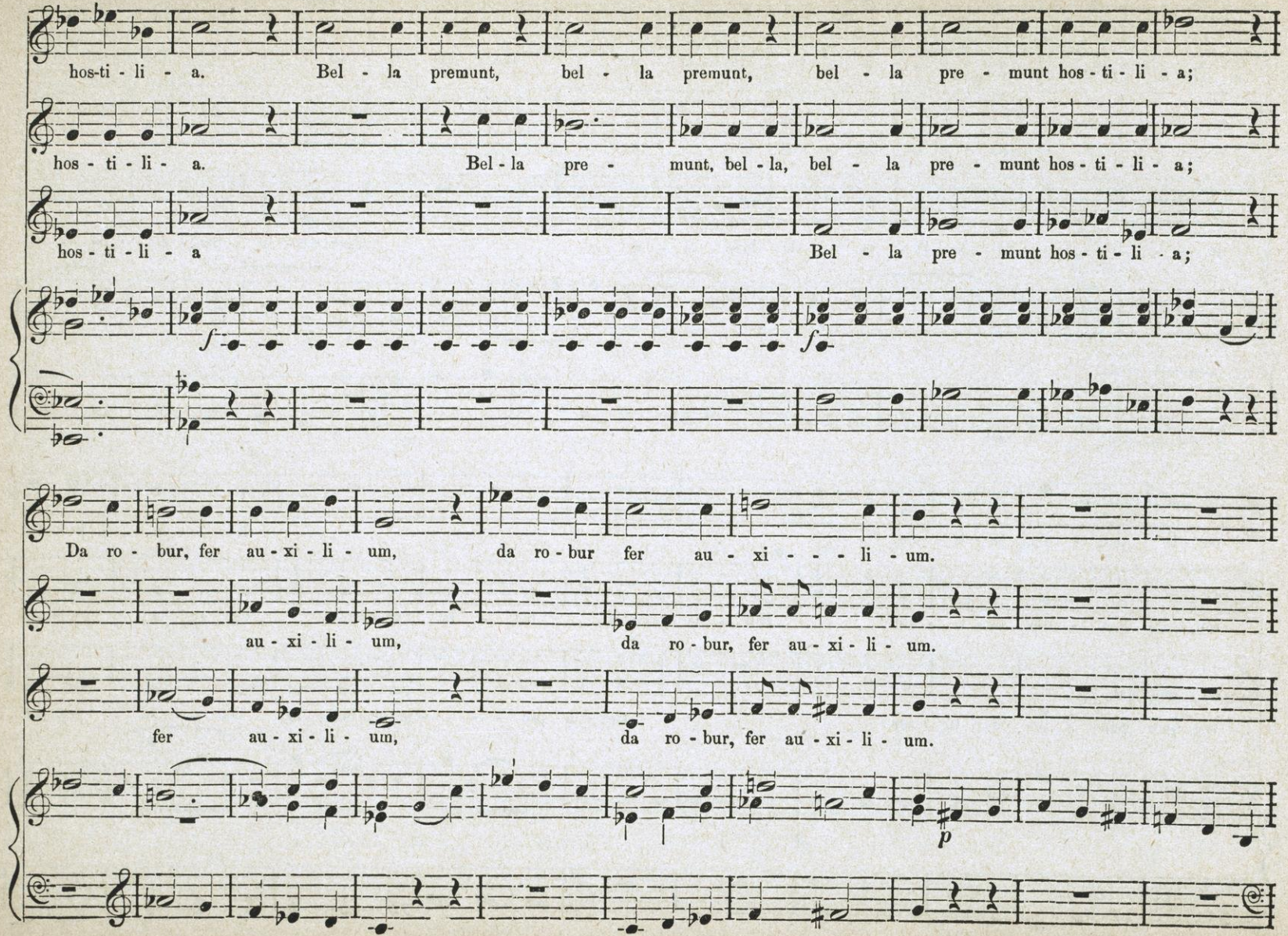
O SALUTARIS. No. 3.

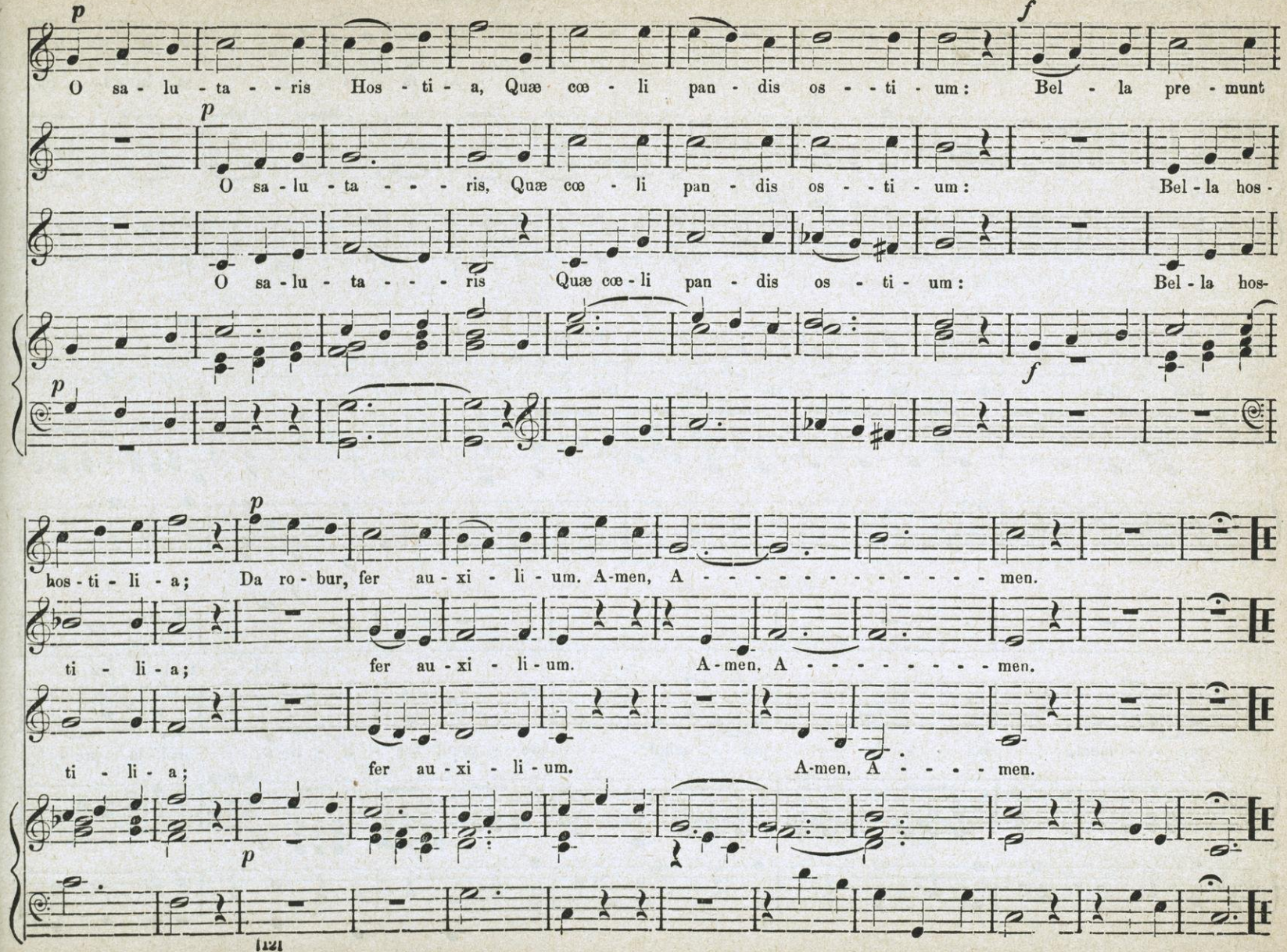
CHORUS FOR SOPRANOS AND ALTO, OR BASS.

L. DIETSCH.




Hos - ti - a, O sa - - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis os - ti - um, quæ
ta - - - ris, O sa - - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis os - ti -
ta - - - ris, O sa - lu - ta - ris Hos - ti - a, Quæ cœ - li pan - dis os - ti -
cœ - li pan - dis os - ti - um.
ff
Bel - la premunt
um, quæ pan - dis os - ti - um:
ff
Bel - la premunt, bel - la pre-munt, bel - la premunt
um, quæ pan - dis os - ti - um:
ff
Bel - la pre - - - - munt, bel - la, bel - - la premunt
ff


hos-ti - li - a. Bel - la premunt, bel - la premunt, bel - la pre - munt hos - ti - li - a;
hos - ti - li - a. Bel - la pre - munt, bel - la, bel - la pre - munt hos - ti - li - a;
hos - ti - li - a Bel - la pre - munt hos - ti - li - a;
f
f
Da ro - bur, fer au - xi - li - um, da ro - bur fer au - xi - - - li - um.
au - xi - li - um, da ro - bur, fer au - xi - li - um.
fer au - xi - li - um, da ro - bur, fer au - xi - li - um.
p


p
O sa - lu - ta - - - ris Hos - ti - a, Quæ cœ - li pan - dis os - - - ti - um: Bel - la pre - munt
f
p
O sa - lu - ta - - - - ris, Quæ cœ - li pan - dis os - - ti - um: Bel - la hos -
O sa - lu - ta - - - - ris Quæ cœ - li pan - dis os - ti - um: Bel - la hos-
f
p
hos - ti - li - a; Da ro - bur, fer au - xi - li - um. A-men, A - - - - - - - - - - - - men.
ti - li - a; fer au - xi - li - um. A-men, A - - - - - - - - men.
ti - li - a; fer au - xi - li - um. A-men, A - - - - men.
p

O SALUTARIS. No. 4.

L. DIETSCH

ANDANTINO.

SOPRANO 1o.

O sa - lu - ta - ris, sa - lu - ta - ris

p

Hos - ti-a quæ cœ - li pan - dis, pan - dis os - ti - um:

SOPRANO 2o.

Bel - la

f

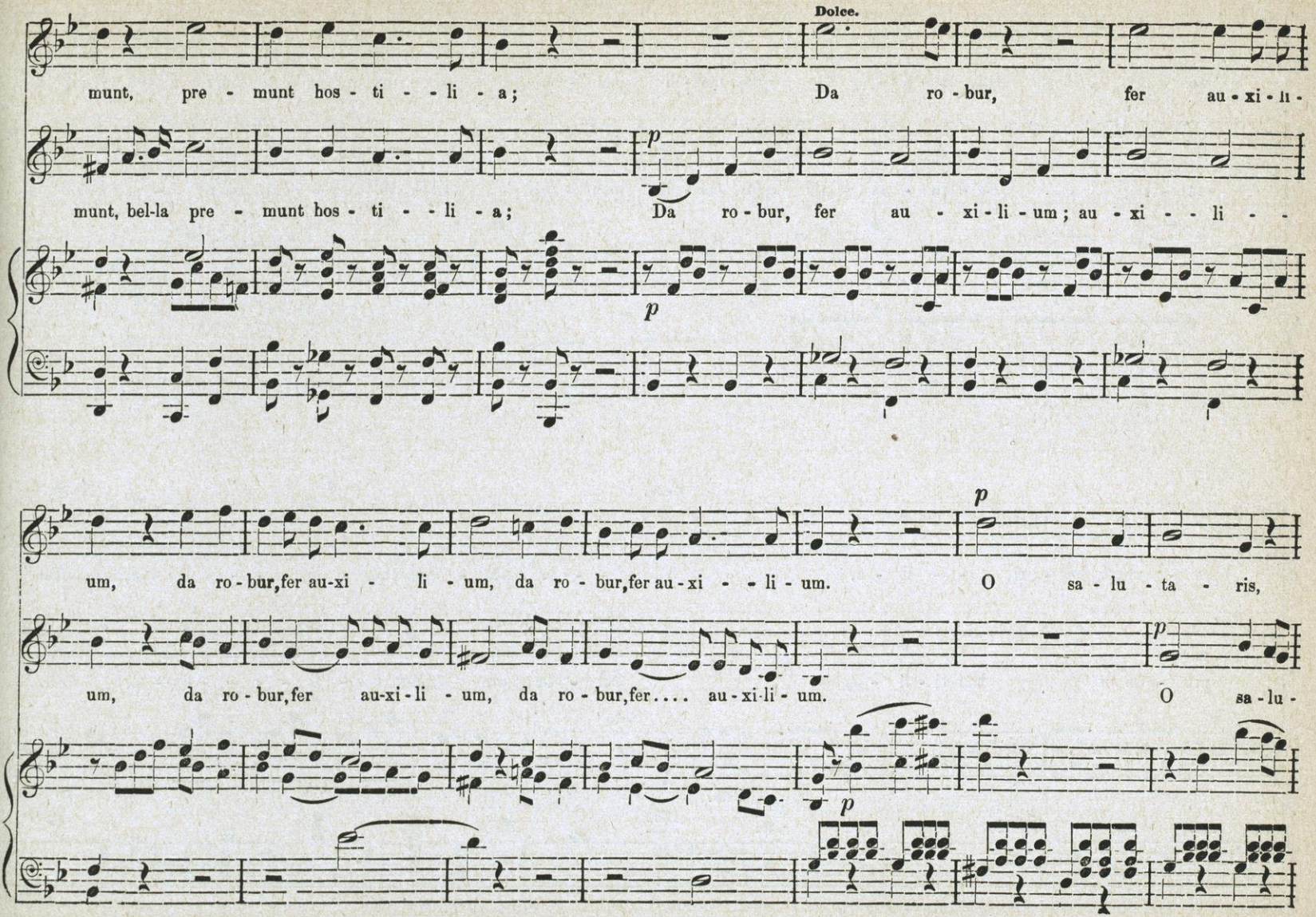
p

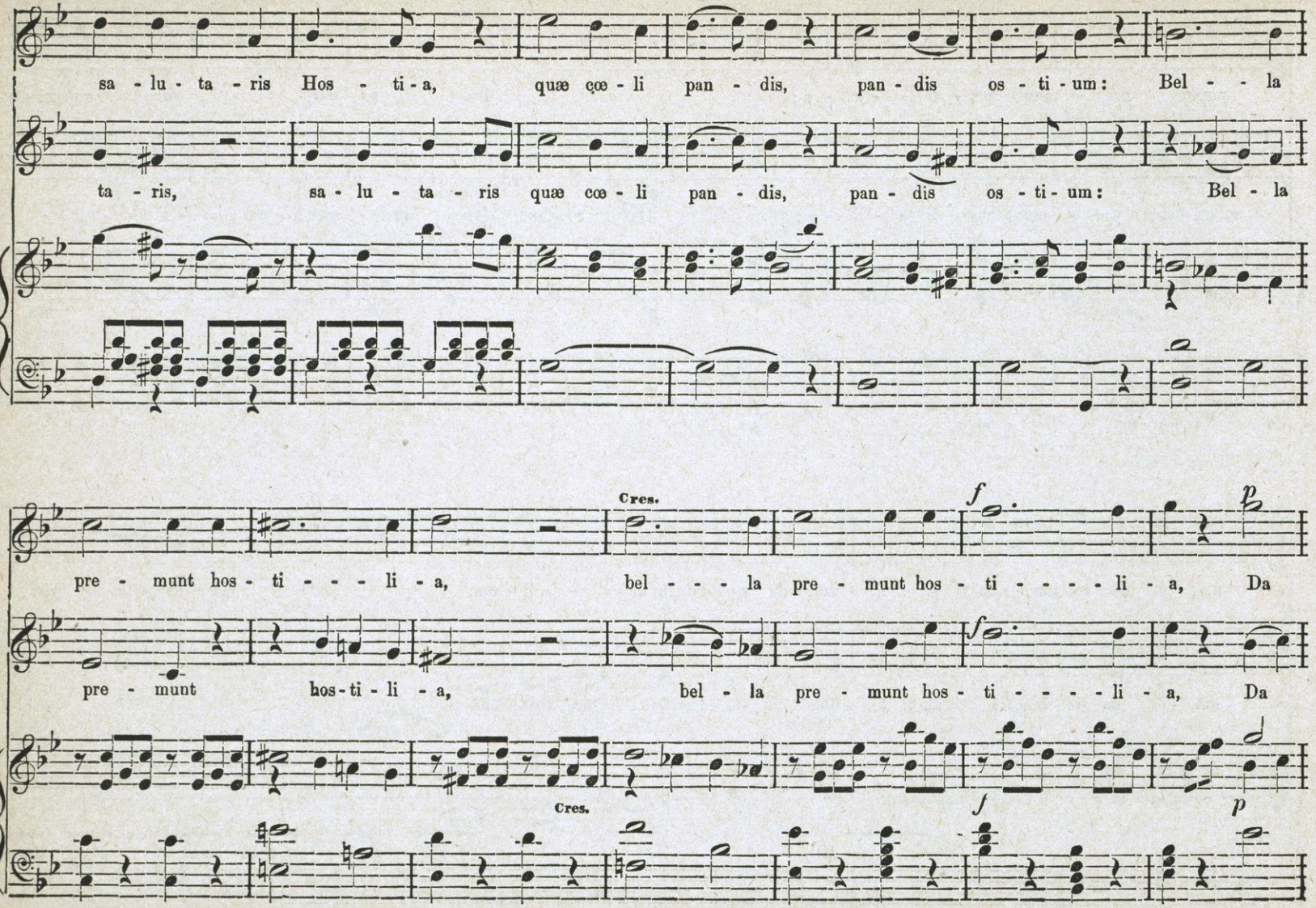
f

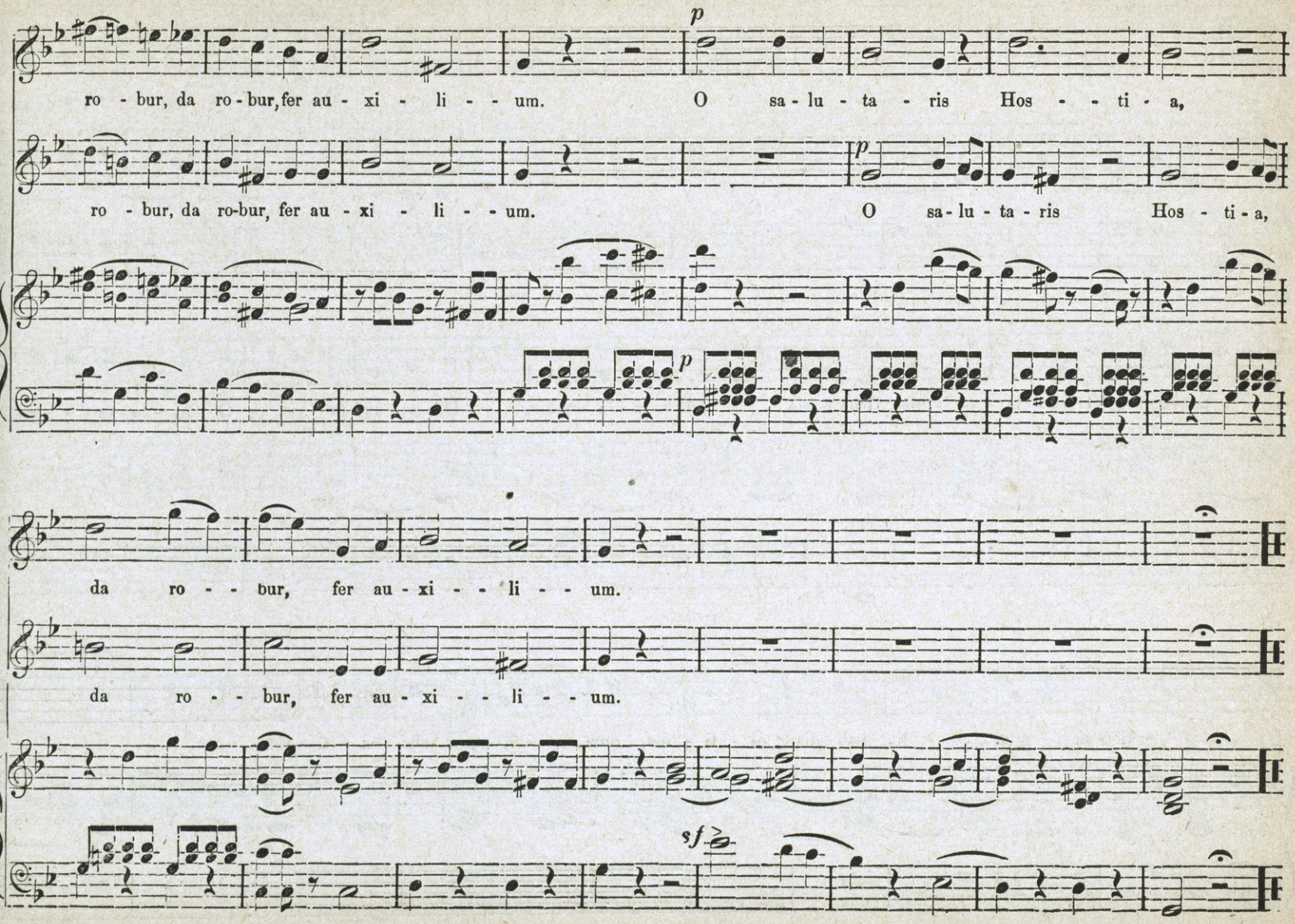
Bel - la, bella pre -

pre - - munt, bel - - la pre - munt, pre - munt hos - ti - li - a; bel - la pre -

p


Dolce.
munt, pre - munt hos - ti - - li - a; Da ro - bur, fer au - xi - li -
munt, bel-la pre - munt hos - ti - - li - a; Da ro - bur, fer au - xi - li - um; au - xi - - li - -
um, da ro - bur, fer au-xi - li - um, da ro - bur, fer au - xi - - li - um. O sa - lu - ta - ris,
um, da ro - bur, fer au-xi - li - um, da ro - bur, fer.... au - xi - li - um. O sa - lu -

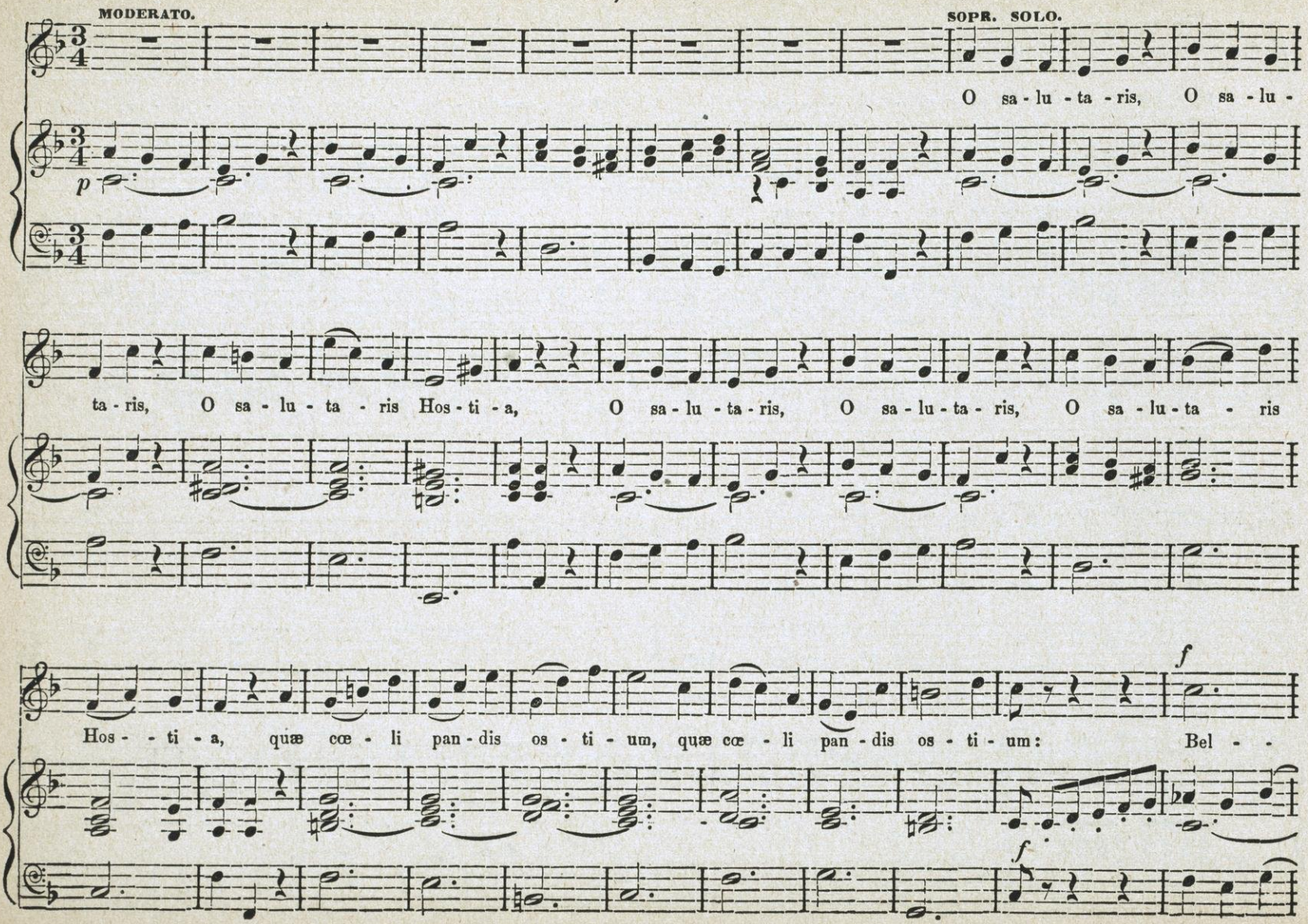

sa - lu - ta - ris Hos - ti - a, quæ cœ - li pan - dis, pan - dis os - ti - um: Bel - - la
ta - ris, sa - lu - ta - ris quæ cœ - li pan - dis, pan - dis os - ti - um: Bel - la
Cres.
f
p
pre - munt hos - ti - - - - li - a, bel - - - la pre - munt hos - ti - - - - - li - a, Da
pre - munt hos - ti - li - a, bel - la pre - munt hos - ti - - - - - li - a, Da
Cres.
f
p

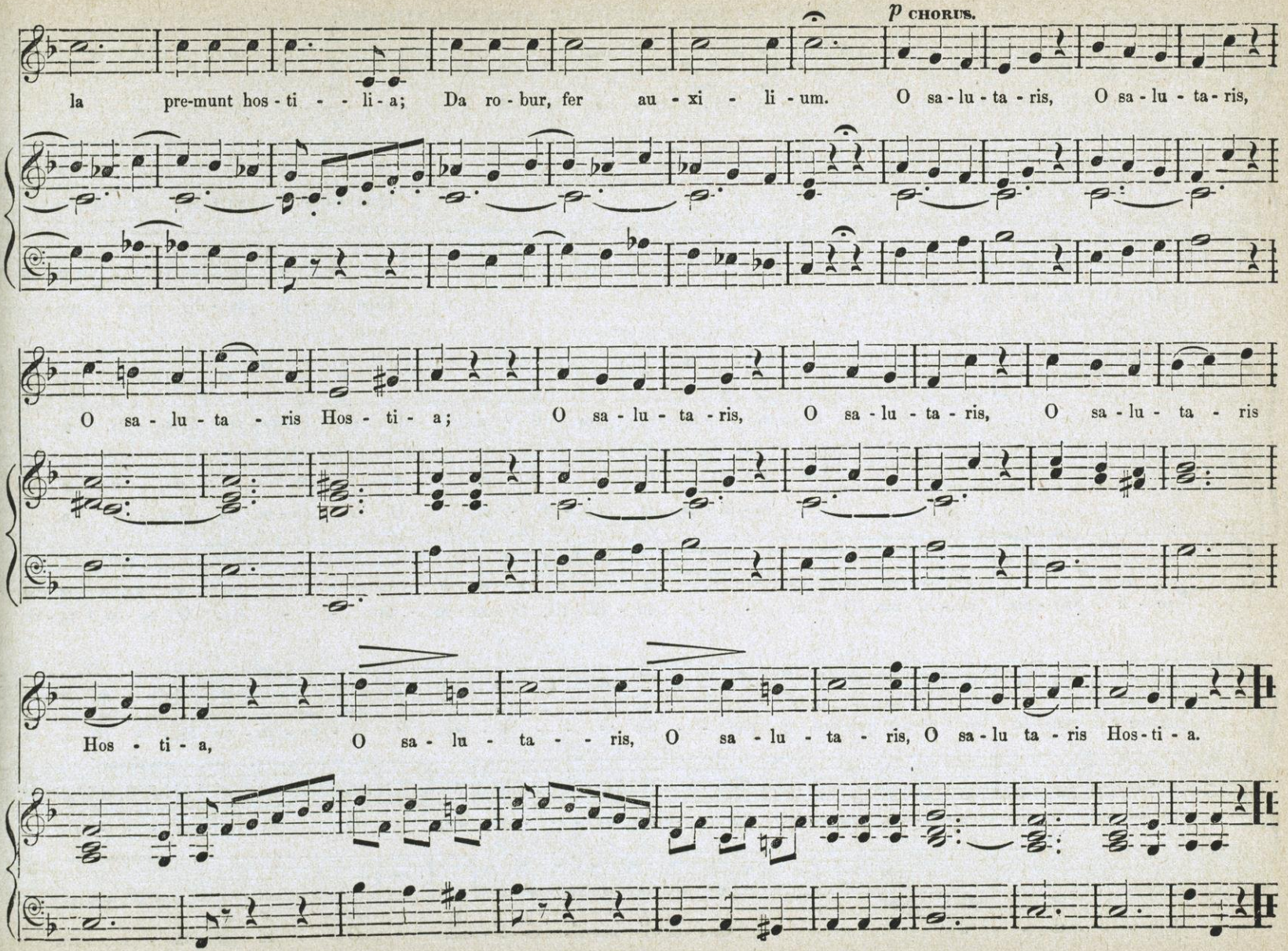

p
ro - bur, da ro - bur, fer au - xi - li - - um. O sa - lu - ta - ris Hos - - ti - a,
p
ro - bur, da ro-bur, fer au - xi - li - - um. O sa - lu - ta - ris Hos - ti - a,
p
da ro - - bur, fer au - xi - - li - - um.
da ro - - bur, fer au - xi - - li - - um.
sf

O SALUTARIS. No. 5.

L. BORDESE.

SOPRANO SOLO, AND CHORUS IN UNISON.

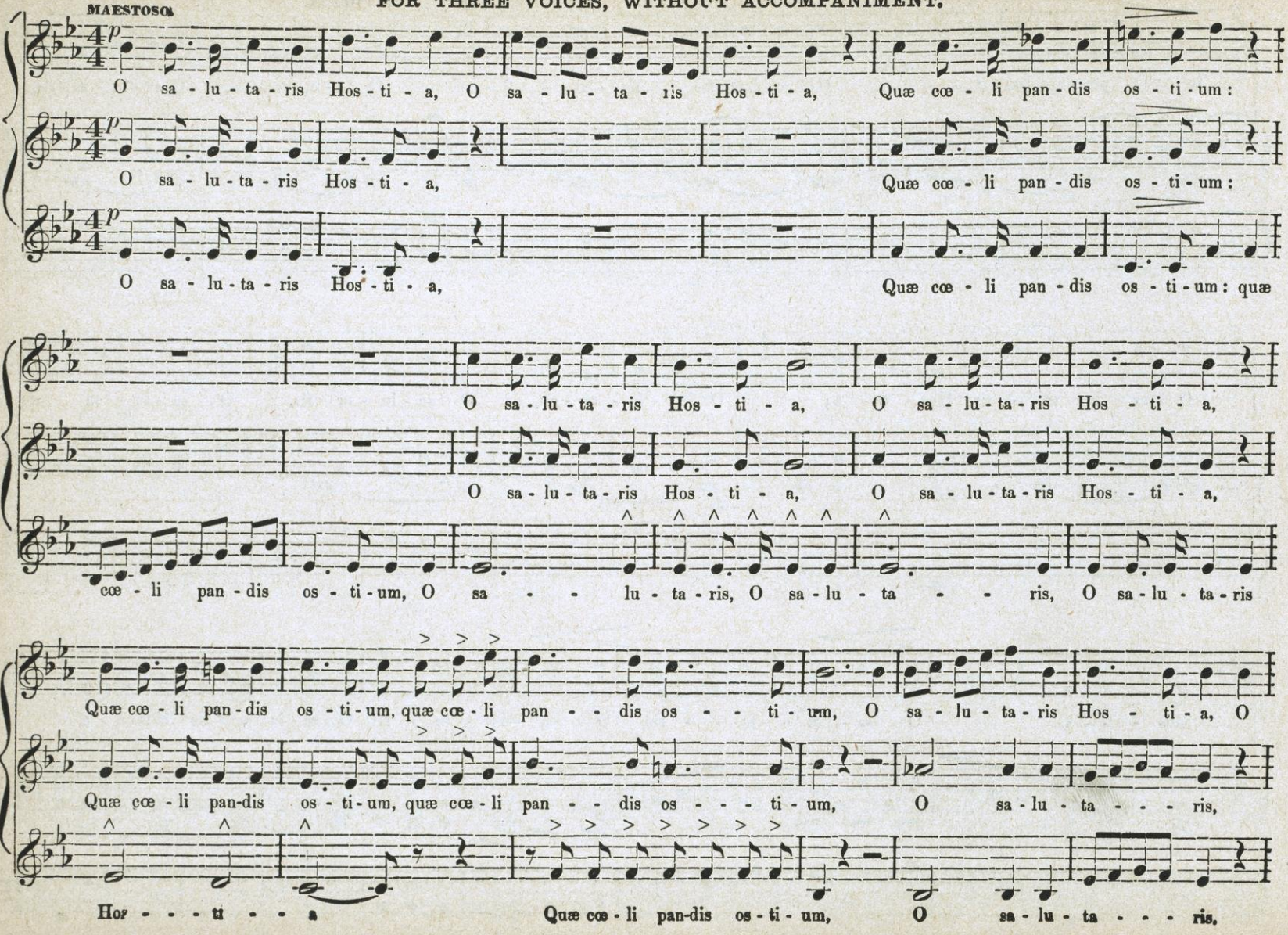


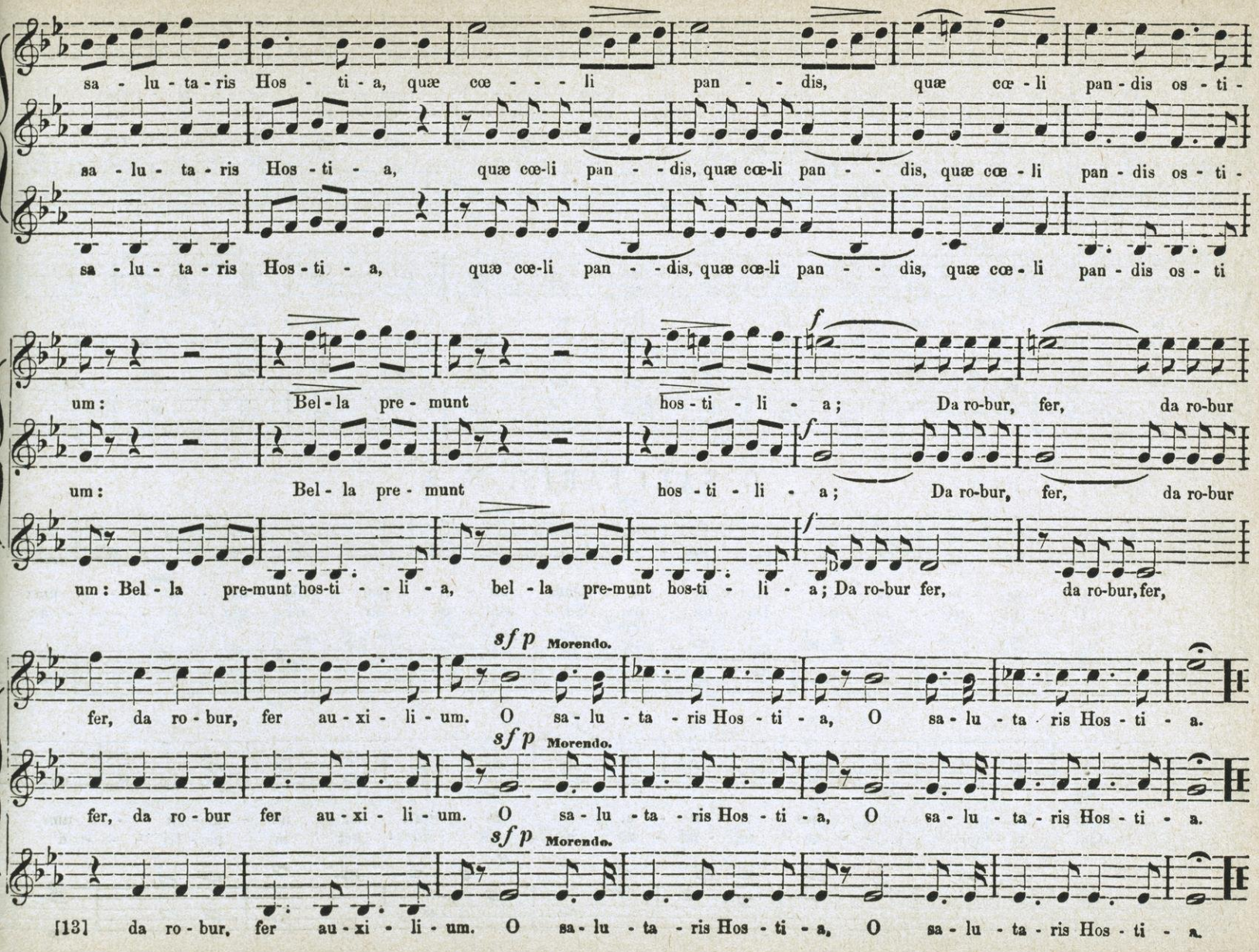

p CHORUS.
la pre-munt hos-ti - - li-a; Da ro-bur, fer au-xi - li-um. O sa-lu-ta-ris, O sa-lu-ta-ris,
O sa-lu-ta-ris Hos-ti-a; O sa-lu-ta-ris, O sa-lu-ta-ris, O sa-lu-ta-ris
Hos-ti-a, O sa-lu-ta - - ris, O sa-lu-ta-ris, O sa-lu ta-ris Hos-ti-a.

O SALUTARIS. No. 6.

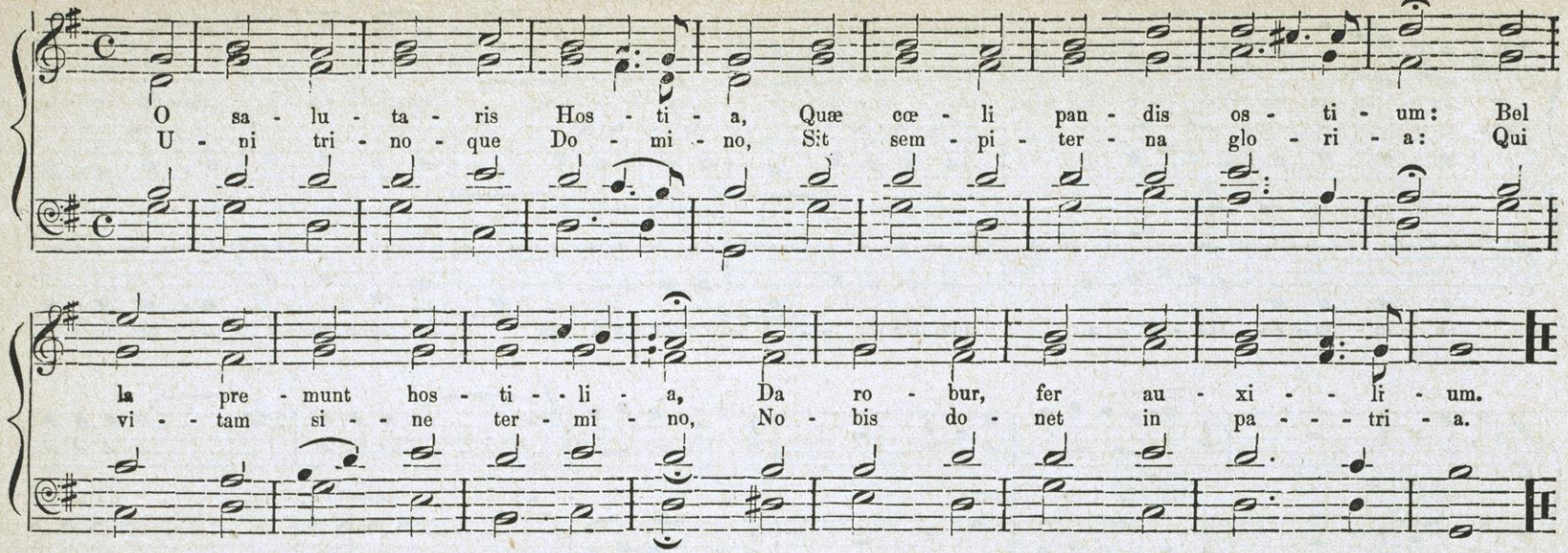
L. BORDESE.

FOR THREE VOICES, WITHOUT ACCOMPANIMENT.

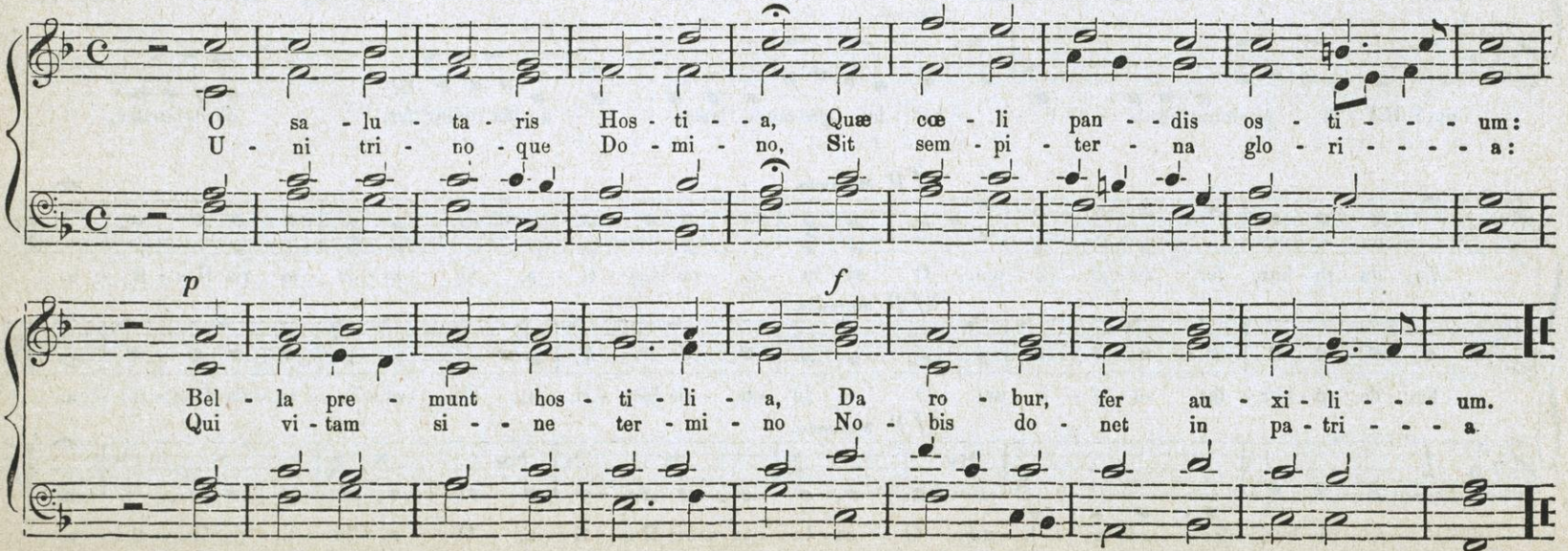



sa - lu - ta - ris Hos - ti - a, quæ cœ - - - li pan - - dis, quæ cœ - li pan - dis os - ti -
sa - lu - ta - ris Hos - ti - a, quæ cœ-li pan - - dis, quæ cœ-li pan - - dis, quæ cœ - li pan - dis os - ti -
sa - lu - ta - ris Hos - ti - a, quæ cœ-li pan - - dis, quæ cœ-li pan - - dis, quæ cœ - li pan - dis os - ti
um: Bel - la pre - munt hos - ti - li - a; Da ro-bur, fer, da ro-bur
um: Bel - la pre - munt hos - ti - li - a; Da ro-bur, fer, da ro-bur
um: Bel - la pre-munt hos-ti - - li - a, bel - la pre-munt hos-ti - li - a; Da ro-bur fer, da ro-bur, fer,
sf p Morendo.
fer, da ro - bur, fer au - xi - li - um. O sa - lu - ta - ris Hos - ti - a, O sa - lu - ta - ris Hos - ti - a.
sf p Morendo.
fer, da ro - bur fer au - xi - li - um. O sa - lu - ta - ris Hos - ti - a, O sa - lu - ta - ris Hos - ti - a.
sf p Morendo.
[13] da ro - bur, fer au - xi - li - um. O sa - lu - ta - ris Hos - ti - a, O sa - lu - ta - ris Hos - ti - a.

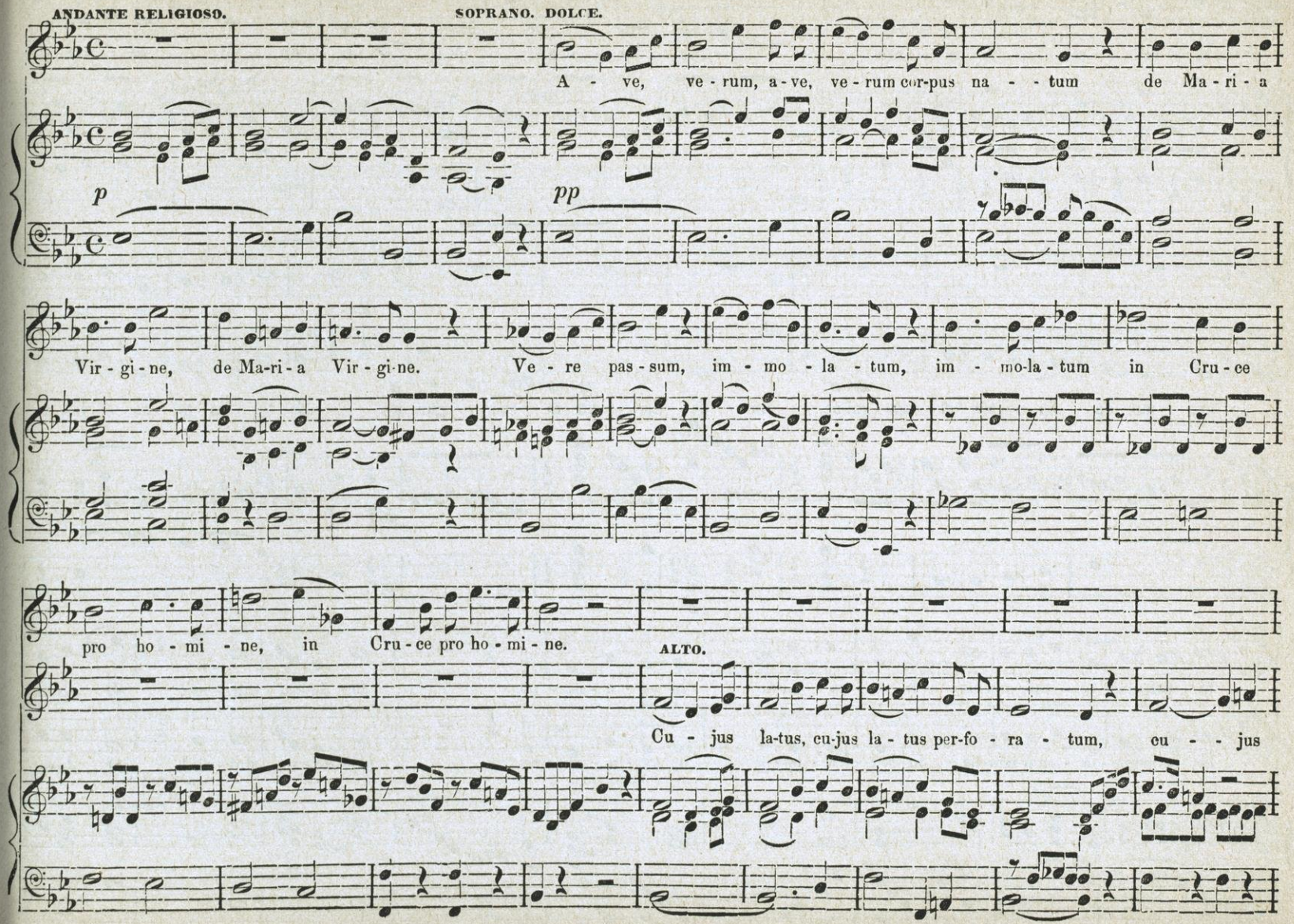
O SALUTARIS. No. 7.

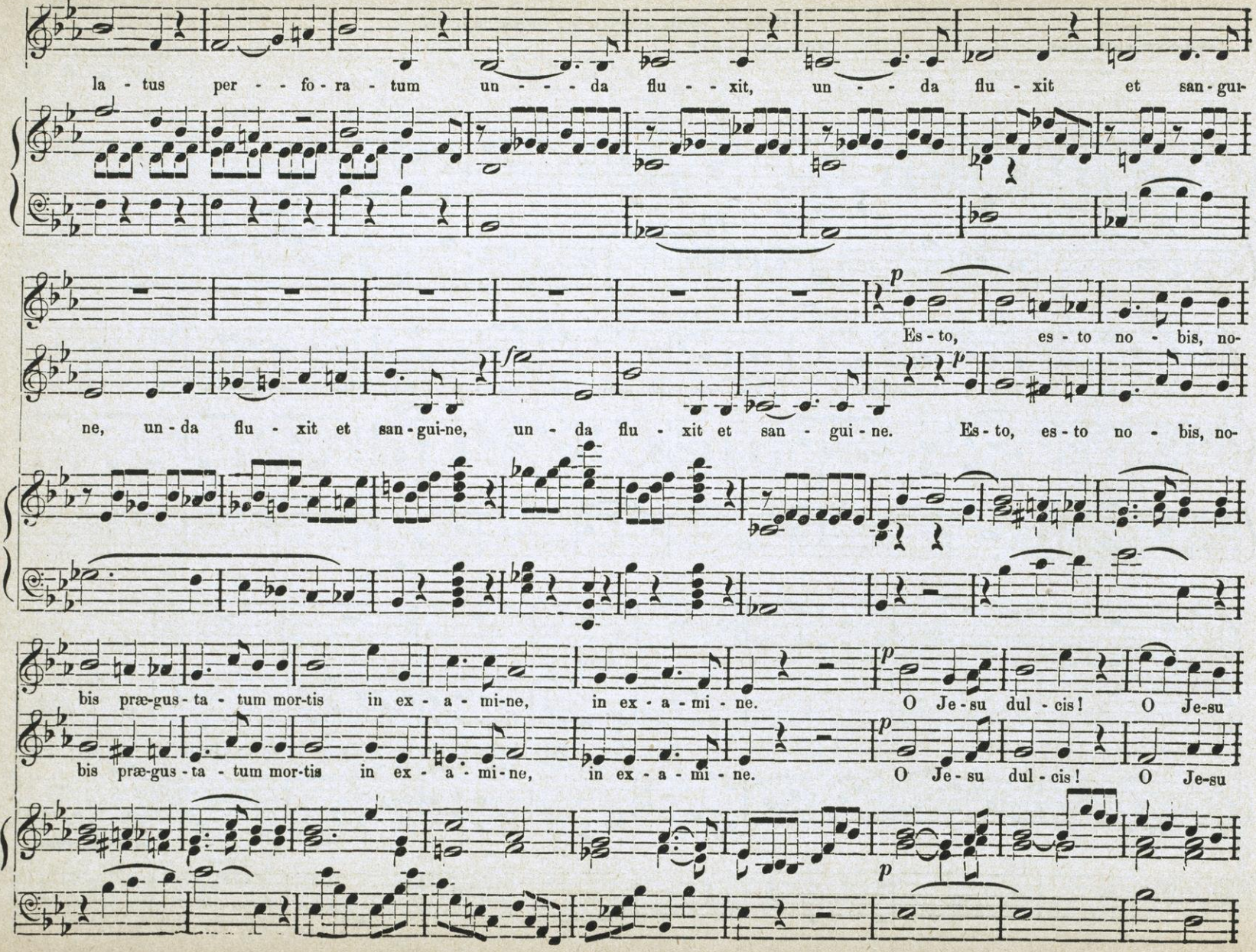


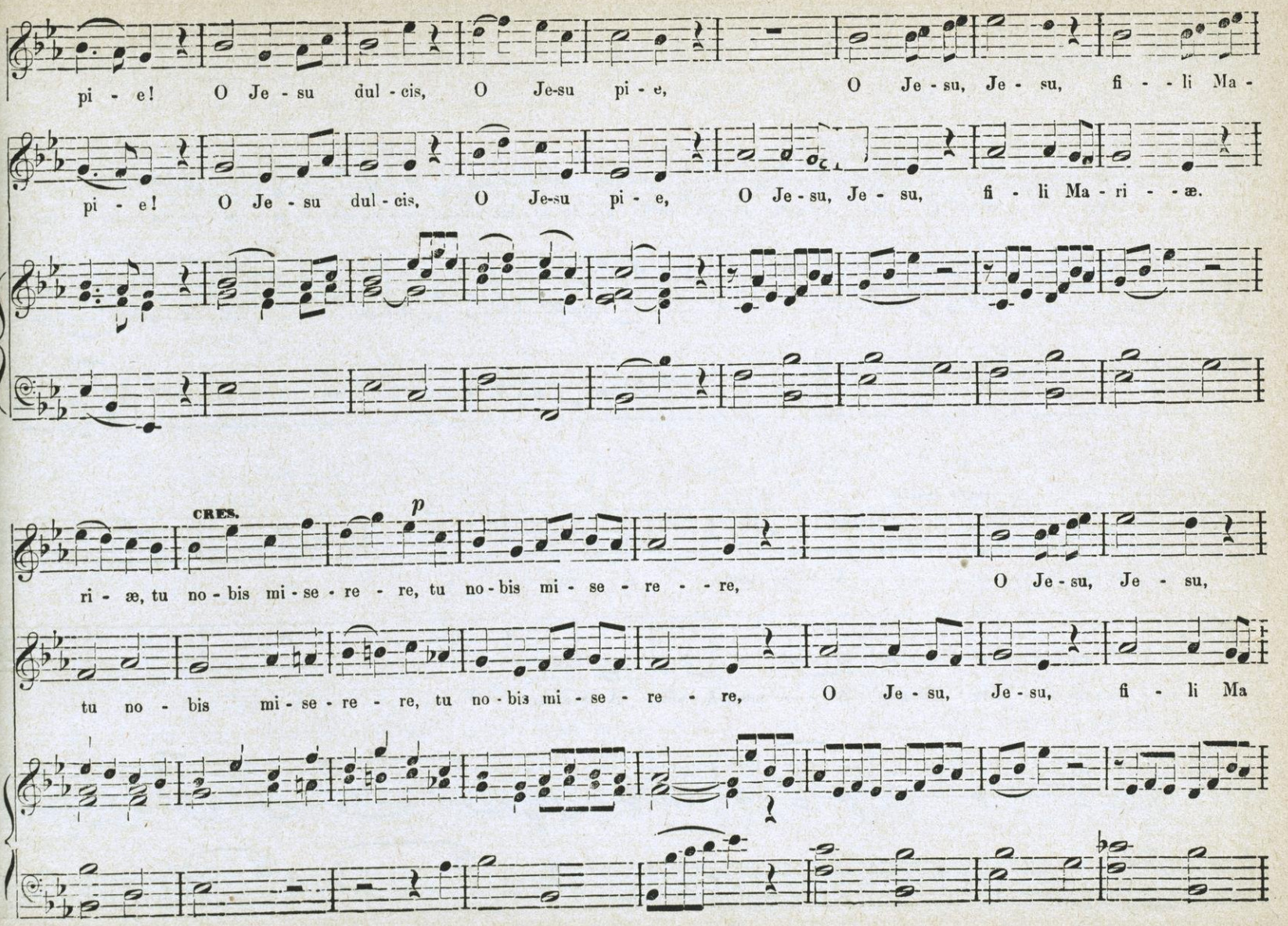
O SALUTARIS. No. 8.

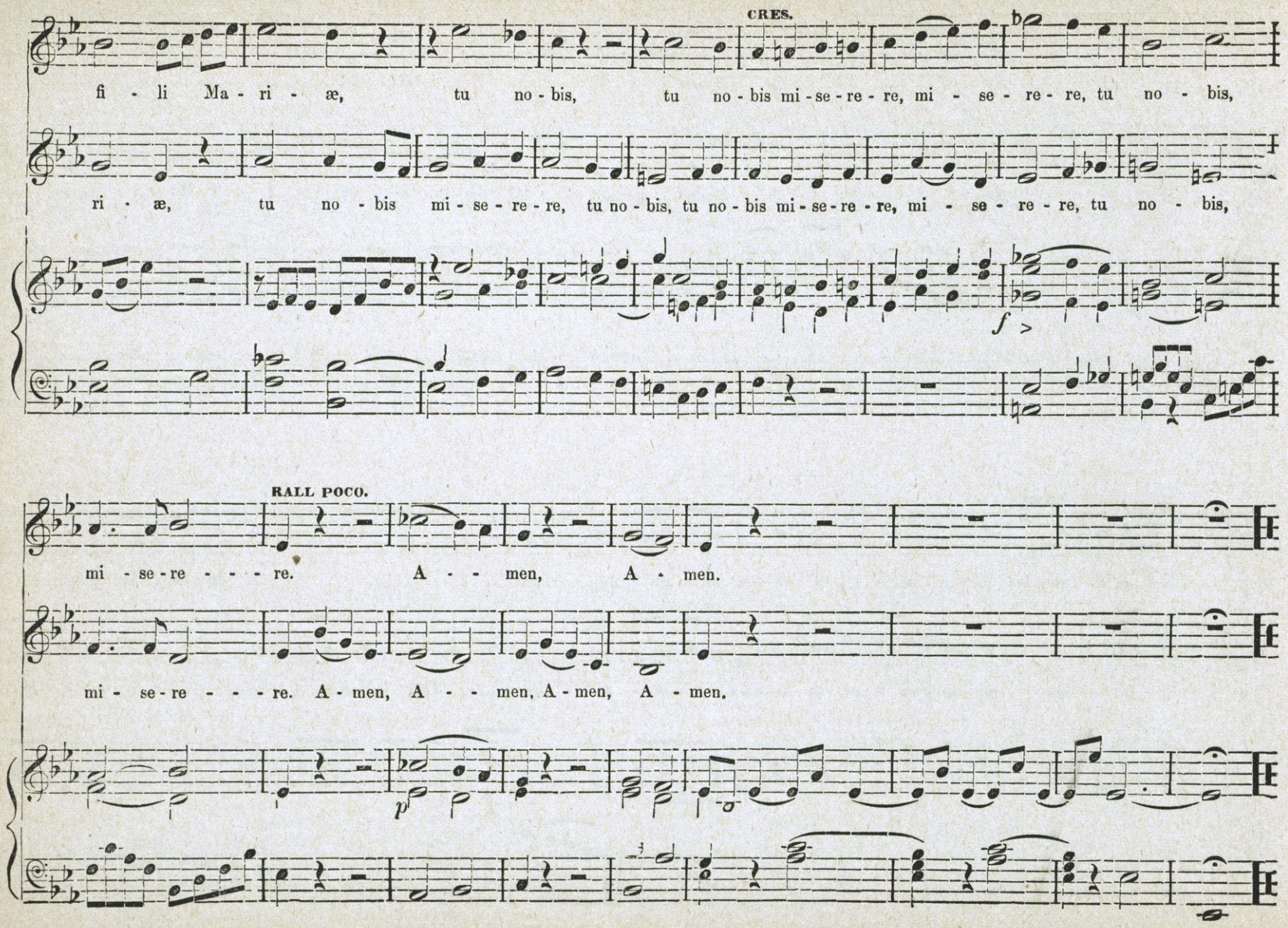


DUETT, FOR SOPRANO AND ALTO.

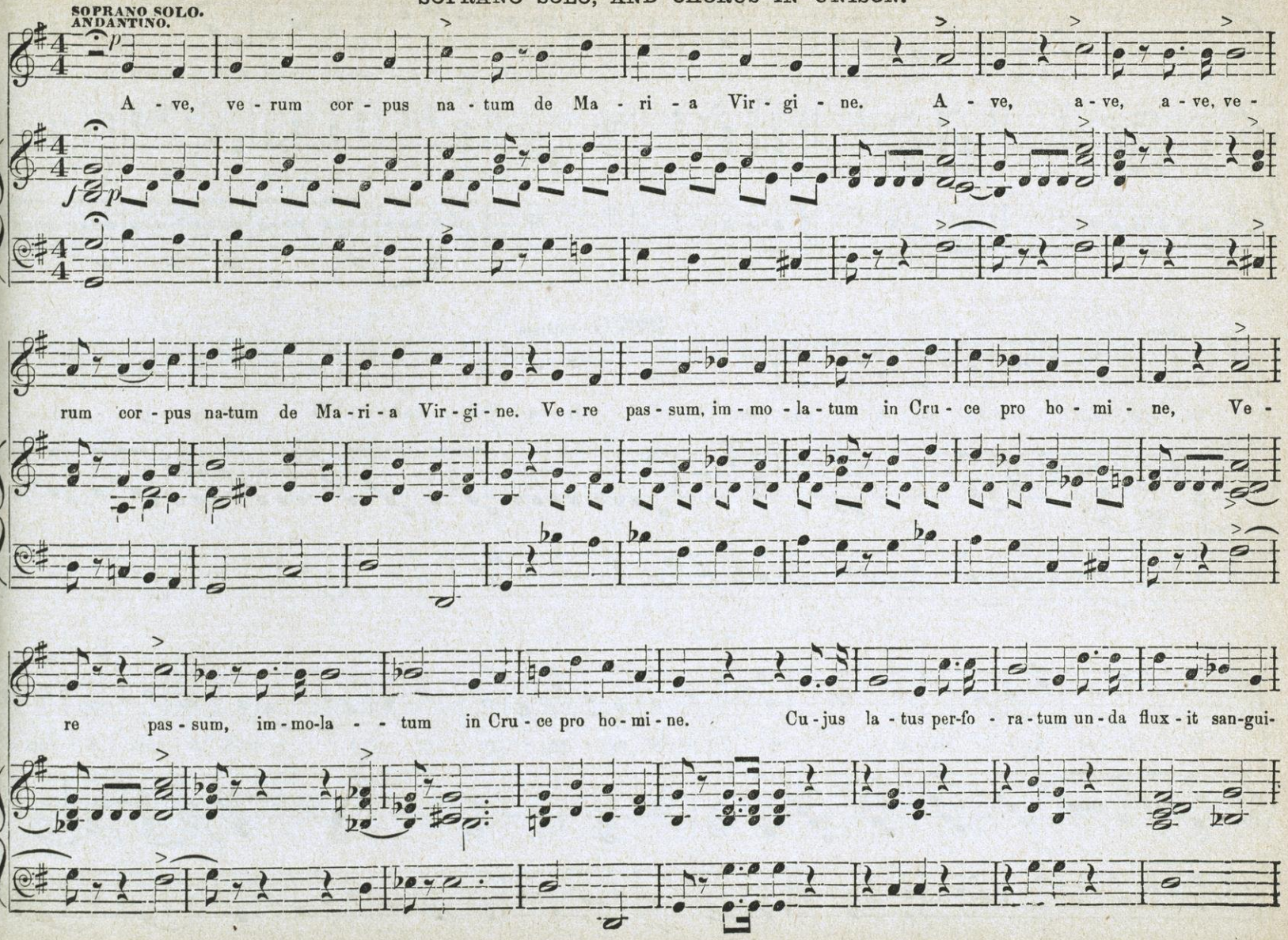


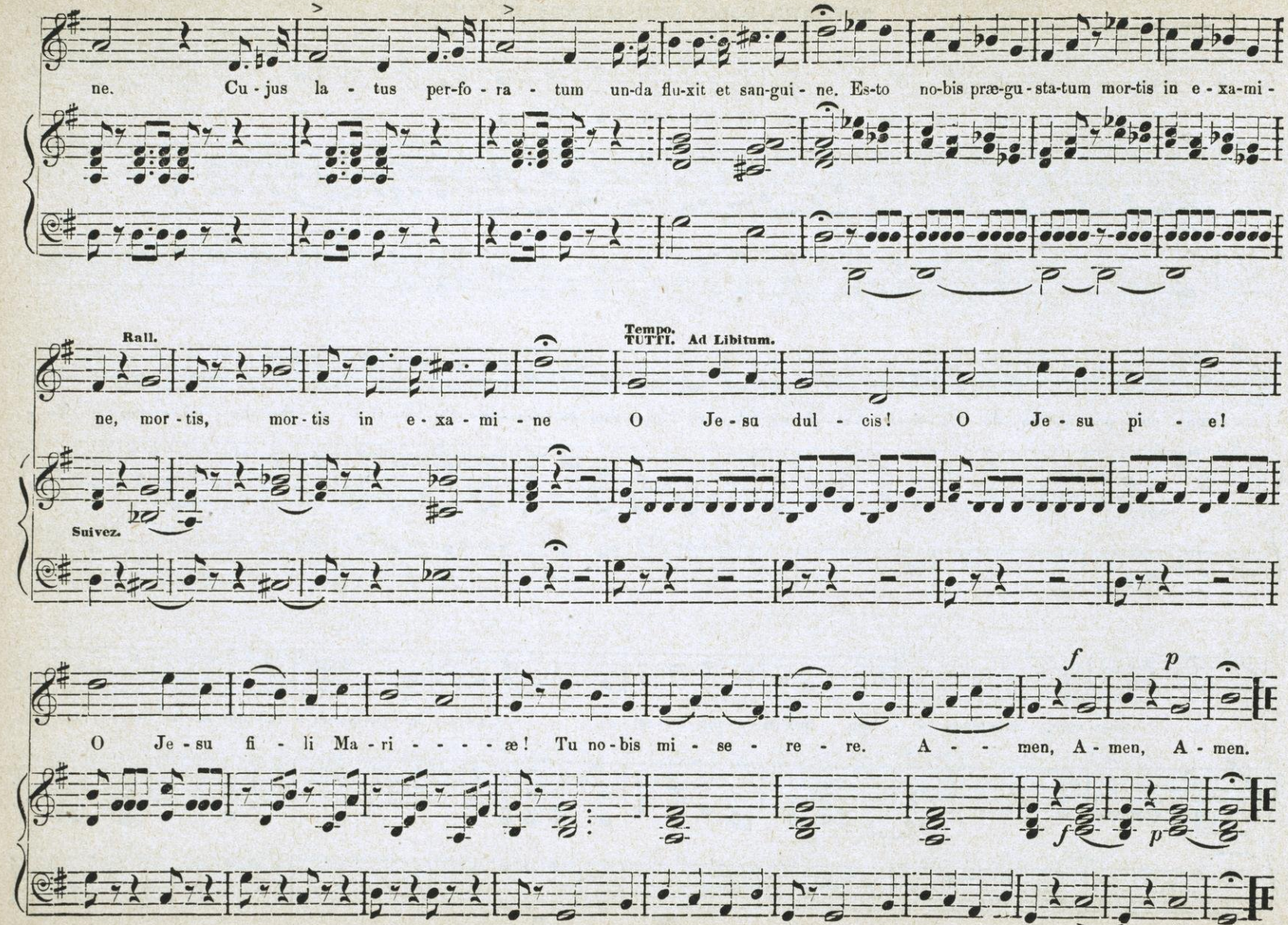

la - tus per - - fo - ra - tum un - - - da flu - - xit, un - - da flu - xit et san - gui-
Es - to, es - to no - bis, no-
ne, un - da flu - xit et san - gui-ne, un - da flu - xit et san - gui - ne. Es - to, es - to no - bis, no-
bis præ-gus - ta - tum mor-tis in ex - a - mi-ne, in ex - a - mi - ne. O Je - su dul - cis! O Je-su
bis præ-gus - ta - tum mor-tis in ex - a - mi-ne, in ex - a - mi - ne. O Je - su dul - cis! O Je-su


pi - e! O Je - su dul - cis, O Je-su pi - e, O Je - su, Je - su, fi - - li Ma -
pi - e! O Je - su dul - cis, O Je-su pi - e, O Je - su, Je - su, fi - li Ma - ri - - æ.
CRES.
p
ri - æ, tu no - bis mi - se - re - re, tu no - bis mi - se - re - - re, O Je - su, Je - su,
tu no - bis mi - se - re - re, tu no - bis mi - se - re - re, O Je - su, Je - su, fi - li Ma

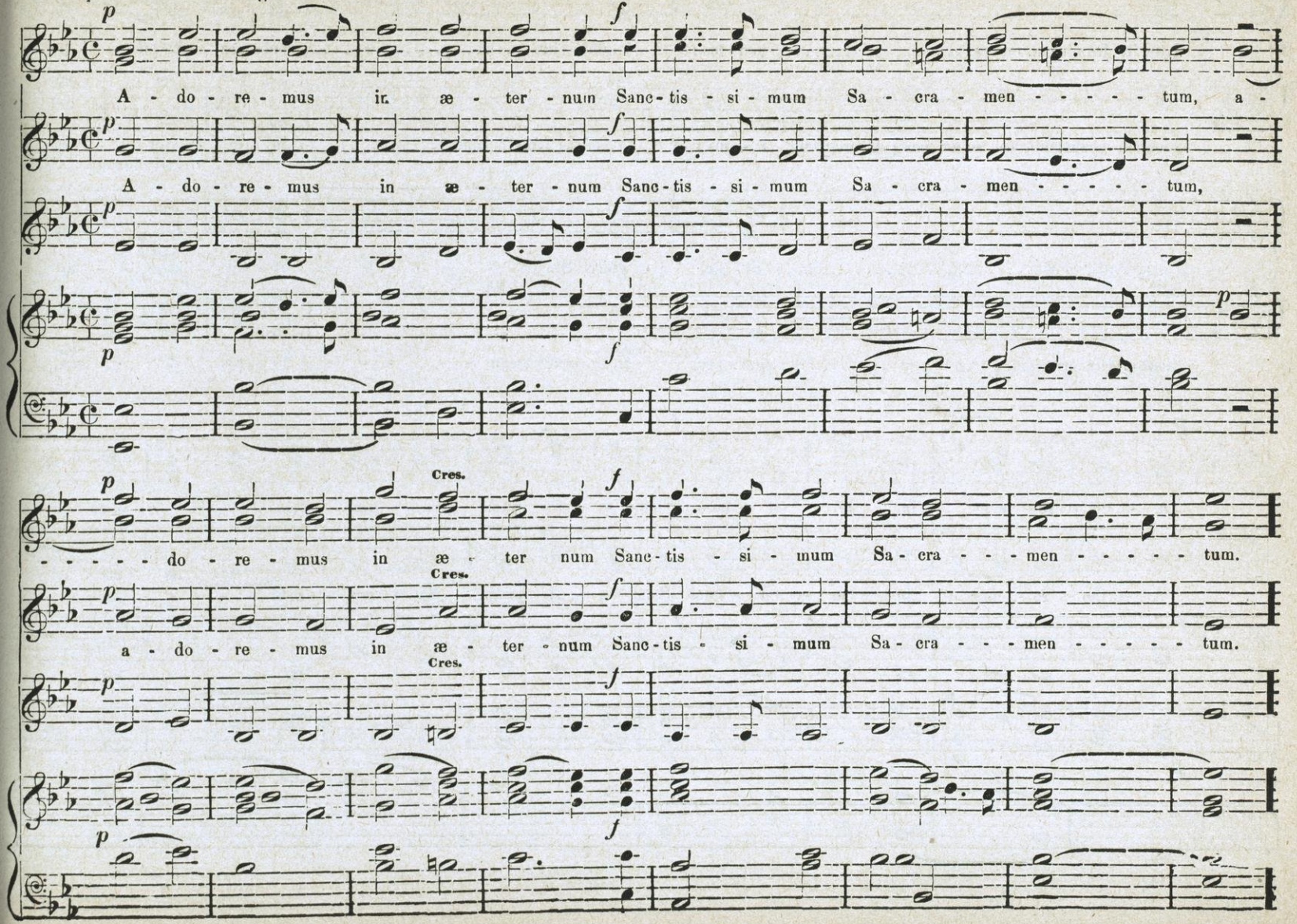

CRES.
fi - li Ma - ri - æ, tu no - bis, tu no - bis mi - se - re - re, mi - se - re - re, tu no - bis,
ri - æ, tu no - bis mi - se - re - re, tu no - bis, tu no - bis mi - se - re - re, mi - se - re - re, tu no - bis,
f
RALL POCO.
mi - se - re - - - re. A - - men, A - men.
mi - se - re - - - re. A - men, A - - men, A - men, A - men.
p

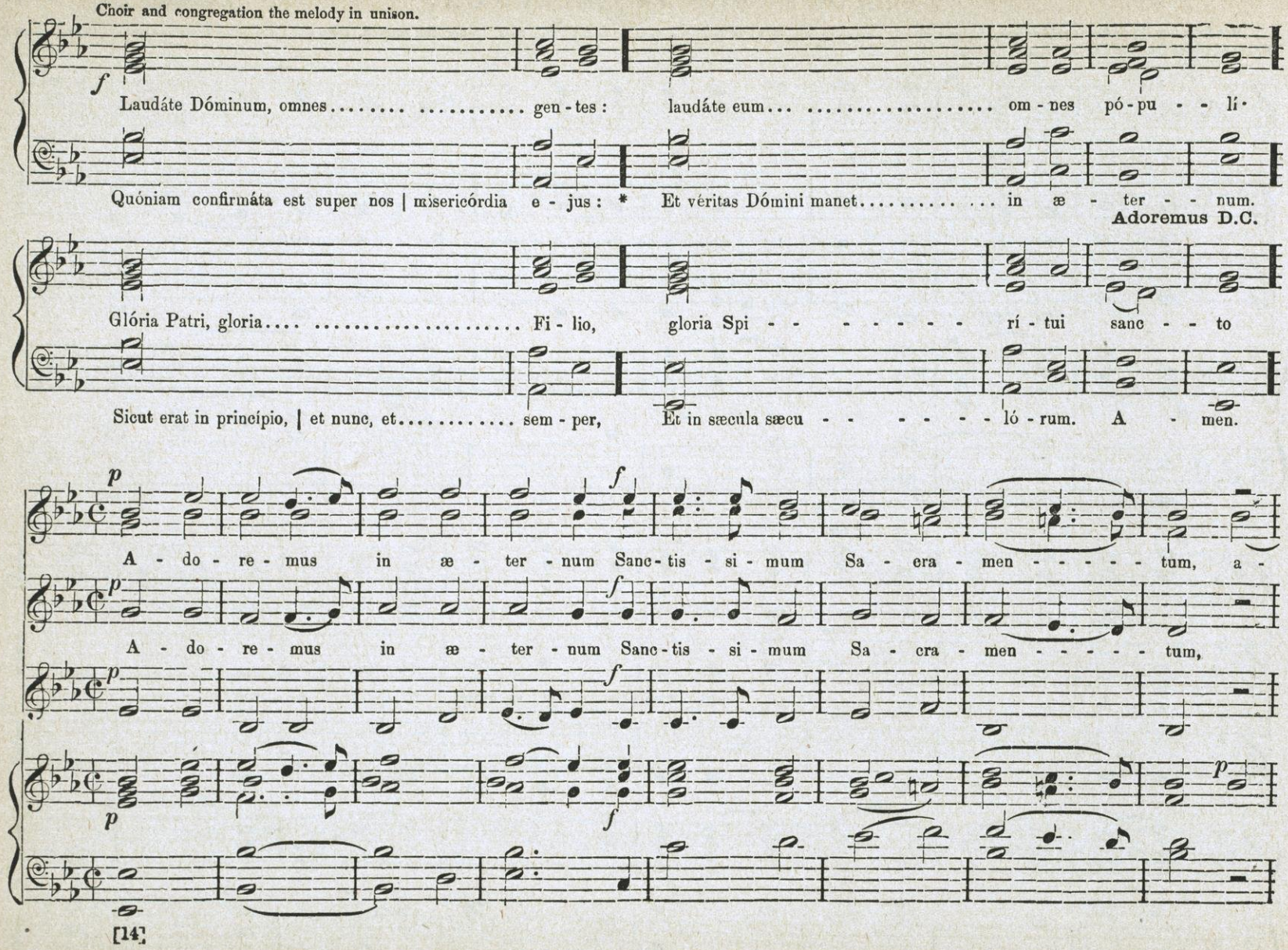
SOPRANO SOLO, AND CHORUS IN UNISON.

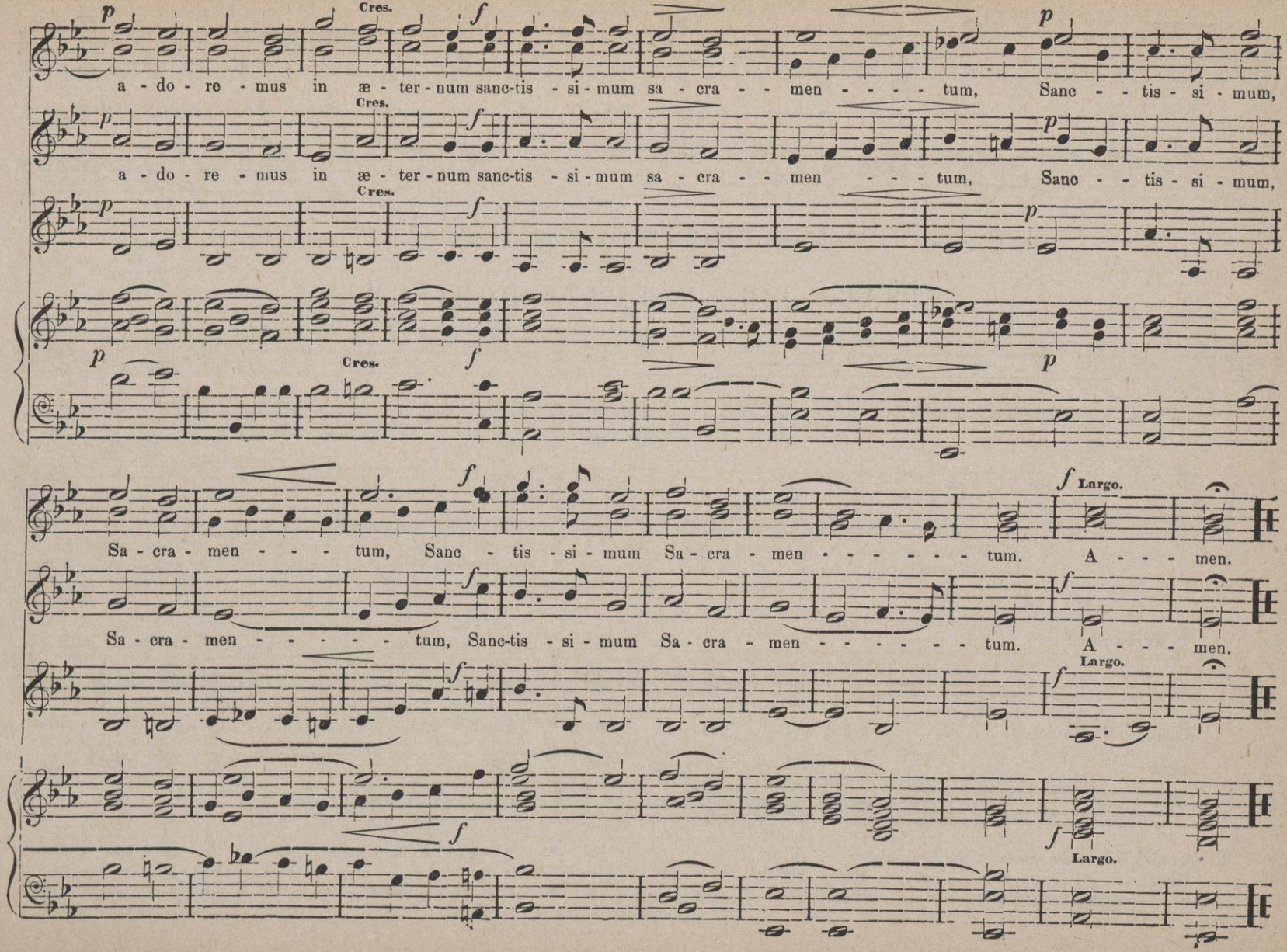



ne. Cu - jus la - tus per-fo - ra - tum un-da flu-xit et san-gui - ne. Es-to no-bis præ-gu-sta-tum mor-tis in e - xa-mi -
Rall.
Tempo.
TUTTI. Ad Libitum.
ne, mor - tis, mor - tis in e - xa - mi - ne O Je - su dul - cis! O Je - su pi - e!
Suivez.
O Je - su fi - li Ma - ri - - - - - æ! Tu no-bis mi - se - re - re. A - - men, A - men, A - men.
f
p
f
p

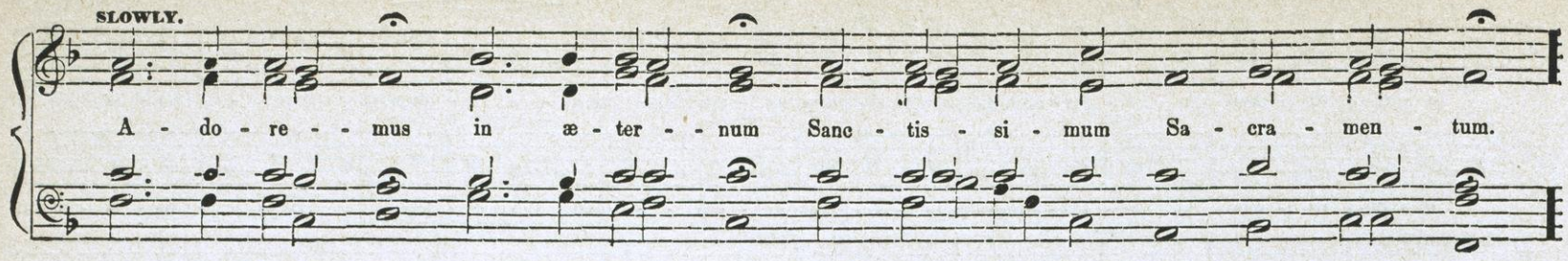
For four female or four male voices, or by a mixed choir; in which latter case the Soprano sings the first, Tenor the second, Alto the third, and Bass the fourth voice. The verses in plain chant are to be sung in unison.




Choir and congregation the melody in unison.
Laudáte Dóminum, omnes..... ..... gen - tes : laudáte eum... ..... om - nes pó - pu - - lí·
Quóniam confirmáta est super nos | misericórdia e - jus : * Et véritas Dómini manet..... ... in æ - ter - - num.
Adoremus D.C.
Glória Patri, gloria.... ..... Fi - lio, gloria Spi - - - - - - rí - tui sanc - - to
Sicut erat in princípio, | et nunc, et..... sem - per, Et in sæcula sæcu - - - - - ló - rum. A - men.
A - do - re - mus in æ - ter - num Sanc - tis - si - mum Sa - cra - men - - - - - tum, a -
A - do - re - mus in æ - ter - num Sanc - tis - si - mum Sa - cra - men - - - - - tum,

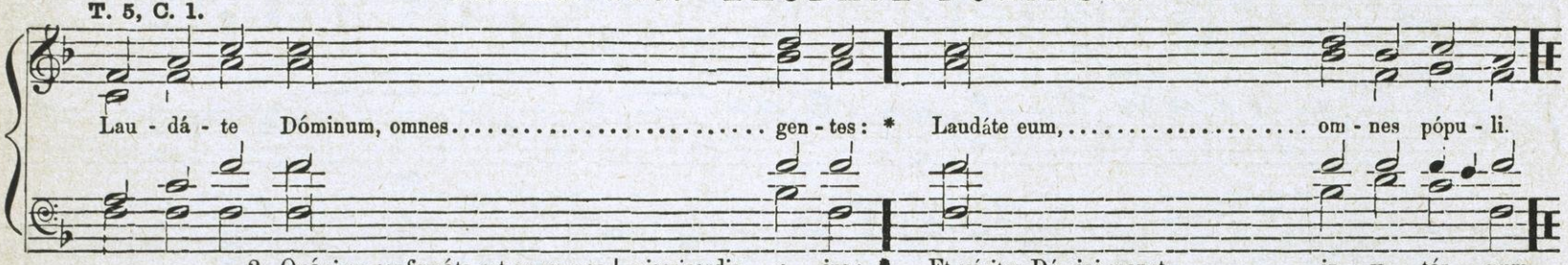

p
Cres.
f
p
a - do - re - mus in æ - ter - num sanc-tis - si - mum sa - cra - - men - - - - - tum, Sanc - - tis - si - mum,
a - do - re - mus in æ - ter - num sanc-tis - si - mum sa - cra - - men - - - tum, Sanc - - tis - si - mum,
Sa - cra - men - - - - tum, Sanc - tis - si - mum Sa - cra - men - - - - - - tum.
A - - - men.
Sa - cra - men - - - - - tum, Sanc-tis - si - mum Sa - cra - men - - - - - - tum.
A - - - men.
Largo.

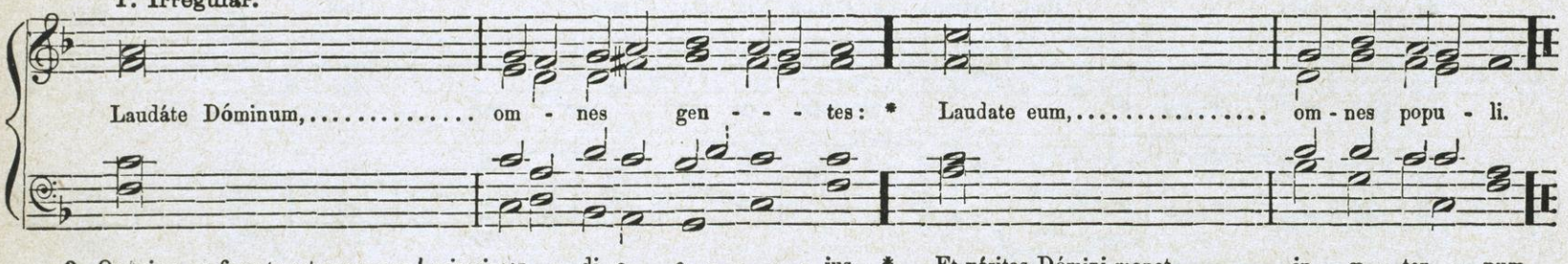
ADOREMUS. PLAIN CHANT.

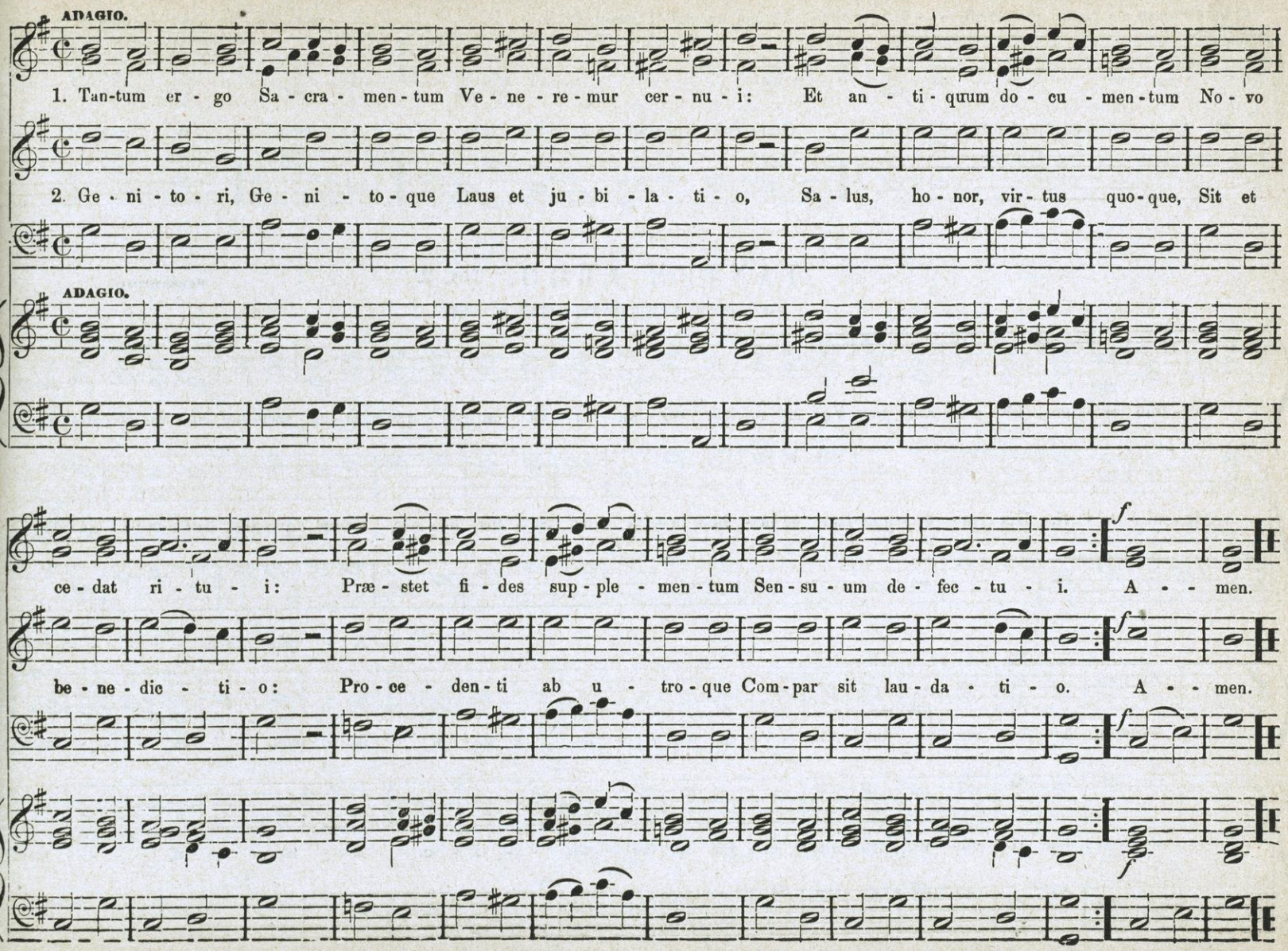


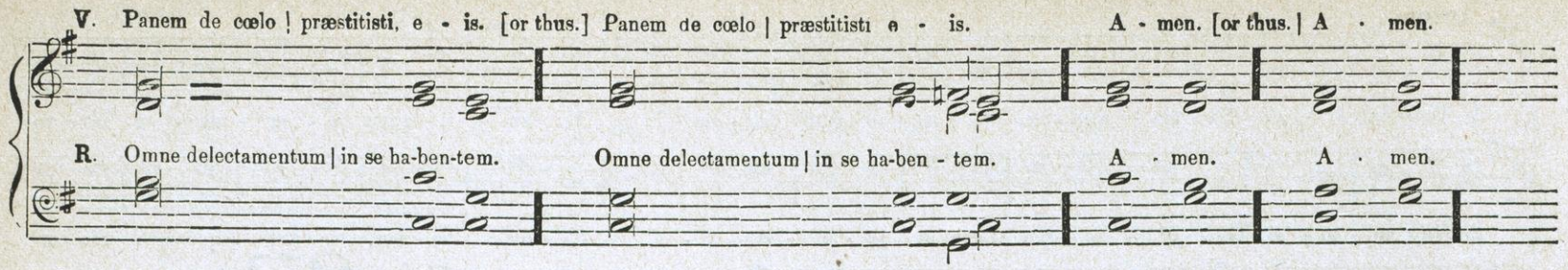
The following Psalm may be sung after the Benediction.

PSALM 116. LAUDATE DOMINUM.





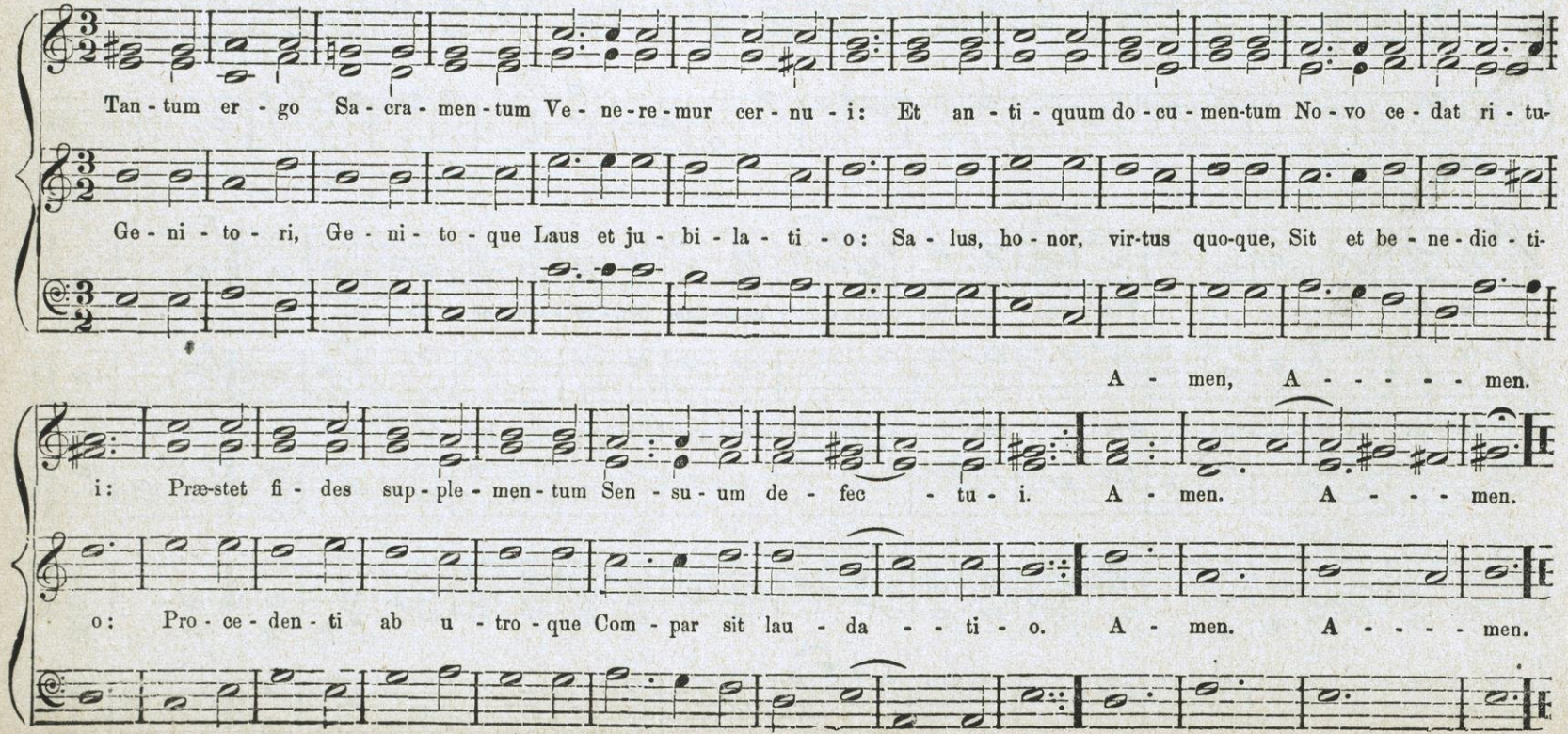

ADAGIO.
1. Tan-tum er - go Sa - cra - men - tum Ve - ne - re - mur cer - nu - i: Et an - ti - quum do - cu - men - tum No - vo
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - ti - o, Sa - lus, ho - nor, vir - tus quo - que, Sit et
ADAGIO.
ce - dat ri - tu - i: Præ - stet fi - des sup - ple - men - tum Sen - su - um de - fec - tu - i. A - - men.
be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - - men.
f
f
f

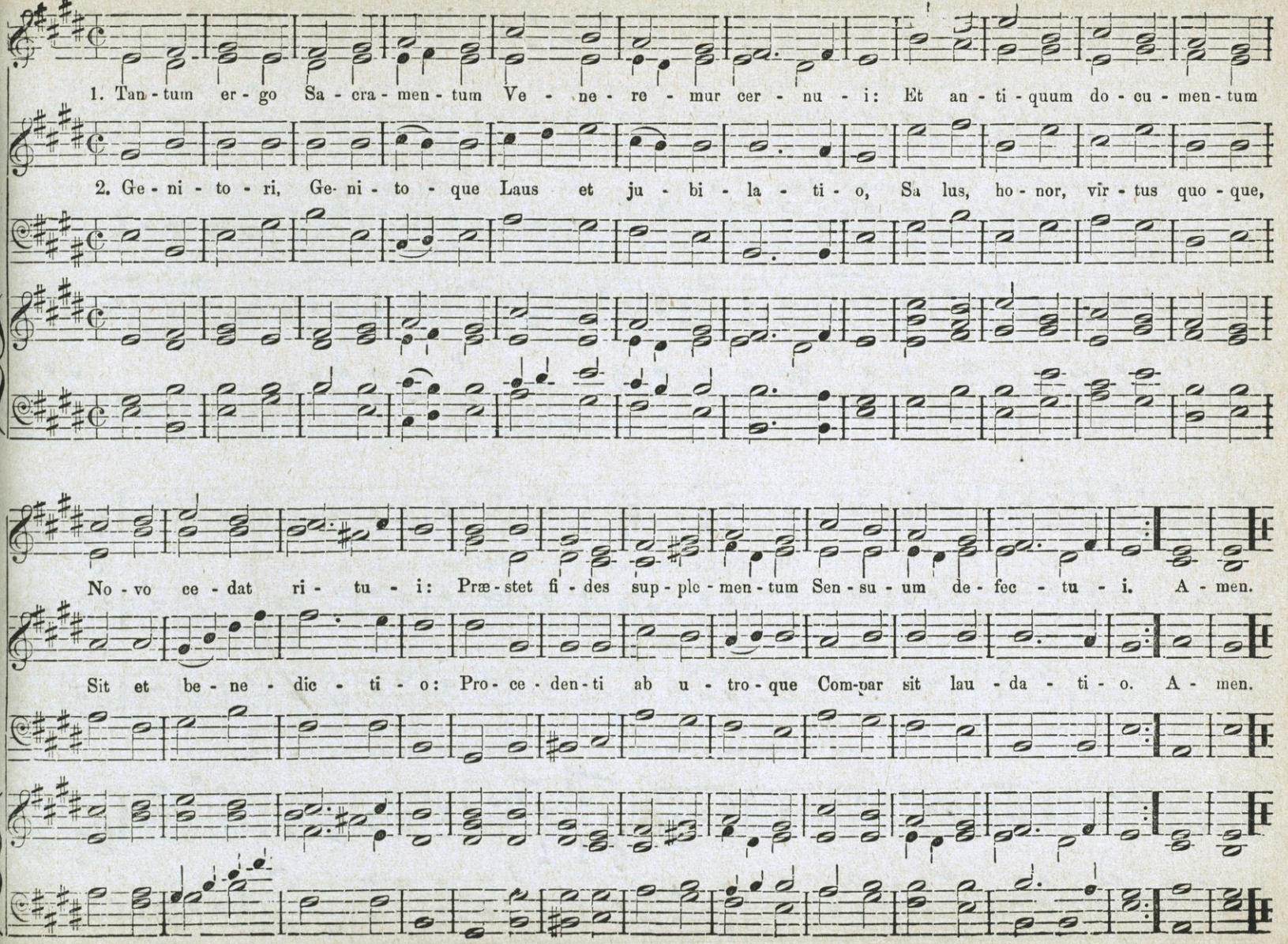


TANTUM ERGO. No. 2.

PALESTRINA.

As frequently sung in the Papal choir, in Rome.




1. Tan - tum er - go Sa - cra - men - tum Ve - ne - re - mur cer - nu - i: Et an - ti - quum do - cu - men - tum
2. Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - ti - o, Sa lus, ho - nor, vīr - tus quo - que,
No - vo ce - dat ri - tu - i: Præ - stet fi - des sup - ple - men - tum Sen - su - um de - fec - tu - i. A - men.
Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - men.

TANTUM ERGO. No. 4.

FR. X. SCHMID

ANDANTE

Tan - tum er - go Sa - cra - men-tum Ve - ne - re - mur cer - nu - i: Et an - ti - quum do - cu-men-tum No - vo

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

ANDANTE.

ce - dat ri - tu - i: Præ - stet fi - des sup-ple-men - tum Sen - su - um de - fec - tu - i. A - men.

be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par sit lau - da - ti - o. A - men.

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

TANTUM ERGO. No. 5.

L. MIETSCH.

For two Sopranos and Alto, or for two Tenors and Bass.

ANDANTE RELIGIOSO

SOPRANO I.

1. Tan-tum er-go Sa-cra-men-tum Ve-ne-re-mur cer-nu-i: Et an-ti-quum do-cu-men-tum No-vo ce-dat ri-tu-

SOPRANO 2.

2. 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-dic-ti-

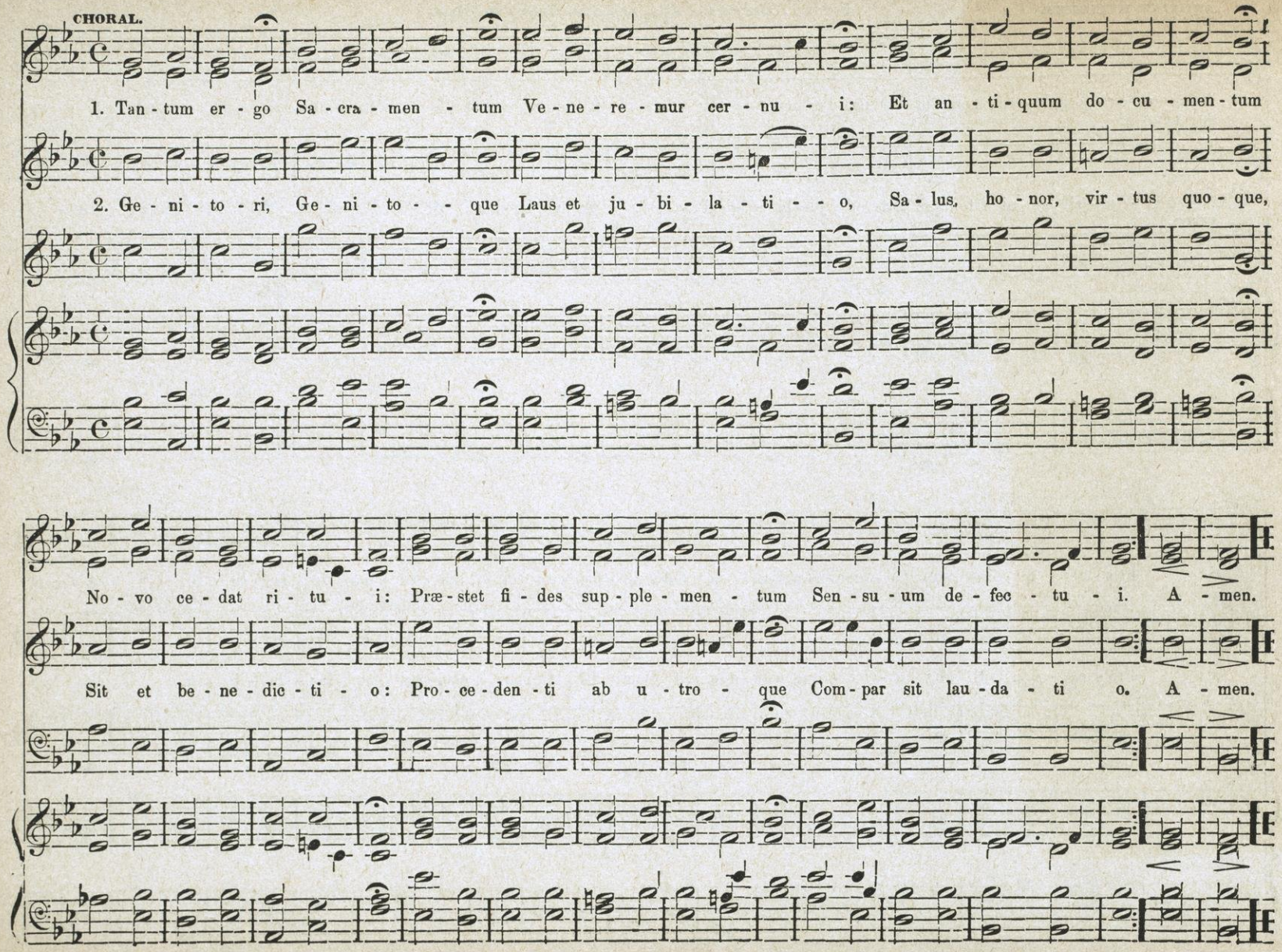
ALTO.

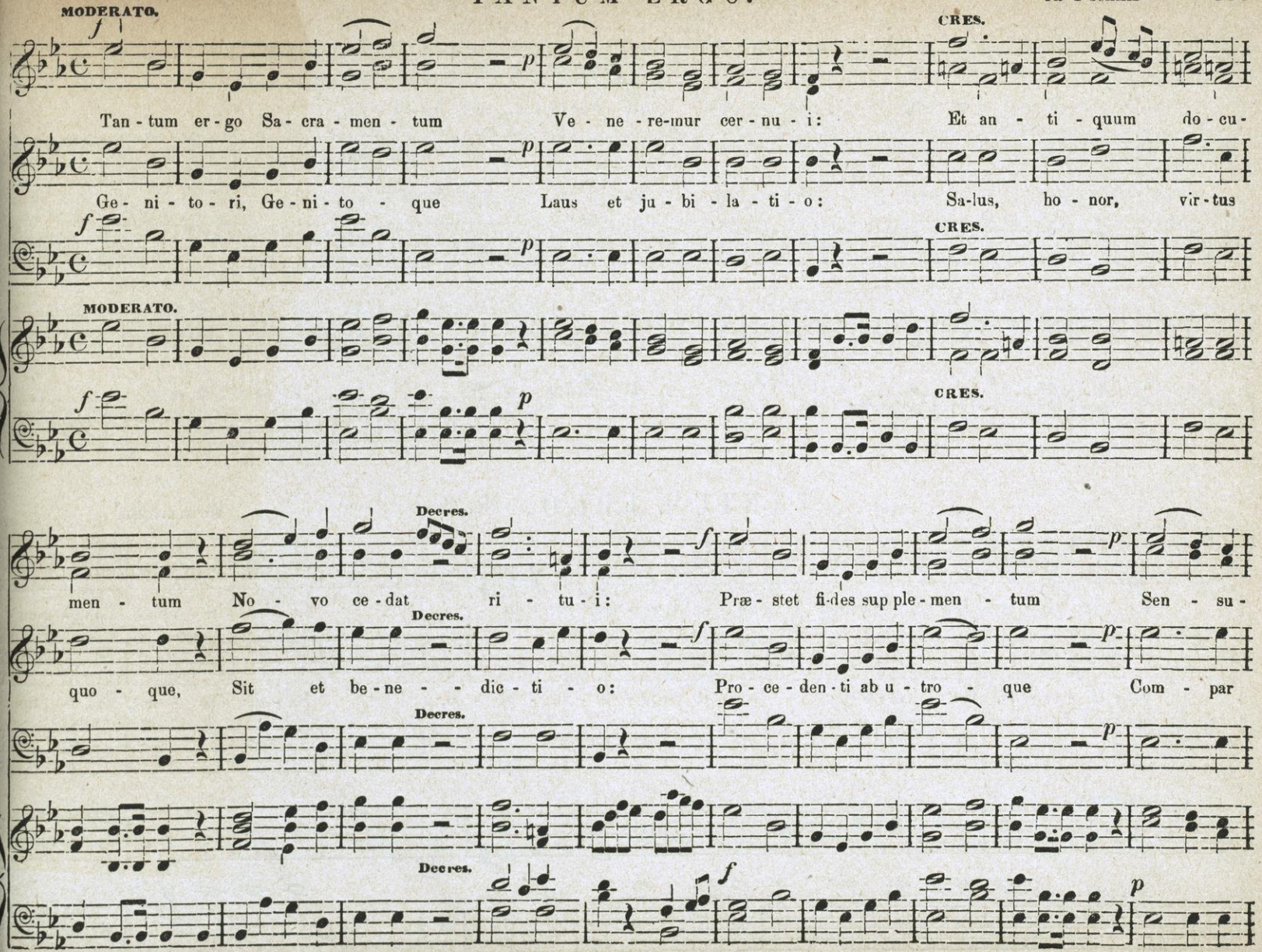
i: Præ-stet fi-des sup-ple-men-tum Sen-su-um de-fec-tu-i, sen-su-um de-fec-tu-i. A-men.

o: Pro-ce-den-ti ab u-tro-que com-par sit lau-da-ti-o, com-par sit lau-da-ti-o. A-men.

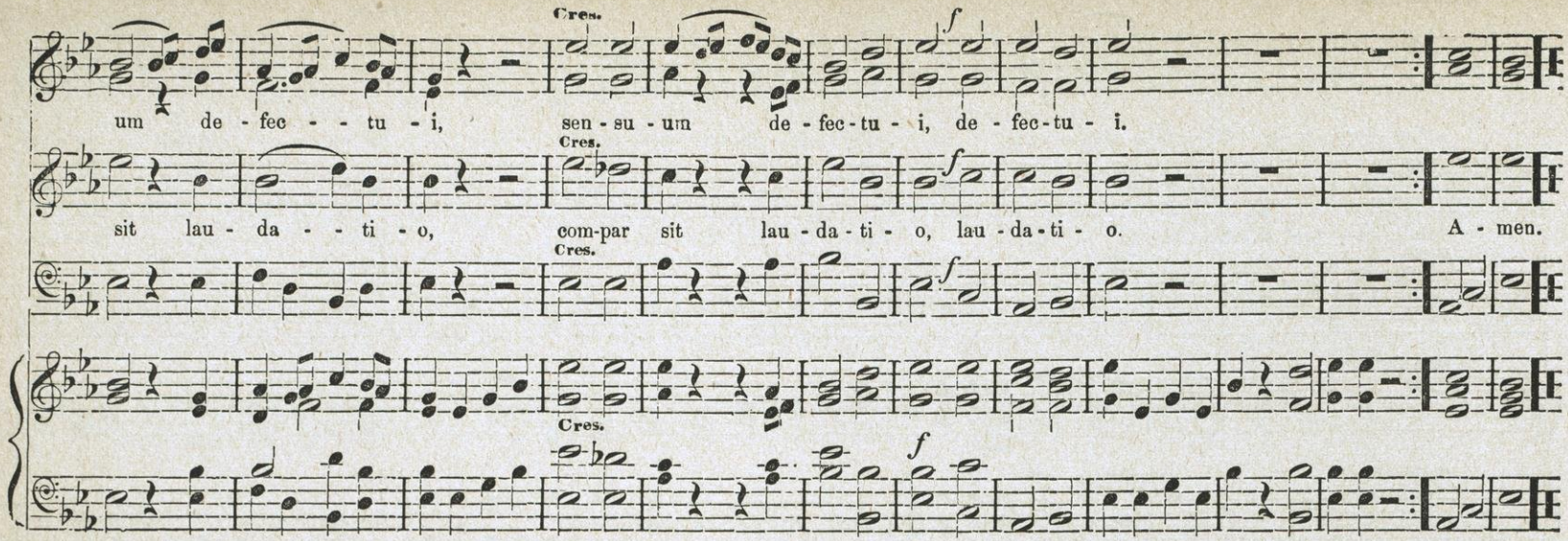
TANTUM ERGO. GREGORIAN. No. 6.

Harmonized by A. WERNER.



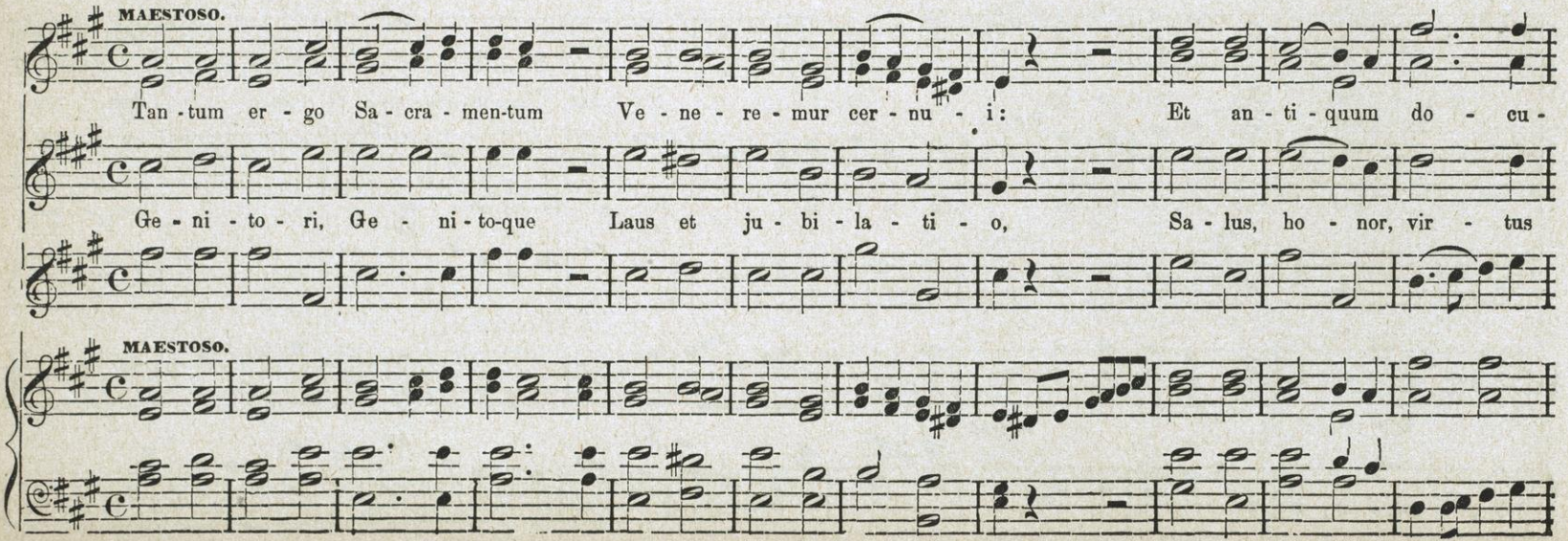

MODERATO.
CRES.
Tan - tum er - go Sa - cra - men - tum Ve - ne - re-mur cer - nu - i: Et an - ti - quum do - cu -
Ge - ni - to - ri, Ge - ni - to - que Laus et ju - bi - la - ti - o: Sa-lus, ho - nor, vir - tus
MODERATO.
CRES.
Decres.
men - tum No - vo ce - dat ri - tu - i: Præ - stet fi-des sup ple - men - tum Sen - su -
quo - que, Sit et be - ne - - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par

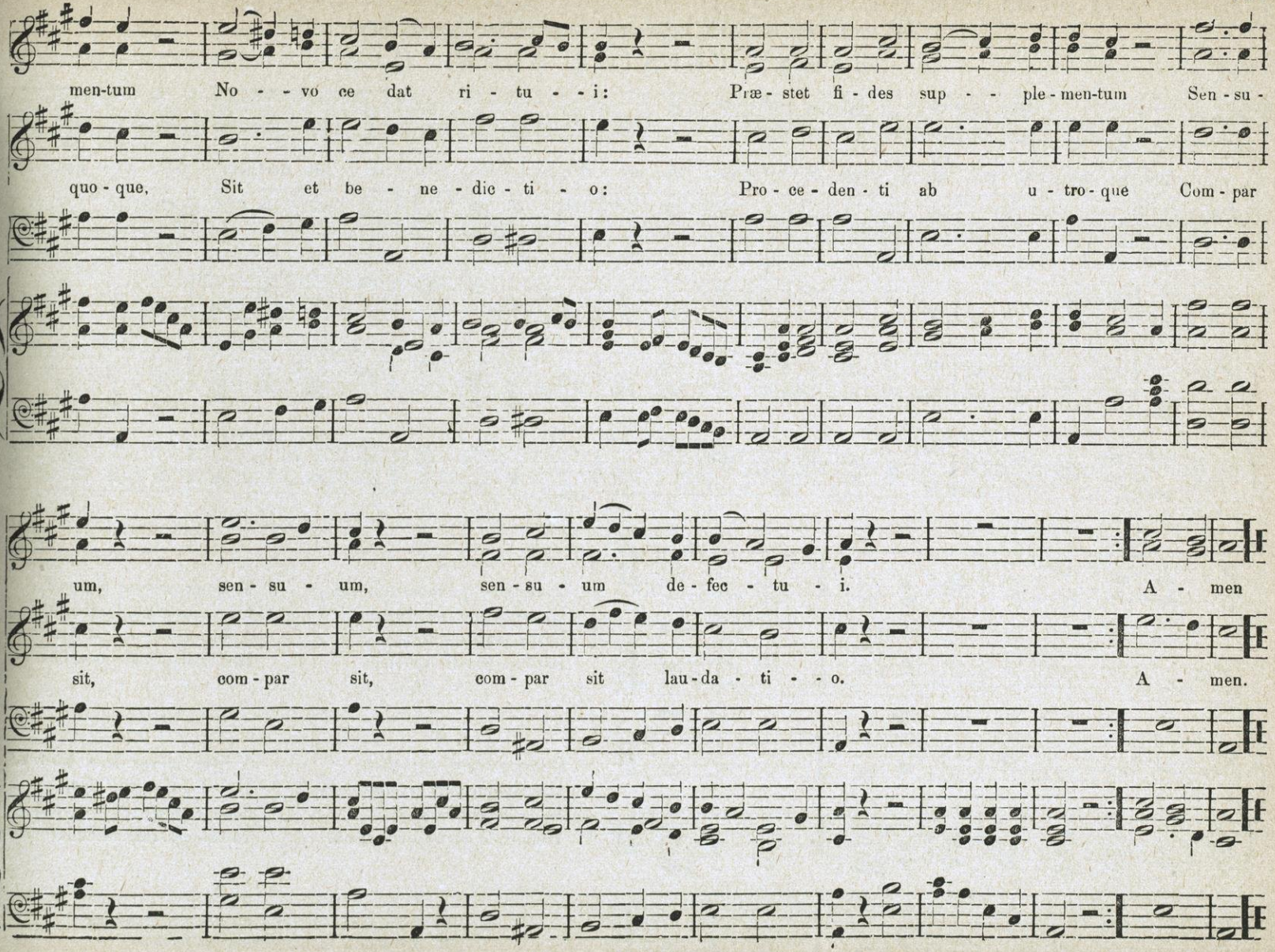
TANTUM ERGO. Concluded.



TANTUM ERGO. No. 8.

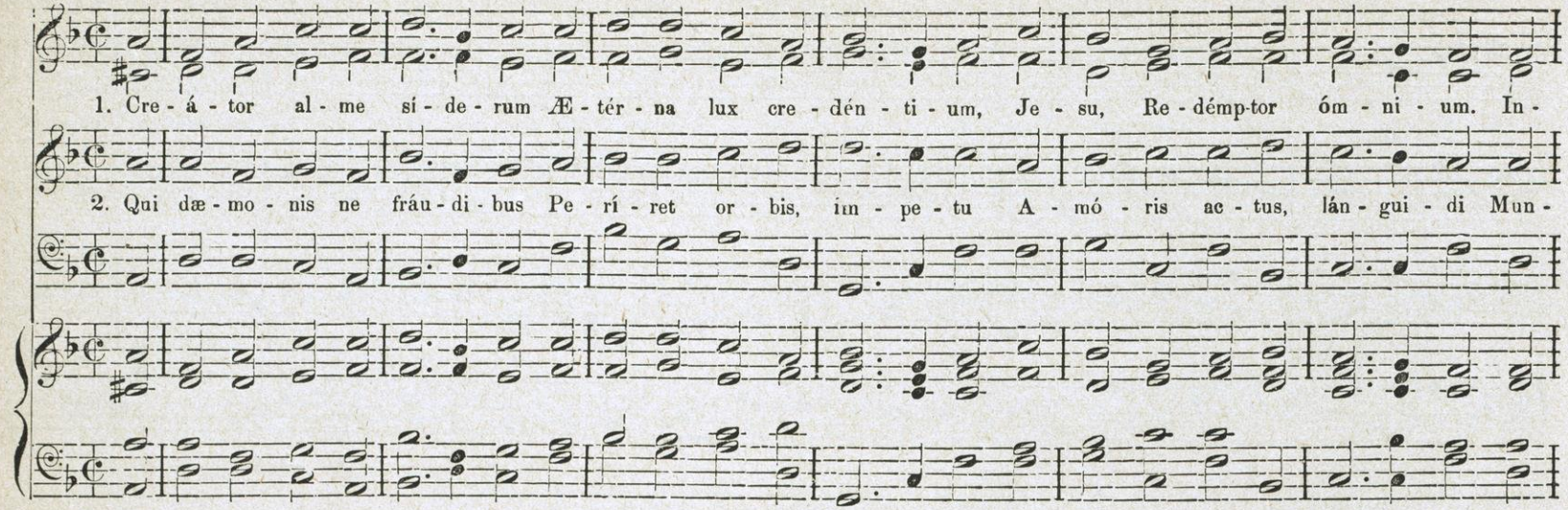
FR. X. SCHMID.

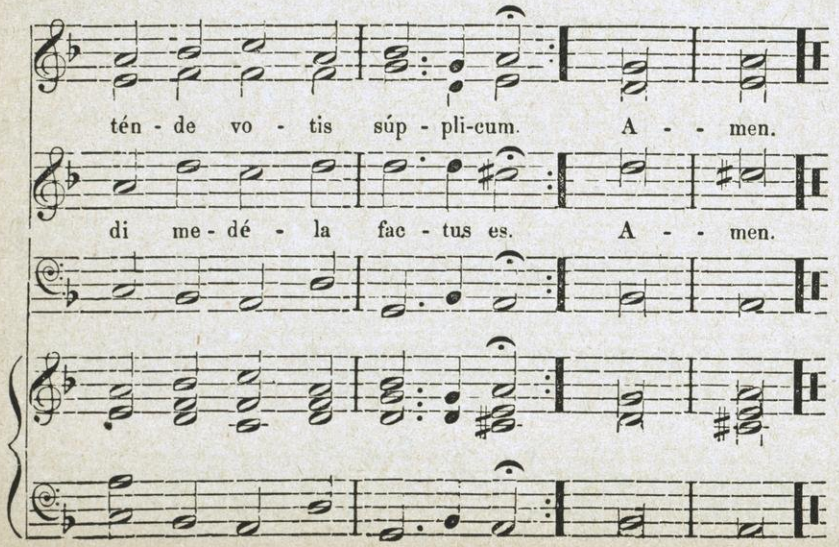



men-tum No - - vo ce dat ri - tu - - i: Præ - stet fi - des sup - - ple - men-tum Sen - su -
quo - que, Sit et be - ne - dic - ti - o: Pro - ce - den - ti ab u - tro - que Com - par
um, sen - su - um, sen - su - um de - fec - tu - i. A - men
sit, com - par sit, com - par sit lau - da - ti - - o. A - men.

On the Sundays in Advent, Psalms the same as on Sundays, page 32, etc.

HYMN: CREATOR ALME. (I.)





3

Com-mú-ne qui mun-di ne-fas
Ut ex-pi-á-res, ad cru-cem
E Vír-gi-nis sa-crá-ri-o
In-tá-cta pro-dis Ví-cti-ma.

4

Cu-jus po-té-stas gló-ri-æ,
No-mén-que cum pri-mum so-nat;
Et cœ-li-tes et ín-fe-ri
Tre-mén-te cur-ván-tur ge-nu.

5

Te de-pre-cá-mur úl-ti-mæ
Mag-num di-é-i Jú-di-cem,
Ar-mis su-pér-næ grá-ti-æ
De-fén-de nos ab hó-sti bus.

6

Vir-tus, ho-nor, laus, gló-ri-a,
De-o Pa-tri cum Fí-li-o,
San-cto si-mul Pa-rá-cli-to,
In sæ-cu-ló-rum sæ-cu-la. **A-men**

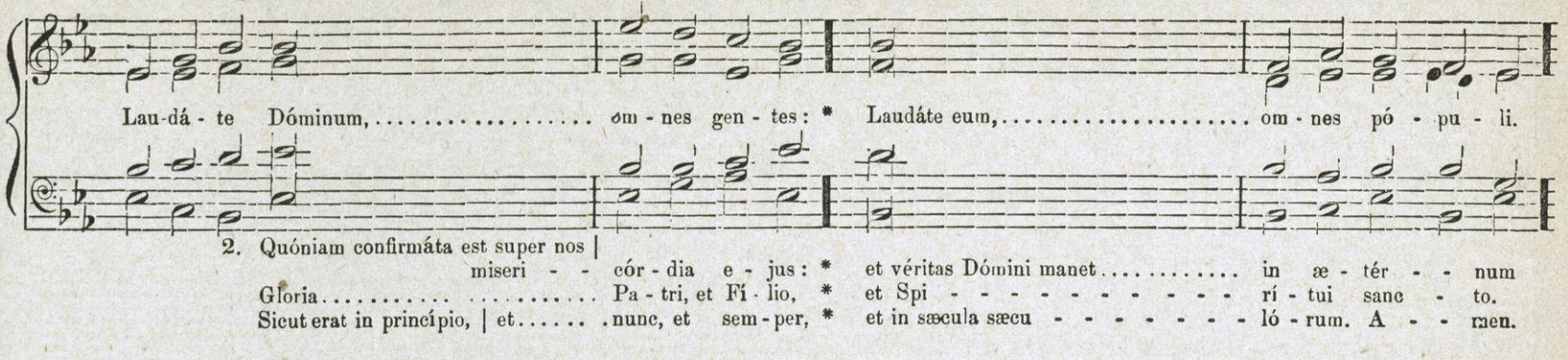
V. Rorate, cœli, désuper, | et nubes pluant **Justum**
R. Aperiátur terra, | et germinet Salvatórem.

VESPERS FOR CHRISTMAS.

1st Vespers, Psalms as on Sundays, page 32, etc., except the last one, which is

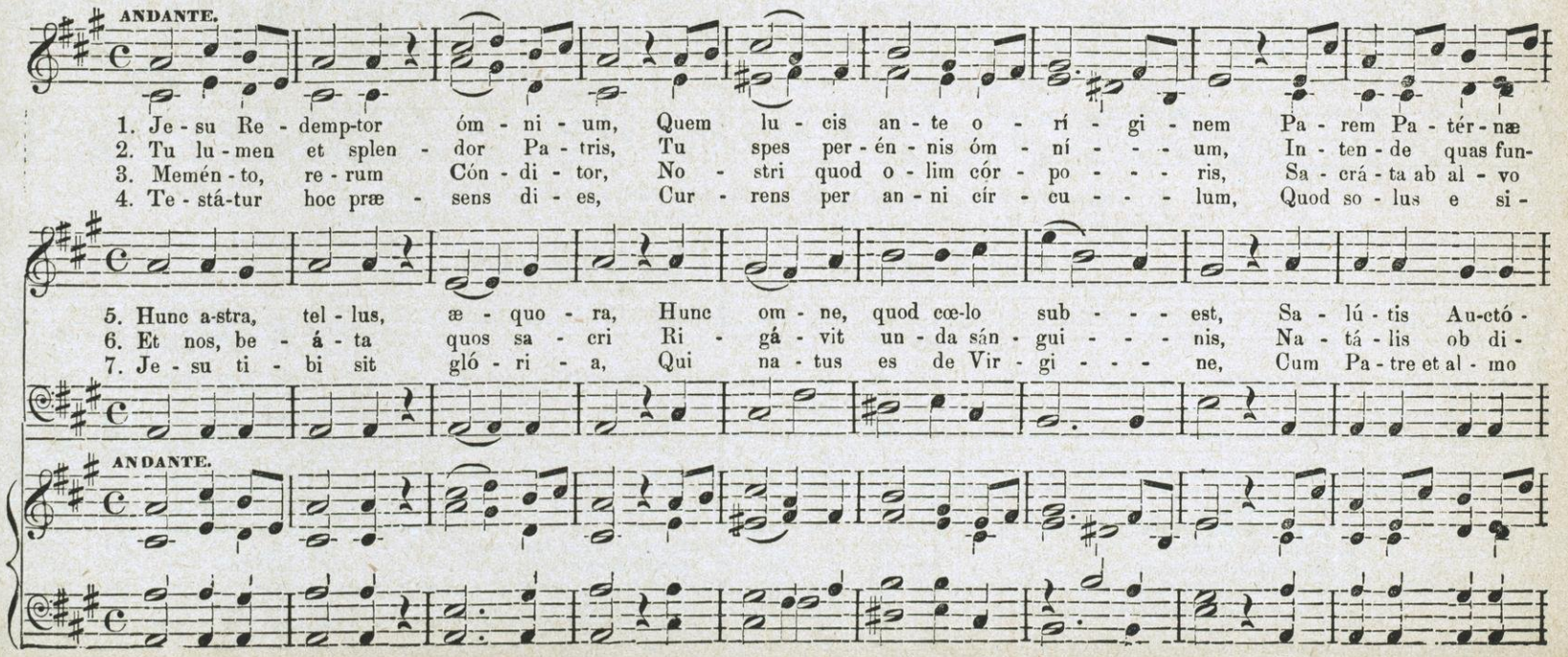
T. 5. Irregular.

PSALM 116. LAUDATE DOMINUM.

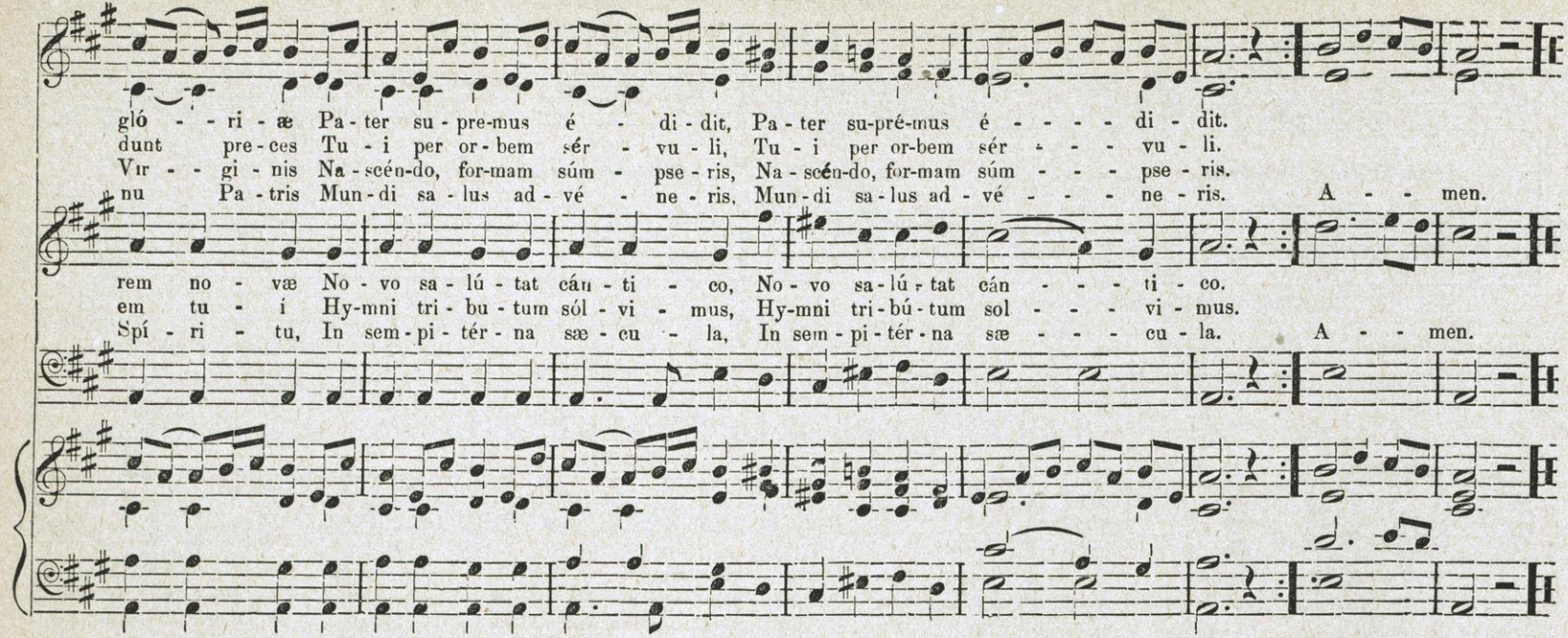


HYMN. JESU REDEMPTOR. (I.)

DONAT MUELLER.



JESU REDEMPTOR. Concluded.

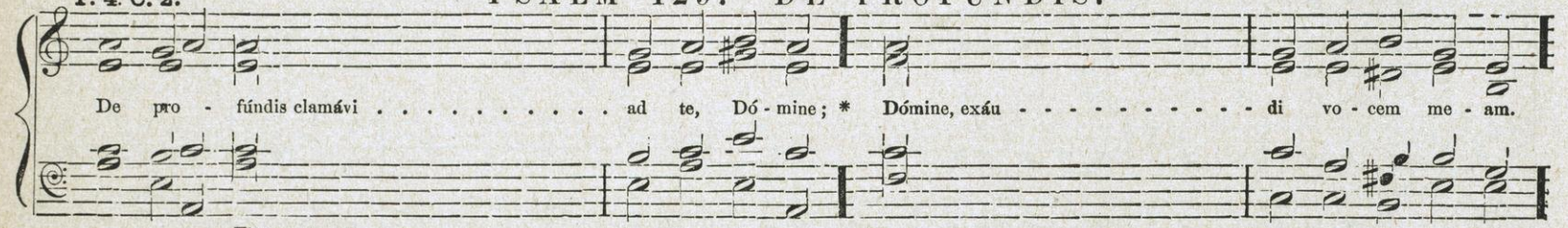


V. Crástina die | delébitur iníquitas terræ; R. Et regnábit super nos | Salvátor mundi.

2d Vespers Psalms: Dixit Dominus, p. 32; Confitebor, p. 34; Beatus vir, p. 35; and the following:

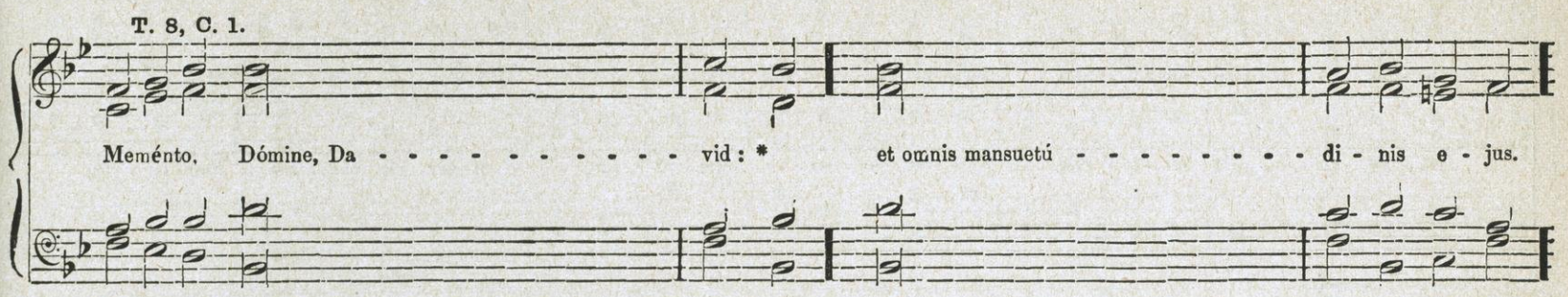
T. 4. C. 2.

PSALM 129. DE PROFUNDIS.



2. Fiant aures tuæ . . . . . in - ten - dén - tes * in vocem depreca - - - - - - - - - - ti - ó - nis me æ.
3. Si iniquitátes | observá - - - - - - ve - ris, Dó - mine: * Dómine, ... quis sus - ti - né - bit?
4. Quia apud te propiti - - - - - - á - tio est: * et propter legem tuam sustí - - - nu - i te, Dó - mine.
5. Sustínuit ánima mea in . . . . . ver - bo e - jus; * sperávit ánima . . . . . me - a in Dó - mino.
6. A custódia matutína us - - - - - - que ad noc - tem, * speret Is - - - - - - - - - - ra - el in Dó - mino.
7. Quia apud Dóminum mi - - - - - - se - ri - cór - dia, * et copiósa apud . . . . . e - um re - démp - tio.
8. Et ipse rédimet . . . . . Is - ra - el, * ex ómnibus iniqui - - - - - - - - - - tá - ti - bus e - jus.
Gloria Pa - - - - - - - - - - - tri, et Fi - lio, * et Spi - - - - - - - - - - - rí tu - i sanc - to.
Sicut erat in princípio, | et . . . . . nunc, et sem - per, * et in sæcula sæ - - - - - - - - - - cu - ló - rum. A - men

PSALM 131. MEMENTO, DOMINE DAVID.



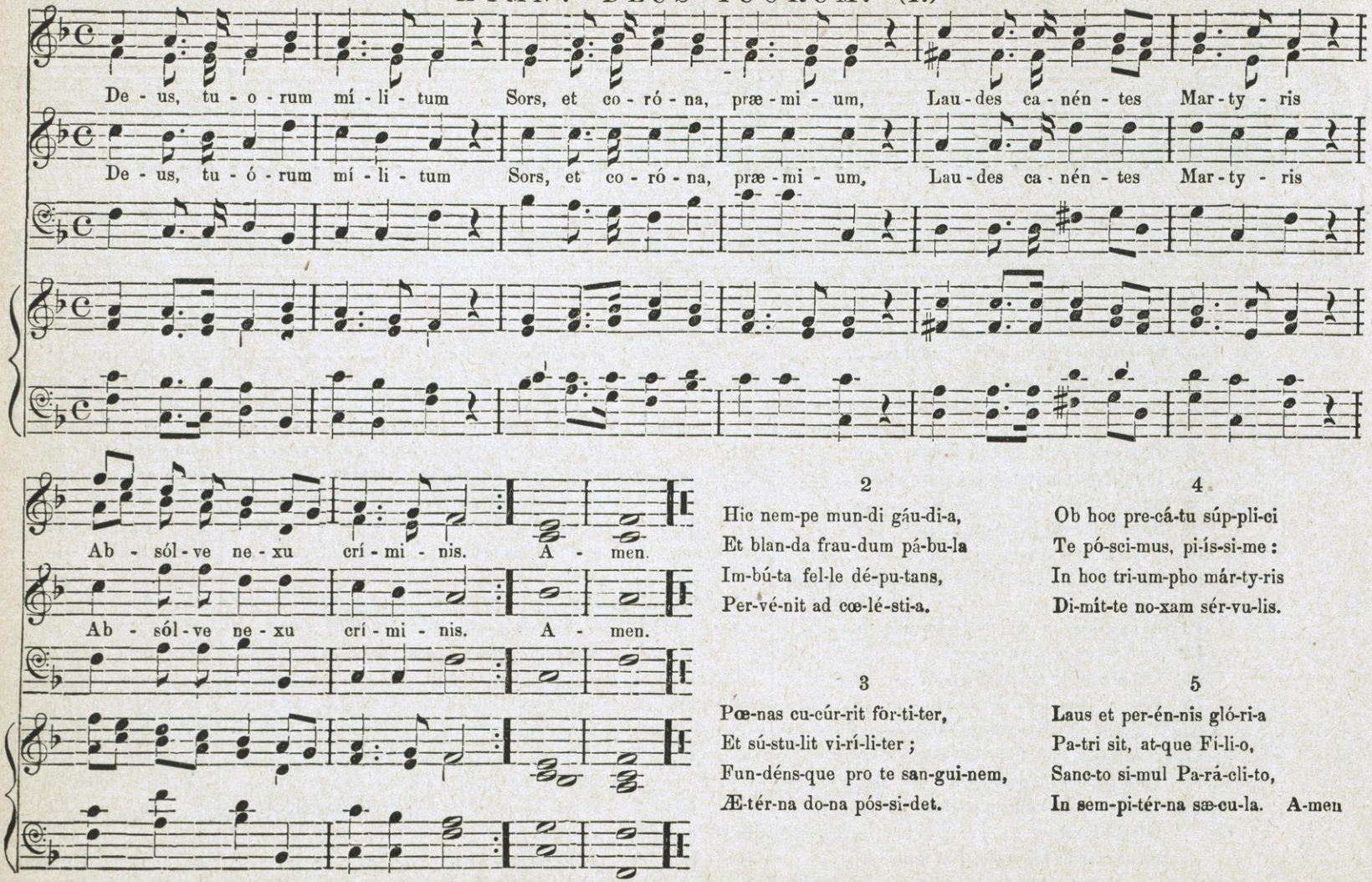
2.	Sicut jurávit	Dó - mino, *	votum vovit	De - o Ja - cob:
3.	Si introíro | in tabernáculum domus	me - æ, *	si ascéndero in lectum	stra - ti me - i:
4.	Si dédero somnum óculis	me - is, *	et pálpebris meis dormi - - - - - -	ta - ti - ó - nem;
5.	Et réquiem tempóribus meis, | donec invéniam locum..	Do - mino, *	tabernáculum	De - o Ja - cob.
6.	Ecce audívimus eam in Ephra - - - -	ta: *	invénimus eam in	cam - pis sil - væ.
7.	Introíbimus in tabernáculum	e - jus: *	adorábimus in loco ubi stetérunt.....	pe - des e - jus
8.	Surge, Dómine, in réquiem	tu - am: *	tu, et arca sanctificati - - - - - -	ó - nis tu - æ.
9.	Sacerdótes tui induántur ju - - - - -	sti - tiam, *	et sancti tu - - - - - - - - - -	i ex - últ - ent.
10.	Propter David servum	tu - um, *	non avértas fáciem	Chris - ti tu - i.
11.	Jurávit Dóminus David veritátem, | et non frustrábitur..	e - am *	De fructu ventris tui | ponam super.....	se - dem tu - am.
12.	Si custodierint fílii tui | testaméntum.....	me - um: *	et testimónia mea hæc, | quæ do - - -	cé - bo e - os:
13.	Et fílii eórum | usque in.....	sæ - culum *	sedébunt super	se - dem tu - am.
14.	Quoniam elégit Dóminus Si - - - - -	on: *	elégit eam in habitati - - - - - - -	ó - nem si - bi
15.	Hæc réquies mea in sæculum...	sæ - culi; *	hic habitabo, quóniam e - - - - -	lé - gi e - am
16.	Víduam ejus benedícens bene - - - -	dí - cam; *	páuperes ejus satu - - - - - -	rá - bo pá - nibus
17.	Sacerdótes ejus induam salu - - - - -	tá - ri: *	et sancti ejus exultatióne	ex - ul - tá - bunt
18.	Illuc prodúcam cornu Da - - - - -	vid: *	parávi lucérnam.....	Chris-to me - o.
19.	Inimicos ejus induam confusi - - - -	ó - ne; *	super ipsum autem | efflorébit sanctificá - -	ti - o me - a.
	Glória Patri, et.....	Fí - lio, *	et Spiri - - - - - - - - - - - -	tu - i sanc-to
	Sicut erat in princípio, | et nunc, et	sem - per, *	et in sæcula sæcu - - - - - - - - -	ló - rum A - men.

Hymn. Jesu Redemptor, page 119. V. Notum fecit Dóminus, \| Alleluia. R. Salutare suum, \| Alleluia

DEC. 26TH. ST. STEPHEN, FIRST MARTYR.

Psalms as at 2d Vespers on Christmas-Day, page 120.

HYMN: DEUS TUORUM. (I.)



2

Hic nem-pe mun-di gáu-di-a,
Et blan-da frau-dum pá-bu-la
Im-bú-ta fel-le dé-pu-tans,
Per-vé-nit ad cœ-lé-sti-a.

3

Pœ-nas cu-cúr-rit fòr-ti-ter,
Et sú-stu-lit vi-rí-li-ter ;
Fun-déns-que pro te san-gui-nem,
Æ-tér-na do-na pós-si-det.

4

Ob hoc pre-cá-tu súp-pli-ci
Te pó-sci-mus, pi-ís-si-me :
In hoc tri-um-pho már-ty-ris
Di-mít-te no-xam sér-vu-lis.

5

Laus et per-én-nis gló-ri-a
Pa-tri sit, at-que Fi-li-o,
Sanc-to si-mul Pa-rá-cli-to,
In sem-pi-tér-na sæ-cu-la. A-men

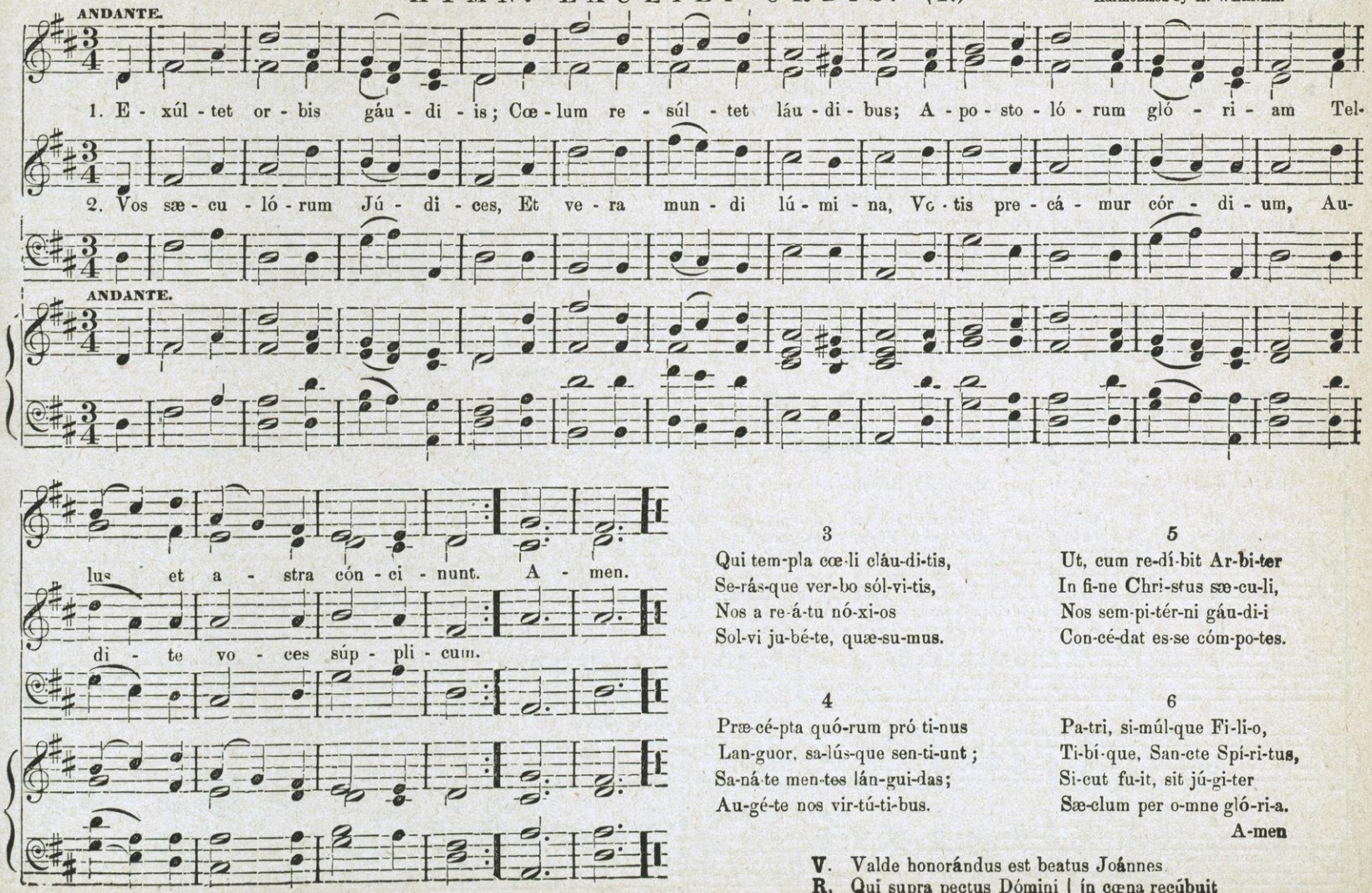
V. Stéphanus vidit cœlos apértos.
R. Vidit et introívit : | beátus homo, cui cœli patébant.

DECEMBER 27, ST. JOHN, APOSTLE AND EVANGELIST.

The Psalms as at 2d Vespers on Christmas Day, page 120.

HYMN. EXULTET ORBIS. (I.)

Harmonized by A. WERNER.



3

Qui tem-pla cœ-li cláu-di-tis,
Se-rás-que ver-bo sól-vi-tis,
Nos a re-á-tu nó-xi-os
Sol-vi ju-bé-te, quæ-su-mus.

4

Præ-cé-pta quó-rum pró-ti-nus
Lan-guor, sa-lús-que sen-ti-unt;
Sa-ná-te men-tes lán-gui-das;
Au-gé-te nos vir-tú-ti-bus.

5

Ut, cum re-dí-bit Ar-bi-ter
In fi-ne Chri-stus sæ-cu-li,
Nos sem-pi-tér-ni gáu-di-i
Con-cé-dat es-se cóm-po-tes.

6

Pa-tri, si-múl-que Fi-li-o,
Ti-bí-que, San-cte Spí-ri-tus,
Si-cut fu-it, sit jú-gi-ter
Sæ-clum per o-mne gló-ri-a.
A-men

V. Valde honorándus est beatus Joánnes.
R. Qui supra pectus Dómini | ín cœna recúbuit

DECEMBER 28TH, HOLY INNOCENTS.

The Psalms as at 2d Vespers on Christmas Day, page 120.

HYMN, SALVETE FLORES. (I.)

1. Sal-vé-te, flores már-ty-rum,
Quos lu-cis i-pso in lí-mi-ne
Chri-sti in-se-cú-tor sú-stu-lit,
Ceu tur-bo na-scén-tes ro-sas.

2. Vos pri-ma Chri-sti ví-cti-ma,
Grex im-mo-la-tó-rum te-ner,
A-ram sub i-psam sím-pli-ces
Pal-ma et co-ró-nis lú-di-tis.

3. Je-su, ti-bi sit gló-ri-a,
Qui na-tus es de Vír-gi-ne,
Cum Pa-tre et al-mo Spí-ri-tu,
In sem-pi-tér-na sæ-cu-la. A-men.

V. Sub throno Dei | omnes sancti clamant:
R. Víndica sánguinem nostrum, | Deus noster.

DECEMBER 29TH, ST. THOMAS OF CANTERBURY.

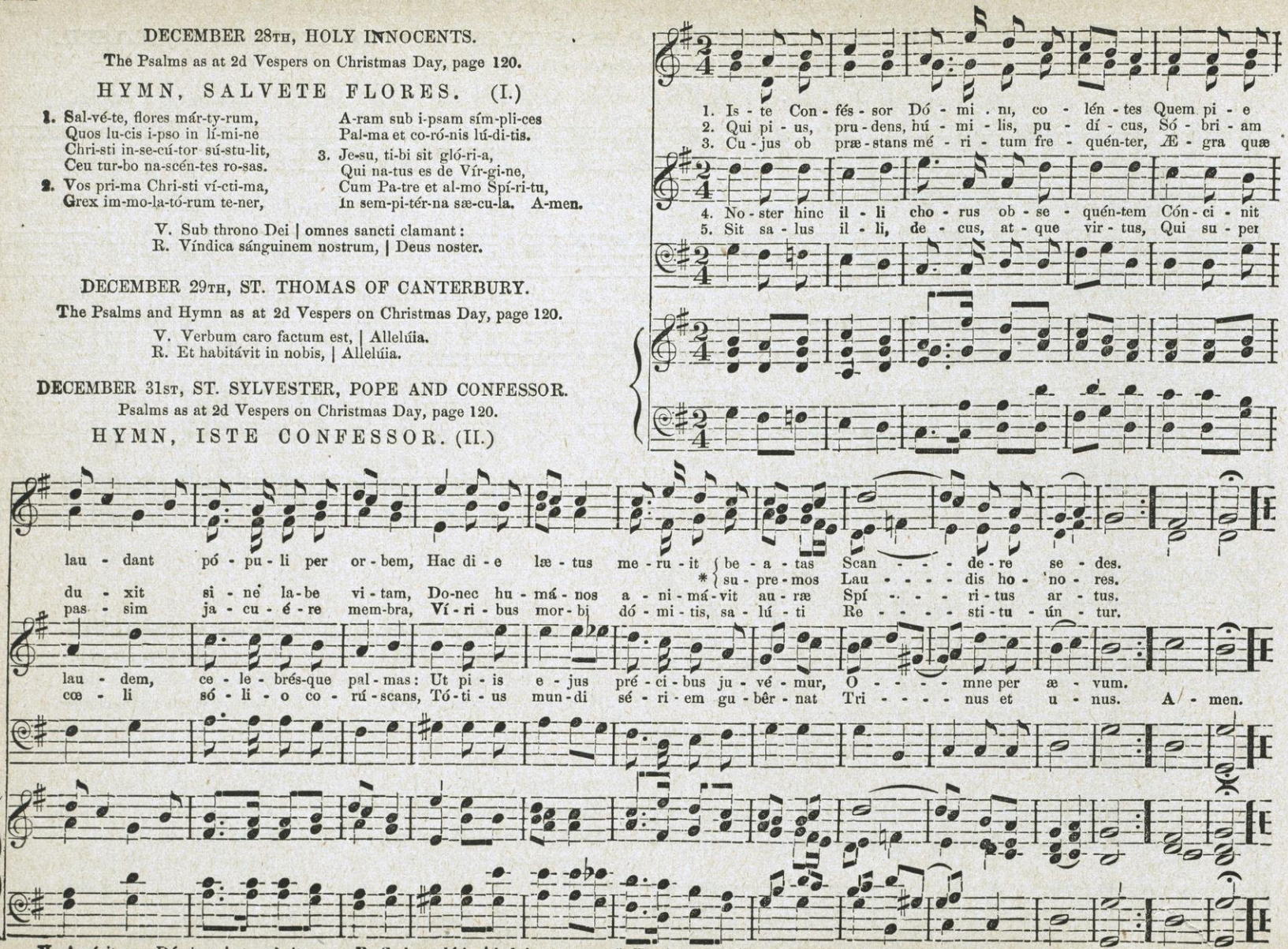
The Psalms and Hymn as at 2d Vespers on Christmas Day, page 120.

V. Verbum caro factum est, | Allelúia.
R. Et habitávit in nobis, | Allelúia.

DECEMBER 31ST, ST. SYLVESTER, POPE AND CONFESSOR.

Psalms as at 2d Vespers on Christmas Day, page 120.

HYMN, ISTE CONFESSOR. (II.)



V. Amávit eum Dóminus | et ornávit eum. R. Stolam glóriæ | induit eum.

* The lower words are substituted for the above, if it be not the day of a Confessor's death.

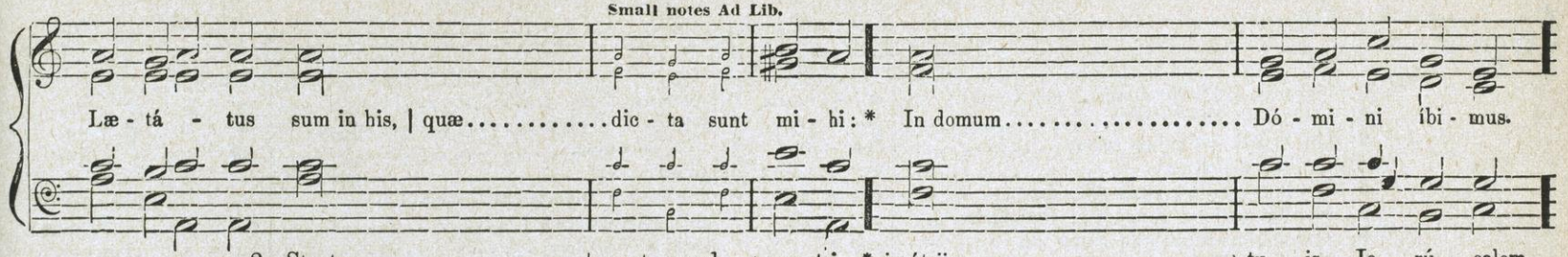
JANUARY 1ST. CIRCUMCISION OF OUR LORD.

Psalms Dixit Dominus, page 32, Laudate Pueri, page 36, and the following:

T. 4, C. 1.

PSALM 121. LÆTATUS SUM.

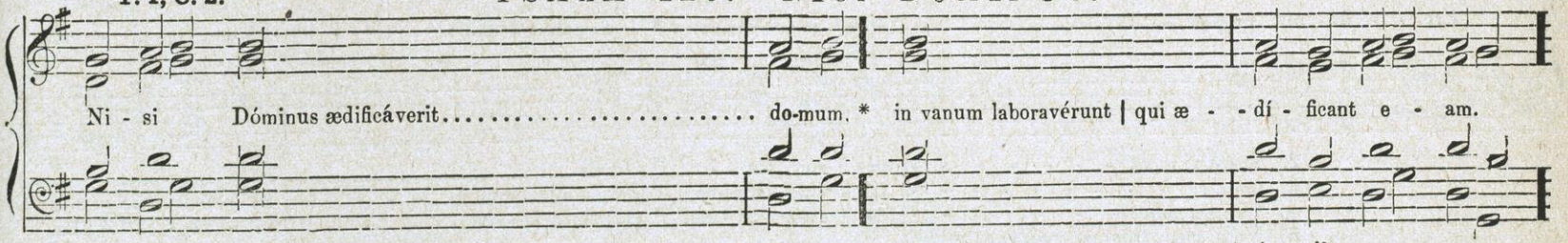
Small notes Ad Lib.



2. Stantes	erant pe-des	nos-tri *	in átriis.....	tu - is, Je - rú - salem.
3. Jerúsalem, | quæ ædifi -	cá - tur ut	cí - vitas,*	cujus participátio e - - - - -	jus in id - íp - sum.
4. Illuc enim ascendérunt... .	tribus, | tri-bus	Dó - mini,*	testimónium Israel, | ad, confiténdum	nó - mi - ni Dó - mini.
5. Quia illic sedérunt.....	sedes in ju -	dí - cio, *	sedes su - - - - - - - -	per do - mum Da - vid.
6. Rogáte quæ ad pacem sunt..	Je - rú - sa -	lém : *	et abundán - - - - - - - -	tia di - li - gén - tibus te
7. Fiat pax in.....	vir - tú - te	tu - a, *	et abundántia in.....	túr - ri - bus tu - is.
8. Propter fratres meos et... .	pró - xi - mos	me - os, *	loqué - - - - - - - - -	bar pa - cem de te.
9. Propter domum Dómi -	ni De - i	nos - tri, *	quæsi - - - - - - - - -	vi bo - na ti - bi.
Glória.....	Pa - tri, et	Fí - lio, *	et Spi - - - - - - - - -	rí - tu - i sanc - to.
Sicut erat in principio, | ...	et nunc, et	sem - per, *	et in sæcula sæ - - - - - -	cu - ló - rum. A - men.

T. 1, C. 2.

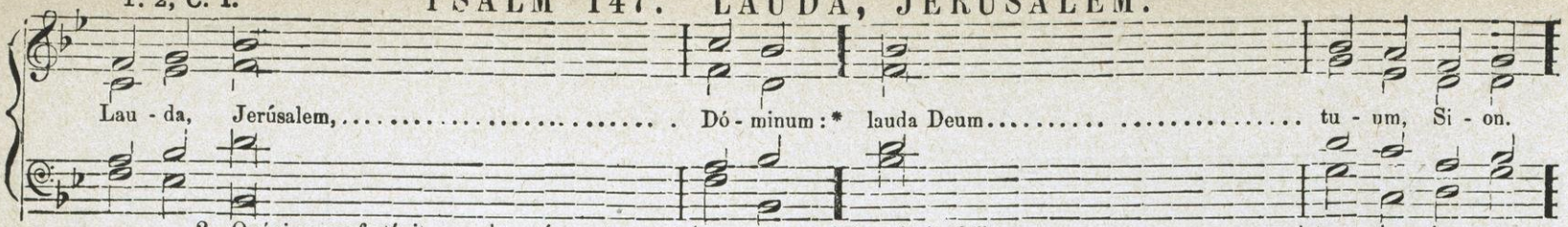
PSALM 126. NISI DOMINUS.



2. Nisi Dóminus custodíerit civi - - - - - - -	tá - tem. *	frustra vígilat qui cus - - - -	tó - dit e - am.
3. Vanum est vobis ante lucem..	súrge-re ; *	súrgite postquam sedéritis, | qui manducátis pá - -	nem do - ló - ris.
4. Cum déderit diléctis suis.....	som-num ; *	ecce hæréditas Dómini, filii; | merces,	fruc - tus ven - tris.
5. Sicut sagittæ in mánu po - - - - - - - - -	tén - tis, *	ita fílii.....	ex - cus - só - rum.
6. Beátus vir | qui implévit desidérium suum ex.. .	ip - sis : *	non confundétur, | cum loquétur inimícis su - -	is in por - ta.
Glória Patri, et.....	Fíli - o, *	et Spi - - - - - - - - -	rí - tui sanc - to.
Sicut erat in princípio, | et nunc, et.....	sem - per, *	et in sæcula sæcu - - - -	ló - rum. A - men.

PSALM 147. LAUDA, JERUSALEM.

T. 2, C. 1.



2. Quóniam confortávit seras | portárum tu - -	á - rum;	* benedíxit fíliis	tu - is in te.
3. Qui pósuit fines tuos	pa - cem,	* et ádipe fruménti	sá - ti - at te.
4. Qui emíttit elóquium suum	ter - ræ;	* velóciter currit	ser - mo e - jus.
5. Qui dat nivem sicut	la - nam;	* nébulam sicut	ci - neren spar-git.
6. Mittit crystállum suam sicut buc - - - -	cél - las:	* ante fáciem frígoris ejus | quis	sus - ti - né - bit?
7. Emíttet verbum suum, | et liquefáciet	e - a:	* flabit spíritus ejus, | et	flu - ent a - quæ
8. Qui annúntiat verbum suum Ja - - - -	cob, *	justítias et judícia	su - a Isra - el.
9. Non fecit táliter omni nati - - - - -	ó - ni,	* et judícia sua non manifes - - - - -	tá - vit e - is.
Glória Patri, et	Fí - lio,	* et Spi - - - - -	rí - tui sanc - to.
Sicut erat in princípio, | et nunc, et	sem - per,	* et in sæcula sæcu - - - - -	ló - rum. A - men.

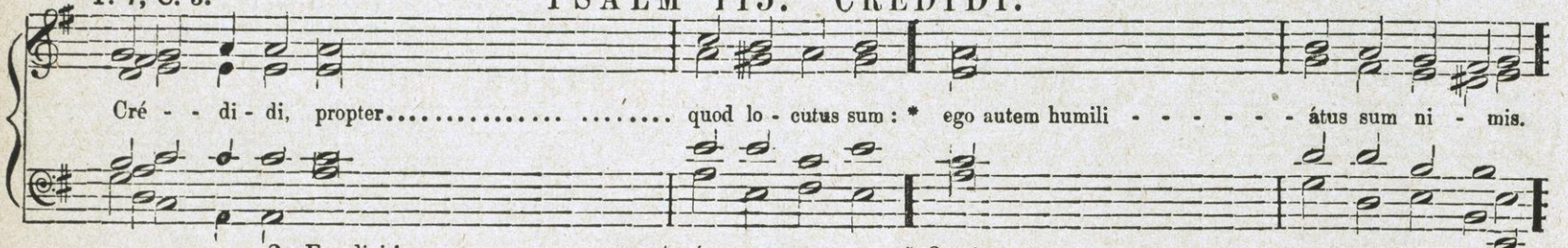
Hymn Jesu Redemptor, p. 119. V. Verbum caro factum est, \| allelúia. R. Et habitávit in nobis, \| allelúia.
2d Vespers, all as at 1st Vespers, except the following: V. Notum fecit Dóminus, \| allelúia. R. Salutáre suum, \| allelúia.

JANUARY 2ND. OCTAVE OF ST. STEPHEN.

Psalms the same as on Sundays, p. 32, etc. The last one is as follows:

PSALM 115. CREDIDI.

T. 7, C. 3.



2. Ego dixi in ex - - - - - - - -	cés - su me - o:	* Omnis	ho - mo men - dax.
3. Quid re - - - - - - - - -	tríbu - am Dómi-no,	* pro ómnibus quæ re - - - - -	trí - buit mi - hi?
4. Cálicem salu - - - - - - - -	tá - ris ac-cípi - am,	* et nomen Dómini	in - vo - cá - bo.
5. Vota mea Dómino reddam | coram omni . .	pó - pulo e - jus:	* pretiósa in conspéctu Dómini | mors sanc -	tó - rum e - jus
6. O Domine, | quia ego	ser - vus tu - us:	* ego servus tuus, | et filius an - -	cíl - læ tu - æ.
7. Dirupísti	vín - cula me - a:	* tibi sacrificábo hóstiam laudis, | et nomen Dómini . .	in - vo - cá bo.
8. Vota mea Dómino reddam | in conspectu omnis . .	pó - puli e - jus,	* in átriis Dómini, | in médio	tu - i, Je - ru - salem
Glória	Pa - tri, et Fíli - o,	* et Spi - - - - -	rí - tui sanc - to.
Sicut erat in princípio, | et	nunc. et sem - per,	* et in sæcula sæcu - -	ló - rum. A - men.

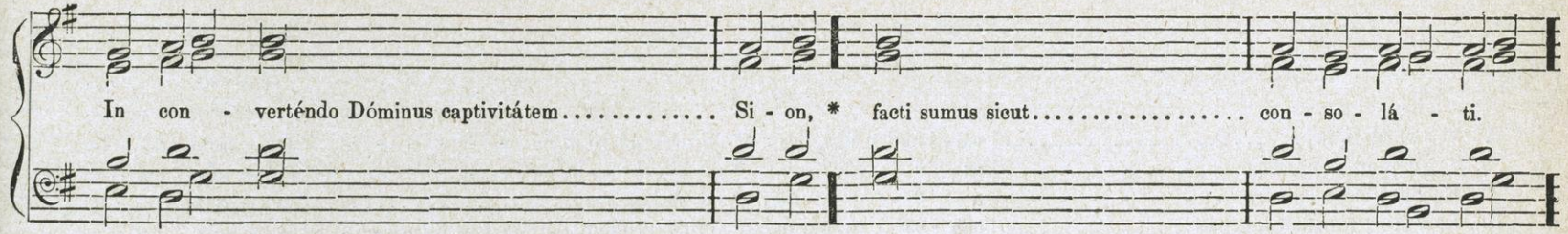
Hymn, Exultet orbis, p. 123. V. & R., p. 128

JANUARY 3D. OCTAVE OF ST. JOHN.

Psalms Dixit Dominus, page 32, Laudate Pueri, page 36, Credidi, page 126, and the following:

T. 1, C. 5.

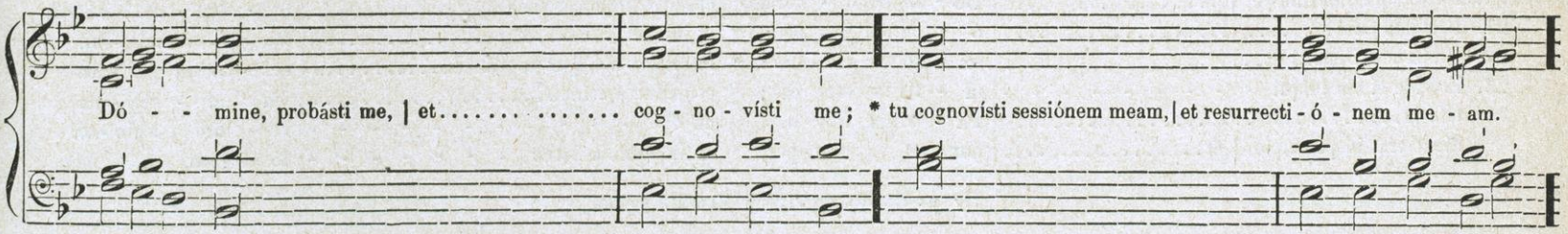
PSALM 125. IN CONVERTENDO.



2. Tunc replétum est gáudio os.....	nos - trum, *	et lingua nostra exul - - - - - -	ta - ti - ó - ne
3. Tunc dicent inter.....	gen - tes: *	Magnificávit Dóminus fáce - - - -	re cum e - is.
4. Magnificávit Dóminus fácere no - - - -	bís - cum; *	facti su - - - - - - - - - -	mus læ - tán - tes.
5. Convérte, Dómine, | captivitátem.....	nos - tram, *	sicut tor - - - - - - - - - -	rens in au - stro.
6. Qui séminant in.....	lácry-mis, *	in exultati - - - - - - - - -	ó - ne me - tent.
7. Eúntes ibant et.....	fle - bant, *	mitténtes.....	sé - mina su - a.
8. Veniéntes autem vénient | cum exultati - -	ó - ne, *	portántes ma - - - - - - - -	ní - pulos su - os.
Glória Patri, et.....	Fíli - o, *	et Spi - - - - - - - - - -	rí - tui sanc - to.
Sicut erat in princípio, | et nunc, et.....	sem - per, *	et in sæcula sæcu - - - - - - -	ló - rum. A - men.

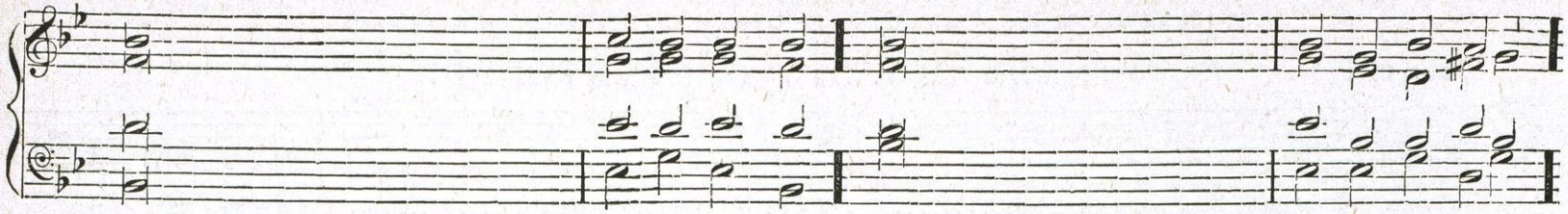
T. 3, C. 2.

PSALM 138. DOMINE, PROBASTI ME.



2. Intellexísti cogitatiónes.....	me - as de lon - ge: *	sémitam meam, | et funículum meum in-	ve - sti - gás - ti.
3. Et omnes vias meas.....	præ - vi - dís - ti, *	quia non est sermo in.....	lin - gua me - a.
4. Ecce Dómine, tu cognovísti ómnia, | novíssima..	et an - tí - qua: *	tu formásti me, | et posuísti super me	ma - num tu - am
5. Mirábilis facta est sciéntia.....	tu a ex me: *	confortáta est, | et non póte - - - -	ro ad e - am
6. Quo ibo a.....	spí - ritu tu - o? *	et quo a fácie	tu - a fu - gi - am

DOMINE PROBASTI ME. Concluded.



7. Si ascéndero in.....	cœ - lum, | tu illic	es : *	si descéndero in in - - - - - - -	fér - num, ad - es.
8. Si súmpsero pennas me - - - - - - - -	as di - lúcu - lo,	*	et habitávero in ex - - - - - - -	tré - mis ma - ris ;
9. Etenim illuc manus tu - - - - - - - -	a de - ducet me,	*	et tenébit me.....	dex - tera tu - a.
10. Et dixi : | Fórsitan ténebræ.....	con - cul - cábunt me ;	*	et nox illuminátio mea | in de - - - -	lí - ciis me - is.
11. Quia ténebræ non obscurabúntur a te, | et nox sicut dies il - -	lu - mi - nábi - tur :	*	sicut ténebræ ejus, | ita et.....	lu - men e - jus.
12. Quia tu possedísti.....	re - nes me - os :	*	suscepísti me de útero.....	ma - tris me - æ.
13. Confitébor tibi, | quia terribíliter ma - - -	gni - fi - cátus es ;	*	mirabília ópera tua, | et ánima mea co -	gnós - cit ni - mis.
14. Non est occultátum os meum a te, | quod fecísti	in oc - cúl - to ;	*	et substántia mea | in inferi - - - -	ó - ribas ter - ræ.
15. Imperféctum meum vidérunt óculi tui ; | et in libro tuo....	om - nes scri-bén - tur :	*	dies formabúntur, | et.....	némo in e - is.
16. Mihi autem nimis honorificáti sunt | amíci.....	tu - i, De - us ;	*	nimis confortátus est | princi - - - -	pátus e - ó - rum.
17. Dinumerábo eos, | et super arénam mul - -	ti - plica - bún - tur :	*	exurréxi, | et ad - - - - - - - -	huc sum te - cum.
18. Si occíderis, Deus, |	pec - ca - tó - res ;	*	viri sánguinum | decli - - - - - -	ná - te a me.
19. Quia dícitis in cogi - - - - - - - - -	tá - ti - ó - ne :	*	Accípient in vanitáte | civi - - - - -	ta - tes tu - as.
20. Nonne qui odérunt te, |	Dó - mine, ó - deram,	*	et super inimícos tuos.....	ta - bes - cé - bam ?
21. Perfécto ódio.....	ó - deram il - los ;	*	et inimíci.....	fac - ti sunt mi - hi.
22. Proba me Deus, | et..... .	sci - to cor me - um :	*	intérroga me, | et cognósce.....	sé - mitas me - as.
23. Et vide si via iníqui - - - - - - - - -	tá - tis in me est ;		et deduc me in.....	via æ - ter - na
Glória.....	Pa - tri, et Fili - o,		et Spi - - - - - - - - - - - -	rí - tui sanc - to.
Sicut erat in princípio, | et.....	nunc, et sem - per,		et in sæcula sæcu - - - - - - -	ló - rum. A - men.

Hymn: Exultet orbis, with V. & R., p. 123.

JANUARY 4TH. OCTAVE OF HOLY INNOCENTS.

Psalms as on Sundays, page 32, etc., except the last one, which is Psalm 115, Credidi, etc., page 128

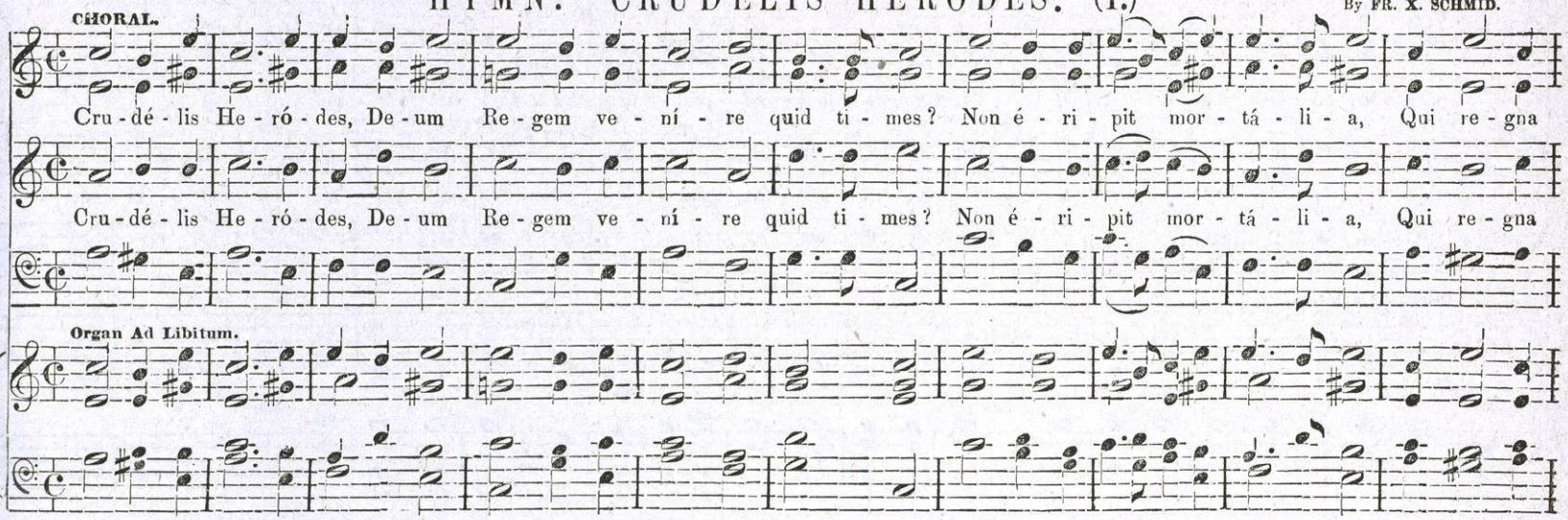
Hymn, Salvete flores, etc. V. Sub Throno Dei, etc. page 124.

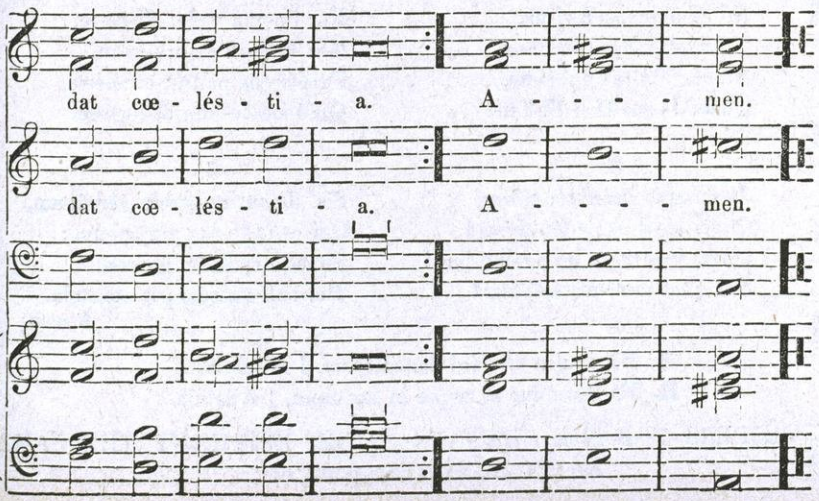
JANUARY 6TH, EPIPHANY OF OUR LORD.

1st Vespers, Psalms as on Sundays, p. 32, except the last, which is Ps. 116, Laudate Dominum, p. 119

HYMN. CRUDELIS HERODES. (I.)

By FR. X. SCHMID.





2

I-bant Ma-gi, quam ví-de-rant,
Stel-lam se-quen-tes præ-vi-am :
Lu-men re-quí-runt lú-mi-ne ;
De-um fa-tén-tur mú-ne-re.

3

La-vá-cra pu-ri gúr-gi-tis
Cœ-lé-stis A-gnus át-ti-git :
Pec-cá-ta, quæ non dé-tu-lit,
Nos ab-lu-én-do sú-stu-lit.

4

No-vum ge-nus po-tén-ti-æ
A-quæ ru-bé-scunt hy-dri-æ,
Vi-núm-que jus-sa fún-de-re,
Mu-tá-vit un-da o-rí-gi-nem.

5

Je-su, ti-bi sit gló-ri-a,
Qui ap-pa-ru-í-sti gén-ti-bus,
Cum Pa-tre, et al-mo Spí-ri-tu,
In sem-pi-tér-na sæ-cu-la.

V. Reges Tharsis et ínsulæ | múnera ófferent.
R. Reges Arabum et Saba | dona addúcent.

2nd. Vespers, Psalms as on Sundays, the rest the same as first **Vespers.**

SUNDAY WITHIN THE OCTAVE OF EPIPHANY.

All as at 2nd. Vespers for the Epiphany.

OCTAVE OF EPIPHANY.

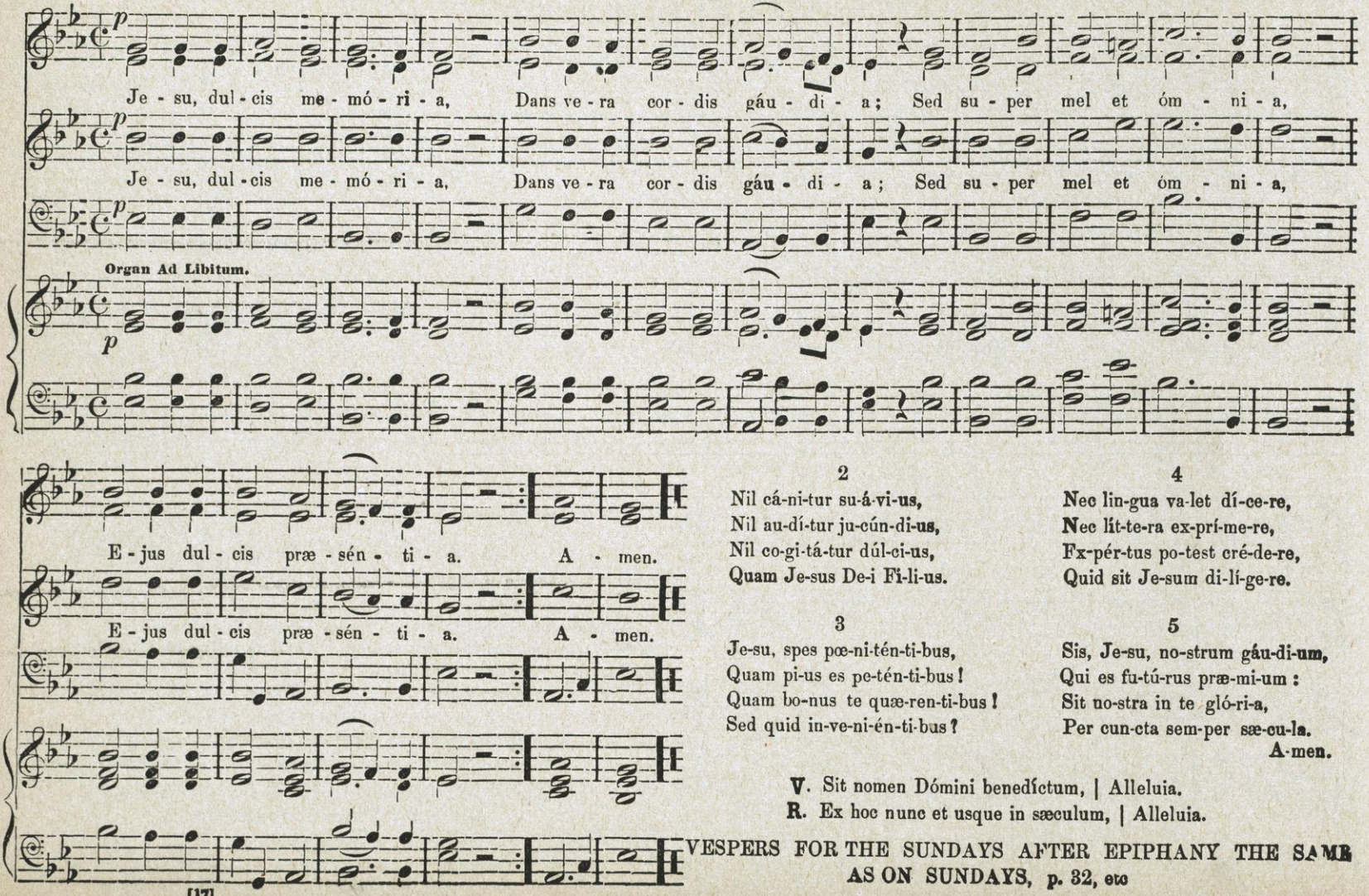
1st. Vespers the same as the 1st. Vespers Epiphany.
2nd. Vespers the same as the 2nd. Vespers of Epiphany

2ND. SUNDAY AFTER EPIPHANY, FESTIVAL OF THE HOLY NAME OF JESUS.

Psalms as on Sundays, except the last one, which is Ps. 115, Credidi, p. 126.

HYMN. JESU DULCIS. (I.)

FR. X. SCHMID.



2

Nil cá-ni-tur su-á-vi-us,
Nil au-dí-tur ju-cún-di-us,
Nil co-gi-tá-tur dúl-ci-us,
Quam Je-sus De-i Fi-li-us.

3

Je-su, spes pœ-ni-tén-ti-bus,
Quam pi-us es pe-tén-ti-bus!
Quam bo-nus te quæ-ren-ti-bus!
Sed quid in-ve-ni-én-ti-bus?

4

Nec lin-gua va-let dí-ce-re,
Nec lít-te-ra ex-prí-me-re,
Ex-pér-tus po-test cré-de-re,
Quid sit Je-sum di-lí-ge-re.

5

Sis, Je-su, no-strum gáu-di-um,
Qui es fu-tú-rus præ-mi-um:
Sit no-stra in te gló-ri-a,
Per cun-cta sem-per sæ-cu-la.
A-men.

℣. Sit nomen Dómini benedíctum, | Alleluia.
℟. Ex hoc nunc et usque in sæculum, | Alleluia.

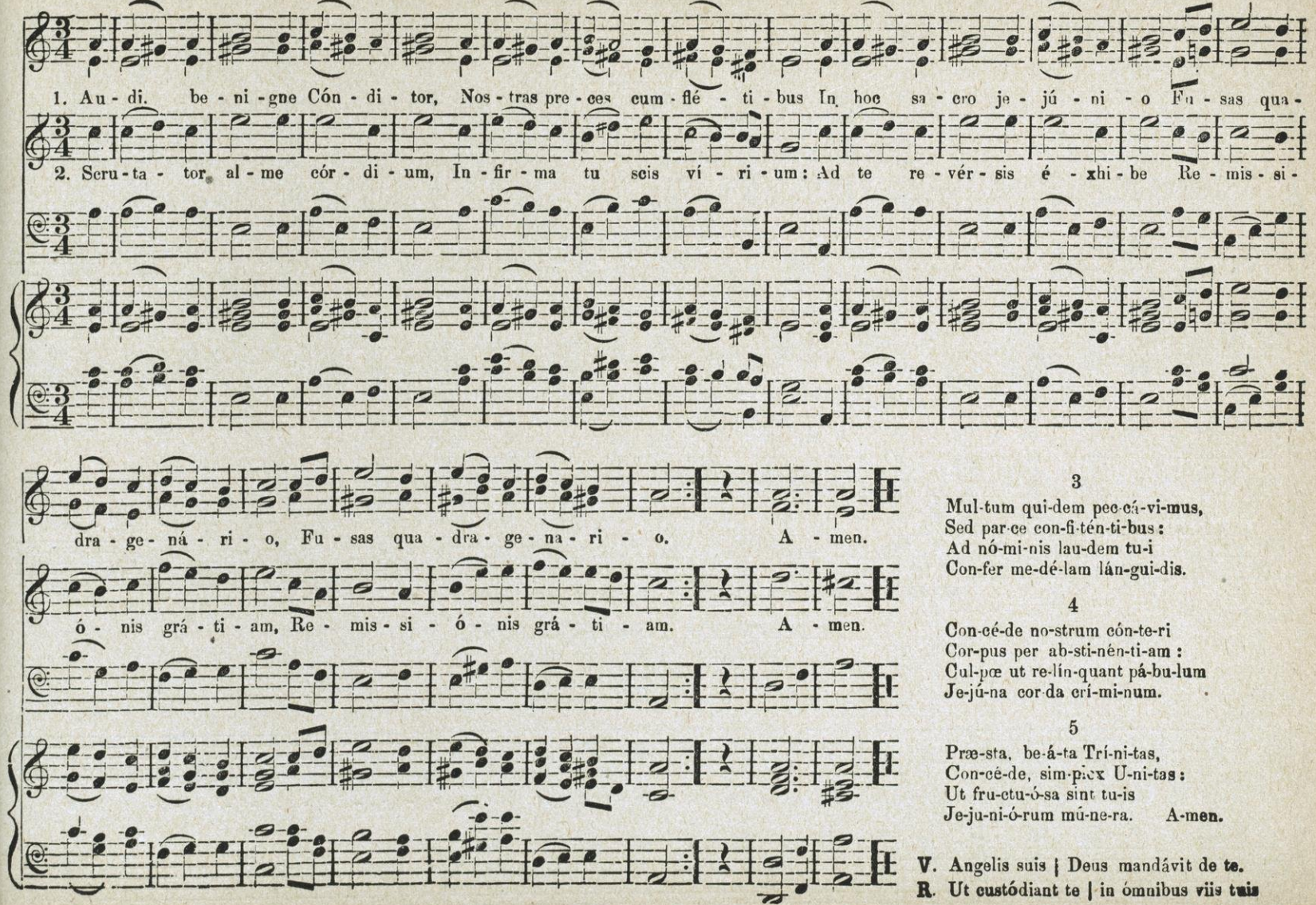
VESPERS FOR THE SUNDAYS AFTER EPIPHANY THE SAME AS ON SUNDAYS, p. 32, etc

THE SUNDAYS IN LENT.

Psalms the same as on Sundays, p. 32, etc.

HYMN. AUDI BENIGNE. (I.)

Harmonized by A. WERNER



3

Mul-tum qui-dem pec-cá-vi-mus,
Sed par-ce con-fi-tén-ti-bus:
Ad nó-mi-nis lau-dem tu-i
Con-fer me-dé-lam lán-gui-dis.

4

Con-cé-de no-strum cón-te-ri
Cor-pus per ab-sti-nén-ti-am:
Cul-pæ ut re-lín-quant pá-bu-lum
Je-jú-na cor-da cri-mi-num.

5

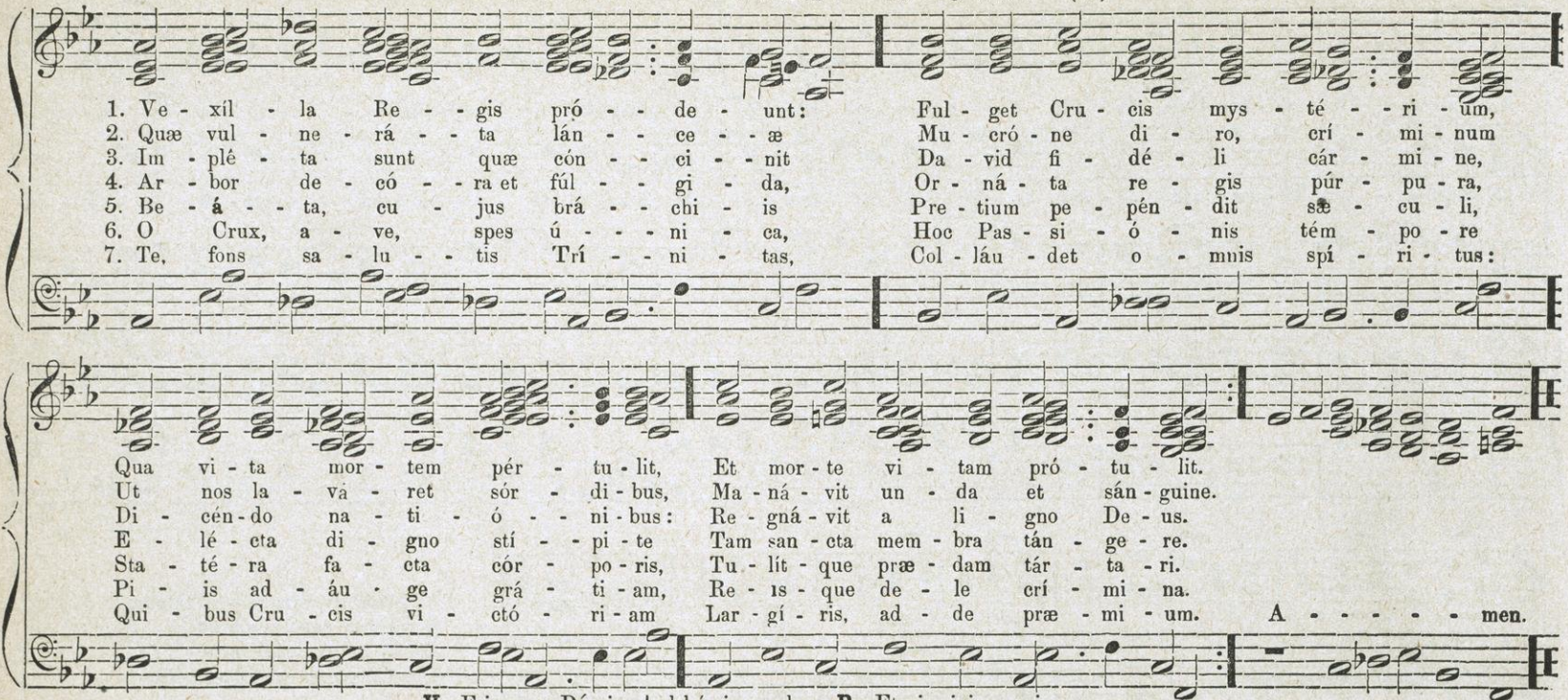
Præ-sta, be-á-ta Trí-ni-tas,
Con-cé-de, sim-plex U-ni-tas:
Ut fru-ctu-ó-sa sint tu-is
Je-ju-ni-ó-rum mú-ne-ra. A-men.

V. Angelis suis | Deus mandávit de **te.**
R. Ut custódiant te | in ómnibus viis **tuis**

PASSION SUNDAY, AND PALM SUNDAY.

Psalms as on Sundays, p. 32, etc.

HYMN. VEXILLA REGIS. (I.)



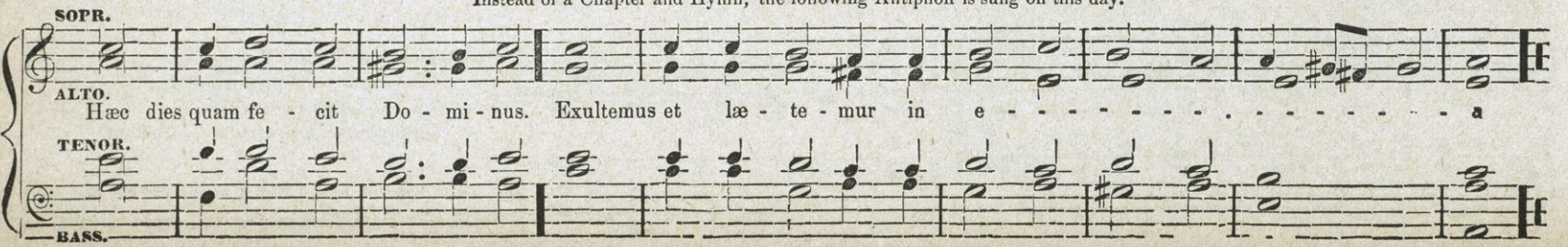
V. Eripe me, Dómine | al hómine malo. **R.** Et viro iniquo eripe me.

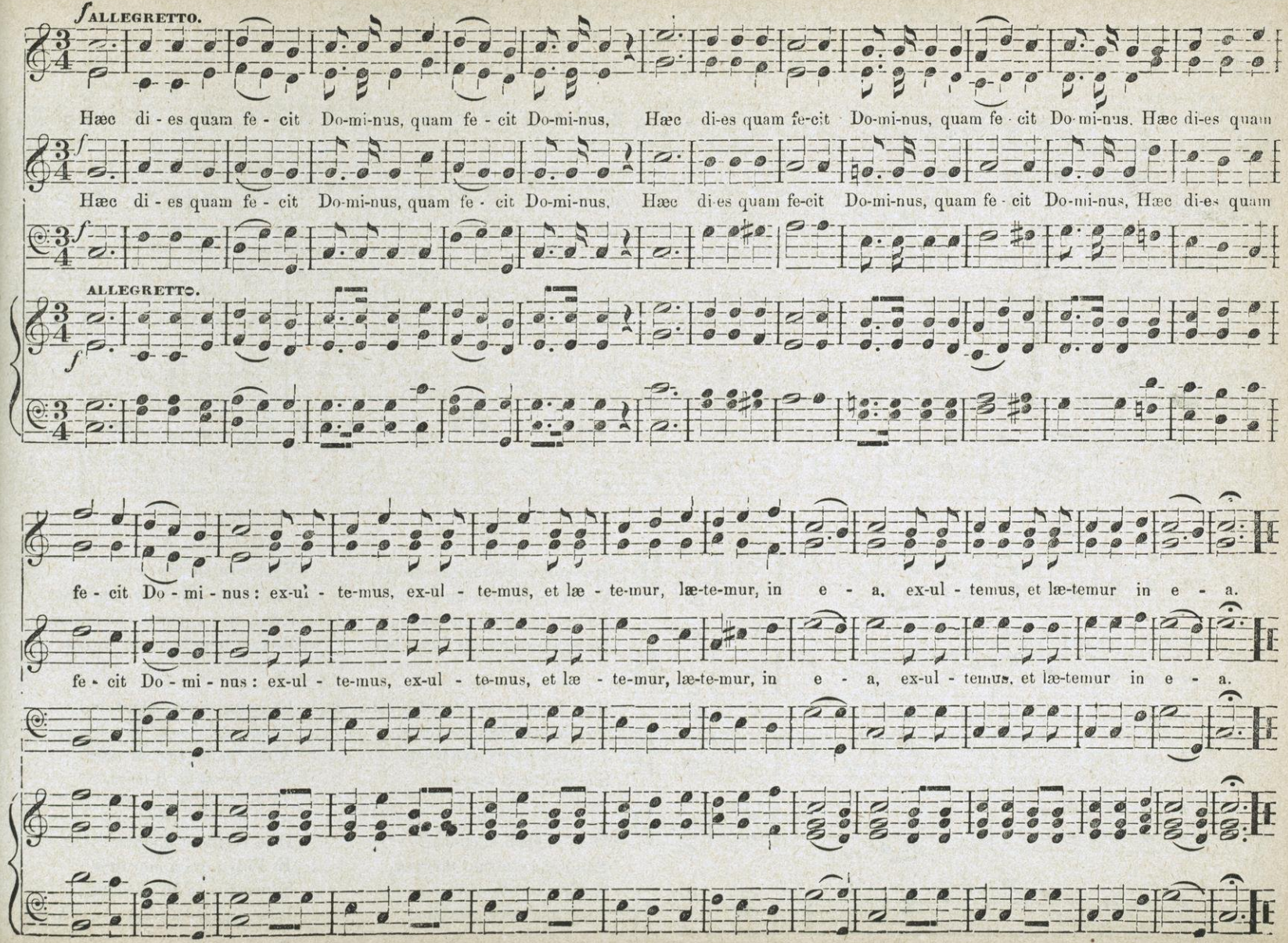
EASTER SUNDAY.

Psalms as on Sundays p. 32, etc.

HÆC DIES. No. 1.

Instead of a Chapter and Hymn, the following Antiphon is sung on this day.



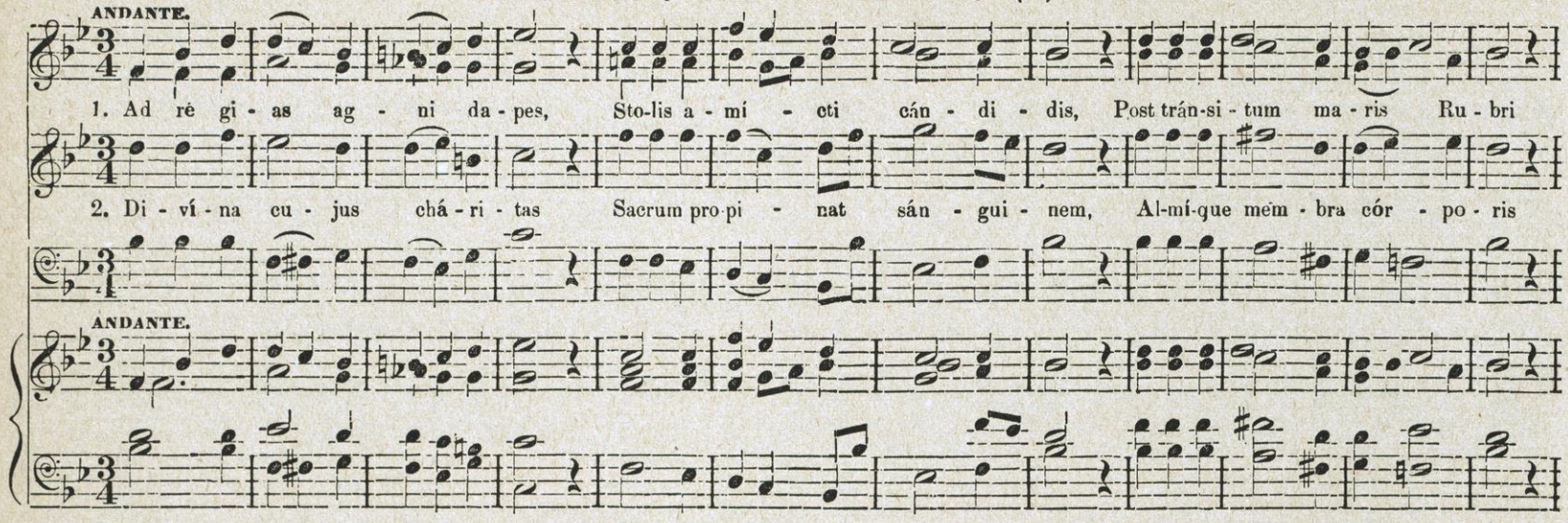

ALLEGRETTO.
Hæc di - es quam fe - cit Do-mi-nus, quam fe - cit Do-mi-nus, Hæc di-es quam fe-cit Do-mi-nus, quam fe - cit Do-mi-nus. Hæc di-es quam
Hæc di - es quam fe - cit Do-mi-nus, quam fe - cit Do-mi-nus. Hæc di-es quam fe-cit Do-mi-nus, quam fe - cit Do-mi-nus, Hæc di-es quam
ALLEGRETTO.
fe - cit Do - mi - nus: ex-ul - te-mus, ex-ul - te-mus, et læ - te-mur, læ-te-mur, in e - a, ex-ul - temus, et læ-temur in e - a.
fe - cit Do - mi - nus: ex-ul - te-mus, ex-ul - te-mus, et læ - te-mur, læ-te-mur, in e - a, ex-ul - temus, et læ-temur in e - a.

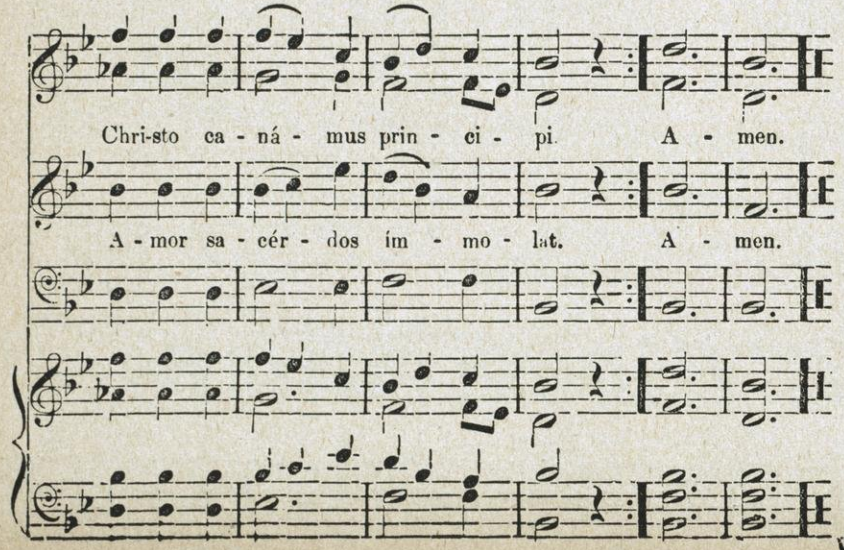
1ST. SUNDAY AFTER EASTER.

Psalms as on Sundays, p. 32, etc.

HYMN. AD REGIAS. (I.)

FR. X. SCHMID.





3

Spar-sum cru-ó-rem pó-sti-bus
Va-stá-tor hor-ret An-ge-lus ;
Fu-gít-que di-ví-sum ma-re :
Mér-gún-tur ho-stes flú-cti-bus

4

Jam Pa-scha no-strum Chri-stus est,
Pa-schá-lis i-dem ví-cti-ma,
Et pu-ra pu-ris mén-tí-bus
Sin-ce-ri-tá-tis á-zy-ma.

5

O ve-ra cœ-li ví-cti-ma,
Sub-jé-cta cui sunt tár-ta-ra,
So-lú-ta mor-tis vín cu-la,
Re-cé-pta vi-tæ præ-mi-a.

6

Vi-ctor sub-á-ctis ín-fe-ris,
Tro-phæ-a Chri-stus éx-pli-cat,
Cœ-ló-que a-pér-to, súb-di-tum
Re-gem te-ne-brá-rum tra-hit.

7

Ut sis per-én-ne mén-ti-bus
Pa-schá-le, Je-su, gáu-di-um,
A mor-te di-ra crí-mi-num
Vi-tæ re-ná-tos lí-be-ra.

8

De-o Pa-tri sit gló-ri-a.
Et Fí-li-o qui a mor-tu-is
Sur-ré-xit, ac Pa-rá-cli-to,
In sem-pi-tér-na sæ-cu-la. A-men.

V. Mane nobíscum, Domine, | Alleluia. R. Quoniam advesperáscit, | Alleluia

3D SUNDAY AFTER EASTER, PATRONAGE OF ST. JOSEPH.

1st Vespers, Psalms as on Sundays, page 32, etc., except the last one, which is Psalm 116, Laudate Dominum, p. 119.

HYMN. TE, JOSEPH. (III.)

Harmonized by A. WERNER.

ALLEGRETTO.

Te, Joseph, cé-le-brent a-gmi-na cœ-li-tum, Te cun-cti ré-so-nent Chri-sti-a-dum cho-ri, Qui cla-rus mé-ri-tis, jun-ctus es

Te, Joseph, cé-le-brent a-gmi-na cœ-li-tum, Te cun-cti ré-so-nent Chri-sti-a-dum cho-ri, Qui cla-rus mé-ri-tis, jun-ctus es

Allegretto.

in-cly-tæ Ca-sto fœ-de-re Vir-gi-ni. A-men.

in-cly-tæ Ca-sto fœ-de-re Vir-gi-ni. A-men.

2

Al-mo cum tú-mi-dam gér-mi-ne cón-ju-gem
Ad-mí-rans, dú-bi-o tán-ge-ris án-xi-us,
Af-flá-tu sú-pe-ri Flá-mi-nis An-ge-lus
Con-cé-ptum pú-e-rum do-cet.

3

Tu na-tum Dó-mi-num strin-gis, ad é-xte-ras
Æ-gy-pti pró-fu-gum tu sé-que-ris pla-gas;
A-mís-sum Só-ly-mis quæ-ris et in-ve-nis,
Mi-scens gáu-di-a flé-ti-bus.

4

Post mor-tem ré-li-quos mors pi-a cón-se-crat,
Pal-mám-que e-mé-ri-tos gló-ri-a sú-sci-pit:
Tu vi-vens, Sú-pe-ris par, frú-e-ris De-o,
Mi-ra sor-te be-á-ti-or.

5

No-bis, sum ma Tri-as, par-ce pre-cán-ti-bus,
Da Jo-seph mé-ri-tis sí-de-ra scán-de-re:
Ut tan-dem lí-ce-at nos ti-bi pér-pe-tim
Gra-tum pró-me-re cán-ti-cum.
A-men.

V. Constítuit eum dóminum domus suæ, | Alleluia.
R. Et príncipem omnis possessiónis suæ, | Alleluia.

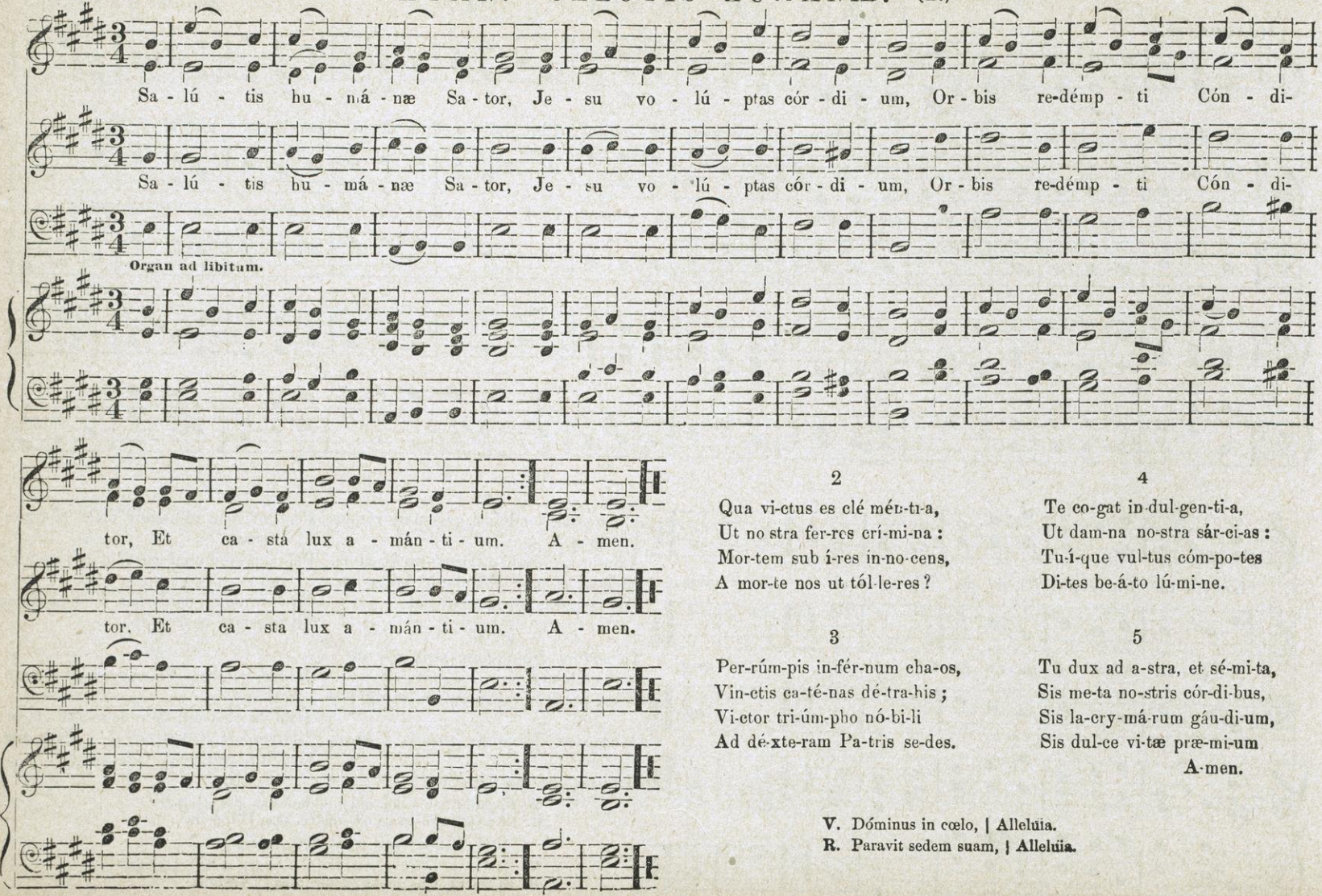
2nd. Vespers all as at first, except

V. Sub umbra illíus quem desideráram, sedi, | Alleluia.
R. Et fructus ejus dulcis gútturi meo, Alleluia.

ASCENSION OF OUR LORD.

Psalms as on Sundays, p. 32, etc.

HYMN. SALUTIS HUMANÆ. (I.)



2

Qua vi-ctus es clé mén-ti-a,
Ut no stra fer-res crí-mi-na:
Mor-tem sub í-res in-no-cens,
A mor-te nos ut tól-le-res?

3

Per-rúm-pis in-fér-num cha-os,
Vin-ctis ca-té-nas dé-tra-his;
Vi-ctor tri-úm-pho nó-bi-li
Ad dé-xte-ram Pa-tris se-des.

4

Te co-gat in-dul-gen-ti-a,
Ut dam-na no-stra sár-ci-as:
Tu-í-que vul-tus cóm-po-tes
Di-tes be-á-to lú-mi-ne.

5

Tu dux ad a-stra, et sé-mi-ta,
Sis me-ta no-stris cór-di-bus,
Sis la-cry-má-rum gáu-di-um,
Sis dul-ce vi-tæ præ-mi-um
A-men.

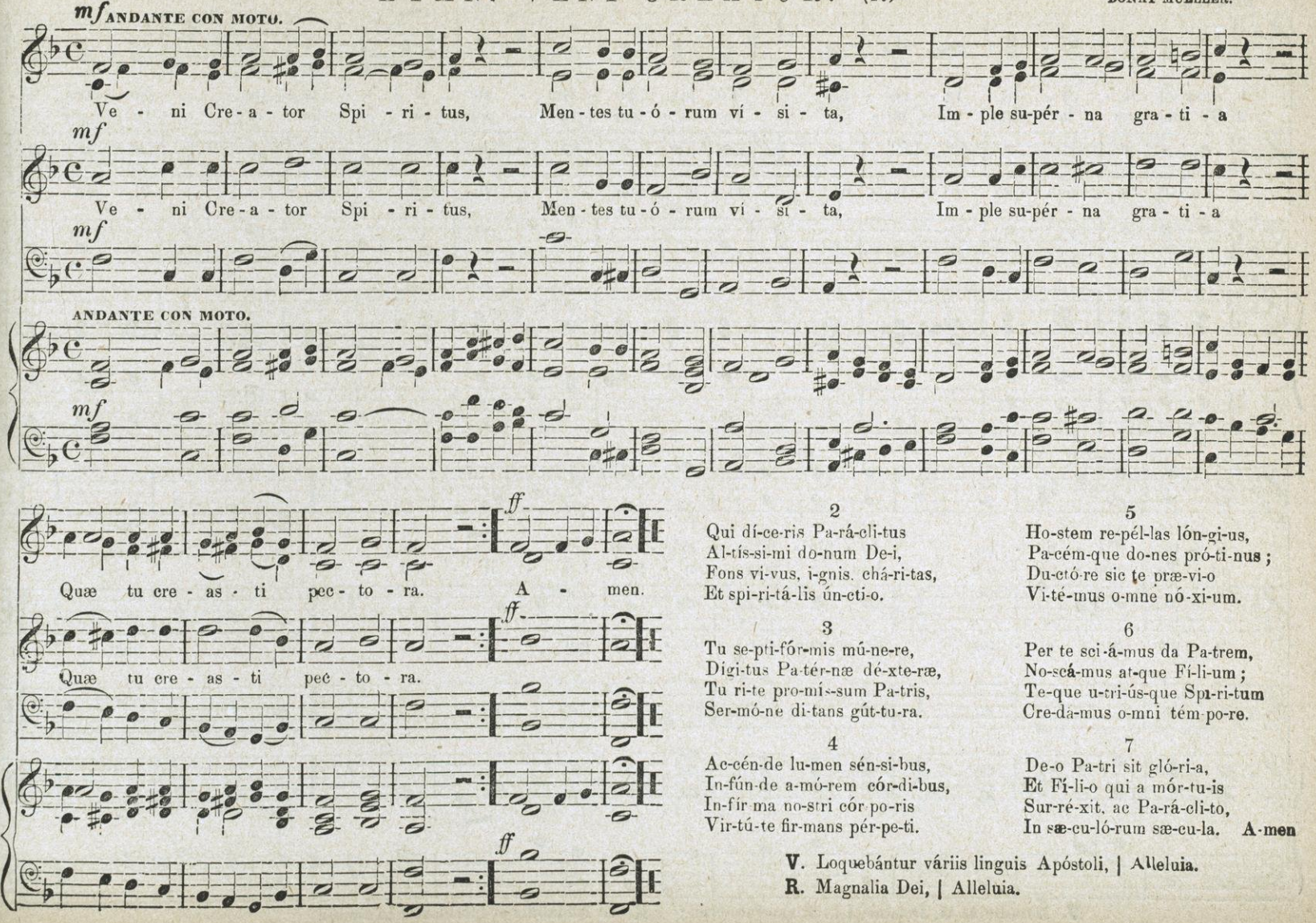
V. Dóminus in cœlo, | Allelúia.
R. Paravit sedem suam, | Allelúia.

PENTECOST OR WHITSUNDAY.

Psalms as on Sundays, p. 32, etc.

HYMN. VENI CREATOR. (I.)

DONAT MUELLER.



2

Qui dí-ce-ris Pa-rá-cli-tus
Al-tís-si-mi do-num De-i,
Fons vi-vus, i-gnis, chá-ri-tas,
Et spi-ri-tá-lis ún-cti-o.

3

Tu se-pti-fór-mis mú-ne-re,
Dígi-tus Pa-tér-næ dé-xte-ræ,
Tu ri-te pro-mís-sum Pa-tris,
Ser-mó-ne di-tans gút-tu-ra.

4

Ac-cén-de lu-men sén-si-bus,
In-fún-de a-mó-rem cór-di-bus,
In-fír-ma no-stri cór-po-ris
Vir-tú-te fir-mans pér-pe-ti.

5

Ho-stem re-pél-las lón-gi-us,
Pa-cém-que do-nes pró-ti-nus;
Du-ctó-re sic te præ-vi-o
Vi-té-mus o-mne nó-xi-um.

6

Per te sci-á-mus da Pa-trem,
No-scá-mus at-que Fí-li-um;
Te-que u-tri-ús-que Spi-ri-tum
Cre-dá-mus o-mni tém-po-re.

7

De-o Pa-tri sit gló-ri-a,
Et Fí-li-o qui a mór-tu-is
Sur-ré-xit, ac Pa-rá-cli-to,
In sæ-cu-ló-rum sæ-cu-la. **A-men**

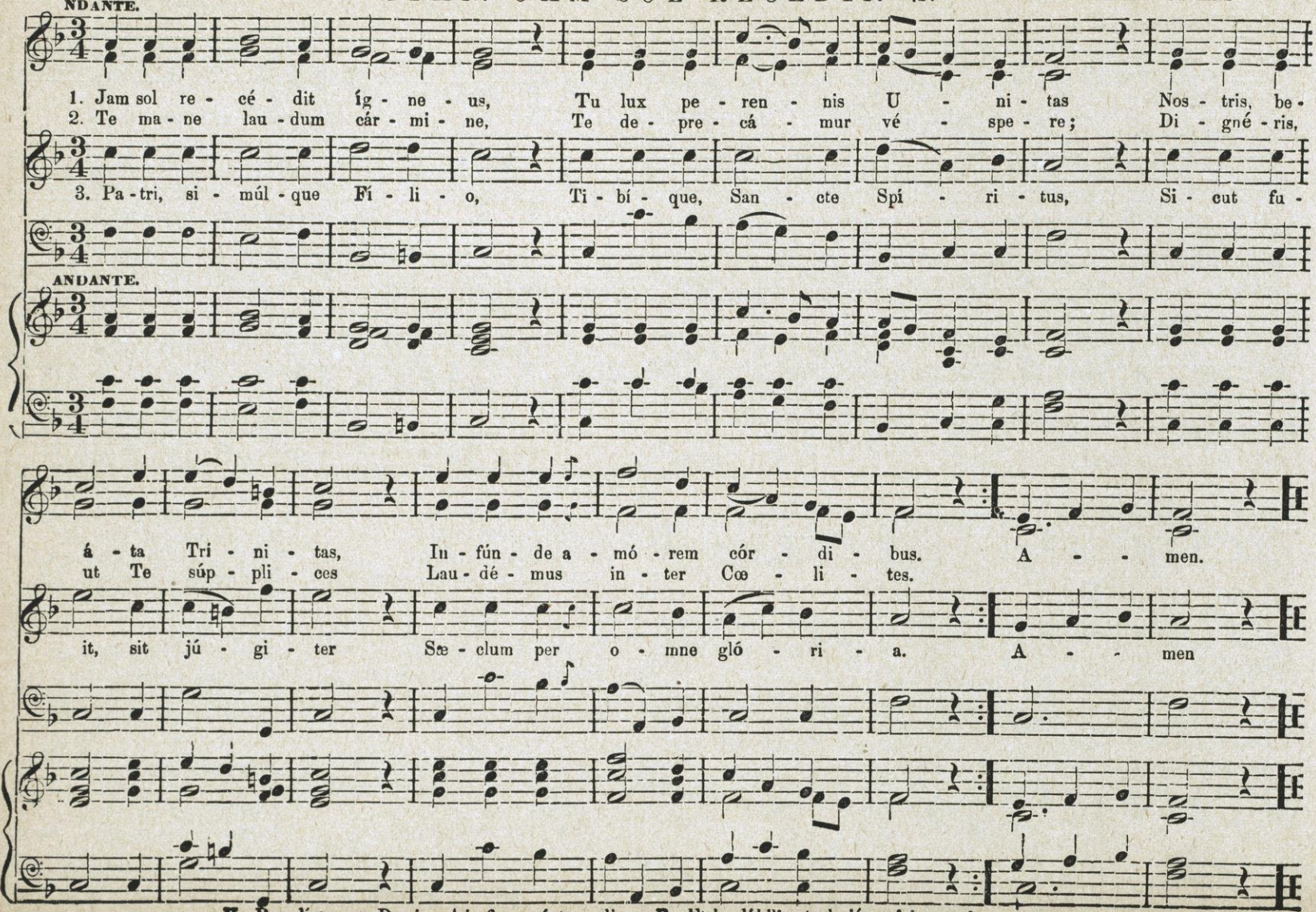
V. Loquebántur váriis linguis Apóstoli, | **Alleluia.**
R. Magnalia Dei, | **Alleluia.**

1ST. SUNDAY AFTER PENTECOST, TRINITY SUNDAY.

Psalms as on Sundays, p. 32, etc.

HYMN. JAM SOL RECEDIT. (I.)

FR. X. SCHMID



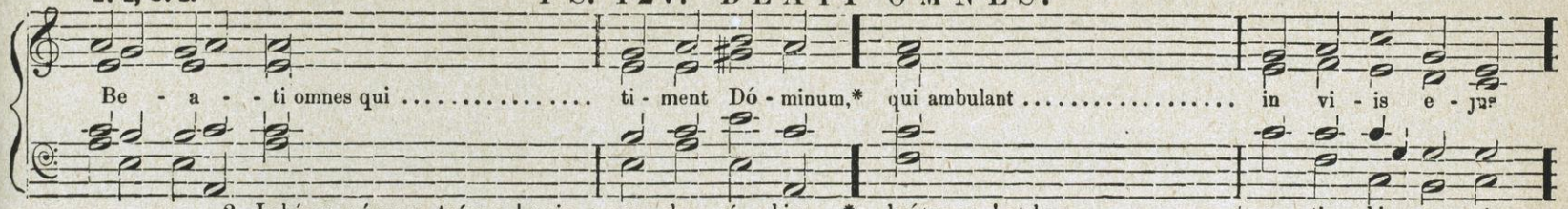
V. Benedíctus es, Domine, | in firmaménto cœli: R. Et laudábilis et gloriósus | in sæcula

CORPUS CHRISTI.

Psalms, Dixit Dominus, page 32. Confitebor, page 34. Credidi, page 126.

T. 4, C. 1.

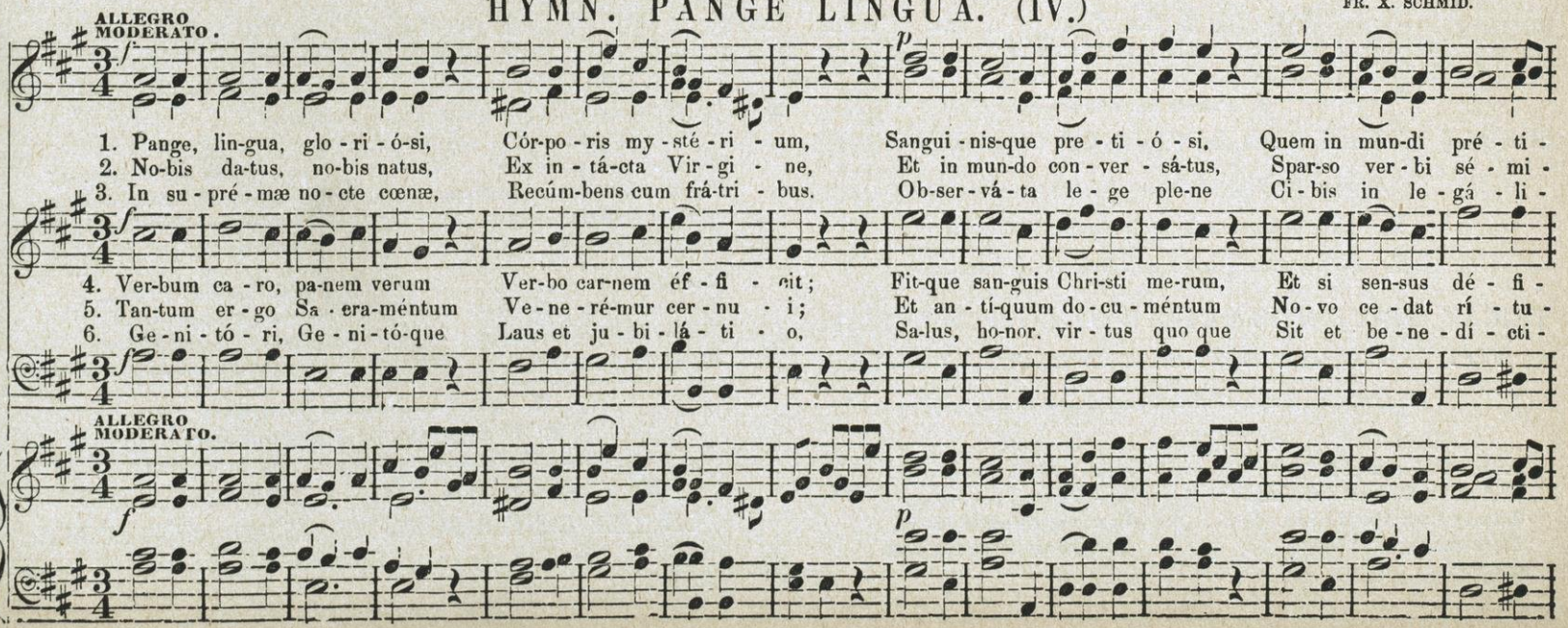
PS. 127. BEATI OMNES.



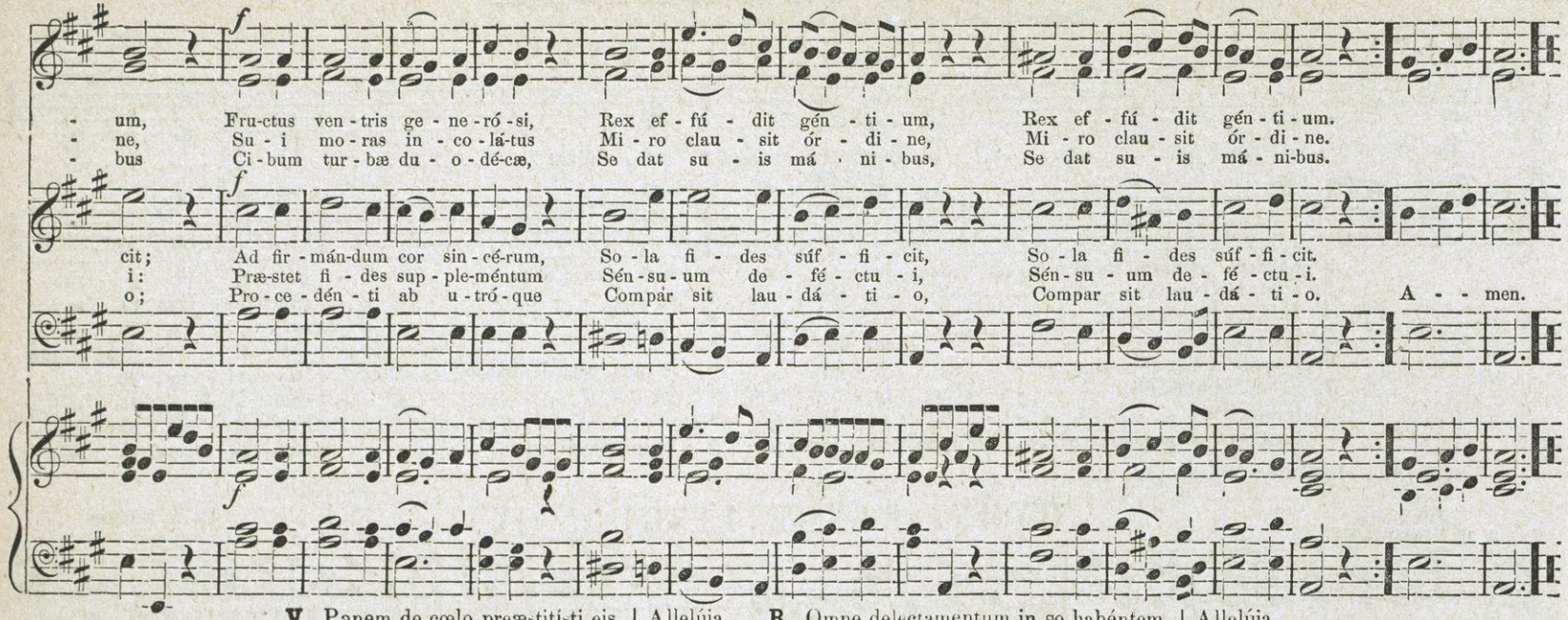
Psalm 147. Lauda Jerusalem, page 126.

HYMN. PANGE LINGUA. (IV.)

FR. X. SCHMID.



PANGE LINGUA. Concluded.



V. Panem de cœlo præstitísti eis, | Allelúia. **R.** Omne delectamentum in se habéntem, | Allelúia.

SUNDAY WITHIN THE OCTAVE OF CORPUS CHRISTI.

All as on the Feast of Corpus Christi, except the

V. Cibávit illos ex ádipe fruménti, | Allelúia

R. Et de petra, | melle saturávit eos, | Allelúia.

FRIDAY AFTER THE OCTAVE OF CORPUS CHRISTI; FESTIVAL OF THE MOST SACRED HEART OF JESUS.

Psalms as on Corpus Christi, Hymn Auctor Beáte. (I.)

1

Au-ctor be-á-te sæ-cu-li,
Chri-ste Re-dém-ptor ó-mni-um
Lu-men Pa-tris de lú-mi-ne,
De-ús-que ve-rus de De-o.

2

A-mor co-é-git te tu-us
Mor-tá-le cor-pus sú-me-re,
Ut no-vus A-dam réd-de-res,
Quod ve-tus il-le-ab-stú-le-rat.

3

Il-le a-mor al-mus ár-ti-fex
Ter-ræ, ma-rís-que, et sí-de-rum,
Er-rá-ta pa-trum mí-se-rans,
Et no-stra rum-pens vín-cu-la.

4

Non Cor-de di-scé-dat tu-o
Vis il-la a-mó-ris ín-cly-ti:
Hoc fon-te gen-tes háu-ri-ant
Re-mis-si-ó-nis grá-ti-am.

5

Per-cús-sum ad hoc est lán-ce-a,
Pas-súm-que ad hoc est vúl-ne-ra,
Ut nos la-vá-ret sór-di-bus,
Un-da flu-én-te, et sán-gui-ne.

6

De-cus Pa-rén-ti, et Fí-li-o,
San-ctó-que sit Spi-rí-tu-i,
Qui-bus po-té-stas, gló-ri-a,
Re-gnúm-que in om-ne est sæ-cu-lum.
Amen

V. Ignem veni míttere | in terram.

R. Et quid volo, | nisi ut accendátur.

At the 2d Vespers the following V. and R. are sung.

V. Hauriétis aquas in gáudio. **R.** De fóntibus salvatóris.

ON THE OTHER SUNDAYS AFTER PENTECOST,

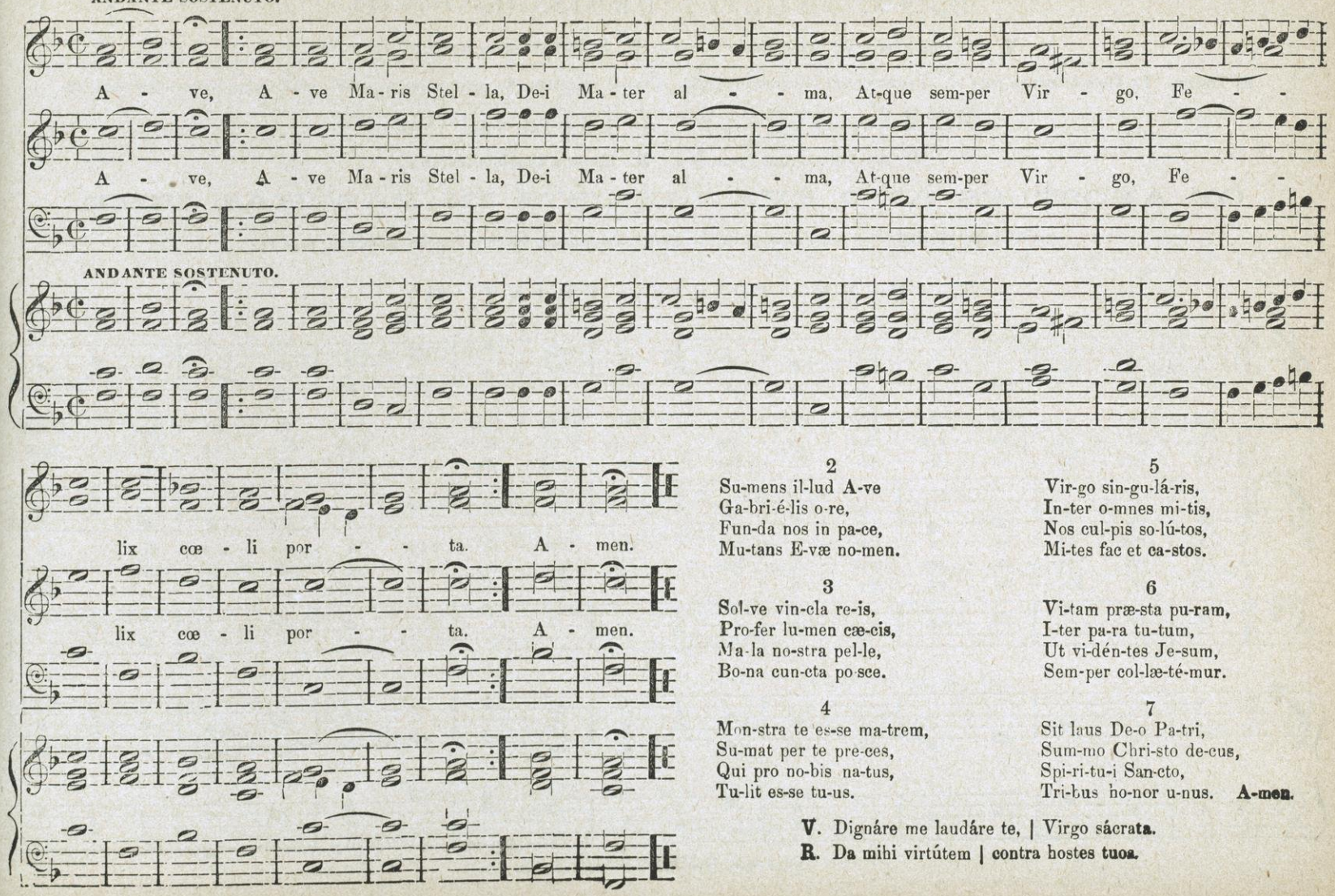
The Vespers are sung as on Sundays, page 32, etc.

FESTIVALS OF THE BLESSED VIRGIN MARY.

1st. and 2nd. Vespers. Psalms Dixit Dominus, page 32, Laudate Pueri, page 36, Lætatus sum, page 125. Nisi Dominus, page 125. and Lauda Jerusalem, page. 126.

HYMN. AVE MARIS STELLA.

SEBASTIANO.



2

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

3

Sol-ve vin-cla re-is,
Pro-fer lu-men cæ-cis,
Ma-la no-stra pel-le,
Bo-na cun-cta po-sce.

4

Mon-stra te es-se ma-trem,
Su-mat per te pre-ces,
Qui pro no-bis na-tus,
Tu-lit es-se tu-us.

5

Vir-go sin-gu-lá-ris,
In-ter o-mnes mi-tis,
Nos cul-pis so-lú-tos,
Mi-tes fac et ca-stos.

6

Vi-tam præ-sta pu-ram,
I-ter pa-ra tu-tum,
Ut vi-dén-tes Je-sum,
Sem-per col-læ-té-mur.

7

Sit laus De-o Pa-tri,
Sum-mo Chri-sto de-cus,
Spi-ri-tu-i San-cto,
Tri-bus ho-nor u-nus. **A-men.**

V. Dignáre me laudáre te, | Virgo sácrata.
R. Da mihi virtútem | contra hostes tuos.

OF APOSTLES AND EVANGELISTS.

1st Vespers. Psalms as on Sundays, page 32, etc., except the last one, which is Ps. 116. Laudate Dóminum page 119.

HYMN. EXULTET ORBIS. (I.) Page 123.

V. In omnem terram | exívit sonus eórum: **R.** Et in fines orbis terræ | verba córum.

2d Vespers. Ps. Dixit Dóminus, page 32. Laudate pueri Dóminum, page 36. Credidi, page 126. In converténdo, pago 127, and Dómine, probasti me, page 128.

HYMN. EXULTET ORBIS. (I.) Page 123.

V. Annuntiavérunt ópera Dei. **R.** Et facta ejus intellexérunt.

OF APOSTLES AND EVANGELISTS IN PASCHAL TIME.

1st Vespers. Psalms as on Sundays, page 32, etc., except the last one, which is Laudate Dóminum, page 119.

HYMN. TRISTES ERANT. (I.)

1. Tri - stes e - rant A - po - sto - li De Chris - ti a - cér - bo fú - ne - re, Quem
2. Ser - mó - ne ve - rax An - ge - lus Muli - é - ri - bus præ - di - xe - rat: Mox
3. Ad án - xi - os A - pó - sto - los Cur - runt sta - tim dum nún - ti - æ, Il -
4. Galí - lææ ad al - ta món - ti - um Se cón - fe - runt A - pó - sto - li, Je -
5. Ut sis per - én - ne mén - tí - bus Pa - schá - le, Je - su, gáu - dí - um; A
6. De - o Pa - tri sit glo - ri - a, Et Fí - li - o qui a mór - tu - is Sur -

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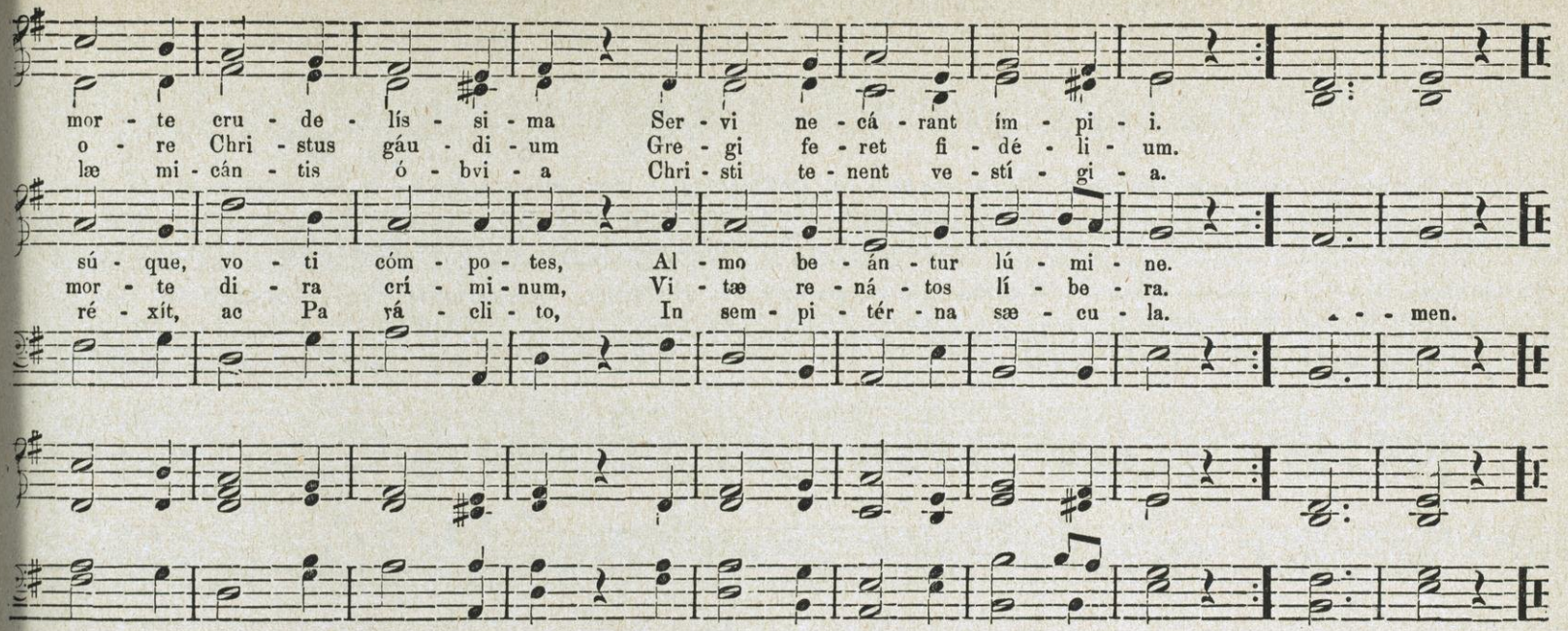
TRISTES ERANT. Concluded.



V. Sancti et justi, | in Dómino gaudéte, | Allelúia.

R. Vos elégit Deus | ín hæreditátem sibi, | Allelúia.

2d Vespers. Psalms, Dixit Dóminus, page 32. Laudate Pueri, page 36. Credidi, page 126. In convertendo page 127, and Dómine probasti me, page 128. Hymn, as at 1st Vespers.

V. Pretiósa in conspéctu Dómini, | Allelúia. **R.** Mors Sauctórum ejus, | Allelúia.

OF ONE MARTYR.

Vespers. Psalms as on Sundays, page 32, etc., except the last one, which is Laudate Dóminum, page 119.

HYMN. DEUS TUORUM. Page 122.

V. Glória et honóre | coronásti eum, Dómine ;

R. Et constituísti eum | super ópera mánuum tuárum.

2d Vespers the same as first, but the last Psalm is Crédidi, page 126.

V. Justus ut palma florébit. R. Sicut cedrus Líbani multiplicábitur

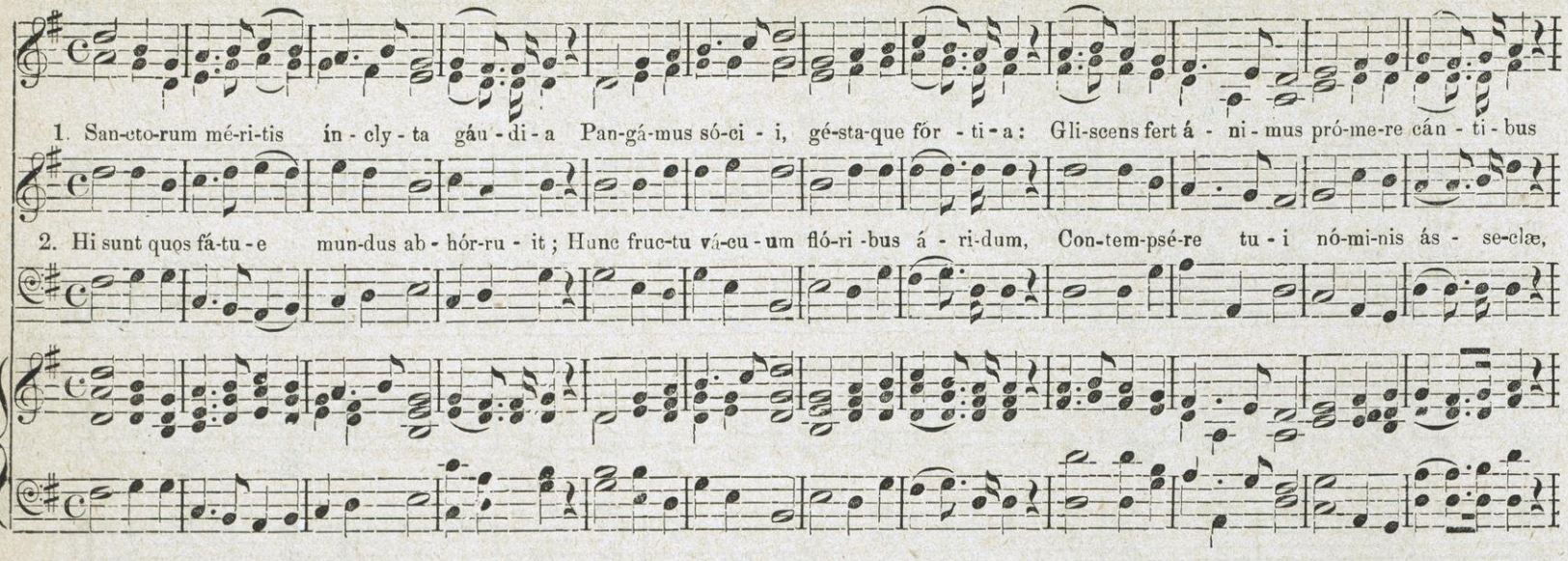
ESPERS COMMON OF SAINTS.

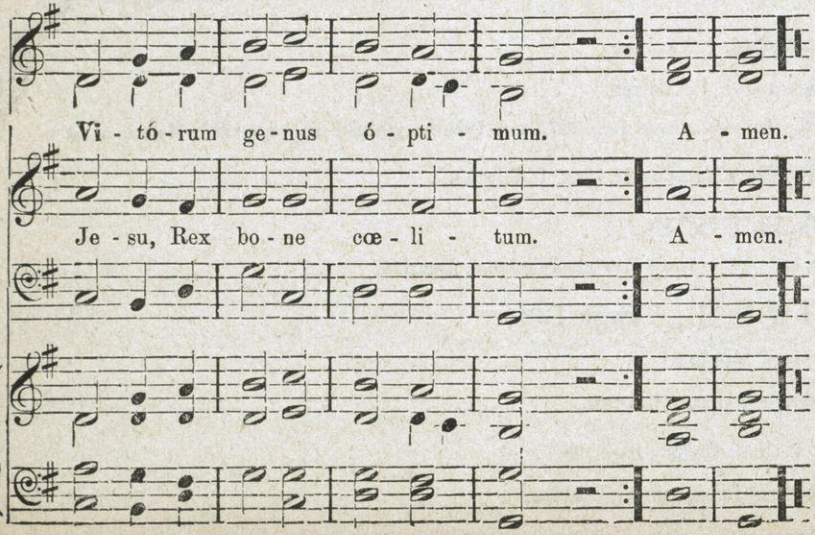
OF MANY MARTYRS.

1st. Vespers, Psalms as on Sundays, page 32, etc., but the last one is Laudate Domínum, page 119.

HYMN. SANCTORUM MERITIS. (III.)

Harmonized by A. WERNER





3

Hi pro te fú-ri-as, at-que mi-nas tru-ces
Cal-cá-runt hó-mi-num sæ-va-que vér-be-ra:
His ces-sit lá-ce-rans fór-ti-ter ún-gu-la,
Nec car-psit pe-ne-trá-li-a.

4

Cæ-dún-tur glá-di-is mo-re bi-dén-ti-um:
Non mur-mur ré-so-nat, non quæ-ri-mó-ni-a;
Sed cor-de im-pá-vi-do mens be-ne cón-scia
Con-sér-vat pa-ti-én-ti-am.

5

Quæ vox, quæ pó-te-rit lin-gua re-té-xe-re,
Quæ tu Mar-ty-ri-bus mú-ne-ra præ-pa-ras?
Ru-bri nam flú-i-do sán-gui-ne fúl-gi-dis
Cin-gunt tém-po-ra láu-re-is.

6

Te, sum-ma O Dé-i-tas ú-na-que pó-sci-mus,
Ut cul-pas á-bi-gas, nó-xi-a súb-tra-has,
Des pa-cem fá-mu-lis, ut ti bi gló-ri-am
An-nó-rum in sé-ri-em ca-nant. A-men.

V. Lætámini in Dómino, | et exultáte justi.
R. Et gloriámini | omnes recti corde.

2nd. Vespers, Psalms as on Sundays except the last one which is Credidi page 126 Hymn as at 1st Vespers.

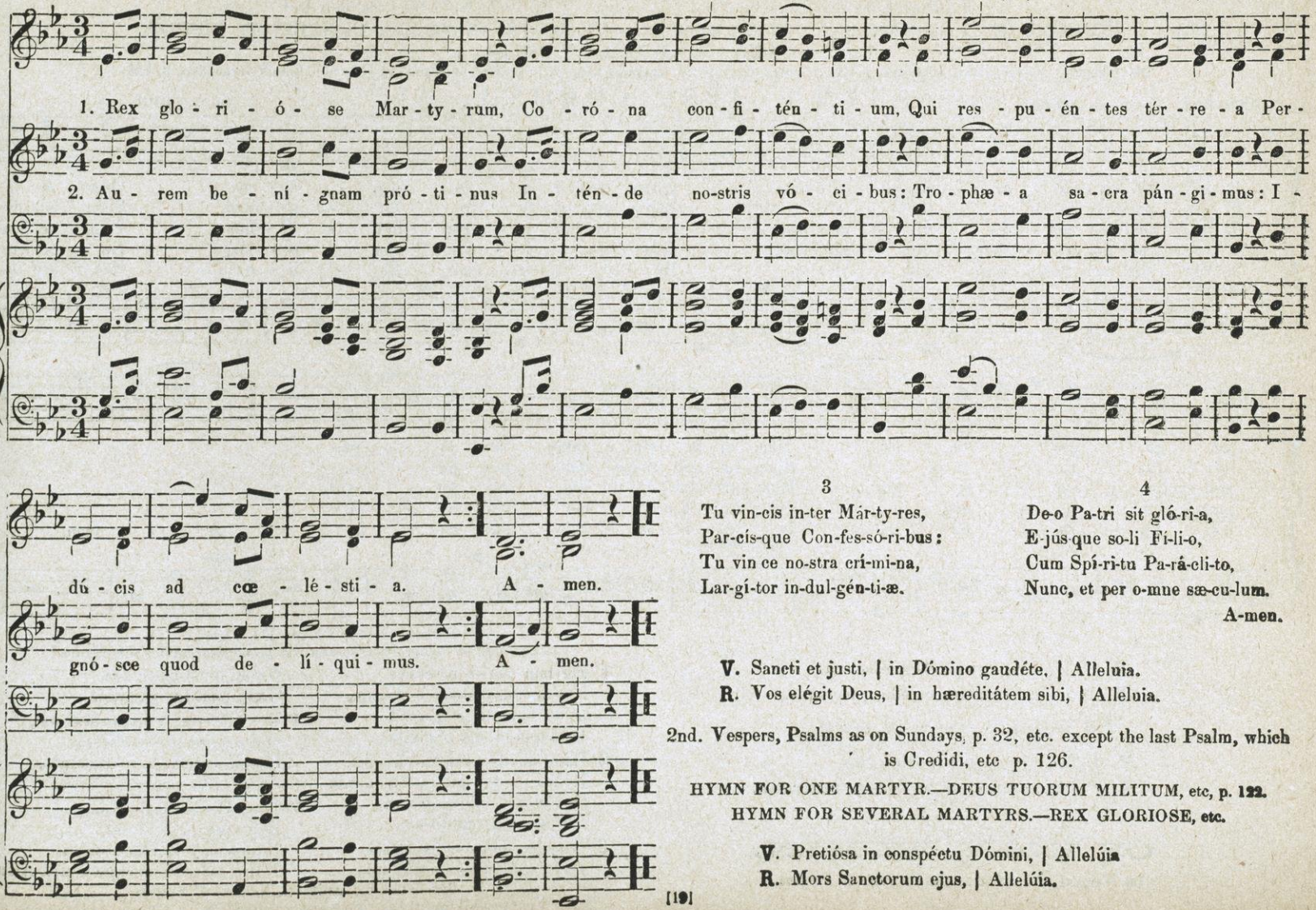
V. Exultábunt Sancti in glória.
R. Læt abúntur in cubílibus suis.

OF MARTYRS AT PASCAL TIME.

1st. Vespers, Psalms as on Sundays, except the last one, which is Ps. 116, Laudate Dominum, p. 119. For one Martyr the Hymn is Deus Tuorum, p. 122.

HYMN FOR SEVERAL MARTYRS. REX GLORIOSE (I.)

Harmonized by A. WERNER.



3

Tu vin-cis in-ter Már-ty-res,
Par-cís-que Con-fes-só-ri-bus:
Tu vin ce no-stra crí-mi-na,
Lar-gí-tor in-dul-gén-ti-æ.

4

De-o Pa-tri sit gló-ri-a,
E-jús-que so-li Fí-li-o,
Cum Spí-ri-tu Pa-rá-cli-to,
Nunc, et per o-mne sæ-cu-lum.
A-men.

V. Sancti et justi, | in Dómino gaudéte, | Alleluia.
R. Vos elégit Deus, | in hæreditátem sibi, | Alleluia.

2nd. Vespers, Psalms as on Sundays, p. 32, etc. except the last Psalm, which is Credidi, etc p. 126.

HYMN FOR ONE MARTYR.—DEUS TUORUM MILITUM, etc, p. 122.
HYMN FOR SEVERAL MARTYRS.—REX GLORIOSE, etc.

V. Pretiósa in conspéctu Dómini, | Allelúia
R. Mors Sanctorum ejus, | Allelúia.

VESPERS COMMON OF SAINTS.

OF A CONFESSOR AND BISHOP.

1st. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Ps. 116, Laudáte **Dóminum, p.** [illegible].

HYMN, ISTE CONFESSOR, V. and R. p. 124.

2nd. Vespers, all as at 1st. except last Ps. Memento. p. 121.

V. Justum dedúxit Dóminus | per vias rectas. **R.** Et osténdit illi | regnum Dei.

COMMON OF A CONFESSOR, NOT A BISHOP. THE SAME AS FOR A CONFESSOR BISHOP.

OF VIRGINS.

1st. Vespers, Psalms, Dixit Dominus, p. 32, Laudate Pueri, p. 36. Lætatus sum, p. 123, Nisi Dominus, p. 125, and Lauda Jerusalem, p. 126.

HYMN. JESU CORONA. (I.)

ANDANTE. SOPR. and ALTO. FR. X. SCHMID.

1. Je - su co - ró - na vír - gi - num, Quem ma - ter il - la cón - ci - pit, Quæ so - la
2. Qui per-gis in - ter lí - li - a, Sep - tus cho - ré - is vír - gi - num, Spon - sus de -
3. Quo - cúm-que ten - dis, vír - gi - nes Se - quún-tur, at - que láu - di - bus Post te ca -
4. Te de - pre - cá - mur súp - pli - ces, Nos - tris ut ad - das sén - si - bus, Ne - scí - re
5. Vir - tus, ho - nor, laus, gló - ri - a De - o Pa - tri cum Fi - li - o, San - cto si -

ORGAN.

vir - go pár - tu - rit, Hæc vo - ta cle - mens ác - ci - pe.
có - rus gló - ri - a, Spon - sís - que red - dens præ - mi - a.
nén - tes cúr - si - tant, Hym - nós - que dul - ces pér - so - nant.
pror - sus ó - mni - a Cor - rup - ti - ó - nis vúl - ne - ra.
mul Pa - rá - cli - to, In sæ - cu - ló - rum sæ - cu - la. A - men.

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

2nd Vespers the same as 1st. except

V. Diffúsa est grátia | in lábiis tuis.
R. Proptérea benedíxit te Deus | in ætérnum.

OF HOLY WOMEN.

1st. Vespers, Psalms as on the Festivals of Virgins.

HYMN, FORTEM VIRILI. (I.)

[The music of Hymn Jesu Corona will be appropriate for this Hymn.]

1 For-tem vi-rí-li pé-cto-re
Lau-dé-mus o-mnes fé-mi-nam,
Quæ san-cti-tá-tis gló-ri-a
U-bí-que ful-get ín-cly-ta.

2 Hæc san-cto a-mó-re sáu-ci-a,
Dum mun-di a-mó-rem nó-xi-um
Hor ré-scit, ad cœ-lé-sti-a
I-ter per-e-git ár-du-um.

3 Car-nem do-mans je-jú-ni-is,
Dul-cí-que men-tem pá-bu-lo
O-ra-ti-ó-nis nú-tri-ens,
Cœ-li po-tí-tur gáu-di-is.

4 Rex Chri-ste, vir-tus fór-ti-um,
Qui ma-gna so-lus éf-fi-cis,
Hu-jus pre-cá-tu, quæ-su-mus,
Au-di be-ní-gnus súp-pli-ces.

5 De-o Pa-tri sit gló-ri-a,
E-jús-que so-li Fi-li-o ,
Cum Spí-ri-tu Pa-rá-cli-to,
Nunc. et per o-mne sæ-cu-lum. **A-men.**

V. Spécie tua, etc. as in 1st. Vespers of Virgins.

2nd. Vespers all as at 1st. Vespers, except the V and R. Diffusa est, etc as in 2nd. Vespers of Virgins

COMMON OF THE DEDICATION OF A CHURCH.

1st. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laud a Jerusalem, p. 126

HYMN. CŒLESTIS URBS.

DONAT MUELLER.

ANDANTE.

1. Cœ - lés - tis Urbs, Je - rú - sa-lem, Be-á - ta pa - cis ví - si - o, Quæ cel-sa de vi-vén - ti - bus, Sa-
Spon-sæ-que ri-tu cín - ge-ris Mille

2. O sor - te nup - ta pró - spe-ra, Do-tá - ta Pa - tris gló - ri - a, Re-spér-sa Spon-si grá - ti - a, Re-
Chri-sto ju gá-ta Prin - ci - pi. Cœ-

ANDANTE.

xis ad as - tra tól - le - ris. A - men.
an - ge-ló - rum mil - li - bus.

gí - na for - mo - sís - si - ma. A - men.
li co - rú - sca Cí - vi - tas. A - men.

3

Hic mar-ga-rí-tis é-mi-cant,
Pa-tént-que cun-ctis ó-sti-a;
Vir-tú-te nam-que præ-vi-a
Mor-tá lis il-luc dú-ci-tur,
A-mó-re Chri-sti pér-ci-tus
Tor-mén-ta quis-quis sú-sti-net.

4

Scal-pri sa-lú-bris í-cti-bus,
Et tun-si-ó-ne plú-ri-ma,
Fa-bri po-lí-ta mâl-le-o
Hanc sa-xa mo-lem cón-stru-unt,
A-ptís-que jun-cta né-xi-bus
Lo-cán-tur in fa-sti-gi-o

5

De-cus Pa-rén-ti dé-bi-tum
Sit us-que-qua-que Al-tís-si-mo,
Na-tó-que Pa-tris ú-ni-co,
Et ín-cly-to Pa-rá-cli-to,
Cui laus, po-té-stas, gló-ri-a
Æ-tér-na sit per sæ-cu-la. A-men

V. Hæc est domus Dómini | firmita ædificata.
R. Bene fundáte est | supra firman petram.

2nd. Vespers all as at 1st. except the following

V. Domum tuam, Dómine, | decet sanctitúdo.
R. In longitúdinum diérum

VESPERS PROPER TO FEASTS OF SAINTS, ETC.

NOVEMBER 30th. ST. ANDREW, APOSTLE.
The same as Common of the Apostles and Evangelists, p. 142.

DECEMBER 8th. IMMACULATE CONCEPTION OF THE BLESSED VIRGIN MARY, AND OCTAVE.
All as on Festivals of the Blessed Virgin Mary, p. 141, except the following:

V. Immaculáta Conceptio est hódie | Sancta Maríæ Vírginis. **R.** Cujus vita inclyta | cunctas illústrat ecclésias.

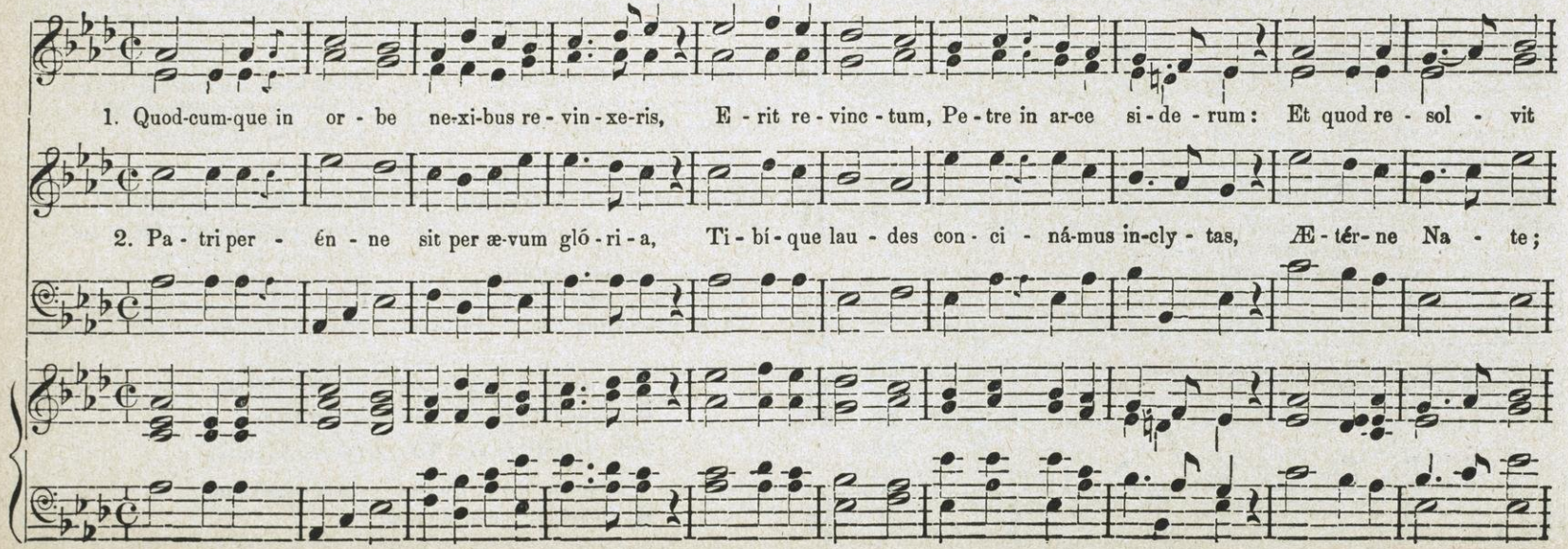
DECEMBER 13th. ST. LUCY, VIRGIN AND MARTYR.
See Common of Virgins, p. 146.

DECEMBER 21st ST. THOMAS, APOSTLE.
See Common of Apostles and Evangelists, p 142.

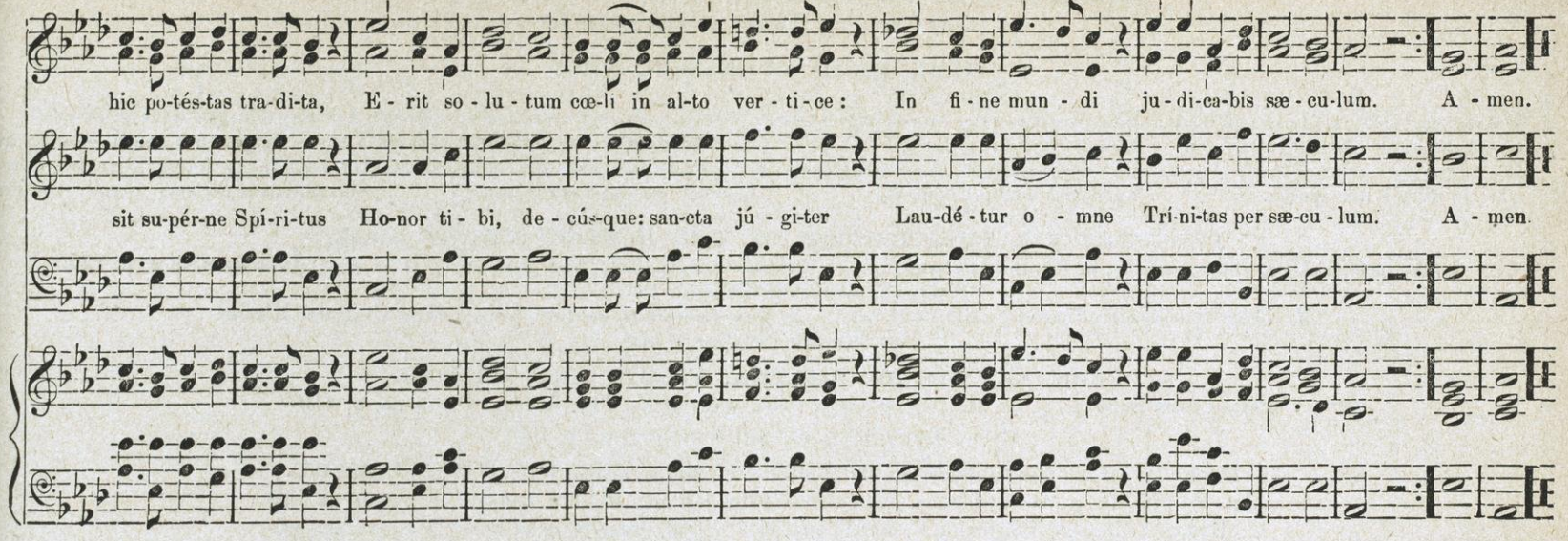
JANUARY 18th. ST. PETER'S CHAIR AT ROME.
1st. Vespers, Psalms as on Sundays, p. 32, etc., except the last, which is Laudate Dominum, p. **119.**

HYMN. QUODCUMQUE IN ORBE. (VI.)

Harmonised by A. WERNER.



HYMN. QUODCUMQUE IN ORBE. Concluded.



V. Tu es Petrus. **R.** Et super hanc petram | ædificábo Ecclésiam meam.

2nd. Vespers, as at 1st. except last Ps. 131, Memento, p. 121.

V. Elégit te Dóminus | Sacerdotem sibi. **R.** Ad sacrificándum ei | hóstiam laudis.

JANUARY 21st. ST. AGNES, VIRGIN AND MARTYR.

1st. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laudate Dominum, p. **119.**

Hymn. Jesu coróna, V. and R. page 146.

2nd. Vespers all as at 1st. except the last Ps. 147, Lauda Jerusalem, p. 126. V. Diffúsa est, **etc.**

JANUARY 25th. CONVERSION OF ST. PAUL, APOSTLE.

1st. Vespers, Psalms as on Sundays, p. 32, etc. but the last one is Laudate Dominum, p. **119.**

HYMN. EGREGIE DOCTOR. (V.)

1

E-gré-gie Do-ctor Pau-le, mo-res ín-stru-e,
Et no-stra te-cum pé-cto-ra in cœ-lum tra-he ;
Ve-lá-ta dum me-rí-di-em cer-nat Fi-des,
Et so-lis in-star so-la re-gnet chá-ri-tas.

2

Sit Tri-ni-tá-ti sem-pi-tér-na gló-ri-a,
Ho-nor, po-té-stas, at-que ju-bi-lá-ti-o,
In u-ni-tá-te quæ gu-bér-nat ó-mni-a,
Per u-ni-vér-sa æ-ter-ni-tá-tis sæ-cu-la. **A-men.**

V. Tu es vas eléctionis, | Sancte Paule Apóstole. **R.** Prædicátor veritátis | in univérso mundo.

2nd Vespers, Ps. Dixit Dominus, p. 32, Laudate pueri, p. 36, Crédidi, p 126, In Convertendo, p. 127, and Domine probasti me, p. **128**
The rest as at 1st. Vespers.

JANUARY 30th. ST. MARTINA, VIRGIN AND MARTYR.

All as the Common of Virgins, p. 146, except the

HYMN, MARTINÆ CELEBRI. (III.)

1	2	3	4
Mar-tí-næ cé-le-bri pláu-di-te nó-mi-ni,	Hæc dum con-spí-cu-is or-ta pa-rén-ti-bus	Vi-tæ de-spí-ci-ens cóm-mo-da, dé-di-cat	A no-bis á-bi-gas lú-bri-ca gáu-di a
Ci-ves Ro-mú-le-i. pláu-di-te gló-ri-a:	In-ter de-lí-ci-as, in ter a-má bi-les	Se re-rum Dó-mi-no,et mu-ní-fi-ca ma-nu	Tu,qui Mar-ty-ri-bus de-xter a-des,De-us
In-si-gnem mé-ri-tis dí-ci-te vír-gi-nem,	Lu-xus il-lé-ce-bras, dí-ti-bus áf-flu-it	Chri-sti pau-pé-ri-bus di-strí-bu-ens o-pes	U-ne et Trí-ne: tu-is da fá-mu-lis ju-bar,
Chri-sti dí-ci-te már-ty-rem.	Fau-stæ mu-né-ri bus do-mus.	Quæ-rit præ-mi-a cœ-li-tum.	Quo cle-mens á-ni-mos be-as. A-men

FEBRUARY 2nd. PURIFICATION OF THE BLESSED VIRGIN MARY.

1st Vespers, Psalms, Dixit Dominus, p. 32, Laudate pueri, p. 36, Lætatus sum, p. 125, Nisi Dominus, p. 125, and Lauda Jerusalem, **p. 126.**

Hymn, Ave maris Stella, p. 141.

V. Respónsum accépit Simeon | a Spíritu Sancto. **R.** Non visúrum se mortem, | nisi vidéret Christum Dómini.

2nd. Vespers the same as first.

FEBRUARY 5th. ST. AGATHA, VIRGIN AND MARTYR.

Psalms as on Sundays, p. 32, etc., except the last one, which is Ps. 116, Laudate Dóminum, p. 119.

Hymn, Jesu Córona, etc. and Responses, see p. 146.

MARCH 19th. ST. JOSEPH, SPOUSE OF THE BLESSED VIRGIN MARY.

1st. Vespers, Ps. as on Sundays, p. 32, etc. except the last one, which is Laudate Dóminum, p. **119**

Hymn, Te Joseph, Celebrent, V. and R. p. 135. 2nd. Vespers all as at 1st. Vespers, except,

V. Glória et divítiæ | in domo ejus. **R.** Et justítia ejus manet | in sæculum sæculi.

MARCH 25th. ANNUNCIATION OF THE BLESSED VIRGIN MARY.

See Office of the Blessed Virgin Mary, p. 141, except V. Ave María, | grátia plena. R. Dominus **tecum.**

MAY 1st. S. S. PHILIP AND JAMES, APOSTLES.

All as Common of Apostles in Paschal Time, p. 142.

MAY 3d. FINDING OF THE HOLY CROSS.

1st. and 2nd. Vespers, Ps. as on Sundays, p. 32, etc. except the last one, which is Laudate Dominum, **p. 119.**

Hymn, Vexilla Regis, p. 132.

V. Hoc signum crucis erit in cœlo. | Allelúia. **R.** Eum Dóminus ad judicándum vénerit, | Allelúia.

MAY 6th. ST. JOHN, APOSTLE, BEFORE THE LATIN GATE.

All as the Common of Apostles, in Paschal Time. p. 142.

MAY 18th. ST. VENANTIUS, MARTYR.

All as of the Common of one Martyr, in Paschal Time, p, 145, except

HYMN, MARTYR DEI. (I.)

1	2	3	4	5
Mar-tyr De-i Ve-nán-ti-us,	An-nis pu-er, post vín-cu-la,	Sed e-jus in-no-cén-ti-æ	Ver-so de-ór-sum vér-ti-ce	Sit laus Pa-tri, sit Fí-lí-o,
Lux et de-cus Ca-mér-ti-um,	Post cár-ce-res, post vér-be-ra,	Par-cit le-ó-num im-má-ni-tas,	Hau-rí-re fu-mum có-gi-tur:	Ti-bí-que, San-cte Spí-ri-tus:
Tor-to-re vi-cto et jú-di-ce,	Lon-ga fa-me fre-mén-ti-bus	Pe-dés-que lam-bunt már-ty-ris,	Co-stas u-trím-que et vís-ce-ra	Da per pre-ces Ve-nán-ti
La-tus tri-úm-phum cón-ci-nit.	Ci-bus da-tur le-ó-ni-bus.	I-ræ fa-mis-que im-mé-mo-res.	Suc-cén-sa lam-pas ú-stu-lat.	Be-á-ta no-bis gáu-di-a.

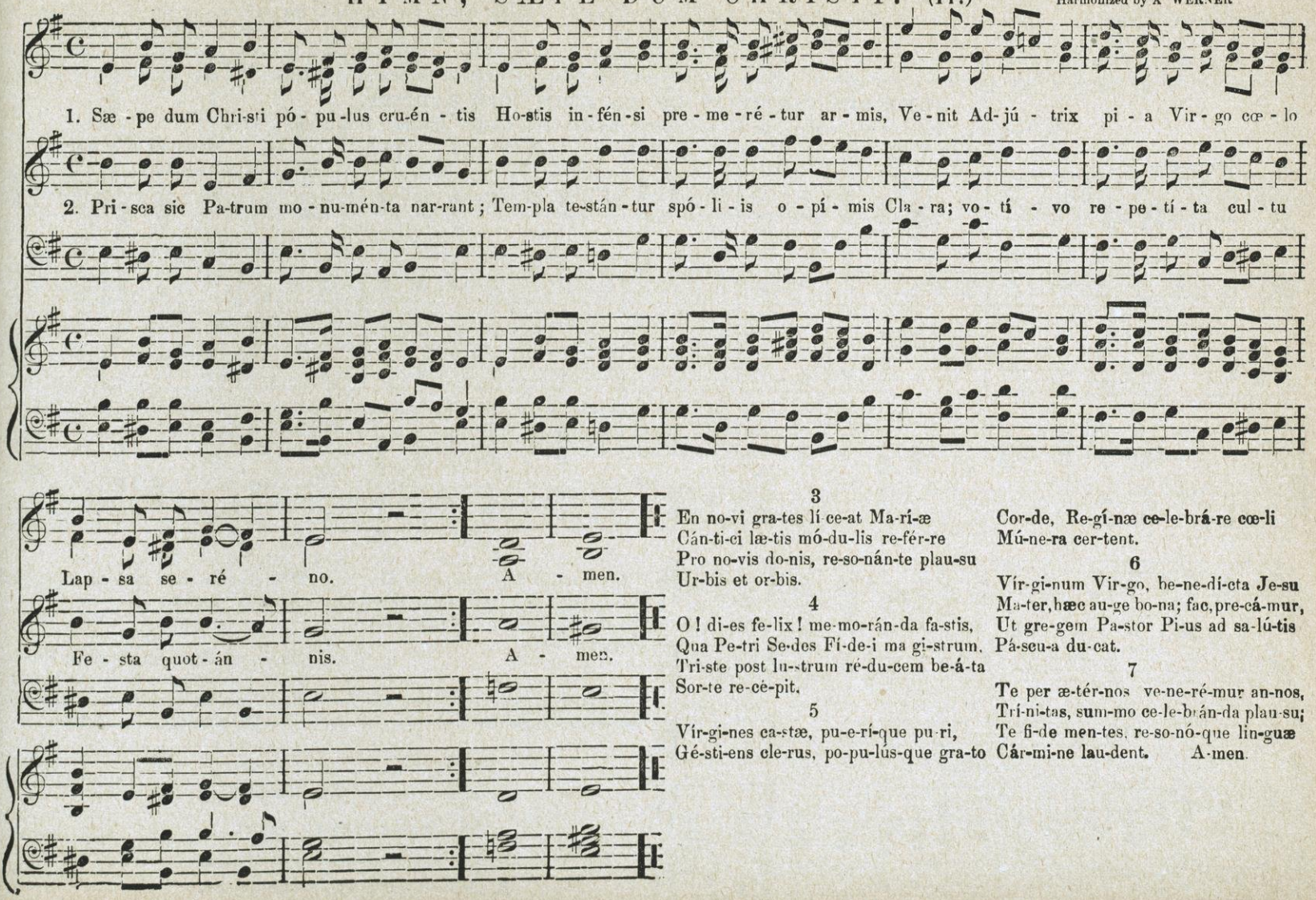
A-men.

MAY 24th. FESTIVAL OF THE BLESSED VIRGIN MARY, CALLED HELP OF CHRISTIANS.

All as in the Office of the Blessed Virgin Mary, p. 141, except the

HYMN, SÆPE DUM CHRISTI. (II.)

Harmonized by A. WERNER



3

En no-vi gra-tes lí-ce-at Ma-rí-æ
Cán-ti-ci læ-tis mó-du-lis re-fér-re
Pro no-vis do-nis, re-so-nán-te plau-su
Ur-bis et or-bis.

4

O! di-es fe-lix! me-mo-rán-da fa-stis,
Qua Pe-tri Se-des Fí-de-i ma gi-strum,
Tri-ste post lu-strum ré-du-cem be-á-ta
Sor-te re-cé-pit.

5

Vír-gi-nes ca-stæ, pu-e-rí-que pu-ri,
Gé-sti-ens cle-rus, po-pu-lús-que gra-to
Cor-de, Re-gí-næ ce-le-brá-re cœ-li
Mú-ne-ra cer-tent.

6

Vír-gi-num Vir-go, be-ne-dí-cta Je-su
Ma-ter, hæc au-ge bo-na; fac, pre-cá-mur,
Ut gre-gem Pa-stor Pi-us ad sa-lú-tis
Pá-scu-a du-cat.

7

Te per æ-tér-nos ve-ne-ré-mur an-nos,
Tri-ni-tas, sum-mo ce-le-brán-da plau-su;
Te fi-de men-tes, re-so-nó-que lin-guæ
Cár-mi-ne lau-dent. A-men.

JUNE 19th. ST. JULIANA OF FALCONIERI, VIRGIN.

See Office of Virgins, p. 146, except,

HYMN, CŒLESTIS AGNI. (I.)

1
Cœ-lé-stis a-gni nú-pti-as,
O Ju-li-a-na, dum pe-tis,
Do-mum pa-ter-nam dé-se-ris,
Cho-rum-que du-cis vir-gi-num.

2
Spon-súm-que sur-ri-xum Cru-ci
No-ctes di-é-que dum ge-mis,
Do-ló-ris i-cta cú-spi-de.
Spon si re-fers i-má-gi-nem.

3
Quin se-pti-fór-mi vúl-ne-re
Fles ad ge-nu De-i pa-æ :
Sed cru-cit in-fú-sa fle-tu,
Flam-más-que tol-lit cha-ri-tas.

4
Hinc mor-te fes-sam pró-xi-ma
Non u-si-tá-to te mo-do
So-la-tur et nu-trit De-us,
Da-pem su-pér-nam pór-ri-gens.

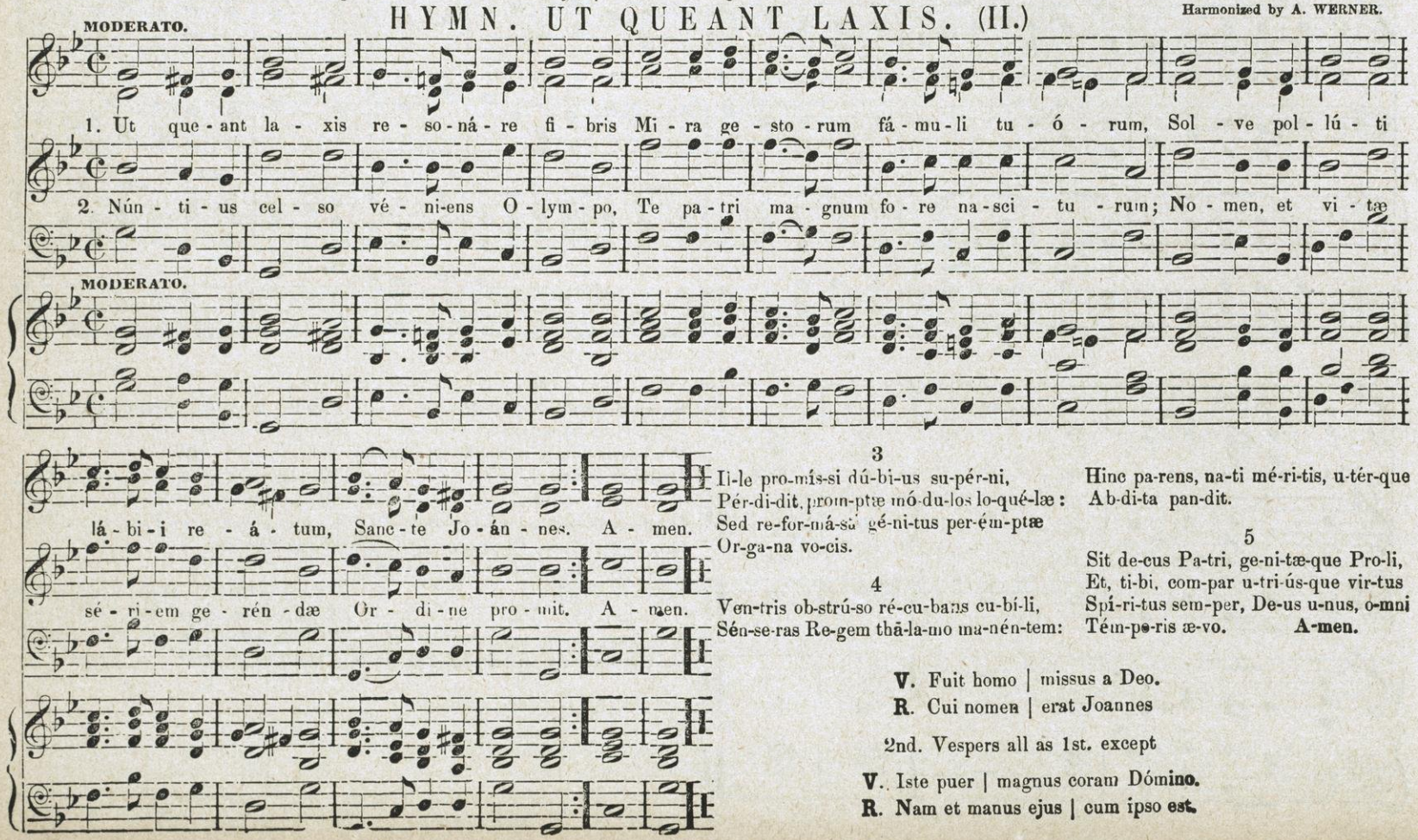
5
Æ-tér-ne re-rum Con-di-tor,
Æ-tér-ne Fi-li par Pa-tri,
Et par u-tri-que Spí-ri-tus,
So-li ti-bi sit gló-ri-a. A-men

JUNE 24th. NATIVITY OF ST. JOHN THE BAPTIST.

1st. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laudate Dominum, p. 119.

HYMN. UT QUEANT LAXIS. (II.)

Harmonized by A. WERNER.



3
Ille pro-mís-si dú-bi-us su-pér-ni,
Pér-di-dit, prom-ptæ mó-du-los lo-qué-læ :
Sed re-for-má-sa gé-ni-tus per-é-m-ptæ
Or-ga-na vo-cis.

4
Ventris ob-strú-so ré-cu-bans cu-bí-li,
Sén-se-ras Re-gem thă-la-mo ma-nén-tem:
Hinc pa-rens, na-ti mé-ri-tis, u-tér-que
Ab-di-ta pan-dit.

5
Sit de-cus Pa-tri, ge-ni-tæ-que Pro-li,
Et, ti-bi, com-par u-tri-ús-que vir-tus
Spí-ri-tus sem-per, De-us u-nus, o-mni
Tém-po-ris æ-vo. **A-men.**

V. Fuit homo | missus a Deo.
R. Cui nomen | erat Joannes

2nd. Vespers all as 1st. except

V. Iste puer | magnus coram Dómino.
R. Nam et manus ejus | cum ipso est.

JUNE 26th. S. S. JOHN AND PAUL, MARTYRS.

All as Common of many Martyrs, page 144.

JUNE 29th. S. S. PETER AND PAUL, APOSTLES.

All as Common of Apostles, page 142, except

HYMN. DECORA LUX. (V.)

Harmonized by A. WERNER.

MODERATO.

1. De - có - ra lux æ - ter - ni-tá - tis áu - - re - am Di - em be-á - tis ir - - ri - gá - vit íg - ni - bus, A -
2. Mun - di Ma - gí - ster, at - que cœ - li Já - - ni - tor, Ro - mæ pa - rén - tes, ar - bi - trí - que gén - ti - um, Per -
3. O Ro - ma Fe - lix! quæ du - ó - rum Prín - ci - pum Es con - se - crá - ta glo - ri - ó - so San - gui - ne: Ho -
4. Sit Tri - ni - tá - ti sem - pi - tér - na gló - - ri - a, Ho - nor, po - té - stas, at - que ju - bi - lá - - ti - o, In

MODERATO.

po - sto - ló - rum quæ co - ró - nat prin - cí - pes, Re - is - que in as - tra lí - be - ram pan - dit vi - am.
en - sis il - le, hic per cru - cis vic - tor ne - cem Vi - tæ se - ná - tum lau - re - á - - ti pós - si - dent.

rum cru - ó - re pur - pu - rá - ta cé - te - ras Ex - cél - lis or - bis u - na pul - chri - tú - di - nes.
u - ni - tá - te quæ gu - bér - nat ó - mni - a, Per u - ni - vér - sa sæ - cu - ló - rum sæ - cu - la. A - men.

June 30th. Commemoration of St. Paul, Apostle. All as at 2d. Vesners of the Common of Apostles, p 142. except Hymn, Ut Q. is V and R. Fuit homo, etc. p. 151.

1st. SUNDAY OF JULY, FEAST OF THE MOST PRECIOUS BLOOD OF OUR LORD.

Psalms as on Sundays, p. 32, etc. except the last one, which is Lauda Jerusalem, p. 126.

HYMN, FESTIVIS RESONENT. (III.)

1

Fe-stí-vis ré-so-nent cóm-pi-ta vó-ci-bus
Ci-ves læ-tí-ti-am frón-ti-bus éx-pli-cent;
Tæ-dis flam-mi-fe-ris ór-di-ne pró-de-ant
In-strú-cti pú-e-ri et se-nes.

2

Quem du-ra mó-ri-ens Chri-stus in ár-bo-re
Fu-dit mul-tí-pli-ci vúl-ne-re Sán-gui-nem,
Nos fa-cti mé-mo-res dum có-li-mus, de-cet
Sal-tem fún-de-re lá-cry-mas.

3

Hu-má-no gé-ne-ri per-ní-ci-es gra-vis
A-dá-mi vé-te-ris crí-mi-ne cón-ti-git:
A-dá-mi in-té-gri-tas et pí-e-tas no-vi
Vi-tam réd-di-dit ó-mni-bus.

4

Cla-mó-rem vá-li-dum sum-mus ab æ-the-re
Lan-guén-tis Gé-ni-ti si Pa-ter áu-di-it,
Pla-cá-ri pó-ti-us sán-gui-ne dé-bu-it,
Et no-bis vé-ni-am da-re.

5

Hoc qui-cúm-que sto-lam Sán-gui-ne pró-lu-it,
Ap-stér-git má-cú-las, et ró-se-um de-cus,
Quo fi-at sí-mi-lis pró-ti-nus An-ge-lis,
Et Re-gi plá-ce-at, ca-pit.

6

A re-cto in-stá-bi-lis trá-mi-te póst-mo-dum
Se nul-lus ré-tra-hat, me-ta sed úl-ti-ma
Tan-ga-tur; tri-bu-et nó-bi-le præ-mi-um,
Qui cur-sum De-us ád-ju-vat.

7

No-bis pro-pí-ti-us sis Gé-ni-tor po-tens,
Ut quos U-ní-ge-næ Sán-gui-ne Fí-li-i
E-mí-sti, et plá-ci-do Flá-mi-ne ré-cre-as,
Cœ-li ad cúl-mi-na tráns-fe-ras. **A-men.**

V. Redemísti nos, Dómine, | in sánguine tuo. **R.** Et fecísti nos, Déo nostro regnum.

JULY 2nd. VISITATION OF THE BLESSED VIRGIN MARY.

1st. and 2nd. Vespers, Office of the Blessed Virgin p. 141, except

V. Benedícta tu in muliéribus. **R.** Et benedíctus fructus ventris tui.

JULY 6th. OCTAVE OF S. S. PETER AND PAUL, APOSTLES.

All as 1st. and 2nd. Vespers of the Common of Apostles, p. 142, except at both Vespers.

V. Constítues eos príncipes | super omnem terram. **R.** Mémores erunt nóminis tui, Dómine.

JULY 16th. FESTIVAL OF THE BLESSED VIRGIN MARY OF MOUNT CARMEL.

See Office of the Blessed Virgin Mary, p. 141.

JULY 22nd. ST. MARY MAGDALEN.

All at 1st. Vespers of the Common of Holy Women, p. 146, except

HYMN, PATER SUPERNI. (I.)

1	2	3	4	5
Pa-ter supér-ni lú-mi-nis,	A-mó-re cur-rit sáu-ci-a	Ad-stá-re non ti-met cru-ci,	O ve-ra, Chri-ste, chá-ri-tas,	Pa-tri, si-múl-que Fí-li-o,
Cum Ma-gda-lé-nam ré-spi-cis,	Pe-des be-á-tos ún-ge-re,	Se-púl-chro in-hæ-ret án-xi-a.	Tu no-stra pur-ga cri-mi-na,	Ti-bi-que, San-cte Spí-ri-tus,
Flam-mas a-mó-ris éx-ci-tas,	La-vá-re fle-tu, tér-ge-re	Tru-ces nec hor-ret mí-li-tes:	Tu cor-da re-ple grá-ti-a,	Si-cut fu-it, sit jú-gi-ter
Ge-lú-que sol-vis pé-cto-ris.	Co-mis, et o-re lám-be-re.	Pel-lit tí-mó-rem cha-ri-tas.	Tu red de cœ-li præ-mi-a.	Sæ-clum per o-mne gló-ri-a.

V. Diffúsa est grátia | in lábiis tu-is. **R.** Proptérea benedíxit te Deus | in ætérnum. 2nd. Vespers all as at 1st. except

V. Elégit eam Deus, | et præelégit eam. **R.** In tabernácula suo | habitare facit eam.

AUGUST 1st. ST. PETER AD VINCULA.

1st. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laudate Dominum, p. 119

HYMN, MIRIS MODIS. (VI.)

[Music like Quodcumque in Orbe, p. 148.]

1

Mi-ris mo-dis re-pen-te li-ber. fé-re-a,
Chri-sto ju-bén-te. vin cla Pe-trus é-xu-it:
O-ví-lis il-le Pa-stor, et re-ctor gre-gis.
Vi-tæ re clú-dit pá-scu-a, et fon-tes sa-cros,
O-vés-que ser-vat cré-di-tas, ar-cet lupos.

2

Pa-tri per-én-ne sit per æ-vum gló-ri-a,
Ti-bí-que lau-des con-ci-ná-mus in-cly-tas,
Æ-tér-ne Na-te ; sit su-pér-ne Spí-ri-tus,
Ho-nor ti-bi, de-cús-que ; san-cta jú-gi-ter
Lau-dé-tur o-mne Trí-ni-tas per sæ-cu-lum. **A-men.**

V. Tu es Petrus. **R.** Et super hanc petram | ædificábo Ecclésiam meam.

2nd. Vespers, Psalms, Dixit Dominus, p. 32, Laudate Pueri, p. 36. Credidi, p. 126, In convertendo, p. 127, and Dómine probasti me, p. 128.
Hymn, V. and R. the same as at 1st. Vespers.

AUGUST 6th. TRANSFIGURATION OF OUR LORD.

1st. and 2nd. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laudate Dóminum, p. 119.

HYMN, QUICUMQUE CHRISTUM. (I.)

1	2	3	4	5
Qui-cúm-que Chri-stum quæ-ri-tis,	Il-lus-tre quid-dam cér-ni-mus,	Hic il-le Rex est Gén-ti-um,	Hunc et pro-phé-tis tés-ti-bus,	Je-su, ti-bi sit gló-ri-a,
Ocu-los in al-tum tól-li-te;	Quod né-sci-at fi-nem pa-ti,	Popu-lí-que Rex Ju-dá-i-ci,	Iis-dém-que si-gna-tó-ri-bus,	Qui te re-vé-las pár-vu-lis,
Il-lic li-cé-bit vi-se-re	Sub-lí-me, cel-sum in-tér-mi-num,	Pro-mis-sus A-bra-hæ pa-tri,	Te-stá-tor et Pa-ter ju-bet	Cum Pa-tre et al-mo Spi-ri-tu,
Si-gnum per-én-nis gló-ri-æ.	An-tí-qui-us cœ-lo et cha-o.	E-jús-que in æ-vum sé-mi-ni.	Au-dí-re nos, et cré-de-re.	**In sem-pi-tér-na sæ-cu-la.**
				A-men.

V. Gloriósus apparuísti | in conspéctu Dómini. **R.** Proptérea | decórum índuit te **Dóminus.**

AUGUST 7th. St. CAJETAN, CONFESSOR.

All as at 1st. and 2nd Vespers of the Common of a Confessor, p. 146.

AUGUST 10th. ST. LAWRENCE, MARTYR, AND OCTAVE.

All as Common for one Martyr, p. 143.

AUGUST 15th. ASSUMPTION OF THE BLESSED VIRGIN MARY, AND OCTAVE.

All as the Office of the Blessed Virgin Mary, p. 141, except
V. Exultata est | Sancta Dei Génitrix. **R.** Super Chorus Angelórum | ad cœlestia regna.

SUNDAY WITHIN THE OCTAVE OF THE ASSUMPTION.
FESTIVAL OF ST. JOACHIM, FATHER OF THE BLESSED VIRGIN MARY.

1st. Vespers, all as at 1st. Vespers of the Common of a Confessor, p. 146, except
V Potens in terra erit semen ejus. **R.** Generátio rectórum benedicétur. 2nd. Vespers the same as 2nd. Vespers of a Confessor, **p. 146.**

AUGUST 29th. BEHEADING OF ST. JOHN THE BAPTIST.

All as Common of one Martyr, p. 143.

SEPTEMBER 8th. NATIVITY OF BLESSED VIRGIN MARY AND OCTAVE.

All as the Office of the Blessed Virgin Mary, p. 141. except
V. Natívitas est hódie | Sanctæ Maríæ Vírginis. **R.** Cujus vita ínclyta | cunctas illústrat eccléstas.

SEPTEMBER 14th. EXALTATION OF THE HOLY CROSS.

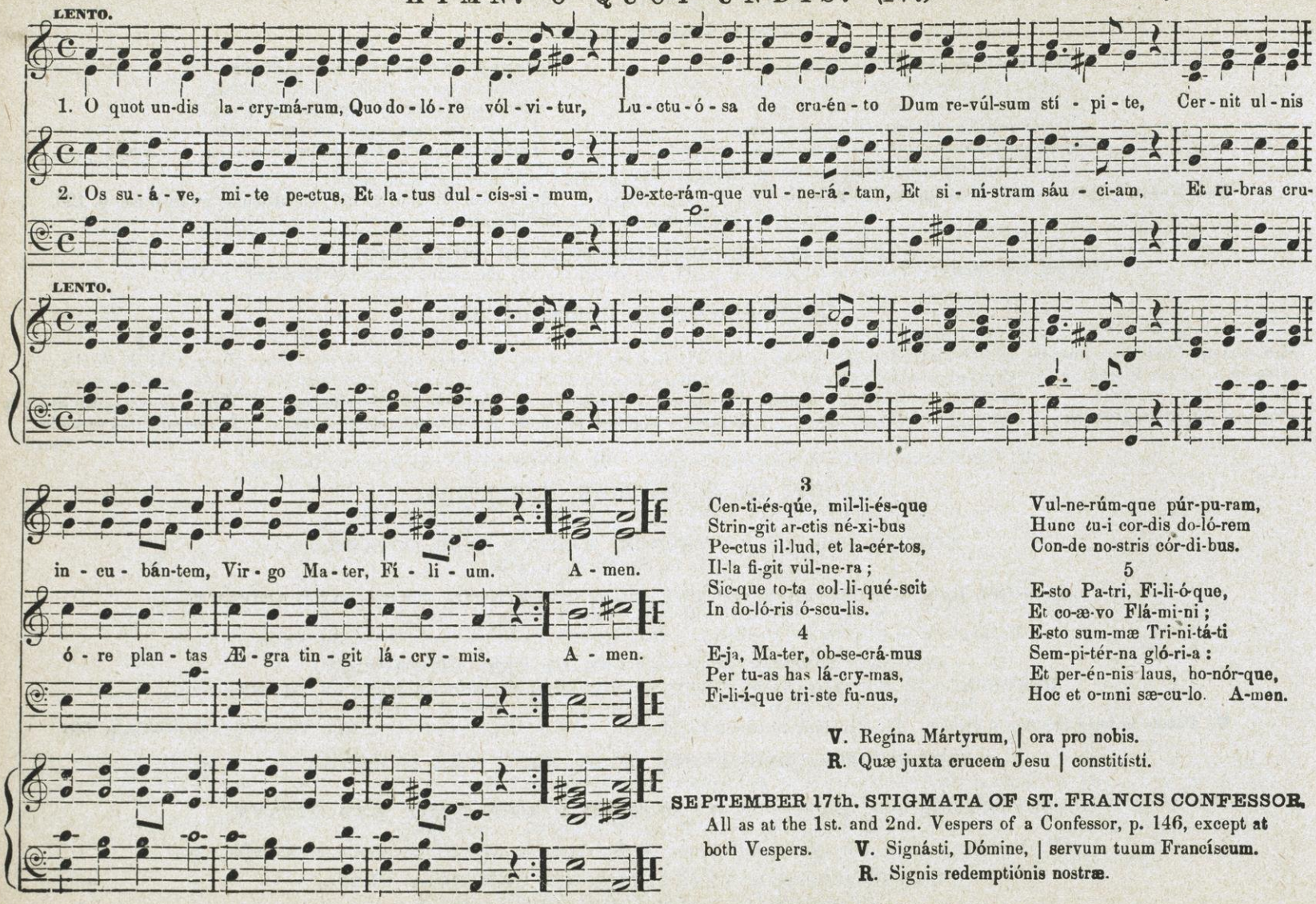
All as on the Festival of the Finding of the Cross, p. 150.

3d. SUNDAY OF SEPTEMBER, SEVEN DOLORS OF THE BLESSED VIRGIN MARY

Psalms as on the Festivals of the Blessed Virgin Mary, p. 141.

HYMN. O QUOT UNDIS. (IV.)

Harmonised by A. WERNER.



3

Cen-ti-és-qúe, mil-li-és-que
Strin-git ar-ctis né-xi-bus
Pe-ctus il-lud, et la-cér-tos,
Il-la fi-git vúl-ne-ra;
Sic-que to-ta col-li-qué-scit
In do-ló-ris ó-scu-lis.

4

E-ja, Ma-ter, ob-se-crá-mus
Per tu-as has lá-cry-mas,
Fi-li-í-que tri-ste fu-nus,
Vul-ne-rúm-que púr-pu-ram,
Hunc tu-i cor-dis do-ló-rem
Con-de no-stris cór-di-bus.

5

E-sto Pa-tri, Fi-li-ó-que,
Et co-æ-vo Flá-mi-ni;
E-sto sum-mæ Tri-ni-tá-ti
Sem-pi-tér-na gló-ri-a:
Et per-én-nis laus, ho-nór-que,
Hoc et o-mni sæ-cu-lo. A-men.

V. Regína Mártyrum, | ora pro nobis.
R. Quæ juxta crucem Jesu | constitísti.

SEPTEMBER 17th. STIGMATA OF ST. FRANCIS CONFESSOR.

All as at the 1st. and 2nd. Vespers of a Confessor, p. 146, except at both Vespers.

V. Signásti, Dómine, | servum tuum Francíscum.
R. Signis redemptiónis nostræ.

SEPTEMBER 18th. ST. JOSEPH OF CUBERTINO, CONFESSOR.

Office of the Common of a Confessor, p. 146.

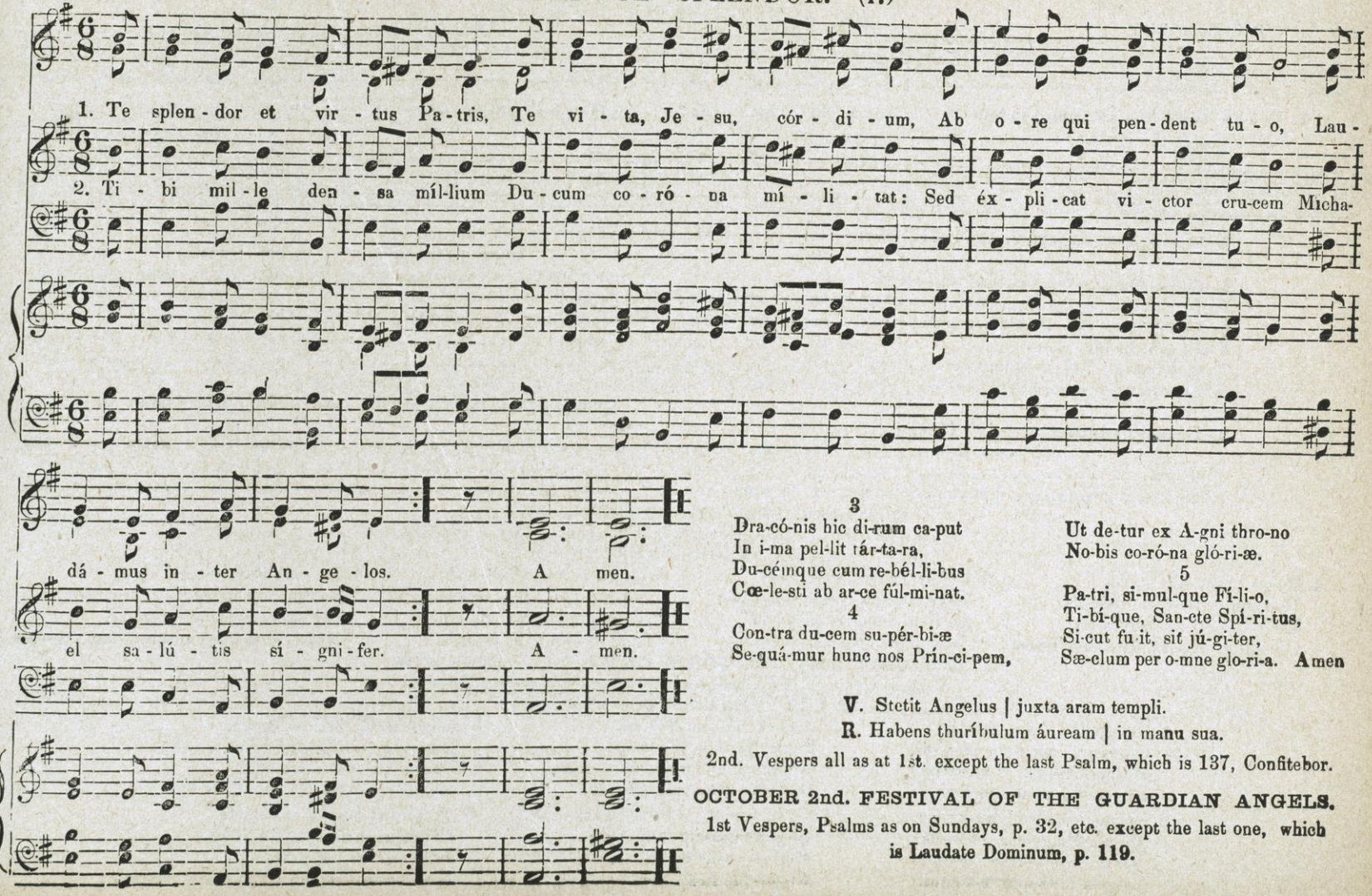
SEPTEMBER 22nd. St. THOMAS OF VILLANOVA, CONFESSOR AND BISHOP.

All as at 1st and 2nd Vespers of a Confessor Bishop, p. 146.

SEPTEMBER 29th. St. MICHAEL, ARCHANGEL.

1st Vespers Psalms as on Sundays, page 32, etc, except the last one, which is Laudate Dominum, p. 119.

HYMN TE SPLENDOR. (I.)



3

Dra-có-nis hic di-rum ca-put
In i-ma pel-lit tár-ta-ra,
Du-cémque cum re-bél-li-bus
Cœ-le-sti ab ar-ce fúl-mi-nat.

4

Con-tra du-cem su-pér-bi-æ
Se-quá-mur hunc nos Prín-ci-pem,
Ut de-tur ex A-gni thro-no
No-bis co-ró-na gló-ri-æ.

5

Pa-tri, si-mul-que Fí-li-o,
Ti-bí-que, San-cte Spí-ri-tus,
Si-cut fu-it, sit jú-gi-ter,
Sæ-clum per o-mne glo-ri-a. Amen

V. Stetit Angelus | juxta aram templi.

R. Habens thuríbulum áuream | in manu sua.

2nd. Vespers all as at 1st. except the last Psalm, which is 137, Confitebor.

OCTOBER 2nd. FESTIVAL OF THE GUARDIAN ANGELS.

1st Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laudate Dominum, p. 119.

HYMN, CUSTODES HOMINUM. (II.)

1 Cu-stó-des hó-mi-num psál-li-mus **An-ge-los**
Na-tú-ræ frá-gi-li quos Pa-ter ád-di-dit
Cœ-lé-stis có-mi-tes, in-si-di-an-ti-bus
Ne suc-cúm-be-ret hó-sti-bus.

2 Nam quod cor-rú-e-rit pró-di-tor án-ge-lus,
Con-cés-sis mé-ri-to pul-sus ho-nó-ri-bus,
Ar-dens in-ví-di-a pél-le-re ní-ti-tur
Quos Cœ-lo De-us ád-vo-cat.

3 Huc Cu-stos í-gi-tur pér-vi-gil ád-vo-la,
A-vér-tens pá-tri-a de ti-bi cré-di-ta
Tam mor-bos á-ni-mi, quam re-qui-és-cere
Quid-quid non si-nit ín-co-las.

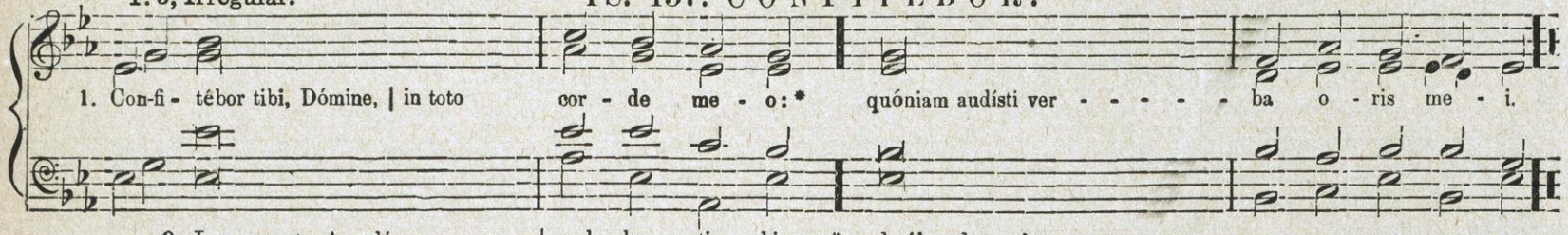
4 **San-ctæ sit Tri-a-di** laus pi-a jú-gi-ter,
Cu-jus per-pé-tu-o nú-mi-ne má-chi-na
Tri-plex hæc ré-gi-tur, cu-jus in ó-mni-a
Re-gnat gló-ri-a sæ-cu-la. A. men.

℣. In conspéctu Angelórum ❙ psallam tibi, Deus meus. ℟. Adorábo ad témplum sanctum tuum, ❙ et confitébor nómini tuo

2nd. Vespers all as at 1st. except last Psalm, which is

PS. 137. CONFITEBOR.

T. 5, Irregular.



2. In conspectu Angelórum	psal - lam ti - bi; —*	adorábo ad templum sanctum - - tuum, ❙ et confité - -	bor nomi - ni tu - o.
3. Super misericórdia tua, ❙ et veri -	tá - te tu - a: *	quóniam magnificásti super omne,❙ no-	men sanc - tum tu - um.
4. In quacúmque die invocávero	te ❙ ex - audi me: *	multiplicábis in áni - - - - -	ma mea vir - tu - tem.
5. Confiteántur tibi, Dómine, omnes,❙	re - ges ter - ræ, *	quia audiérunt ómnia vér - - -	ba o - ris tu - i.
6. Et cantent in	vi - is Do - mini; *	quóniam magna.....	est gló - ria Do - mini.
7. Quóniam excélsus Dóminus,❙ et hu -	míli - a res - picit; *	et alta.....	a lon - ge cog-nos - cit.
8. Si ambulávero in médio tribulatiónis,❙	vivi - fi - cá - bis me; *	et super iram inimicórum meórum ❙ extendísti manum tuam,❙ et salvum me fe-	cit dex - tera tu - a
9. Dóminus retríbuet pro me: ❙ Dómine, misericórdia..	tua in sæ - culum; *	ópera mánuum tuá - - - - -	rum ne des - pi - ciás.
Gloria.....	Patri, et Fí - lio, *	et.....	Spi - rí - tui - sanc - to.
Sicut erat in princípio, ❙ et	nunc, et sem - per, *	et ín sæcula sæ - - - - -	cu - lo - rum. A - men.

OCTOBER 15th. ST. THERESA, VIRGIN.

1st. and 2nd. Vespers, Common of a Virgin, p. 146, except the

HYMN. REGIS SUPERNI. (I.)

1 **Re**-gis su-pér-ni nún-ti-a
Do-mum pa-tér-nam dé-se-ris,
Ter-ris, Te-ré-sa, bár-ba-ris
Chri-stum da-tú-ra, aut sán-gui-nem.

2 Sed te ma-net su-á-vi-or
Mors, pœ-na po-scit dúl-ci-or;
Di-vi-ni a-mó-ris cú-spi-de
In vul-nus i-cta cón-ci-des.

3 O cha-ri-ta tis ví-cti-ma!
Tu cor-da no-stra cón-cre-ma,
Ti-bí-que gen-tes cré-di-tas
A-ver-ni ab i-gne lí-be-ra.

4 Sit laus Pa-tri cum Fí-li-o,
Et Spí-ri-tu Pa-rá-cli-to,
Ti-bí-que, San-cta Trí-ni-tas,
Nunc, et per o-mne sæ-cu-lum. **A-men.**

OCTOBER 20th. ST. JOHN CANTIUS, CONFESSOR.

Vespers Common of a Confessor, p. 146, except at 1st. Vespers.

HYMN. GENTIS POLONÆ. (I.)

1 Gen-tis Po-ló-næ gló-ria,
Cle-rí-que splen-dor nó-bi-lis,
De cus Ly-cæ-i, et pá-tri-æ
Pa-ter, Jo-án-nes ín-cly-te.

2 Le-gem su-pér-ni Nú-mi-nis
Do-ces Ma-gí-ster, et fa-cis:
Nil sci-re pro-dest; sé-du-lo
Le-gem ni-tá-mur é-xe-qui.

3 A-po-sto-ló-rum lí-mi-na
Pe-des vi-á-tor ví-si-tas;
Ad pá-tri-am, quam tén-di-mus,
Gres-sus vi-ám-que dí-ri-ge.

4 Ur-bem pe-tis Je-rú-sa-lem;
Si-gná-ta sa-cro sán-gui-ne
Chri-sti co-lis ve-stí-gi-a,
Ri-gás-que fu-sis flé-ti-bus.

5 A-cér-ba Chri-sti vúl-ne-ra,
Hæ-ré-te no-stris cór-di-bus,
Ut co-gi-té-mus cón-se-qui
Re-dem-pti-ó-nis pré-ti-um.

6 Te pro-na mun-di má-chi-na
Cle-mens, a-do-ret, Trí-ni-tas.
Et nos no-vi per grá-ti-am
No-vum ca-ná-mus can-ti-cum. A-men.

At 2nd. Vespers, HYMN, TE DEPRECANTE. (I.)

1
Te de-pre-cán-te, cór-po-rum
Lu-es re-cé-dit, ím-pro-bi
Mor-bi fu-gán-tur, prí-sti-na
Réde-unt sa-lú-tis mú-ne-ra.

2
Phthi-si, fe-brí-que et úl-ce-re
Di-ram re-dá-ctos ad ne-cem,
Sa-crá-tas mor-ti ví-cti-mas,
E-jus ra-pis e fáu-ci-bus.

3
Te de-pre-can-te, tú-mi-do
Mer-ces ab-á-ctæ flú-mi-ne,
Tra-ctæ De-i po-tén-ti-a
Sur-sum flu-unt re-tro-gra-dæ.

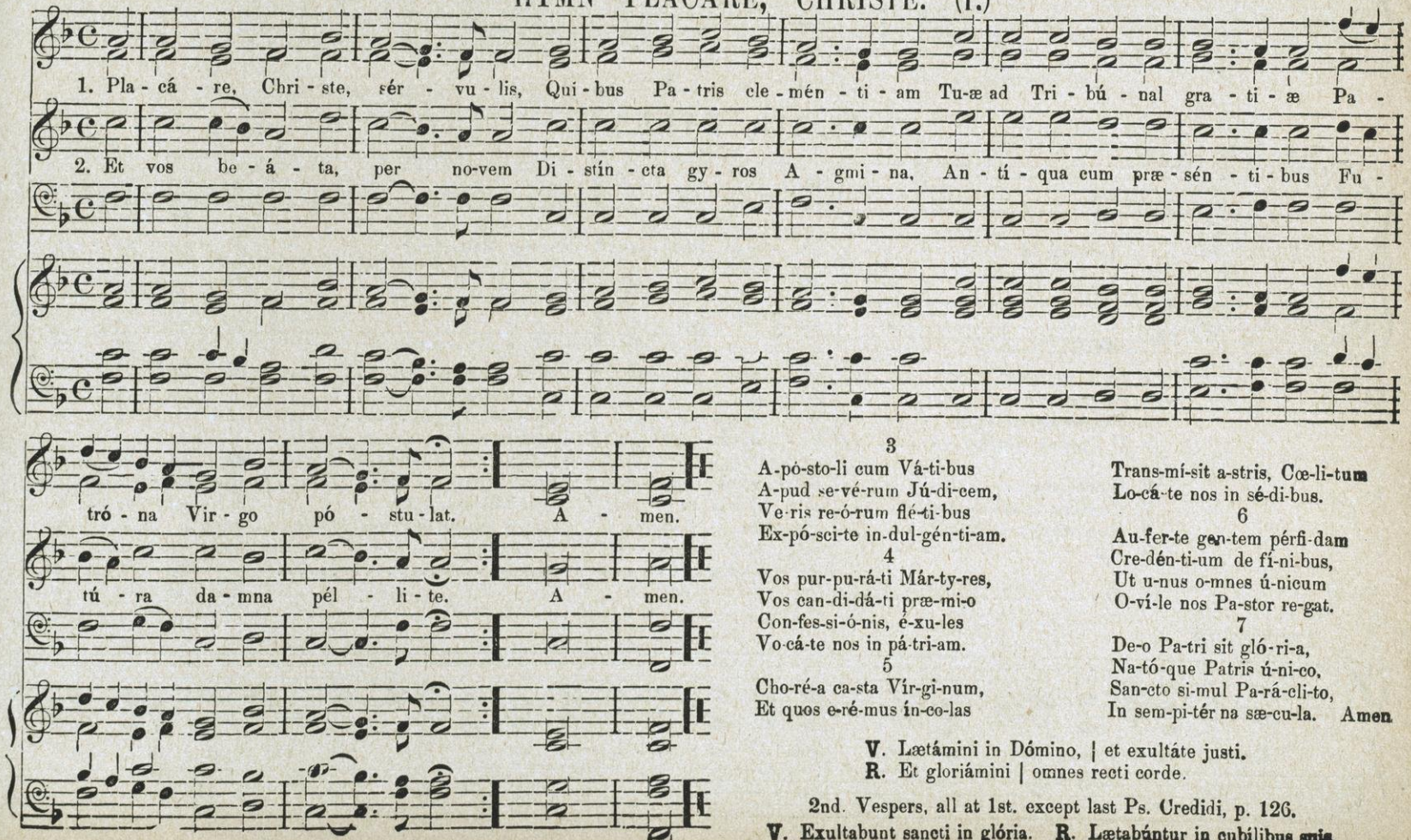
4
Cum tan-ta pos-sis, sé-di-bus
Cœ-li lo-cá-tus, pó-sci-mus,
Re-spón-de vo-tis súp-pli-cum,
Et in-vo-cá-tus súb-ve-ni.

5
O u-na sem-per Trí-ni-tas!
O Tri-na sem-per U-ni-tas!
Da, sup-pli-cán-te Cán-ti-o,
Æ-tér-na no-bis præ-mi-a. A-men

NOVEMBER 1st. FESTIVAL ALL SAINTS, AND OCTAVE.

1st Vespers, Psalms as on Sundays, p. 32.etc. except last Ps. Laudate Dominum, p. 119.

HYMN PLACARE, CHRISTE. (I.)



3
A-pó-sto-li cum Vá-ti-bus
A-pud se-vé-rum Jú-di-cem,
Ve-ris re-ó-rum flé-ti-bus
Ex-pó-sci-te in-dul-gén-ti-am.

4
Vos pur-pu-rá-ti Már-ty-res,
Vos can-di-dá-ti præ-mi-o
Con-fes-si-ó-nis, é-xu-les
Vo-cá-te nos in pá-tri-am.

5
Cho-ré-a ca-sta Vír-gi-num,
Et quos e-ré-mus ín-co-las
Trans-mí-sit a-stris, Cœ-li-tum
Lo-cá-te nos in sé-di-bus.

6
Au-fer-te gen-tem pérfi-dam
Cre-dén-ti-um de fí-ni-bus,
Ut u-nus o-mnes ú-nicum
O-ví-le nos Pa-stor re-gat.

7
De-o Pa-tri sit gló-ri-a,
Na-tó-que Patris ú-ni-co,
San-cto si-mul Pa-rá-cli-to,
In sem-pi-tér-na sæ-cu-la. Amen

℣. Lætámini in Dómino, ¦ et exultáte justi.
℟. Et gloriámini ¦ omnes recti corde.

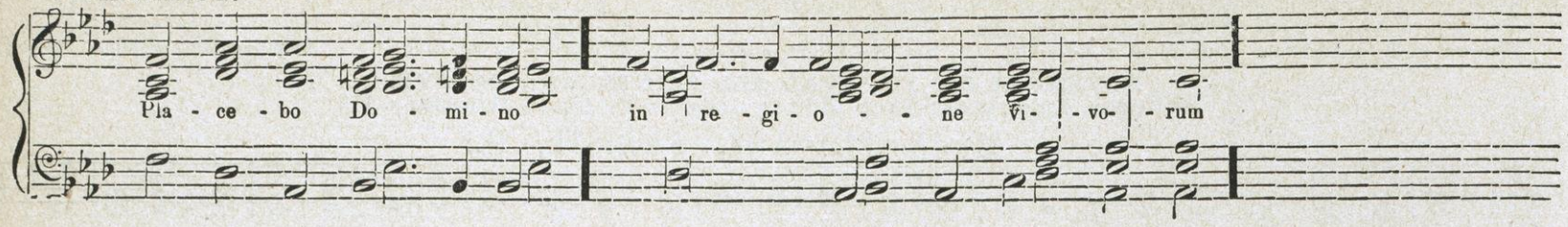
2nd. Vespers, all at 1st. except last Ps. Credidi, p. 126.

℣. Exultabunt sancti in glória. ℟. Lætabúntur in cubílibus suis.

VESPERS OF THE DEAD.

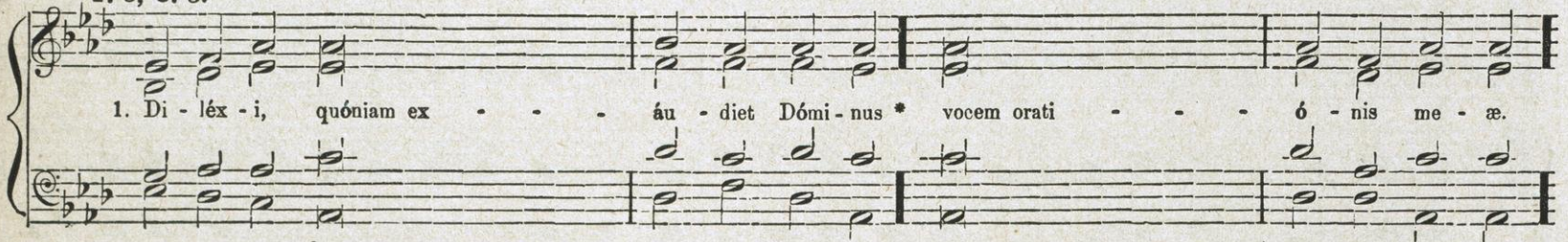
The Fidélium animæ is not said after the Benedicamus Domino, but as soon as the ornaments of the altar are changed, the Vespers of the Dead are commenced. If All Saints falls on a Saturday, the Vespers of the Dead are sung after the Vespers of Sunday.

ANTIPHON.



PS. 114. DILEXI.

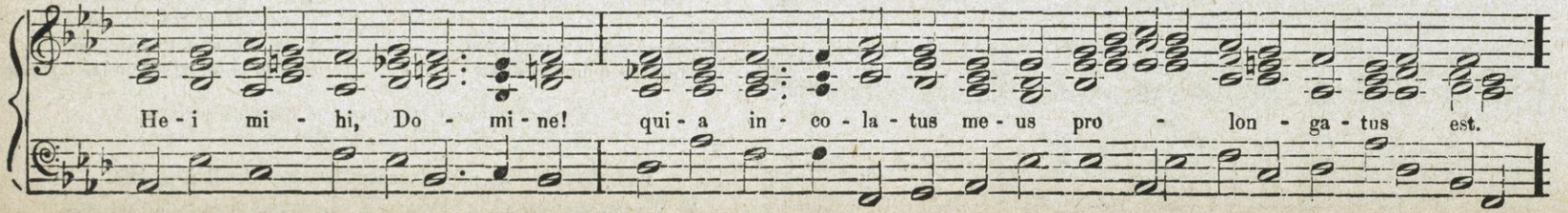
T. 3, C. 3.



2. Quia inclinávit aurem.....	su - am mi - hi: *	et in diébus meis.....	in - vo - cá - bo.
3. Circumdedérunt me do - -	ló - res mor - tis; *	et perícula inférni.....	in - ve - nérunt me.
4. Tribulatiónem, et do - - -	ló - rem in- vé - ni; *	et nomen Dómini.....	in - vo - cá - vi.
5. O Dómine, líbera.....	á - nimam me - am: *	miséricors Dóminus et justus, | et Deus noster....	mi - se - ré - tur.
6. Custódiens	par - vulos Domi - nus: *	humiliátus sum, | et.....	li - be - rávit me.
7. Convértere, anima mea, in.....	ré - quiem tu - am: *	quia Dóminus bene - - -	fé - cit ti - bi.
8. Quia erípuit animam.....	meam de mor - te, *	óculos meos a lácrymis, | pedes	meos a lap - su.
9. Pla - - - - - - - -	cé - bo Dómi - no *	in regi - - - - - - -	óne vi - vó - rum.
	Ré - quiem ætér - nam *	dona.....	e - is Dómi - ne.
Et.....	lux per - pétu - a *		lúce - at e - is.

Repeat the Antiphon.

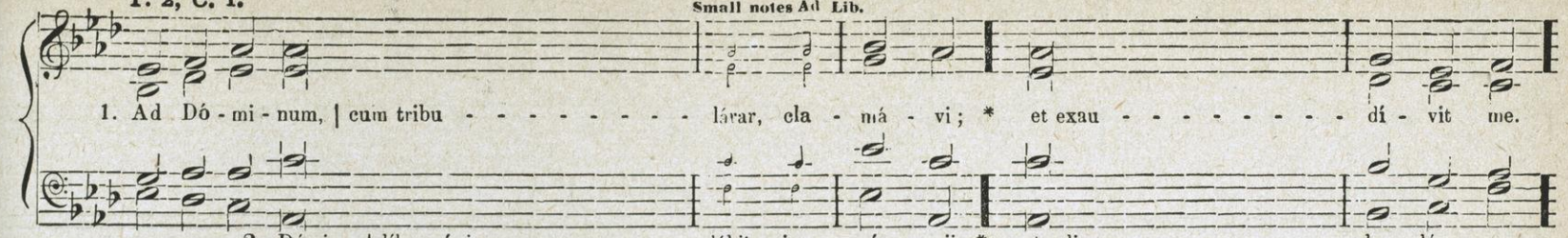
ANTIPHON.



PS. 119. A DOMINUM.

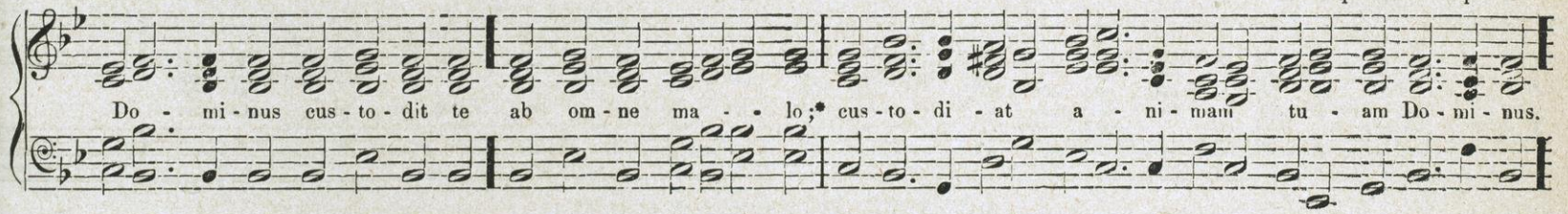
T. 2, C. 1.

Small notes Ad Lib.



1. Ad Dó - mi - num, | cum tribu - - - - - - - - - lárar, cla - má - vi; * et exau - - - - - - - - - dí - vit me.
2. Dómine, | líbera ánimam meam a ..... lábiis i - ní - quiis * et a lingua. ..... do - ló - sa.
3. Quid detur tibi, | aut quid appo - - ná - tur ti - bi, * ad linguam..... do - ló - sam?
4. Sagíttæ po - - - - - - - - - téntis a - cú - tæ, * cum carbónibus deso - - - la - tó - riis.
5. Heu mihi! quia incoltátus meus prolongátus est: | habitavi cum habi - tántibus Ce - dár: * multum íncola fuit áni - - - me me - a.
6. Cum his qui odérunt pacem, | ..... eram pa - cí - ficus: * cum loquébar illis, | impugnábant me gra - tis.
Réqui - - - - - - - - - - - em æ - tér - nam * dona e - - - - - - - - is, Dómi - ne;
Et ..... lux per - pé - tua * lúce - - - - - - - - - at e - is

ANTIPHON.

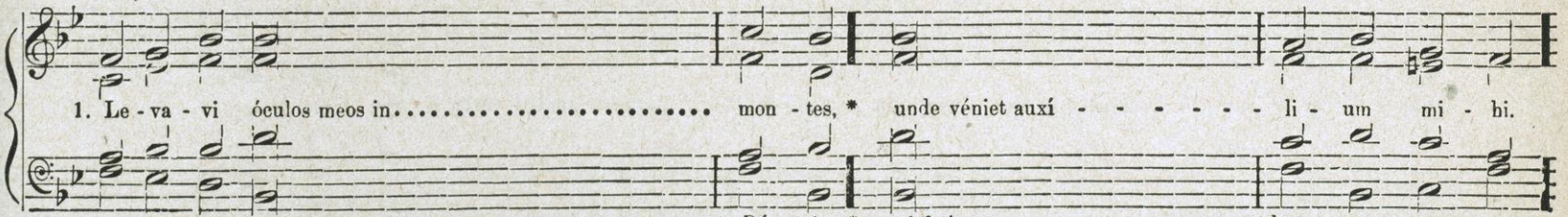


Do - mi - nus cus - to - dit te ab om - ne ma - - lo;* cus - to - di - at a - ni - mam tu - am Do - mi - nus.

Repeat the Antiphon.

PS. 120. LEVAVI.

T. 8, C. 1.



1. Le - va - vi óculos meos in..... mon - tes, * unde véniet auxí - - - - - - li - um mi - hi.
2. Auxílium meum a..... Dó - mino, * qui fecit cœ - - - - - - - lum et ter - ram.
3. Non det in commotiónem pedem ..... tu - um; * neque dórmitet,..... qui cus - tódit te.
4. Ecce non dormitábit, | neque..... dor - mi - et, * qui cus - - - - - - - - - tó - dit Is - rael.
5. Dóminus custódit te, | Dóminus protéctio..... tu - a, * super manum déx - - - - - - te - ram tu - am.
6. Per diem sol non uret..... te, * neque lu - - - - - - - - - na per noc - tem.
7. Dóminus custódit te ab omni..... ma - lo; * custódiat ánimam..... tu - am Dó - minus.
8. Dóminus custódiat introítum tuum, | et éxitum.. tu - um, * ex hoc nunc, | et us - - - - - que in sæ - culum.
Réquiem æ - - - - - - - - - - ter - nam, * dona..... e - is, Dó - mine;
Et lux per - - - - - - - - - - pé - tua * lú - - - - - - - - ce - at e - is.

Repeat the Antiphon.

ANTIPHON.

Si i - ni - qui - ta - tes ob - ser - va - ve - ris, Do - mi - ne: Do - mi - ne, quis sus - ti - ne - bit?

PS. 129. DE PROFUNDUS.

T. 7, C. 2

De pro - fundis clamavi ad te, Dó - mine; * Dómine, | exaudi vo - cem me - am.

Other verses on page 120.

Repeat the Antiphon.

ANTIPHON.

O - pe - ra ma - nu - um tu - a - rum, Do - mi - ne ne des - pi - ci - as.

PS. 137. CONFITEBOR.

T. 2, C. 1.

Small notes, Ad Libitum.

Con - fi - te - bor tibi, Dómine, | in toto cor - de me - o: * quóniam audísti verba o - ris me - i.

Other Verses on page 158.

Repeat the Antiphon.

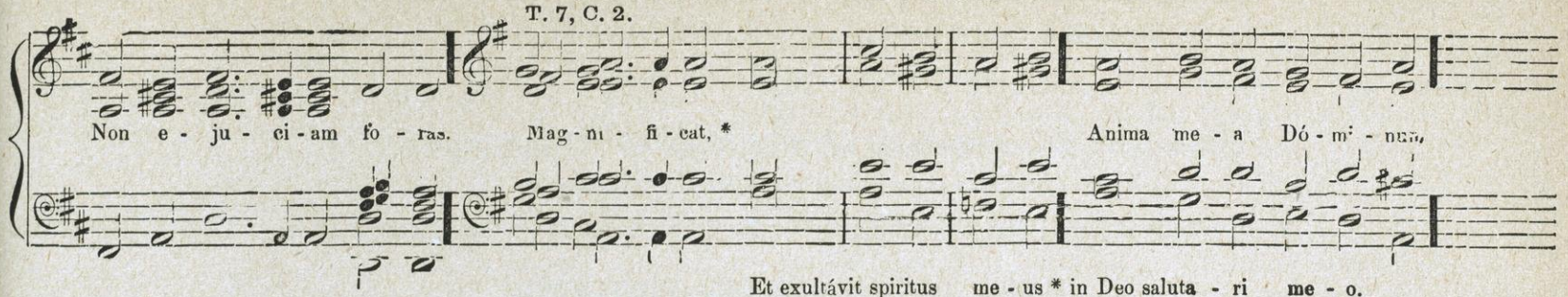
ANTIPHON.

V. Audivi vocem dicentem mihi. R. Beati qui in Domino moriuntur.

Om - ne quod dat mi - hi Pa - ter, ad me ve - ni-et: et e - um qui ve - nit ad me

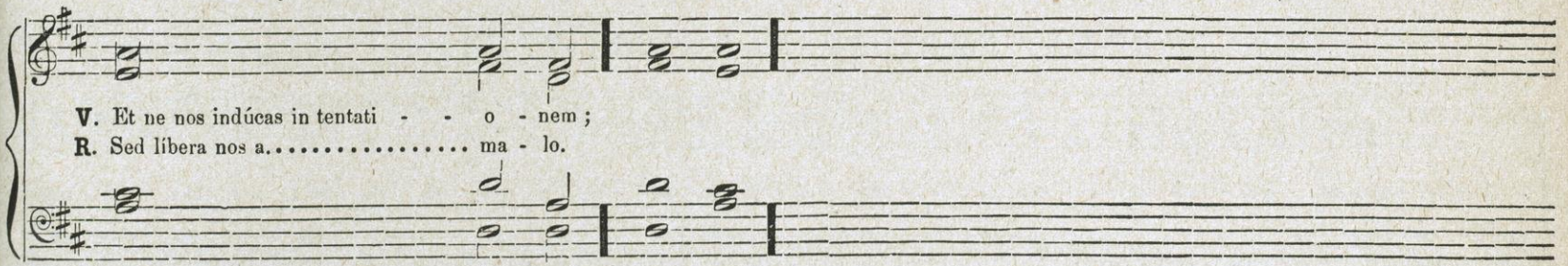
CANT. MAGNIFICAT.

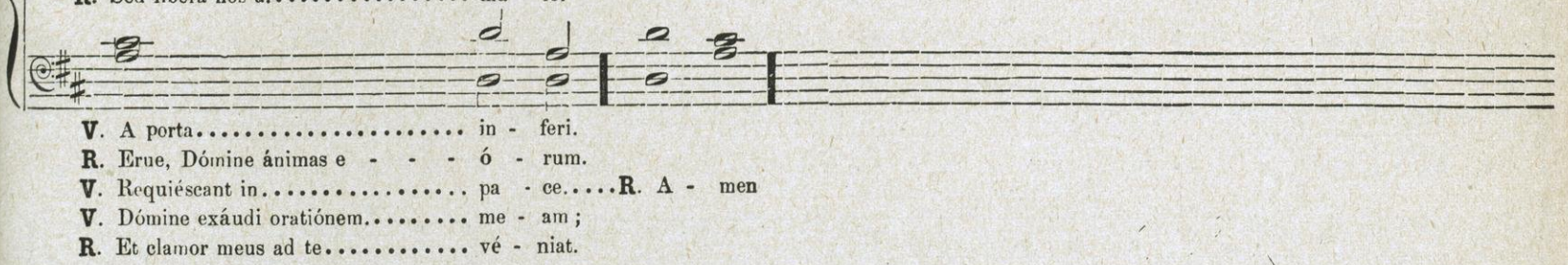
T. 7, C. 2.



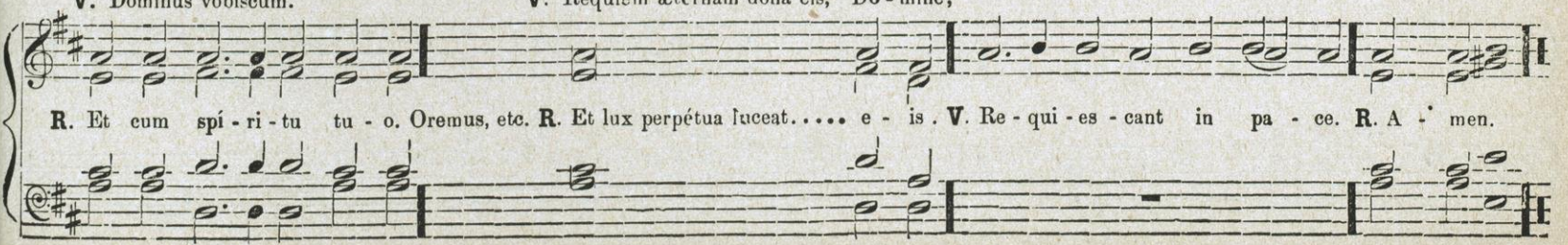
Other verses on page 40. Repeat the Antiphon.

The Priest says the Pater Noster.





V. Dominus vobiscum. V. Requiem ætérnam dona eis, Dó - mine;



DECEMBER 18th. EXPECTATION OF THE BLESSED VIRGIN MARY.

1st. Vespers, see office of the Blessed Virgin Mary, p. 141, except Hymn, Creator Alme, p. **118.**

2nd. Vespers all as at 1st., except last Ps. Meménto, p. 121.

JANUARY 23d. ESPOUSAL OF THE BLESSED VIRGIN MARY.

See Office of the Blessed Virgin Mary, p. 141, except

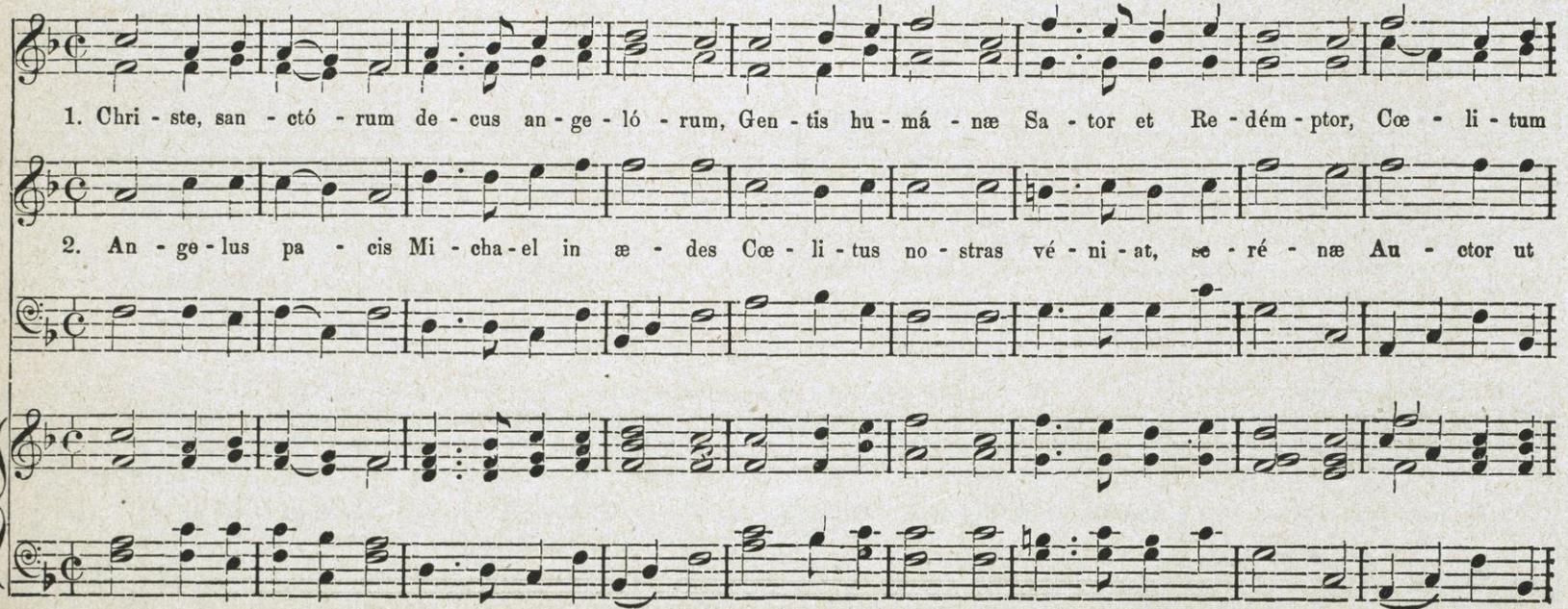
V. Desponsátio est hódie | Sanctæ Mariæ Vírginis. **R.** Cujus vitæ inclyta | cunctas illústrat Ecclésias.

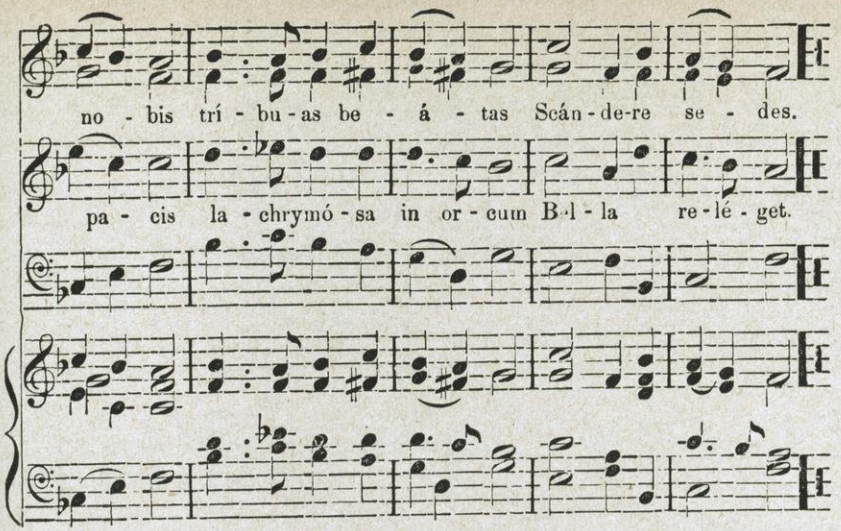
MARCH 18th. ST. GABRIEL, ARCHANGEL.

1st. and 2nd. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, Ps. Laudate Dominum, p. 119.

HYMN. CHRISTE SANCTORUM. (II.)

Harmonized by A. WERNER.





3

An-ge-lus for-tis Gá-bri-el, ut ho-stes
Pe-lat an-tí-quos. et a-mi-ca cœ-lo,
Quæ tri-um-phá-tor stá-tu-it per or-bem,
Tem-pla re-ví-sat.

5

Vir-go dux pa-cis, Ge-ni-trix-que lu-cis,
Et sa-cer no-bis cho-rus an-ge-ló-rum
Sem-per as-sí-stat, si-mul et mi-cán-tis
Ré-gi-a cœ-li.

4

An-ge-lus no-stræ mé-di-cus sa-lú-tis
Ad-sit e cœ-lo Rá-pha-el. ut o-mnes
Sa-net æ-gró-tos, du-bi-os-que vi-tæ
Dí-ri-gat a-ctus.

6

Præ-stet hoc no-bis Dé-i-tas be-á-ta
Pa-tris, ac Na-ti, pa-ri-tér-que San-cti
Spí-ri-tus cu-jus ré-so-nat per o-mnem
Gló-ri-a mun-dum. A-men.

V. Stetit Angelus | juxta aram templi.
R. Habens thuríbulum áureum | in manu sua.

SUNDAY AFTER THE OCTAVE OF ASSUMPTION OF THE BLESSED VIRGIN MARY, FEAST OF THE MOST SACRED HEART OF MARY.

All as the Office of the Blessed Virgin Mary, p. 141, except at 1st. Vespers,

V. Exúlta in omni corde, | fília Jerusalem. **R.** Rex Israel Dóminus | in médio tui.
At 2nd. Vespers. **V.** Viam mandatórum tuórum | cucúrri. **R** Cum dilatasti cor meum.

FESTIVAL OF THE MOST HOLY REDEEMER.

1st. and 2nd. Vespers, Psalms, Dixit Dominus, p. 32, Confitébor, p. 34. Créd di p. 126, De profundis, p. 120, and Ps. 137, Confitebor, p. 158.

HYMN, CREATOR ALME. (I.) Page, 118. **V.** Redemísti nos, Dómine, | in sánguine tuo. **R.** Et fecisti nos | Deo nostro regnum.

OCTOBER 24th. ST. RAPHAEL, ARCHANGEL.

1st. Vespers, Psalms as on Sundays, p. 32, etc. except the last one, which is Laudate Dominum, p. 119.

HYMN, TIBI CHRISTE. (IV.)

1

Ti-bi, Chri-ste, splen-dor Pa-tris,
Vi-ta, vir-tus cór-di-um ;
In con-spé-ctu An-ge-ló-rum,
Vo-tis, vo-ce, psál-li-mus :
Al-ter-nán-tes con-cre-pán-do,
Me-los da-mus vó-ci-bus.

2

Col-lau-dá--mus ve-ne-rán-tes,
O-mnes cœ-li prin-ci-pes,
Sed præ-cí-pu-e fi-dé-lem
Mé-di-cum, et có-mi-tem
Ra-pha é-lem, in vir-tú-te
Al-li-gan-tem dæ-mo-nem.

3

Quo cu-stó-de, pro-cul pel-le,
Rex Chri-ste pi-ís-si-me,
O-mne ne-fas i-ni-mi-ci,
Mun-do cor-de et cór-po-re :
Pa-ra-dí-so red-de tu-o
Nos so-la cle-mén-ti-a.

4

Gló-ri-am Pa-tri me-ló-dis
Per-so-né-mus vó-ci-bus :
Gló-ri-am Chri-sto ca-ná-mus,
Gló-ri-am Pa-rá-cli-to ;
Qui tri-nus et u-nus De-us
E-xtat an-te sæ-cu-la. A-men

V. Stetit Angelus | juxta aram templi. **R.** Habens thuríbulum áureum | in manu sua.
2nd. Vespers all as at 1st. except last Ps. 137, Confitebor. p. 158

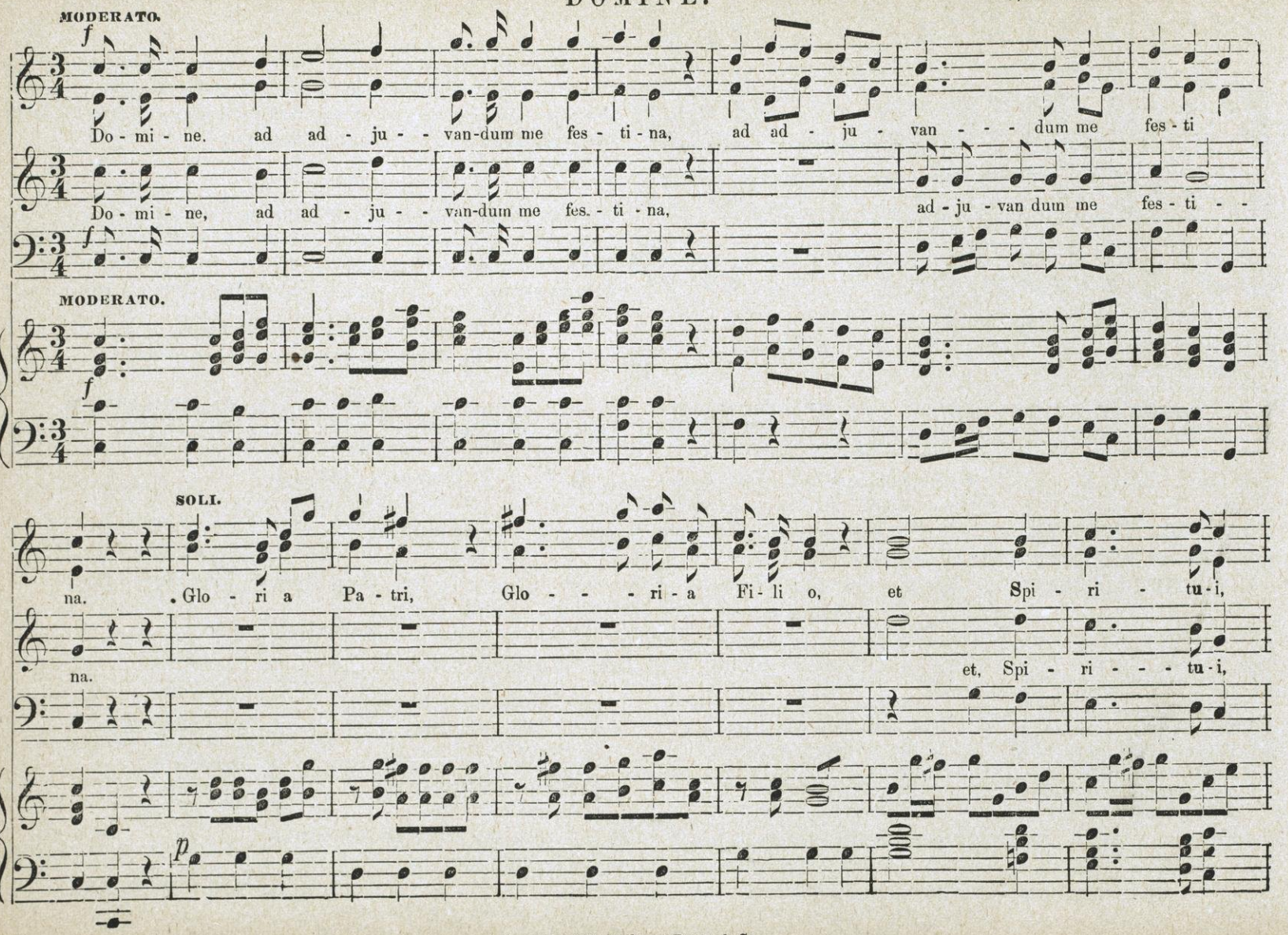
2nd. SUNDAY OF OCTOBER, FESTIVAL OF THE MATERNITY OF THE BLESSED VIRGIN MARY.

1st. and 2nd. Vespers, Office of the Blessed Virgin Mary, p. 141, except
V. Benedícta tu | in mulieribus. **R.** Et Benedíctus | fructus ventris tui.

VESPERS BY EMMERICH.

DOMINE.

The Organ Part arranged from the score. by A WERNER.



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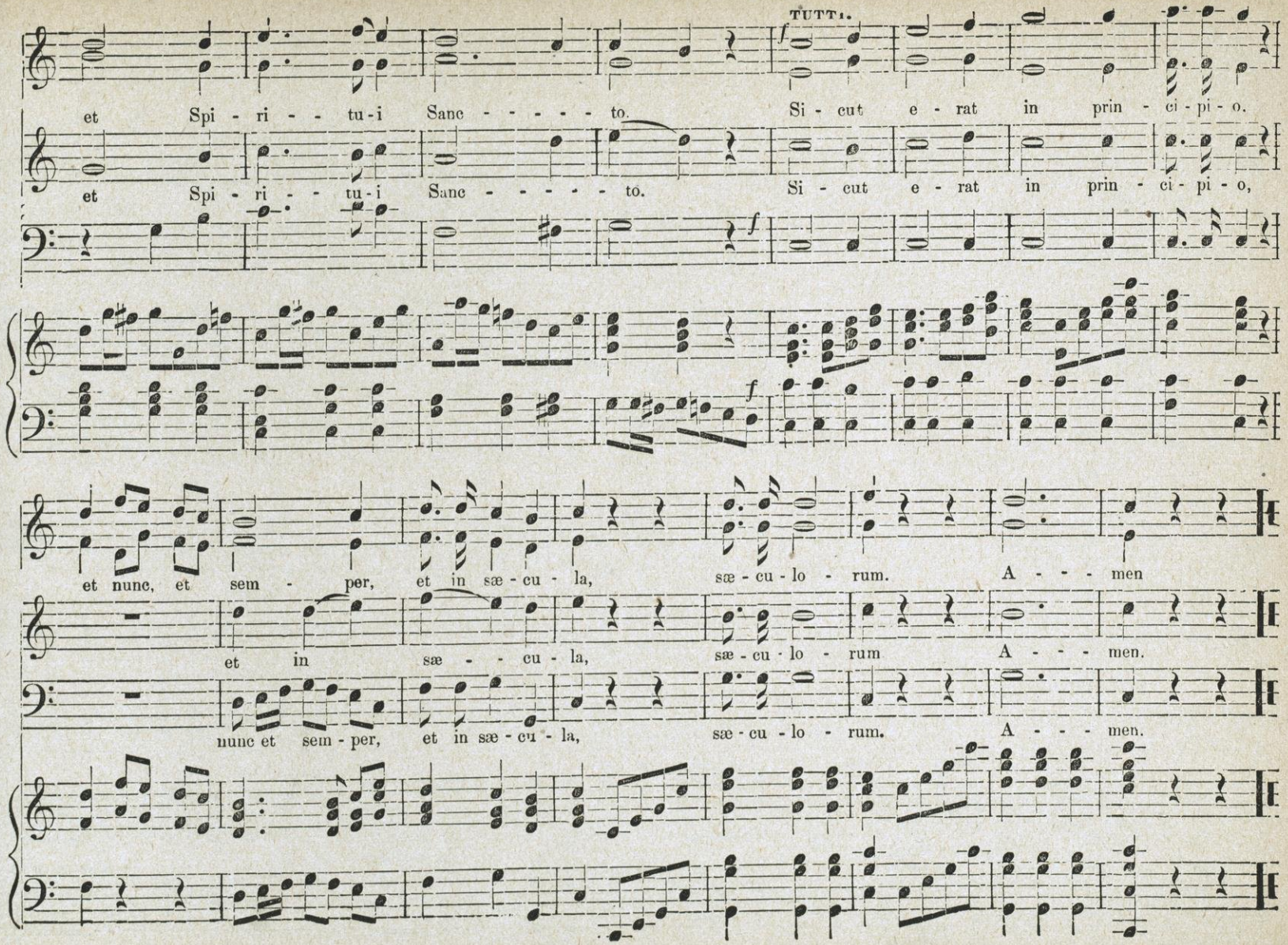
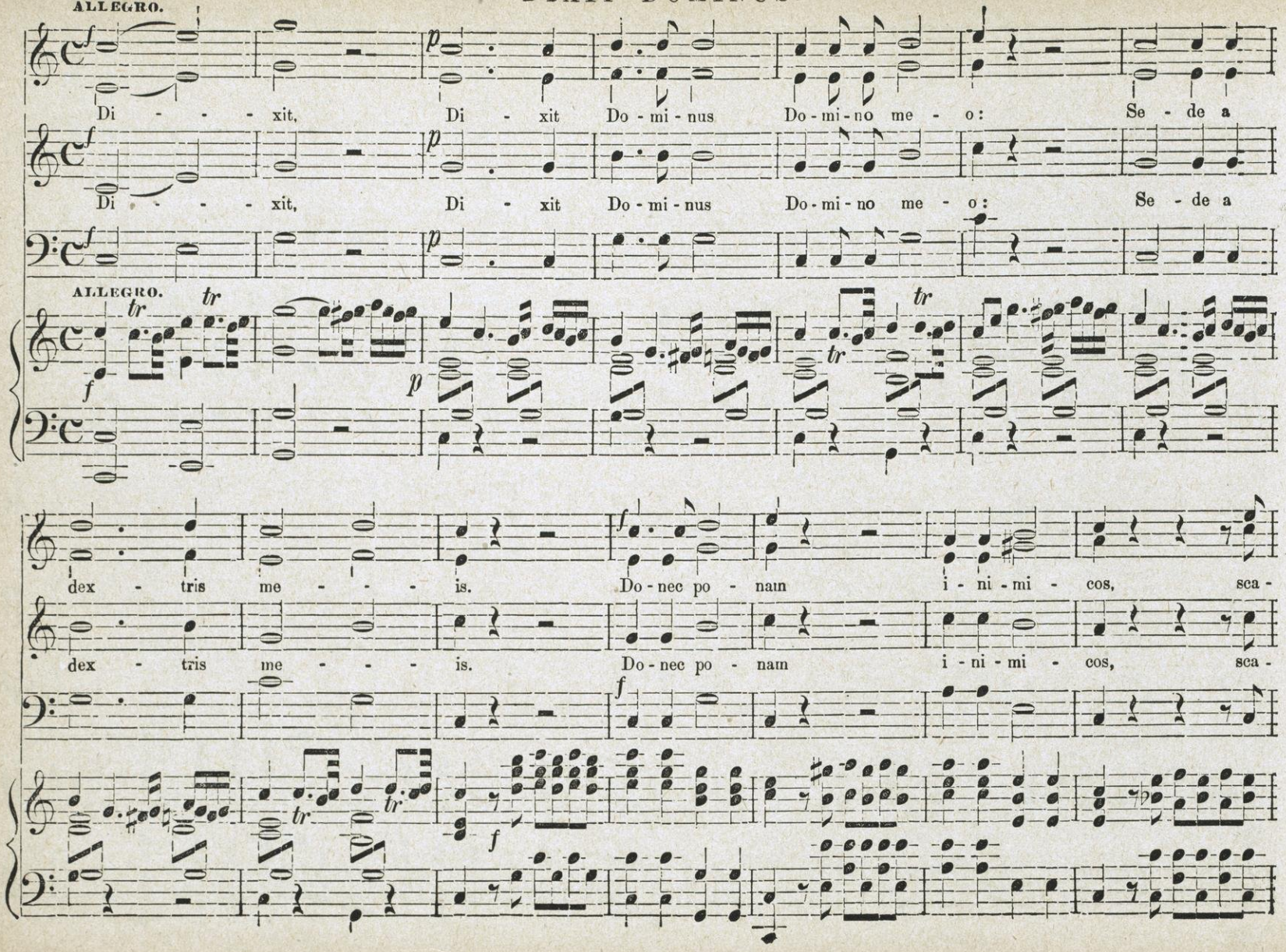
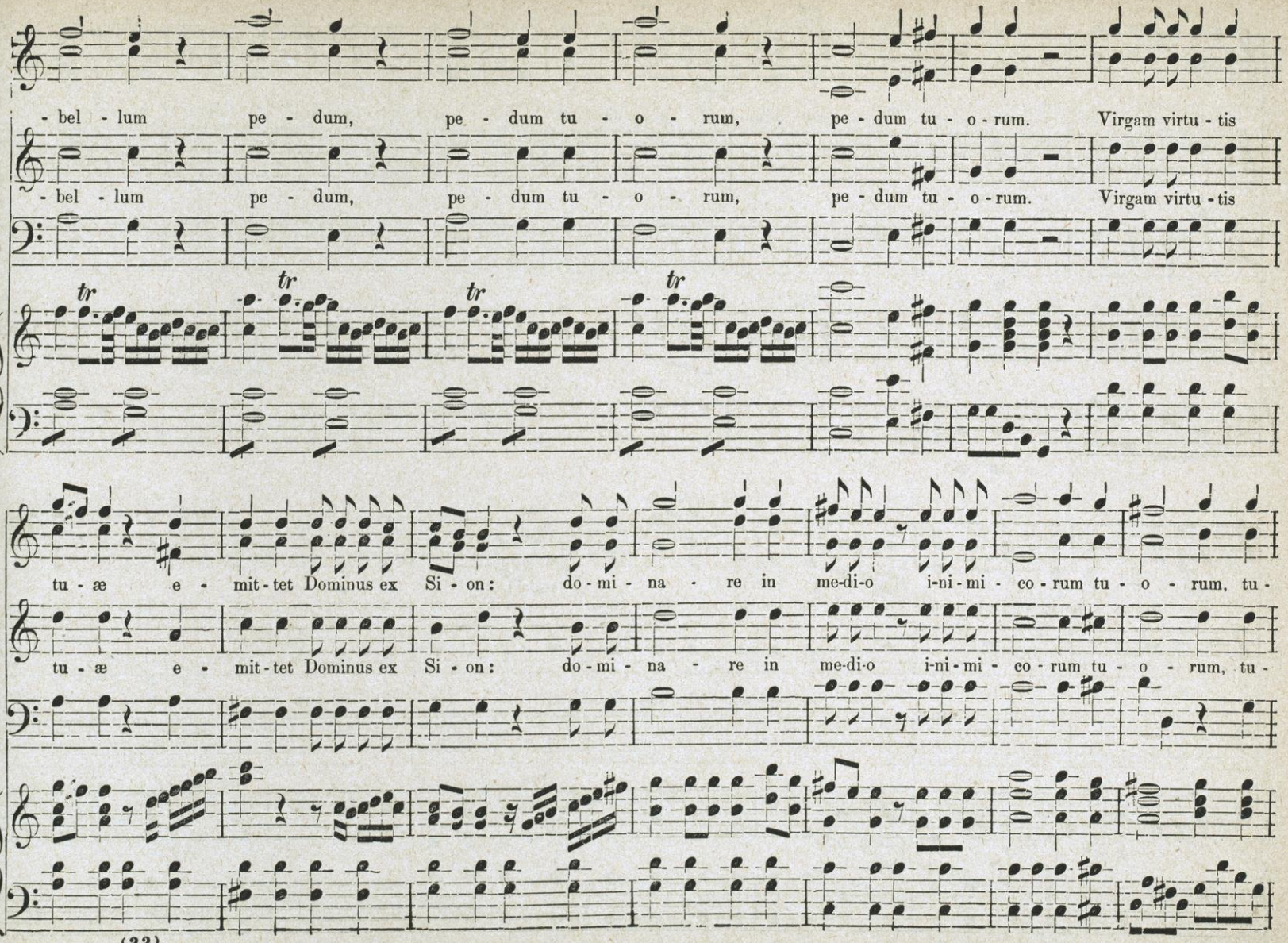
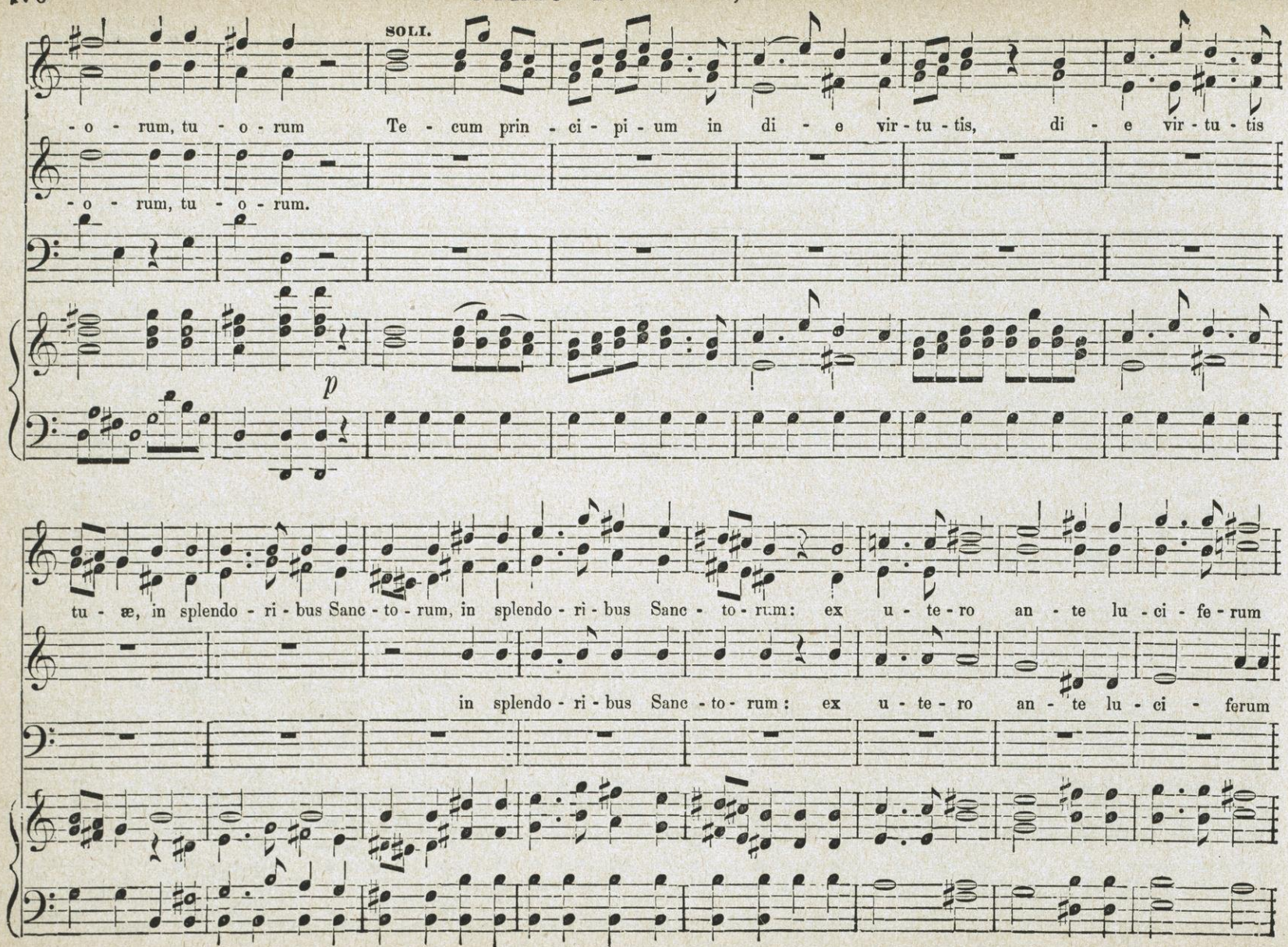
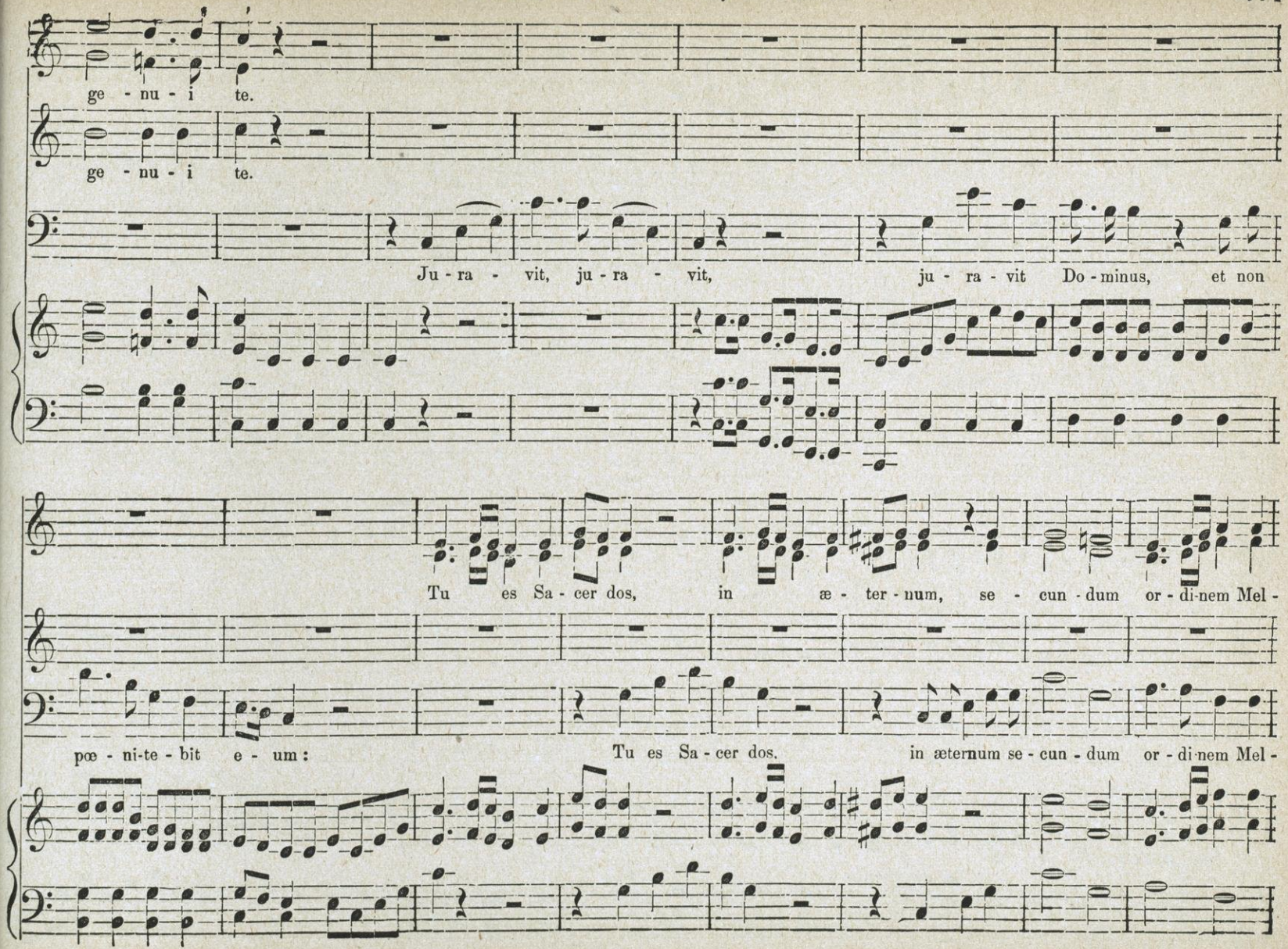

TUTTI.
et Spi - ri - - tu - i Sanc - - - - - to. Si - cut e - rat in prin - ci - pi - o.
et Spi - ri - - tu - i Sanc - - - - - to. Si - cut e - rat in prin - ci - pi - o,
et nunc, et sem - per, et in sæ - cu - la, sæ - cu - lo - rum. A - - - men
et in sæ - - - cu - la, sæ - cu - lo - rum A - - - men.
nunc et sem - per, et in sæ - cu - la, sæ - cu - lo - rum. A - - - men.

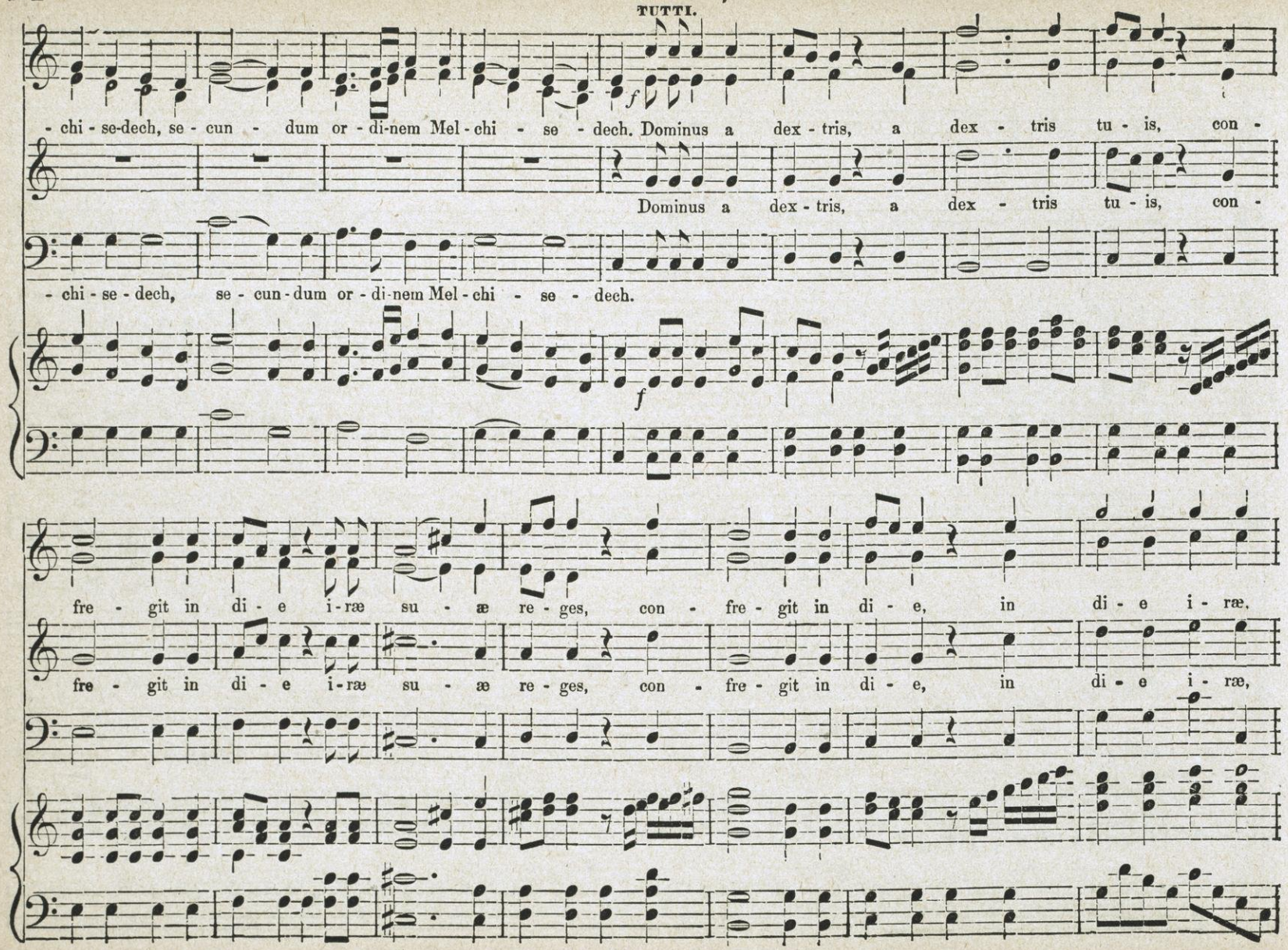
DIXIT DOMINUS.

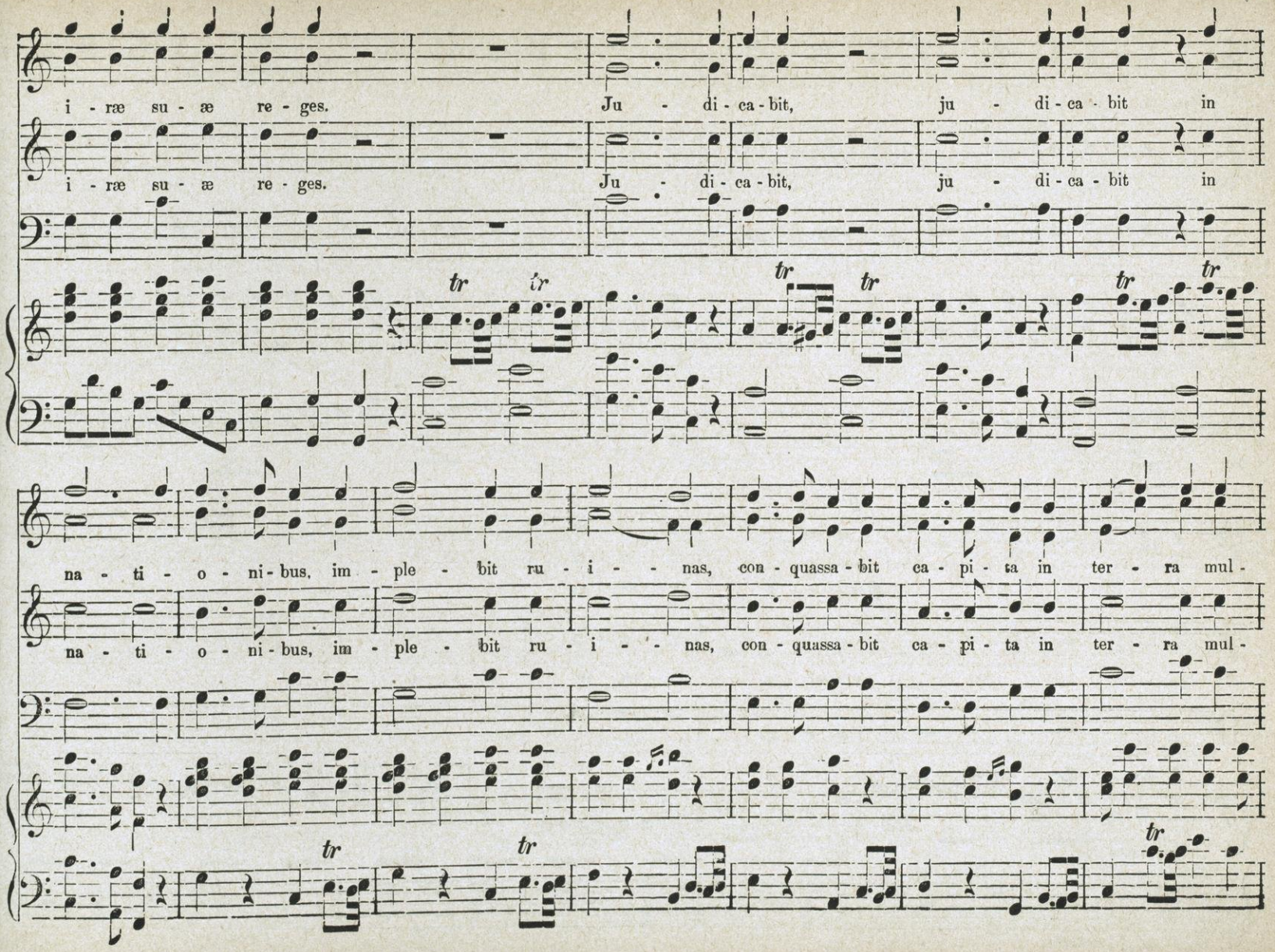


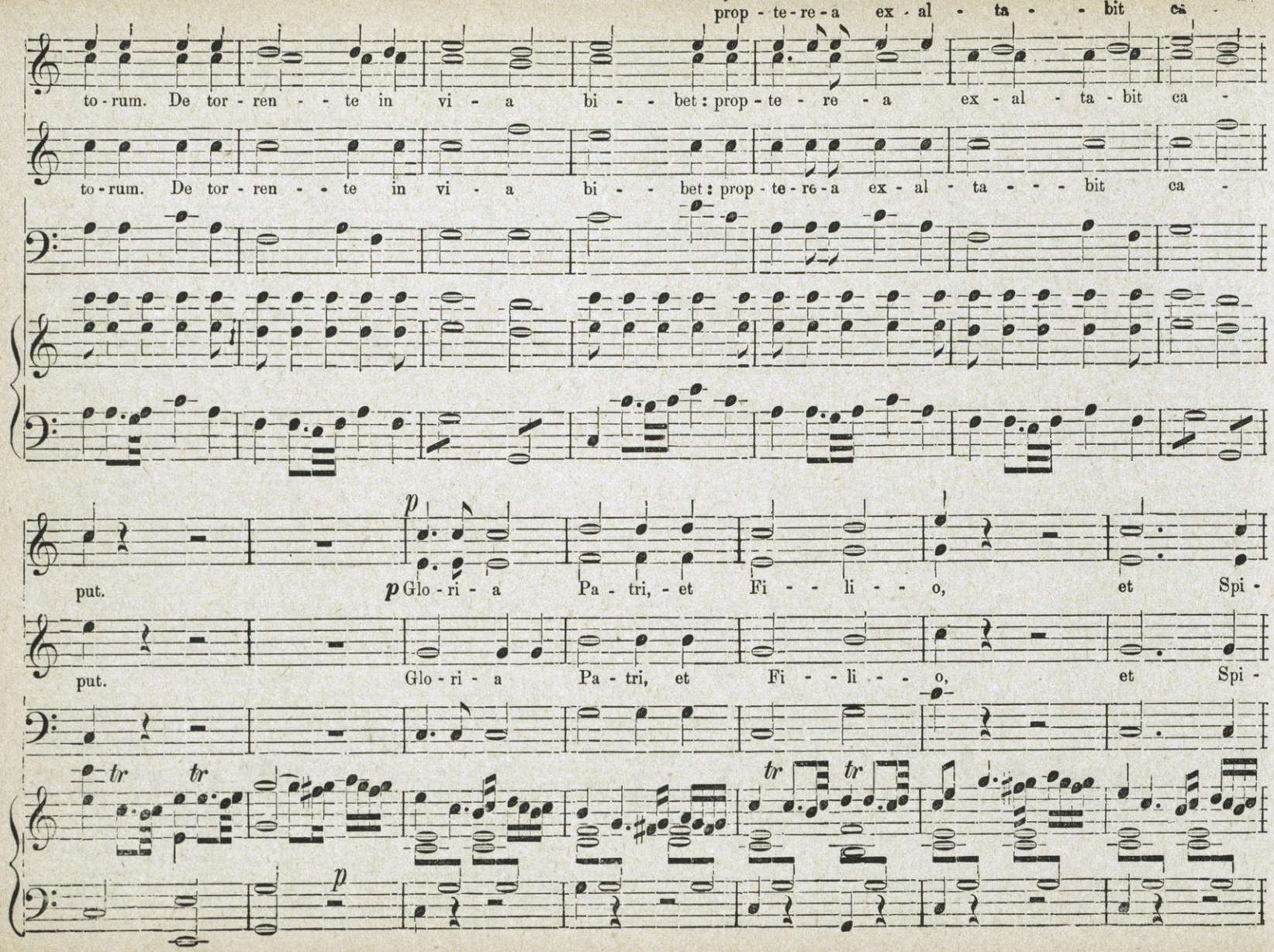

-bel - lum pe - dum, pe - dum tu - o - rum, pe - dum tu - o - rum. Virgam virtu - tis
-bel - lum pe - dum, pe - dum tu - o - rum, pe - dum tu - o - rum. Virgam virtu - tis
tr
tr
tr
tr
tu - æ e - mit - tet Dominus ex Si - on: do - mi - na - re in me-di-o i-ni-mi - co - rum tu - o - rum, tu -
tu - æ e - mit - tet Dominus ex Si - on: do - mi - na - re in me-di-o i-ni-mi - co - rum tu - o - rum, tu -

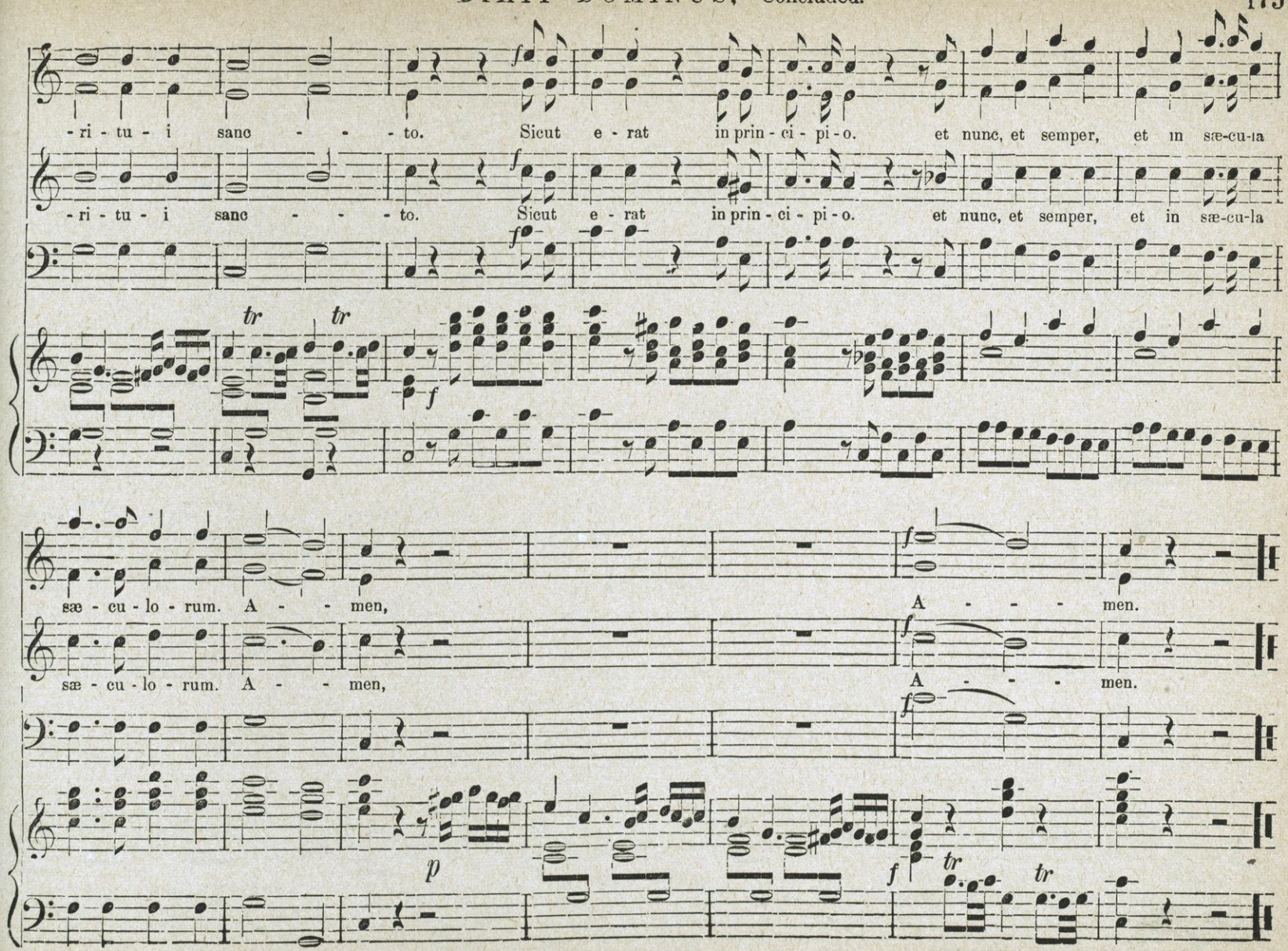

SOLI.
-o - rum, tu - o - rum Te - cum prin - ci - pi - um in di - e vir - tu - tis, di - e vir - tu - tis
-o - rum, tu - o - rum.
p
tu - æ, in splendo - ri - bus Sanc - to - rum, in splendo - ri - bus Sanc - to - rum: ex u - te - ro an - te lu - ci - fe - rum
in splendo - ri - bus Sanc - to - rum: ex u - te - ro an - te lu - ci - ferum


ge - nu - i te.
ge - nu - i te.
Ju - ra - vit, ju - ra - vit, ju - ra - vit Do - minus, et non
Tu es Sa - cer dos, in æ - ter - num, se - cun - dum or - di-nem Mel -
pœ - ni-te - bit e - um:
Tu es Sa - cer dos, in æternum se - cun - dum or - di-nem Mel -


TUTTI.
- chi - se-dech, se - cun - dum or - di-nem Mel - chi - se - dech. Dominus a dex - tris, a dex - tris tu - is, con -
Dominus a dex - tris, a dex - tris tu - is, con -
- chi - se - dech, se - cun - dum or - di-nem Mel - chi - se - dech.
fre - git in di - e i - ræ su - æ re - ges, con - fre - git in di - e, in di - e i - ræ,
fre - git in di - e i - ræ su - æ re - ges, con - fre - git in di - e, in di - e i - ræ,

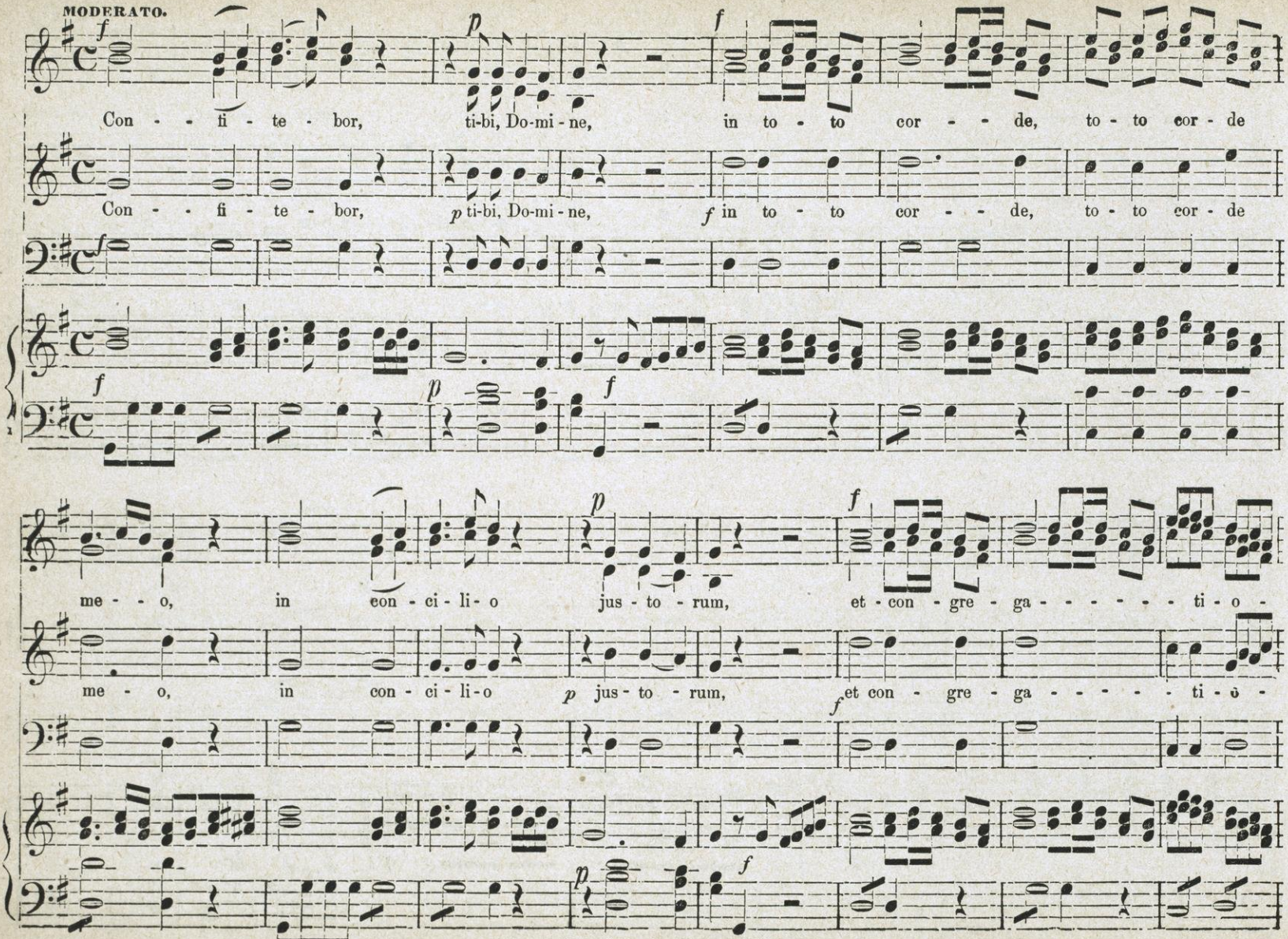

i - ræ su - æ re - ges. Ju - di - ca - bit, ju - di - ca - bit in
i - ræ su - æ re - ges. Ju - di - ca - bit, ju - di - ca - bit in
tr tr tr tr tr tr
na - ti - o - ni - bus, im - ple - bit ru - i - - nas, con - quassa - bit ca - pi - ta in ter - ra mul -
na - ti - o - ni - bus, im - ple - bit ru - i - - nas, con - quassa - bit ca - pi - ta in ter - ra mul -
tr tr tr


prop - te - re - a ex - al - ta - - bit ca -
to - rum. De tor - ren - - te in vi - a bi - - bet : prop - te - re - a ex - al - ta - bit ca -
to - rum. De tor - ren - - te in vi - a bi - - bet : prop - te - re - a ex - al - ta - - - bit ca -
p
put.
p Glo - ri - a Pa - tri, - et Fi - - li - - o, et Spi -
put.
Glo - ri - a Pa - tri, et Fi - - li - - o, et Spi -
tr tr
tr tr
p


-ri - tu - i sanc - - - - to. Sicut e - rat in prin - ci - pi - o. et nunc, et semper, et in sæ-cu-la
-ri - tu - i sanc - - - - to. Sicut e - rat in prin - ci - pi - o. et nunc, et semper, et in sæ-cu-la
tr tr
sæ - cu - lo - rum. A - - - men,
A - - - - men.
sæ - cu - lo - rum. A - - - men,
A - - - - men.
p
f tr tr

CONFITEBOR.

EMMERICH.



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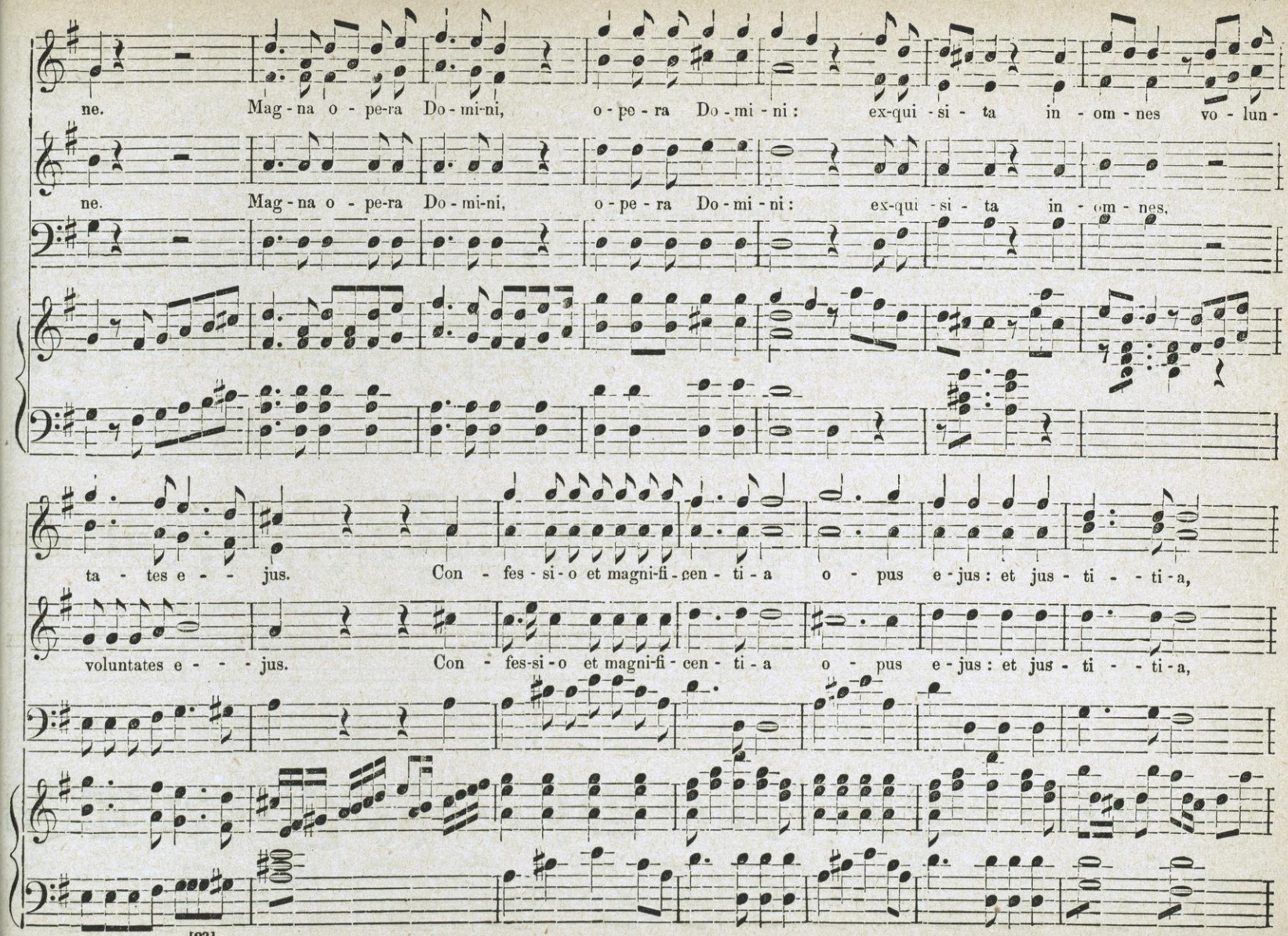
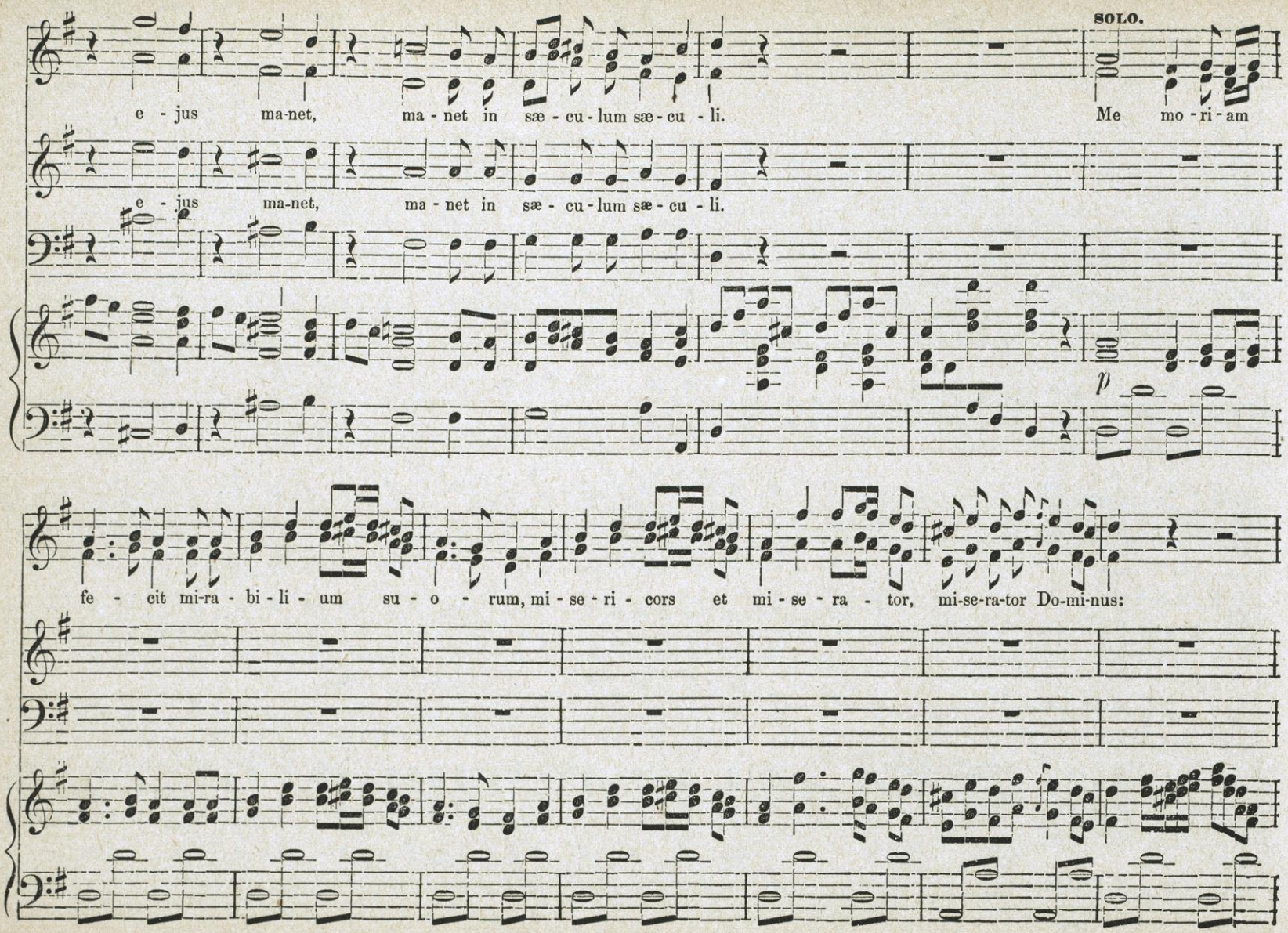
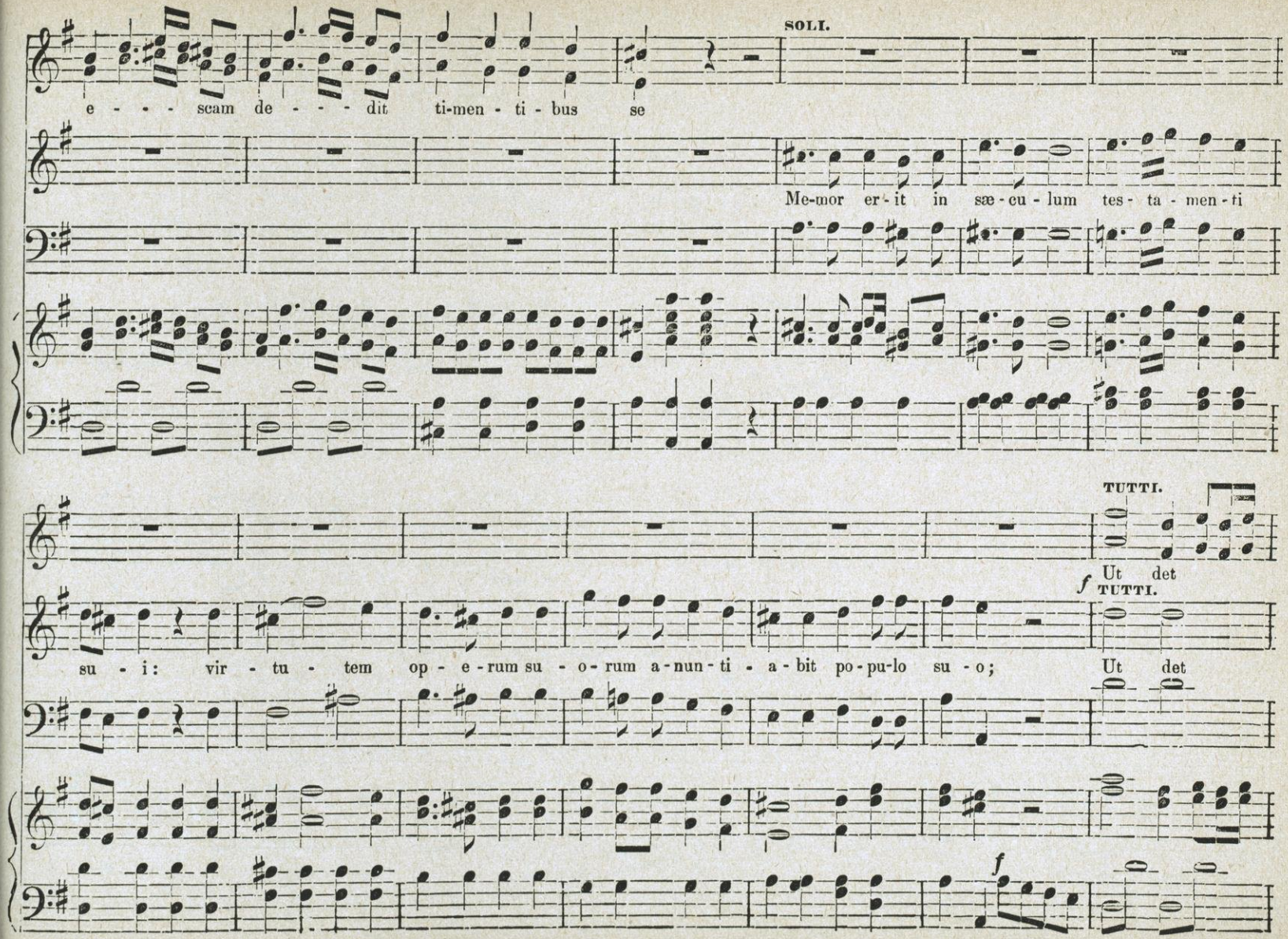
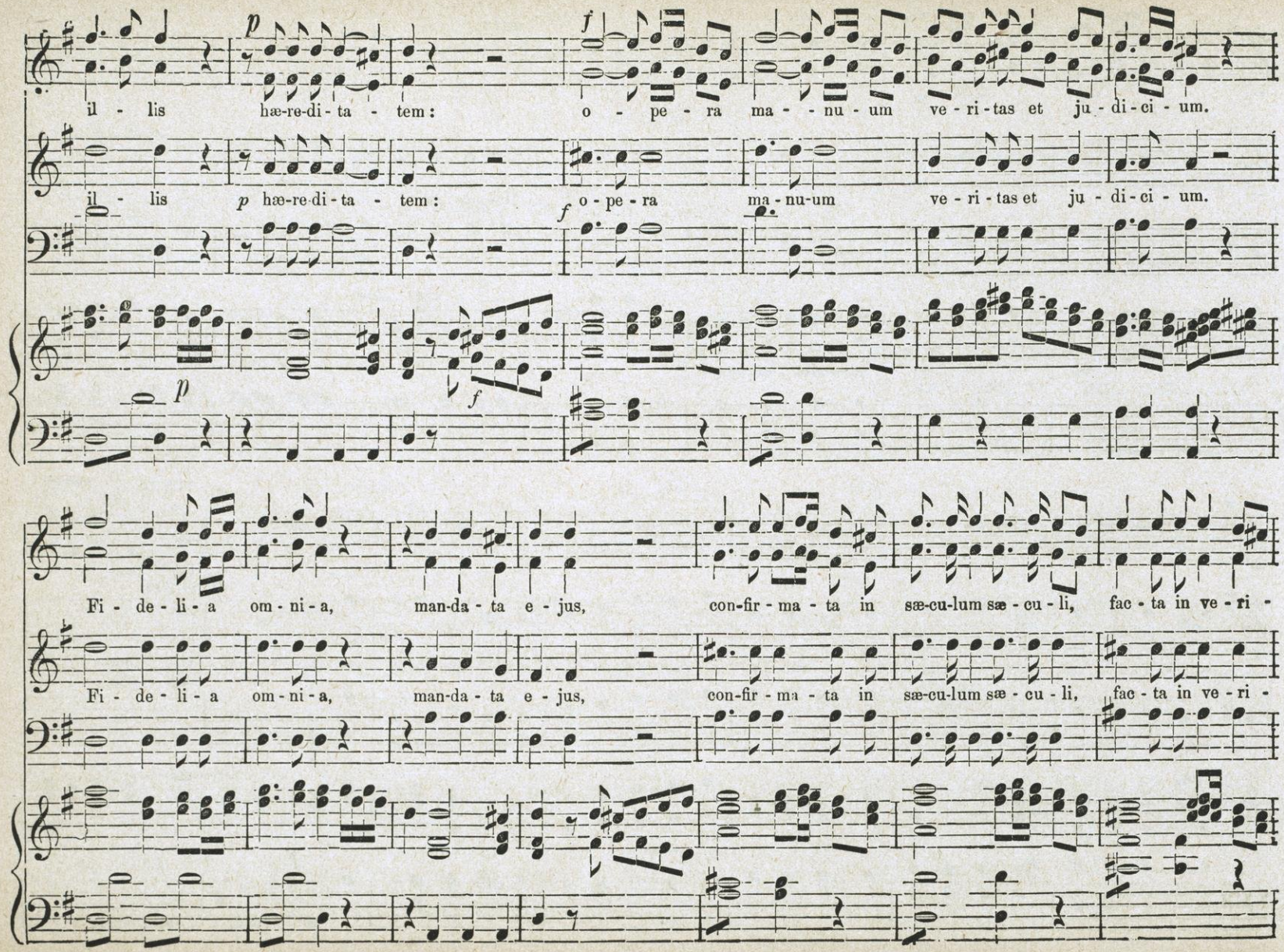
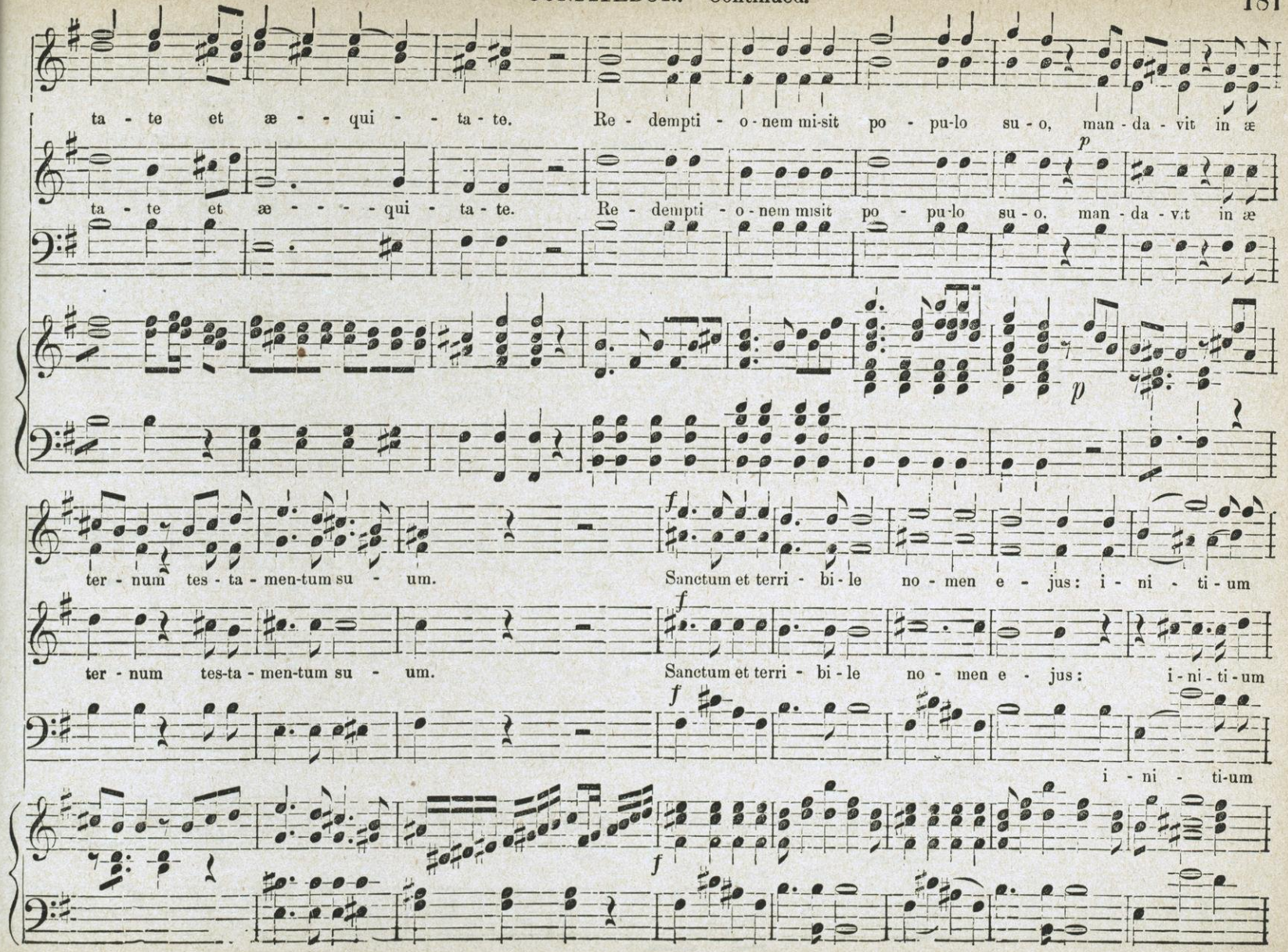

ne. Mag-na o-pe-ra Do-mi-ni, o-pe-ra Do-mi-ni: ex-qui-si-ta in-om-nes vo-lun-
ne. Mag-na o-pe-ra Do-mi-ni, o-pe-ra Do-mi-ni: ex-qui-si-ta in-om-nes,
ta-tes e-jus. Con-fes-si-o et magni-fi-cen-ti-a o-pus e-jus: et jus-ti-ti-a,
voluntates e-jus. Con-fes-si-o et magni-fi-cen-ti-a o-pus e-jus: et jus-ti-ti-a,

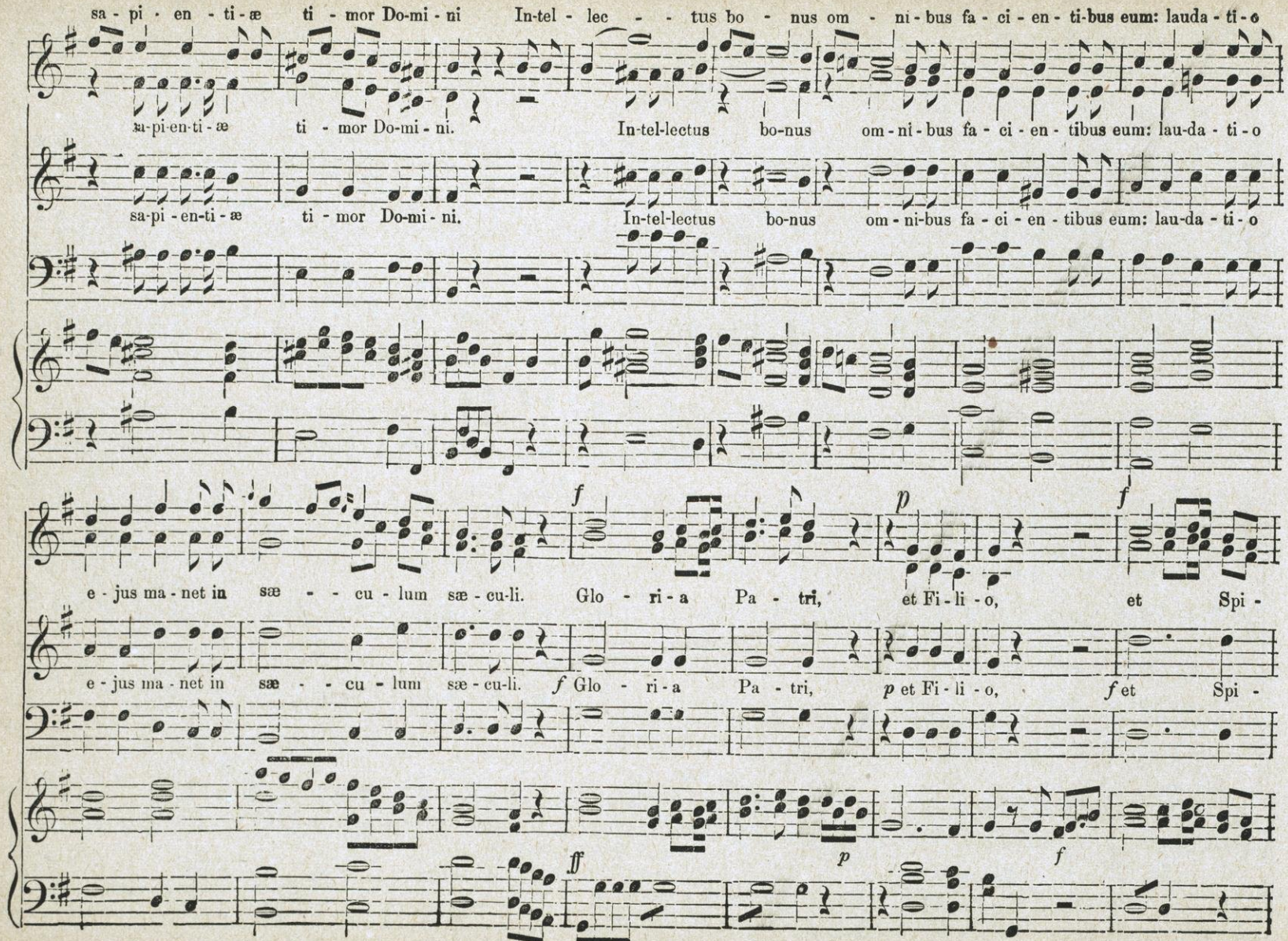

SOLO.
e - jus ma-net, ma - net in sæ - cu - lum sæ - cu - li.
Me mo - ri - am
e - jus ma-net, ma - net in sæ - cu - lum sæ - cu - li.
p
fe - cit mi-ra - bi - li - um su - o - rum, mi - se - ri - cors et mi - se - ra - tor, mi-se-ra-tor Do-mi-nus:

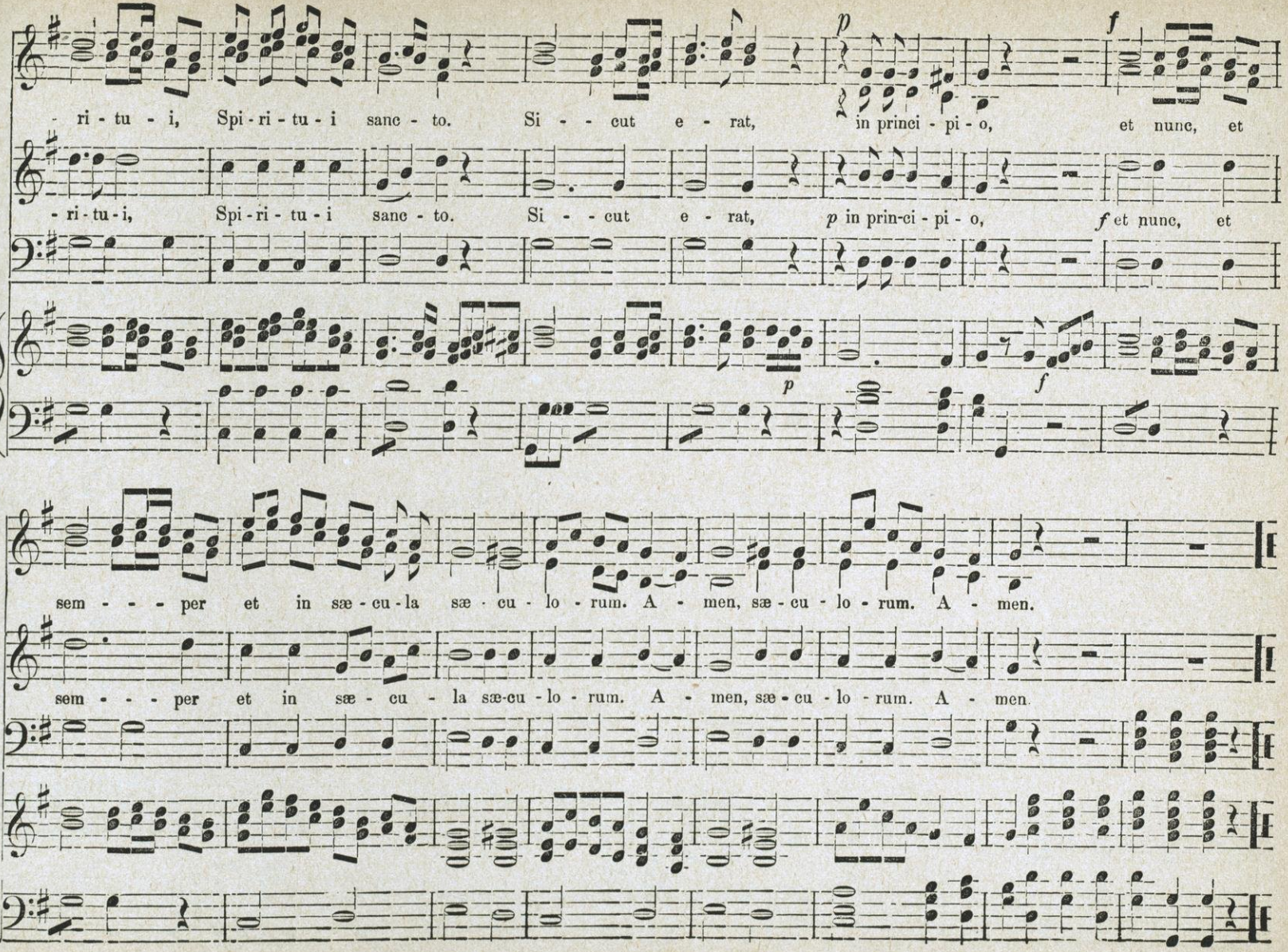

SOLI.
e - - - scam de - - - dit ti-men - ti - bus se
Me-mor er - it in sæ - cu - lum tes - ta - men - ti
TUTTI.
Ut det
f
TUTTI.
su - i: vir - tu - tem op - e - rum su - o - rum a - nun - ti - a - bit po - pu - lo su - o;
Ut det
f

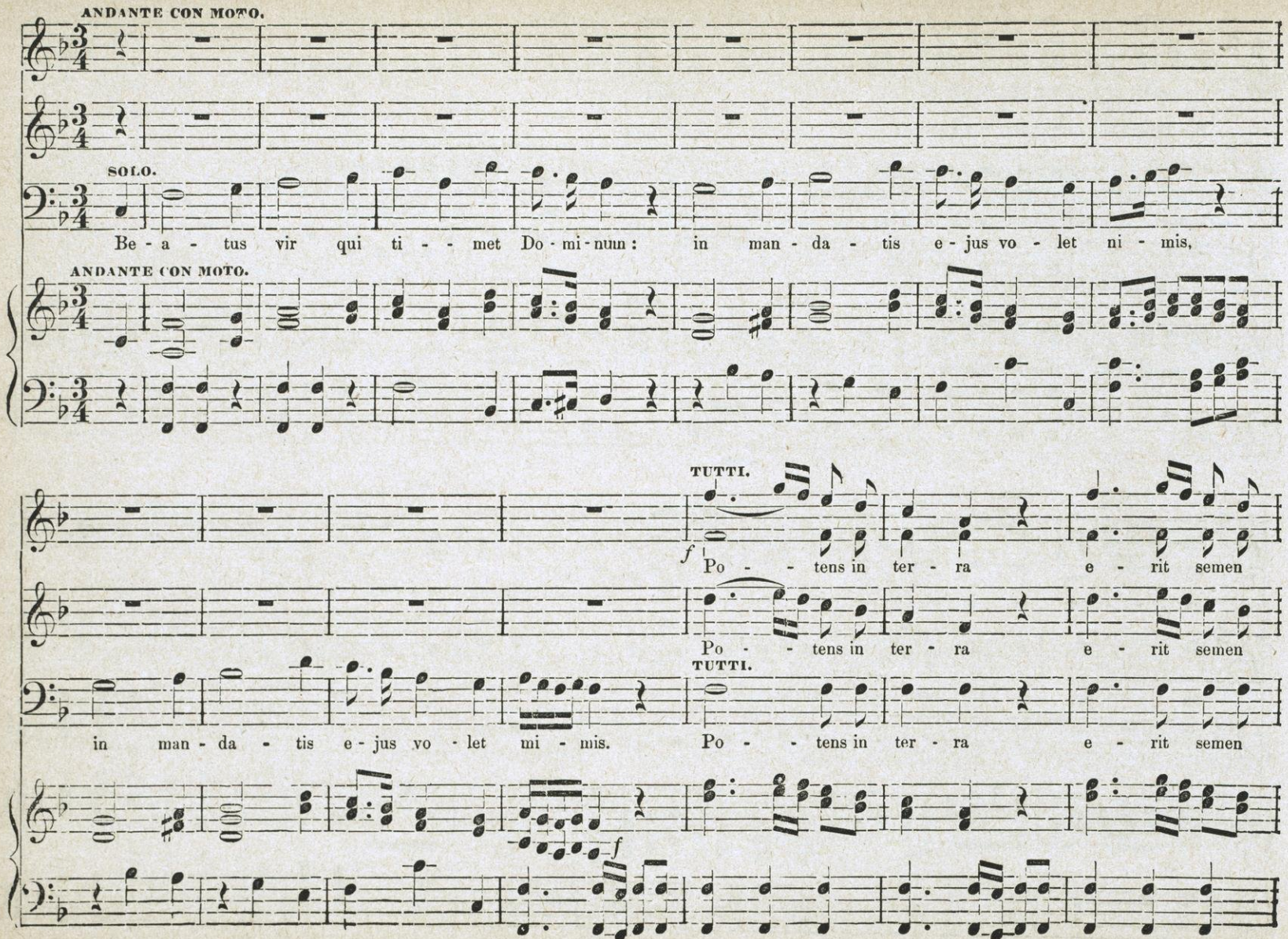

il - lis hæ-re-di-ta - tem: o - pe - ra ma - - nu - um ve - ri - tas et ju - di - ci - um.
il - lis hæ-re-di-ta - tem: o-pe-ra ma-nu-um ve - ri - tas et ju - di - ci - um.
Fi - de - li - a om - ni - a, man-da - ta e - jus, con-fir - ma - ta in sæ-cu-lum sæ - cu - li, fac - ta in ve - ri -
Fi - de - li - a om - ni - a, man-da - ta e - jus, con-fir - ma - ta in sæ-cu-lum sæ - cu - li, fac - ta in ve - ri -


ta - te et æ - - qui - - ta - te. Re - dempti - o - nem mi-sit po - pu-lo su - o, man - da - vit in æ
ta - te et æ - - - - qui - ta - te. Re - dempti - o - nem misit po - pu-lo su - o. man - da - vit in æ
p
p
ter - num tes - ta - men-tum su - um. Sanctum et terri - bi - le no - men e - jus: i - ni - ti - um
f
ter - num tes-ta - men-tum su - um. Sanctum et terri - bi - le no - men e - jus: i-ni-ti-um
f
i - ni - ti-um
f

CONFITEBOR. Continued.




- ri - tu - i, Spi - ri - tu - i sanc - to. Si - - cut e - rat, in princi - pi - o, et nunc, et
- ri - tu - i, Spi - ri - tu - i sanc - to. Si - - cut e - rat, in prin-ci - pi - o, et nunc, et
sem - - - per et in sæ - cu - la sæ - cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.
sem - - - per et in sæ - cu - la sæ-cu - lo - rum. A - men, sæ - cu - lo - rum. A - men.



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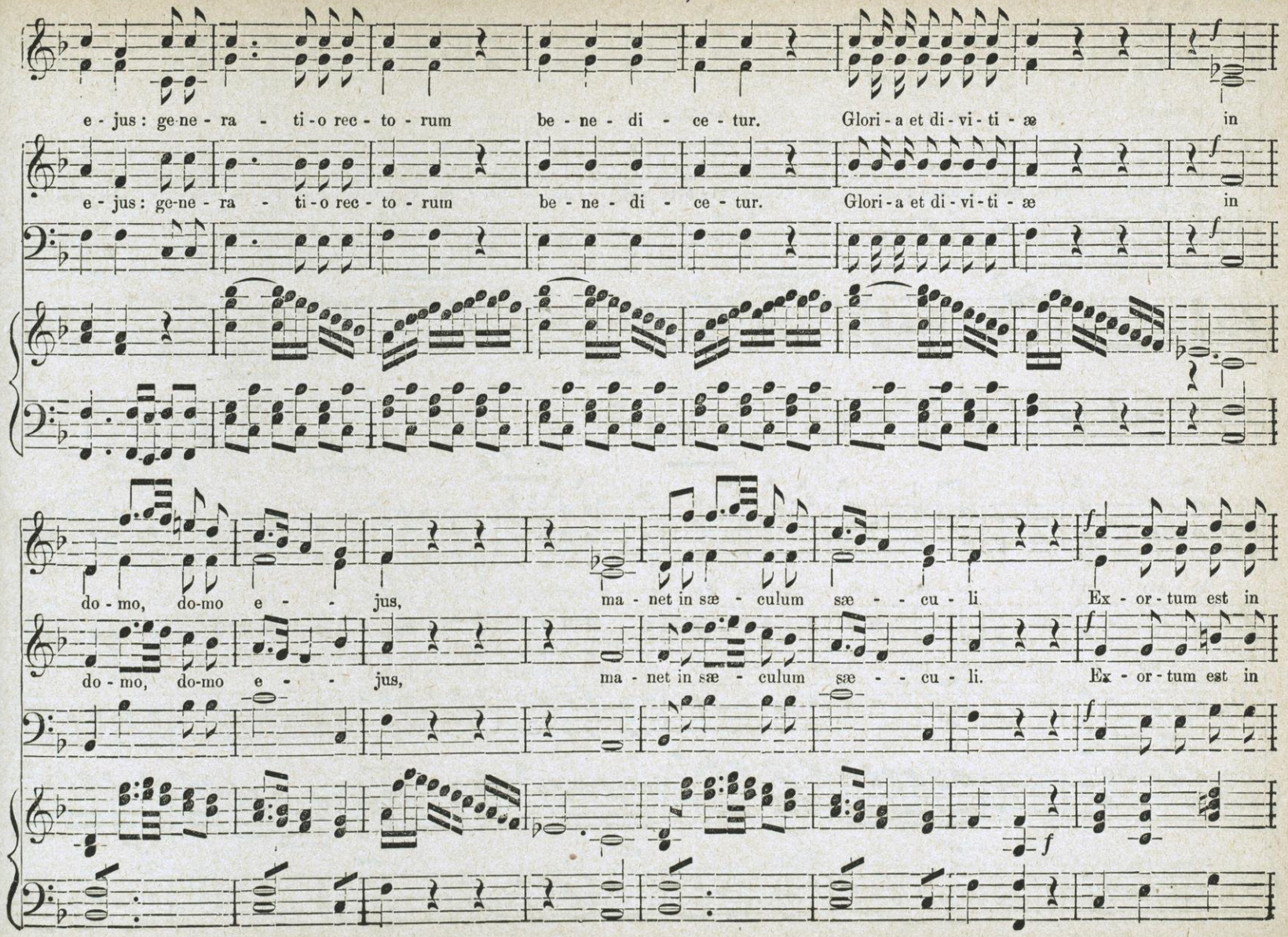
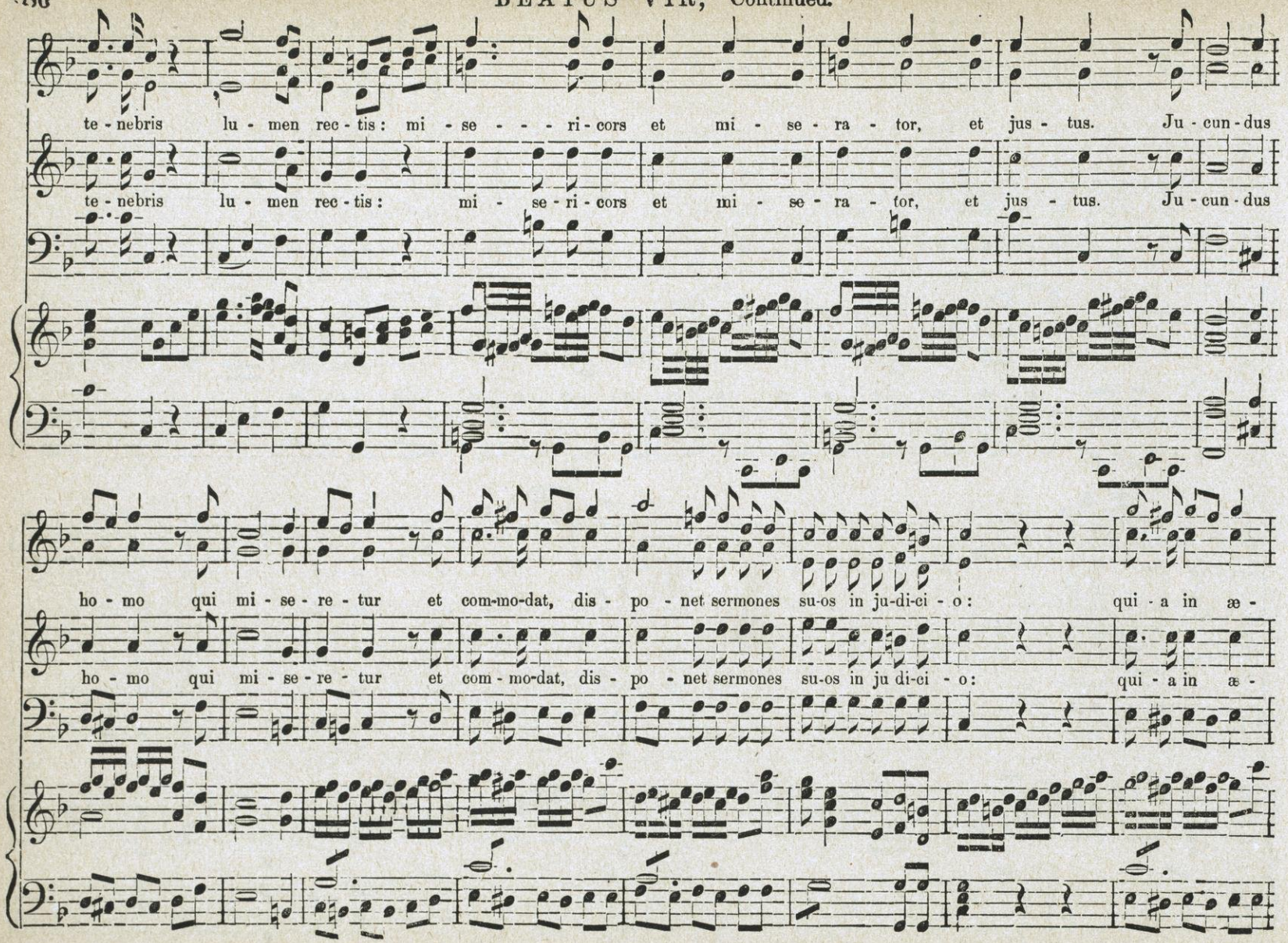
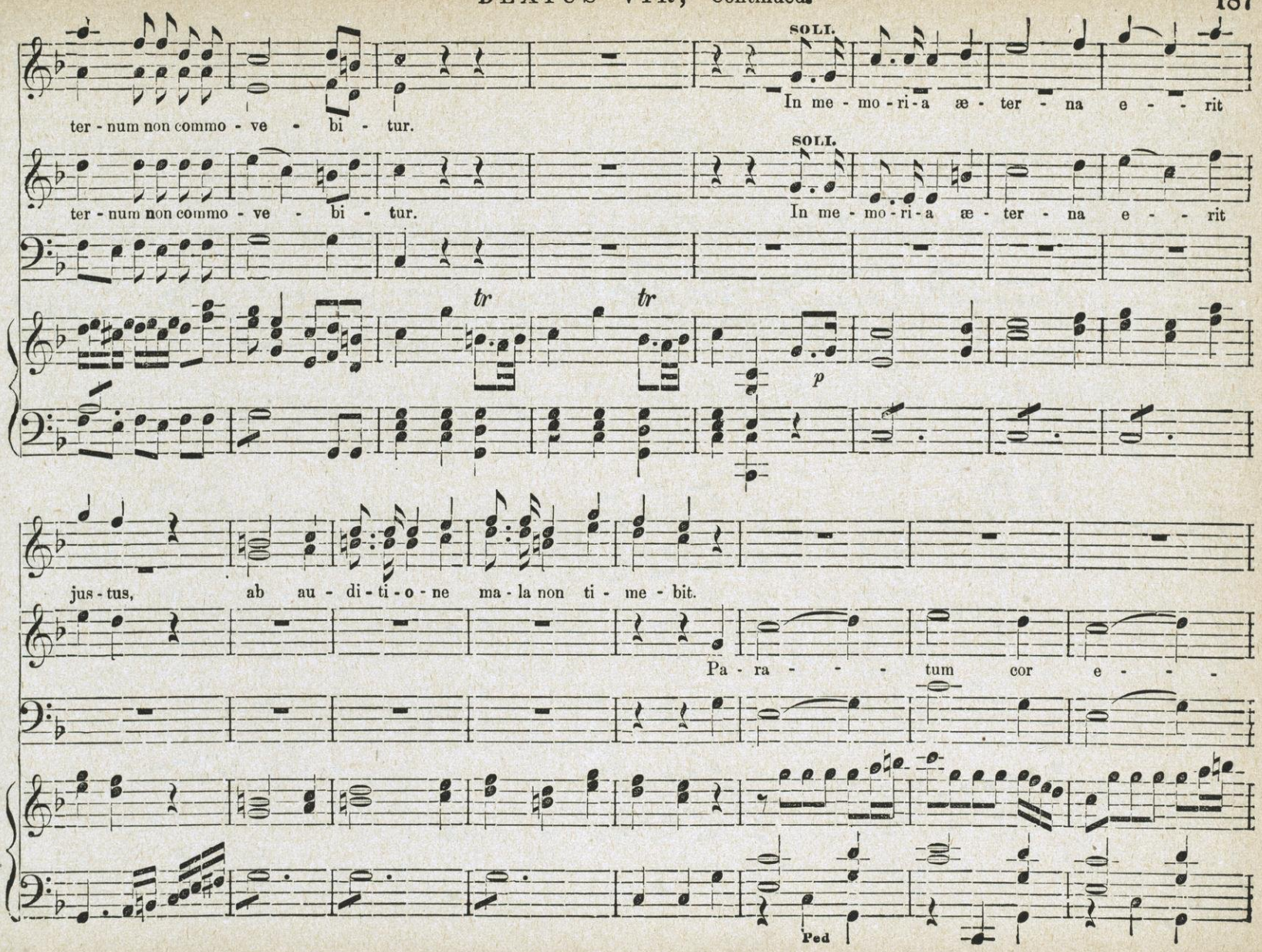
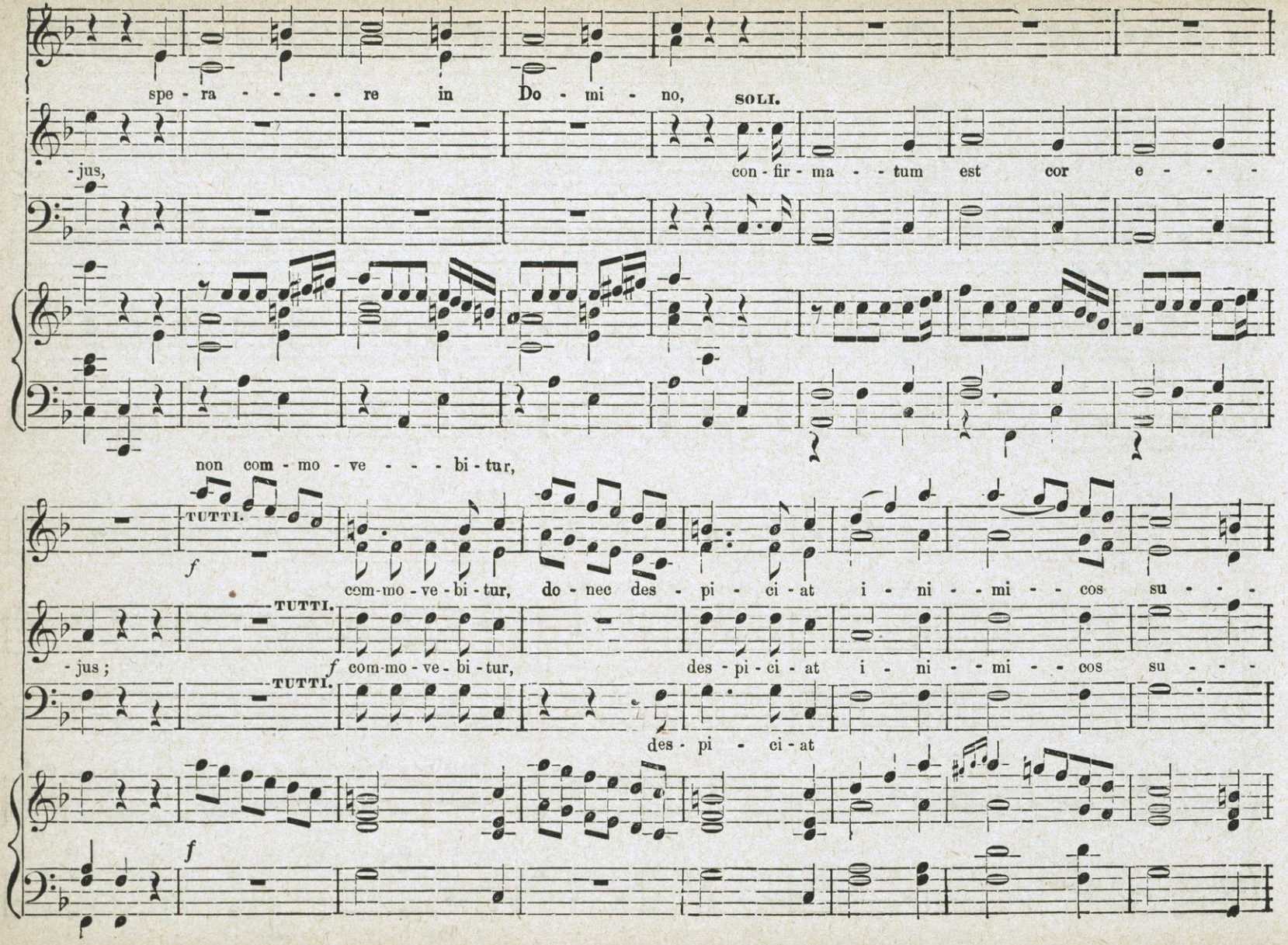
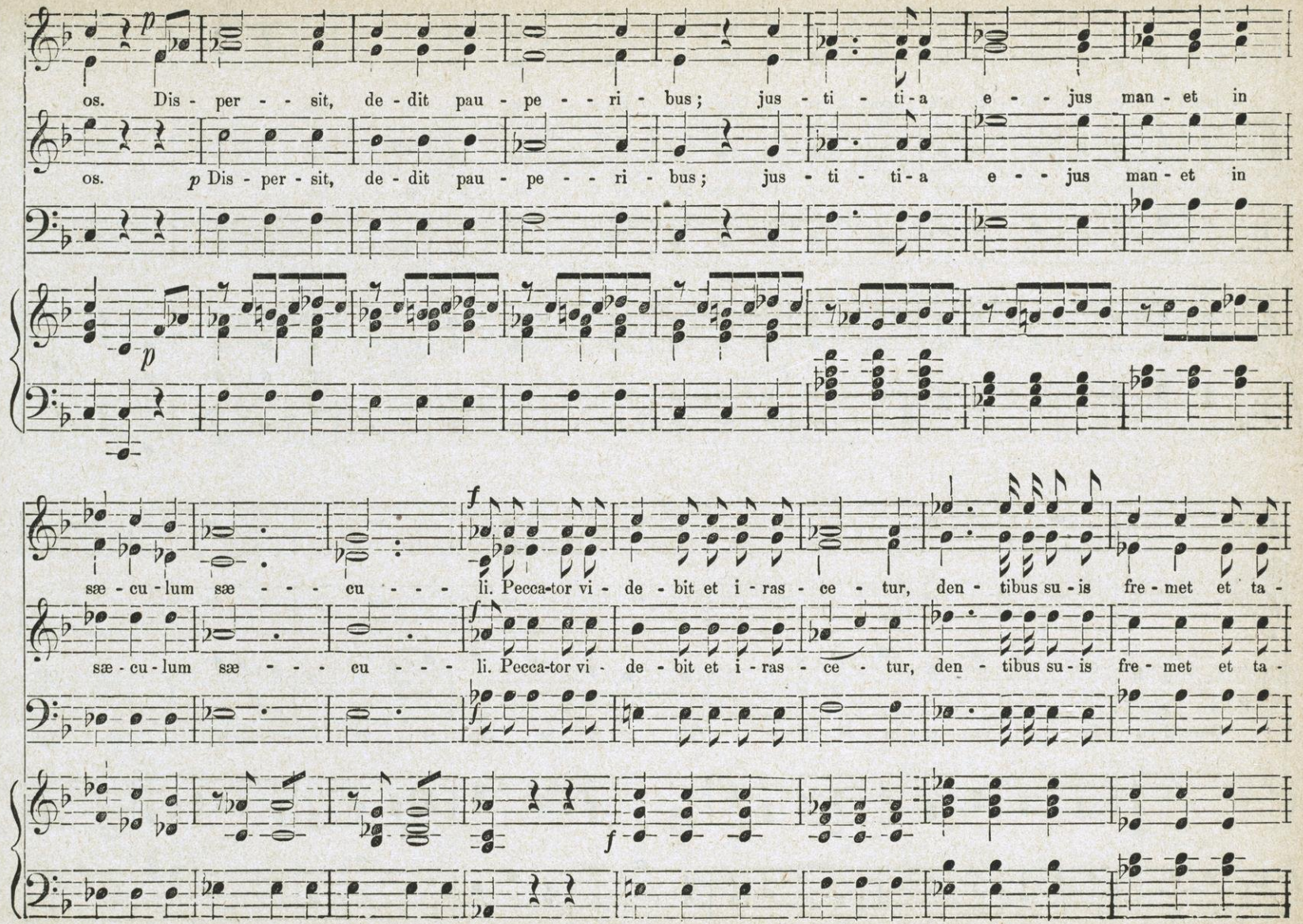
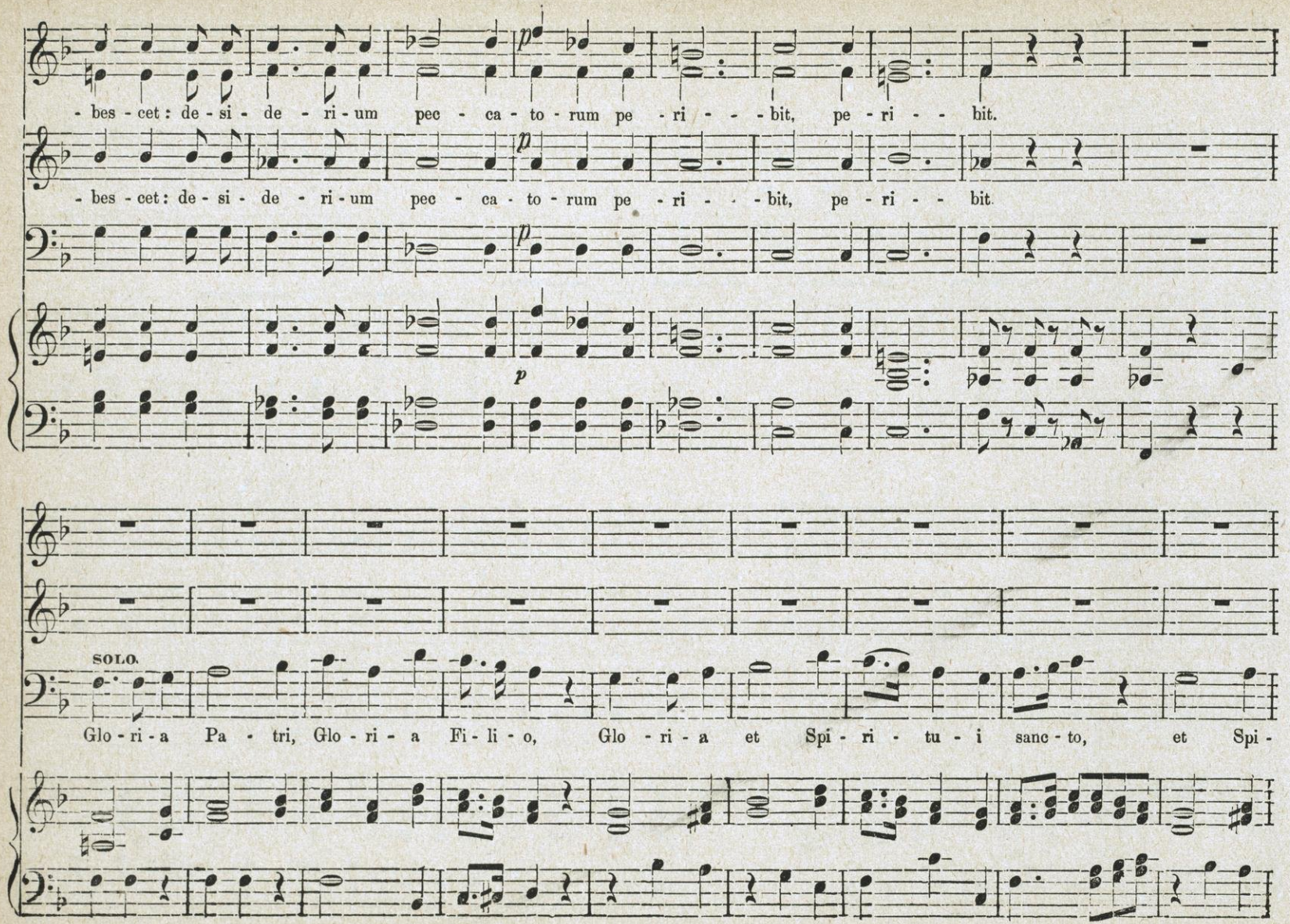

e - jus: ge-ne - ra - ti-o rec - to - rum be - ne - di - ce - tur. Glori - a et di - vi - ti - æ in
e - jus: ge-ne - ra - ti-o rec - to - rum be - ne - di - ce - tur. Glori - a et di - vi - ti - æ in
do - mo, do-mo e - - jus, ma - net in sæ - culum sæ - - cu - li. Ex - or - tum est in
do - mo, do-mo e - - jus, ma - net in sæ - culum sæ - - cu - li. Ex - or - tum est in

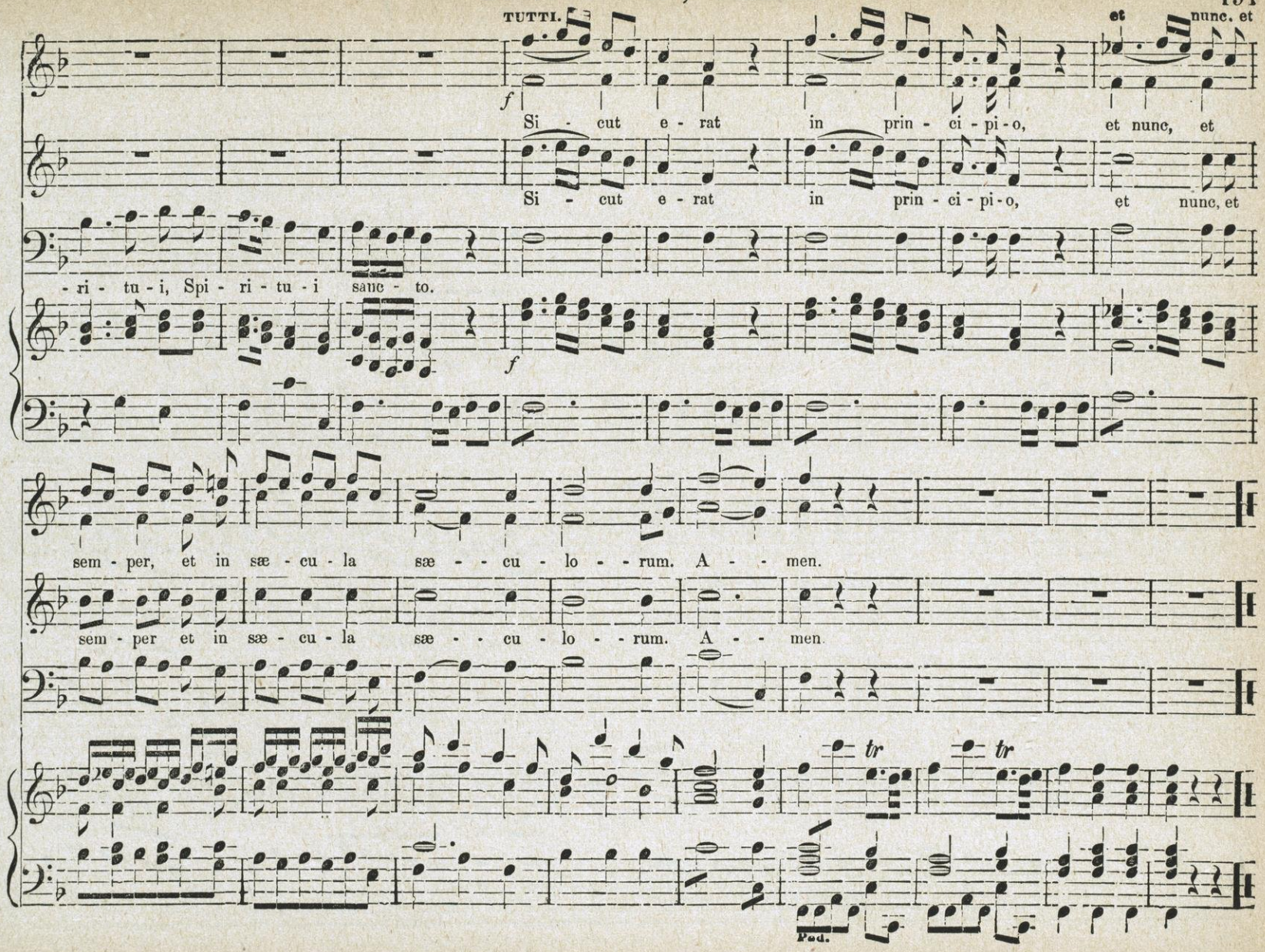

te - nebris lu - men rec - tis: mi - se - - - - ri - cors et mi - se - ra - tor, et jus - tus. Ju - cun - dus
te - nebris lu - men rec - tis: mi - se - ri - cors et mi - se - ra - tor, et jus - tus. Ju - cun - dus
ho - mo qui mi - se - re - tur et com-mo-dat, dis - po - net sermones su-os in ju-di-ci - o: qui - a in æ -
ho - mo qui mi - se - re - tur et com - mo-dat, dis - po - net sermones su-os in ju di-ci - o: qui - a in æ -


SOLI.
In me - mo - ri - a æ - ter - na e - - rit
ter - num non commo - ve - bi - tur.
SOLI.
ter - num non commo - ve - bi - tur.
In me - mo - ri - a æ - ter - na e - - rit
tr
tr
p
jus - tus, ab au - di - ti - o - ne ma - la non ti - me - bit.
Pa - ra - - - - tum cor e - - - -
Ped


spe - ra - - - - - re in Do - mi - no,
SOLI.
-jus,
con - fir - ma - - tum est cor e - - - -
non com - mo - ve - - - - bi - tur,
TUTTI.
f
com-mo - ve - bi - tur, do - nec des - pi - ci - at i - ni - - mi - - cos su - - - -
TUTTI.
-jus;
f com-mo - ve - bi - tur, des - pi - ci - at i - ni - - mi - - cos su - - - -
TUTTI.
des - pi - ci - at
f

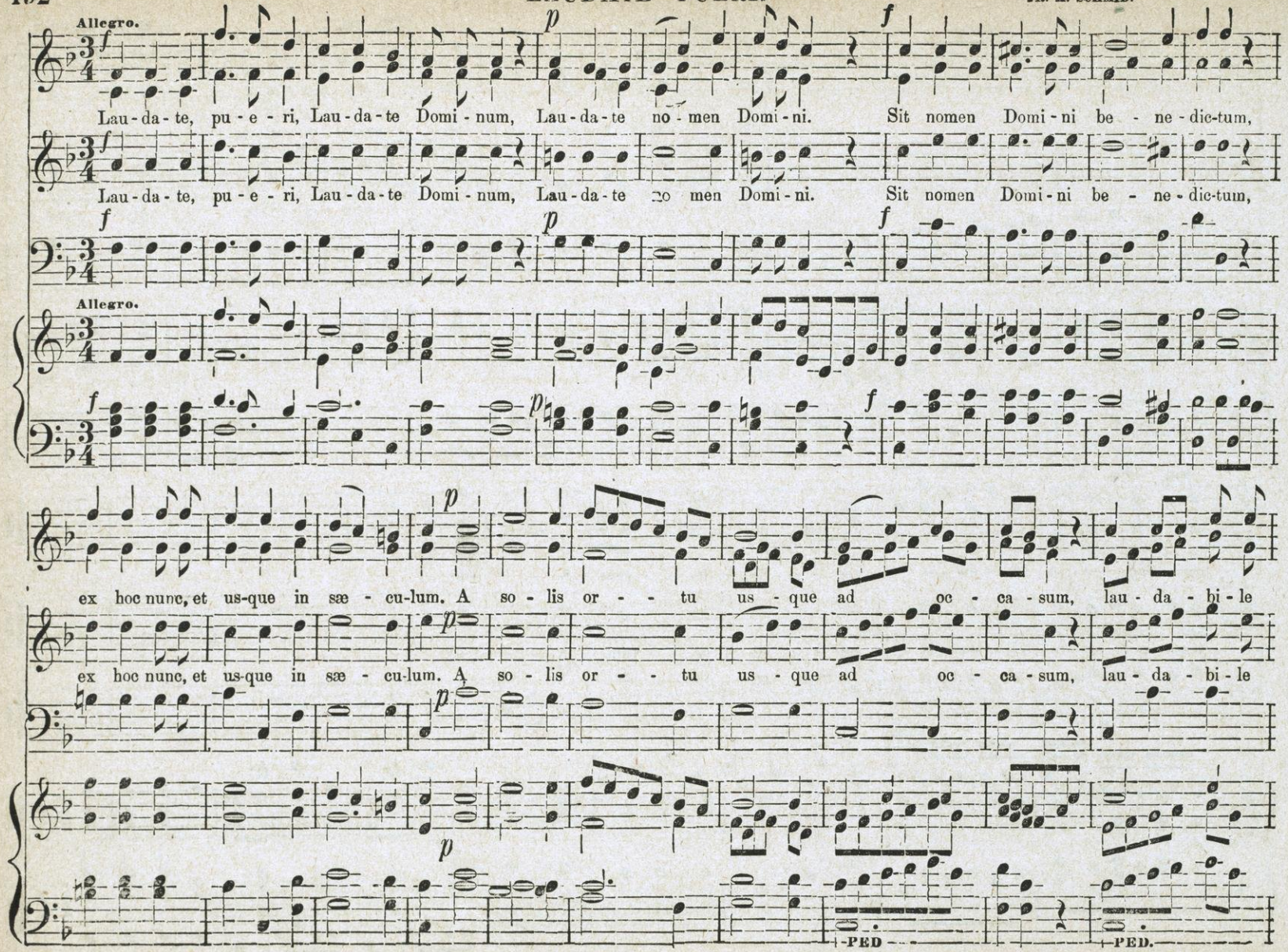

os. Dis - per - - - sit, de - dit pau - pe - - - ri - bus; jus - ti - ti - a e - - - jus man - et in
os. p Dis - per - sit, de - dit pau - pe - - - ri - bus; jus - ti - ti - a e - - - jus man - et in
sæ - cu - lum sæ - - - - cu - - - - li. Pecca-tor vi - de - bit et i - ras - ce - tur, den - tibus su - is fre - met et ta -
sæ - cu - lum sæ - - - - cu - - - - li. Pecca-tor vi - de - bit et i - ras - ce - tur, den - tibus su - is fre - met et ta -

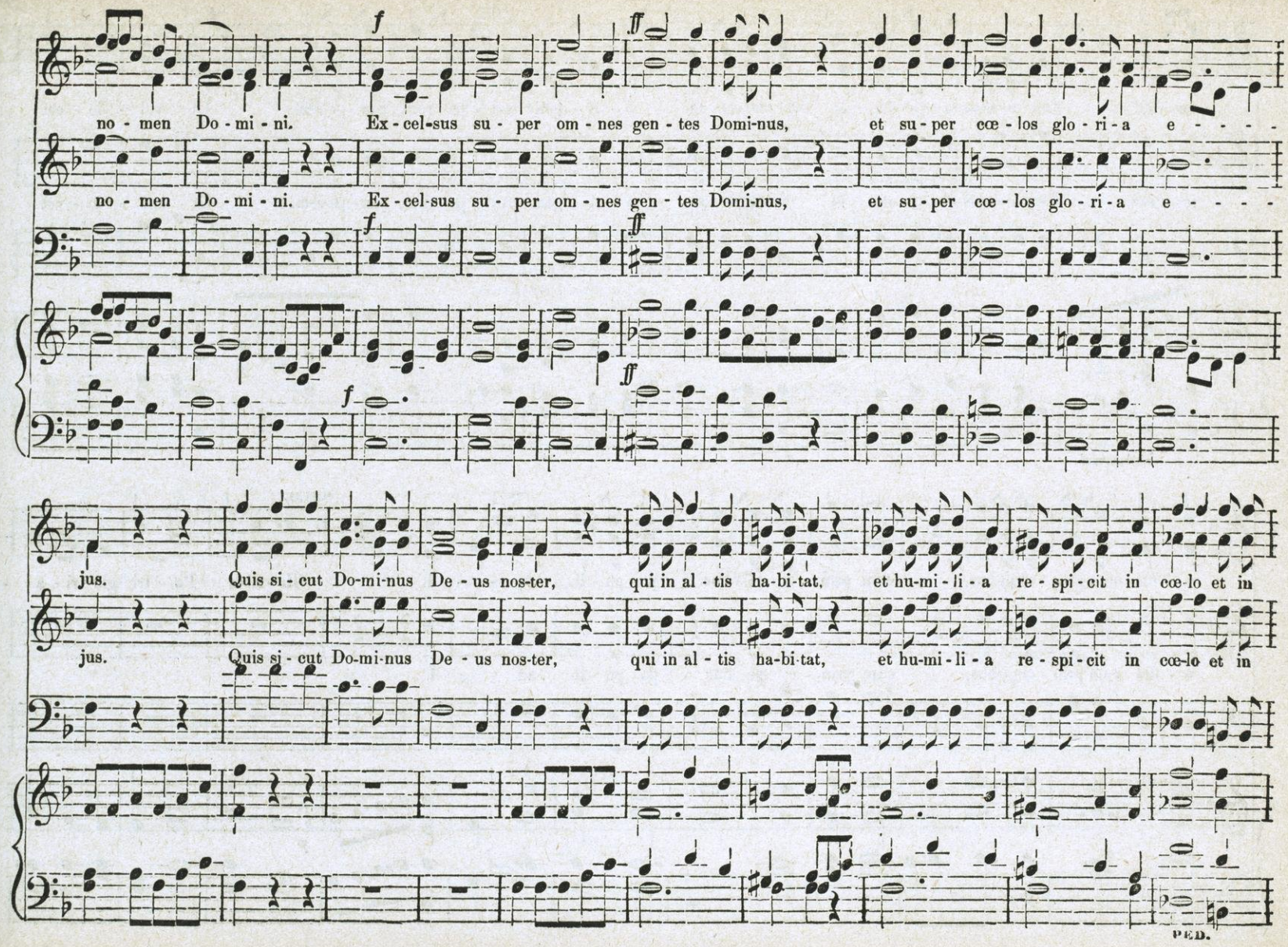

-bes-cet: de-si-de-ri-um pec-ca-to-rum pe-ri---bit, pe-ri--bit.
-bes-cet: de-si-de-ri-um pec-ca-to-rum pe-ri---bit, pe-ri--bit.
p
p
p
SOLO.
Glo-ri-a Pa-tri, Glo-ri-a Fi-li-o, Glo-ri-a et Spi-ri-tu-i sanc-to, et Spi-

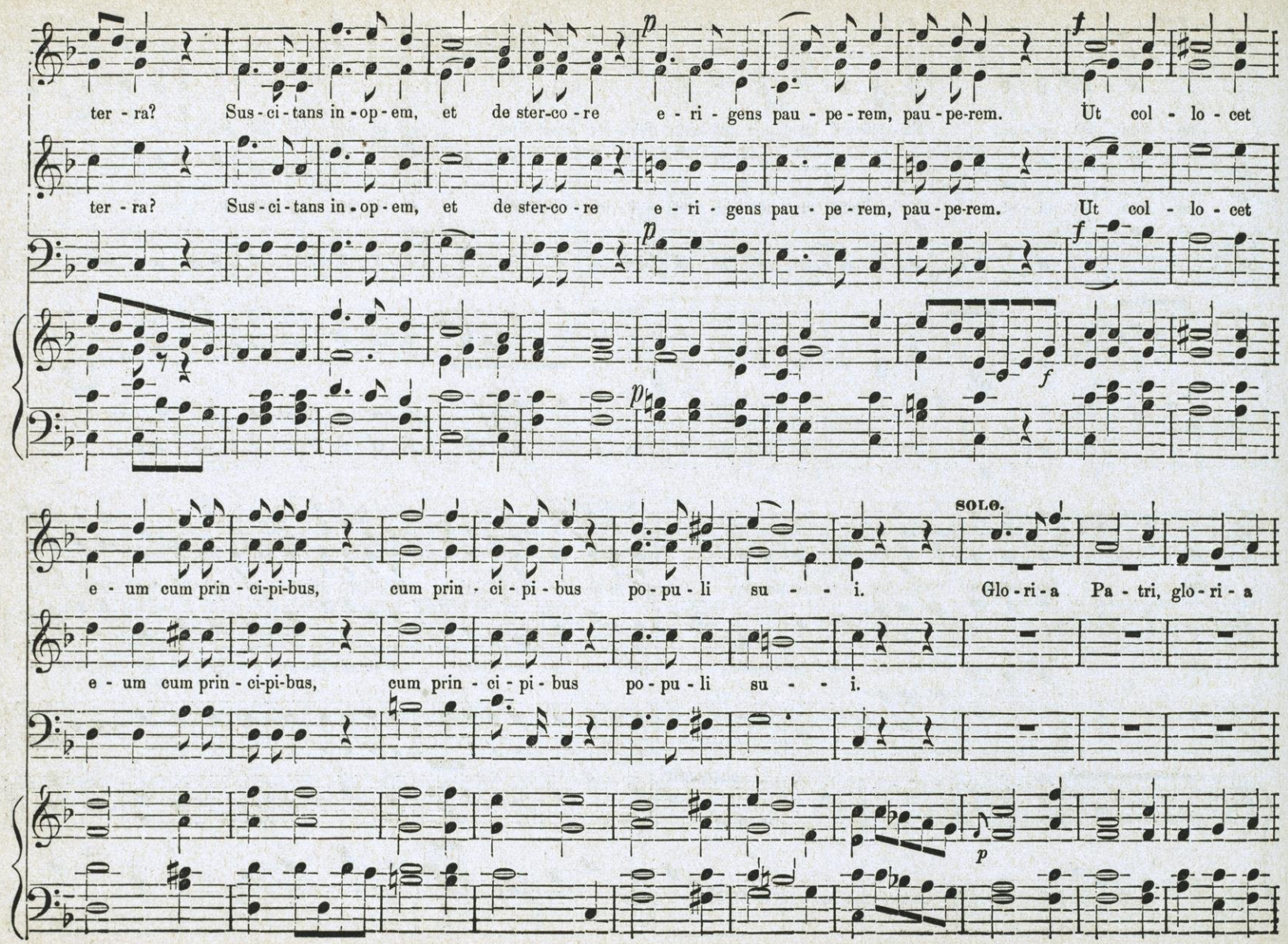

TUTTI.
et
nunc. et
f
Si - cut e - rat in prin - ci - pi - o, et nunc, et
Si - cut e - rat in prin - ci - pi - o, et nunc, et
-ri - tu - i, Spi - ri - tu - i sanc - to.
f
sem - per, et in sæ - cu - la sæ - - cu - lo - - rum. A - - men.
sem - per et in sæ - cu - la sæ - - cu - lo - - rum. A - - men.
tr
tr
Ped.

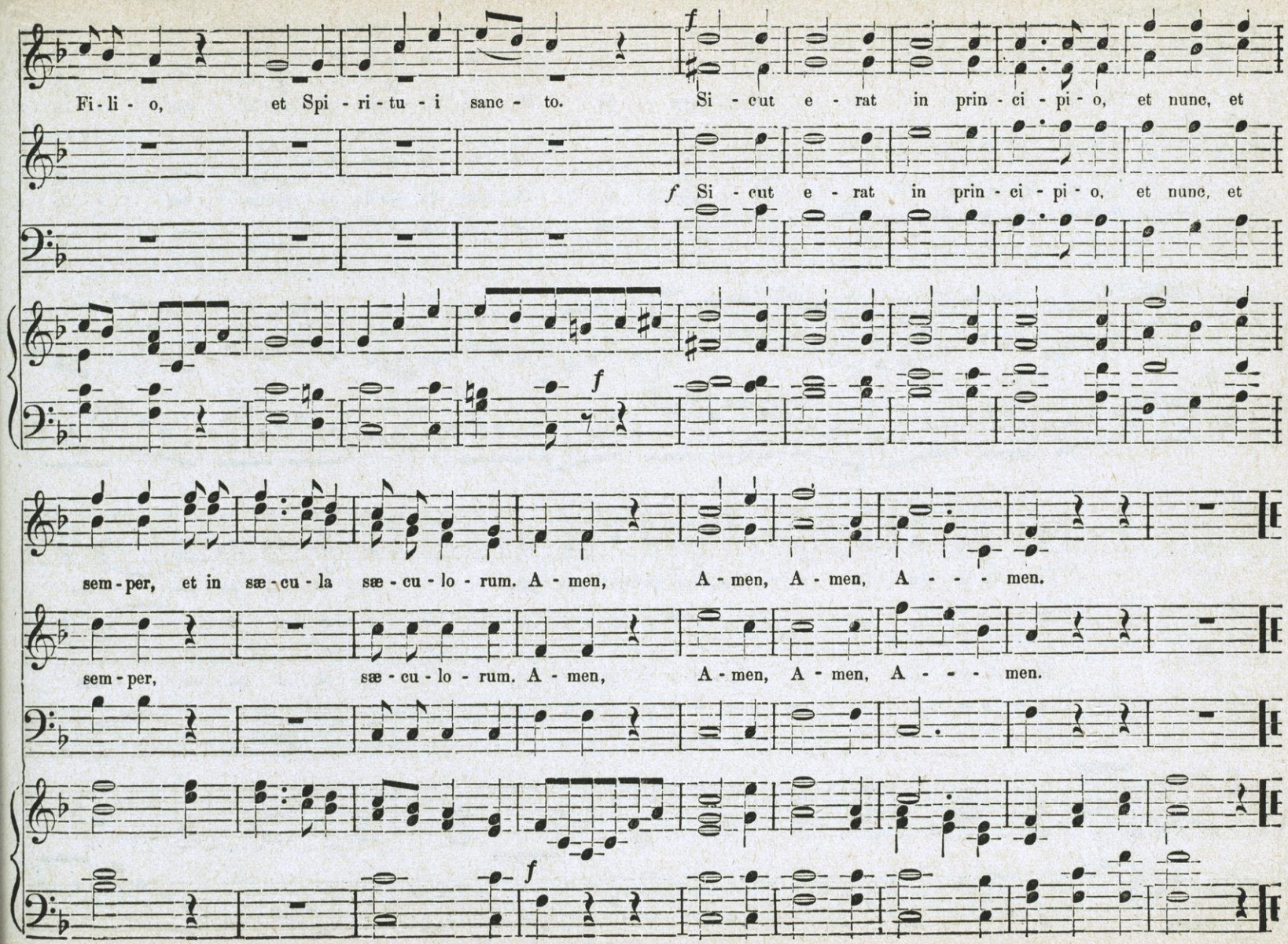
LAUDATE PUERI.

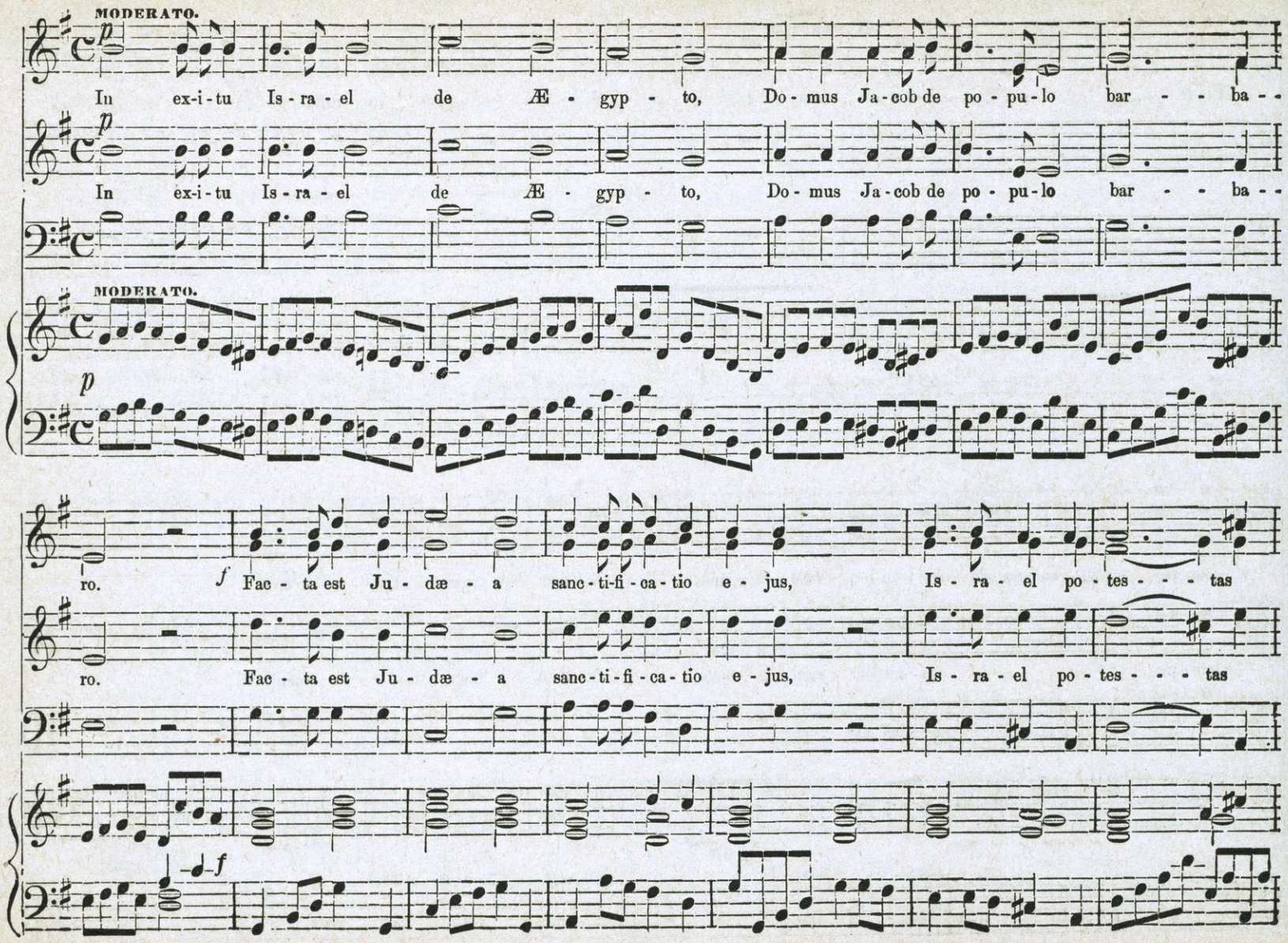
FR. X. SCHMID.

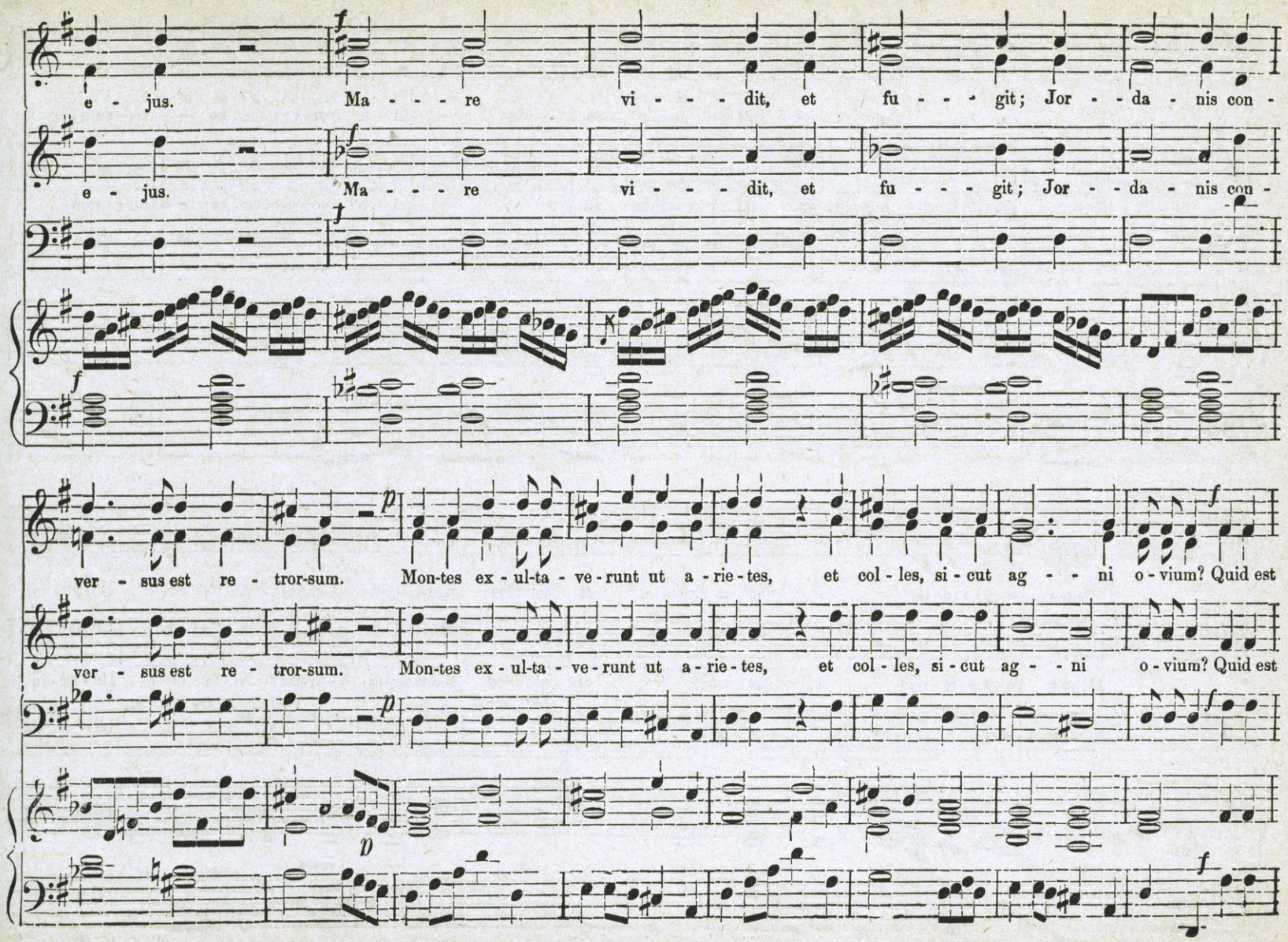


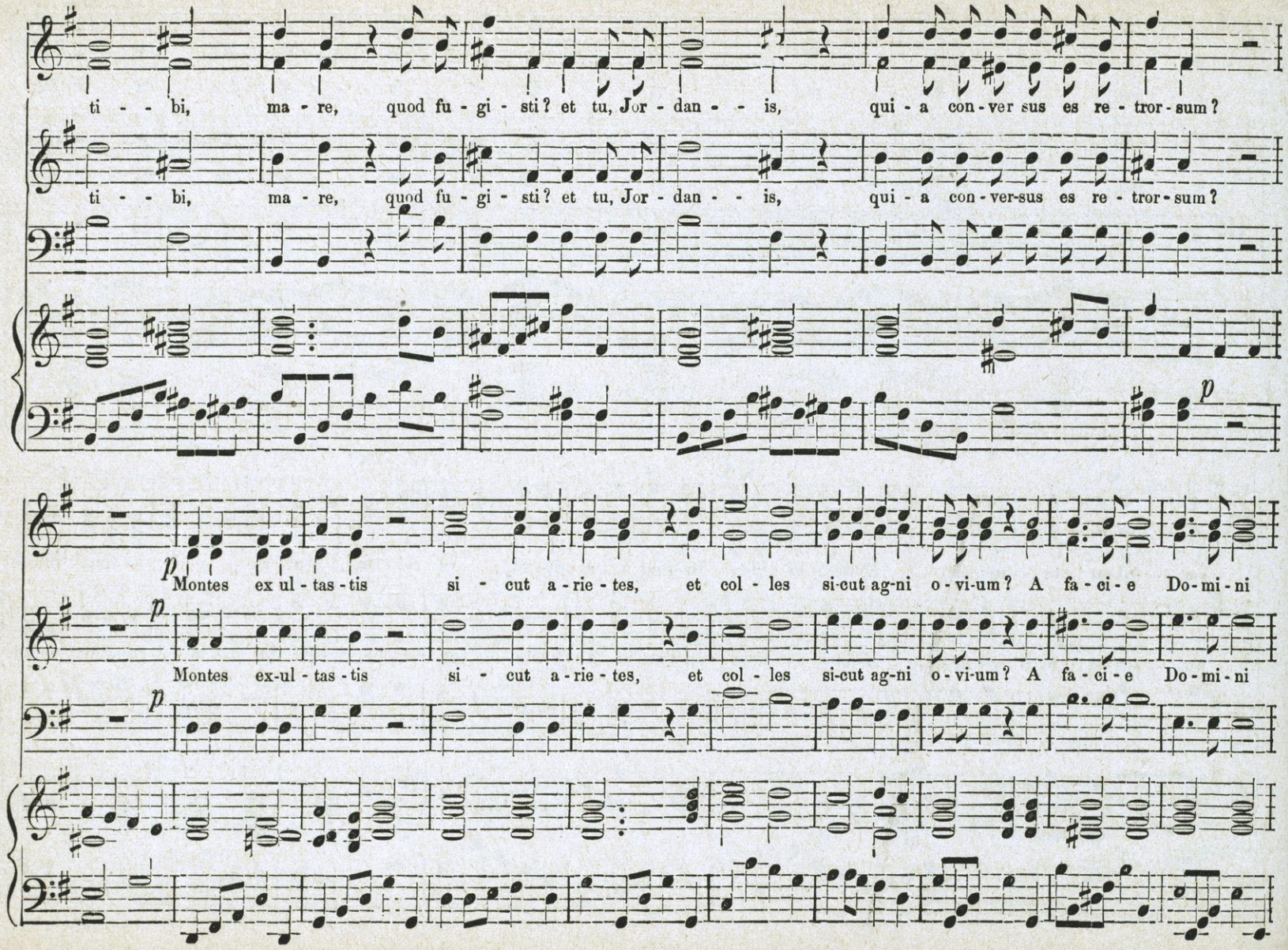

f
ff
no - men Do - mi - ni. Ex - cel-sus su - per om - nes gen - tes Domi-nus, et su - per cœ - los glo - ri - a e - - - -
no - men Do - mi - ni. Ex - cel-sus su - per om - nes gen - tes Domi-nus, et su - per cœ - los glo - ri - a e - - - -
jus. Quis si - cut Do-mi-nus De - us nos-ter, qui in al - tis ha-bi-tat, et hu-mi - li - a re - spi - cit in cœ-lo et in
jus. Quis si - cut Do-mi-nus De - us nos-ter, qui in al - tis ha-bi-tat, et hu-mi - li - a re - spi - cit in cœ-lo et in
PED.

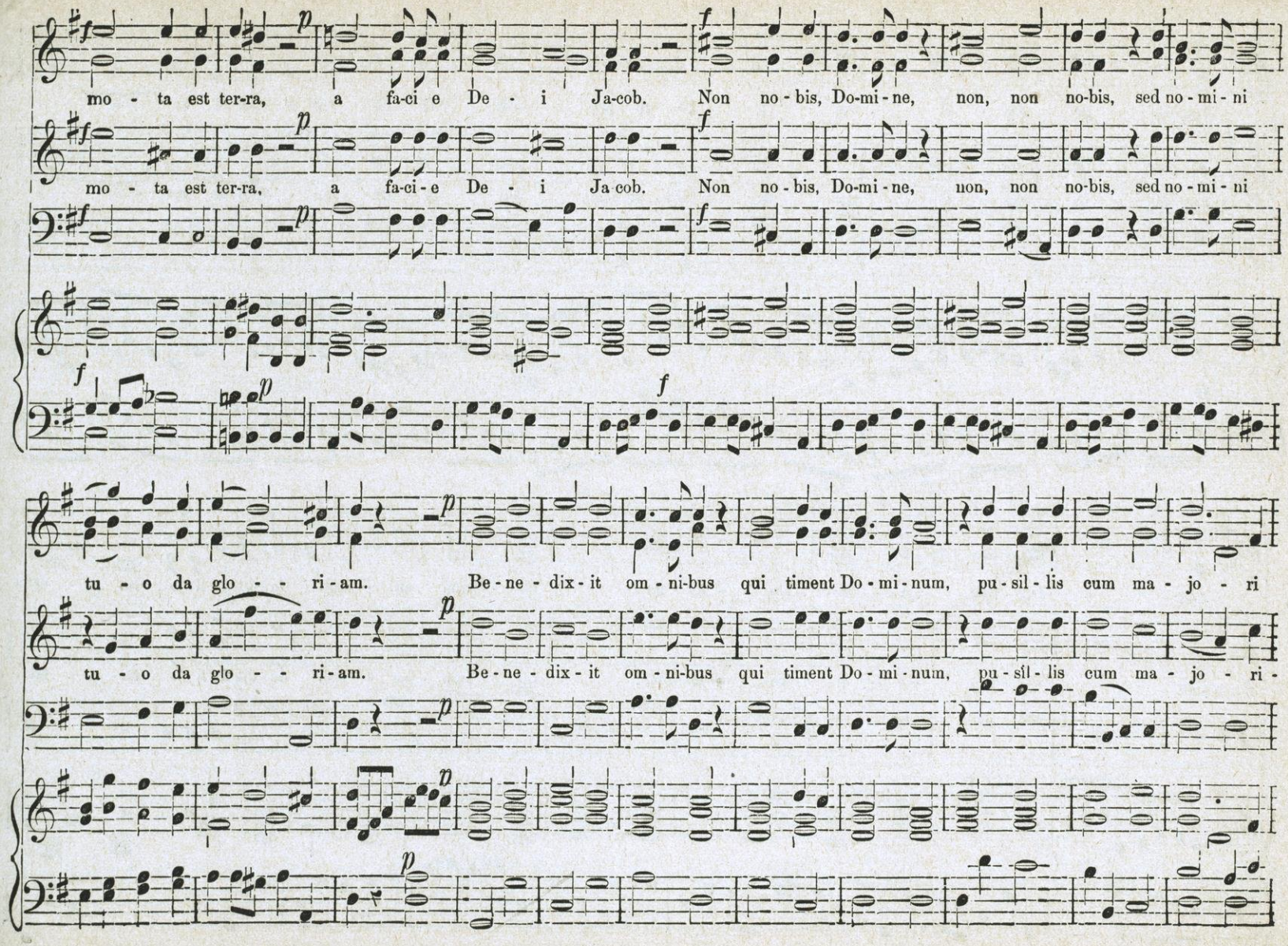

ter - ra? Sus - ci - tans in - op - em, et de ster-co - re e - ri - gens pau - pe - rem, pau - pe-rem. Ut col - lo - cet
ter - ra? Sus - ci - tans in - op - em, et de ster-co - re e - ri - gens pau - pe - rem, pau - pe-rem. Ut col - lo - cet
e - um cum prin - ci-pi-bus, cum prin - ci - pi - bus po - pu - li su - - i. SOLO. Glo - ri - a Pa - tri, glo - ri - a
e - um cum prin - ci-pi-bus, cum prin - ci - pi - bus po - pu - li su - - i.

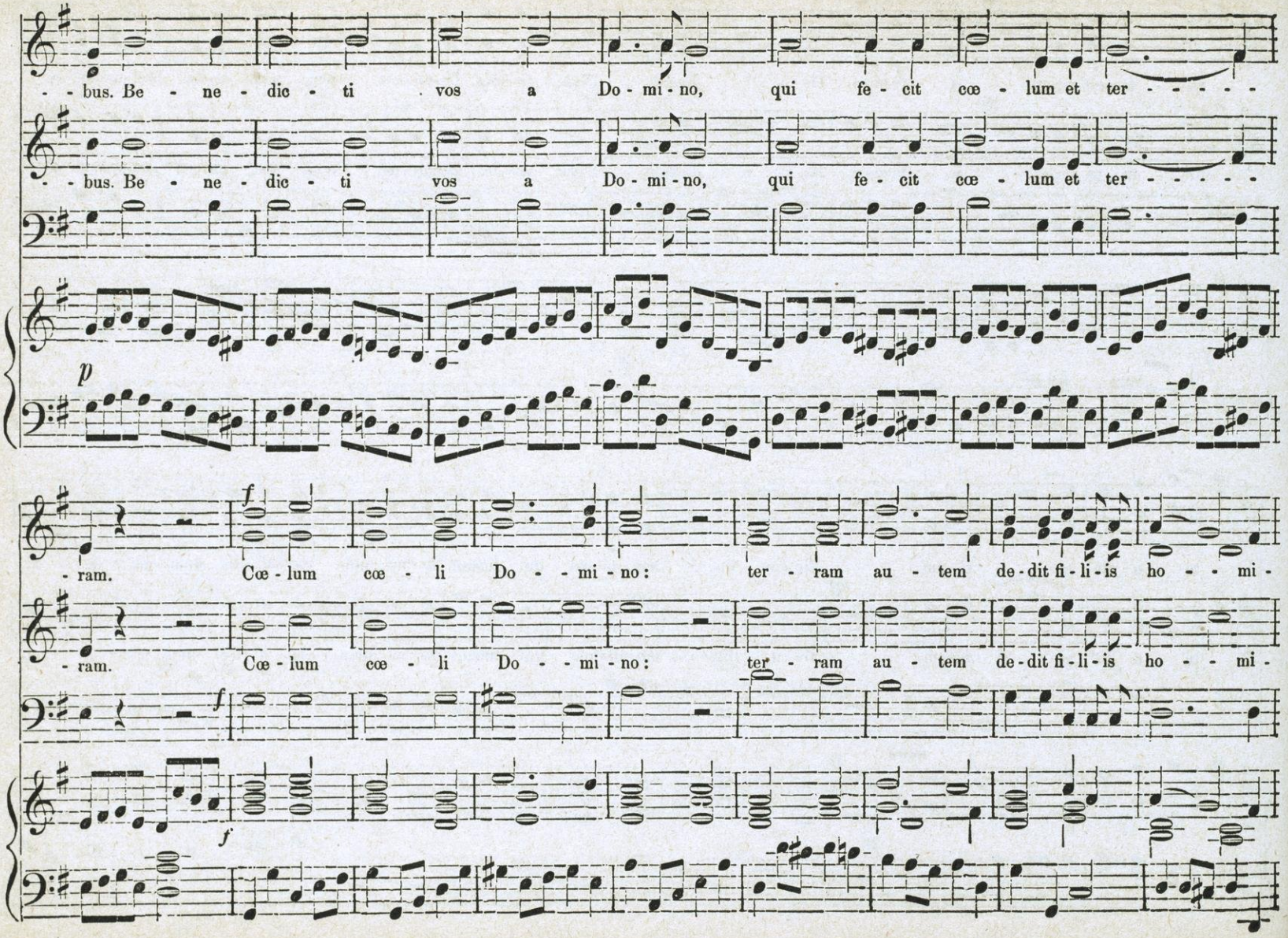

Fi - li - o, et Spi - ri - tu - i sanc - to. Si - cut e - rat in prin - ci - pi - o, et nunc, et
f Si - cut e - rat in prin - ci - pi - o, et nunc, et
sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men, A - men, A - men, A - - - men.
sem - per, sæ - cu - lo - rum. A - men, A - men, A - men, A - - - men.

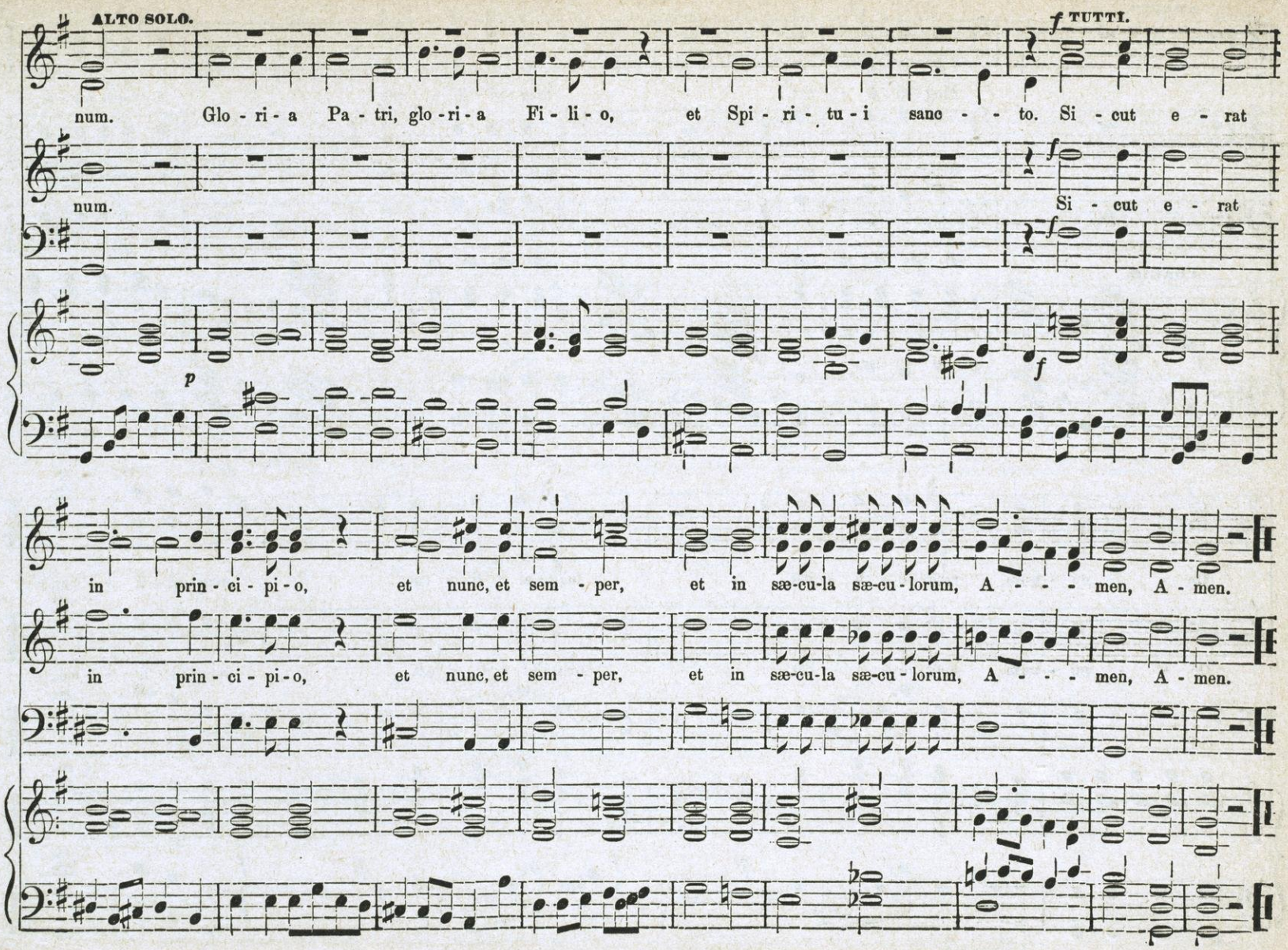

MODERATO.
In ex-i-tu Is-ra-el de Æ-gyp-to, Do-mus Ja-cob de po-pu-lo bar-ba-
In ex-i-tu Is-ra-el de Æ-gyp-to, Do-mus Ja-cob de po-pu-lo bar-ba-
MODERATO.
ro. Fac-ta est Ju-dæ-a sanc-ti-fi-ca-tio e-jus, Is-ra-el po-tes-tas
ro. Fac-ta est Ju-dæ-a sanc-ti-fi-ca-tio e-jus, Is-ra-el po-tes-tas

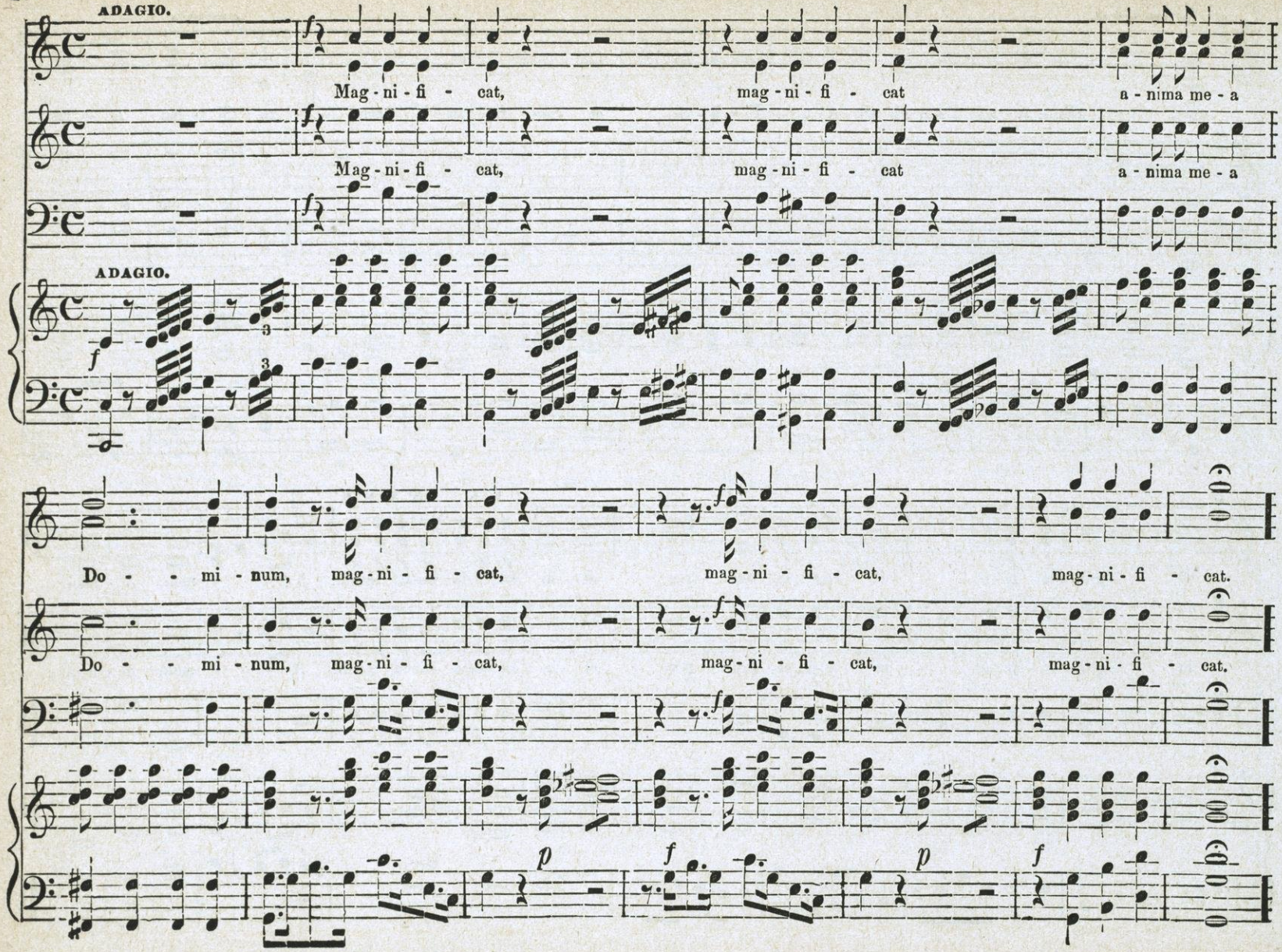

e - jus. Ma - - - re vi - - - dit, et fu - - - git; Jor - - da - nis con -
e - jus. Ma - - - re vi - - - dit, et fu - - - git; Jor - - da - nis con -
ver - sus est re - tror-sum. Mon-tes ex - ul-ta - ve - runt ut a - rie - tes, et col - les, si - cut ag - - ni o - vium? Quid est
ver - sus est re - tror-sum. Mon-tes ex - ul-ta - ve - runt ut a - rie - tes, et col - les, si - cut ag - - ni o - vium? Quid est

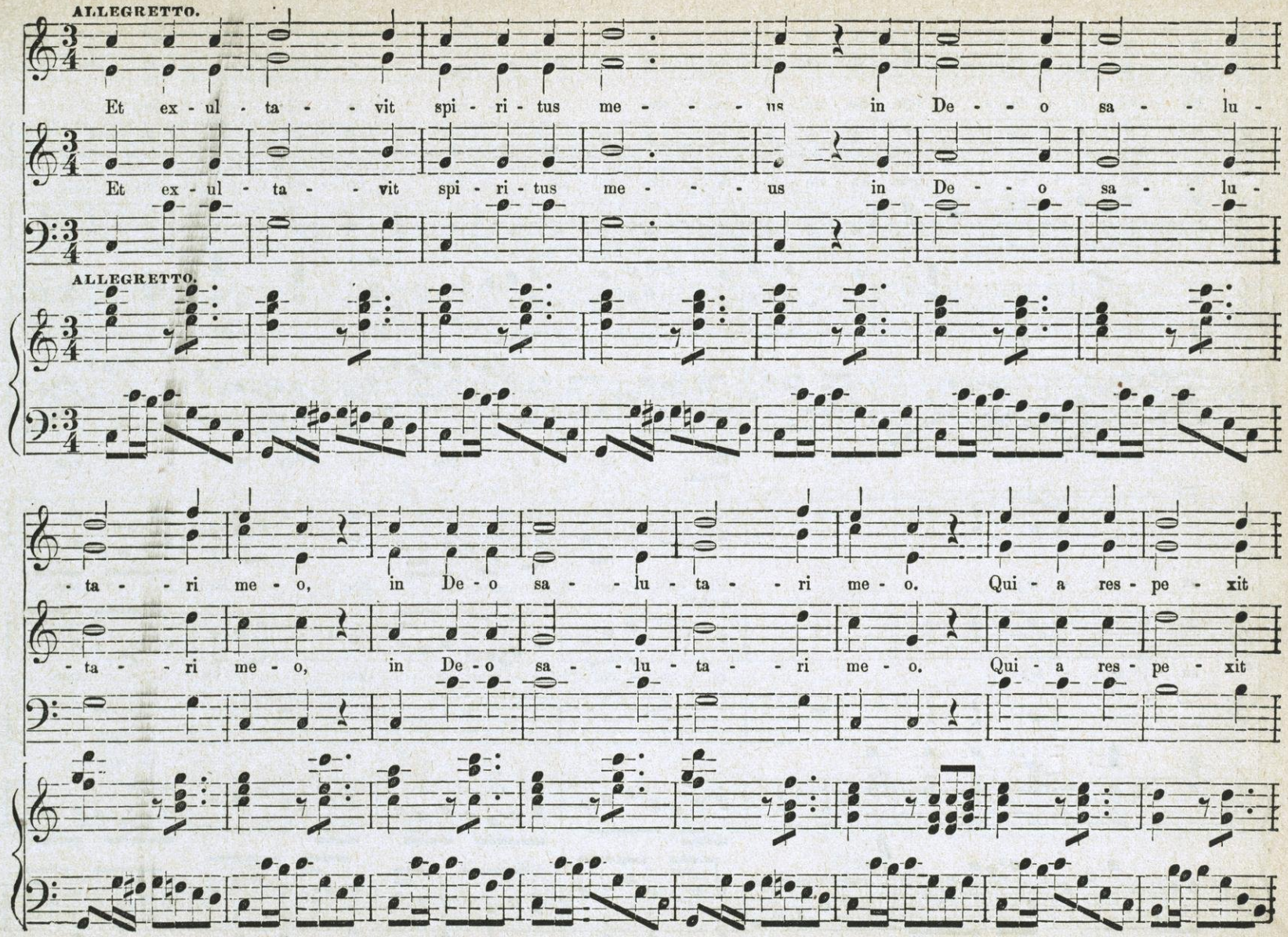

ti - - bi, ma - re, quod fu - gi - sti? et tu, Jor - dan - - is, qui - a con - ver sus es re - tror - sum?
ti - - bi, ma - re, quod fu - gi - sti? et tu, Jor - dan - - is, qui - a con - ver-sus es re - tror - sum?
p
Montes ex ul - tas - tis si - cut a - rie - tes, et col - les si-cut ag-ni o - vi-um? A fa - ci - e Do - mi - ni
p
Montes ex-ul - tas - tis si - cut a - rie - tes, et col - les si-cut ag-ni o - vi-um? A fa - ci - e Do - mi - ni
p

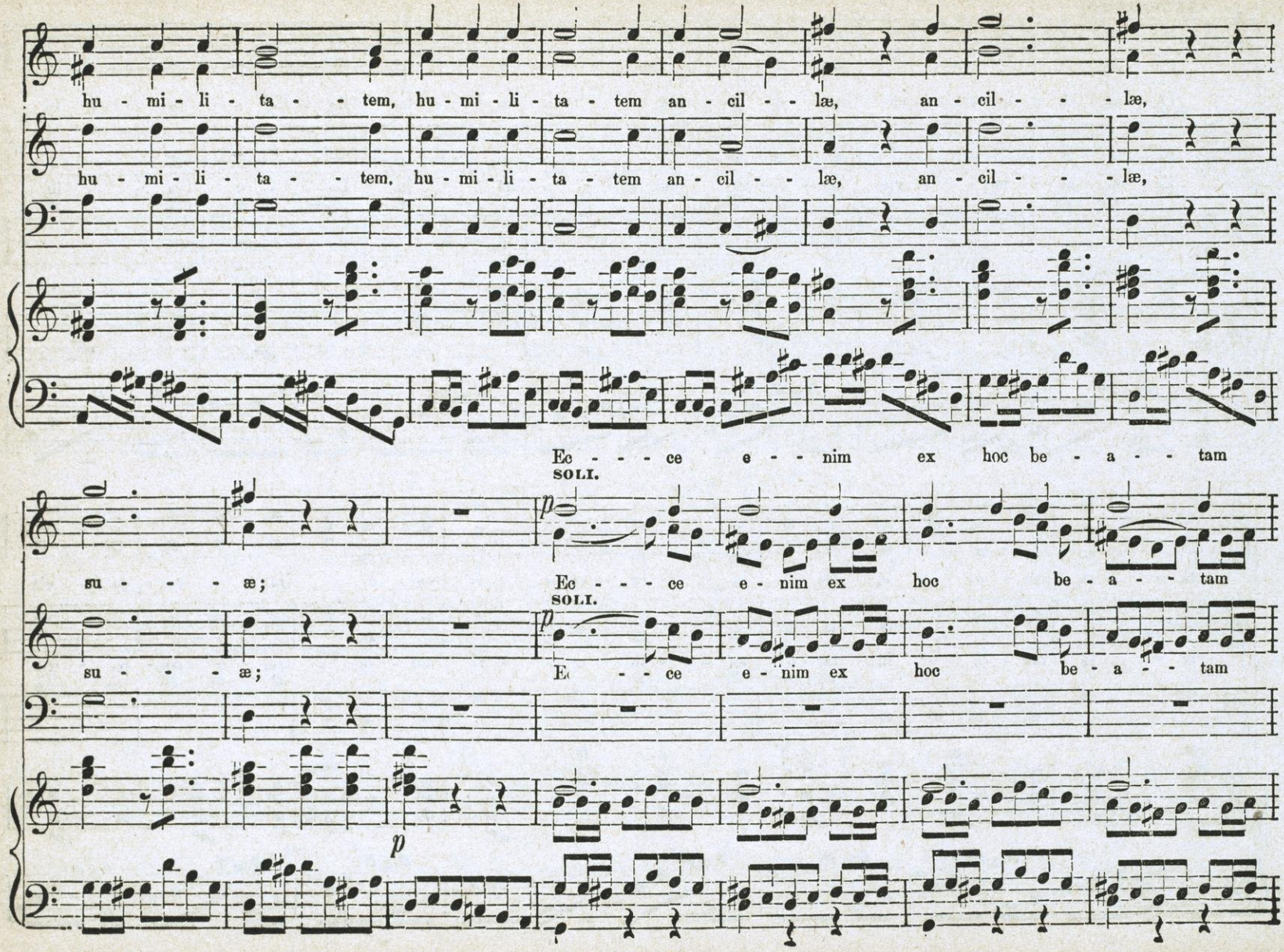

mo - ta est ter-ra, a fa-ci-e De - i Ja-cob. Non no-bis, Do-mi-ne, non, non no-bis, sed no-mi-ni
mo - ta est ter-ra, a fa-ci-e De - i Ja-cob. Non no-bis, Do-mi-ne, non, non no-bis, sed no-mi-ni
tu - o da glo - - ri-am. Be-ne-dix-it om-ni-bus qui timent Do-mi-num, pu-sil-lis cum ma-jo-ri
tu - o da glo - - ri-am. Be-ne-dix-it om-ni-bus qui timent Do-mi-num, pu-sil-lis cum ma-jo-ri-

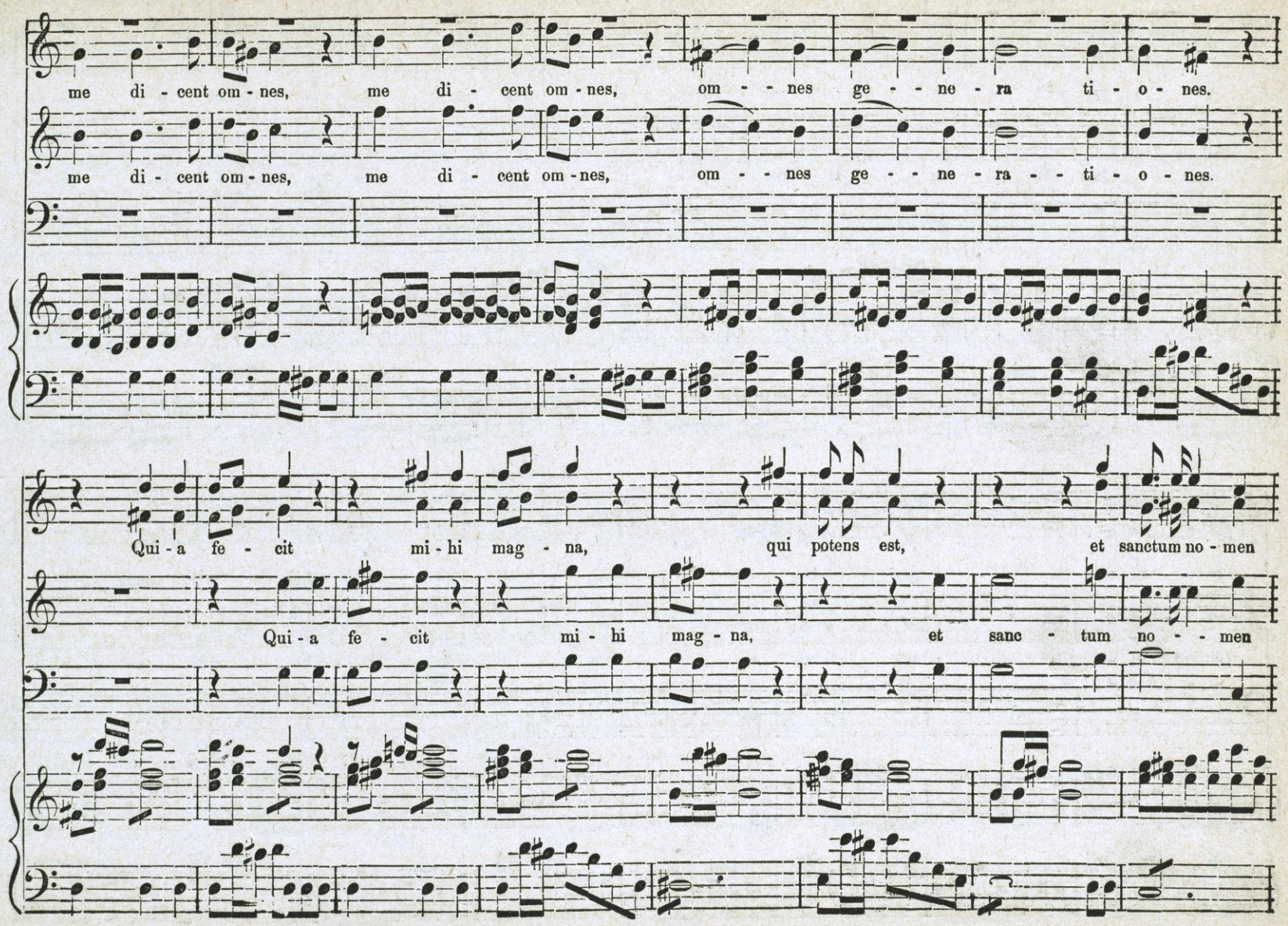

- - bus. Be - ne - dic - ti vos a Do - mi - no, qui fe - cit cœ - lum et ter - - - - -
- - bus. Be - ne - dic - ti vos a Do - mi - no, qui fe - cit cœ - lum et ter - - - - -
p
- ram. Cœ - lum cœ - li Do - - mi - no: ter - ram au - tem de - dit fi - li - is ho - - mi -
- ram. Cœ - lum cœ - li Do - - mi - no: ter - ram au - tem de - dit fi - li - is ho - - mi -
f
f
f

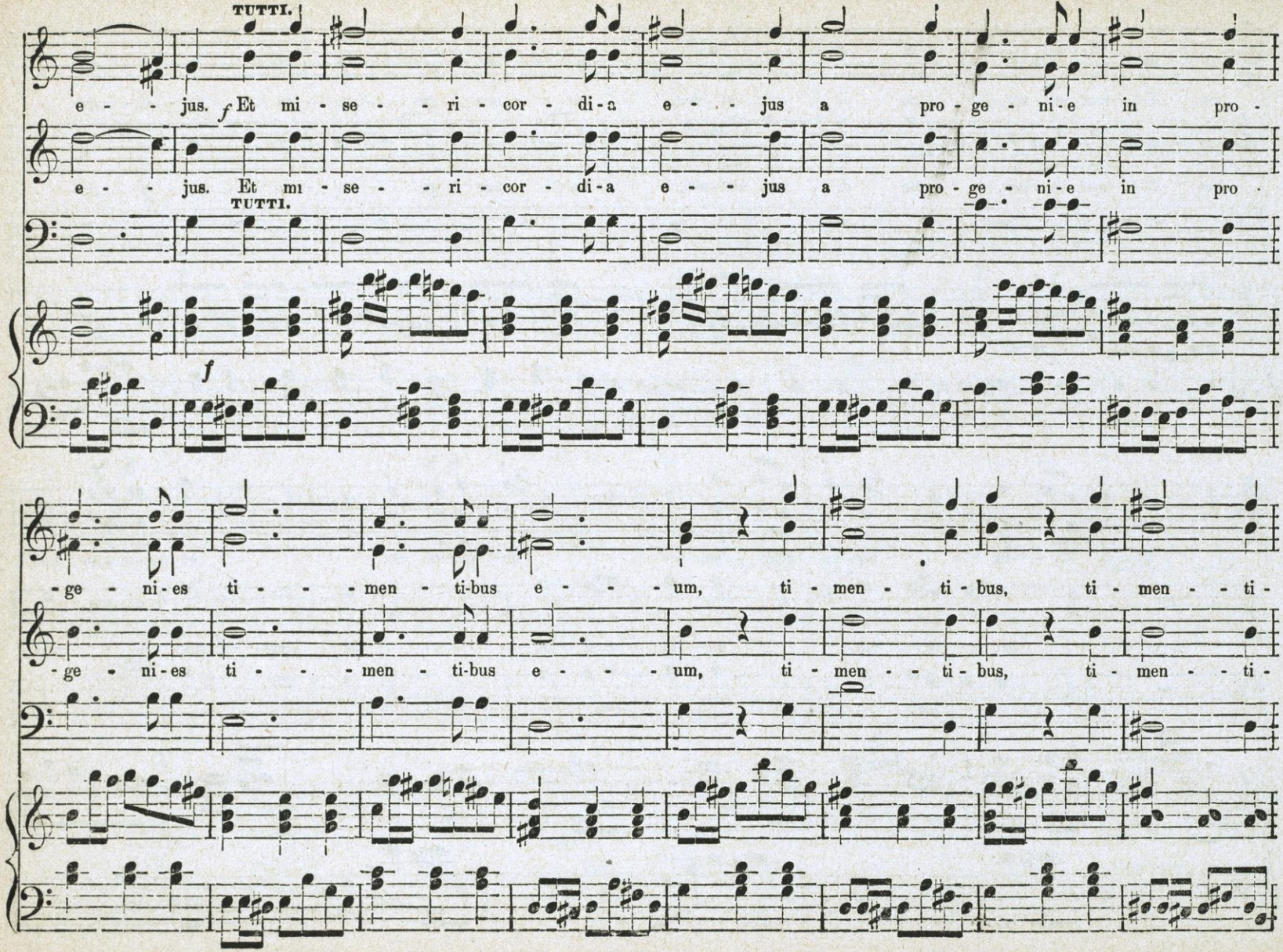

ALTO SOLO.
f TUTTI.
num. Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i sanc - - - to. Si - cut e - rat
num. Si - cut e - rat
p
f
in prin - ci - pi - o, et nunc, et sem - per, et in sæ-cu-la sæ-cu-lorum, A - - - men, A - men.
in prin - ci - pi - o, et nunc, et sem - per, et in sæ-cu-la sæ-cu-lorum, A - - - men, A - men.

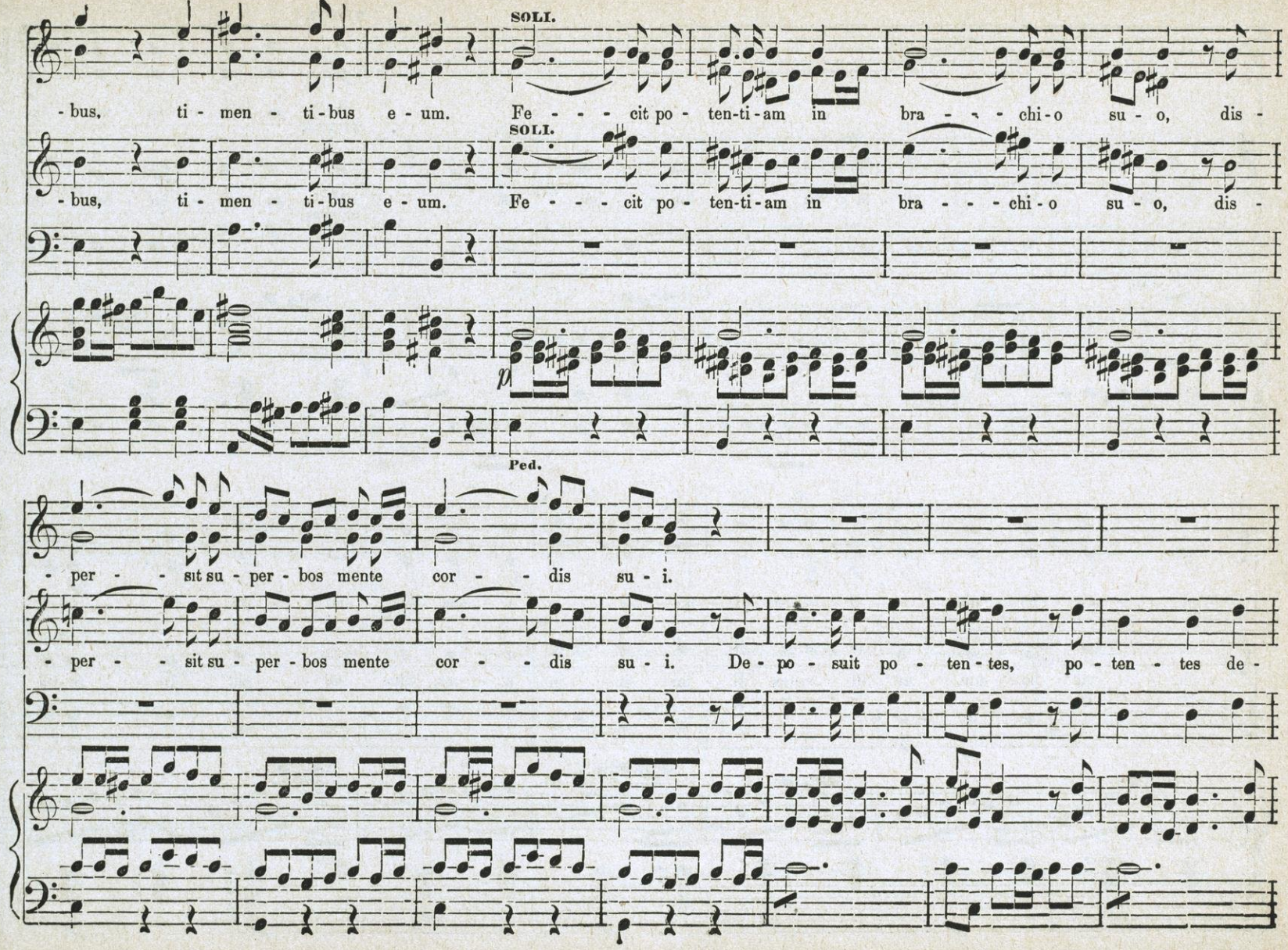

ADAGIO.
Mag - ni - fi - cat, mag - ni - fi - cat a - nima me - a
Mag - ni - fi - cat, mag - ni - fi - cat a - nima me - a
ADAGIO.
Do - - mi - num, mag - ni - fi - cat, mag - ni - fi - cat, mag - ni - fi - cat.
Do - - mi - num, mag - ni - fi - cat, mag - ni - fi - cat, mag - ni - fi - cat.

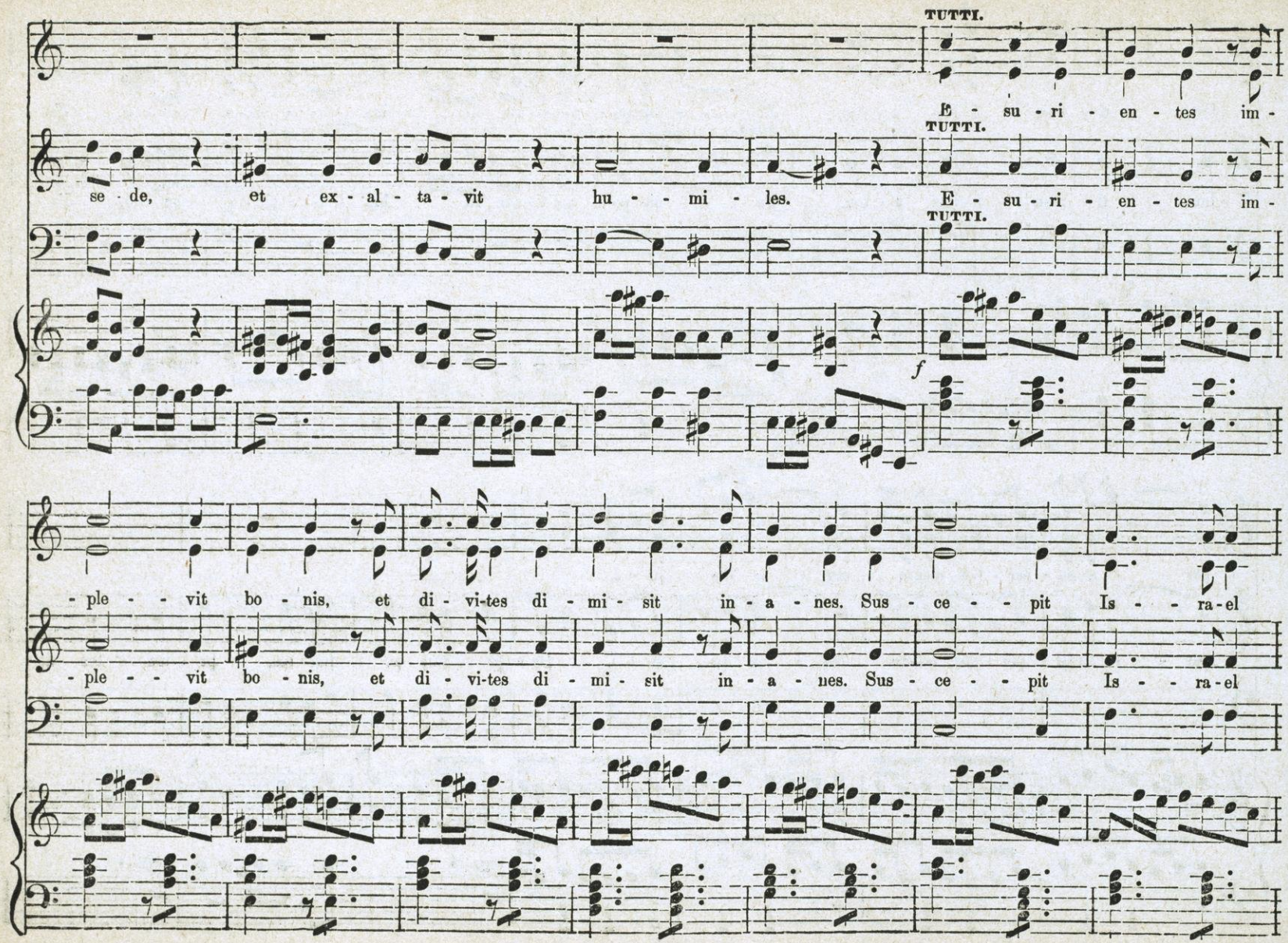

ALLEGRETTO.
Et ex - ul - ta - - vit spi - ri - tus me - - - us in De - - o sa - - lu -
Et ex - ul - ta - - vit spi - ri - tus me - - - us in De - - o sa - - lu -
ALLEGRETTO.
- ta - - ri me - o, in De - o sa - - lu - ta - - ri me - o. Qui - a res - pe - xit
- ta - - ri me - o, in De - o sa - - lu - ta - - ri me - o. Qui - a res - pe - xit

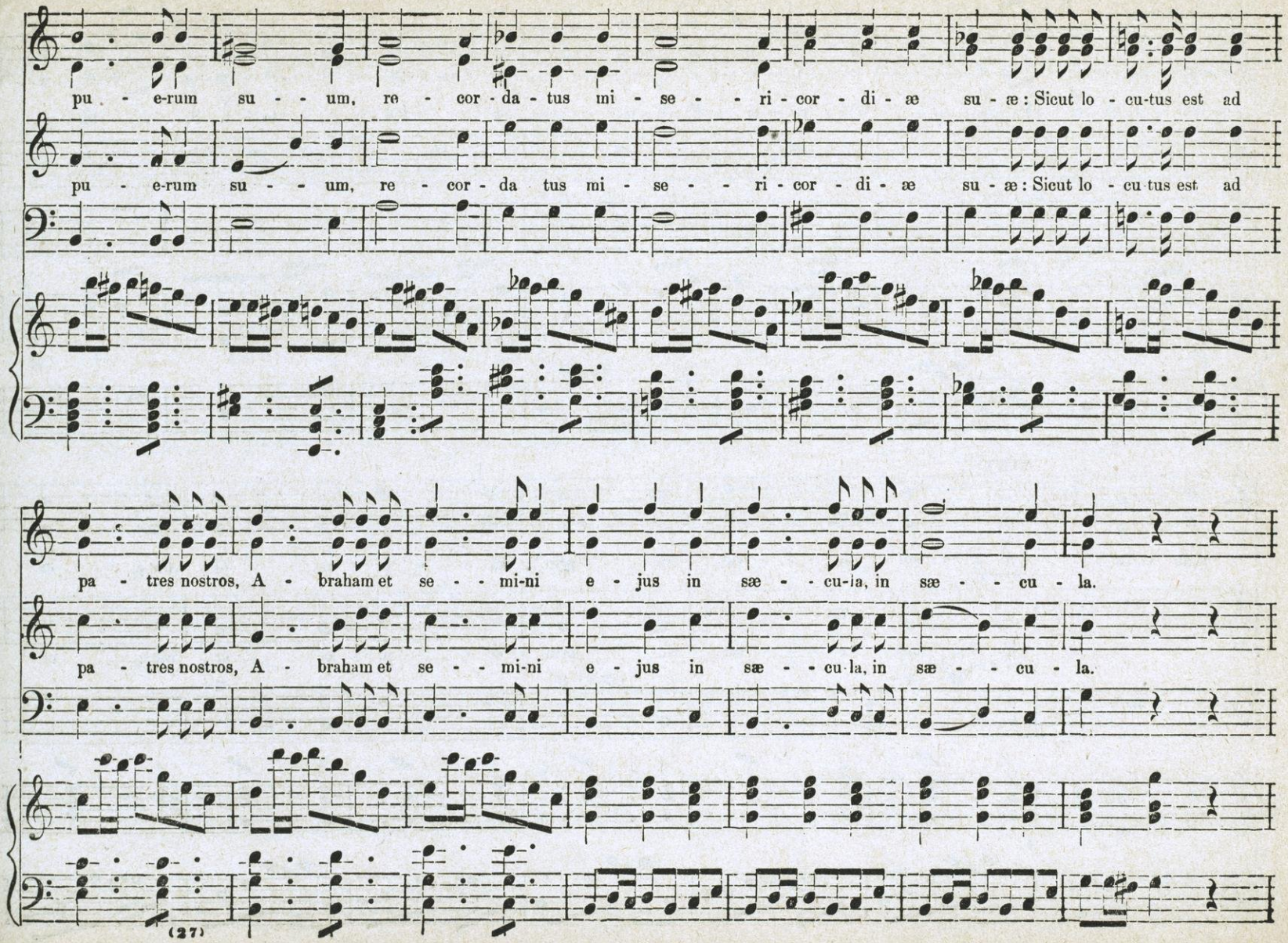

hu - mi - li - ta - - tem, hu - mi - li - ta - tem an - cil - - læ, an - cil - - - læ,
hu - mi - li - ta - - tem, hu - mi - li - ta - tem an - cil - - læ, an - cil - - - læ,
Ec - - - ce e - - nim ex hoc be - a - - tam
SOLI.
su - - - æ;
Ec - - - ce e - nim ex hoc be - a - - tam
SOLI.
su - - - æ;
Ec - - ce e - nim ex hoc be - a - - tam
p
p

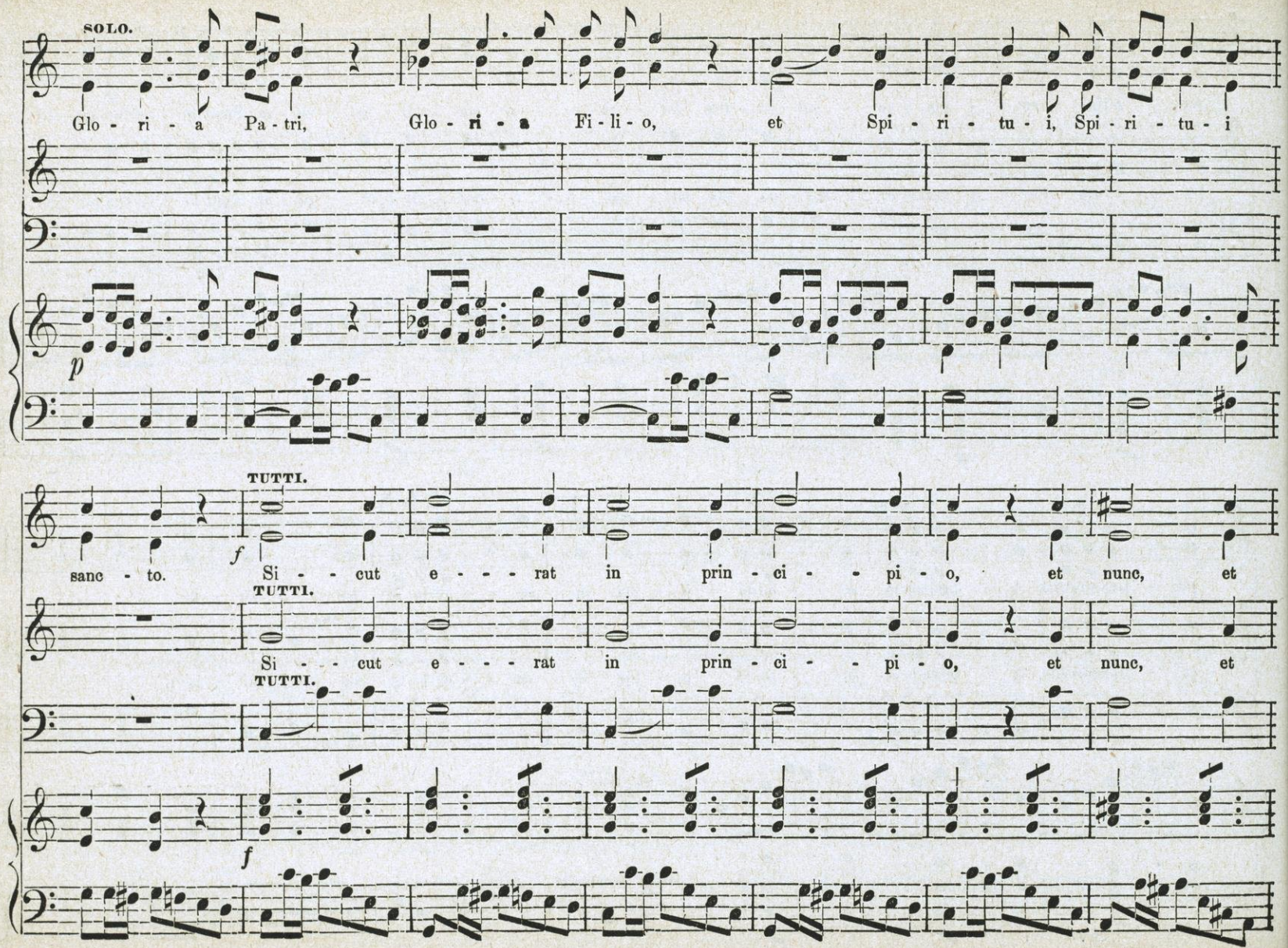

me di - cent om - nes, me di - cent om - nes, om - - nes ge - - ne - ra ti - o - nes.
me di - cent om - nes, me di - cent om - nes, om - - nes ge - - ne - ra - - ti - o - nes.
Qui - a fe - cit mi - hi mag - na, qui potens est, et sanctum no - men
Qui - a fe - cit mi - hi mag - na, et sanc - tum no - - men

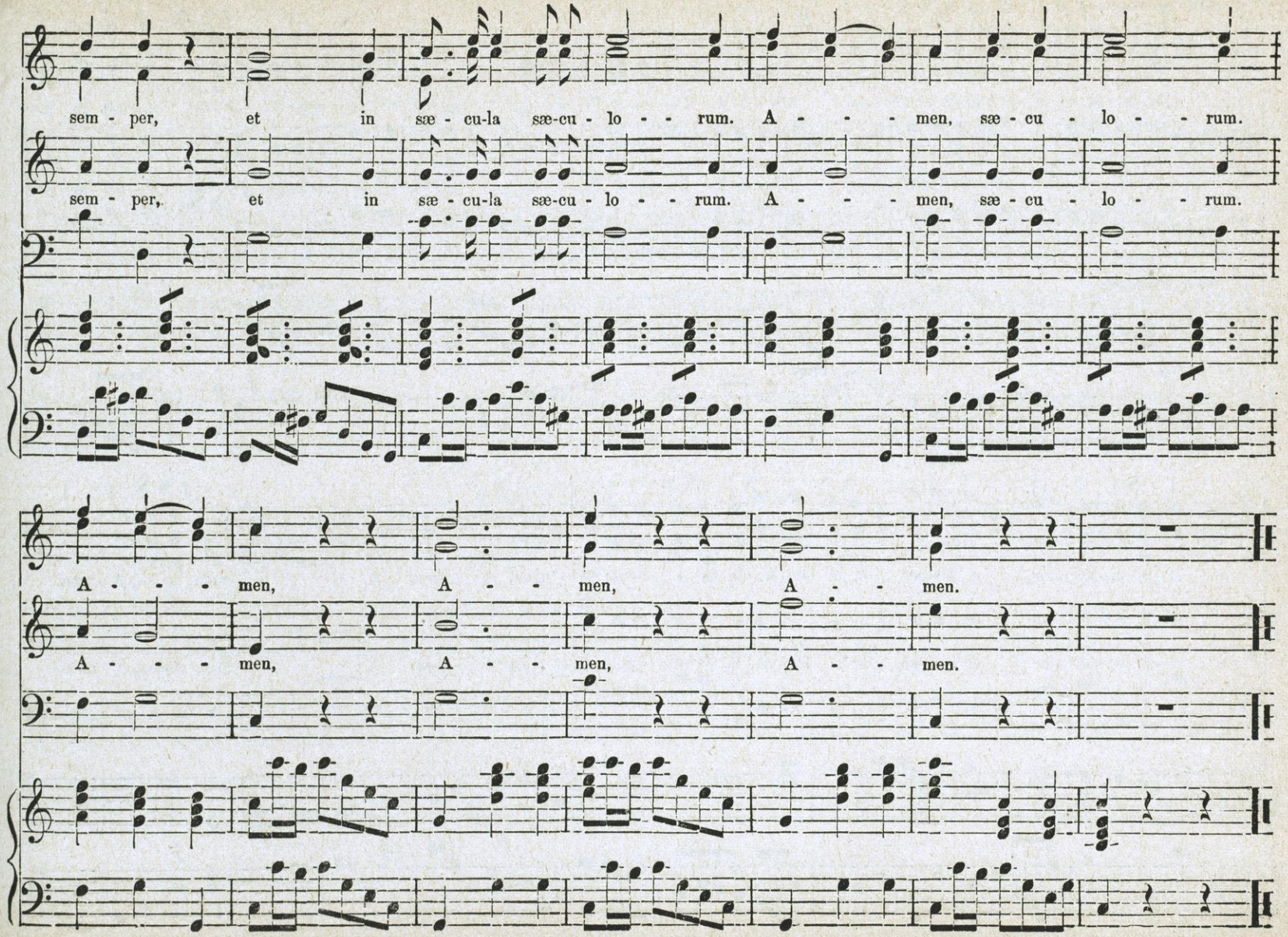

TUTTI.
e - - jus. f Et mi - se - - ri - cor - di - a e - - jus a pro - ge - ni - e in pro -
e - - jus. Et mi - se - - ri - cor - di - a e - - jus a pro - ge - ni - e in pro -
TUTTI.
f
-ge - ni - es ti - - - men - ti-bus e - - - um, ti - men - ti - bus, ti - men - - ti -
-ge - ni - es ti - - - men - ti-bus e - - - um, ti - men - - ti - bus, ti - men - - ti -


SOLI.
-bus, ti-men-ti-bus e-um. Fe-cit po-ten-ti-am in bra-chi-o su-o, dis-
SOLI.
-bus, ti-men-ti-bus e-um. Fe-cit po-ten-ti-am in bra-chi-o su-o, dis-
p
Ped.
-per-sit su-per-bos mente cor-dis su-i.
-per-sit su-per-bos mente cor-dis su-i. De-po-suit po-ten-tes, po-ten-tes de-


TUTTI.
E - su - ri - en - tes im -
se - de, et ex - al - ta - vit hu - mi - les.
TUTTI.
E - su - ri - en - tes im -
TUTTI.
f
- ple - vit bo - nis, et di - vi-tes di - mi - sit in - a - nes. Sus - ce - pit Is - ra-el
- ple - vit bo - nis, et di - vi-tes di - mi - sit in - a - nes. Sus - ce - pit Is - ra-el

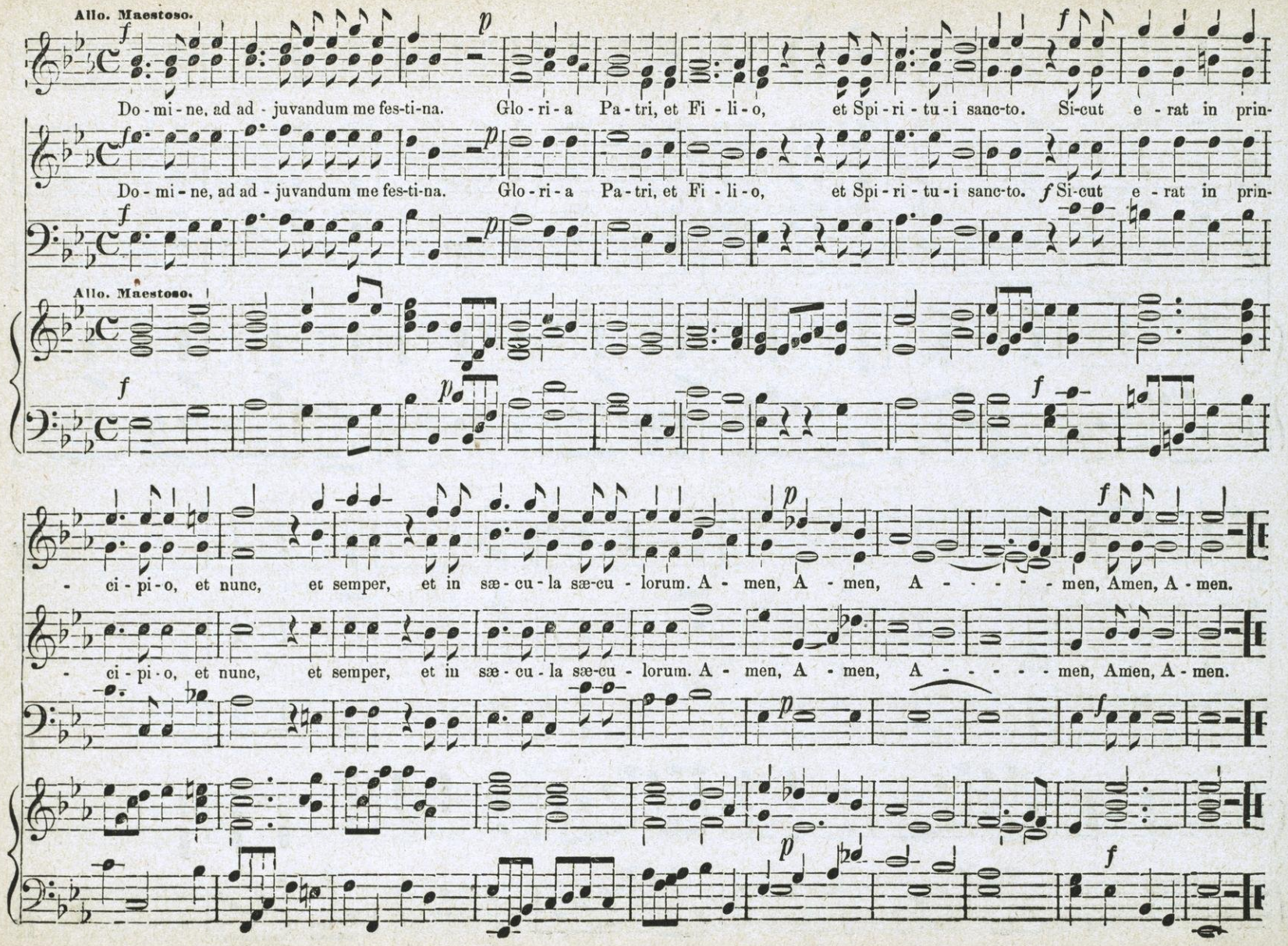

pu - e-rum su - - um, re - cor - da - tus mi - se - - ri - cor - di - æ su - æ: Sicut lo - cu-tus est ad
pu - e-rum su - - um, re - cor - da tus mi - se - - ri - cor - di - æ su - æ: Sicut lo - cu-tus est ad
pa - tres nostros, A - braham et se - - mi-ni e - jus in sæ - - cu-la, in sæ - - cu - la.
pa - tres nostros, A - braham et se - - mi-ni e - jus in sæ - - cu-la, in sæ - - cu - la.

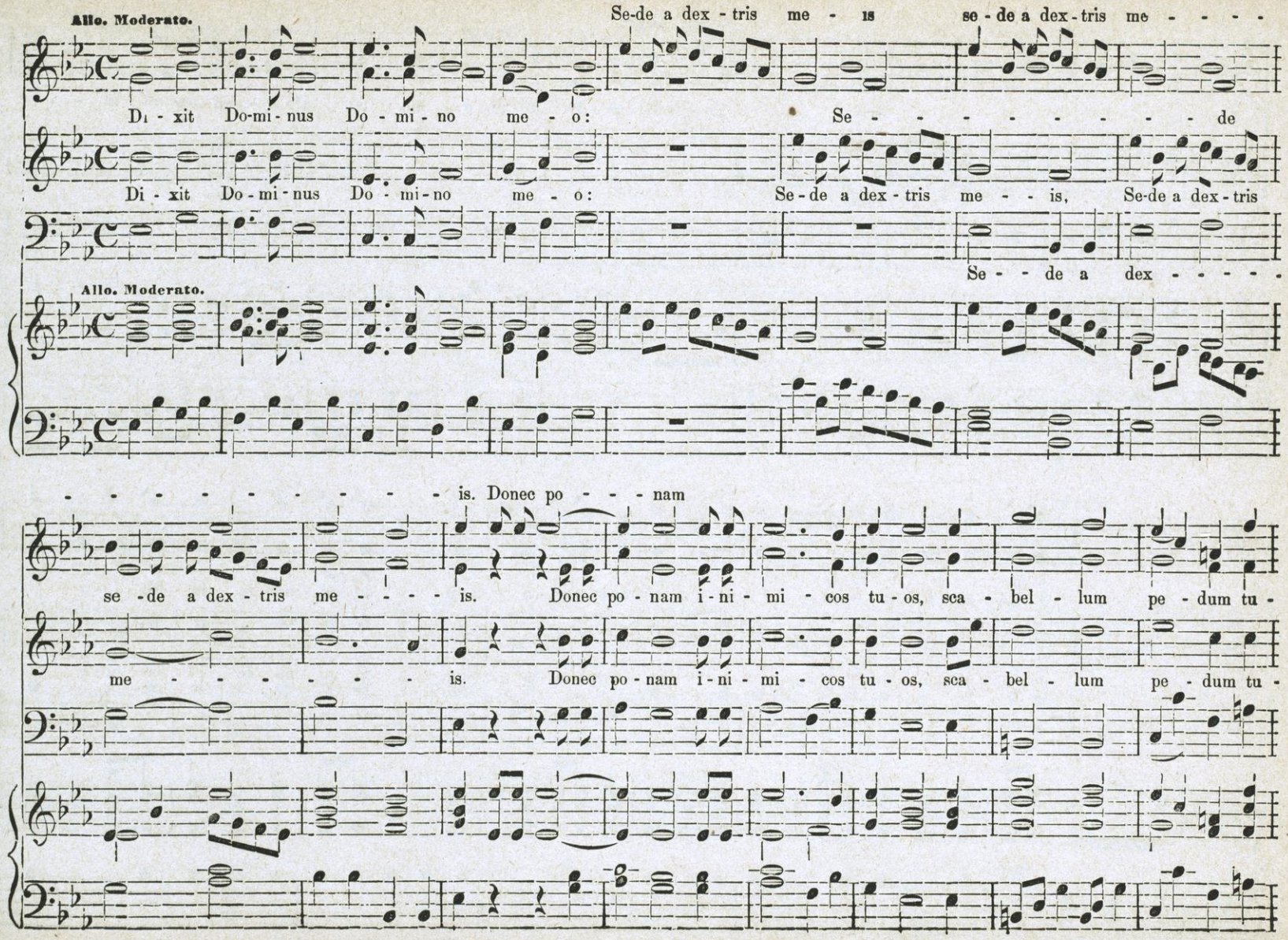

SOLO.
Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i, Spi - ri - tu - i
p
TUTTI.
f
sanc - to. Si - - cut e - - - rat in prin - ci - - pi - o, et nunc, et
TUTTI.
Si - - cut e - - - rat in prin - ci - - pi - o, et nunc, et
TUTTI.
f

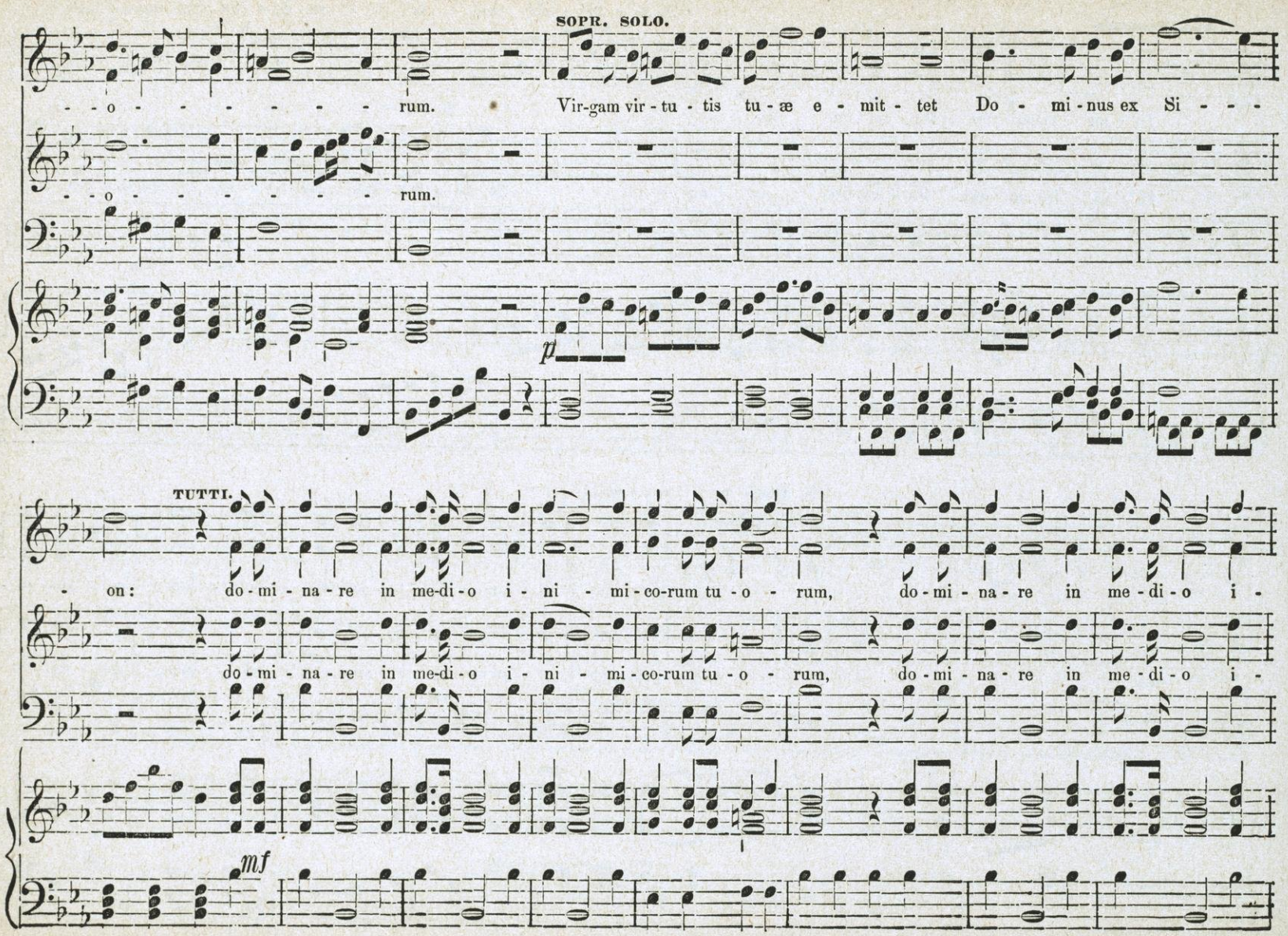

sem - per, et in sæ - cu-la sæ-cu - lo - - rum. A - - - men, sæ - cu - lo - - rum.
sem - per, et in sæ - cu-la sæ-cu - lo - - rum. A - - - men, sæ - cu - lo - - rum.
A - - - men, A - - men, A - - men.
A - - - men, A - - men, A - - men.

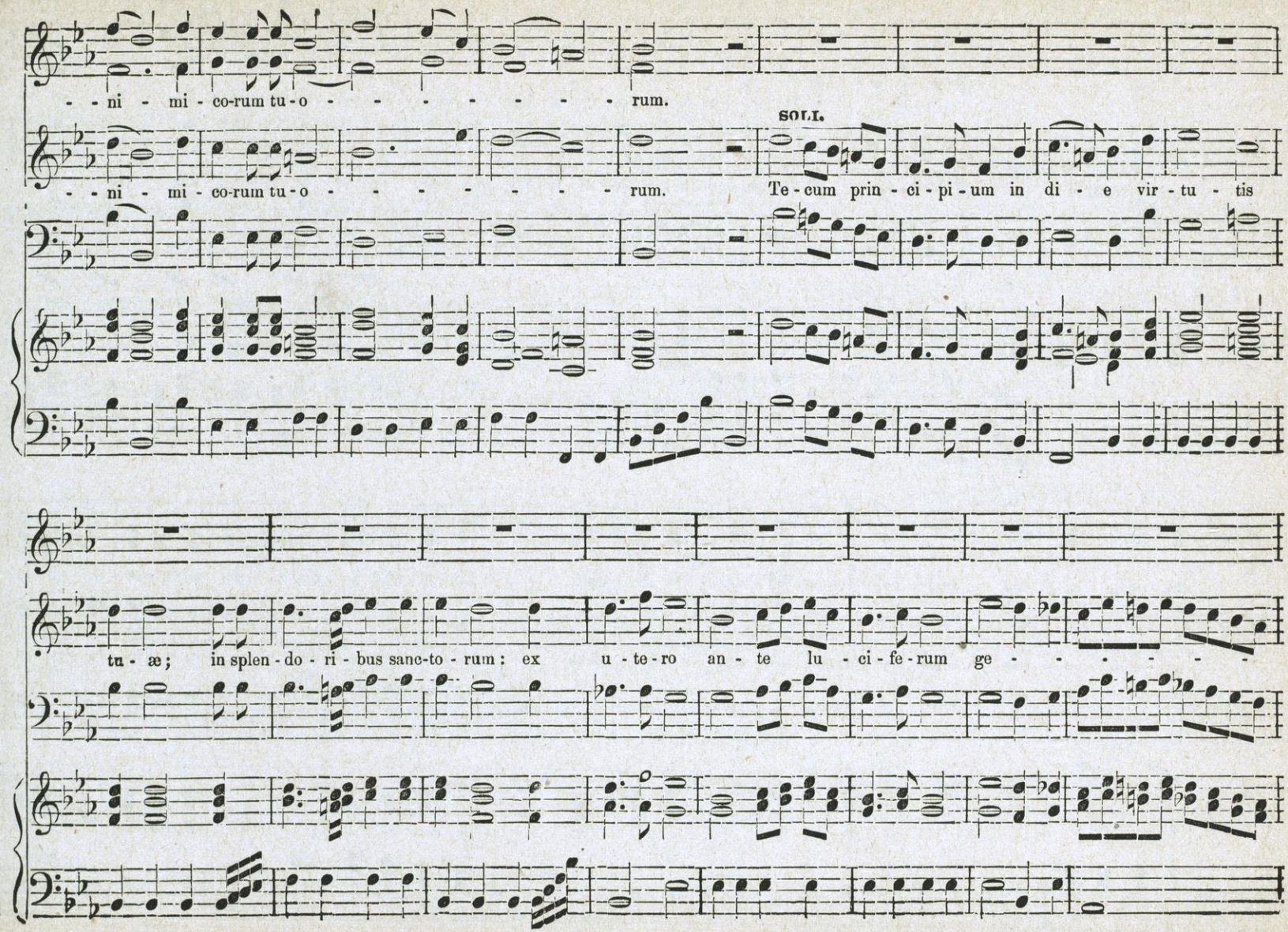
DOMINE.

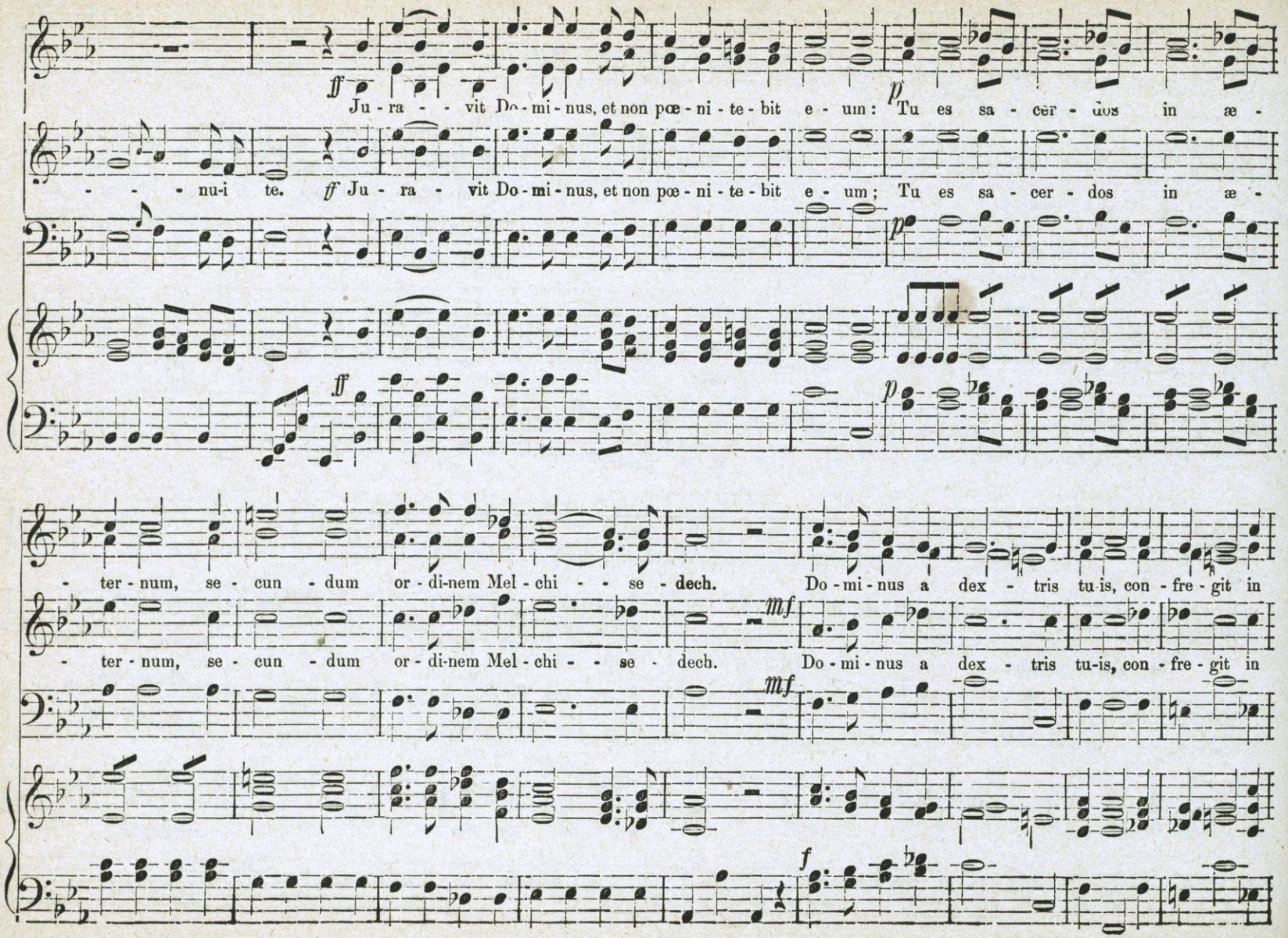
FR. X. SCHMID.

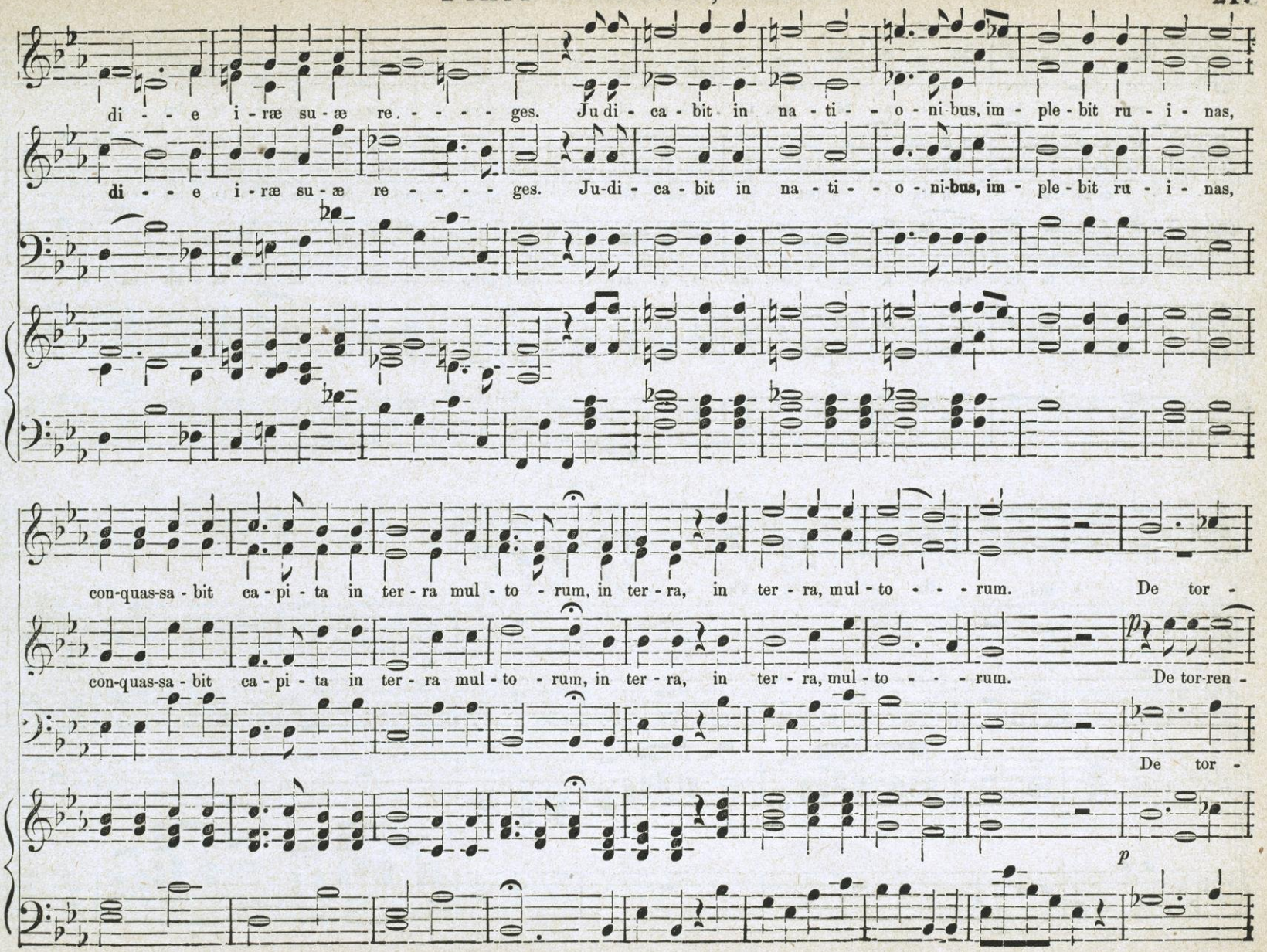


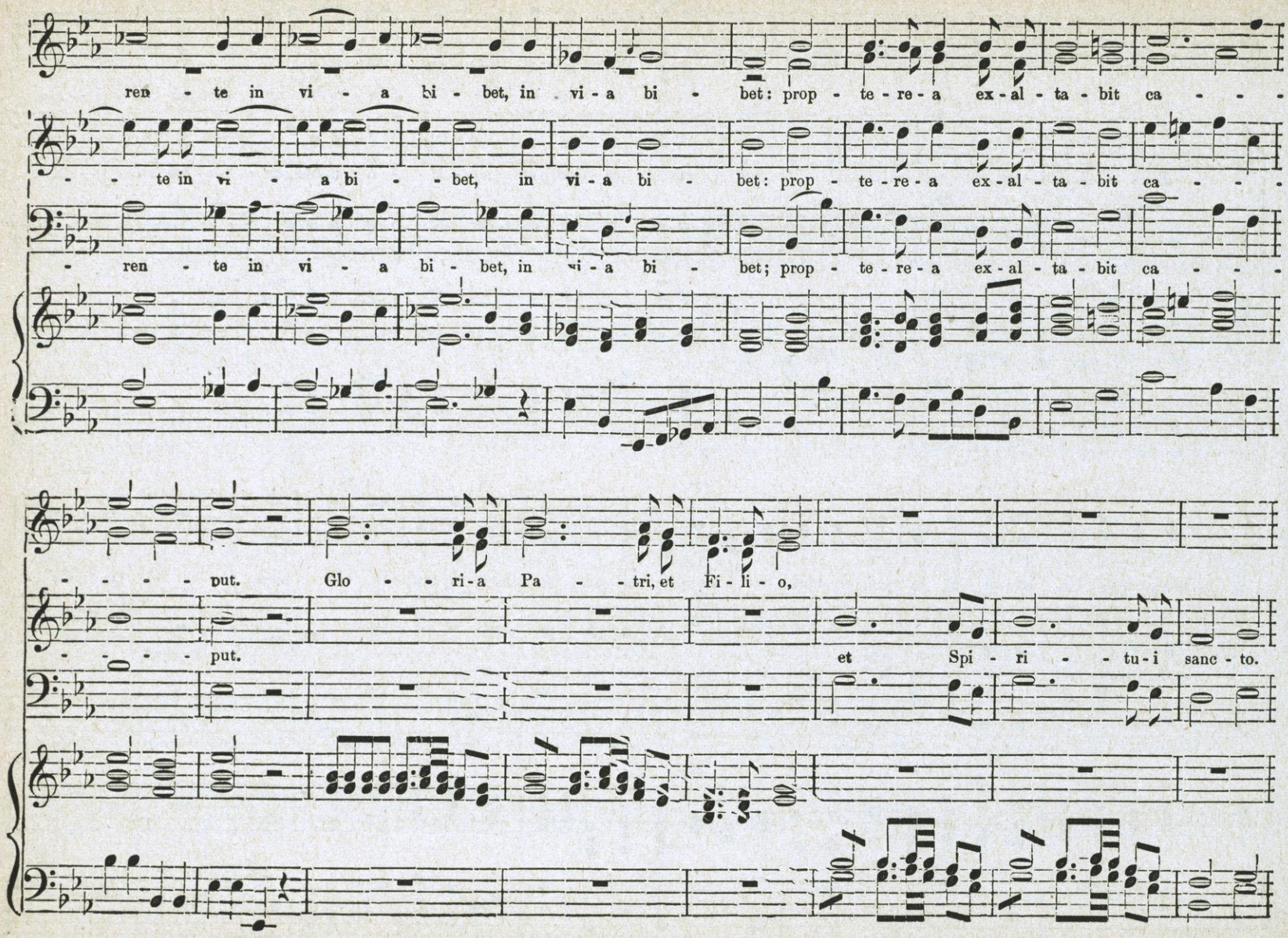

Allo. Moderato.
Se-de a dex - tris me - is se - de a dex - tris me - - - -
Di - xit Do-mi - nus Do - mi - no me - o: Se - - - - - - - - - de
Di - xit Do - mi - nus Do - mi - no me - o: Se-de a dex - tris me - - is, Se-de a dex - tris
Se - - de a dex - - - - -
Allo. Moderato.
- - - - - - - - - - - is. Donec po - - - nam
se - de a dex - tris me - - - - is. Donec po - nam i - ni - mi - cos tu - os, sca - bel - lum pe - dum tu -
me - - - - - - - is. Donec po - nam i - ni - mi - cos tu - os, sca - bel - lum pe - dum tu -

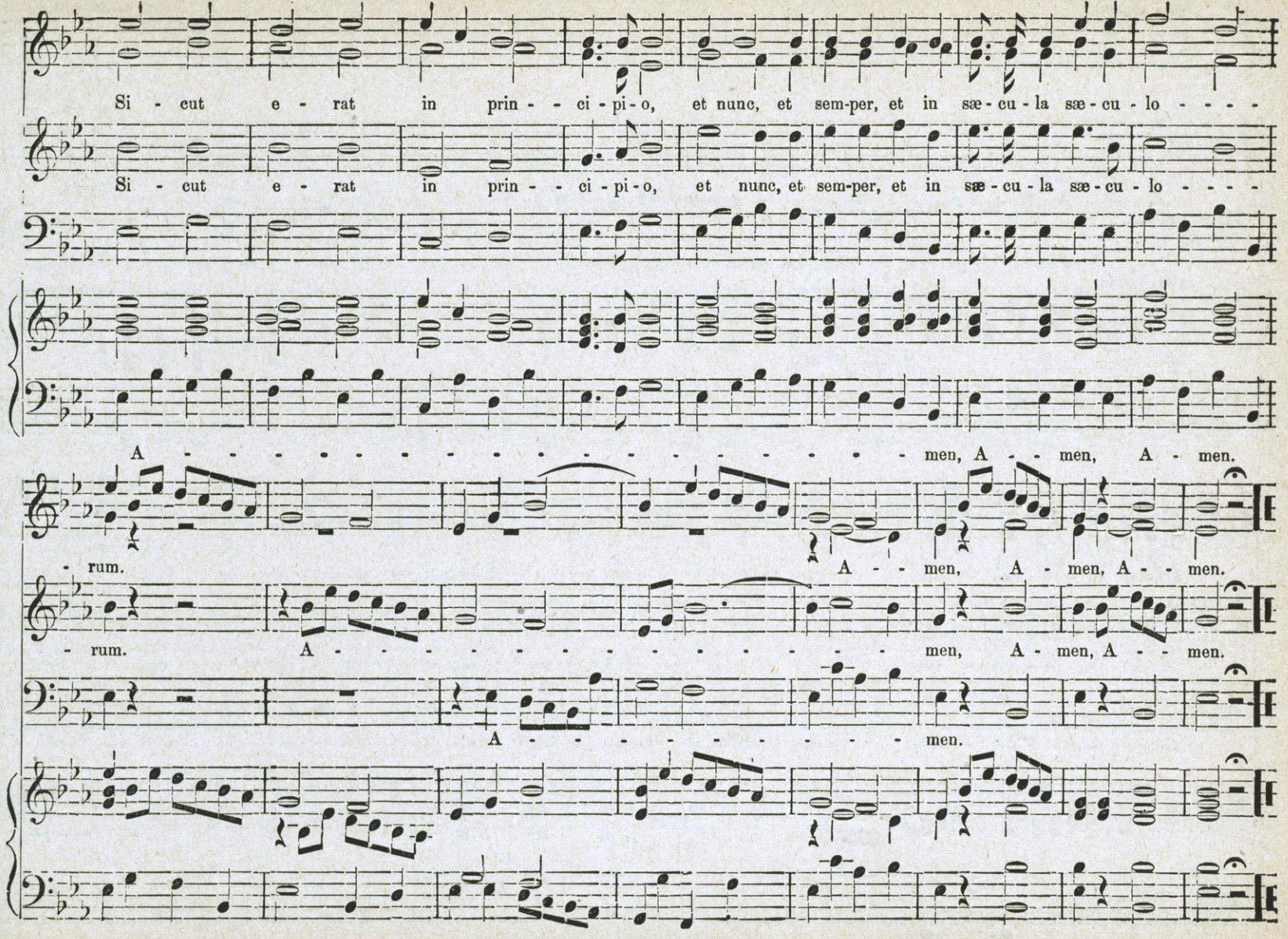

SOPR. SOLO.
- - o - - - - - - - - rum. Vir-gam vir - tu - tis tu - æ e - mit - tet Do - mi - nus ex Si - - -
- - o - - - - - - - - rum.
p
TUTTI.
- on: do - mi - na - re in me-di - o i - ni - mi-co-rum tu - o - rum, do - mi - na - re in me - di - o i -
do - mi - na - re in me-di - o i - ni - mi-co-rum tu - o - rum, do - mi - na - re in me - di - o i -
mf


- - ni - mi - co-rum tu - o - - - - - - - - - rum.
SOLI.
- - ni - mi - co-rum tu - o - - - - - - - - - rum.
Te - cum prin - ci - pi - um in di - e vir - tu - tis
tu - æ; in splen - do - ri - bus sanc-to - rum: ex u - te - ro an - te lu - ci - fe - rum ge - - - - - - -


ff
Ju - ra - - vit Do - mi - nus, et non pœ - ni - te - bit e - um:
p
Tu es sa - cer - dos in æ -
- - - nu-i te.
ff
Ju - ra - vit Do - mi - nus, et non pœ - ni - te - bit e - um;
Tu es sa - cer - dos in æ -
p
- ter - num, se - cun - dum or - di-nem Mel - chi - - se - dech.
Do - mi - nus a dex - tris tu-is, con - fre - git in
mf
- ter - num, se - cun - dum or - di-nem Mel - chi - - se - dech.
Do - mi - nus a dex - tris tu-is, con - fre - git in
mf
f

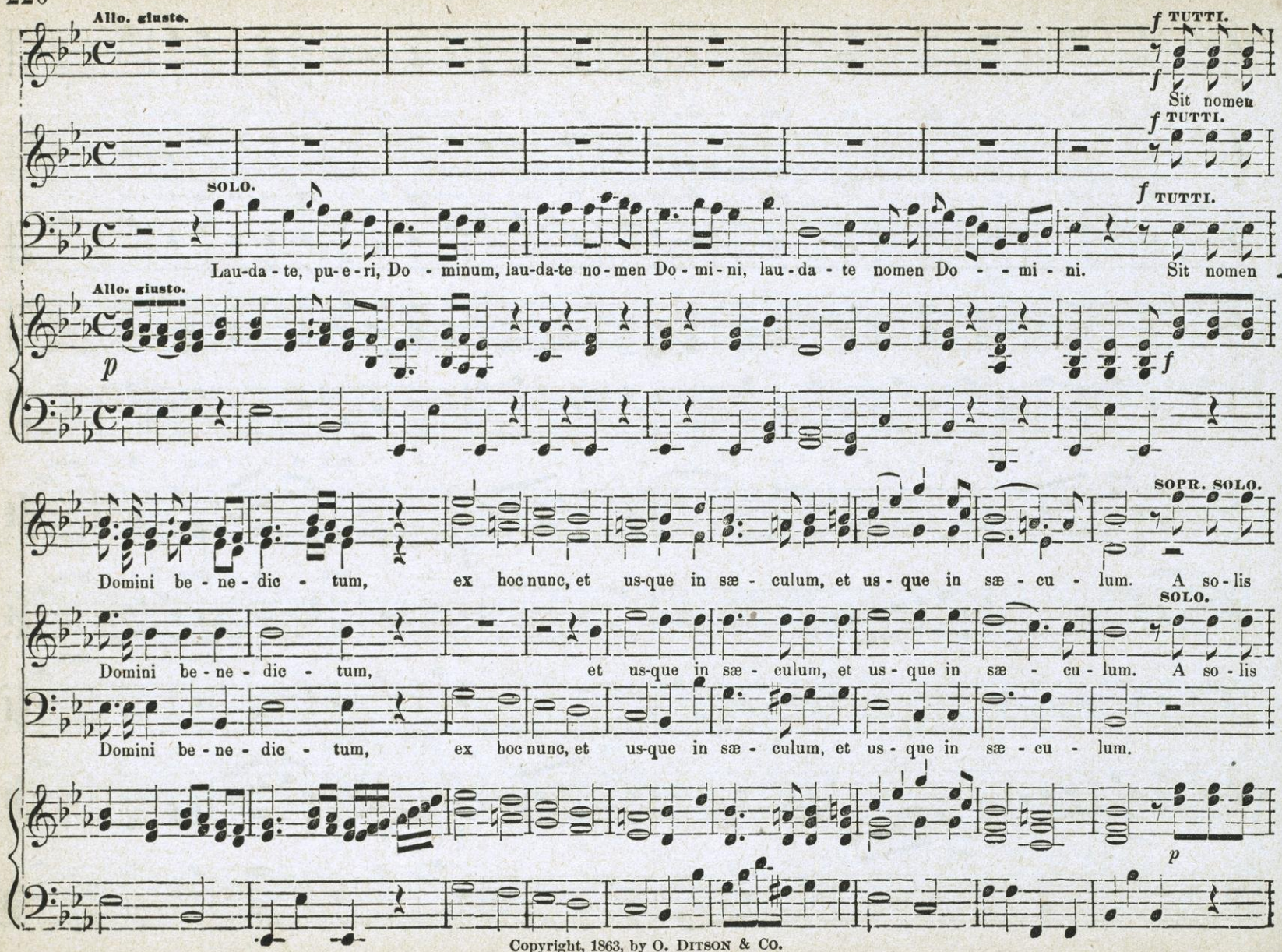

di - - e i - ræ su - æ re. - - - - ges. Ju di - ca - bit in na - ti - - o - ni-bus, im - ple - bit ru - i - nas,
di - - e i - ræ su - æ re - - - - ges. Ju-di - ca - bit in na - ti - - o - ni-bus, im - ple - bit ru - i - nas,
con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum, in ter - ra, in ter - ra, mul - to - - - rum. De tor -
con-quas-sa - bit ca - pi - ta in ter - ra mul - to - rum, in ter - ra, in ter - ra, mul - to - - - rum. De tor-ren -
De tor -
p


ren - te in vi - a bi - bet, in vi - a bi - bet: prop - te - re - a ex - al - ta - bit ca - - - -
- - te in vi - a bi - - bet, in vi - a bi - bet: prop - te - re - a ex - al - ta - bit ca - - - -
- ren - te in vi - a bi - bet, in vi - a bi - bet; prop - te - re - a ex - al - ta - bit ca - - - -
- - - - put. Glo - - ri - a Pa - - tri, et Fi - li - o,
- - - - put. et Spi - ri - - tu - i sanc - to.


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

LAUDATE PUERI.

N. ZINGARELLI.



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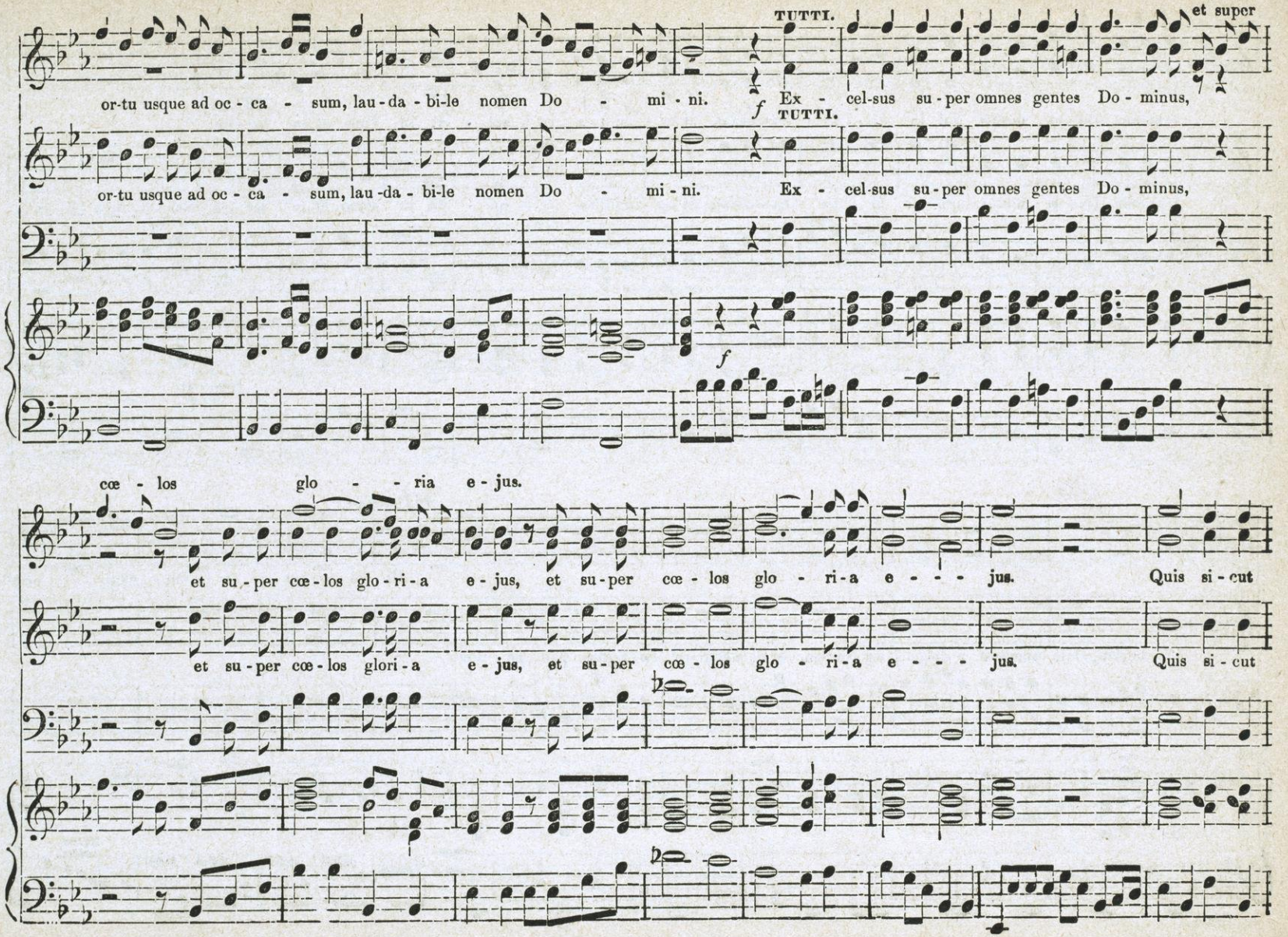
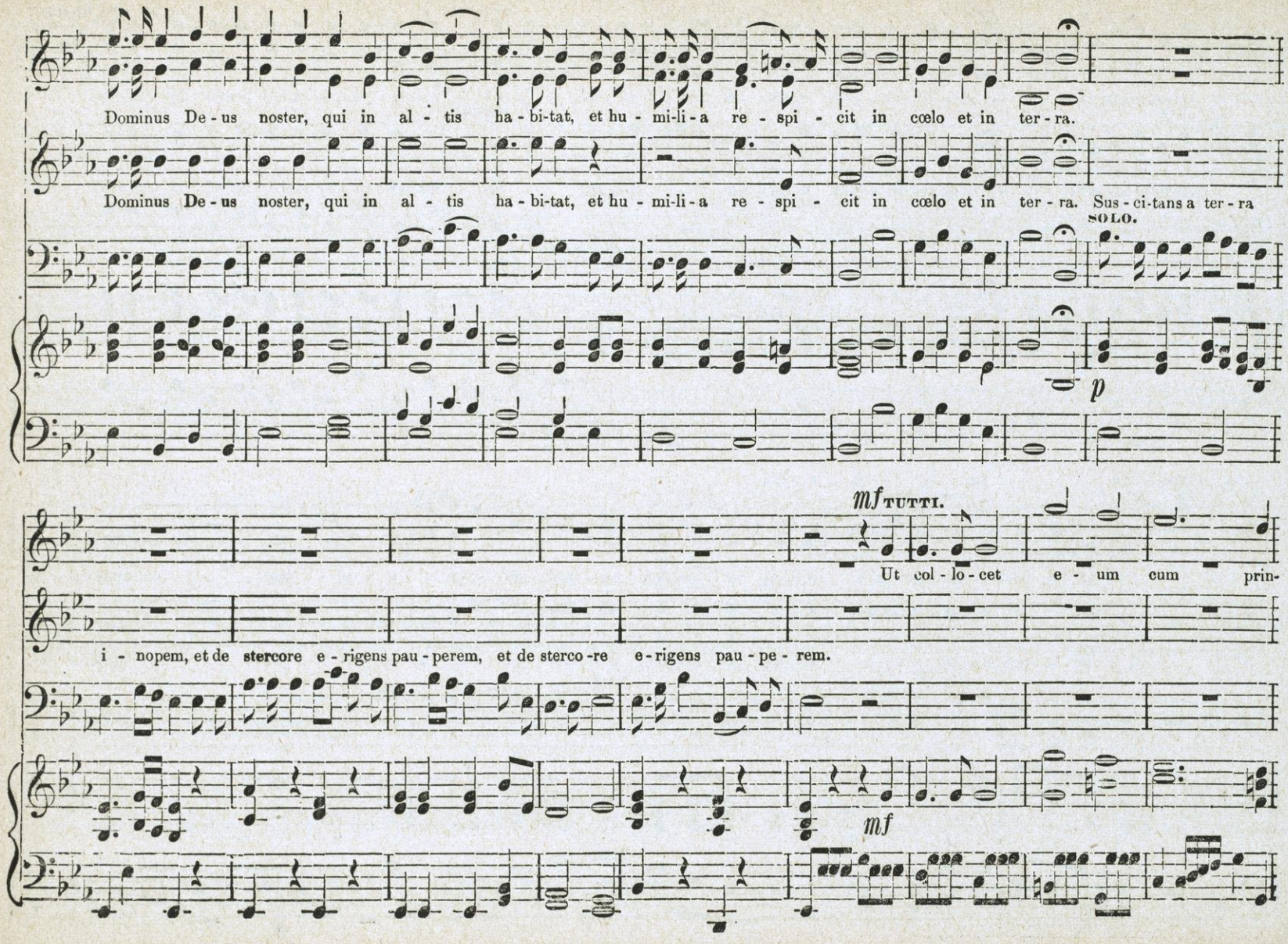
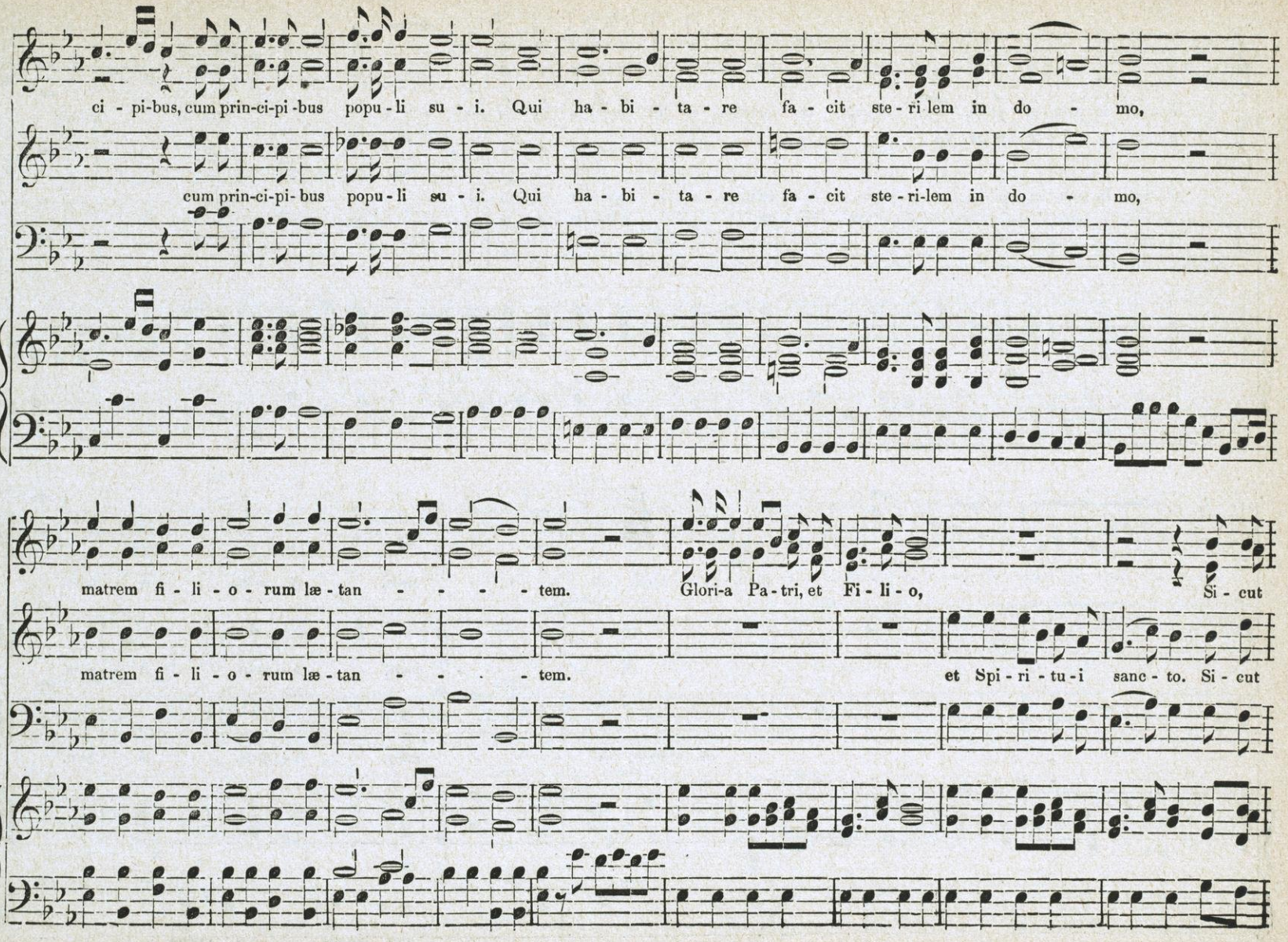
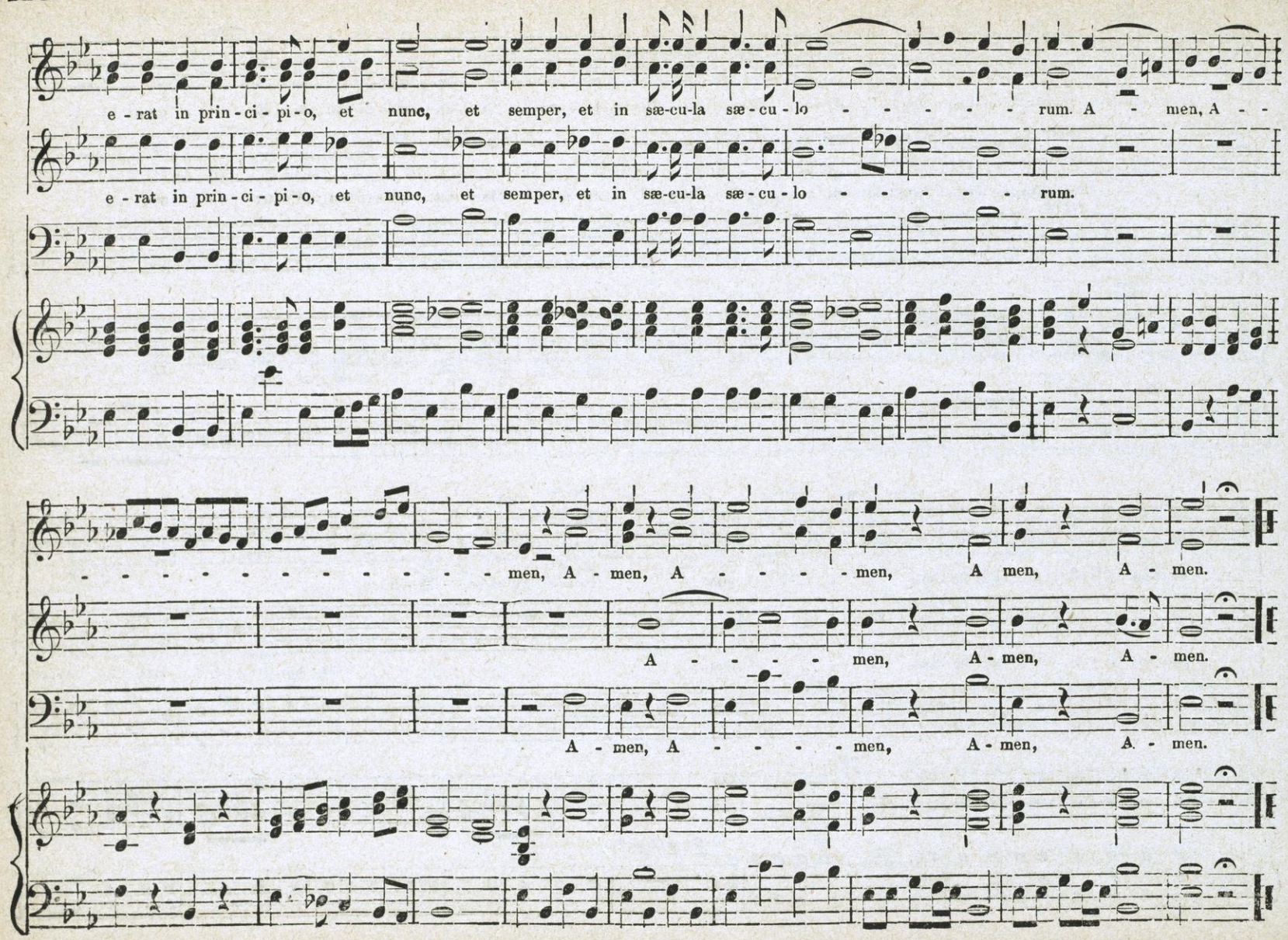
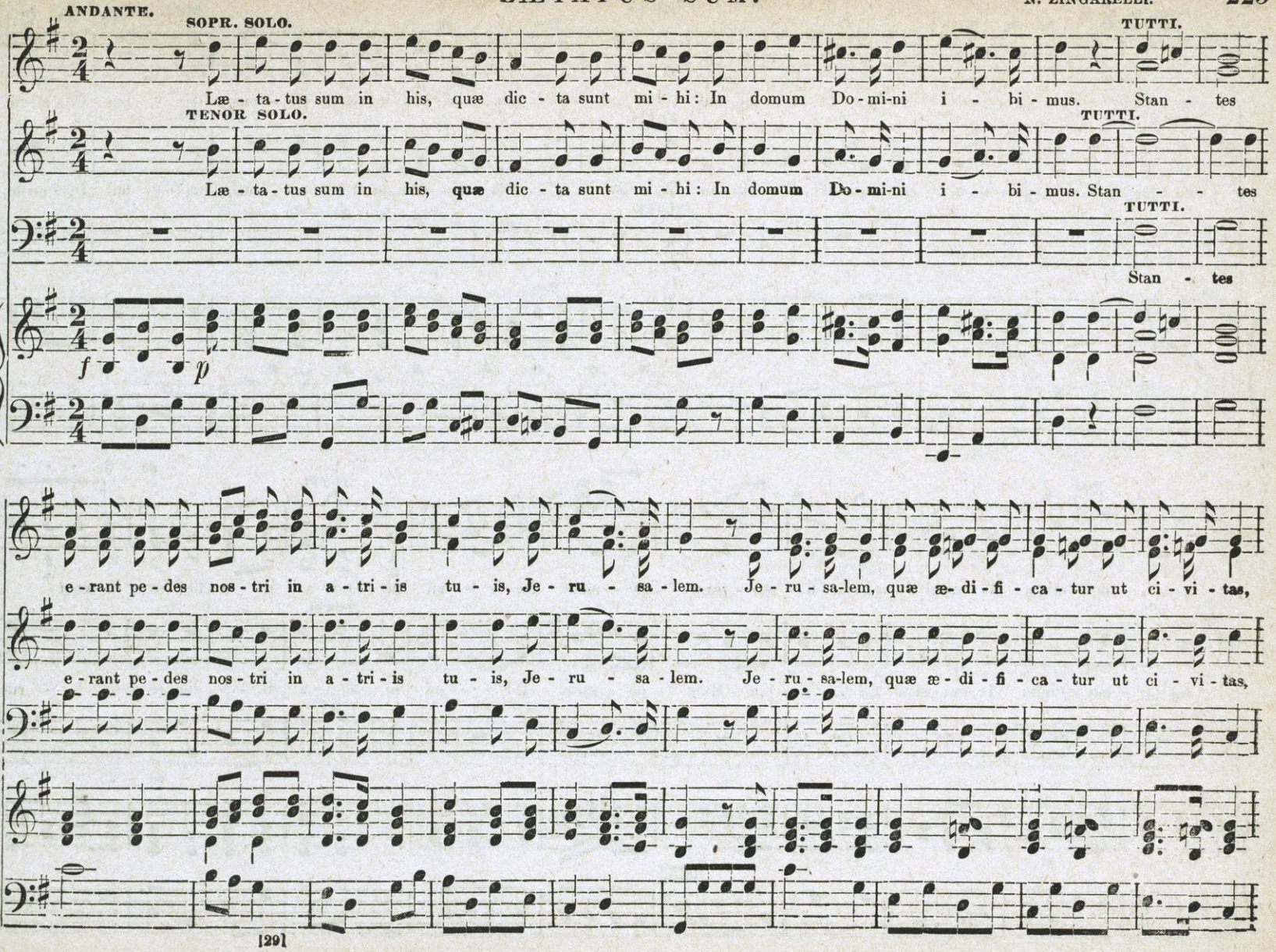

TUTTI.
et super
or-tu usque ad oc - ca - sum, lau-da - bi-le nomen Do - mi - ni.
f
Ex - cel-sus su-per omnes gentes Do - minus,
TUTTI.
or-tu usque ad oc - ca - sum, lau-da - bi-le nomen Do - mi - ni.
Ex - cel-sus su-per omnes gentes Do - minus,
f
cœ - los glo - - ria e - jus.
et su - per cœ - los glo - ri - a e - jus, et su - per cœ - los glo - ri - a e - - - jus.
Quis si - cut
et su - per cœ - los glori - a e - jus, et su - per cœ - los glo - ri - a e - - - jus.
Quis si - cut

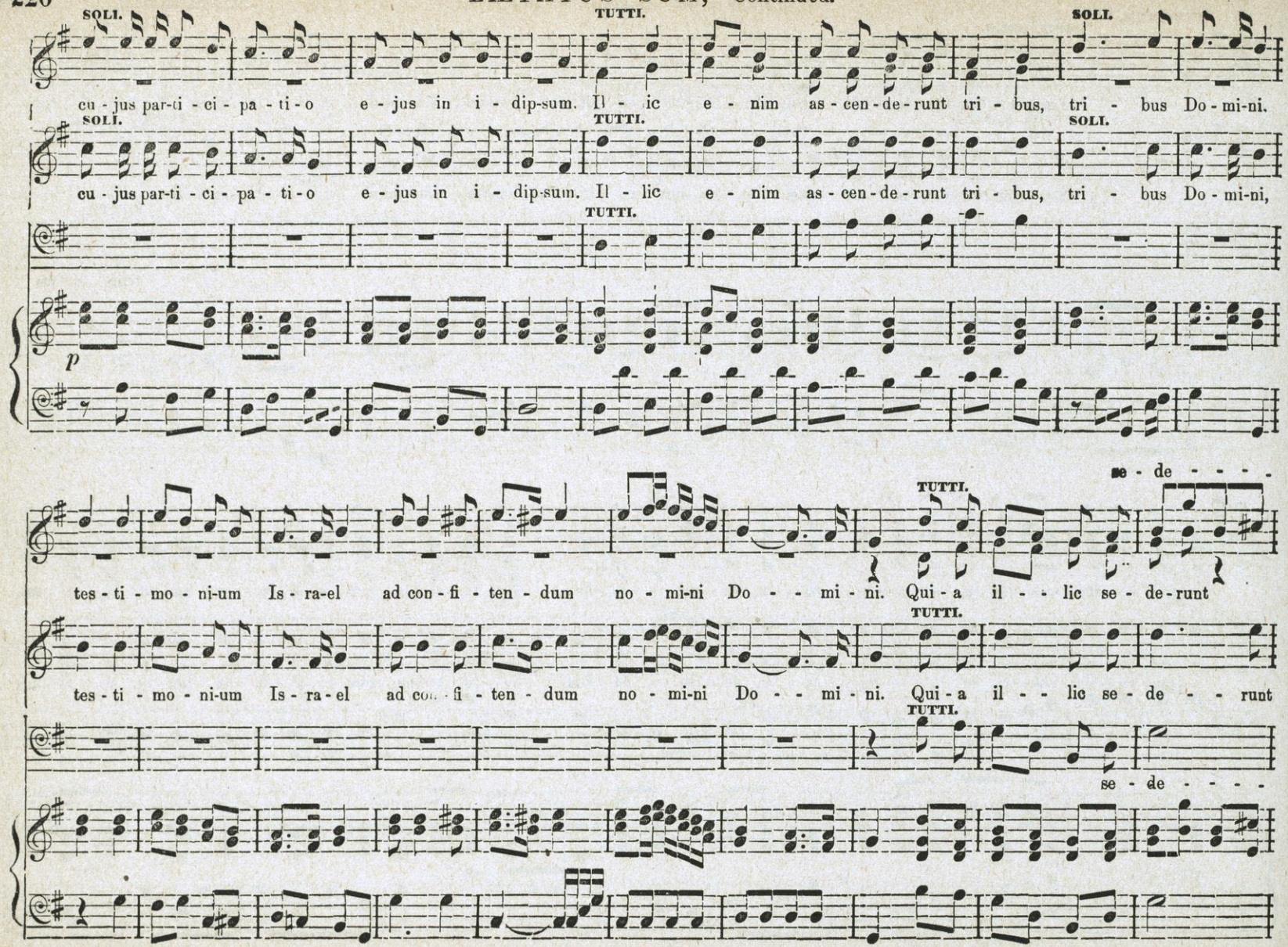

Dominus De - us noster, qui in al - tis ha - bi-tat, et hu - mi-li - a re - spi - cit in cœlo et in ter - ra.
Dominus De - us noster, qui in al - tis ha - bi-tat, et hu - mi-li - a re - spi - cit in cœlo et in ter - ra. Sus - ci-tans a ter - ra
SOLO.
p
mf TUTTI.
Ut col - lo - cet e - um cum prin-
i - nopem, et de stercore e - rigens pau - perem, et de sterco - re e - rigens pau - pe - rem.
mf

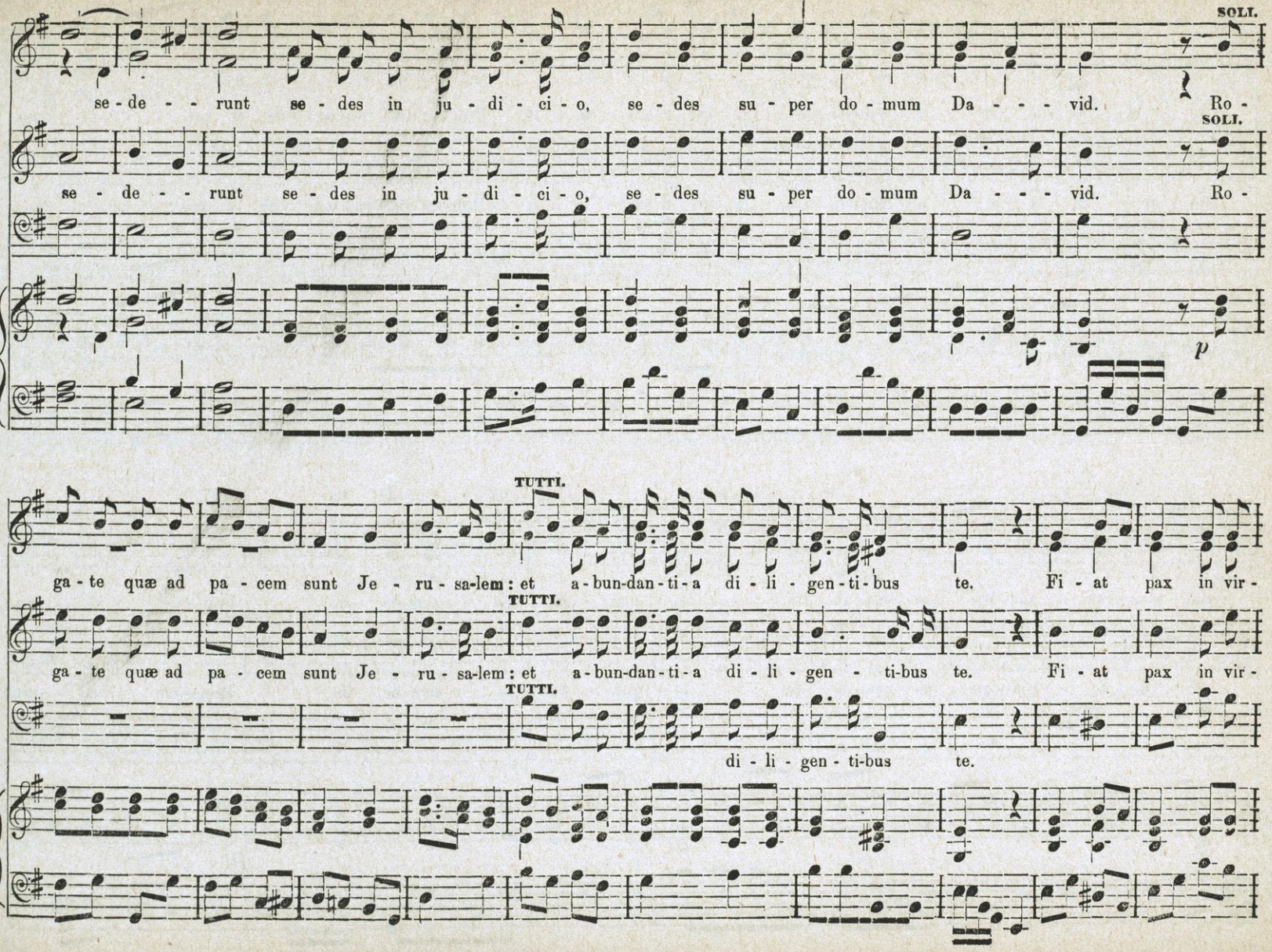

ci - pi-bus, cum prin-ci-pi-bus popu-li su - i. Qui ha - bi - ta - re fa - cit ste - ri-lem in do - mo,
cum prin-ci-pi- bus popu-li su - i. Qui ha - bi - ta - re fa - cit ste - ri-lem in do - mo,
matrem fi - li - o - rum læ - tan - - - - - tem. Glori-a Pa-tri, et Fi - li - o, Si - cut
matrem fi - li - o - rum læ - tan - - - - tem. et Spi - ri - tu - i sanc - to. Si - cut

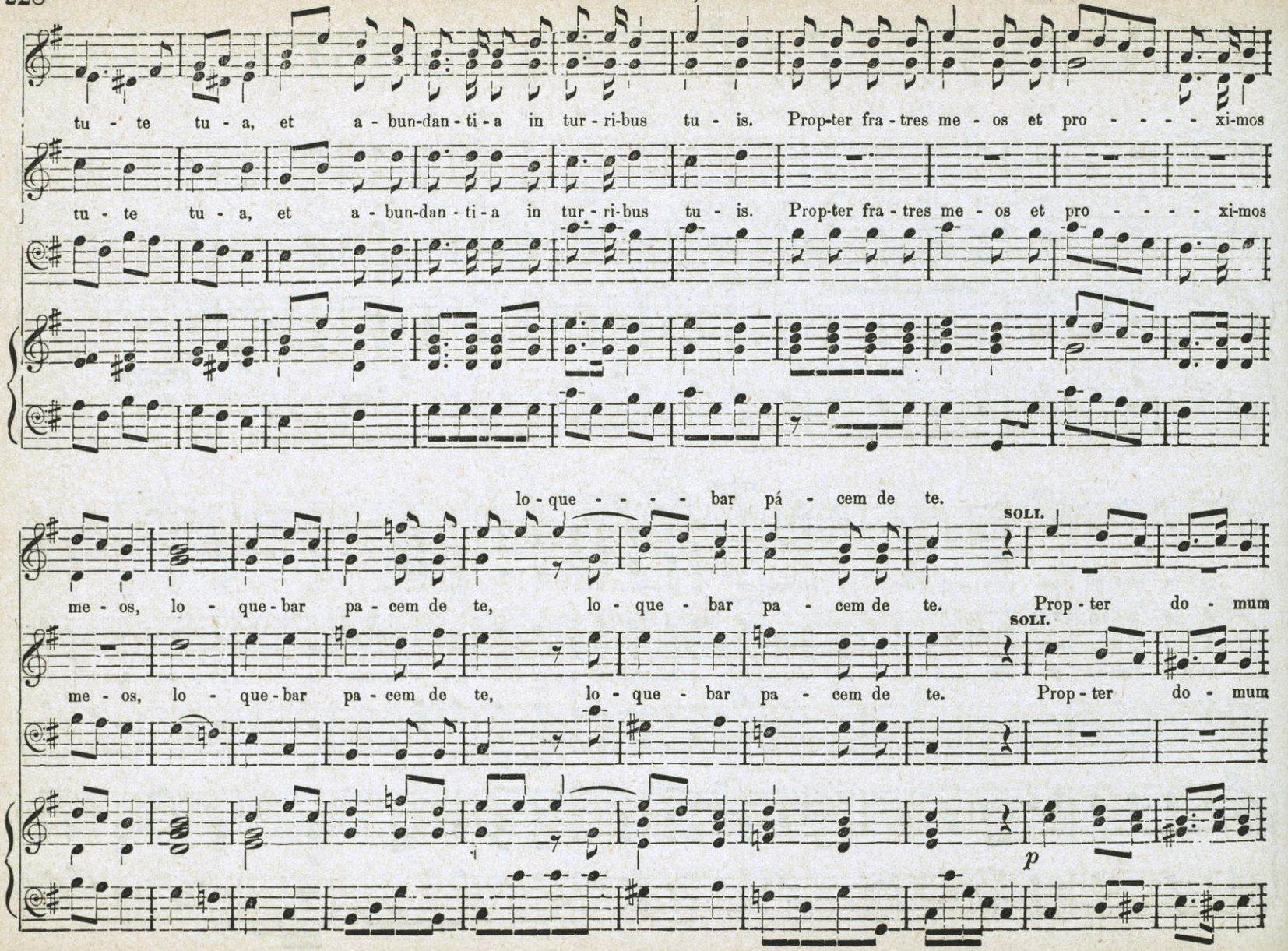
LAUDATE PUERI, Concluded.

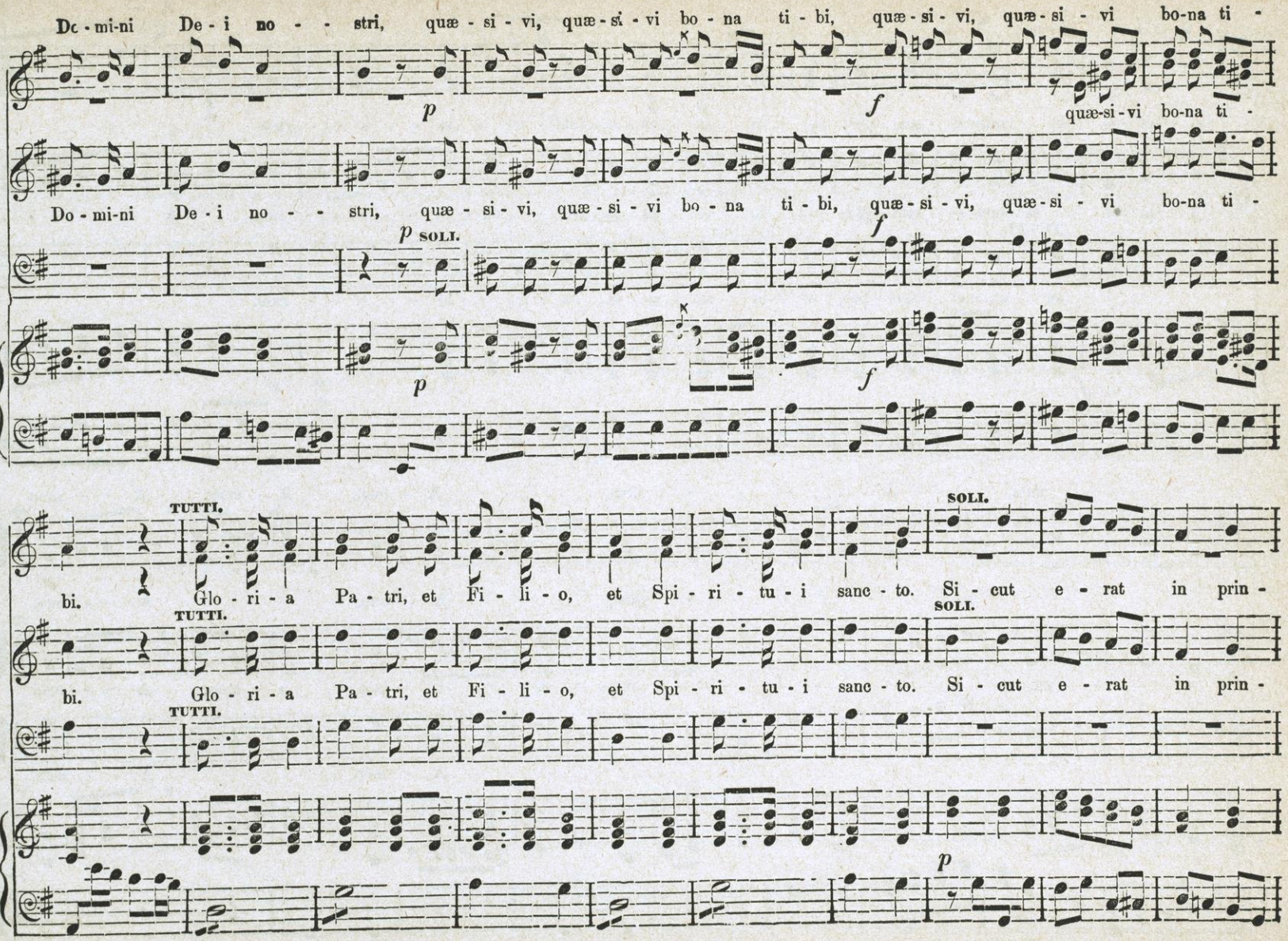


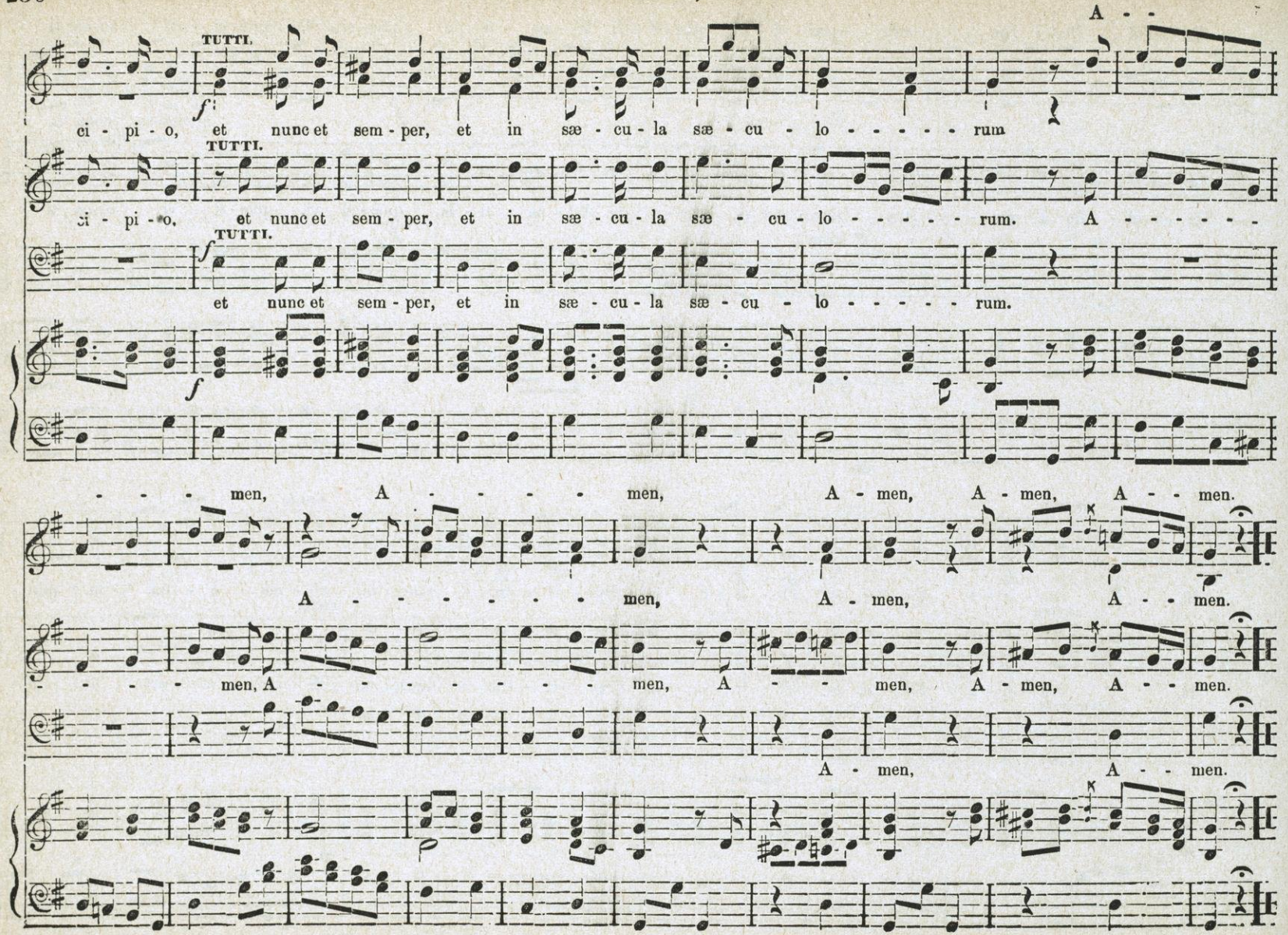

ANDANTE.
SOPR. SOLO.
TUTTI.
Læ - ta - tus sum in his, quæ dic - ta sunt mi - hi: In domum Do - mi-ni i - bi - mus. Stan - tes
TENOR SOLO.
TUTTI.
Læ - ta - tus sum in his, quæ dic - ta sunt mi - hi: In domum Do - mi-ni i - bi - mus. Stan - - tes
TUTTI.
Stan - tes
f
p
e - rant pe - des nos - tri in a - tri - is tu - is, Je - ru - sa - lem. Je - ru - sa-lem, quæ æ - di - fi - ca - tur ut ci - vi - tas,
e - rant pe - des nos - tri in a - tri - is tu - is, Je - ru - sa - lem. Je - ru - sa-lem, quæ æ - di - fi - ca - tur ut ci - vi - tas,

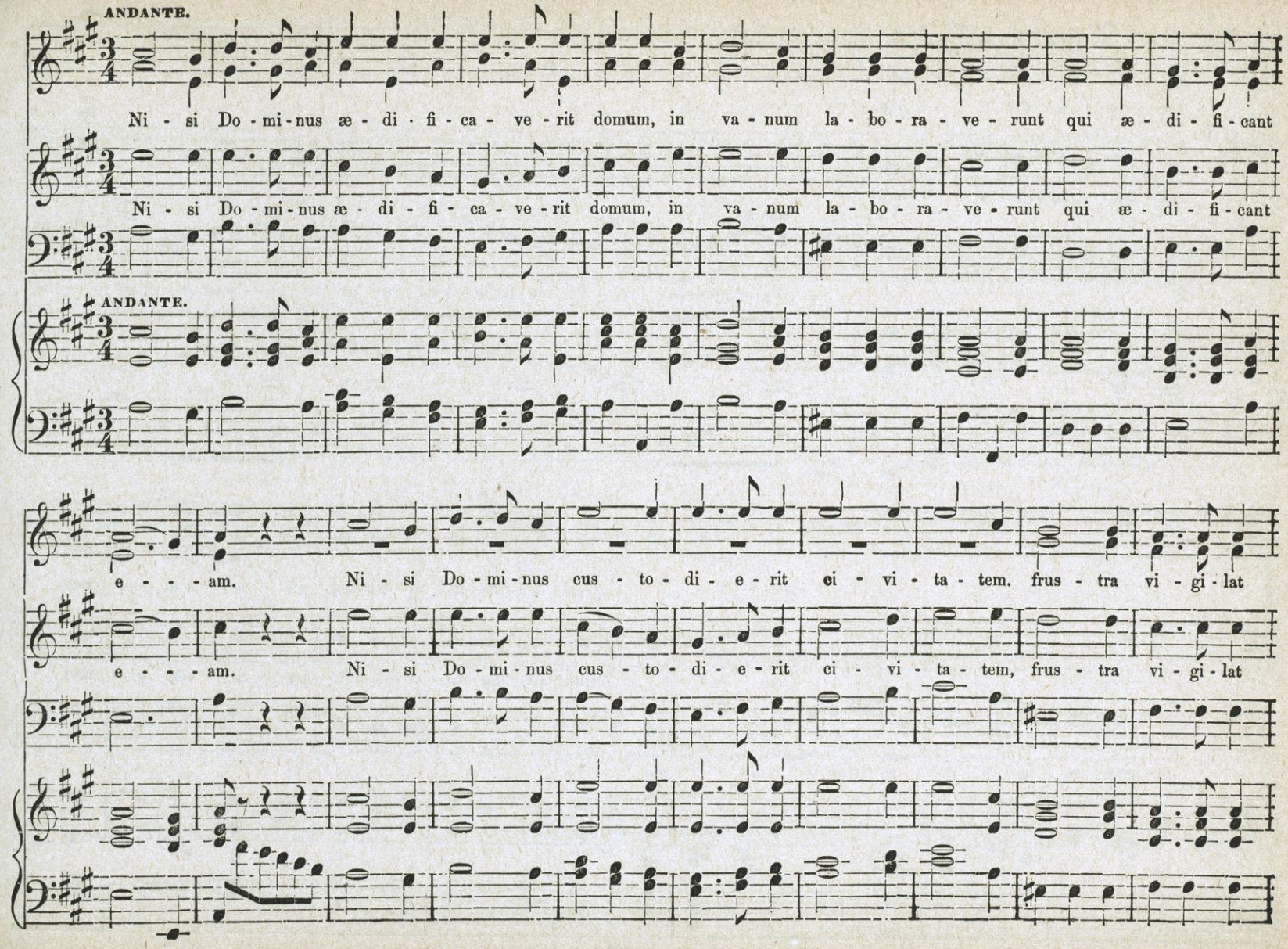

SOLI.
TUTTI.
SOLI.
cu - jus par-ti - ci - pa - ti - o e - jus in i - dip-sum. Il - lic e - nim as - cen - de - runt tri - bus, tri - bus Do - mi-ni.
SOLI.
TUTTI.
SOLI.
cu - jus par-ti - ci - pa - ti - o e - jus in i - dip-sum. Il - lic e - nim as - cen - de - runt tri - bus, tri - bus Do - mi-ni,
TUTTI.
p
se - de - - - -
TUTTI.
tes - ti - mo - ni-um Is - ra-el ad con - fi - ten - dum no - mi-ni Do - - mi - ni. Qui - a il - - lic se - de-runt
TUTTI.
tes - ti - mo - ni-um Is - ra-el ad con - fi - ten - dum no - mi-ni Do - - mi - ni. Qui - a il - - lic se - de - - runt
TUTTI.
se - de - - - -

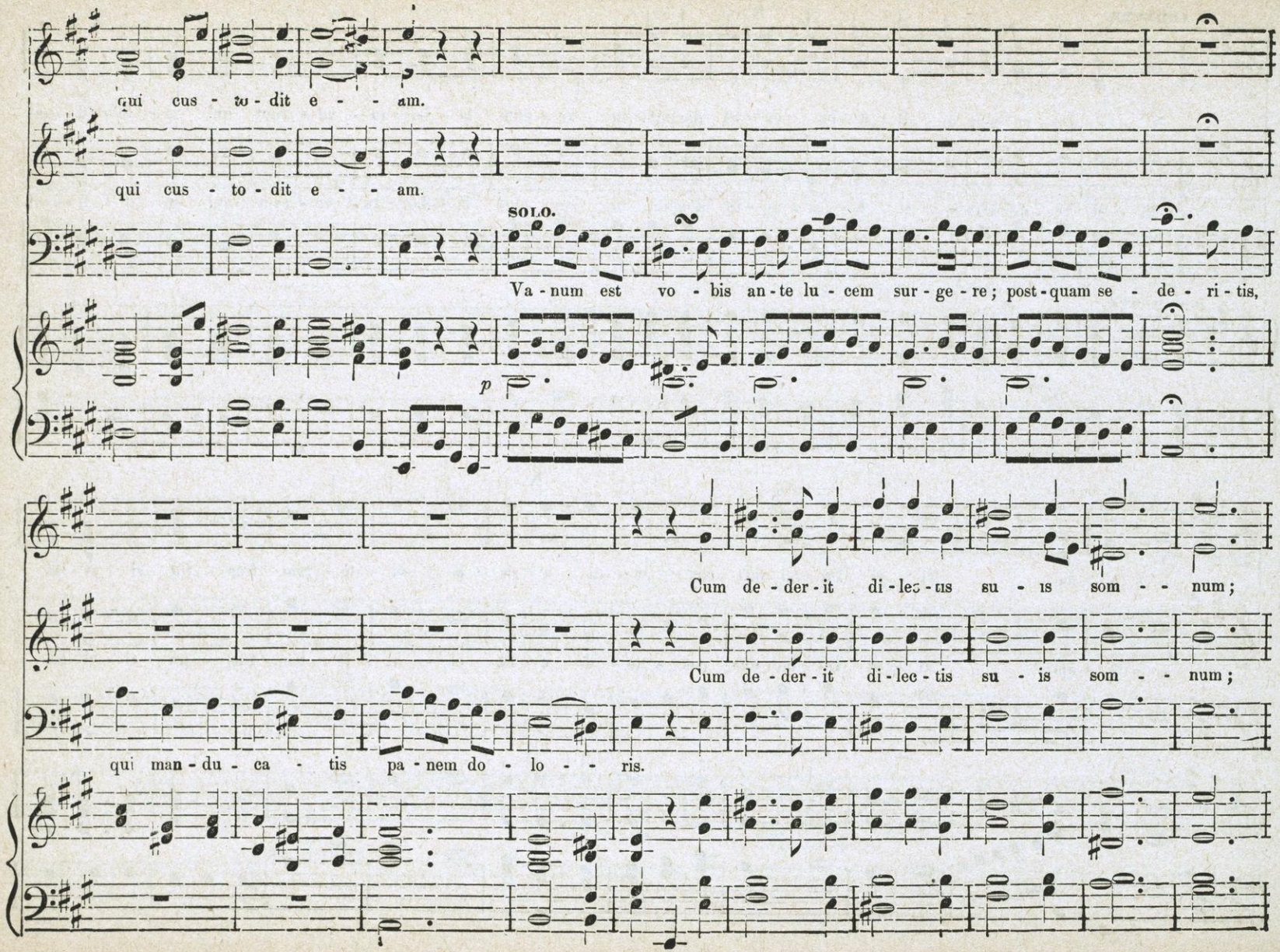

SOLI.
se - de - - - runt se - des in ju - di - ci - o, se - des su - per do - mum Da - - - vid. Ro -
SOLI.
se - de - - - runt se - des in ju - di - ci - o, se - des su - per do - mum Da - - - vid. Ro -
p
TUTTI.
ga - te quæ ad pa - cem sunt Je - ru - sa-lem: et a-bun-dan-ti-a di - li - gen-ti-bus te. Fi - at pax in vir -
TUTTI.
ga - te quæ ad pa - cem sunt Je - ru - sa-lem: et a-bun-dan-ti-a di - li - gen - ti-bus te. Fi - at pax in vir -
TUTTI.
di - li - gen - ti-bus te.

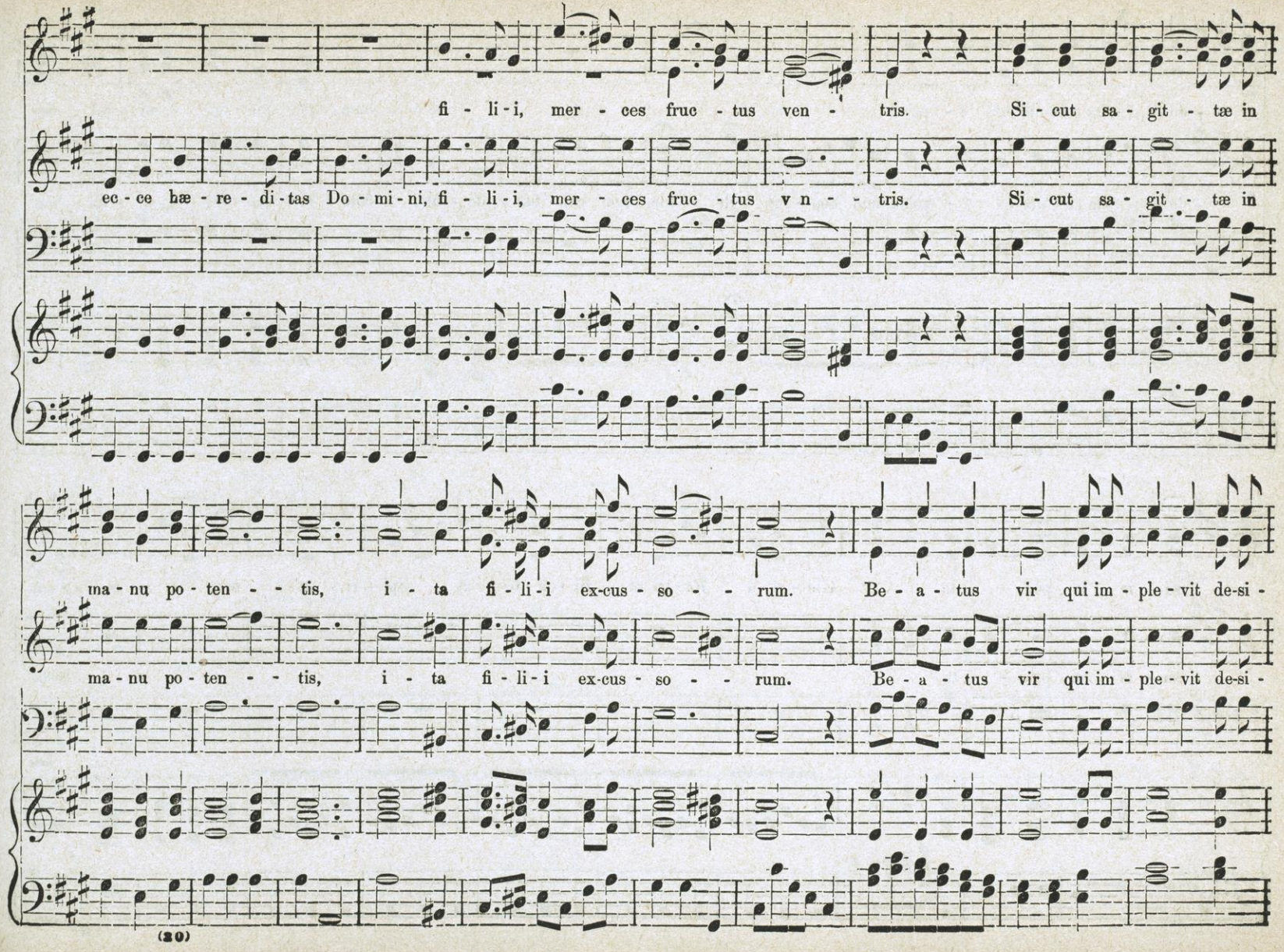

tu - te tu - a, et a - bun-dan - ti - a in tur - ri-bus tu - is. Prop-ter fra - tres me - os et pro - - - - - xi-mos
tu - te tu - a, et a - bun-dan - ti - a in tur - ri-bus tu - is. Prop-ter fra - tres me - os et pro - - - - - xi-mos
lo - que - - - - bar pá - cem de te.
SOLI.
me - os, lo - que - bar pa - cem de te, lo - que - bar pa - cem de te. Prop - ter do - mum
SOLI.
me - os, lo - que - bar pa - cem de te, lo - que - bar pa - cem de te. Prop - ter do - mum
p

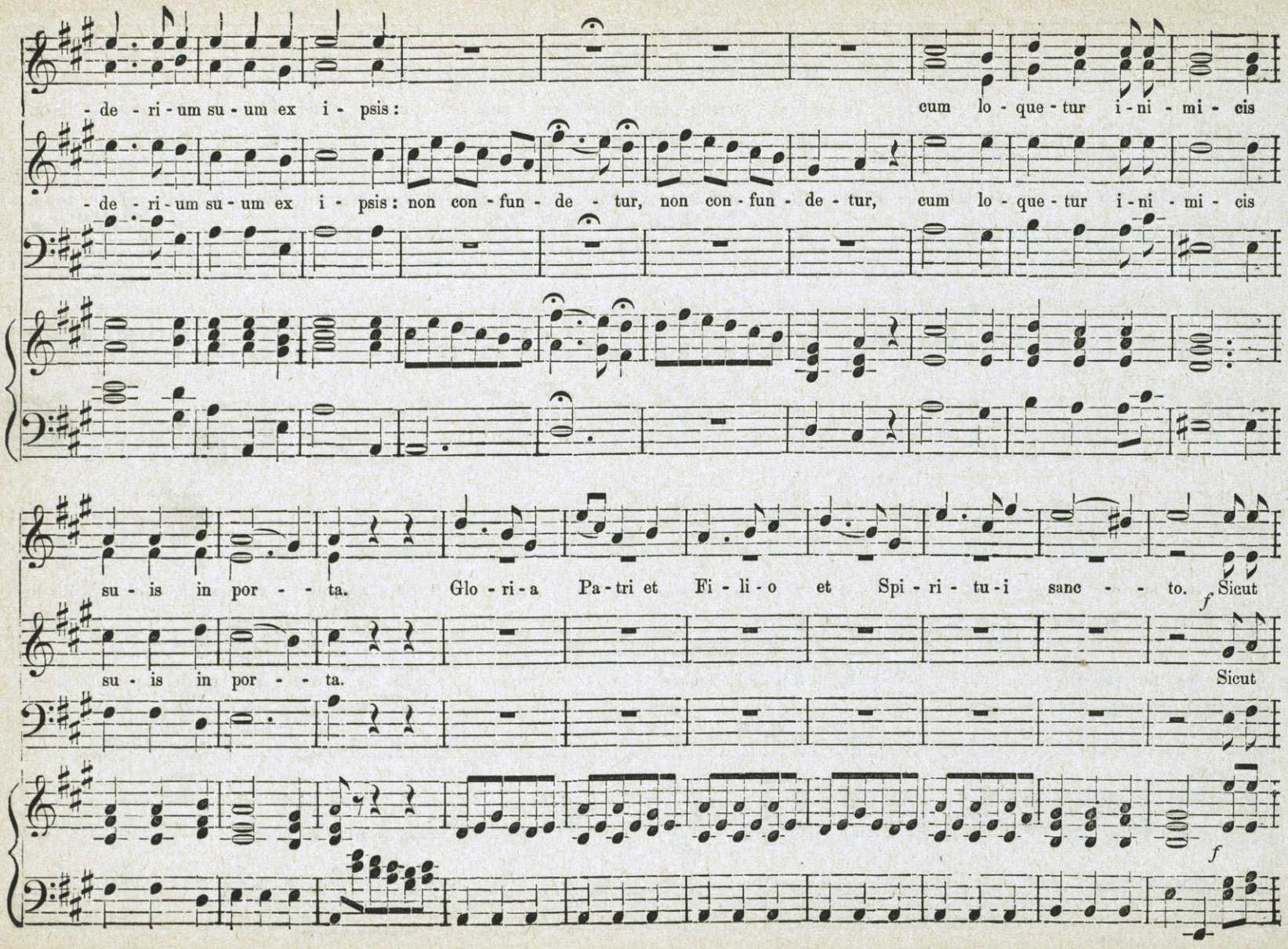

Do - mi-ni De - i no - - stri, quæ - si - vi, quæ - si - vi bo - na ti - bi, quæ - si - vi, quæ - si - vi bo-na ti -
p
f
quæ-si-vi bo-na ti -
Do - mi-ni De - i no - - stri, quæ - si - vi, quæ - si - vi bo - na ti - bi, quæ - si - vi, quæ - si - vi bo-na ti -
p SOLI.
f
p
f
TUTTI.
SOLI.
bi. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i sanc - to. Si - cut e - rat in prin -
TUTTI.
SOLI.
bi. Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i sanc - to. Si - cut e - rat in prin -
TUTTI.
p

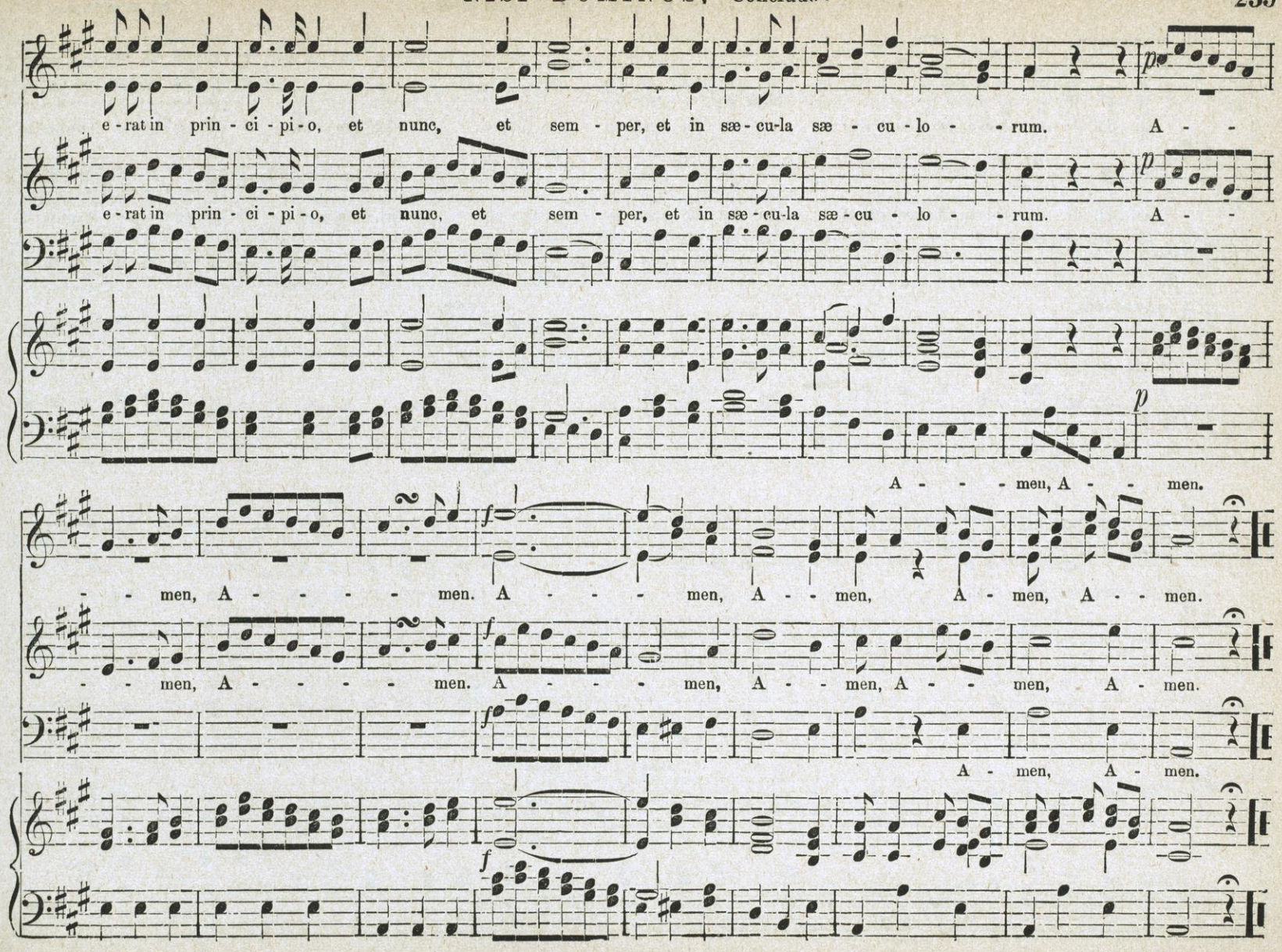

TUTTI.
ci - pi - o, et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - - - - - rum
TUTTI.
ci - pi - o, et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - - - - - rum. A - - - - - -
TUTTI.
et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - - - - - rum.
- - - men, A - - - - men, A - men,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


ANDANTE.
Ni - si Do - mi - nus æ - di - fi - ca - ve - rit domum, in va - num la - bo - ra - ve - runt qui æ - di - fi - cant
Ni - si Do - mi - nus æ - di - fi - ca - ve - rit domum, in va - num la - bo - ra - ve - runt qui æ - di - fi - cant
ANDANTE.
e - - - am. Ni - si Do - mi - nus cus - to - di - e - rit ci - vi - ta - tem. frus - tra vi - gi - lat
e - - - am. Ni - si Do - mi - nus cus - to - di - e - rit ci - vi - ta - tem, frus - tra vi - gi - lat


qui cus - to - dit e - - - am.
qui cus - to - dit e - - - am.
SOLO.
Va - num est vo - bis an - te lu - cem sur - ge - re; post - quam se - de - ri - tis,
p
Cum de - der - it di - lec - tus su - is som - - num;
Cum de - der - it di - lec - tis su - is som - - num;
qui man - du - ca - tis pa - nem do - lo - - ris.

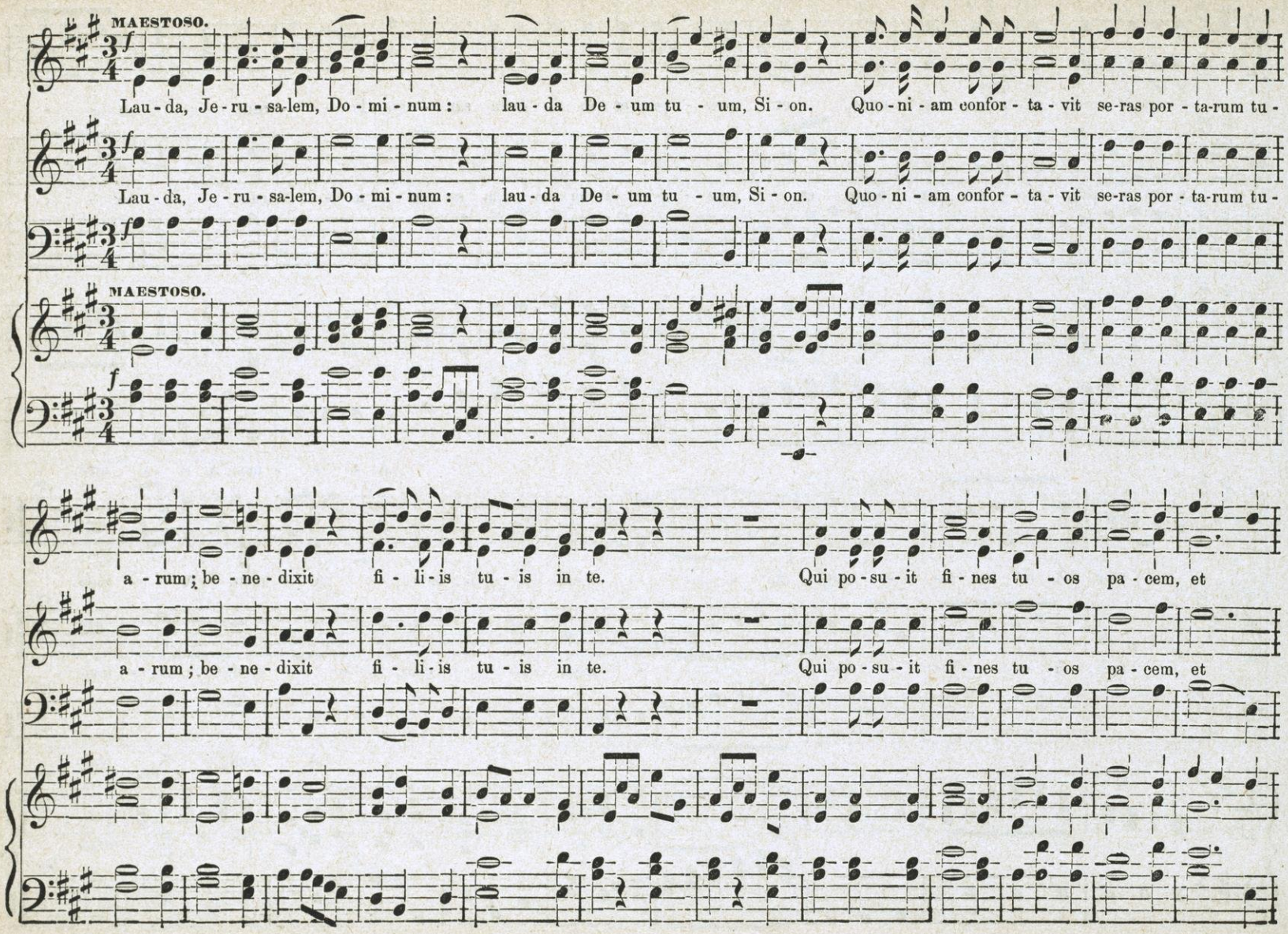

fi - li - i, mer - ces fruc - tus ven - tris. Si - cut sa - git - tæ in
ec - ce hæ - re - di - tas Do - mi - ni, fi - li - i, mer - ces fruc - tus v n - - tris. Si - cut sa - git - tæ in
ma - nu po - ten - - tis, i - ta fi - li - i ex-cus - so - - rum. Be - a - tus vir qui im - ple - vit de-si -
ma - nu po - ten - - tis, i - ta fi - li - i ex-cus - so - - rum. Be - a - tus vir qui im - ple - vit de-si -

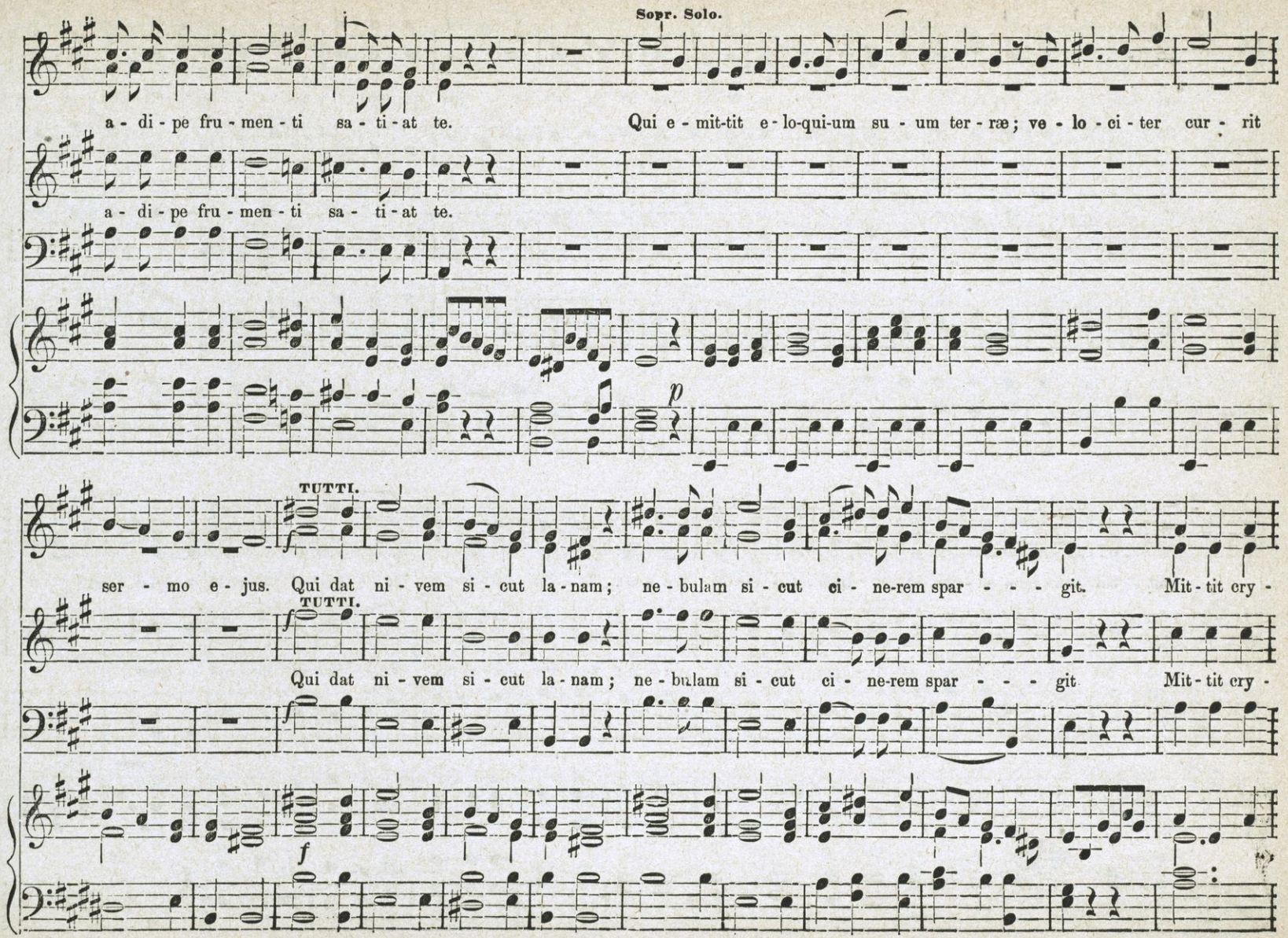

-de - ri - um su - um ex i - psis:
cum lo - que - tur i - ni - mi - cis
-de - ri - um su - um ex i - psis: non con - fun - de - tur, non con - fun - de - tur, cum lo - que - tur i - ni - mi - cis
su - is in por - - ta. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i sanc - - to. Sicut
f
su - is in por - - ta. Sicut
f

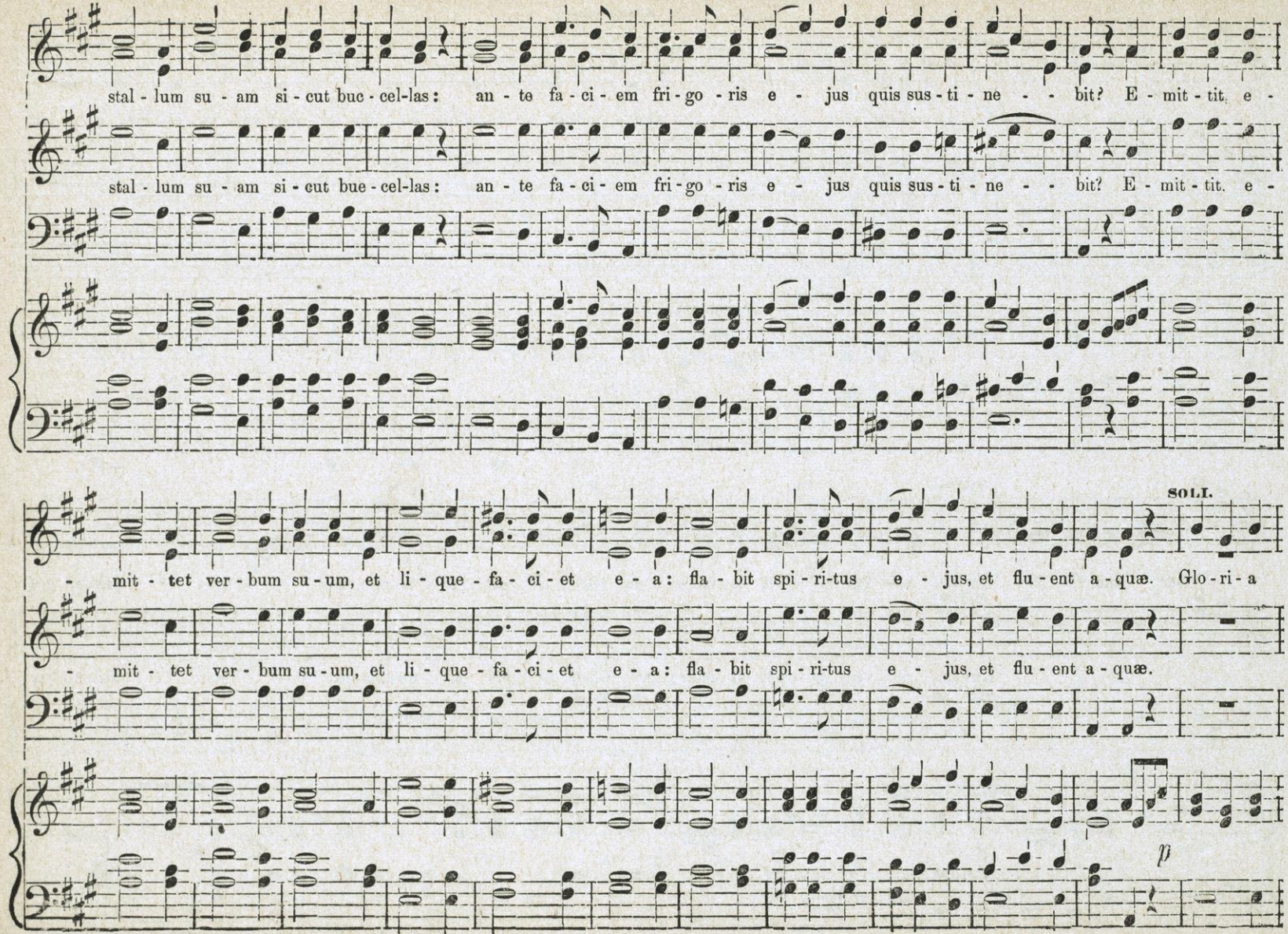

e - rat in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - - rum. A - -
e - rat in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - - rum. A - -
A - - - men, A - - men.
- - men, A - - - - - men. A - - - - men, A - - men, A - men, A - - men.
- -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

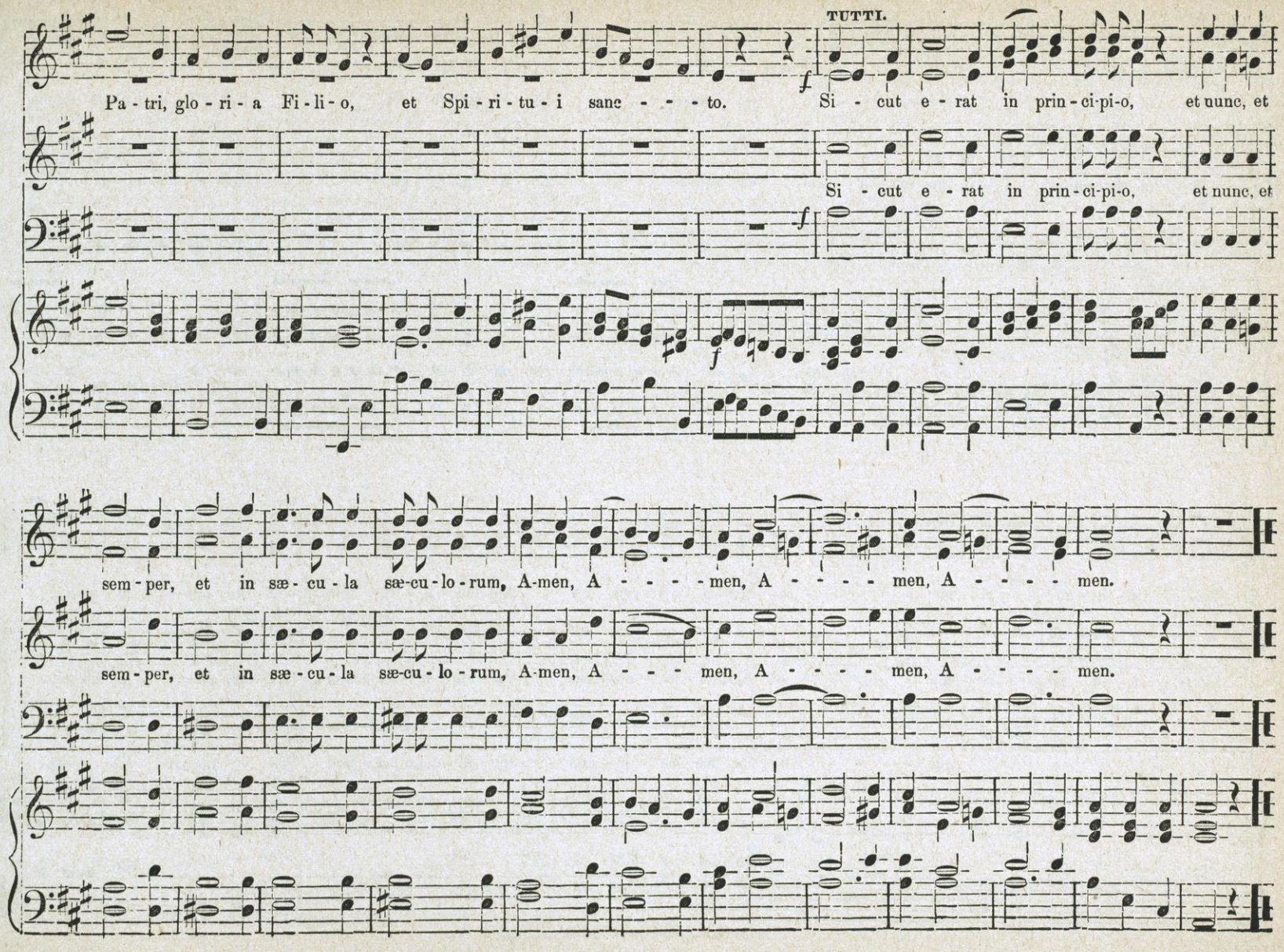
LAUDA JERUSALEM.

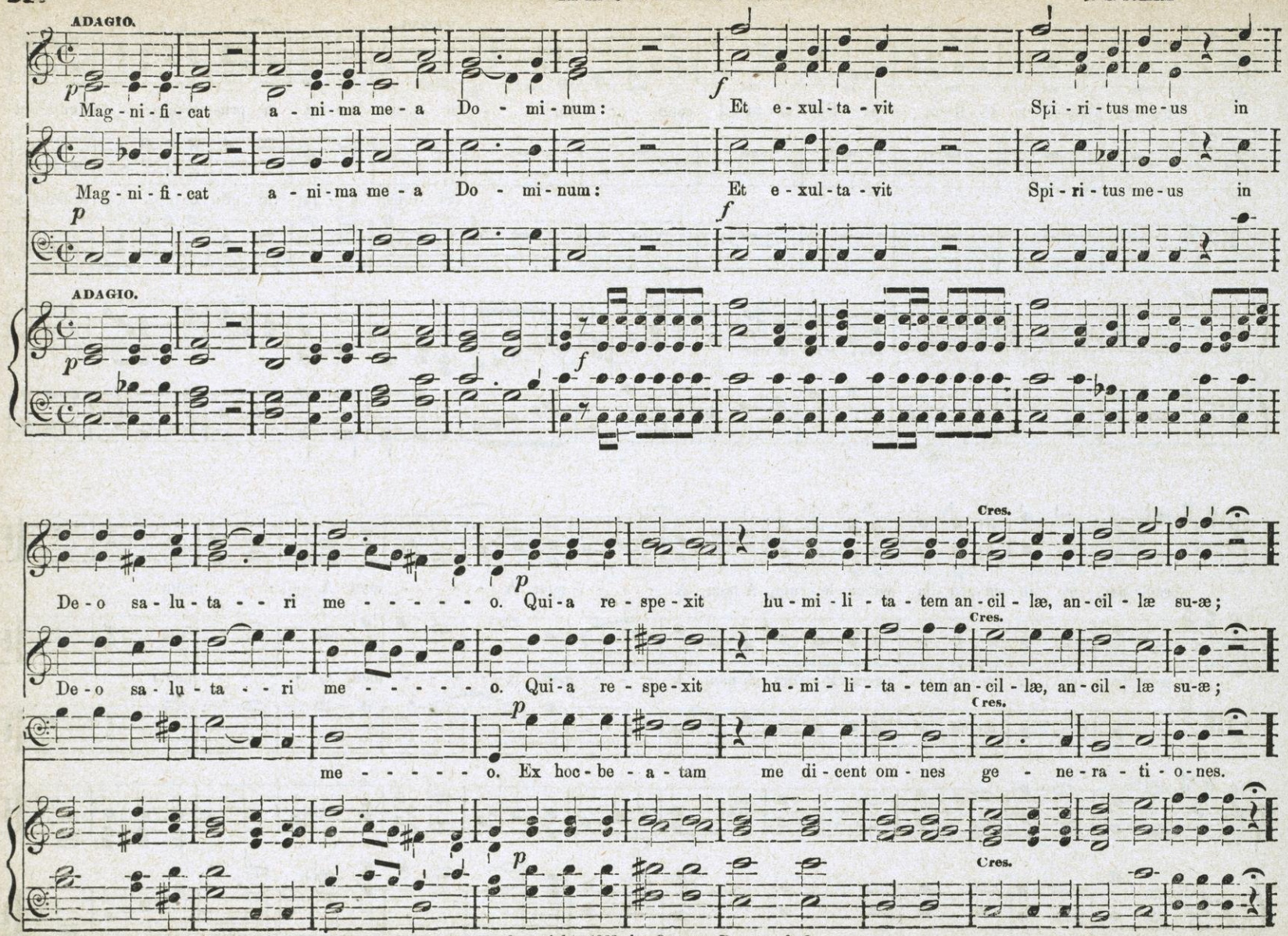
FR. X. SCHMID.




Sopr. Solo.
a - di - pe fru - men - ti sa - ti - at te. Qui e - mit-tit e - lo-qui-um su - um ter - ræ; ve - lo - ci - ter cur - rit
a - di - pe fru - men - ti sa - ti - at te.
p
TUTTI.
ser - mo e - jus. Qui dat ni - vem si - cut la - nam; ne - bulam si - cut ci - ne-rem spar - - - - git. Mit - tit cry -
TUTTI.
Qui dat ni - vem si - cut la - nam; ne - bulam si - cut ci - ne-rem spar - - - - git Mit - tit cry -
f
f


stal - lum su - am si - cut buc - cel-las: an - te fa - ci - em fri - go - ris e - jus quis sus - ti - ne - - bit? E - mit - tit e -
stal - lum su - am si - cut bue - cel-las: an - te fa - ci - em fri - go - ris e - jus quis sus - ti - ne - - bit? E - mit - tit e -
- mit - tet ver - bum su - um, et li - que - fa - ci - et e - a: fla - bit spi - ri-tus e - jus, et flu - ent a - quæ. Glo - ri - a
SOLI.
- mit - tet ver - bum su - um, et li - que - fa - ci - et e - a: fla - bit spi - ri-tus e - jus, et flu - ent a - quæ.
p


TUTTI.
Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i sanc - - - to. Si - cut e - rat in prin - ci - pi - o, et nunc, et
Si - cut 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, A - - - - men, A - - - - men.
sem - per, et in sæ - cu - la sæ - cu - lo - rum, A - men, A - - - - men, A - - - - men, A - - - - men.



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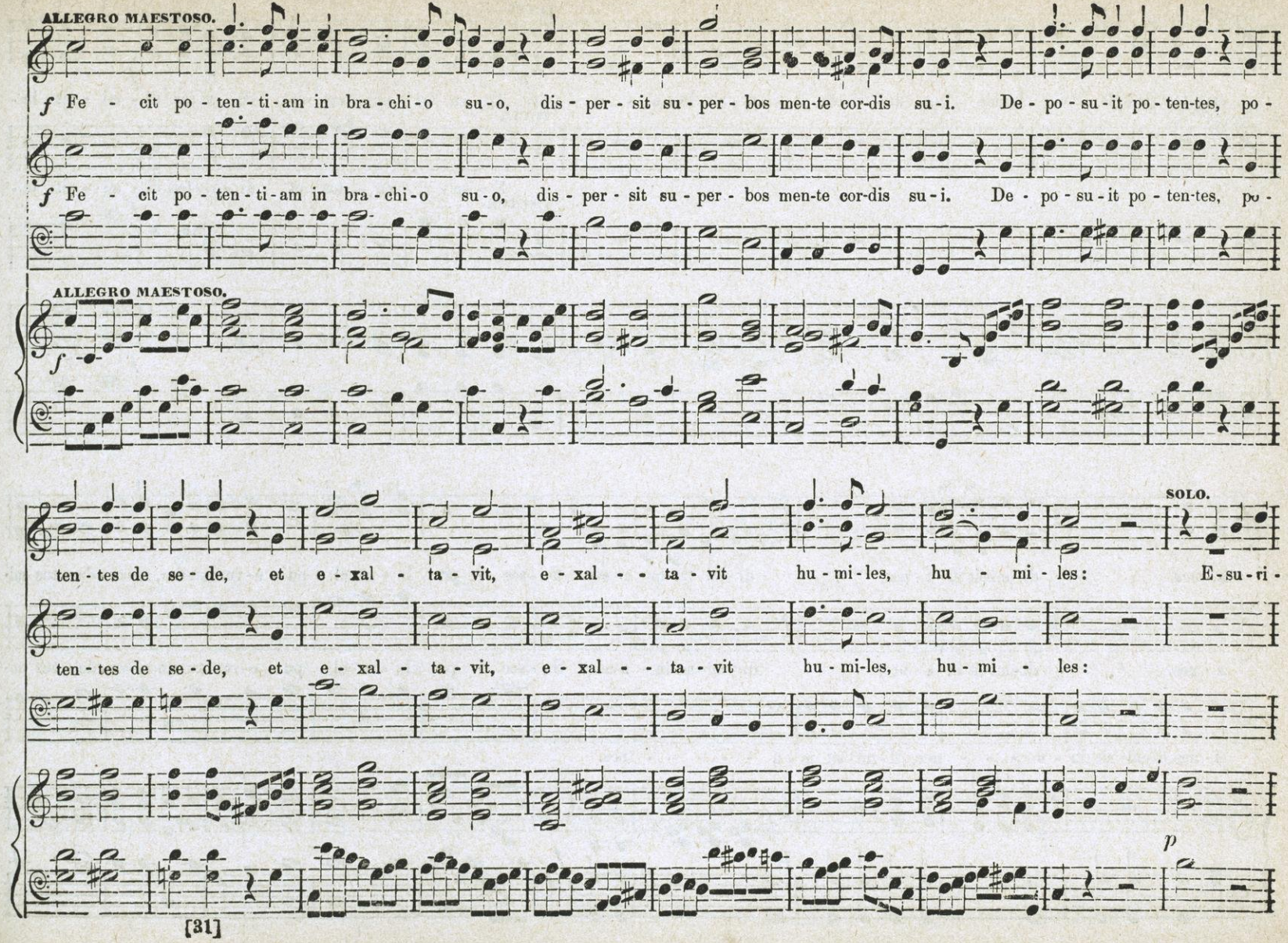
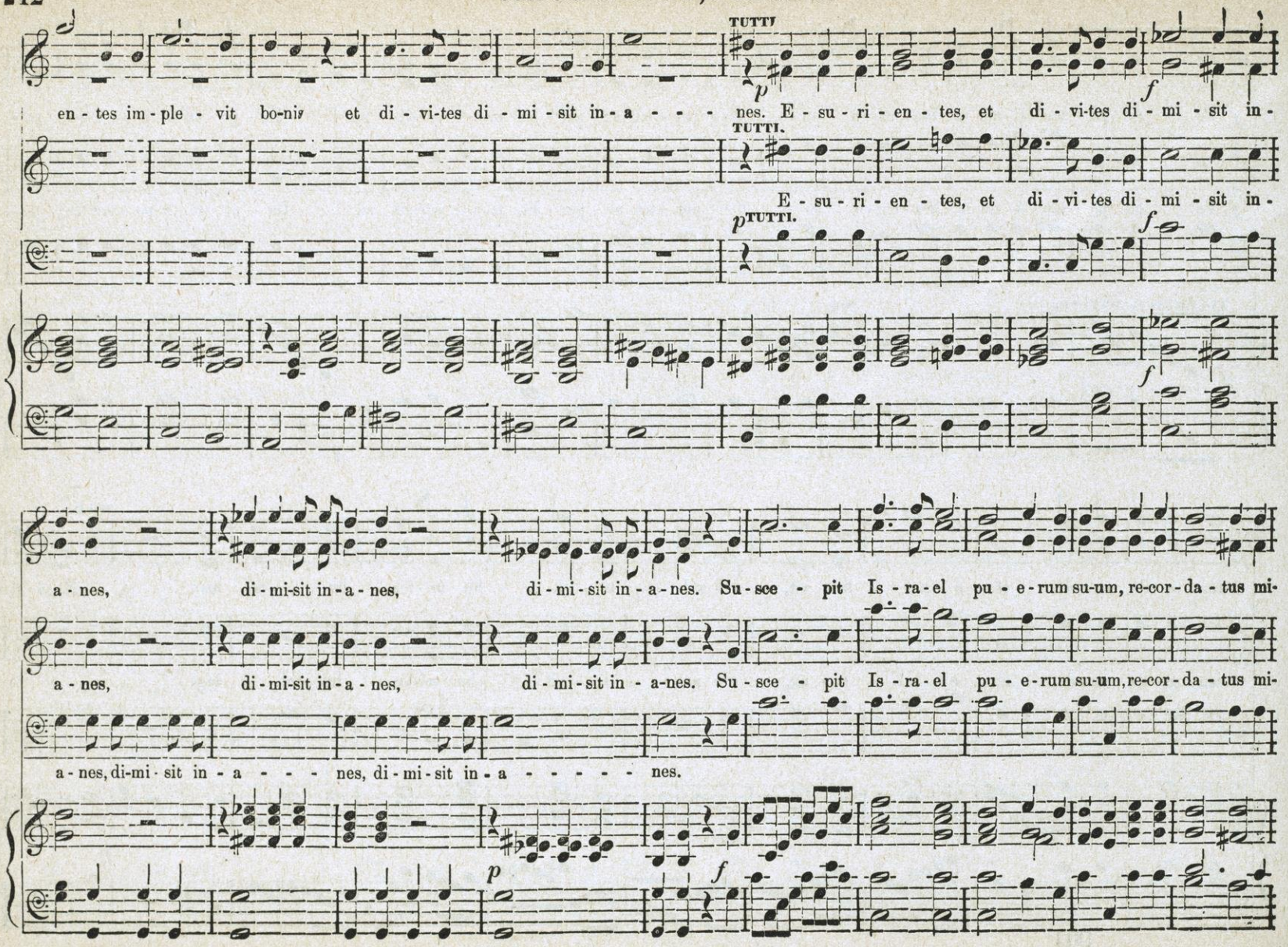
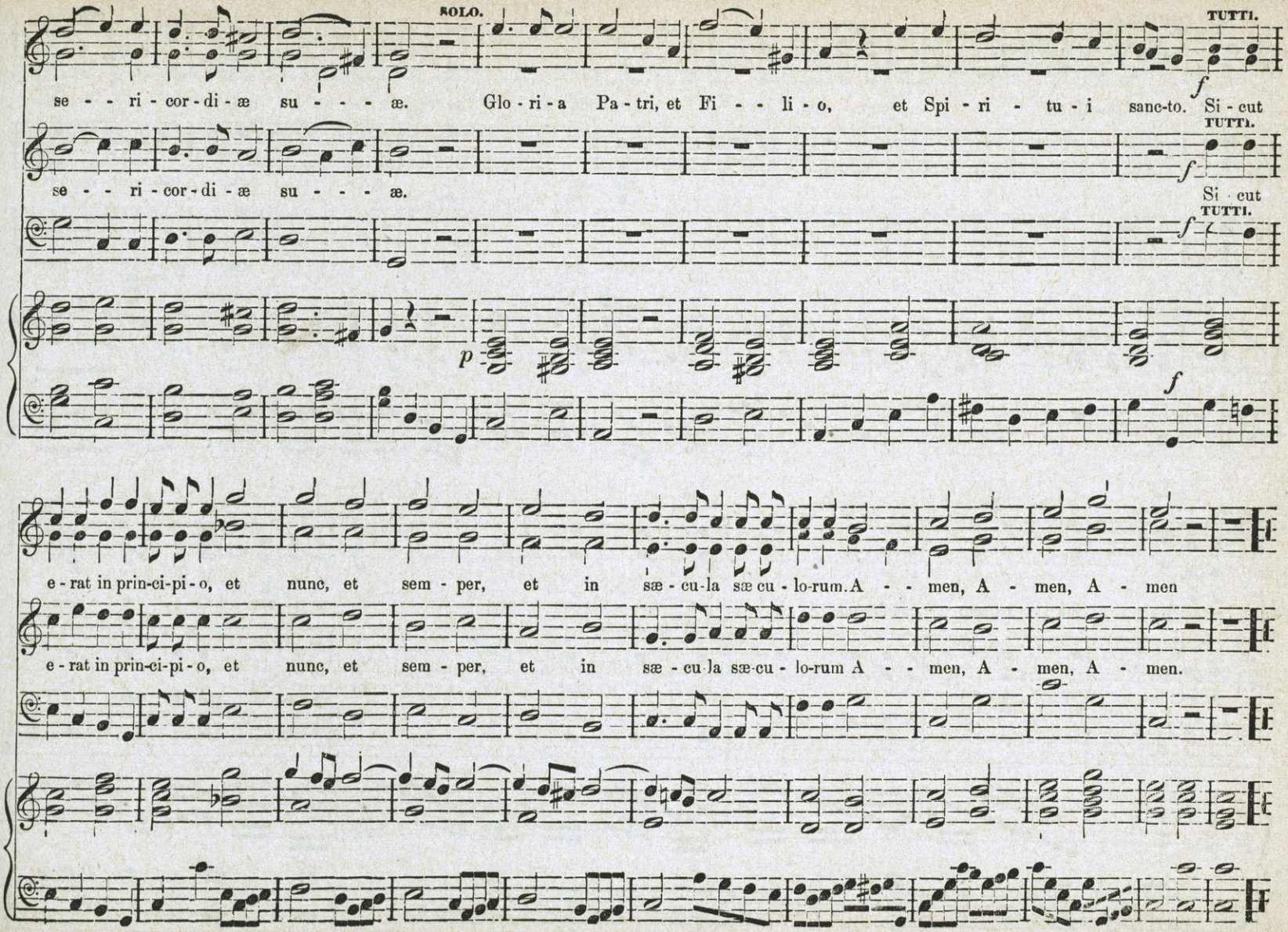
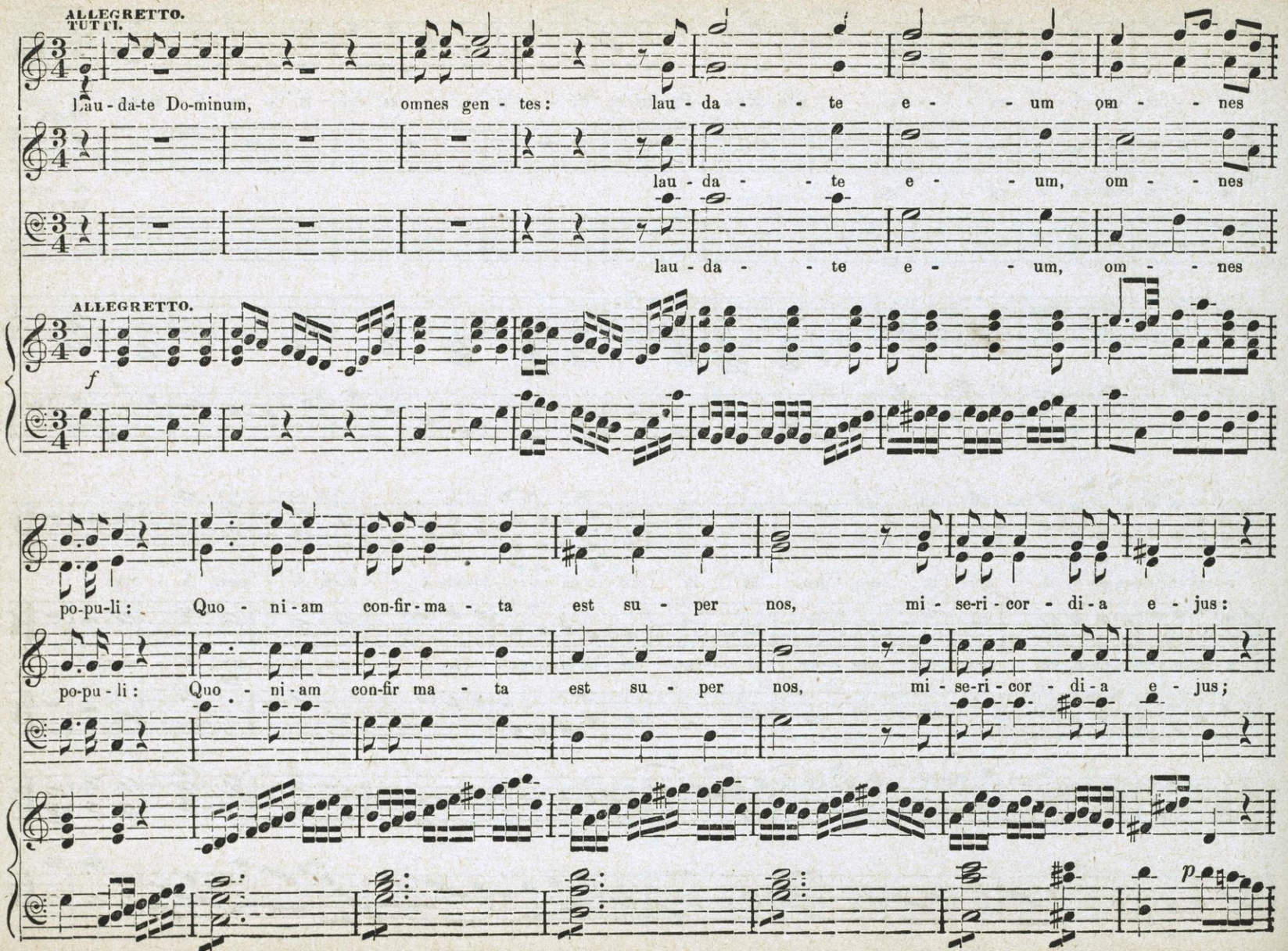

ALLEGRO MAESTOSO.
f Fe - cit po - ten - ti - am in bra - chi - o su - o, dis - per - sit su - per - bos men-te cor-dis su - i. De - po - su - it po - ten-tes, po -
f Fe - cit po - ten - ti - am in bra - chi - o su - o, dis - per - sit su - per - bos men-te cor-dis su - i. De - po - su - it po - ten-tes, po -
ALLEGRO MAESTOSO.
f
SOLO.
ten - tes de se - de, et e - xal - ta - vit, e - xal - - ta - vit hu - mi - les, hu - mi - les: E - su - ri -
ten - tes de se - de, et e - xal - ta - vit, e - xal - - ta - vit hu - mi-les, hu - mi - les:
p

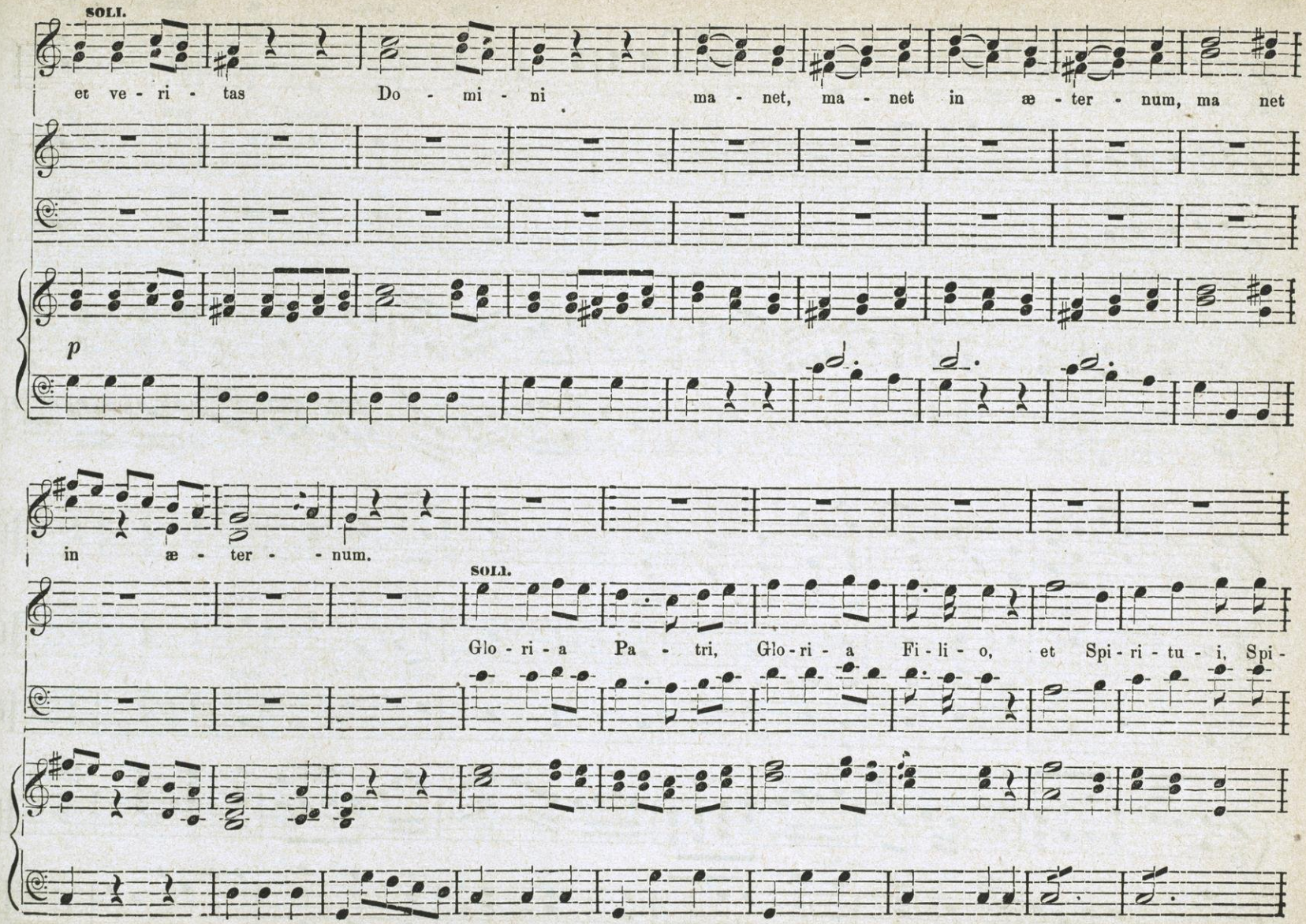

TUTTI
p
f
en - tes im - ple - vit bo-nis et di - vi-tes di - mi - sit in - a - - - nes. E - su - ri - en - tes, et di - vi-tes di - mi - sit in -
TUTTI.
E - su - ri - en - tes, et di - vi-tes di - mi - sit in -
p TUTTI.
f
a - nes, di-mi-sit in - a - nes, di - mi - sit in - a-nes. Su - sce - pit Is - ra - el pu - e - rum su-um, re-cor - da - tus mi-
a - nes, di-mi-sit in - a-nes, di - mi - sit in - a-nes. Su - sce - pit Is - ra - el pu - e - rum su-um, re-cor - da - tus mi-
a - nes, di-mi - sit in - a - - - nes, di - mi - sit in - a - - - - - nes.
p
f

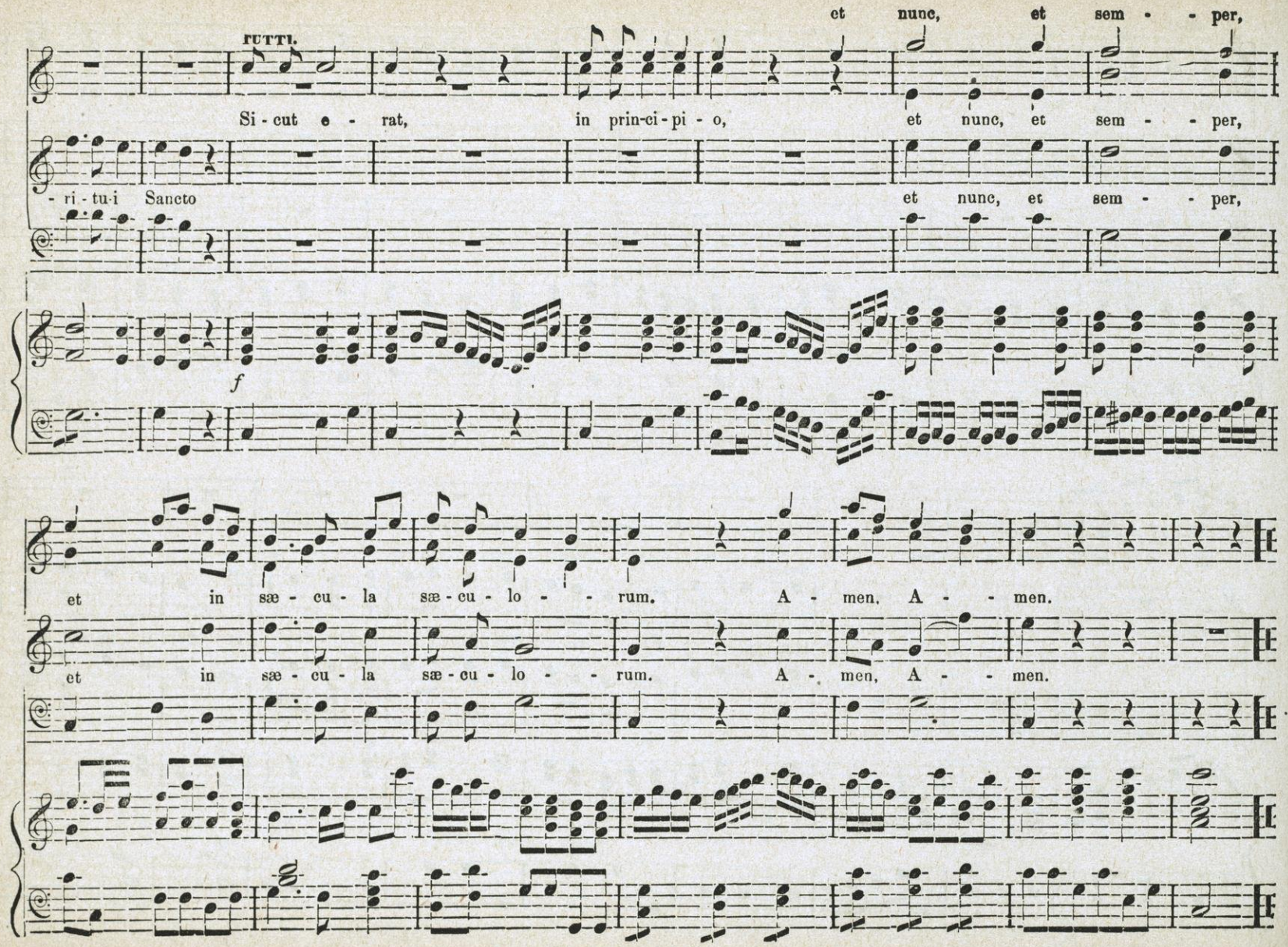

SOLO.
TUTTI.
se - - ri - cor - di - æ su - - - - æ. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i sanc-to. Si - cut
TUTTI.
se - - ri - cor - di - æ su - - - - æ.
Si - cut
TUTTI.
e - rat in prin-ci-pi - o, et nunc, et sem - per, et in sæ - cu - la sæ cu - lo-rum. A - - men, A - men, A - 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, A - men.

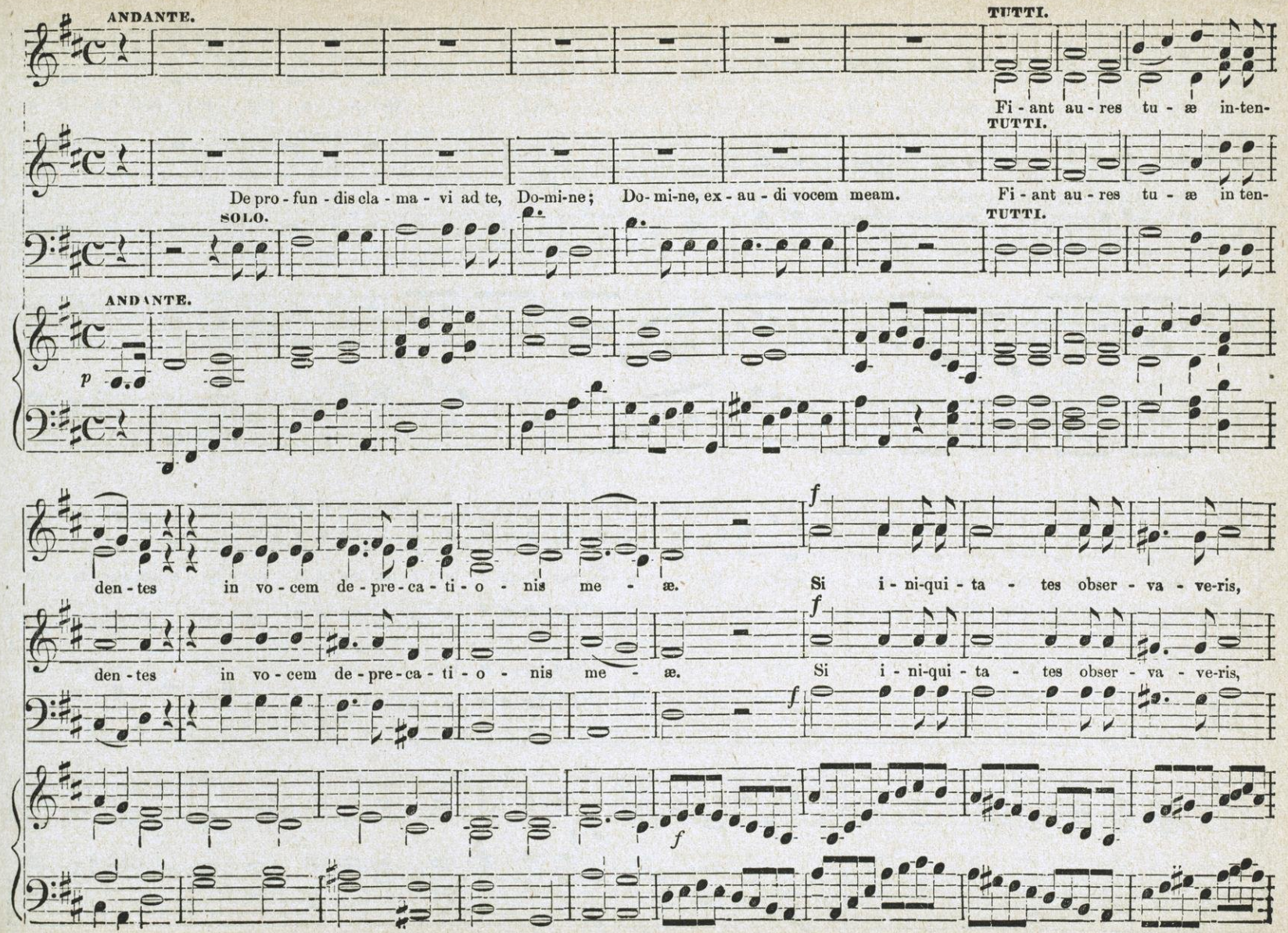
LAUDATE DOMINUM.

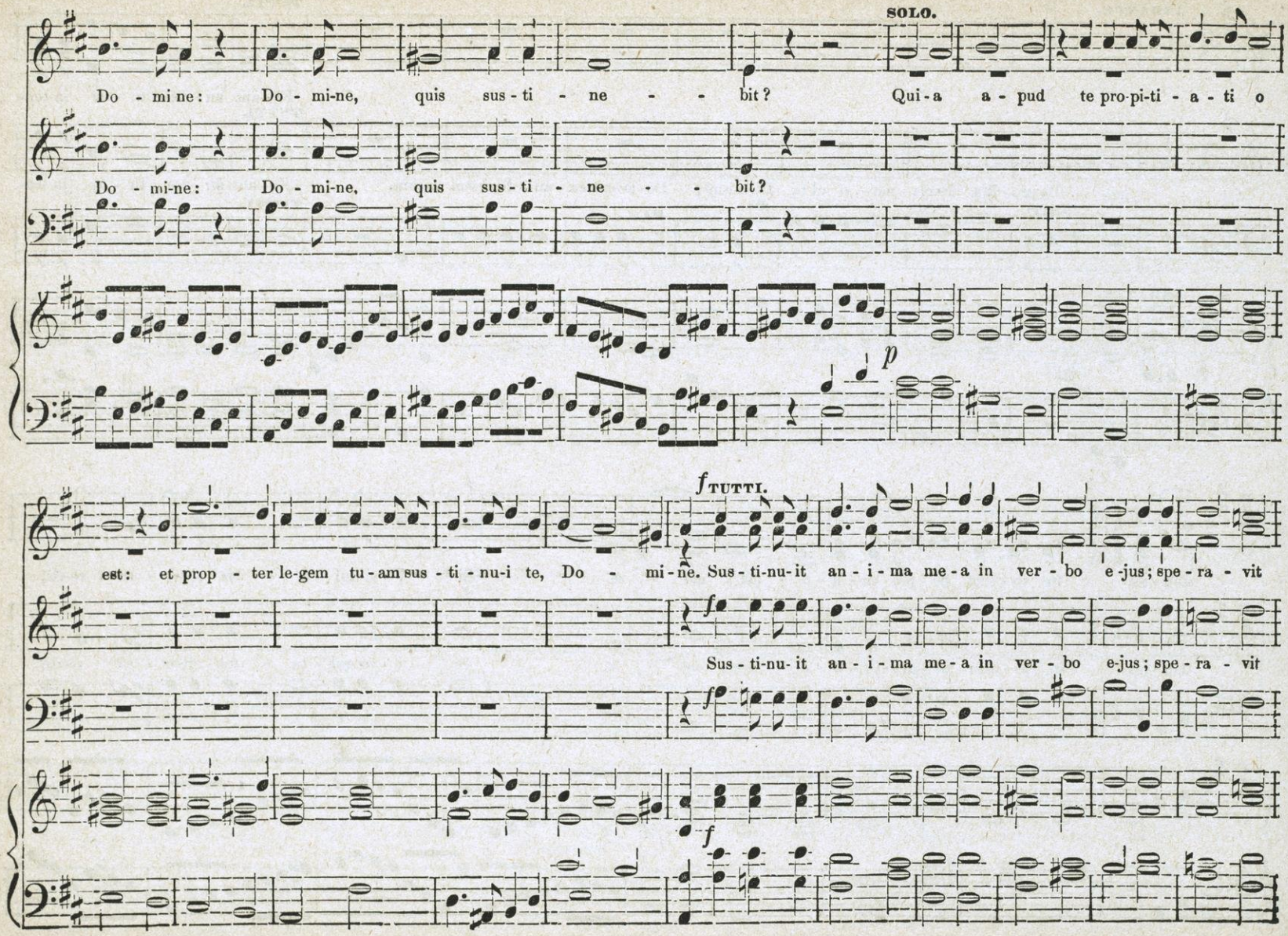
EMMERICH.

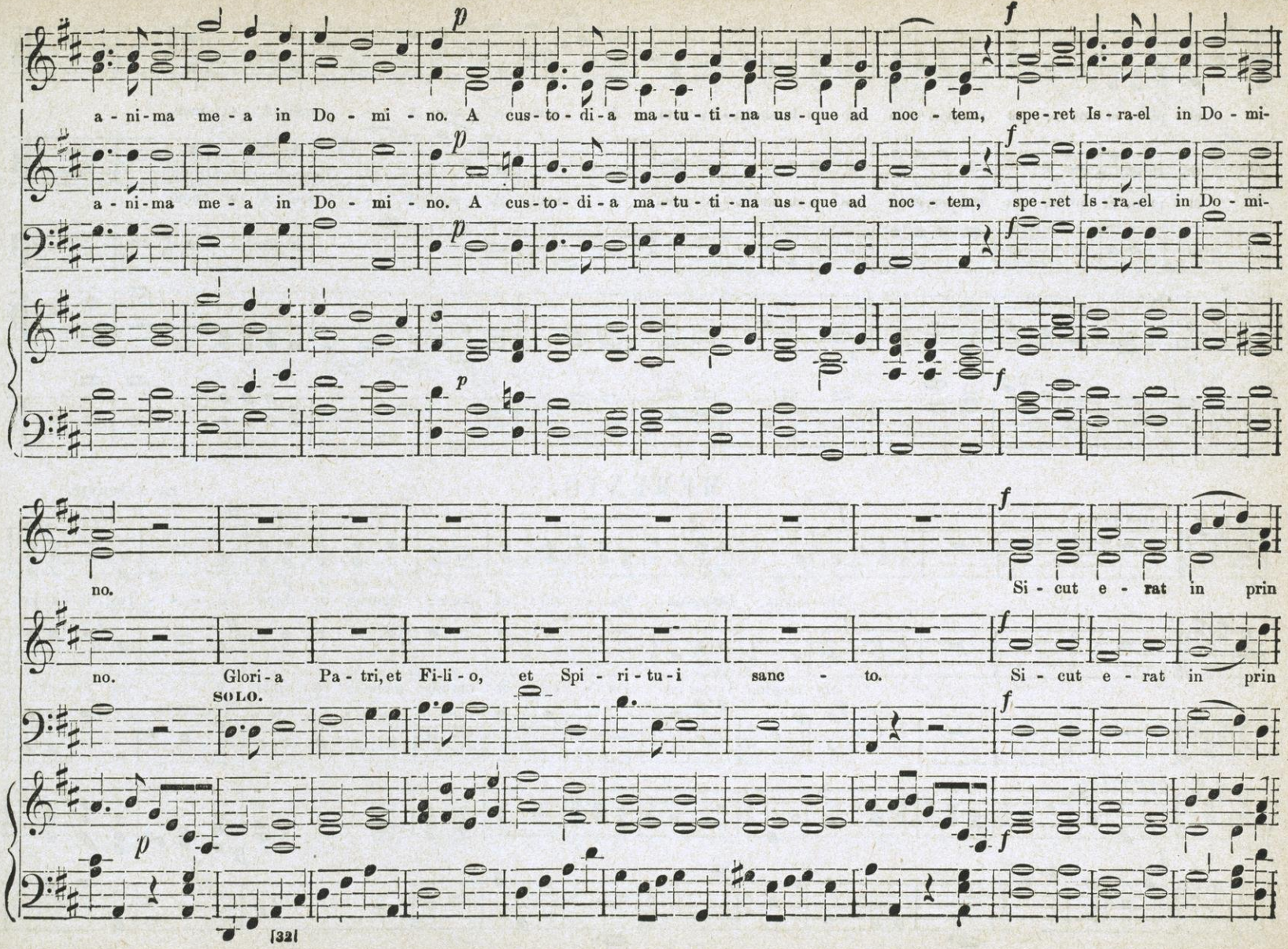



SOLI.
et ve - ri - tas Do - mi - ni ma - net, ma - net in æ - ter - num, ma net
p
in æ - ter - - num.
SOLI.
Glo - ri - a Pa - tri, Glo - ri - a Fi - li - o, et Spi - ri - tu - i, Spi -


et nunc, et sem - - per,
TUTTI.
Si - cut e - rat, in prin-ci-pi - o, et nunc, et sem - - per,
- ri - tu-i Sancto et nunc, et sem - - per,
f
et in sæ - cu - la sæ - cu - lo - - rum. A - men. A - - men.
et in sæ - cu - la sæ - cu - lo - - rum. A - men, A - - men.


ANDANTE.
TUTTI.
Fi - ant au - res tu - æ in-ten-
TUTTI.
De pro - fun - dis cla - ma - vi ad te, Do-mi-ne; Do- mi-ne, ex - au - di vocem meam.
Fi - ant au - res tu - æ in ten-
SOLO.
TUTTI.
ANDANTE.
p
den - tes in vo - cem de - pre - ca - ti - o - nis me - æ.
Si i - ni-qui - ta - tes obser - va - ve-ris,
den - tes in vo - cem de - pre - ca - ti - o - nis me - æ.
Si i - ni-qui - ta - tes obser - va - ve-ris,


SOLO.
Do - mi ne: Do - mi-ne, quis sus - ti - ne - - bit? Qui - a a - pud te pro-pi-ti - a - ti o
Do - mi-ne: Do - mi-ne, quis sus - ti - ne - - bit?
p
f TUTTI.
est: et prop - ter le-gem tu - am sus - ti - nu-i te, Do - mi-ne. Sus - ti-nu-it an - i - ma me - a in ver - bo e-jus; spe - ra - vit
f
Sus - ti-nu- it an - i - ma me - a in ver - bo e-jus; spe - ra - vit
f


a - ni - ma me - a in Do - mi - no. A cus - to - di - a ma - tu - ti - na us - que ad noc - tem, spe - ret Is - ra - el in Do - mi-
a - ni - ma me - a in Do - mi - no. A cus - to - di - a ma - tu - ti - na us - que ad noc - tem, spe - ret Is - ra - el in Do - mi-
no.
Si - cut e - rat in prin
no. Glori - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i sanc - to. Si - cut e - rat in prin
SOLO.
[32]

ci - pi - o, et nunc, et semper, et in sæ - cu - la sæ - cu - lo - rum. A - men, A - men, A - - men, A - men.

ci - pi - o, et nunc, et semper, et in sæ - cu - la sæ - cu - lo - rum. A - men, A - men, A - - men, A - men.

MEMENTO.

FR. X. SCHMID.

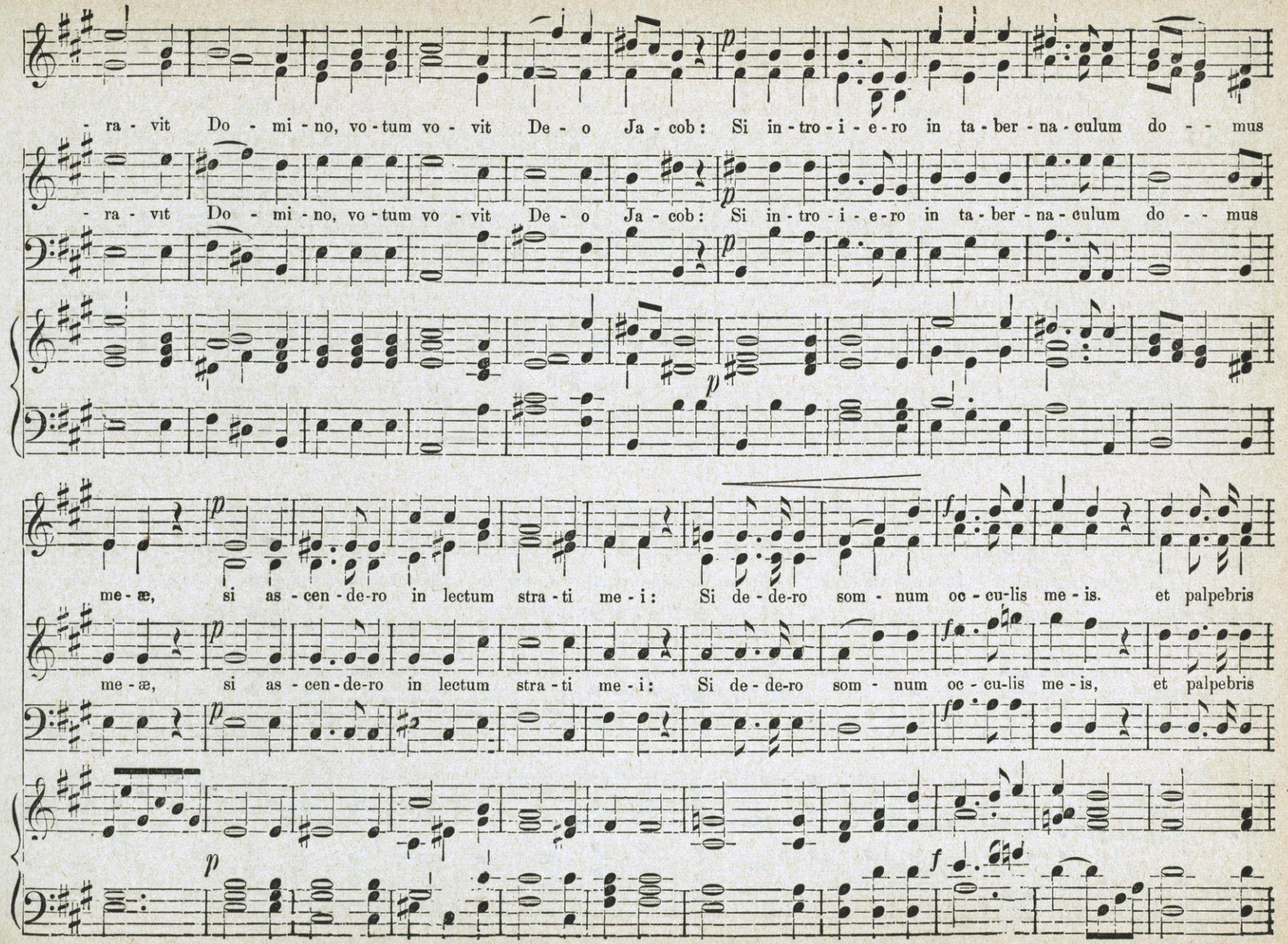
ANDANTE.

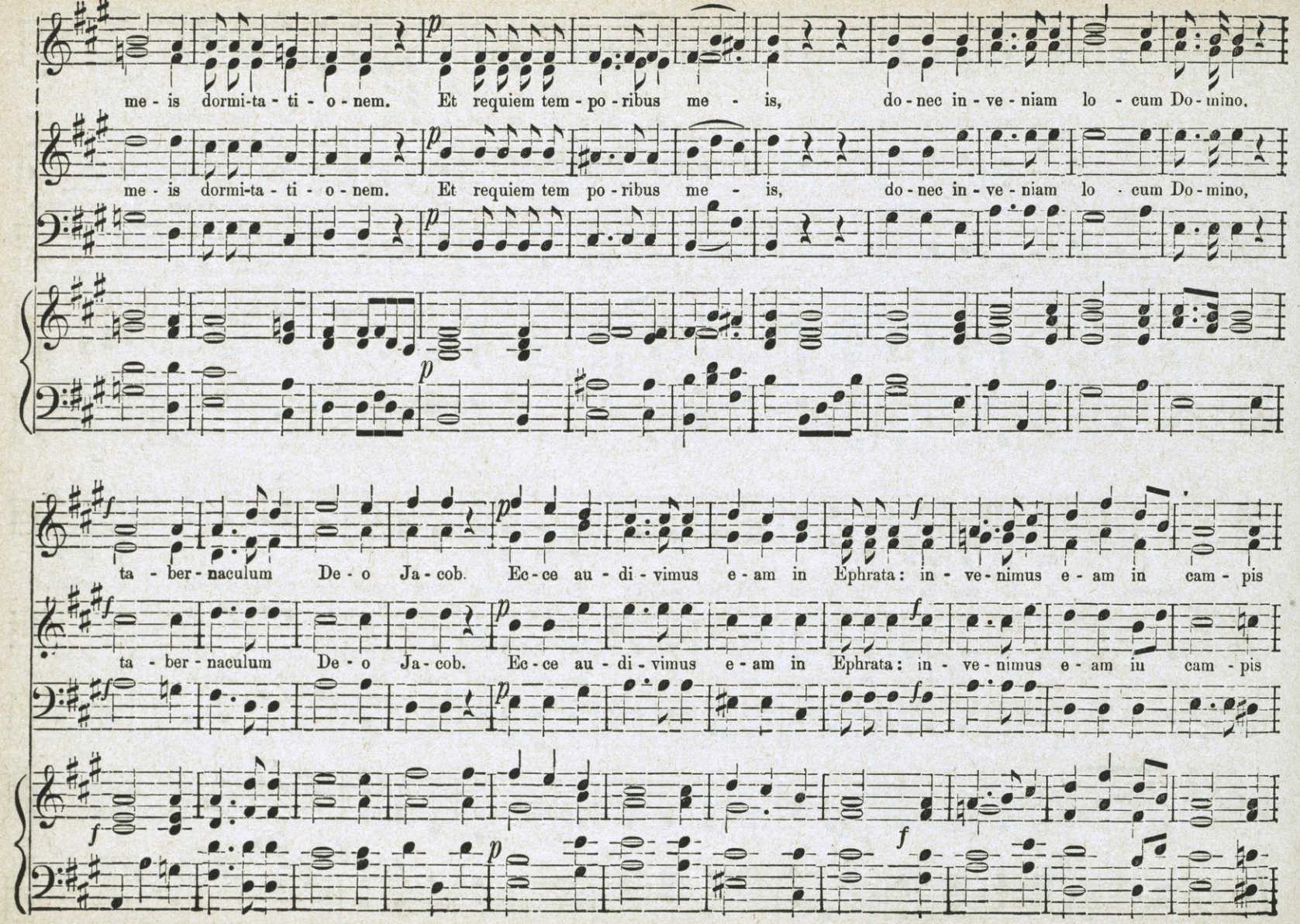
Dim.

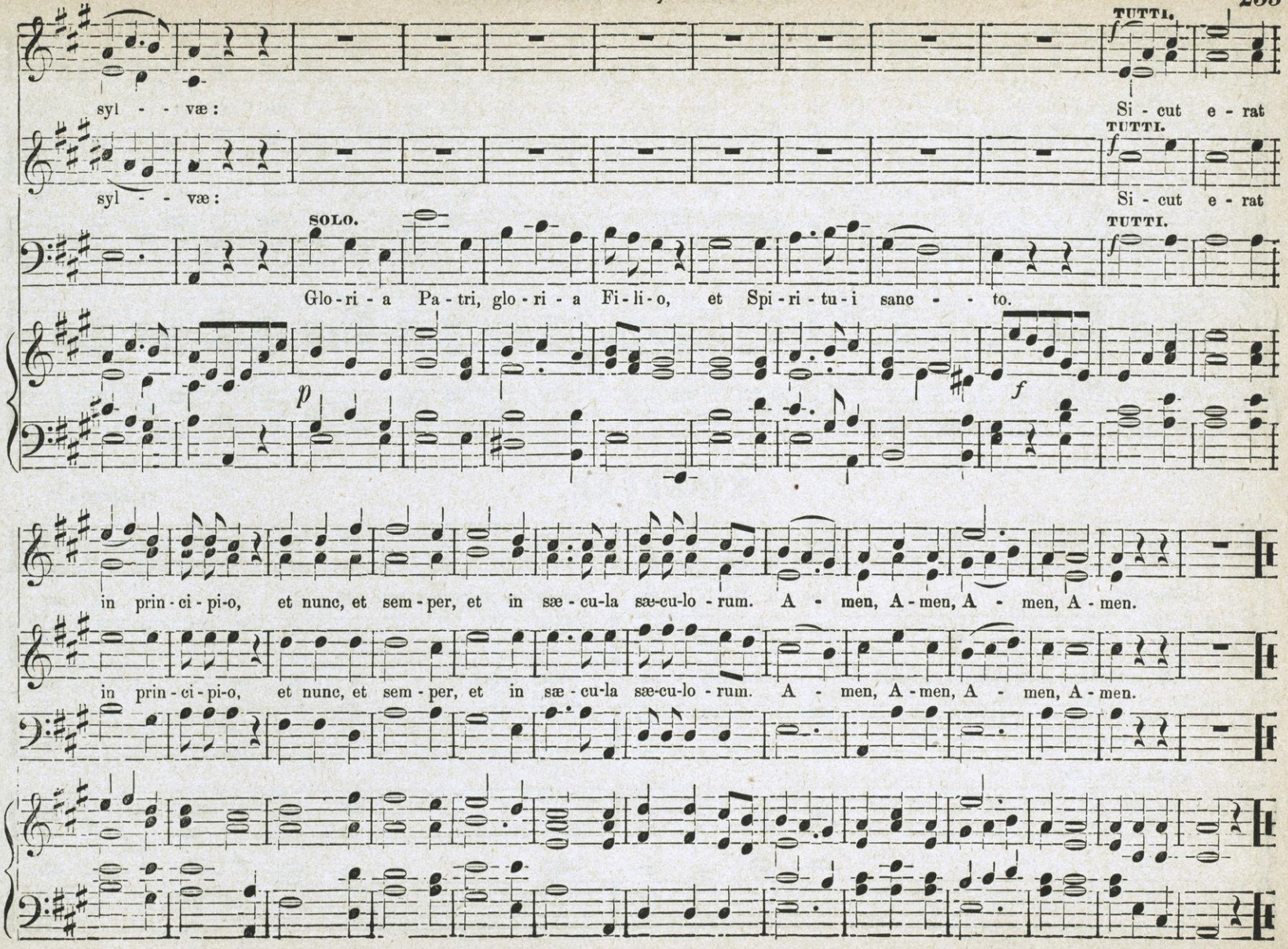
Me - mento, Do - mi - ne Da - vid: et om - nis mansue - tu - dinis e - - - jus. Si - cut ju -

Me - mento, Do - mi - ne Da - vid: et om - nis mansue - tu - dinis e - - - jus. Si - cut ju -

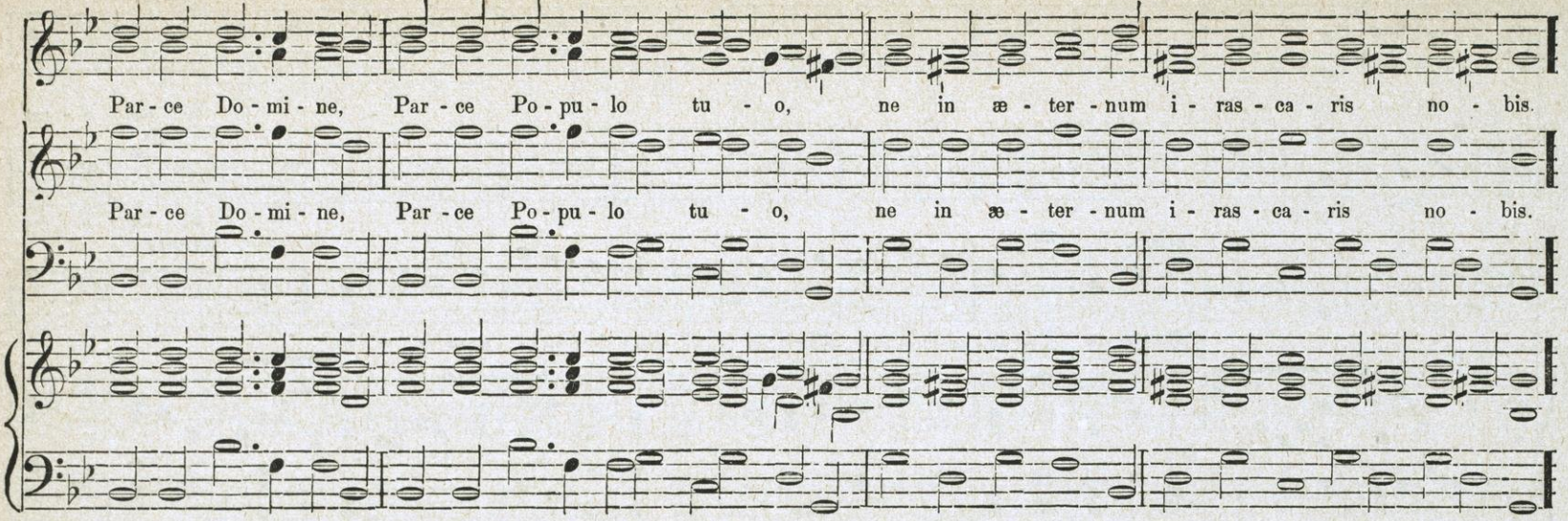
ANDANTE.


- ra - vit Do - mi - no, vo - tum vo - vit De - o Ja - cob: Si in - tro - i - e - ro in ta - ber - na - culum do - - mus
- ra - vit Do - mi - no, vo - tum vo - vit De - o Ja - cob: Si in - tro - i - e - ro in ta - ber - na - culum do - - mus
me - æ, si as - cen - de - ro in lectum stra - ti me - i: Si de - de - ro som - num oc - cu - lis me - is. et palpebris
me - æ, si as - cen - de - ro in lectum stra - ti me - i: Si de - de - ro som - num oc - cu - lis me - is, et palpebris


me - is dormi-ta - ti - o - nem. Et requiem tem - po - ribus me - is, do - nec in - ve - niam lo - cum Do - mino,
me - is dormi-ta - ti - o - nem. Et requiem tem po - ribus me - is, do - nec in - ve - niam lo - cum Do - mino,
ta - ber - naculum De - o Ja - cob. Ec - ce au - di - vimus e - am in Ephrata: in - ve - nimus e - am in cam - pis
ta - ber - naculum De - o Ja - cob. Ec - ce au - di - vimus e - am in Ephrata: in - ve - nimus e - am in cam - pis

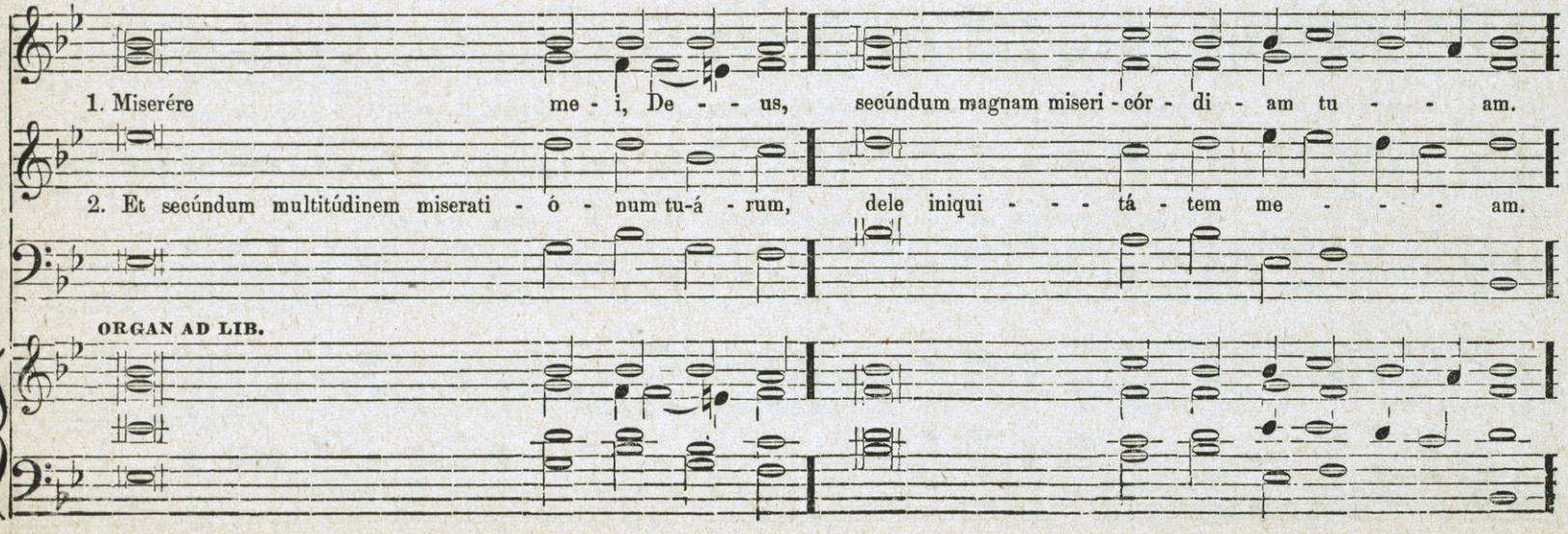

TUTTI.
syl - - væ:
Si - cut e - rat
TUTTI.
syl - - væ:
Si - cut e - rat
SOLO.
TUTTI.
Glo - ri - a Pa - tri, glo - ri - a Fi - li - o, et Spi - ri - tu - i sanc - - to.
p
f
in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men, A - men, A - men, A - men.
in prin - ci - pi - o, et nunc, et sem - per, et in sæ - cu - la sæ - cu - lo - rum. A - men, A - men, A - men, A - men.

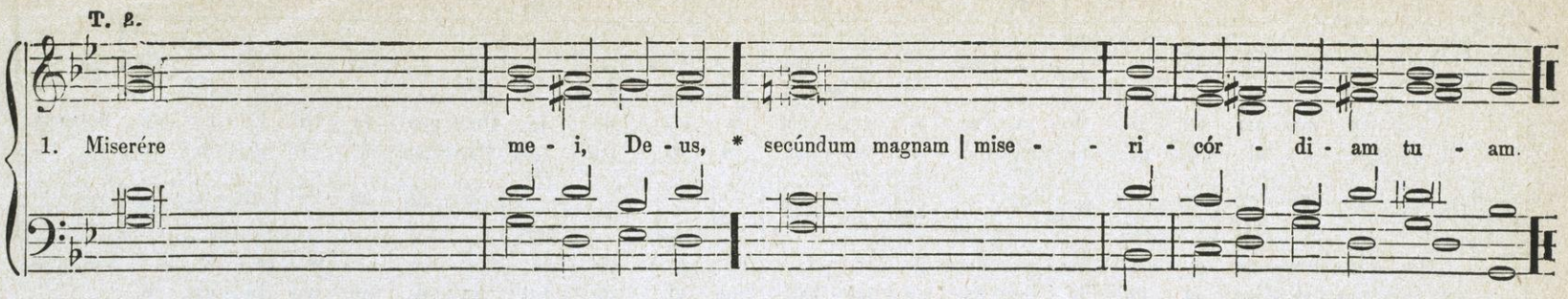
ANTHEM FOR LENT.



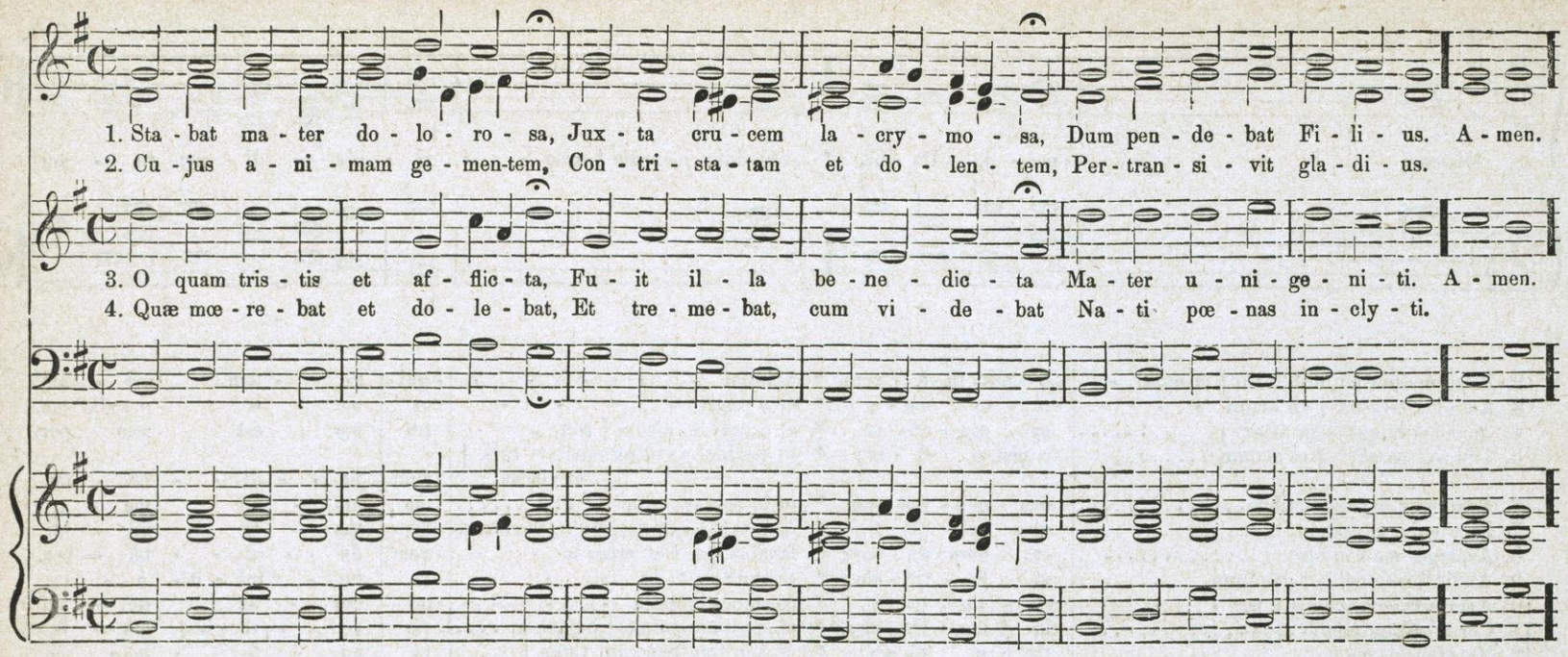
MISERERE.

PALESTRINA.





2. Et secúndum multitúdinem | miserati - -ó - num tu - á - rum, * dele ini - - - - - - -qui- tá - - tem me - am.
3. Amplius lava me | ab iniqui - - - -tá - te me - a, * et a peccá - - - - - -to me - o munda me.
4. Quoniam iniquitátem meam | ..... ego cog - nós - co, * et peccátum meum | con - - -tra me est sem - per.
5. Tibi soli peccávi. | et malum ..... coram te fe - ci; * ut justificéris in sermónibus tuis, | et vincas.... cum ju - - di - - cá - ris.
6. Ecce enim in iniquitátibus..... con - cép - tus sum, * et in peccátis concépit ..... me ma - ter me - a.
7. Ecce enim veritátem..... .... di - le - xís - ti; * incérta et occúlta sapiéntiæ tuæ|mani- - fes - tás - ti mi - hi.
8. Aspérges me hyssópo,..... et mun - dá - bor: * lavábis me, | et super ni - - -vem de - - al - - bá - bor.
9. Audítui meo dabis | gáudium..... et læ - títi - am: * et exultábunt os - - - - -sa hu - - mi - li - á - ta.
10. Avérte fáciem tuam | a pec - - - -cá - tis me - is, * et omnes iniquitá - - - -tes me - as de - le.
11. Cor mundum crea..... in me, De - us; * et spíritum rectum | innóva in .... vis - cé - - ri - bus me - is.
12. Ne projícias me a .... faci - e tu - a: * et Spíritum Sanctum tuum | ..... ne áu - fe - - ras a me
13. Redde mihi | lætítiam salu - - - -tá - ris tu - i; * et spíritu prin - - - -ci- pá - - li con - firma me
14. Docébo iníquos... ..... vi - ás tu - as; * et ímpii ad .... te con - ver - - tén - tur.
15. Líbera me de sanguínibus, | Deus, Deus sa- -lú - tis me - æ; * et exultábit língua mea | ..... jus- tí - - ti - am tu - am
16. Dómine, | lábia ..... mea a - péri - es; * et os meum annuntiá - - -bit lau - dem tu - am.
17. Quoniam si voluísses, | sacrifícium dedís - -sem ú - ti - que; * holocáustis ..... non de - - lec - - tábe - ris.
18. Sacrifícium Deo | spíritus con - - -tri - bu - lá - tus: * cor contrítum et humiliátum, | De- -us non des - - píci - es.
19 Benígne fac, Dómine, | in bona voluntáte tu - a Si - on, * ut ædificén - - - - -tur mu - ri Je - rusa - lem.
20 Tunc acceptábis sacrifícium justíciæ, | oblatiónes et.... ho - lo - cáu - sta; * tunc impónent super altá - - -re tu - - um vítu - los.
Gloria..... Patri et Fíli - o, * et ..... Spi- rí - - tu - i sanc - to.
Sicut erat in princípio, | et ..... nunc, et sem - per, * et in sæcula sæ - - - - -cu- lo - - rum. A - men.



5

Quis est homo qui non fleret,
Christi matrem si videret
In tanto supplicio?

6

Quis posset non contristari,
Piam matrem contemplari
Dolentem cum filio.

7

Pro peccatis suæ gentis,
Vidit Jesum in tormentis,
Et flagellis subditum.

8

Vidit suum dulcem natum
Morientem, desolatum,
Dum emisit spiritum.

9

Eia, mater, fons amoris,
Me sentire vim doloris
Fac, ut tecum lugeam.

10

Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complaceam.

11

Sancta mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.

12

Tui Nati vulnerati,
Tam dignati pro me pati,
Pœnas mecum divide.

13

Fac me vere tecum flere,
Crucifixo condolere,
Donec ego vixero.

14

Juxta crucem tecum stare,
Te libenter sociare
In planctu desidero.

15

Virgo virginum præclara,
Mihi jam non sis amara,
Fac me tecum plangere.

16

Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolere.

14

Fac me plagis vulnerari,
Cruce hac inebriari,
Ob amorem filii.

18

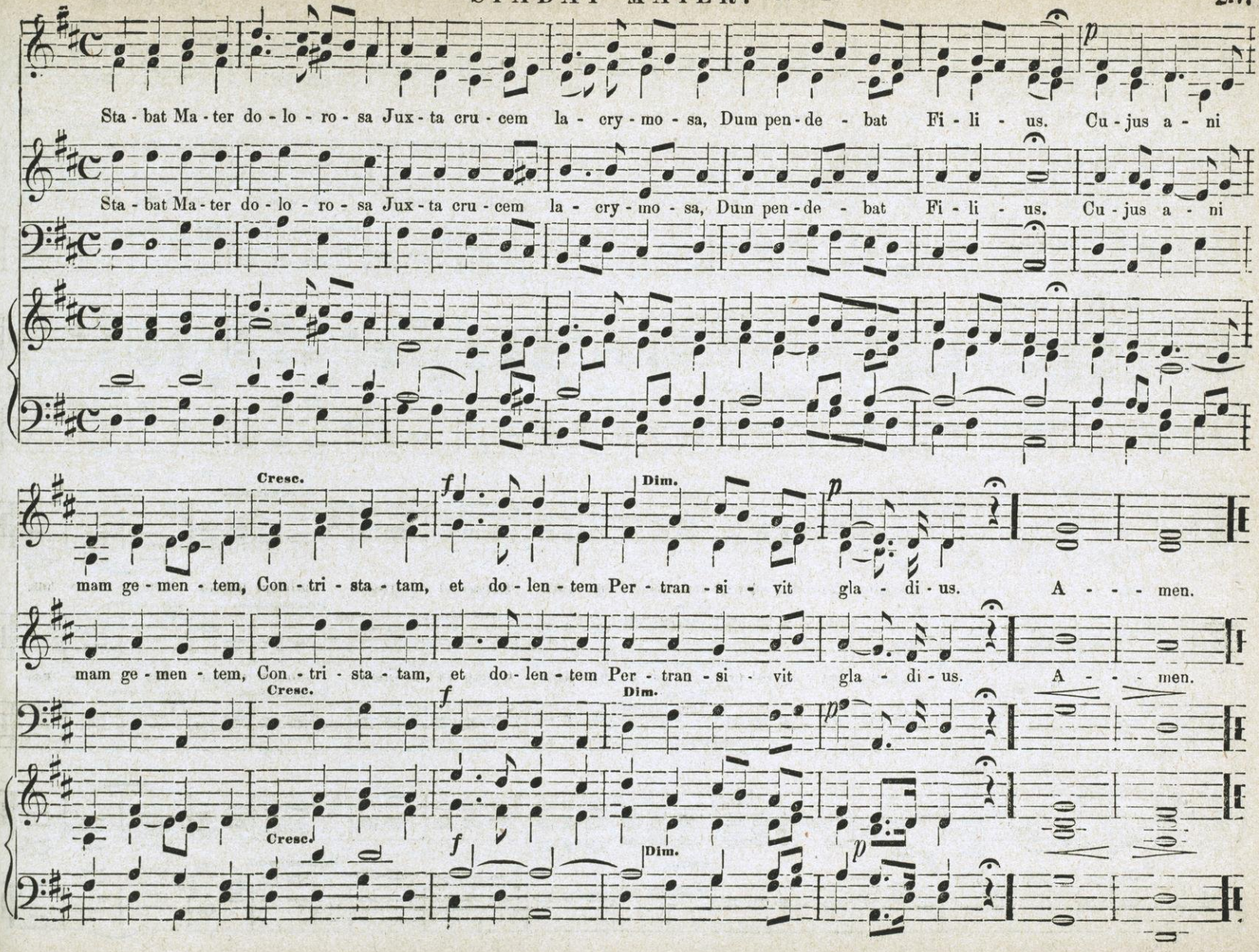
Inflammatus et accensus,
Per te, virgo, sim defensus,
In die judicii.

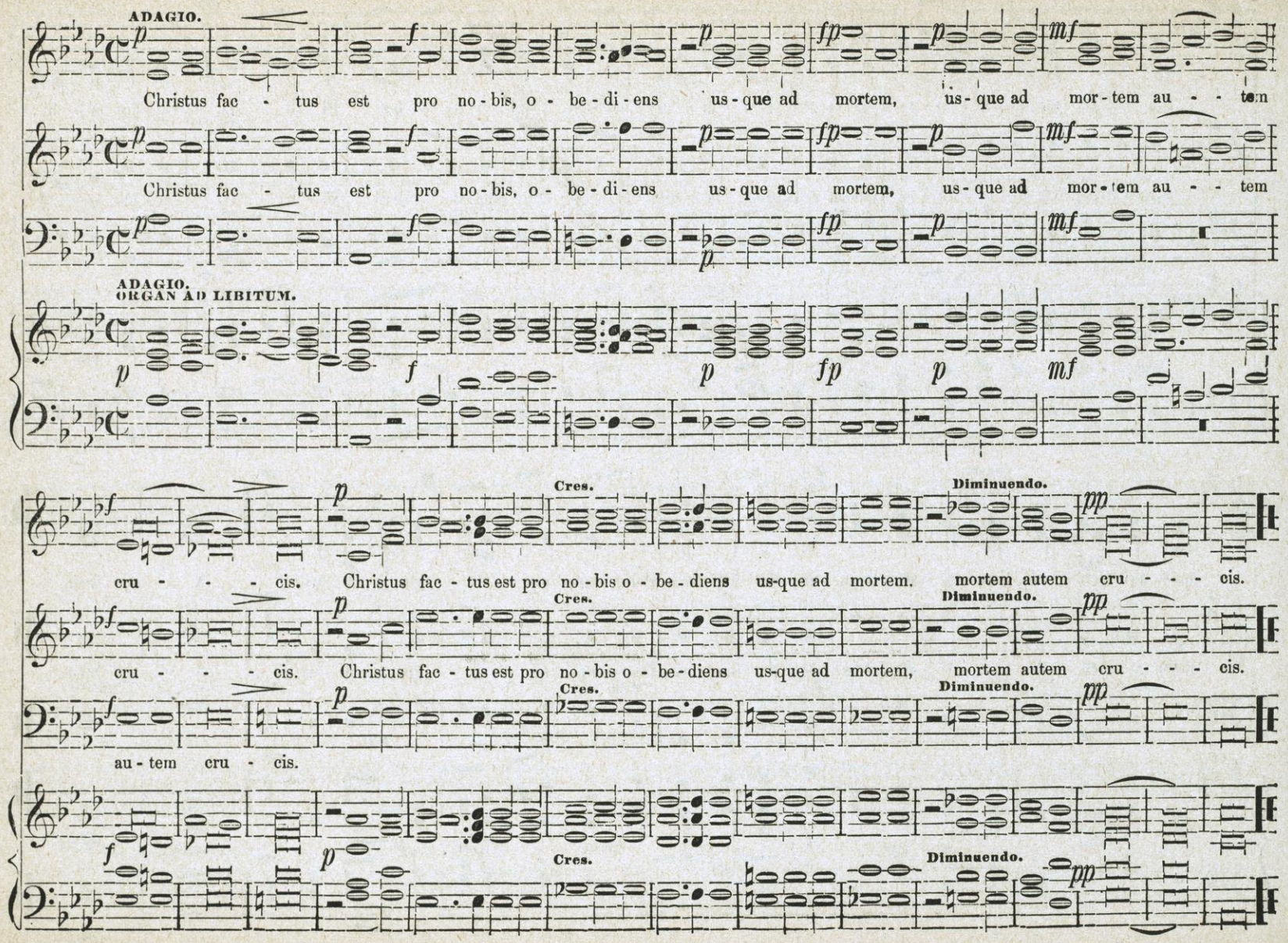
19

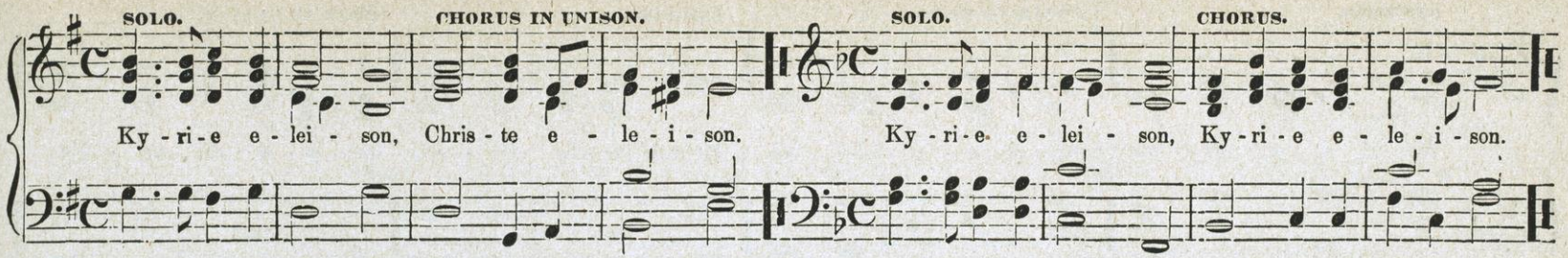
Fac me cruce custodiri,
Morte Christi præmuniri,
Confoveri gratia.

20

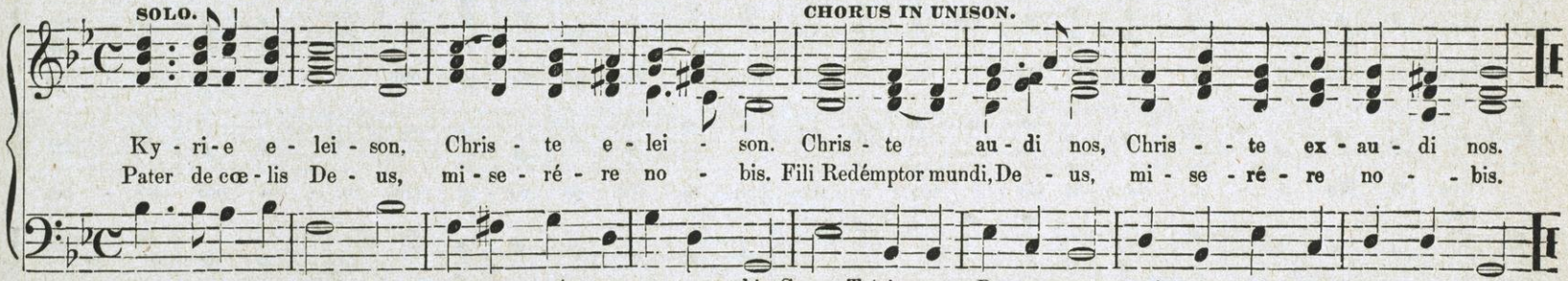
Quando corpus morietur,
Fac ut animæ donetur,
Paradisi gloria. Amen.


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
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
Cresc.
Dim.
mam ge - men - tem, Con - tri - sta - tam, et do - len - tem Per - tran - si - vit gla - di - us. A - - - men.
mam ge - men - tem, Con - tri - sta - tam, et do - len - tem Per - tran - si - vit gla - di - us. A - - - men.
Cresc.
Dim.
Cresc.
Dim.


ADAGIO.
Christus fac - tus est pro no - bis, o - be - di - ens us - que ad mortem, us - que ad mor - tem au - - tem
Christus fac - tus est pro no - bis, o - be - di - ens us - que ad mortem, us - que ad mor - tem au - - tem
ADAGIO.
ORGAN AD LIBITUM.
Cres.
Diminuendo.
cru - - - cis. Christus fac - tus est pro no - bis o - be - diens us - que ad mortem. mortem autem cru - - - cis.
cru - - - cis. Christus fac - tus est pro no - bis o - be - diens us - que ad mortem, mortem autem cru - - - cis.
au - tem cru - cis.



LITANY. No. 3.



Mater Divínæ Grátiæ
Mater purissima,
Mater castissima,
Mater invioláta,
Mater intemeráta,
Mater amábilis,
Mater admirábilis,
Mater Creatóris,
Mater Salvatóris,
Virgo prudentíssima
Virgo veneránda,
Ora pro nobis.

Virgo prædicánda,
Virgo potens,
Virgo clemens,
Virgo fidélis,
Spéculum justítiæ,
Sedes sapiéntiæ,
Causa nostræ lætítiæ,
Vas spirituále,
Vas honorábile,
Vas insígne devotiónis,
Ora pro nobis.

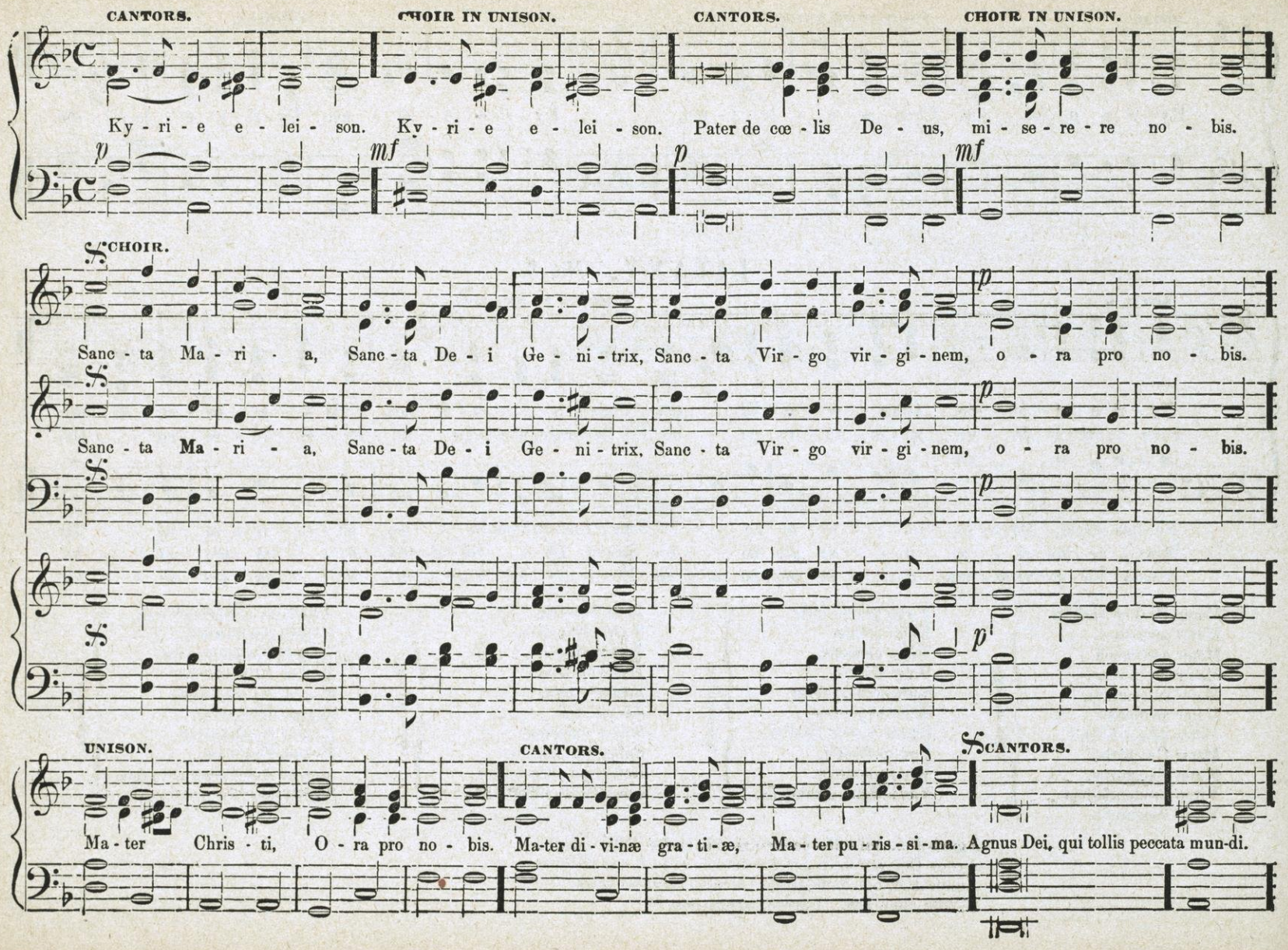
Rosa Mystica,
Turris Davídica,
Turris ebúrnea,
Domus áurea,
Fœderis arca,
Jánua cœli,
Stella matutína,
Salus infirmórum,
Refúgium peccatórum,
Consolátrix afflictórum,
Ora pro nobis.

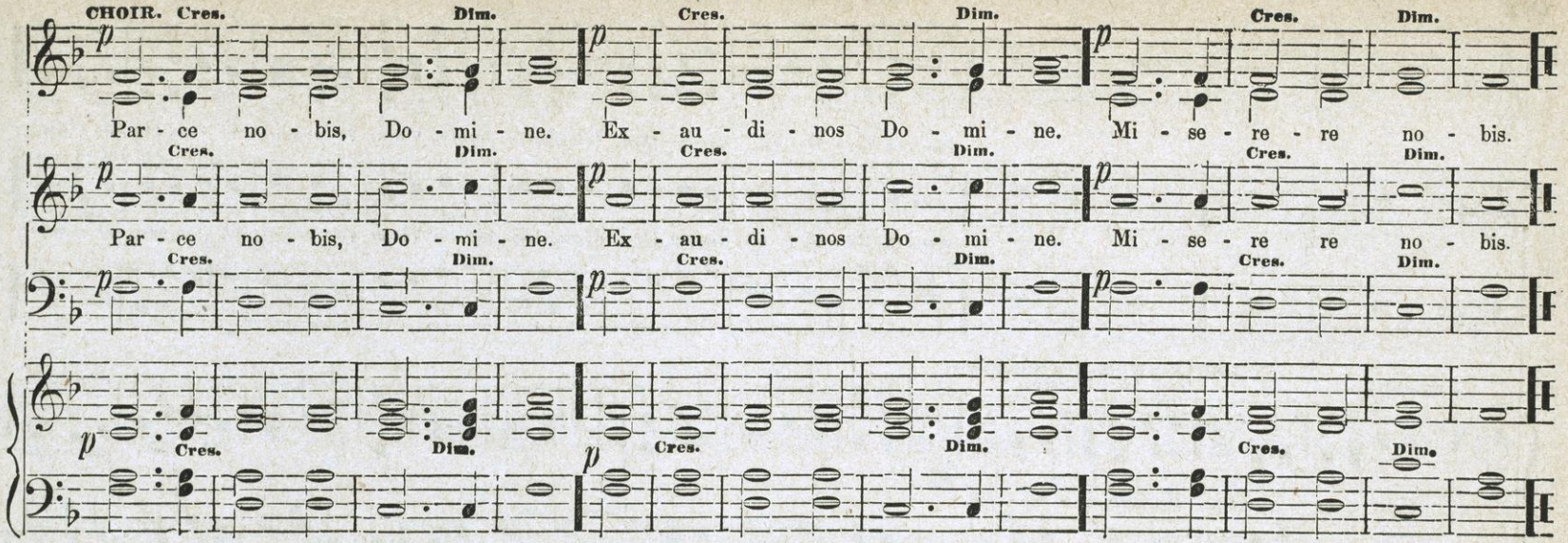
Auxílium Christianórum,
Regína Angelórum,
Regína Patriarchárum,
Regína Prophetarum,
Regina Apostolórum.
Regína Martyrum,
Regína Confessórum,
Regina Vírginum,
Regina Sanctórum ómnium,
Regina sine labe concépta,
Ora pro nobis.

Agnus Dei, qui tollis peccáto mundi, parce nobis Dómine.
Agnus Dei, qui tollis peccáta mundi, exáudi nos Dómine
Agnus Dei, qui tollis peccáta mundi, miserére nobis
Christe, audi nos. Christe, exaudi nos.

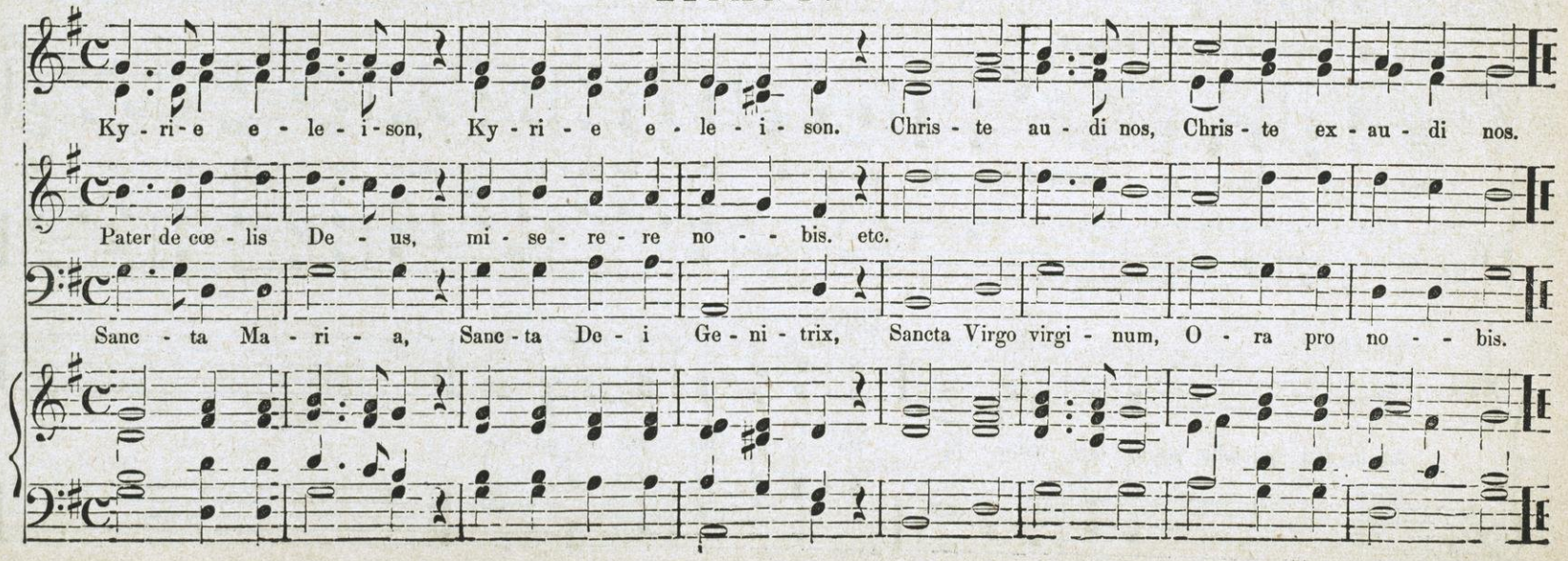
LITANY. No. 4.

J. RICHARDSON.



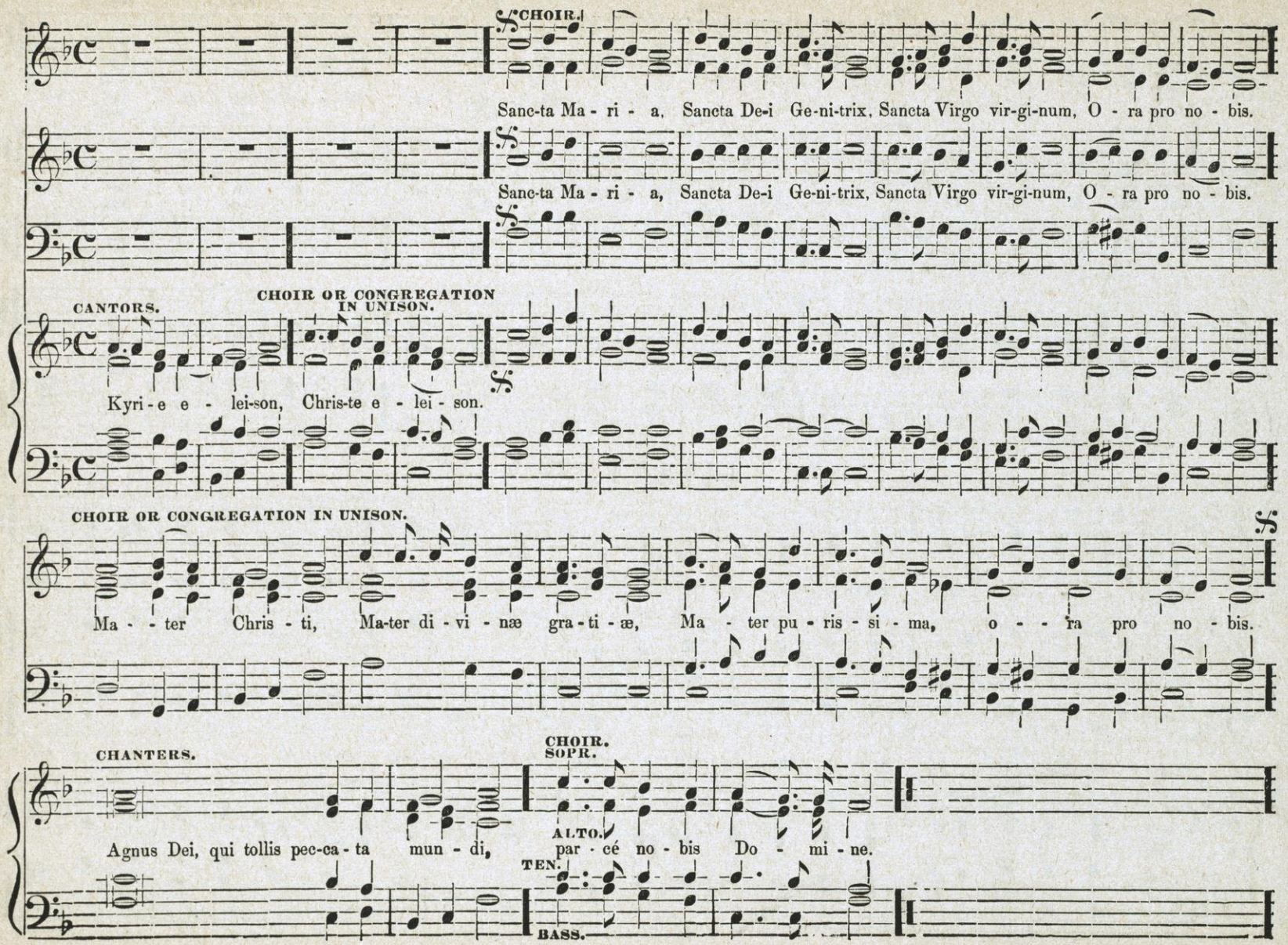

CHOIR.
Cres. Dim.
Par - ce no - bis, Do - mi - ne. Ex - au - di - nos Do - mi - ne. Mi - se - re - re no - bis.
Par - ce no - bis, Do - mi - ne. Ex - au - di - nos Do - mi - ne. Mi - se - re re no - bis.

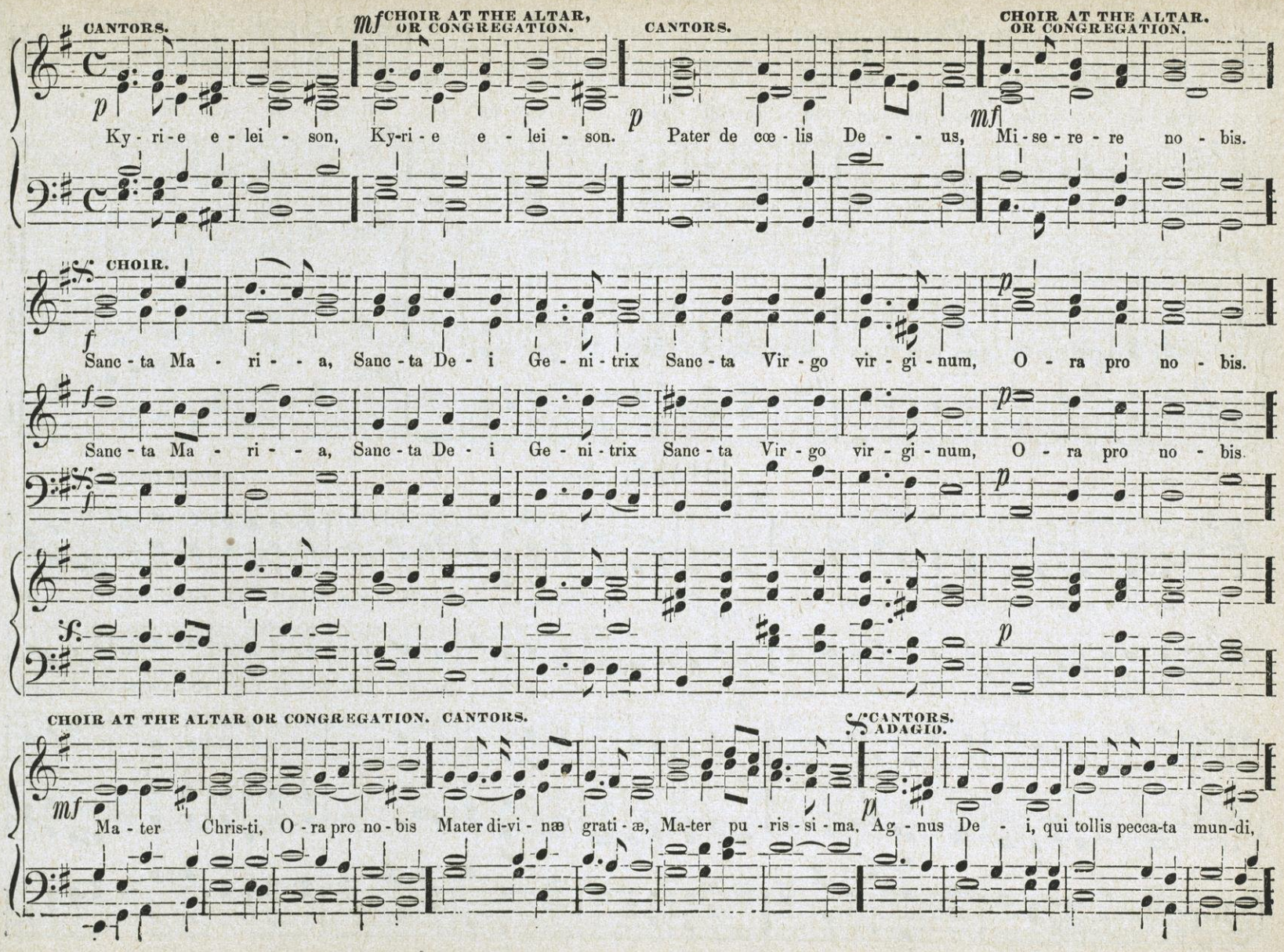
LITANY. No. 5.


Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son. Chris - te au - di nos, Chris - te ex - au - di nos.
Pater de cœ - lis De - us, mi - se - re - re no - - bis. etc.
Sanc - ta Ma - ri - a, Sanc - ta De - i Ge - ni - trix, Sancta Virgo virgi - num, O - ra pro no - - bis.

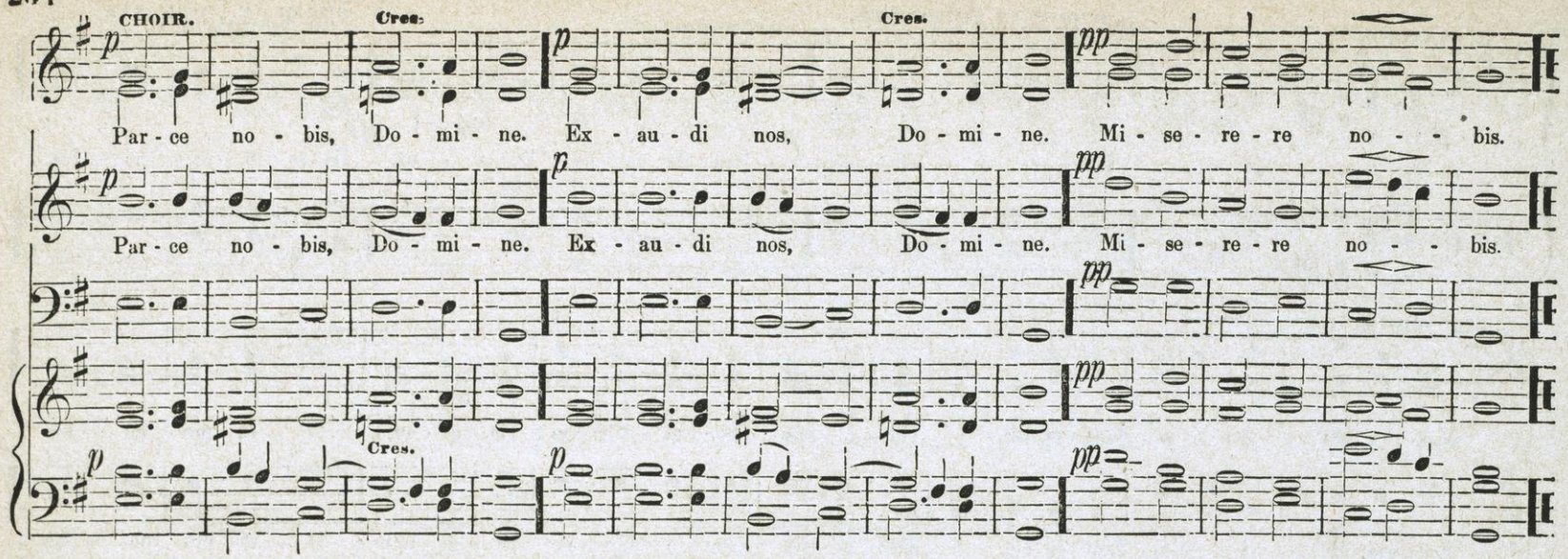
LITANY. No. 6.

J. RICHARDSON.



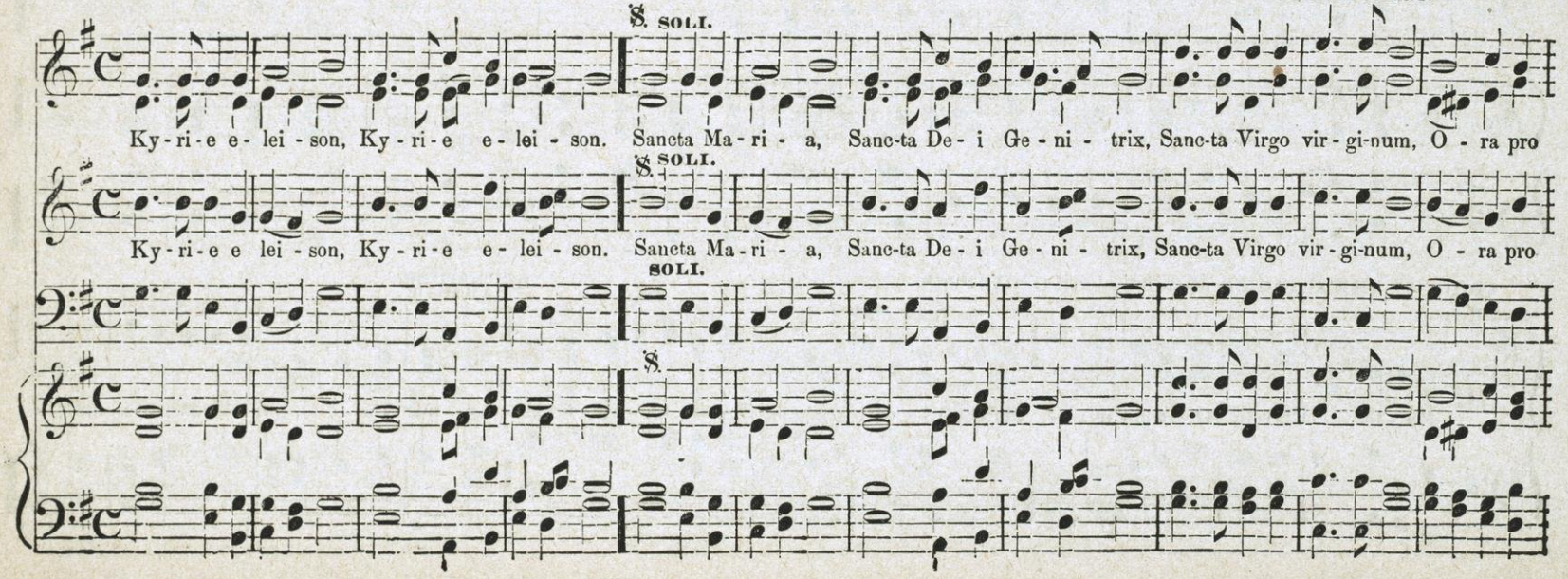

CANTORS.
mf CHOIR AT THE ALTAR, OR CONGREGATION.
CANTORS.
CHOIR AT THE ALTAR. OR CONGREGATION.
p
Ky - ri - e e - lei - son, Ky-ri - e e - lei - son.
p
Pater de cœ - lis De - - us,
mf
Mi - se - re - re no - bis.
CHOIR.
f
Sanc - ta Ma - ri - - a, Sanc - ta De - i Ge - ni - trix Sanc - ta Vir - go vir - gi - num, O - ra pro no - bis.
p
Sanc - ta Ma - ri - - a, Sanc - ta De - i Ge - ni - trix Sanc - ta Vir - go vir - gi - num, O - ra pro no - bis.
CHOIR AT THE ALTAR OR CONGREGATION.
CANTORS.
CANTORS. ADAGIO.
mf
Ma - ter Chris-ti, O - ra pro no - bis Mater di-vi - næ grati - æ, Ma-ter pu - ris - si - ma,
p
Ag - nus De - i, qui tollis pecca-ta mun-di,

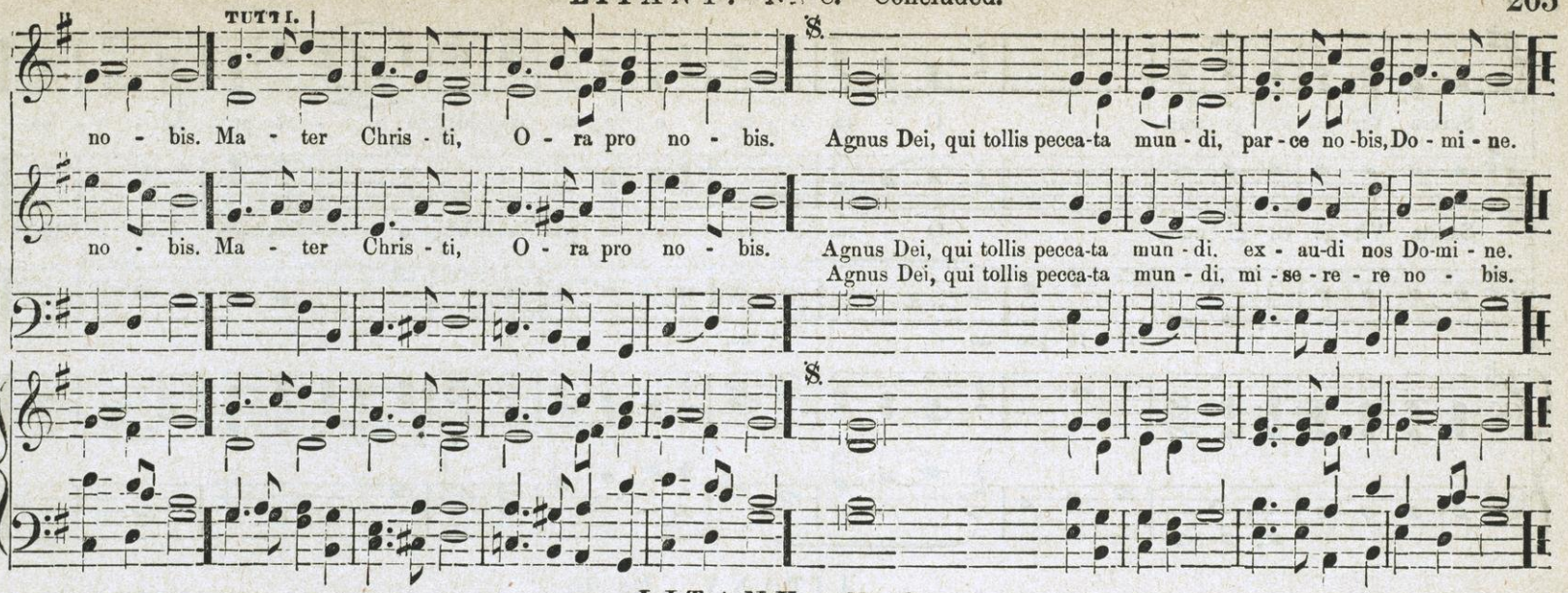
LYTANY. No. 7. Concluded.



LITANY. No. 8.

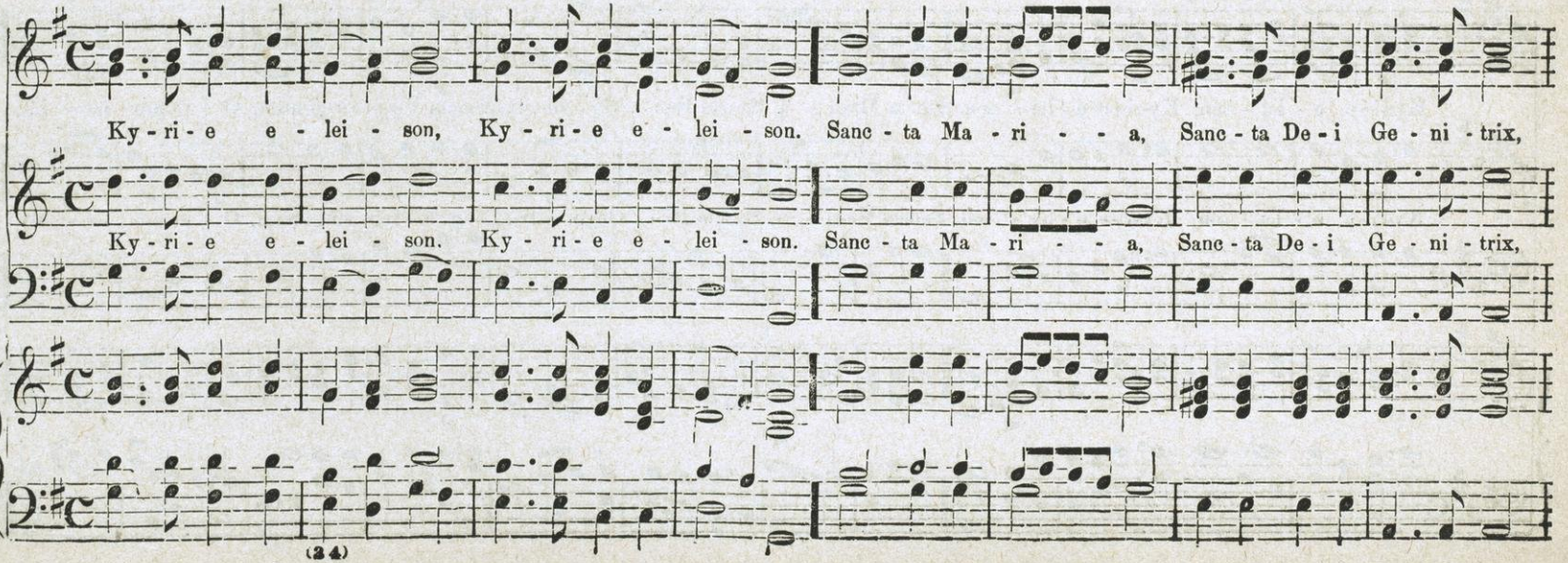
MALTESE LITANY.





LITANY. No. 9.

PASCALE.



LITANY. No. 9. Concluded.

Sancta Vir - go vir - gi - num, O - ra, o - ra, o - ra pro no - bis, o - - ra pro no - - bis.

Sancta Vir - go vir - gi - num, O - ra, o - ra, o - ra pro no - bis, o - - ra pro no - bis.

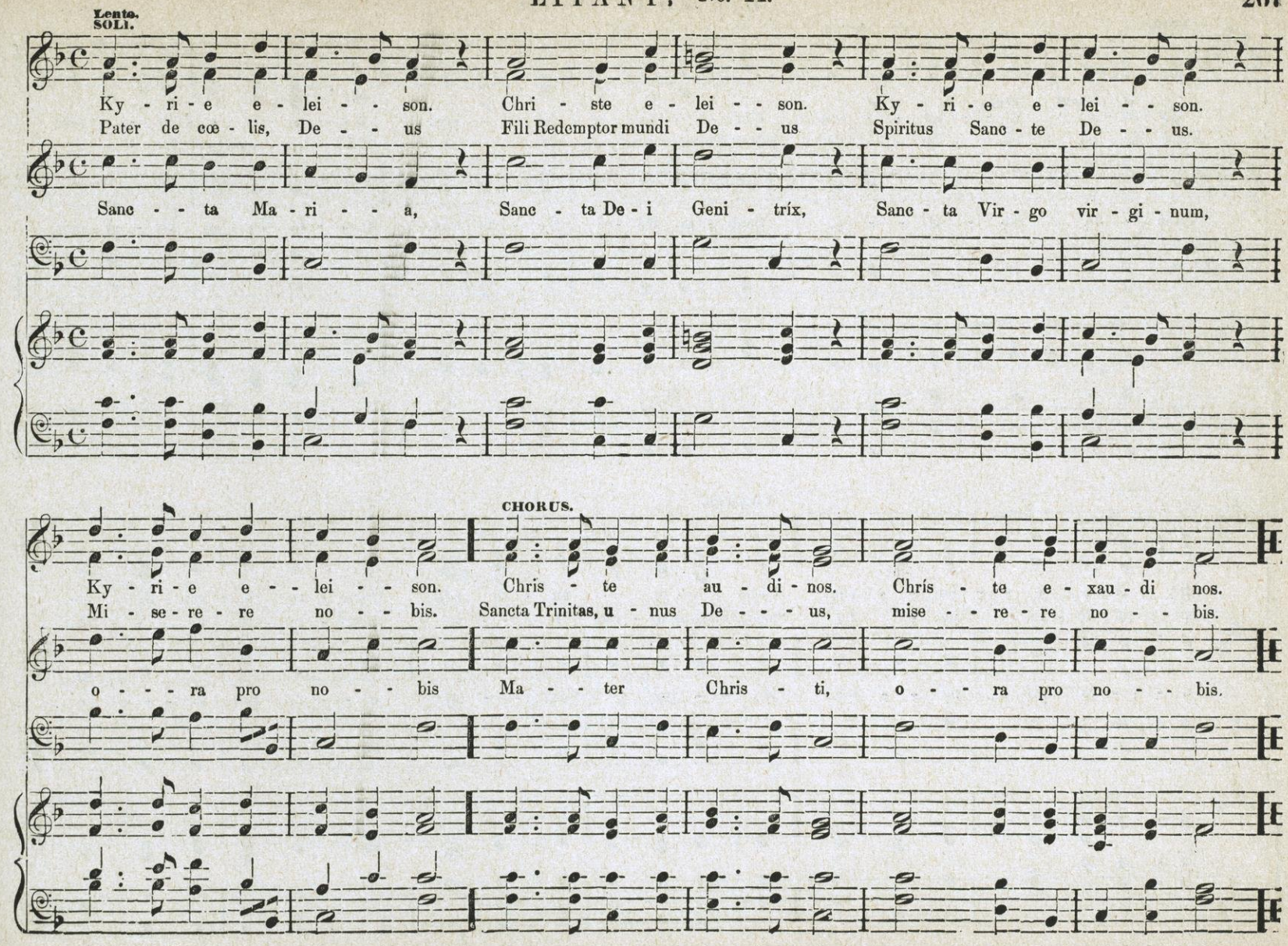
O - ra pro no - - - - - bis,

LITANY. No. 10.

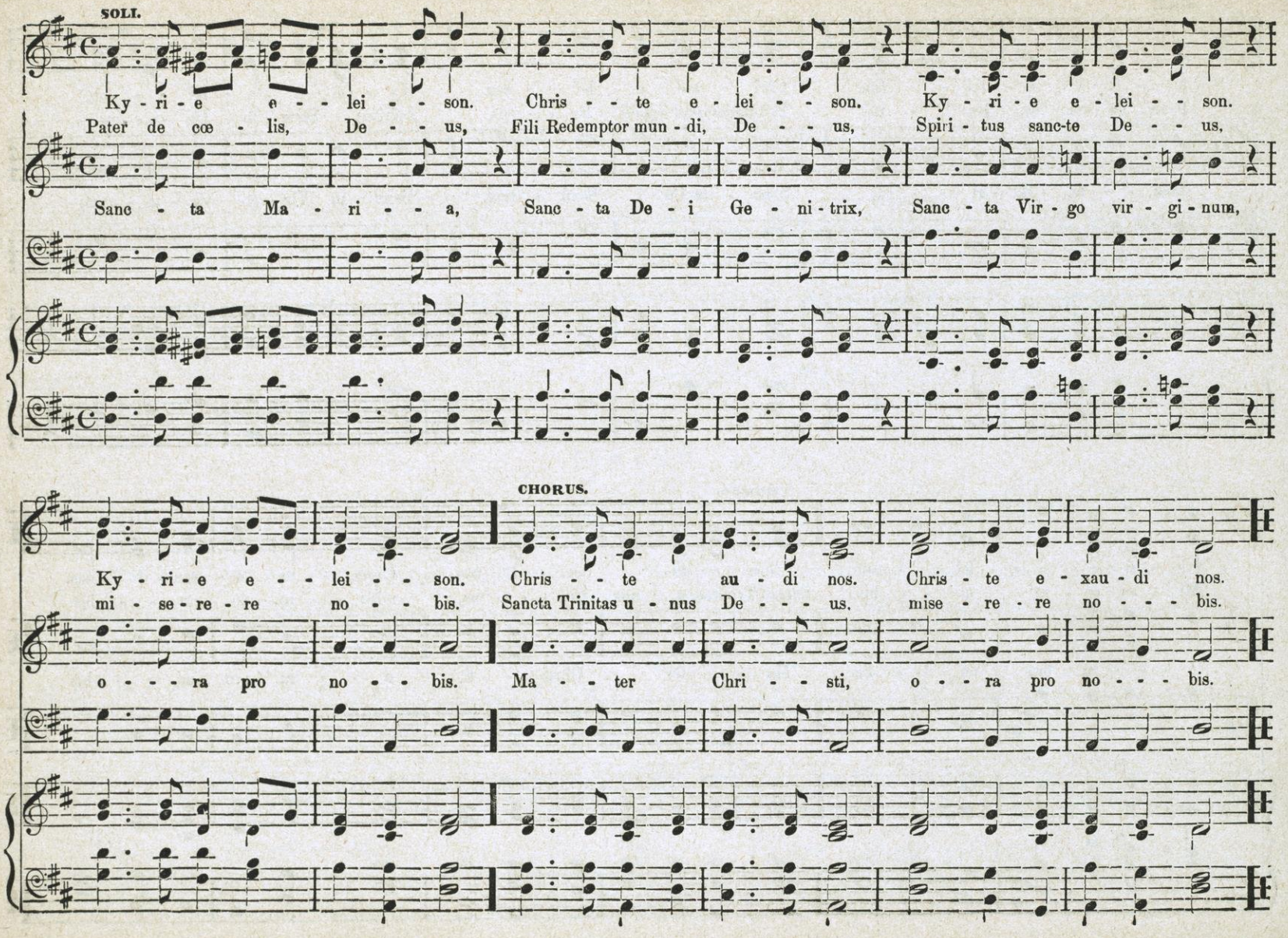
VERDIER.

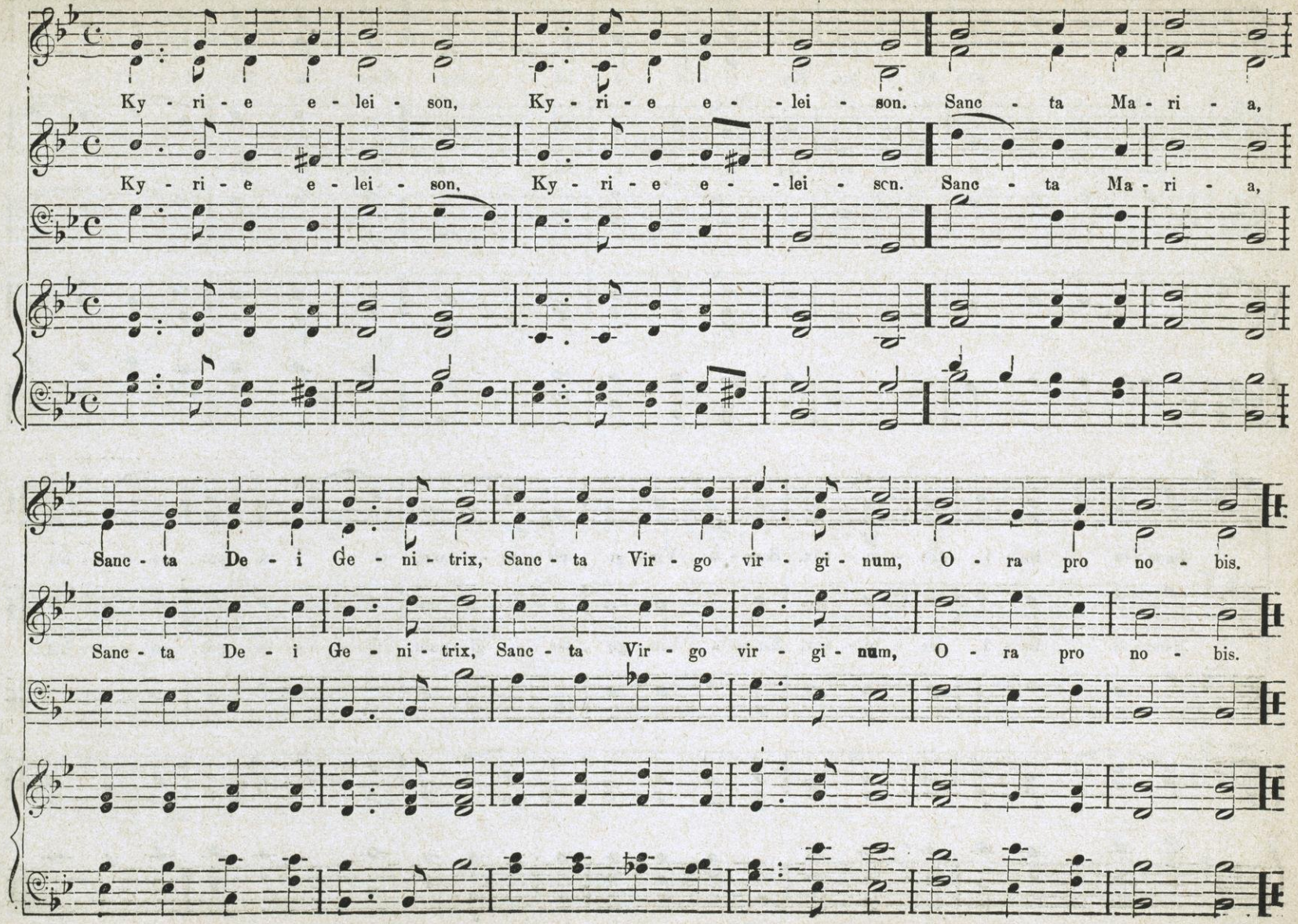
Ky-ri - e e - lei - son, Ky-ri - e e - lei - son. Sancta Ma-ri - a, Sancta De-i Ge - ni-trix. Sancta Virgo vir-gi-num, O - ra pro no - bis.

Ky-ri - e e - lei - son, Ky-ri-e e - lei - son. Sancta Ma-ri - a, Sancta De-i Ge-ni - trix, Sancta Virgo vir-gi-num, O - ra pro no - bis.


Lento.
SOLI.
Ky - ri - e e - lei - - son. Chri - ste e - lei - - son. Ky - ri - e e - lei - - son.
Pater de cœ - lis, De - - us Fili Redemptor mundi De - - us Spiritus Sanc - te De - - us.
Sanc - - ta Ma - ri - - a, Sanc - ta De - i Geni - trix, Sanc - ta Vir - go vir - gi - num,
CHORUS.
Ky - ri - e e - - lei - - son. Chris - te au - di - nos. Chrís - te e - xau - di nos.
Mi - se - re - re no - - bis. Sancta Trinitas, u - nus De - - - us, mise - - re - re no - - bis.
o - - - ra pro no - - bis Ma - - ter Chris - ti, o - - ra pro no - - bis.

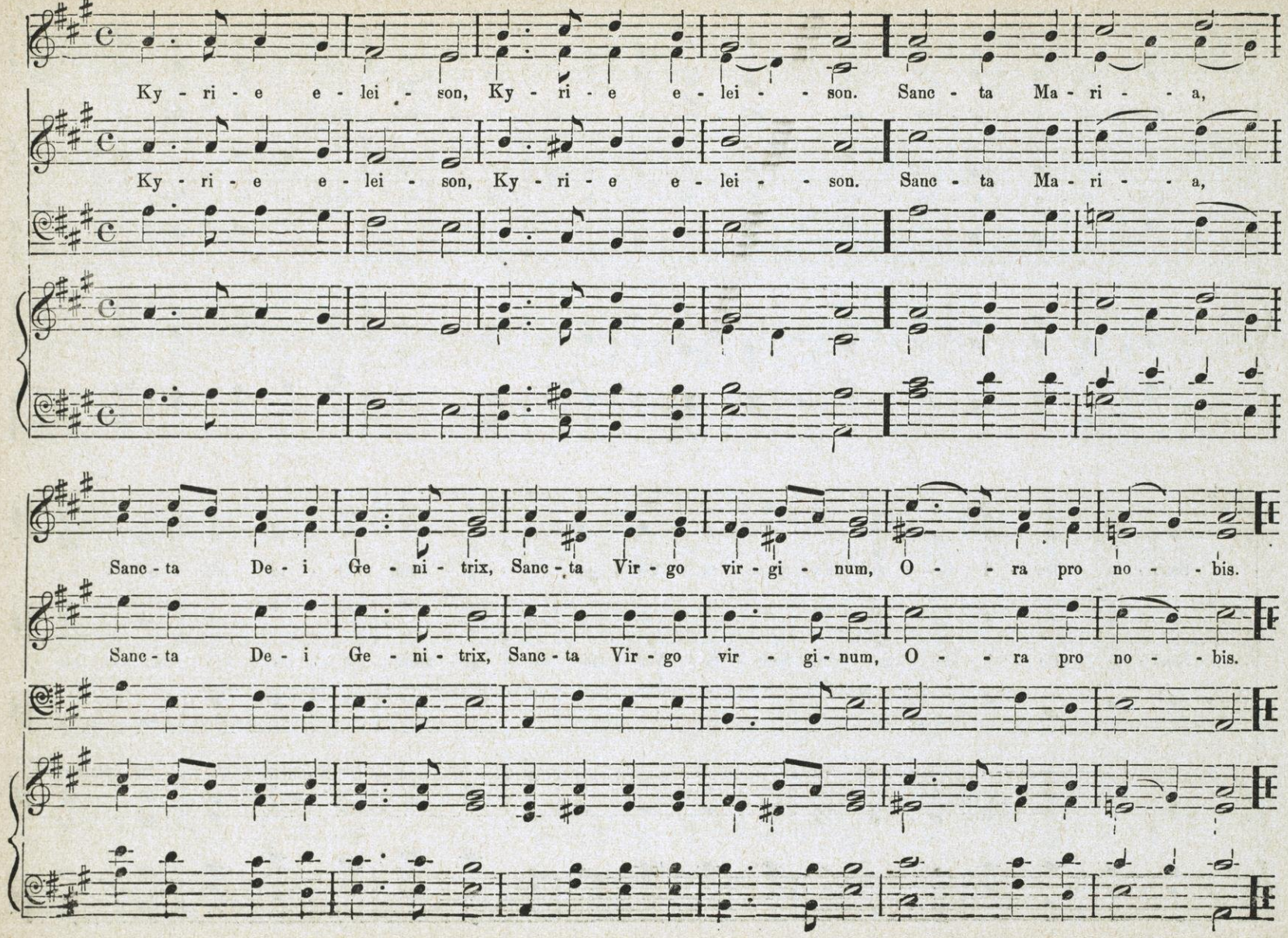
LITANY. No. 12.

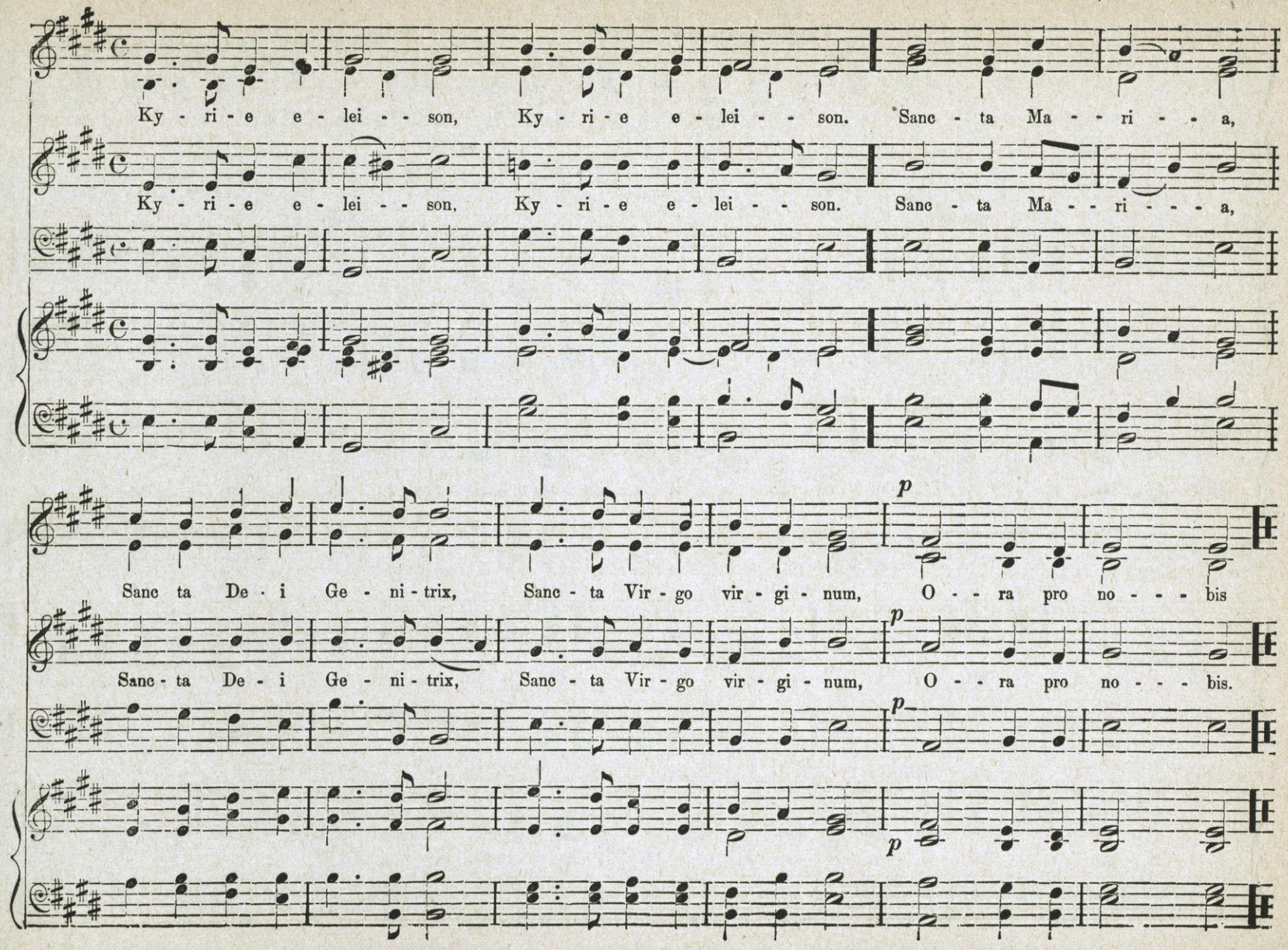

SOLI.
Ky - ri - e e - - lei - - son. Chris - - te e - lei - - son. Ky - ri - e e - lei - - son.
Pater de cœ - lis, De - - us, Fili Redemptor mun - di, De - - us, Spiri - tus sanc-te De - - us,
Sanc - ta Ma - ri - - a, Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num,
CHORUS.
Ky - ri - e e - - lei - - son. Chris - - te au - di nos. Chris - te e - xau - di nos.
mi - se - re - re no - - bis. Sancta Trinitas u - nus De - - - us. mise - re - re no - - - bis.
o - - - ra pro no - - bis. Ma - - ter Chri - - sti, o - - ra pro no - - - bis.


Ky - ri - e e - lei - son, Ky - ri - e e - - lei - son. Sanc - ta Ma - ri - a,
Ky - ri - e e - lei - son, Ky - ri - e e - - lei - son. Sanc - ta Ma - ri - a,
Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, O - ra pro no - bis.
Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, O - ra pro no - bis.

LITANY. No. 14.

DR. NEWSHAM.

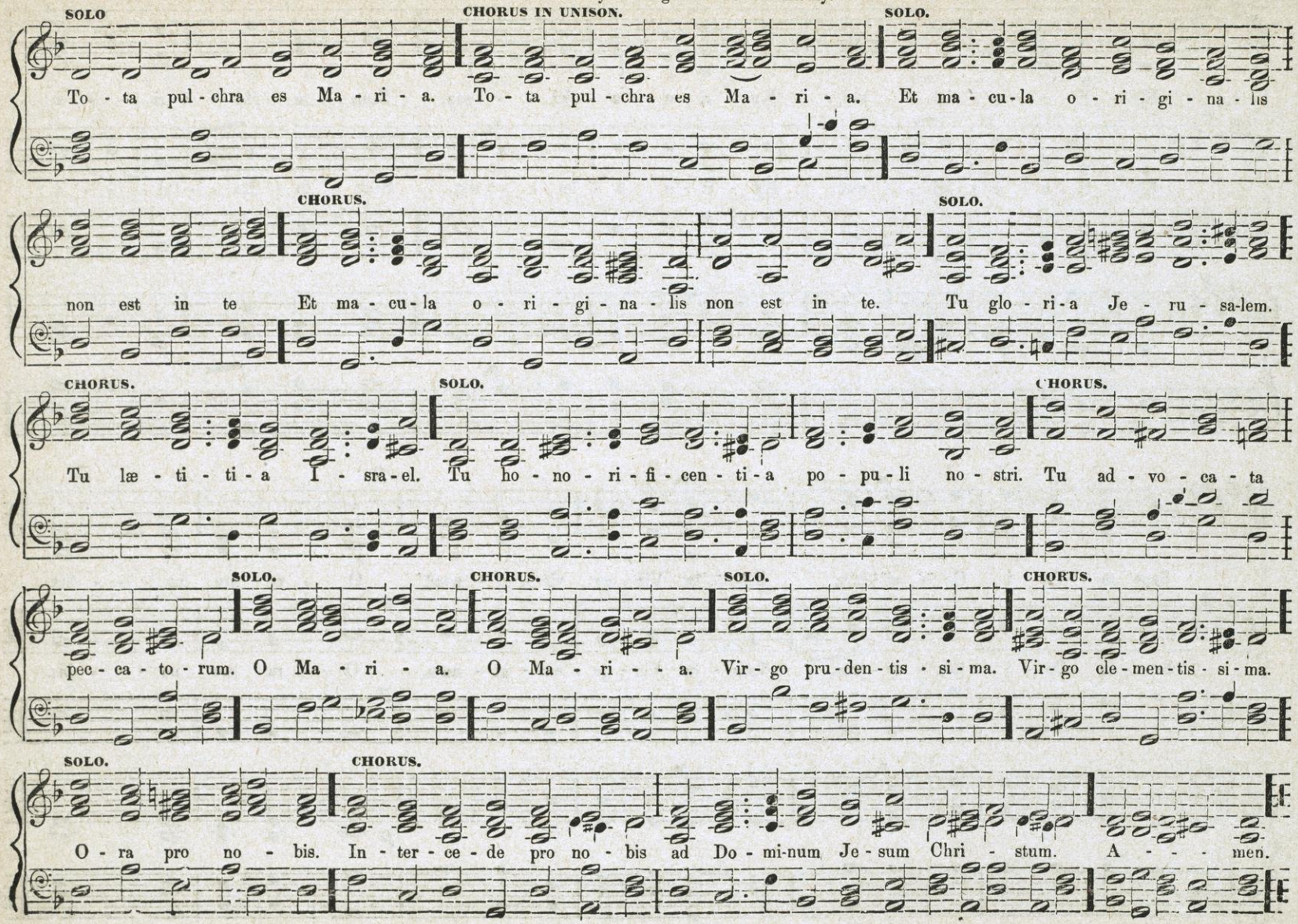



Ky - ri - e e - lei - - son, Ky - ri - e e - lei - - son. Sanc - ta Ma - - ri - - - a,
Ky - ri - e e - lei - - son, Ky - ri - e e - lei - - son. Sanc - ta Ma - - ri - - - a,
Sanc ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, O - - ra pro no - - - bis
Sanc - ta De - i Ge - ni - trix, Sanc - ta Vir - go vir - gi - num, O - - ra pro no - - - bis.
p
p
p
p

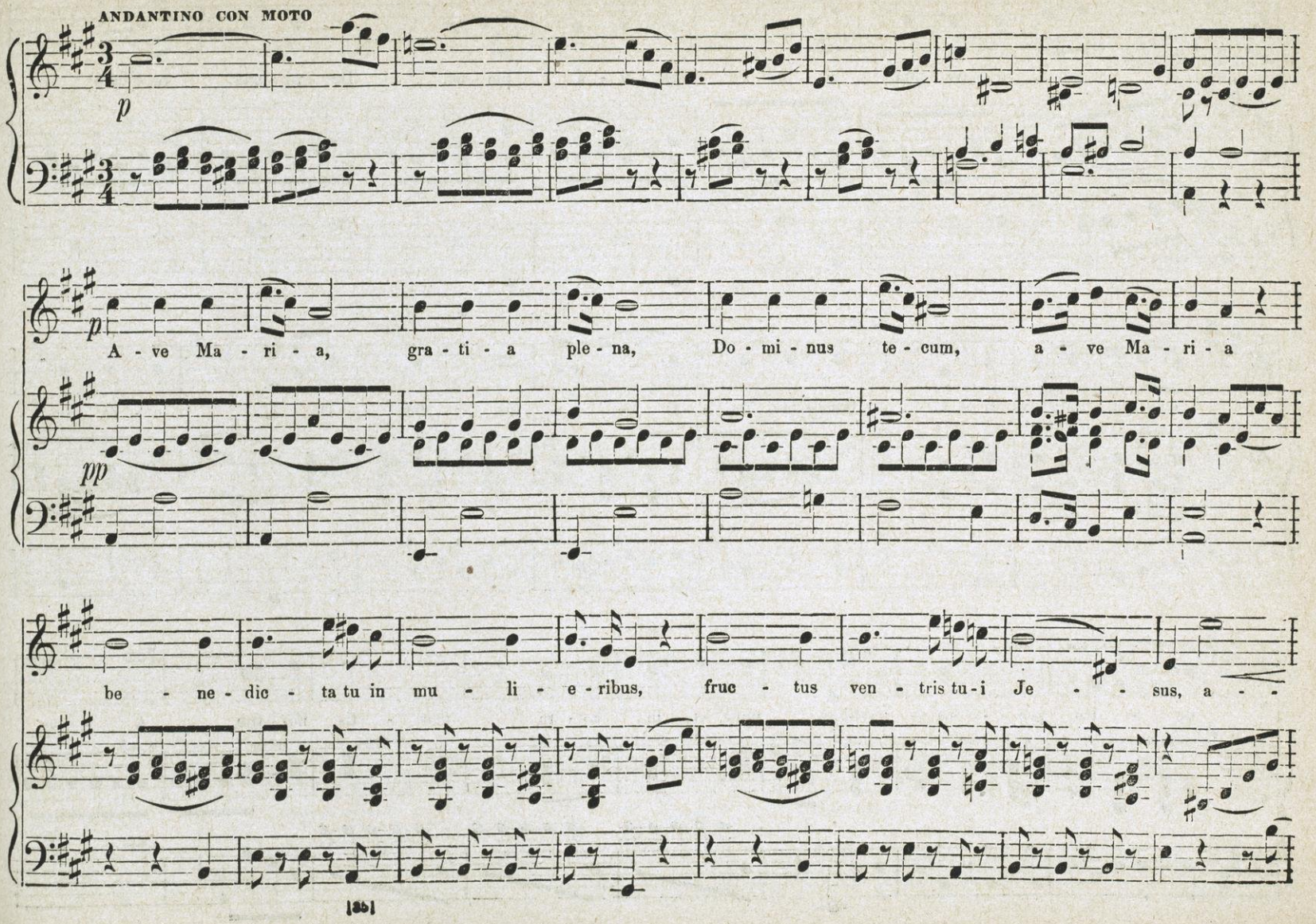
GREGORIAN TOTA PULCHRA.

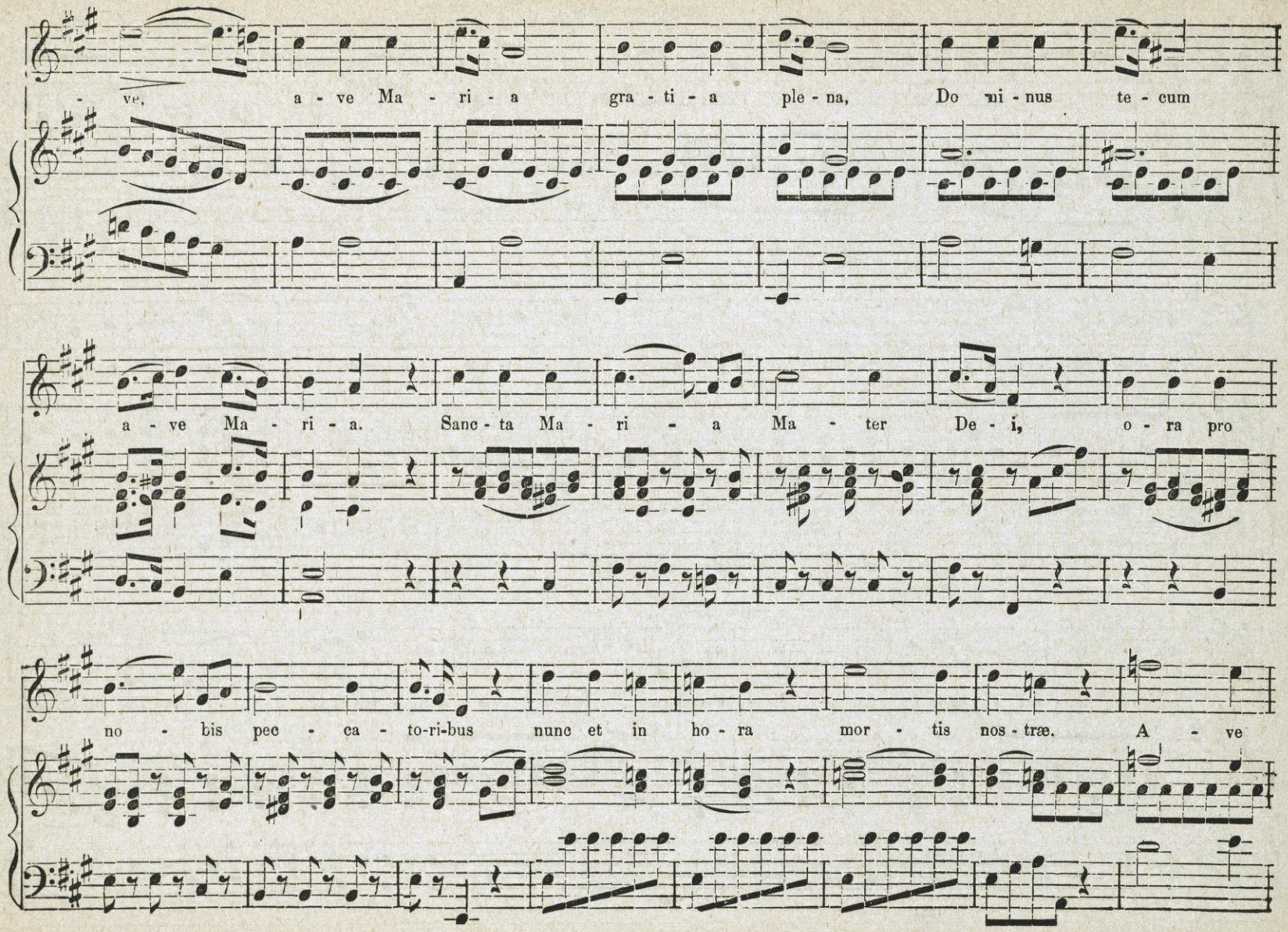
Harmonized by A. WERNER

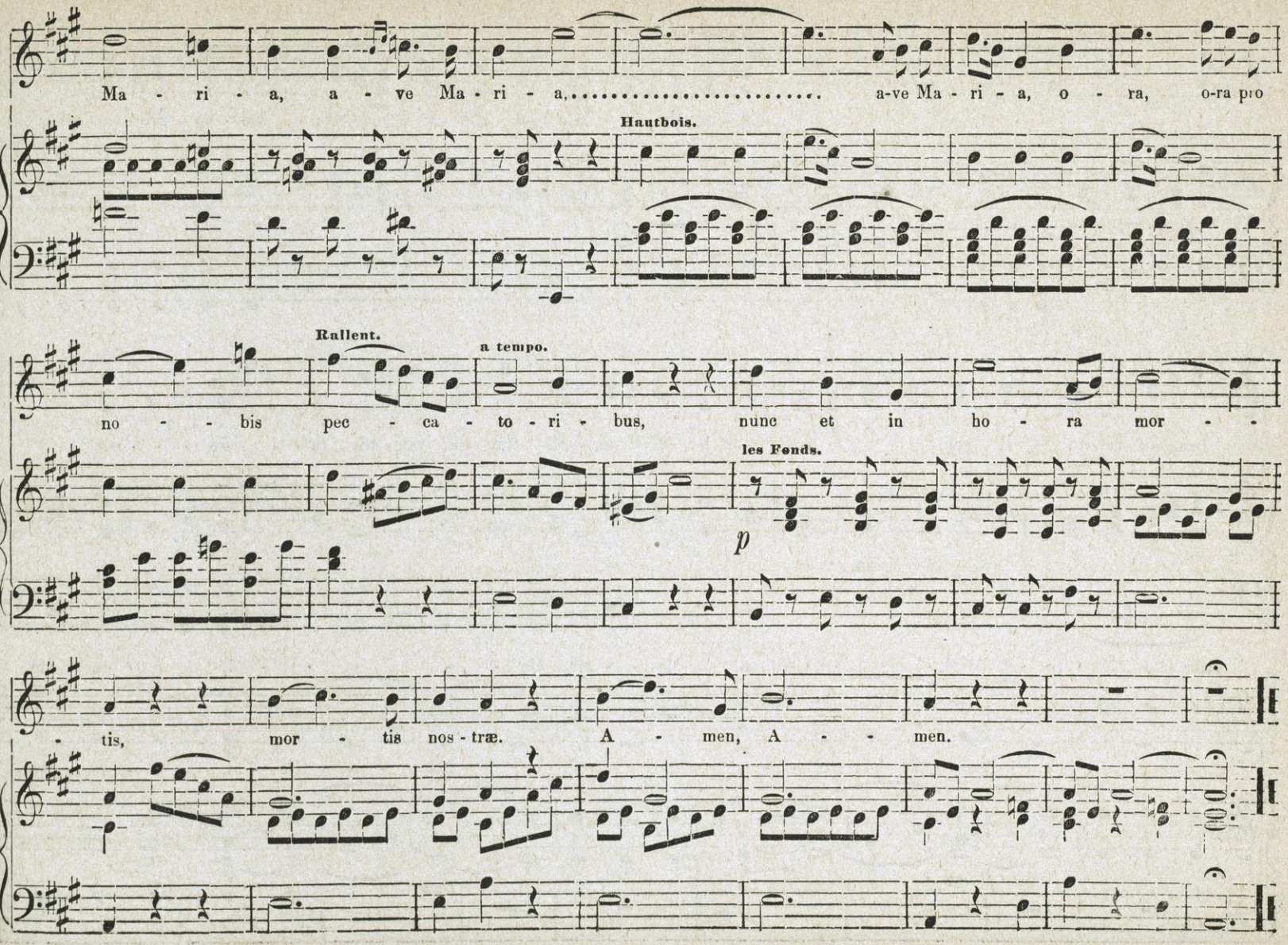
"nis Prose may be sung instead of the Litany.



SOPRANO SOLO.



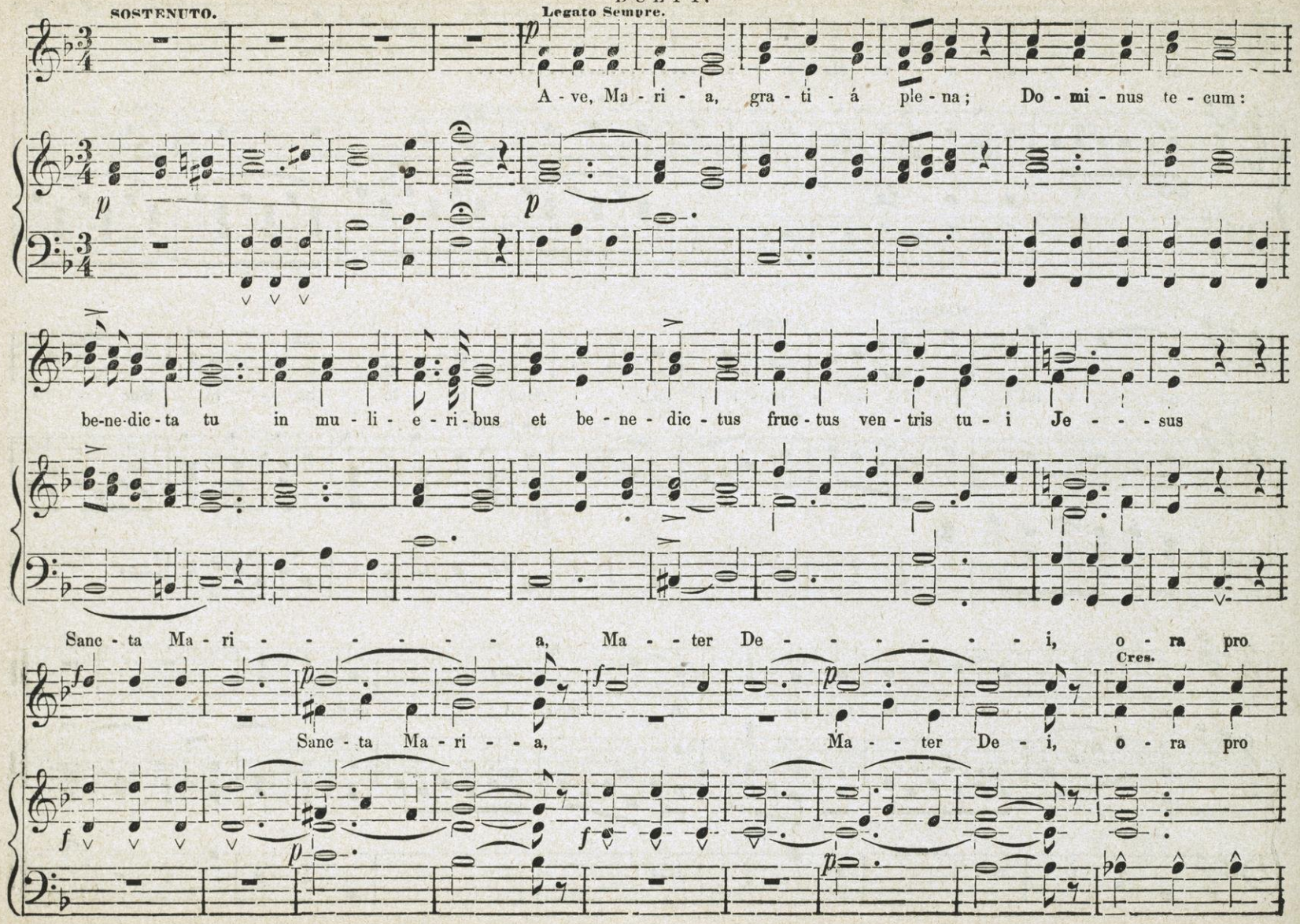

- ve, a - ve Ma - ri - a gra - ti - a ple - na, Do mi - nus te - cum
a - ve Ma - ri - a. Sanc - ta Ma - ri - a Ma - ter De - i, o - ra pro
no - bis pec - ca - to-ri-bus nunc et in ho - ra mor - tis nos - træ. A - ve

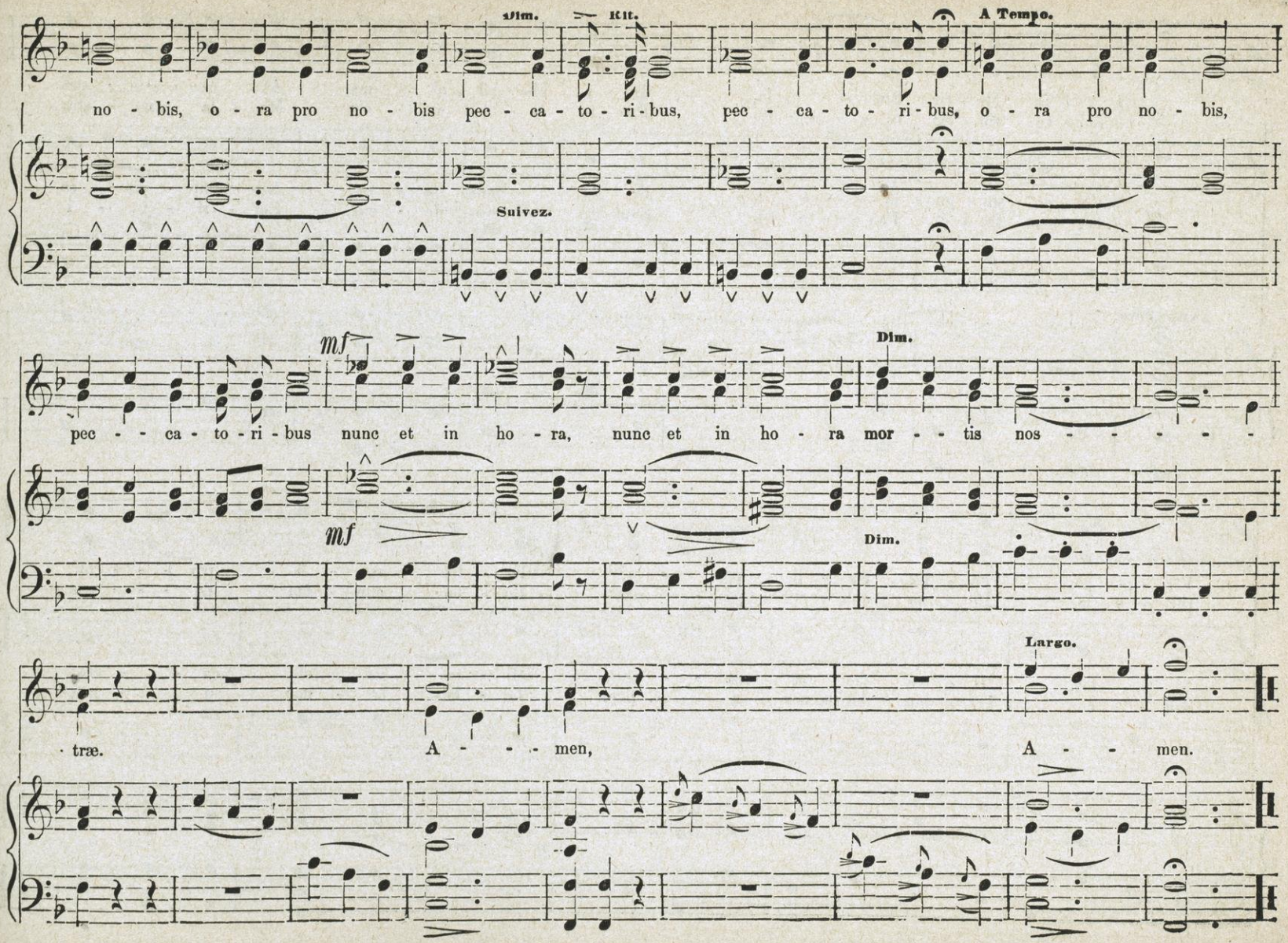

Ma - ri - a, a - ve Ma - ri - a, a-ve Ma - ri - a, o - ra, o-ra pro
Hautbois.
Rallent.
a tempo.
no - bis pec - ca - to - ri - bus, nunc et in ho - ra mor - -
les Fonds.
p
- tis, mor - tis nos - træ. A - men, A - men.

AVE MARIA. No. 2.

DUETT.

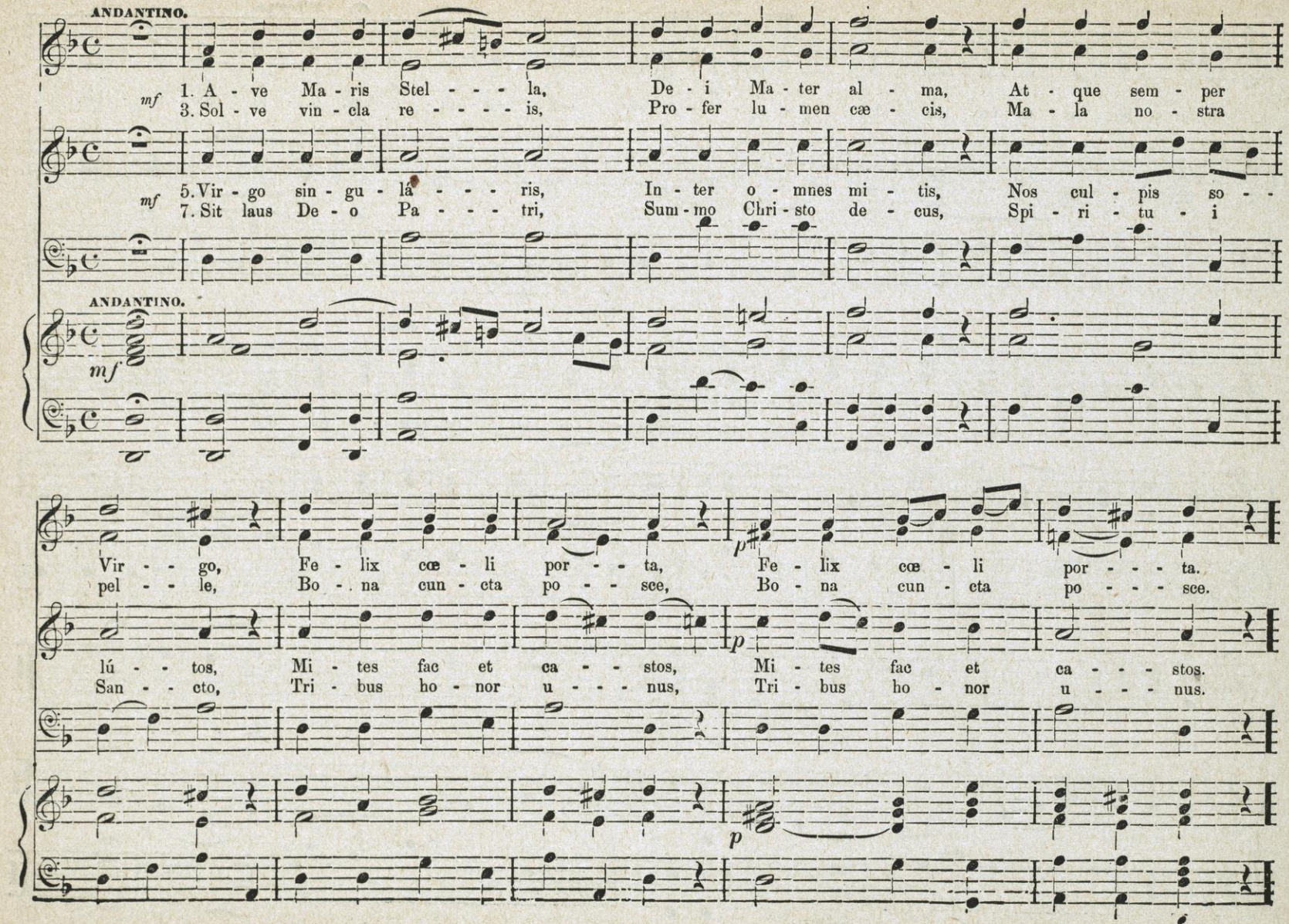
L. BORDESE.

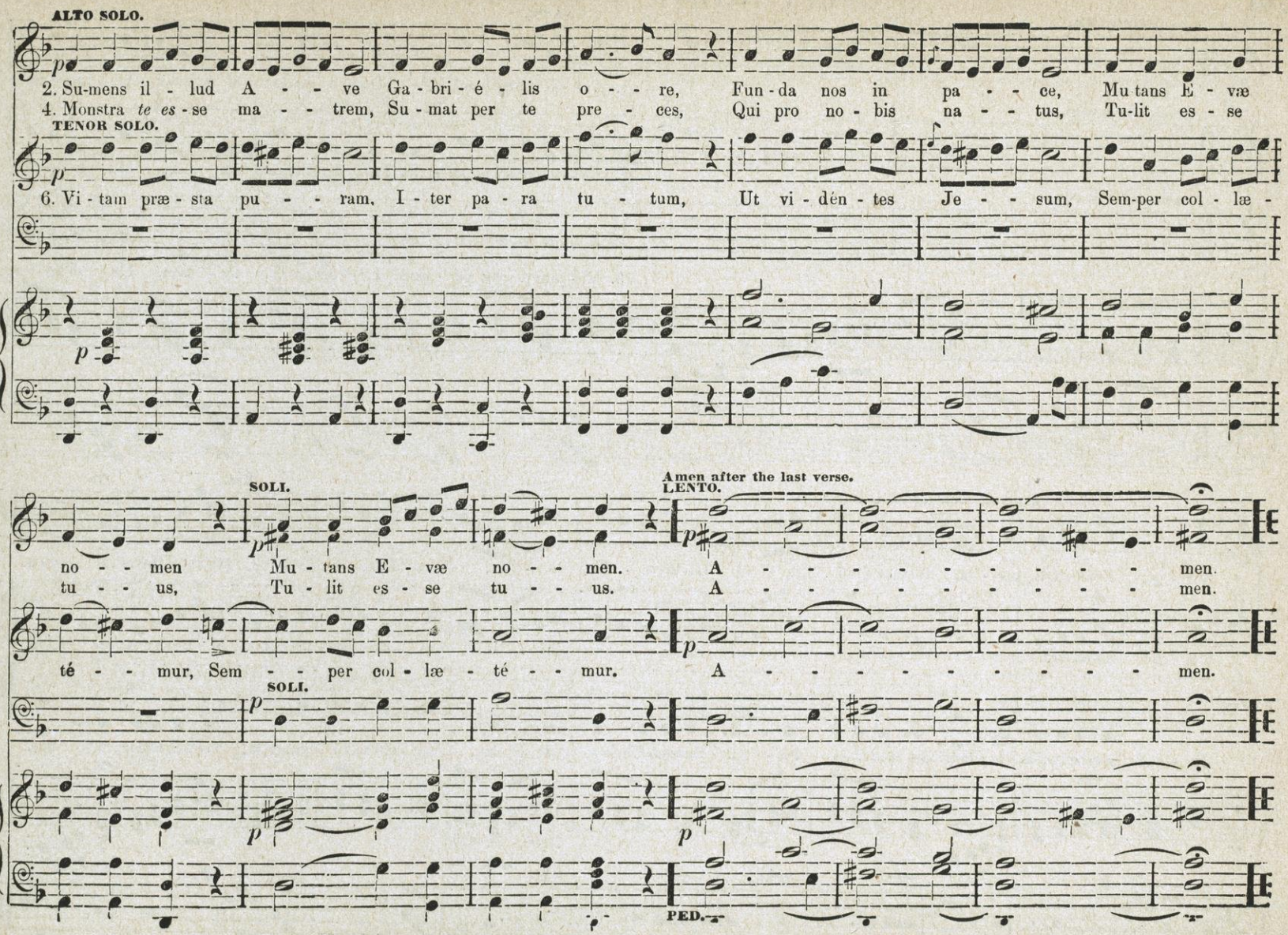



Dim.
Rit.
A Tempo.
no - bis, o - ra pro no - bis pec - ca - to - ri - bus, pec - ca - to - ri - bus, o - ra pro no - bis,
Suivez.
mf
Dim.
pec - - ca - to - ri - bus nunc et in ho - ra, nunc et in ho - ra mor - - tis nos - - - - - -
mf
Dim.
Largo.
· træ. A - - - men, A - - men.

AVE MARIS STELLA. No. 1.

NEAPOLITAN MELODY.




ALTO SOLO.
2. Su-mens il - lud A - - - ve Ga-bri-é - lis o - - - re, Fun-da nos in pa - - - ce, Mu-tans E - væ
4. Monstra *te es*-se ma - - - trem, Su-mat per te pre - - ces, Qui pro no-bis na - - - tus, Tu-lit es - se
TENOR SOLO.
6. Vi-tam præ-sta pu - - - ram, I-ter pa-ra tu - tum, Ut vi-dén-tes Je - - - sum, Sem-per col - læ -
SOLI.
no - - men Mu-tans E - væ no - - men.
tu - - us, Tu-lit es - se tu - - us.
té - - - mur, Sem - - per col - læ - té - - - mur.
SOLI.
Amen after the last verse.
LENTO.
A - - - - - - - - - men.
A - - - - - - - - - men.
A - - - - - - - - - men.
PED.

AVE, MARIS STELLA. No. 2. FOR THREE PARTS.

L. BORDESE.

1st SOPRANO.

LEGATO.

1. A - ve, maris stel - la De - i ma-ter al - ma, At - que semper

2nd SOPRANO.

2. Sol - ve vin-cla re - is, Pro - fer lumen cæ - cis, Ma - la nostra

ALTO OR BASS.

3. Vi - tam præsta pu - ram, I - ter pa-ra tu - tum, Ut vi-den-tes

MODERATO ASSAI.

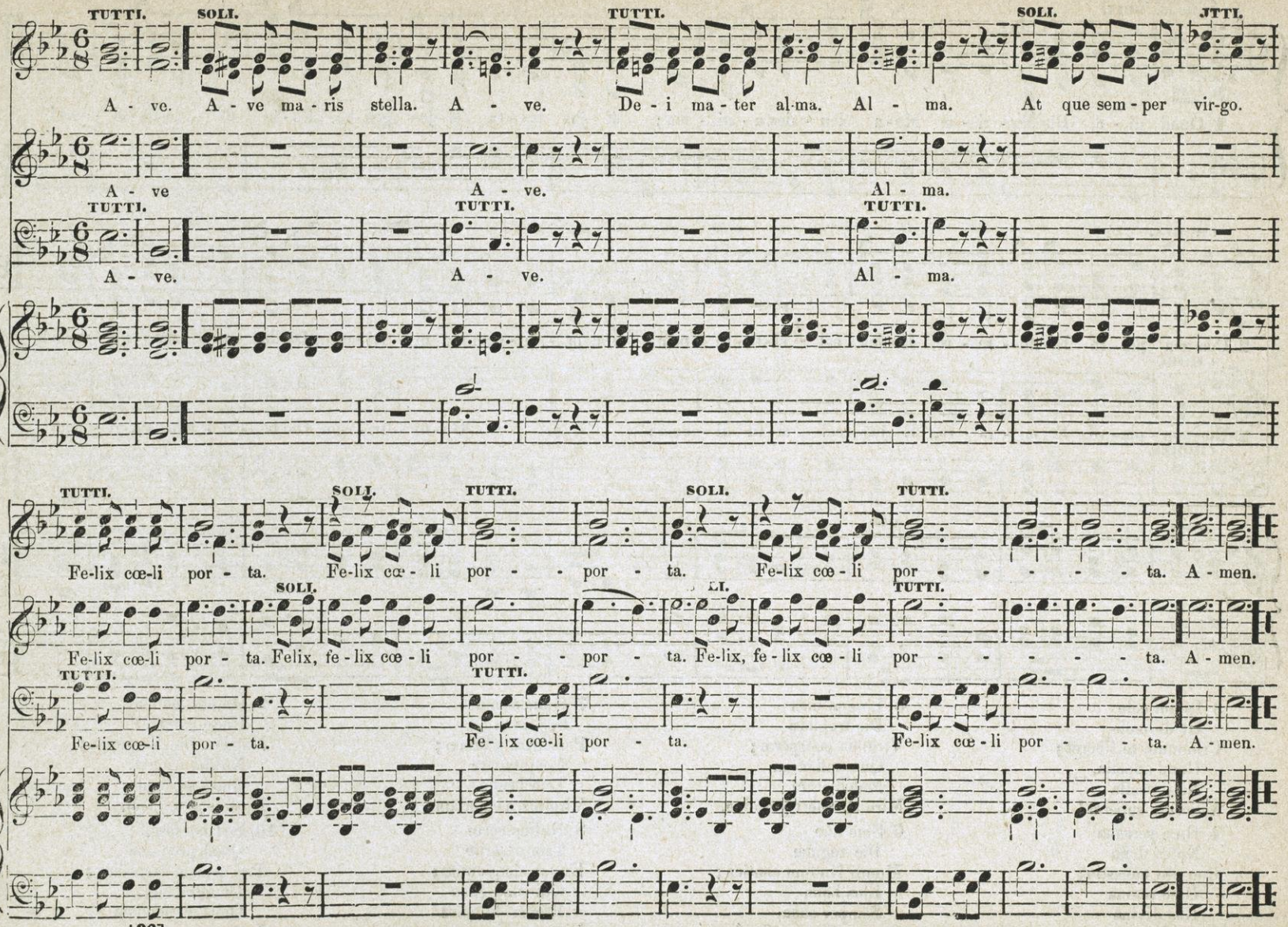
p

Rit.

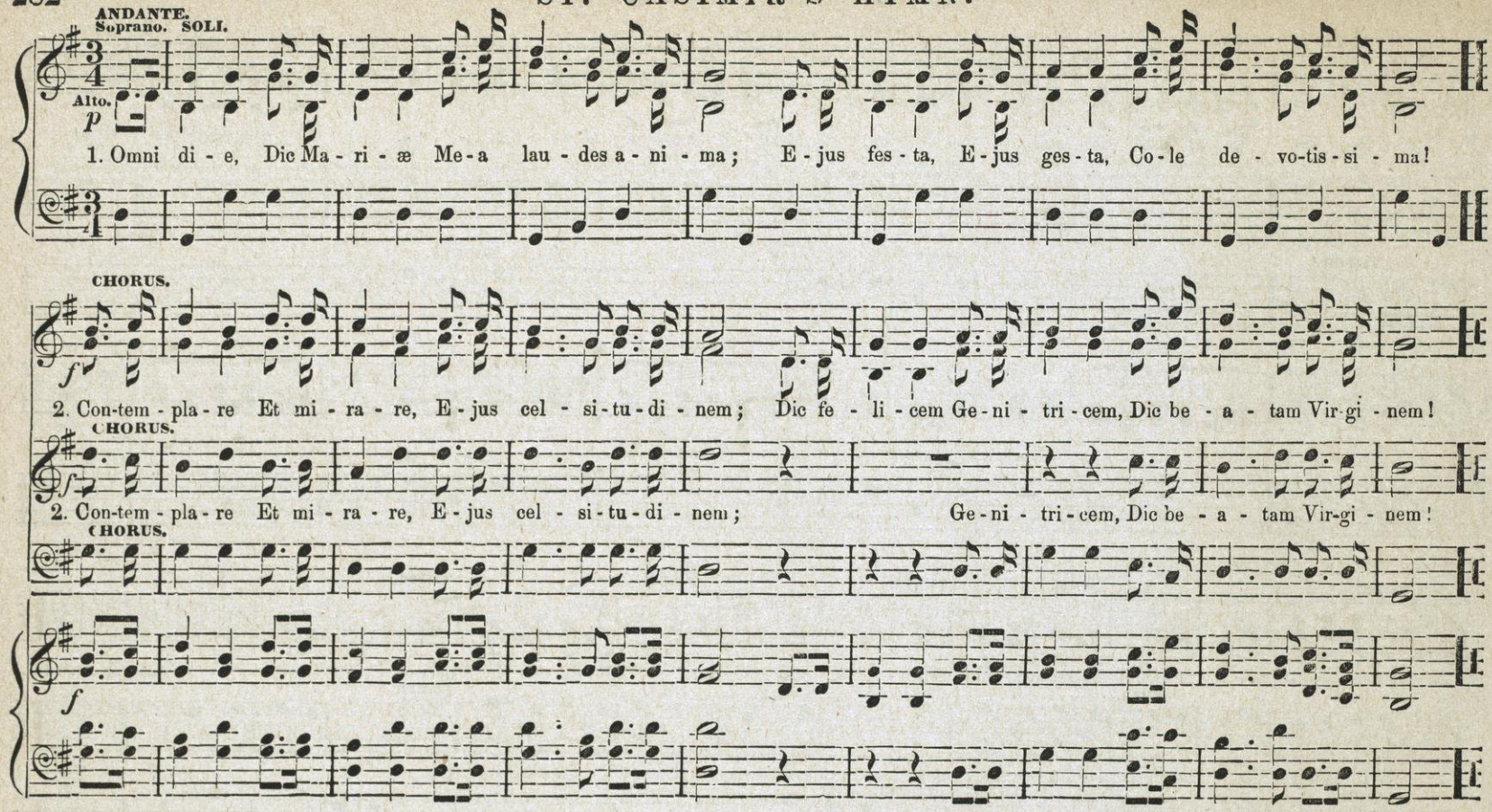
Vir - go, Felix cœ-li por - ta. Sumens illud A - ve Ga-bri-e - lis o - re, Fun - da nos in pa - ce, Mu-tans Hevæ no - men.

Pel - le, Bo-na cuncta pos - ce. Vir - go singo - la - ris, In-ter om - nes mi - tis, Nos cul-pis so - lu - tos, Mi - tes fac et cas - tos.

Je - sum, Semper collæ - te - mur. Sit laus De-o Pa - tri, Summo Chris-to de - cus, Spi - ri - tu - i Sanc - to, Tri-bus honor u - nus.


TUTTI.
SOLI.
TUTTI.
SOLI.
JTTI.
A - ve. A - ve ma - ris stella. A - ve. De - i ma - ter al-ma. Al - ma. At que sem - per vir-go.
A - ve
A - ve.
Al - ma.
TUTTI.
TUTTI.
TUTTI.
A - ve.
A - ve.
Al - ma.
TUTTI.
SOLI.
TUTTI.
SOLI.
TUTTI.
Fe-lix cœ-li por - ta.
Fe-lix cœ - li por - - por - ta.
Fe-lix cœ - li por - - - - - ta. A - men.
SOLI.
SOLI.
TUTTI.
Fe-lix cœ-li por - ta. Felix, fe - lix cœ - li por - - por - ta. Fe-lix, fe - lix cœ - li por - - - - - ta. A - men.
TUTTI.
TUTTI.
Fe-lix cœ-li por - ta.
Fe - lix cœ-li por - ta.
Fe-lix cœ - li por - - ta. A - men.

ST. CASIMIR'S HYMN.



3 Ipsam cole
Ut de mole
Criminum te liberet;
Hanc appella,
Ne procella
Vitiorum superet!

4 Hæc persona
Nobis dona
Contulit cœlestia;
Hæc regina
Nos divina
Collustravit gratia.

5 Lingua mea
Dic trophæa
Virginis puerperæ;
Quæ inflictum
Maledictum
Miro transfert germine.

6 Sine fine
Dic reginæ
Mundi laudum cantica;
Ejus bona
Semper sona,
Semper illa prædica!

7 Omnes mei
Sensus ei
Personate gloriam;
Frequentate
Tam beatæ
Virginis memoriam!

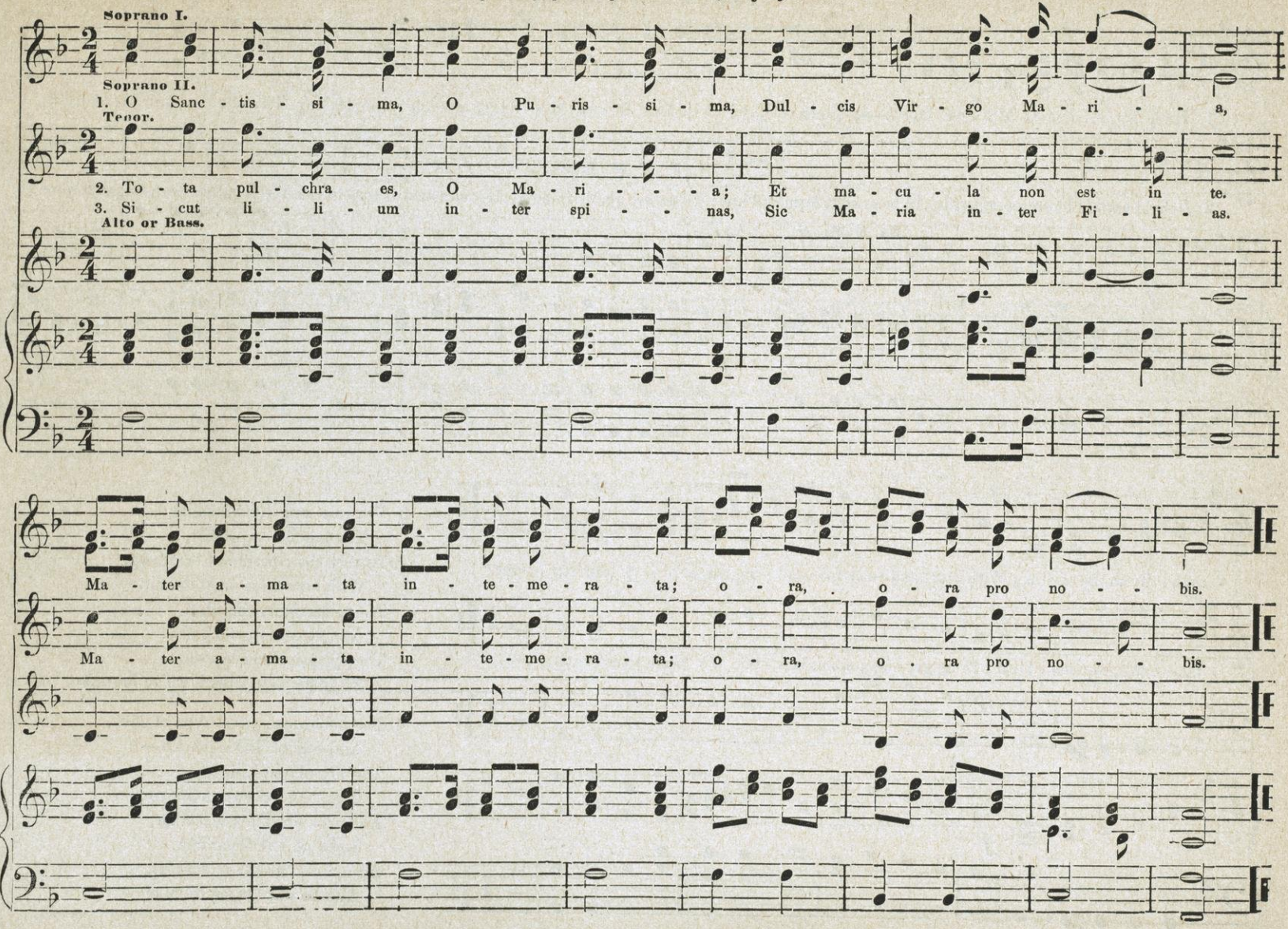
8 Nullus certe
Tam desertæ
Exstat eloquentiæ;
Qui condignos
Promat hymnos
Ejus excellentiæ.

9 Omnes laudent
Unde gaudent
Matrem Dei Virginem;
Nullus fringat,
Quod attingat
Ejus celsitudinem.

10 Sed necesse,
Quod prodesse
Püs constat mentibus;
Ut intendam,
Quod impendam
In ipsius laudibus.

O SANCTISSIMA.

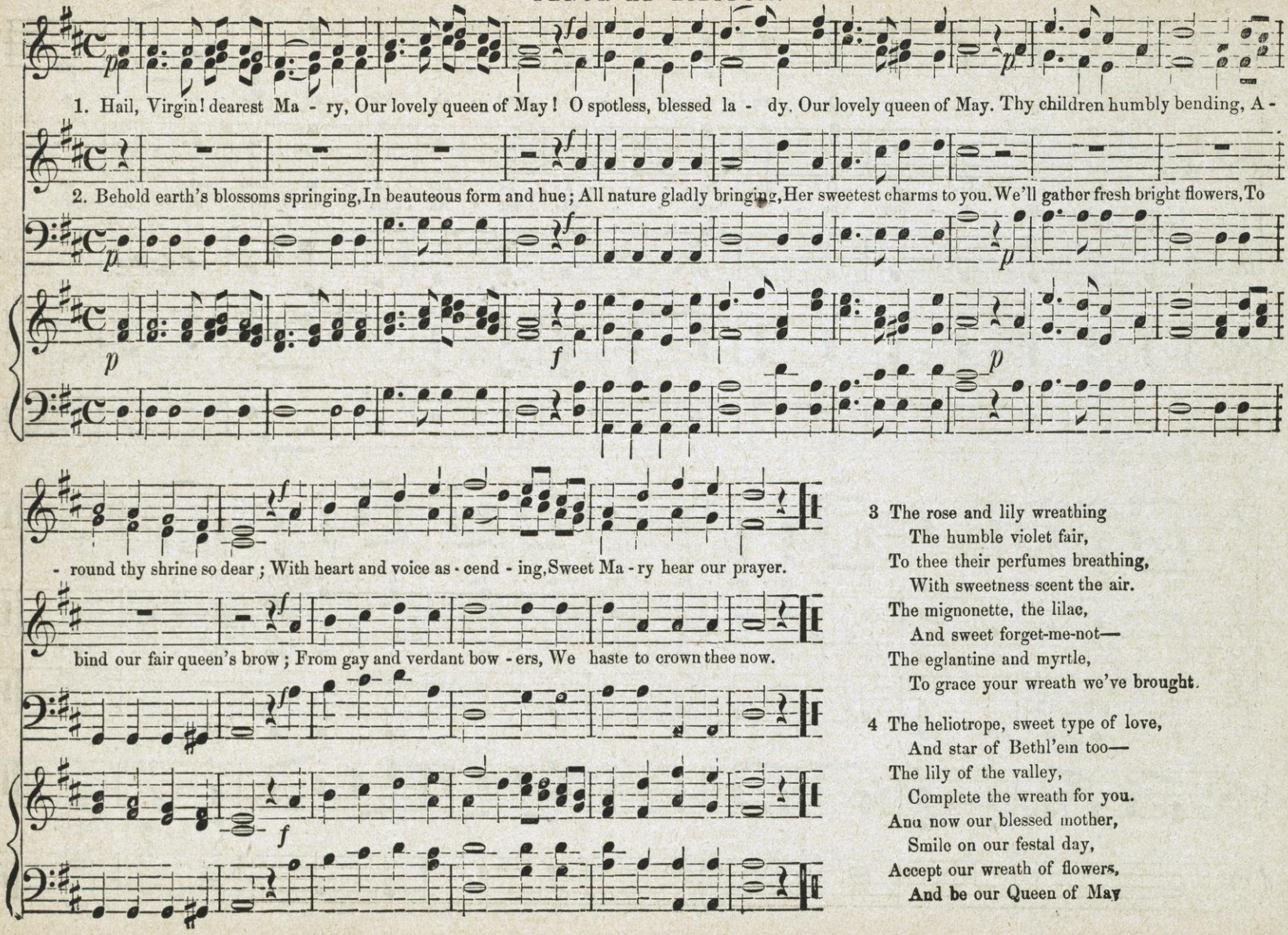
May be sung by two Sopranos and Alto, or by a full Choir.



MAY HYMN.

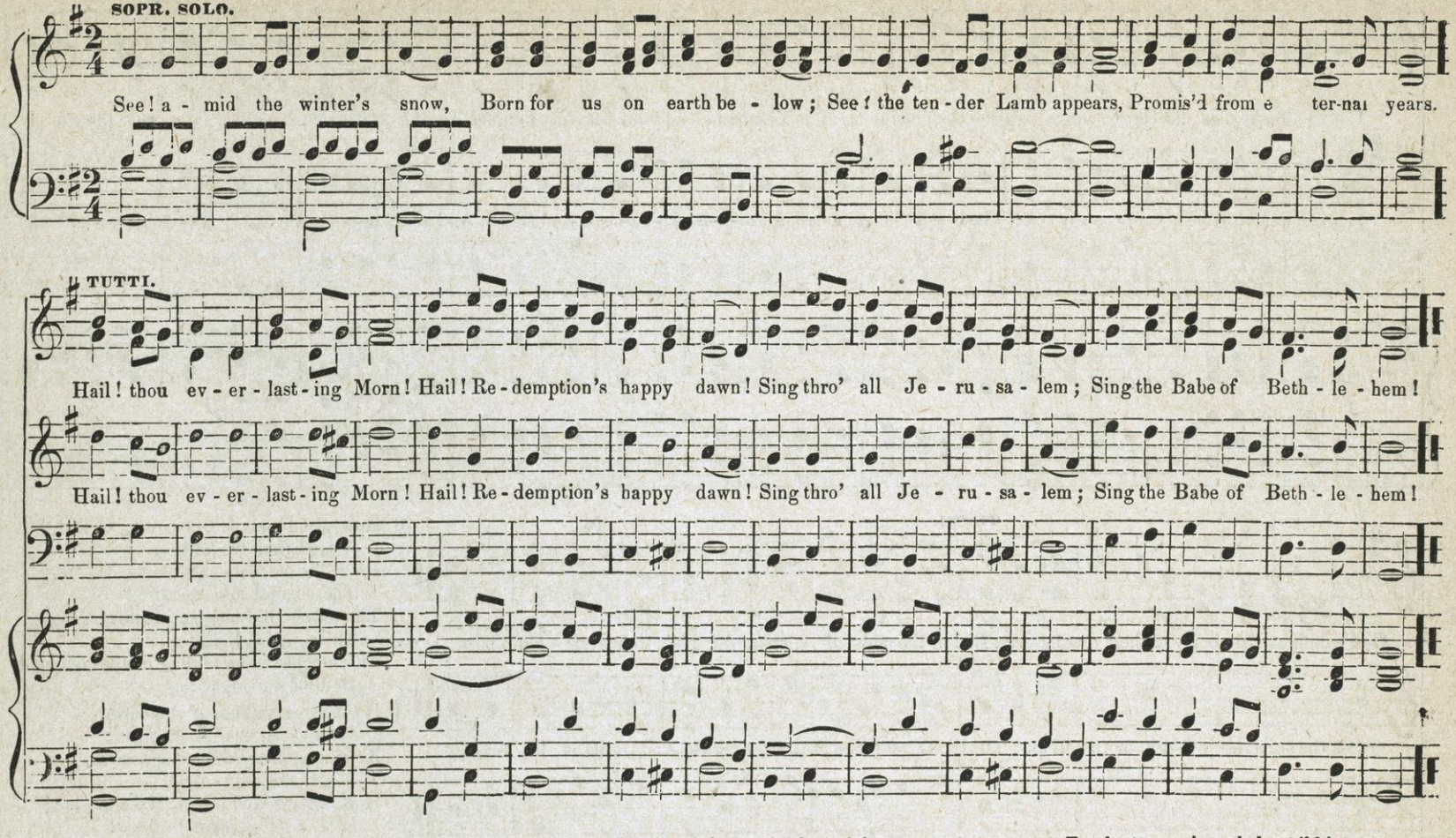
Rev. A. SCHUBIGER.

TENOR AD LIBITUM.



3 The rose and lily wreathing
The humble violet fair,
To thee their perfumes breathing,
With sweetness scent the air.
The mignonette, the lilac,
And sweet forget-me-not—
The eglantine and myrtle,
To grace your wreath we've brought.

4 The heliotrope, sweet type of love,
And star of Bethl'em too—
The lily of the valley,
Complete the wreath for you.
And now our blessed mother,
Smile on our festal day,
Accept our wreath of flowers,
And be our Queen of May



2 Lo! within a manger lies
He who built the starry skies:
He who, throned in height sublime,
Sits amid the cherubim.

CHORUS. Hail! thou ever-blessed Morn! etc.

3 "Say, ye holy shepherds, say,
What your joyful news to-day?
Wherefore have ye left your sheep
On the lonely mountain steep?"

CHORUS. Hail etc.

4 "As we watch'd at dead of night,
Lo! we saw a wondrous light;
Angels singing 'Peace on earth,'
Told us of the Saviour's birth."

CHORUS. Hail, etc.

5 Sacred Infant! all divine!
What a tender love was thine!
Thus to come from highest bliss
Down to such a world as this!

CHORUS. Hail etc.

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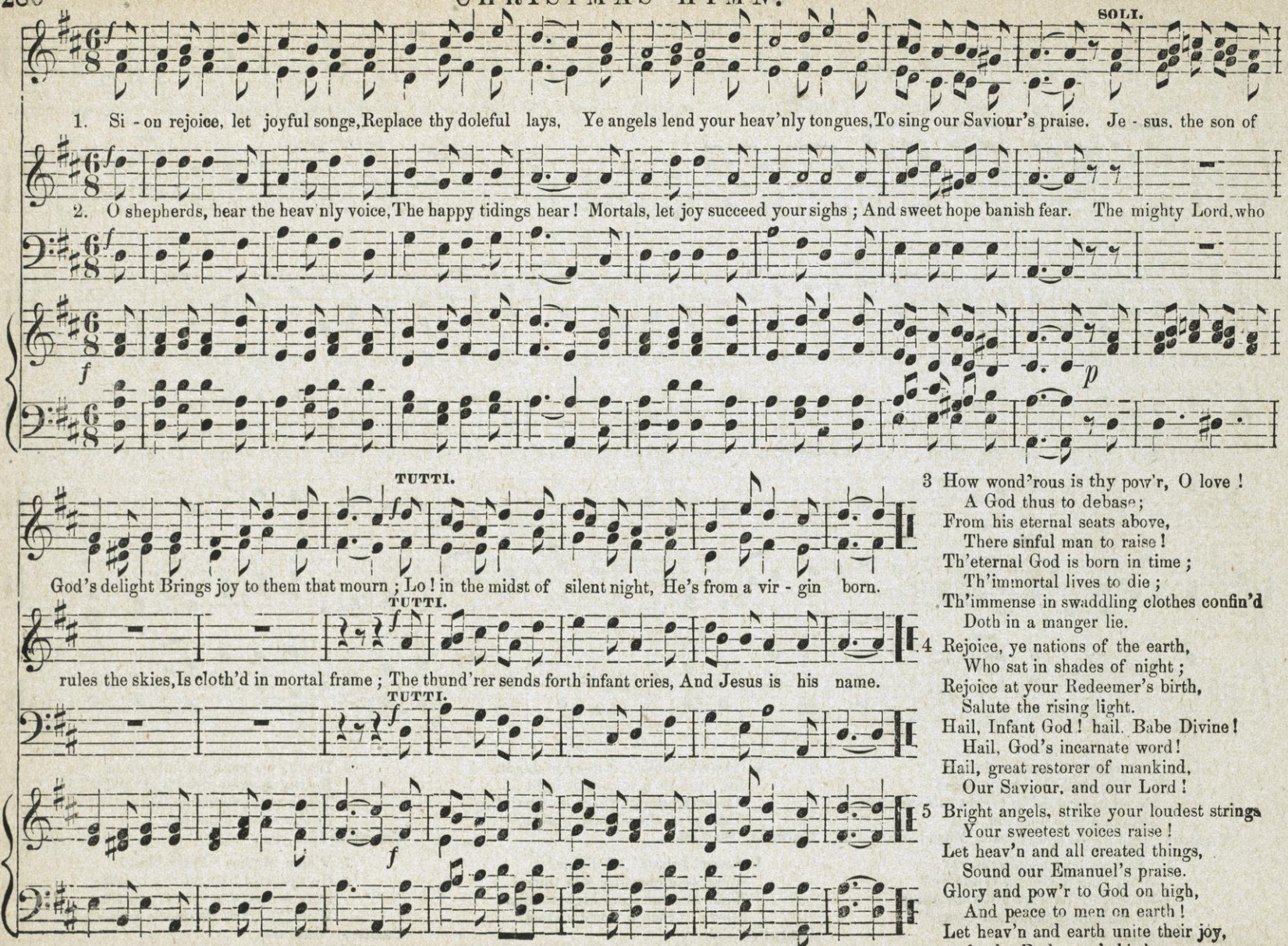
6 Teach, O, teach us, holy child!
By thy face, so meek and mild;
Teach us to resemble Thee
In thy sweet humility.

CHORUS. Hail, etc.

7 Virgin Mother! Mary blest!
By the joys that fill thy breast,
Pray for us, that we may prove
Worthy of thy Saviour's love.

CHORUS. Hail, etc.

CHRISTMAS HYMN.



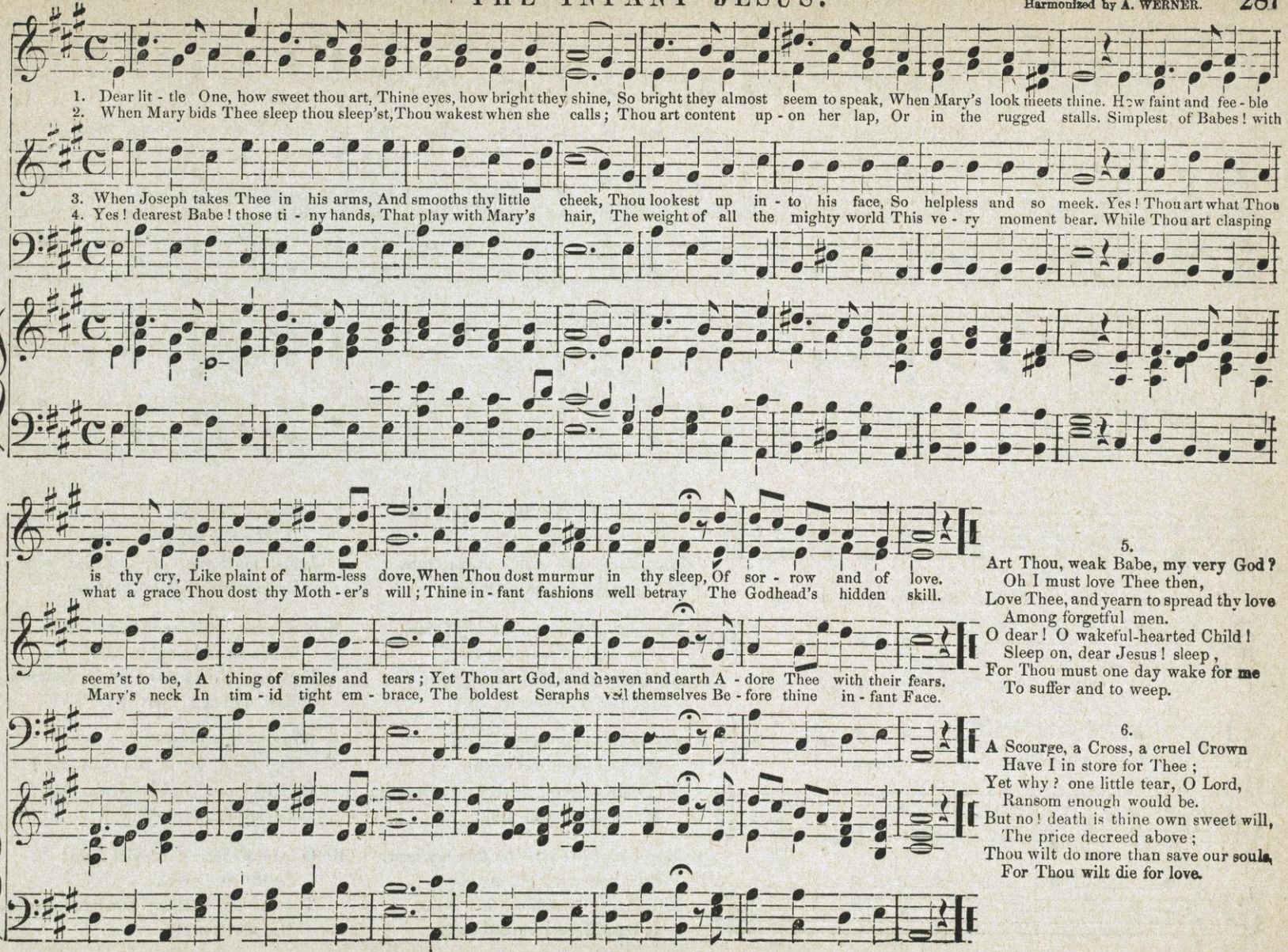
3 How wond'rous is thy pow'r, O love!
A God thus to debase;
From his eternal seats above,
There sinful man to raise!
Th'eternal God is born in time;
Th'immortal lives to die;
Th'immense in swaddling clothes confin'd
Doth in a manger lie.

4 Rejoice, ye nations of the earth,
Who sat in shades of night;
Rejoice at your Redeemer's birth,
Salute the rising light.
Hail, Infant God! hail, Babe Divine!
Hail, God's incarnate word!
Hail, great restorer of mankind,
Our Saviour, and our Lord!

5 Bright angels, strike your loudest strings
Your sweetest voices raise!
Let heav'n and all created things,
Sound our Emanuel's praise.
Glory and pow'r to God on high,
And peace to men on earth!
Let heav'n and earth unite their joy,
At the Redeemer's birth.

THE INFANT JESUS.

Harmonized by A. WERNER.



5.

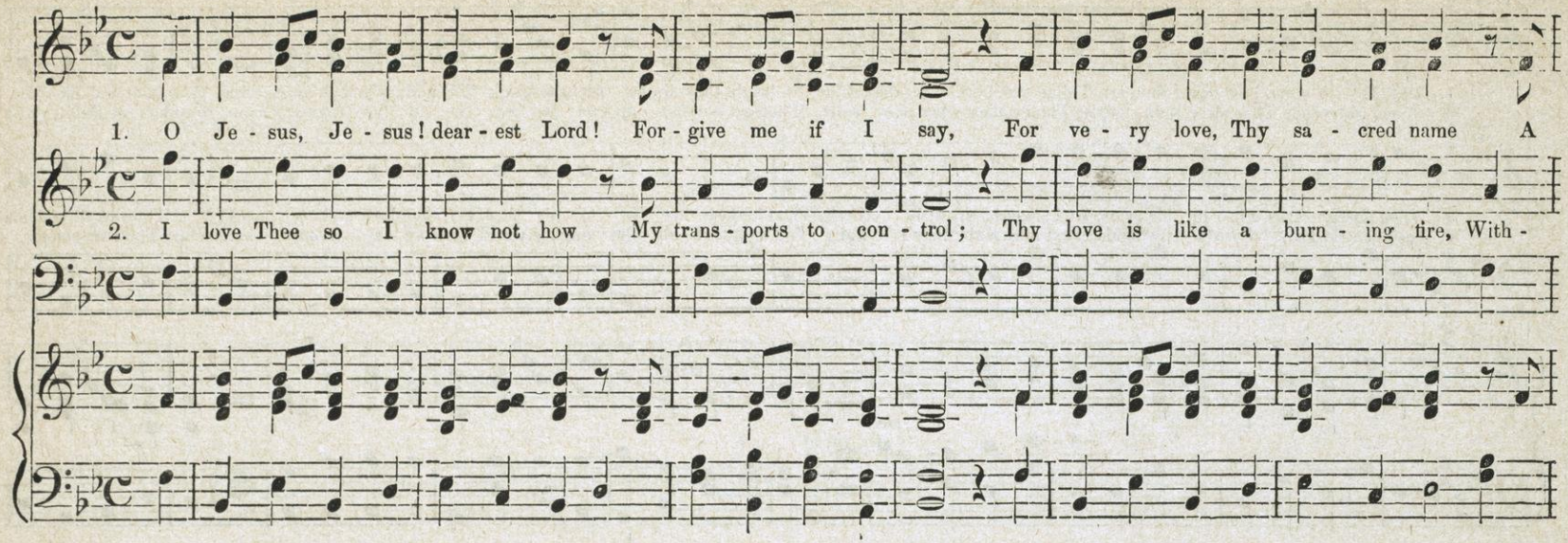
Art Thou, weak Babe, my very God?
Oh I must love Thee then,
Love Thee, and yearn to spread thy love
Among forgetful men.
O dear! O wakeful-hearted Child!
Sleep on, dear Jesus! sleep,
For Thou must one day wake for me
To suffer and to weep.

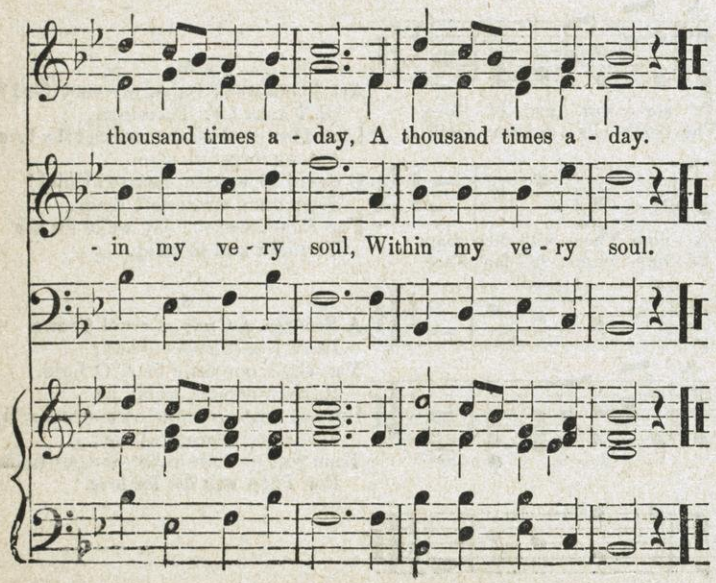
6.

A Scourge, a Cross, a cruel Crown
Have I in store for Thee;
Yet why? one little tear, O Lord,
Ransom enough would be.
But no! death is thine own sweet will,
The price decreed above;
Thou wilt do more than save our souls,
For Thou wilt die for love.

O JESUS! DEAREST LORD.

HARMONIZED by A. WERNER.





3 O wonderful! that Thou should let
So vile a heart as mine
Love Thee, with such a love as this,
And make so free with thine.

4 The craft of this wise world of ours,
Poor wisdom seems to be;
Ah dearest Jesus! I have grown
Childish with love of Thee.

5 For Thou to me art all in all,
My honor and my wealth,
My heart's desire, my body's strength,
My soul's eternal health.

6 Burn, burn, O love! within my heart,
Burn fiercely night and day,
Till all the dross of earthly loves,
Is burned, and burned away.

7 O light in darkness, joy in grief,
O, Heaven begun on earth;
Jesus! my Love! my Treasure! who
Can tell what Thou art worth?

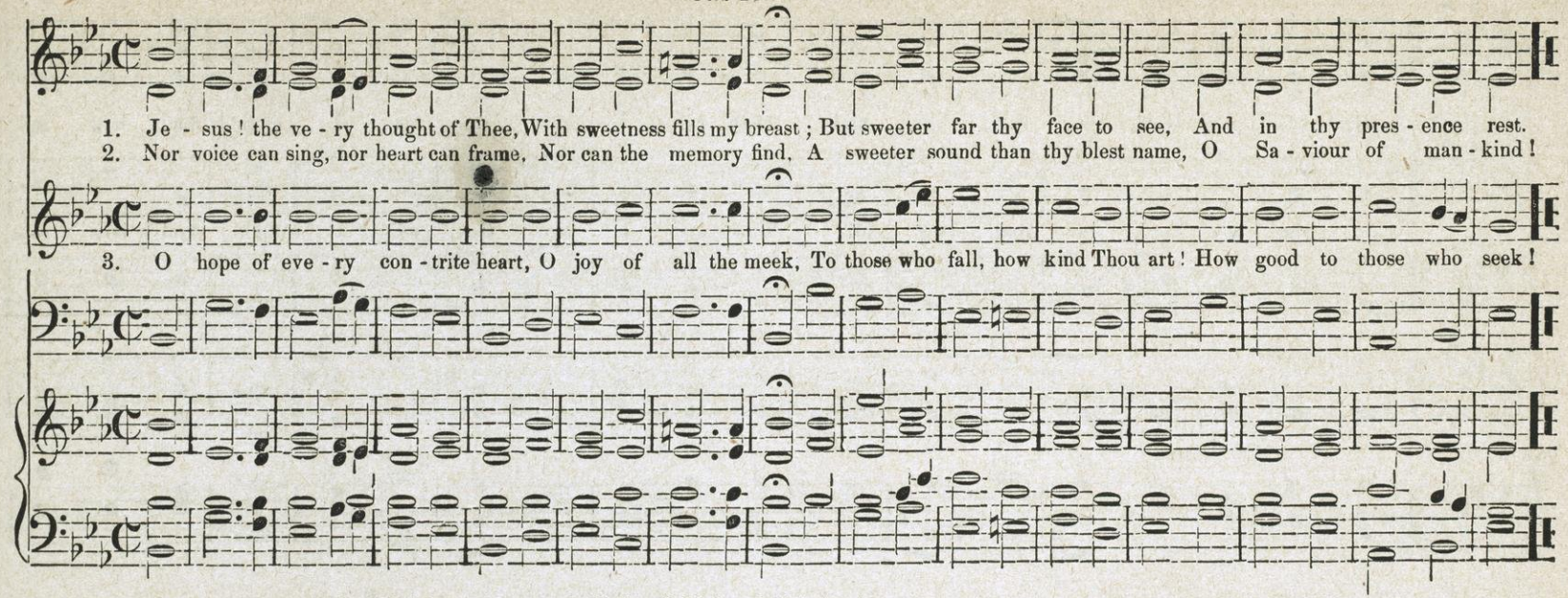
8 O Jesus! Jesus! sweetest Lord!
What are thou not to me?
Each hour brings joys before unknown,
Each day new liberty!

9 What limit is there to thee, love?
Thy flight, where wilt thou stay?
On! on! our Lord is sweeter far
To-day than yesterday.

10 O love of Jesus! blessed love!
So will it ever be;
Time cannot hold thy wondrous growth,
No, nor eternity.

JESUS, THE VERY THOUGHT OF THEE.

Jesu Dulcis Memoria.



4 But what to those who find ? ah ! this
Nor tongue nor pen can show :
The love of Jesus. what it is,
None but his loved ones know.

5 Jesus ! our only joy be Thou,
As thou our prize wilt be ;
Jesus ! be Thou our glory now,
And through eternity.

PART II.

O JESU ! KING MOST WONDERFUL !

Jesu Rex admirabilis.

1 O Jesu ! King most wonderful !
Thou Conqueror renown'd !
Thou Sweetness most ineffable !
In whom all joys are found !

2 When once Thou visitest the heart,
Then truth begins to shine ;
Then earthly vanities depart ;
Then kindles love divine.

3 O Jesu ! Light of all below !
Thou Fount of life and fire !
Surpassing all the joys we know,
All that we can desire.

4 May every heart confess thy name,
And ever Thee adore ;
And seeking Thee, itself inflame
To seek Thee more and more.

5 Thee may our tongues for ever bless ;
Thee may we love alone ;
And ever in our lives express
The image of thine own.

PART III.

O JESU ! THOU THE BEAUTY ART.

Jesu decus angelicum.

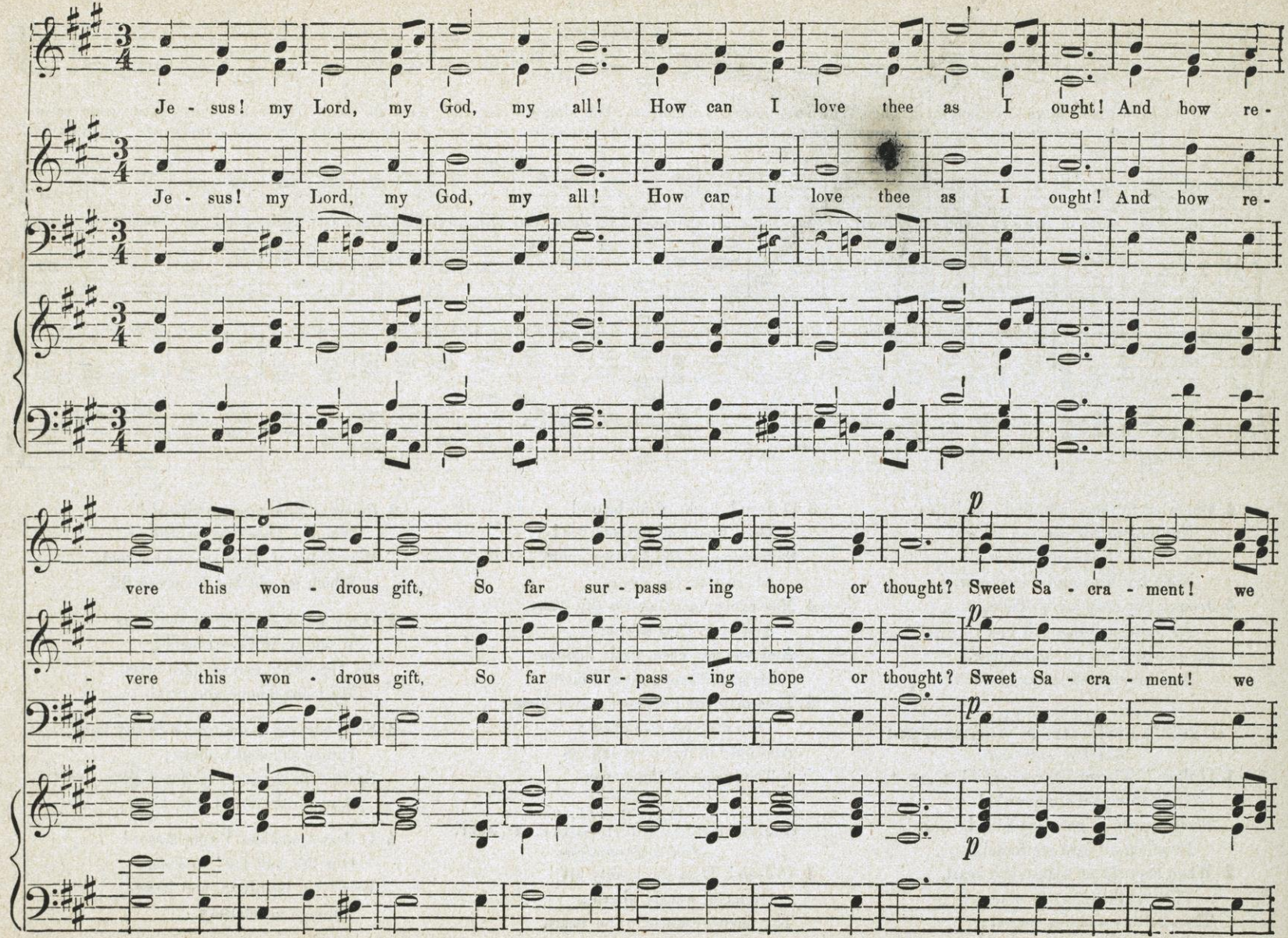
1 O Jesu ! Thou the beauty art
Of angel worlds above ;
Thy name is music to the heart,
Enchanting it with love.

2 Celestial sweetness unalloyed !
Who eat Thee hunger still ;
Who drink of Thee still feel a void,
Which naught but Thou can fill.

3 O my sweet Jesu ! hear the sighs
Which unto Thee I send ;
To Thee mine inmost spirit cries,
My being's hope and end !

4 Stay with us, Lord, and with thy light
Illume the soul's abyss ;
Scatter the darkness of our night,
And fill the world with bliss.

5 O Jesu ! spotless Virgin flower !
Our life and joy ! to Thee
Be praise, beatitude, and power,
Through all eternity.


Je - sus! my Lord, my God, my all! How can I love thee as I ought! And how re -
Je - sus! my Lord, my God, my all! How can I love thee as I ought! And how re -
vere this won - drous gift, So far sur - pass - ing hope or thought? Sweet Sa - cra - ment! we
- vere this won - drous gift, So far sur - pass - ing hope or thought? Sweet Sa - cra - ment! we
p
p
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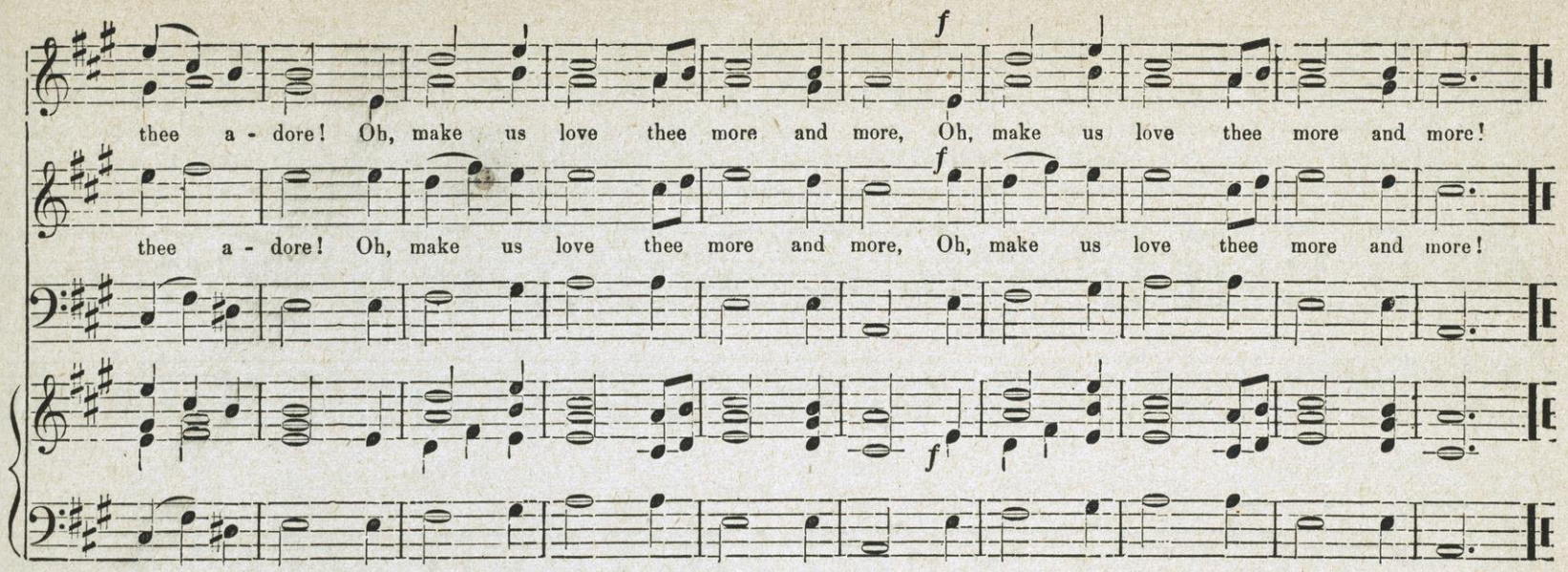


2.

Had I but Mary's sinless heart
To love thee with, my dearest King!
O with what bursts of fervent praise
Thy goodness, Jesus, would I sing!
Sweet Sacrament! etc.

3.

O see! within a creature's hand
The vast Creator deigns to be,
Reposing infant-like, as though
On Joseph's arm, or Mary's knee.
Sweet Sacrament! etc.

4.

Thy Body, Soul, and Godhead, all!
O mystery of love divine!
I cannot compass all I have,
For all Thou hast and art are mine!
Sweet Sacrament! etc.

5.

Sound, sound his praises higher still,
And come, ye angels to our aid,
'Tis God! 'Tis God! the very God
Whose power both man and angels made.
Sweet Sacrament! etc.

PART II.

6.

Ring joyously, ye solemn bells!
And wave, O wave, ye censers bright!
'Tis Jesus cometh, Mary's Son,
And God of God, and Light of Light!
Sweet Sacrament! etc.

7.

O earth! grow flowers beneath his feet,
And thou, O sun, shine bright this day!
He comes! He comes! O Heaven on earth!
Our Jesus comes upon his way!
Sweet Sacrament! etc.

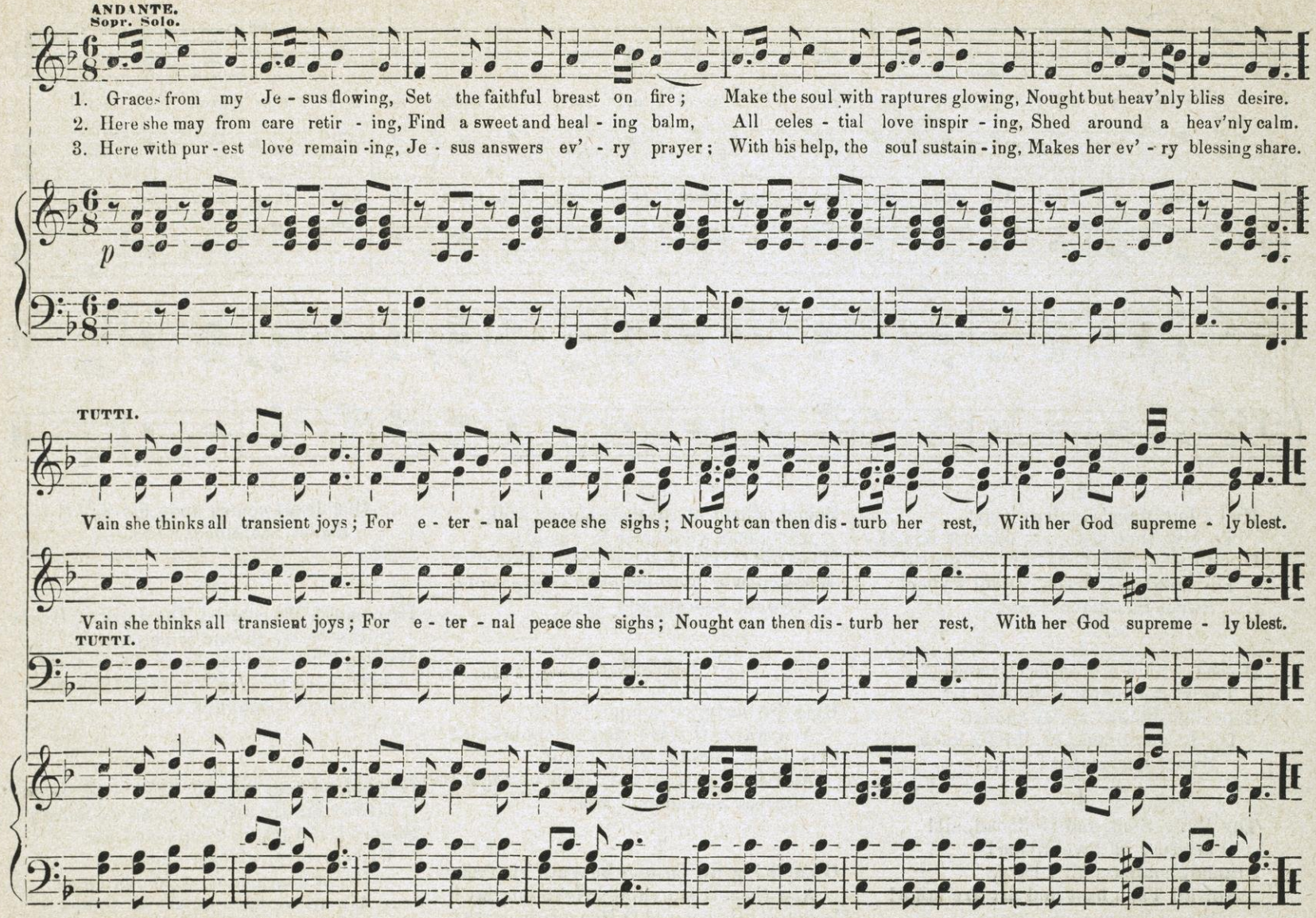
8.

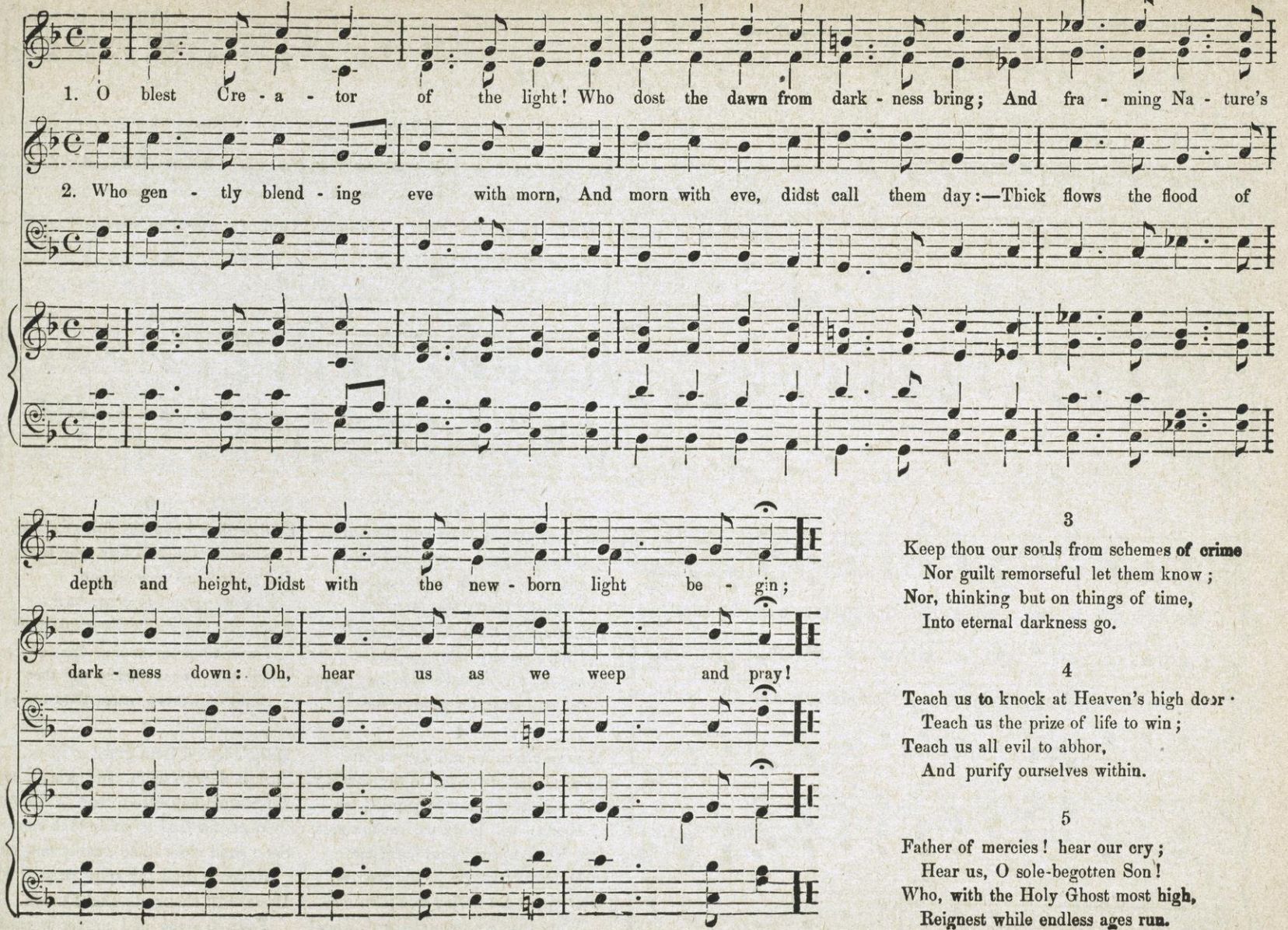
He comes! He comes! The Lord of Hosts
Borne on his throne triumphantly!
We see Thee, and we know Thee, Lord;
And yearn to shed our Blood for Thee.
Sweet Sacrament! etc.

9.

Our hearts leap up; our trembling song
Grows fainter still; we can no more;
Silence! and let us weep—and die
Of very love, while we adore.
Great Sacrament of love divine!
All, all we have or are be thine!

GRACES FROM MY JESUS FLOWING.





3

Keep thou our souls from schemes of crime
Nor guilt remorseful let them know;
Nor, thinking but on things of time,
Into eternal darkness go.

4

Teach us to knock at Heaven's high door·
Teach us the prize of life to win;
Teach us all evil to abhor,
And purify ourselves within.

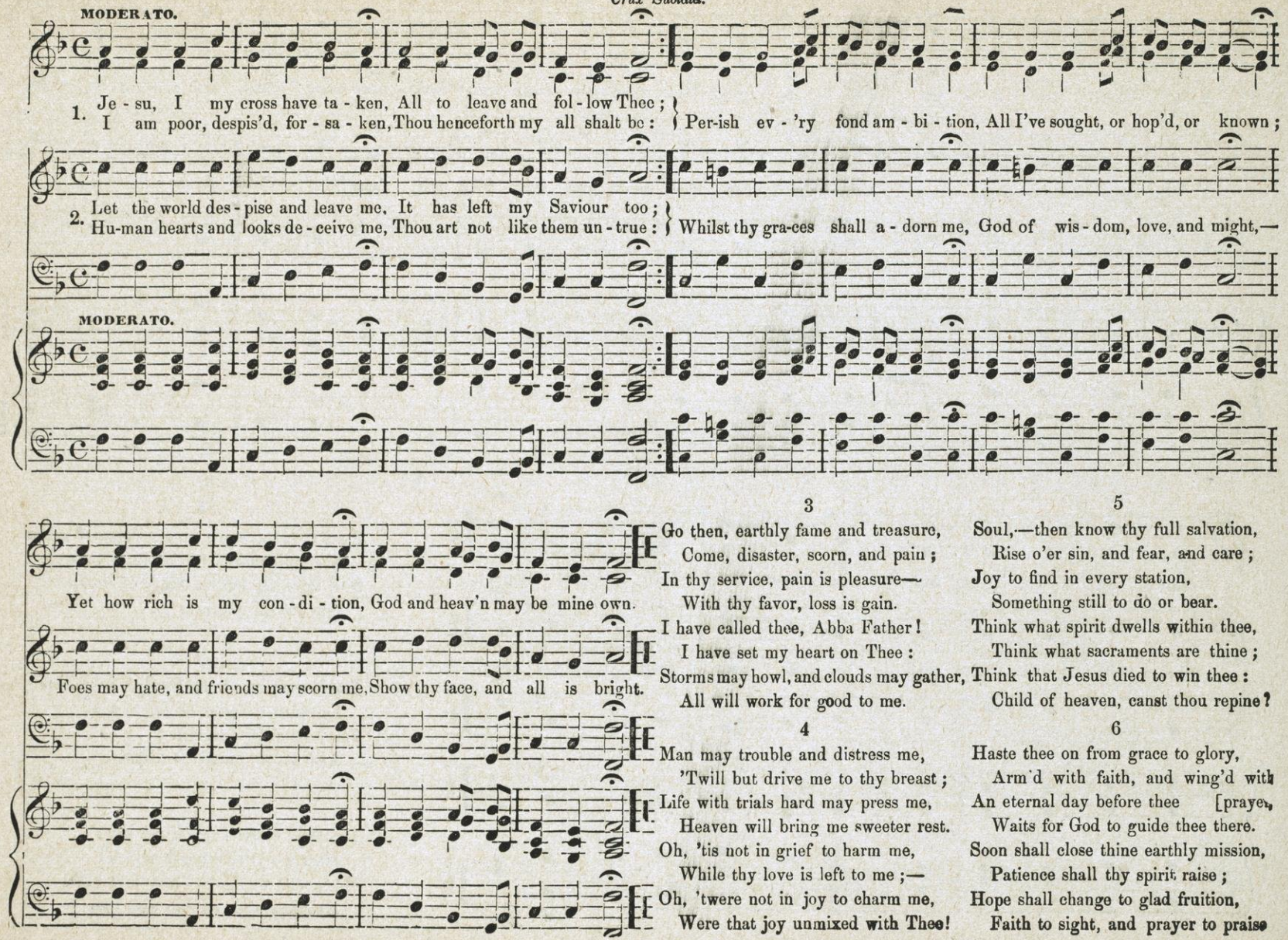
5

Father of mercies! hear our cry;
Hear us, O sole-begotten Son!
Who, with the Holy Ghost most high,
Reignest while endless ages run.

JESU, I MY CROSS HAVE TAKEN.

Crux Suavis.

Harmonised by A. WERNER.



3

Go then, earthly fame and treasure,
Come, disaster, scorn, and pain;
In thy service, pain is pleasure—
With thy favor, loss is gain.
I have called thee, Abba Father!
I have set my heart on Thee:
Storms may howl, and clouds may gather,
All will work for good to me.

4

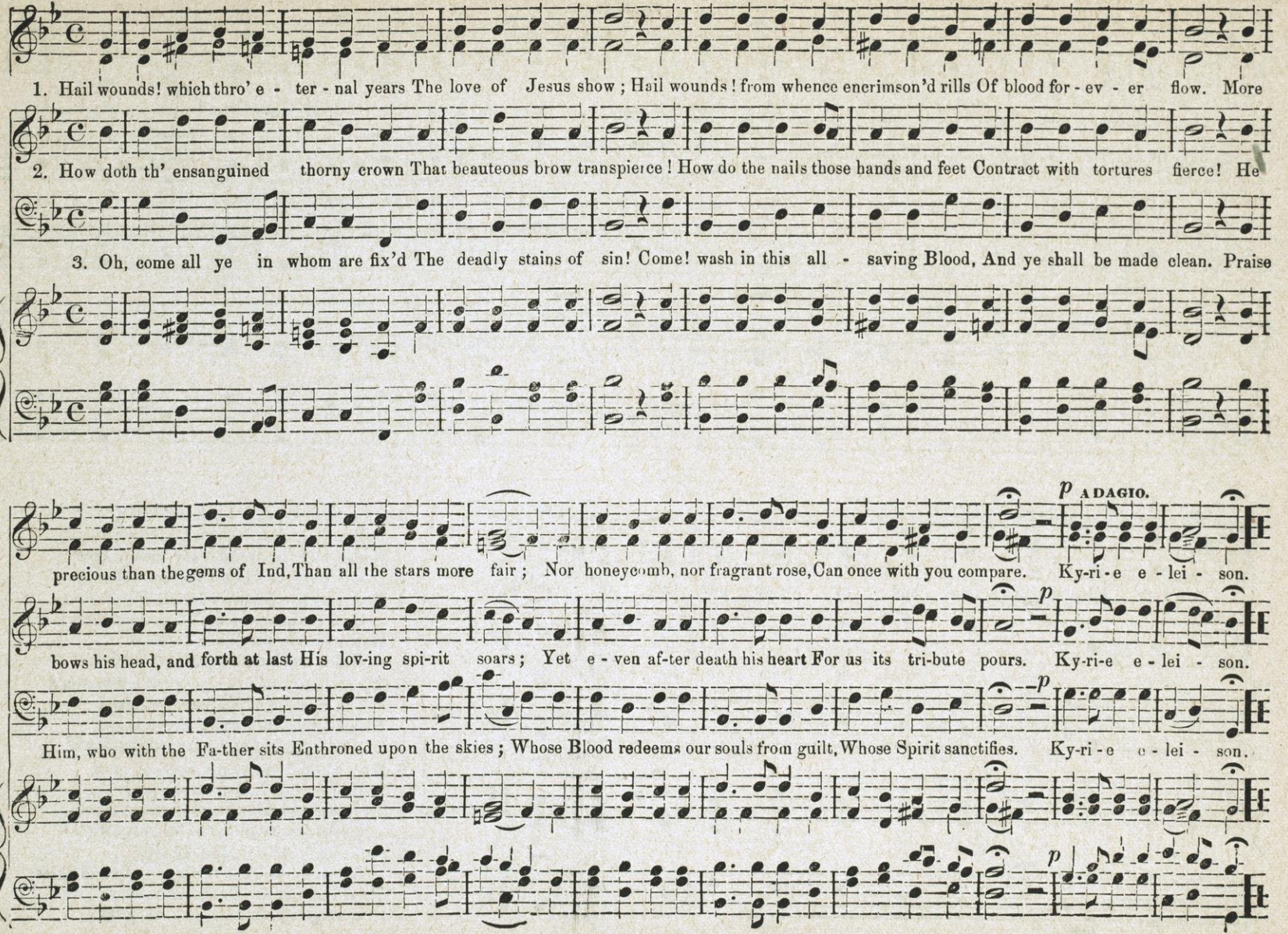
Man may trouble and distress me,
'Twill but drive me to thy breast;
Life with trials hard may press me,
Heaven will bring me sweeter rest.
Oh, 'tis not in grief to harm me,
While thy love is left to me;—
Oh, 'twere not in joy to charm me,
Were that joy unmixed with Thee!

5

Soul,—then know thy full salvation,
Rise o'er sin, and fear, and care;
Joy to find in every station,
Something still to do or bear.
Think what spirit dwells within thee,
Think what sacraments are thine;
Think that Jesus died to win thee:
Child of heaven, canst thou repine?

6

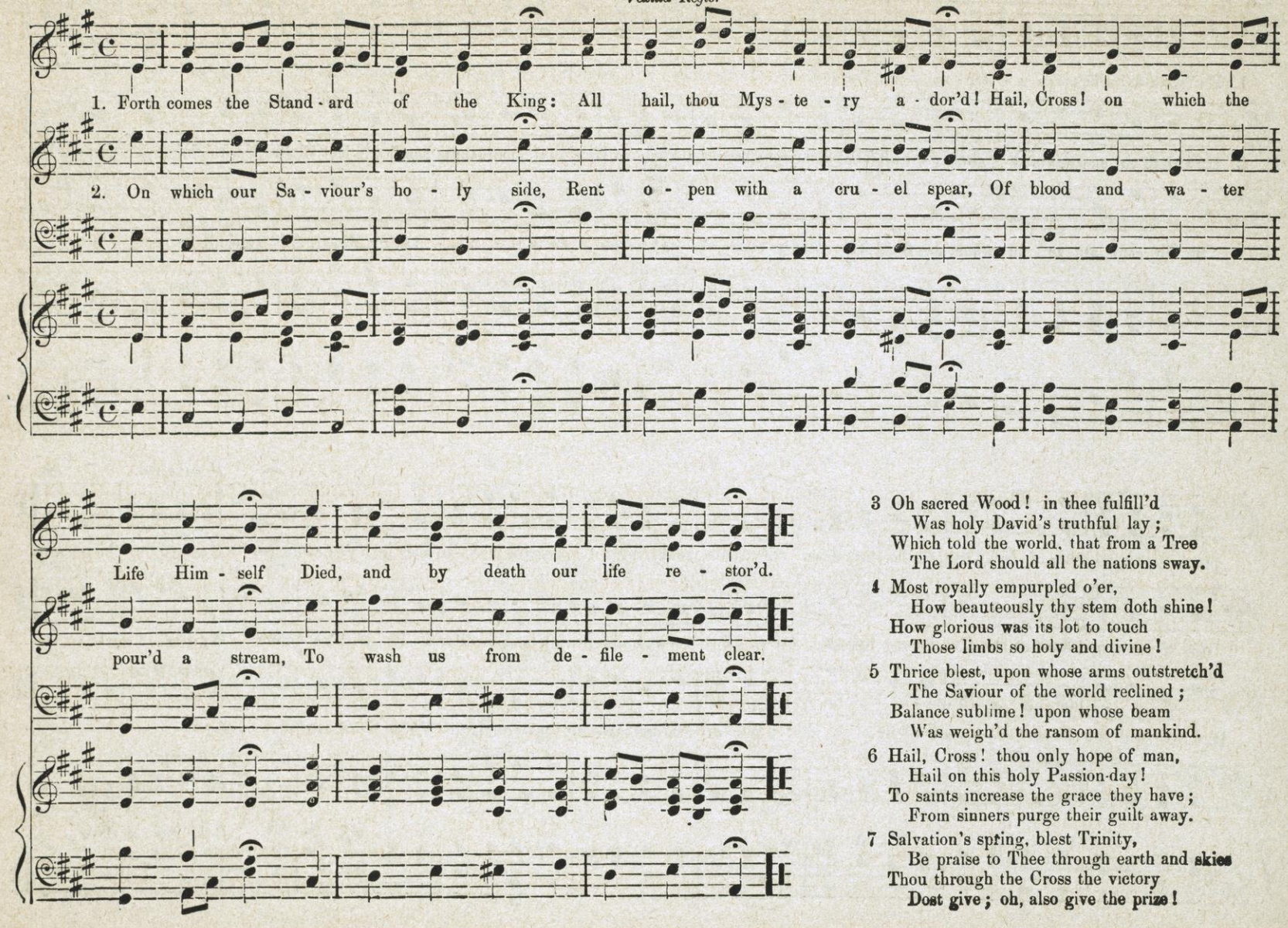
Haste thee on from grace to glory,
Arm'd with faith, and wing'd with prayer,
An eternal day before thee
Waits for God to guide thee there.
Soon shall close thine earthly mission,
Patience shall thy spirit raise;
Hope shall change to glad fruition,
Faith to sight, and prayer to praise


1. Hail wounds! which thro' e - ter - nal years The love of Jesus show; Hail wounds! from whence encrimson'd rills Of blood for - ev - er flow. More
2. How doth th' ensanguined thorny crown That beauteous brow transpierce! How do the nails those hands and feet Contract with tortures fierce! He
3. Oh, come all ye in whom are fix'd The deadly stains of sin! Come! wash in this all - saving Blood, And ye shall be made clean. Praise
p ADAGIO.
precious than the gems of Ind, Than all the stars more fair; Nor honeycomb, nor fragrant rose, Can once with you compare. Ky-ri-e e - lei - son.
bows his head, and forth at last His lov-ing spi-rit soars; Yet e - ven af-ter death his heart For us its tri-bute pours. Ky-ri-e e - lei - son.
Him, who with the Fa-ther sits Enthroned upon the skies; Whose Blood redeems our souls from guilt, Whose Spirit sanctifies. Ky-ri - e e - lei - son.

FORTH COMES THE STANDARD.

Vexilla Regis.

Harmonised by A. WERNER.



3 Oh sacred Wood! in thee fulfill'd
Was holy David's truthful lay;
Which told the world, that from a Tree
The Lord should all the nations sway.

4 Most royally empurpled o'er,
How beauteously thy stem doth shine!
How glorious was its lot to touch
Those limbs so holy and divine!

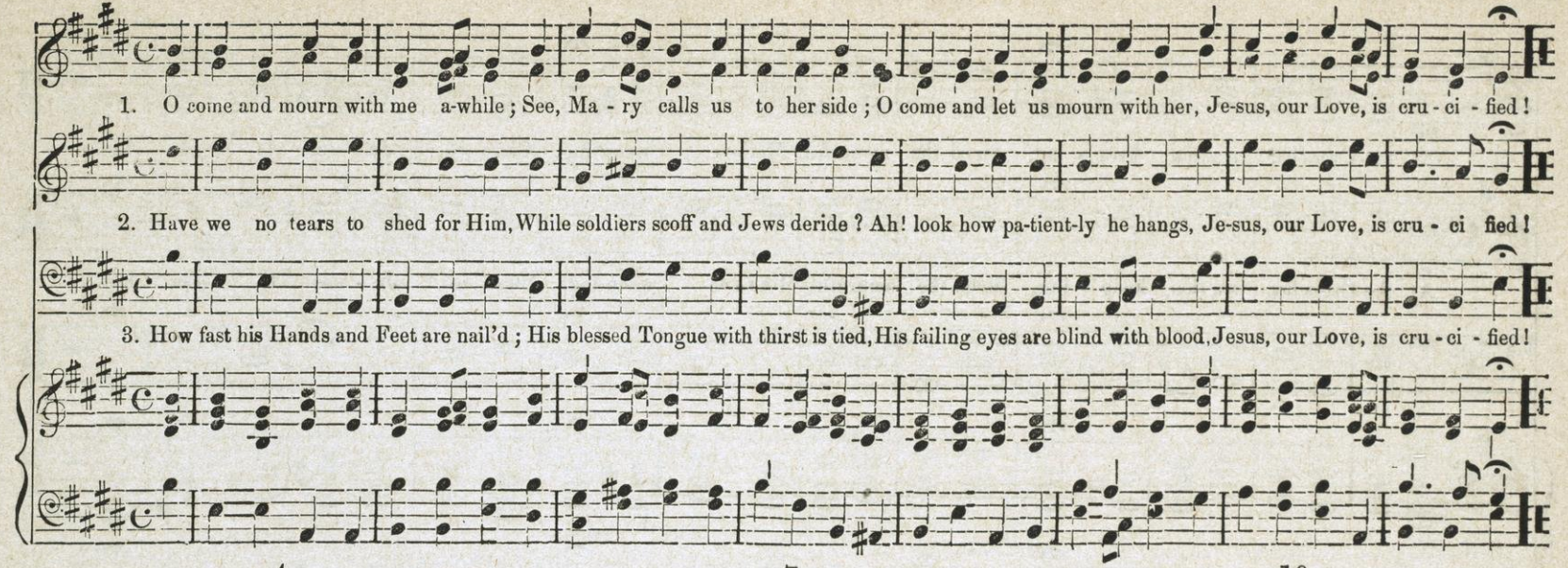
5 Thrice blest, upon whose arms outstretch'd
The Saviour of the world reclined;
Balance sublime! upon whose beam
Was weigh'd the ransom of mankind.

6 Hail, Cross! thou only hope of man,
Hail on this holy Passion-day!
To saints increase the grace they have;
From sinners purge their guilt away.

7 Salvation's spring, blest Trinity,
Be praise to Thee through earth and skies
Thou through the Cross the victory
Dost give; oh, also give the prize!

JESUS CRUCIFIED.

Harmonized by A. WERNER.



4

His Mother cannot reach his Face;
She stands in helplessness beside,
Her heart is martyr'd with her Son's,—
Jesus, our Love, is crucified!

5

Seven times he spoke, seven words of love,
And all three hours his silence cried
For mercy on the souls of men:—
Jesus, our Love, is crucified!

6

What was thy crime, my dearest Lord?
By earth, by heav'n, Thou hast been tried,
And guilty found of too much love;—
Jesus, our Love, is crucified!

7

Found guilty of excess of love,
It was thine own sweet will that tied
Thee tighter far than helpless nails;—
Jesus, our Love, is crucified!

8

Death came, and Jesus meekly bow'd;
His falling Eyes He strove to guide
With mindful love to Mary's face;—
Jesus, our Love, is crucified!

9

O break, O break, hard heart of mine!
Thy weak self-love and guilty pride
His Pilate and his Judas were;—
Jesus, our Love, is crucified!

10

Come, take thy stand beneath the Cross,
And let the Blood from out that Side
Fall gently on thee drop by drop;
Jesus, our Love, is crucified!

11

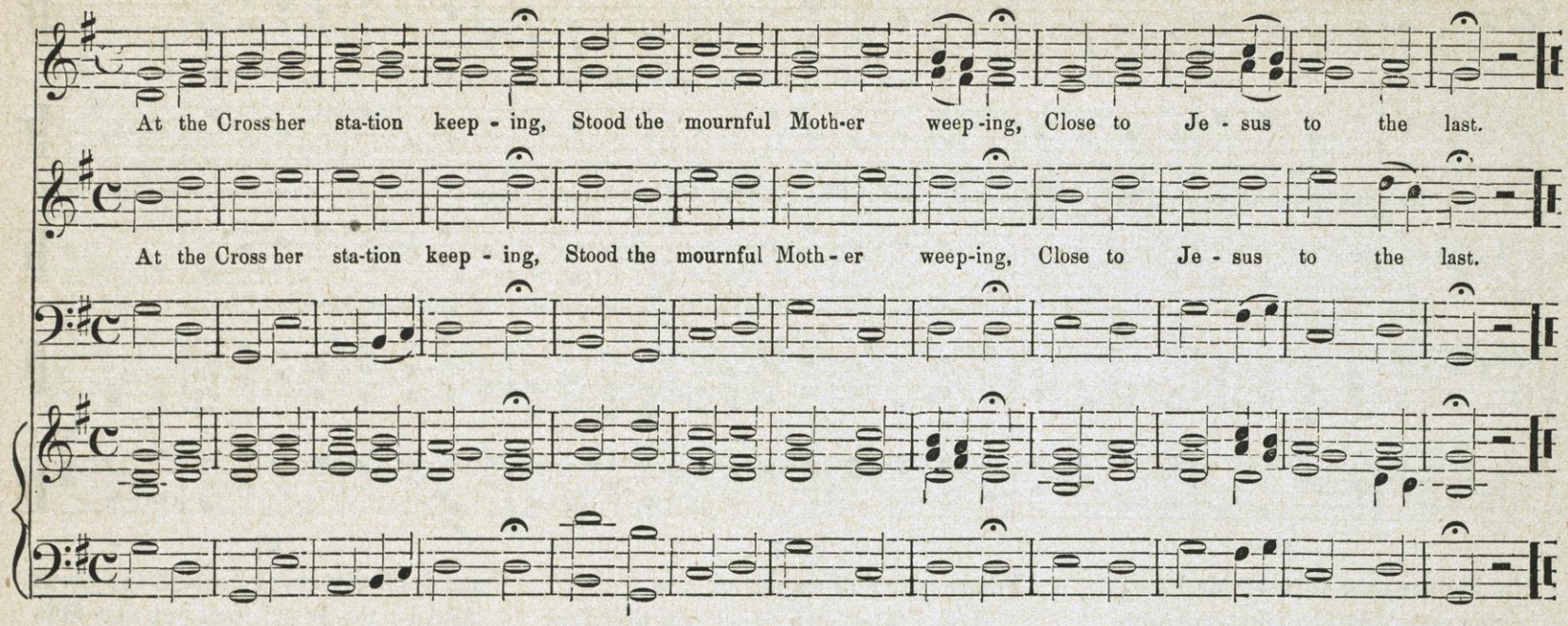
A broken heart, a fount of tears,—
Ask, and they will not be denied;
A broken heart love's cradle is;—
Jesus, our Love, is crucified!

12

O Love of God! O Sin of Man!
In this dread act your strength is tried;
And victory remains with love,
For He, our Love, is crucified!

AT THE CROSS HER STATION KEEPING.

Harmonized by A. WERNER.



2.
Through her heart, his sorrow sharing,
All his bitter anguish bearing,
Now at length the sword had pass'd.

3.
Oh, how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!

4.
Christ above in torment hangs;
She beneath beholds the pangs
Of her dying glorious Son.

5.
Is there one who would not weep,
Whelm'd in miseries so deep
Christ's dear Mother to behold?

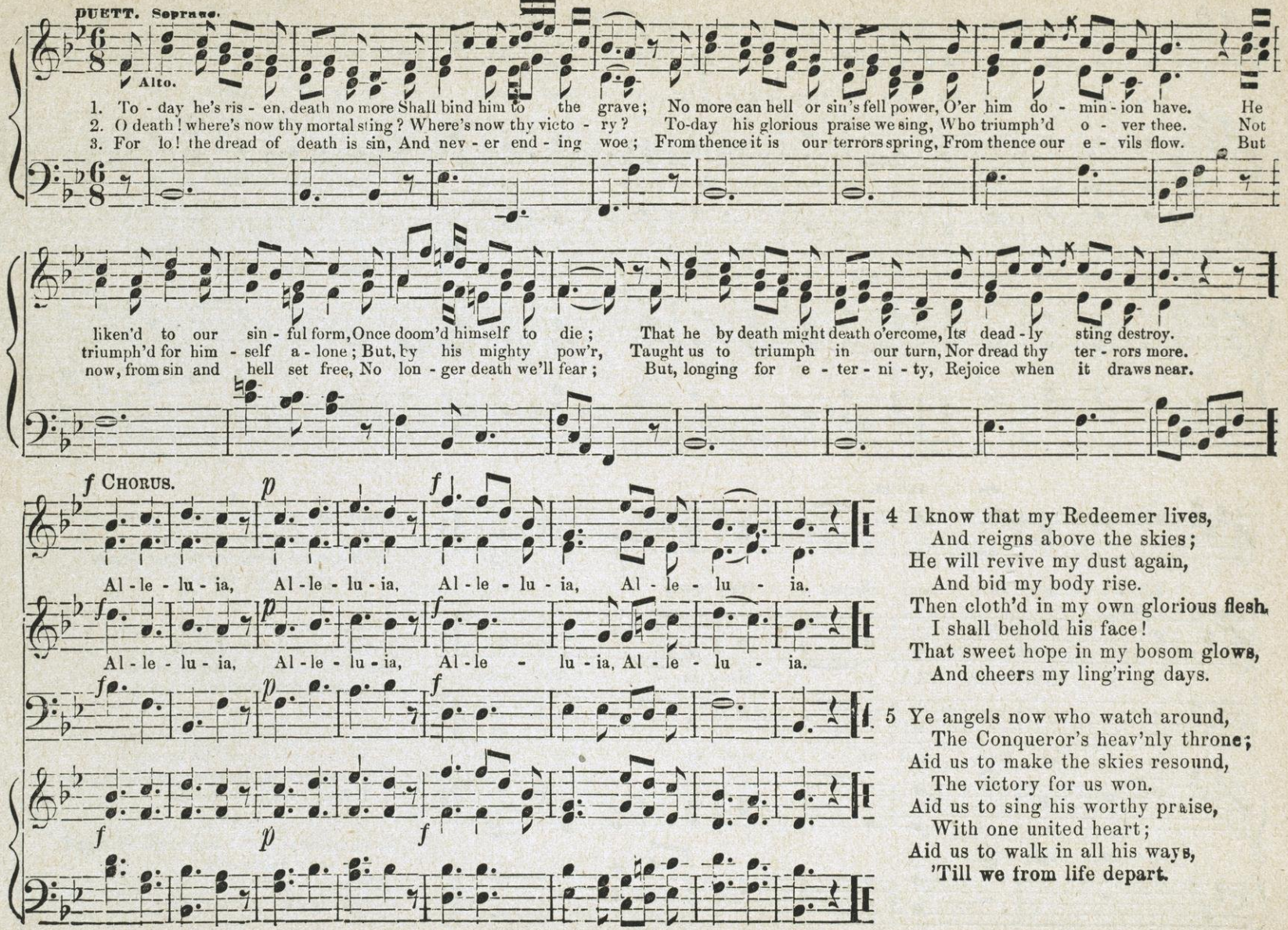
6.
Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?

7.
Bruised, derided, cursed, defiled,
She beheld her tender Child
All with bloody scourges rent;

8.
For the sins of his own nation,
Saw Him hang in desolation,
Till his Spirit forth He sent.

9.
O thou Mother! fount of love!
Touch my spirit from above.
Make my heart with thine accord:

10.
Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.



4 I know that my Redeemer lives,
And reigns above the skies;
He will revive my dust again,
And bid my body rise.
Then cloth'd in my own glorious flesh,
I shall behold his face!
That sweet hope in my bosom glows,
And cheers my ling'ring days.

5 Ye angels now who watch around,
The Conqueror's heav'nly throne;
Aid us to make the skies resound,
The victory for us won.
Aid us to sing his worthy praise,
With one united heart;
Aid us to walk in all his ways,
'Till we from life depart.

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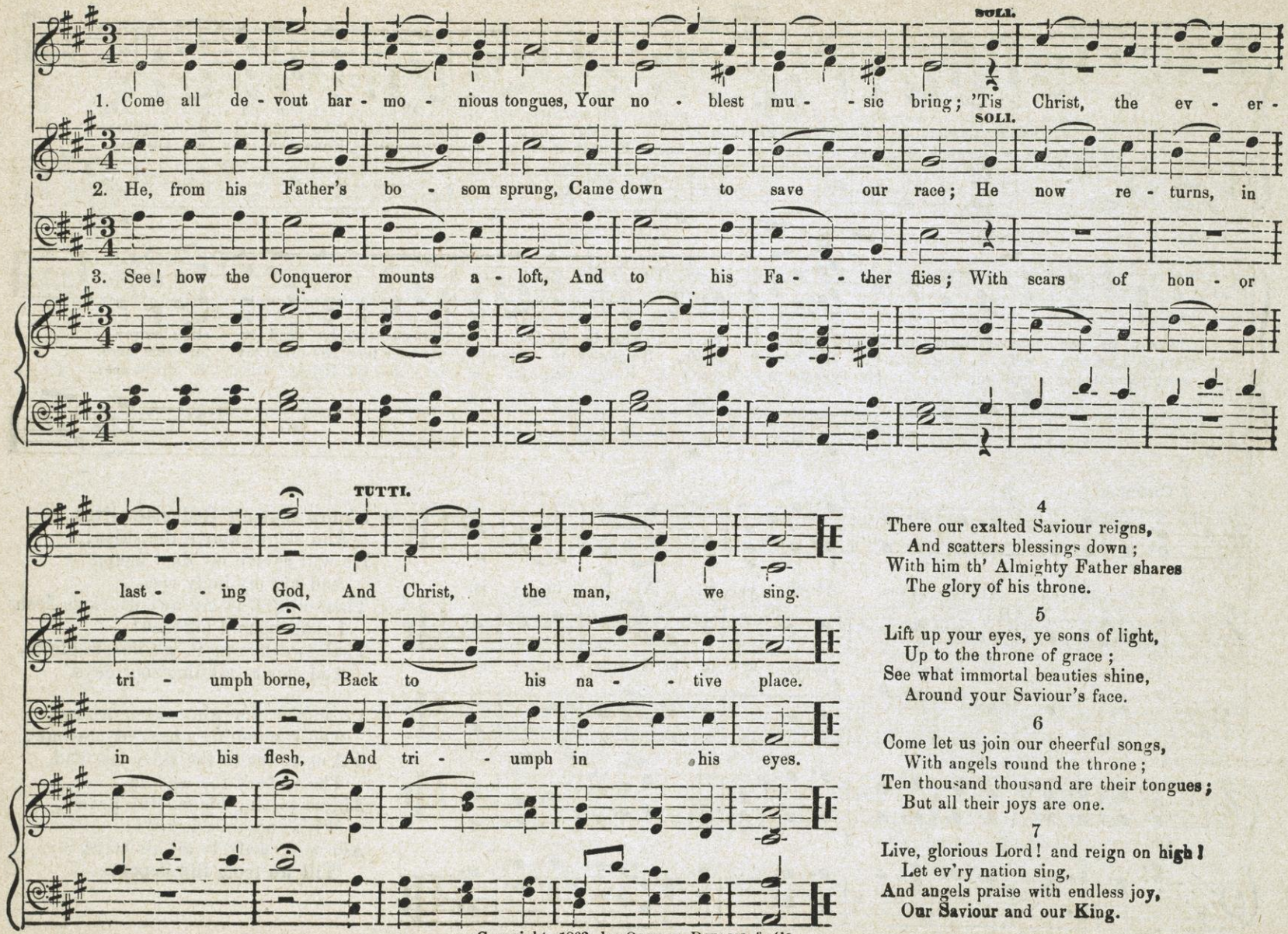

4
There our exalted Saviour reigns,
And scatters blessings down;
With him th' Almighty Father shares
The glory of his throne.

5
Lift up your eyes, ye sons of light,
Up to the throne of grace;
See what immortal beauties shine,
Around your Saviour's face.

6
Come let us join our cheerful songs,
With angels round the throne;
Ten thousand thousand are their tongues;
But all their joys are one.

7
Live, glorious Lord! and reign on high!
Let ev'ry nation sing,
And angels praise with endless joy,
Our Saviour and our King.

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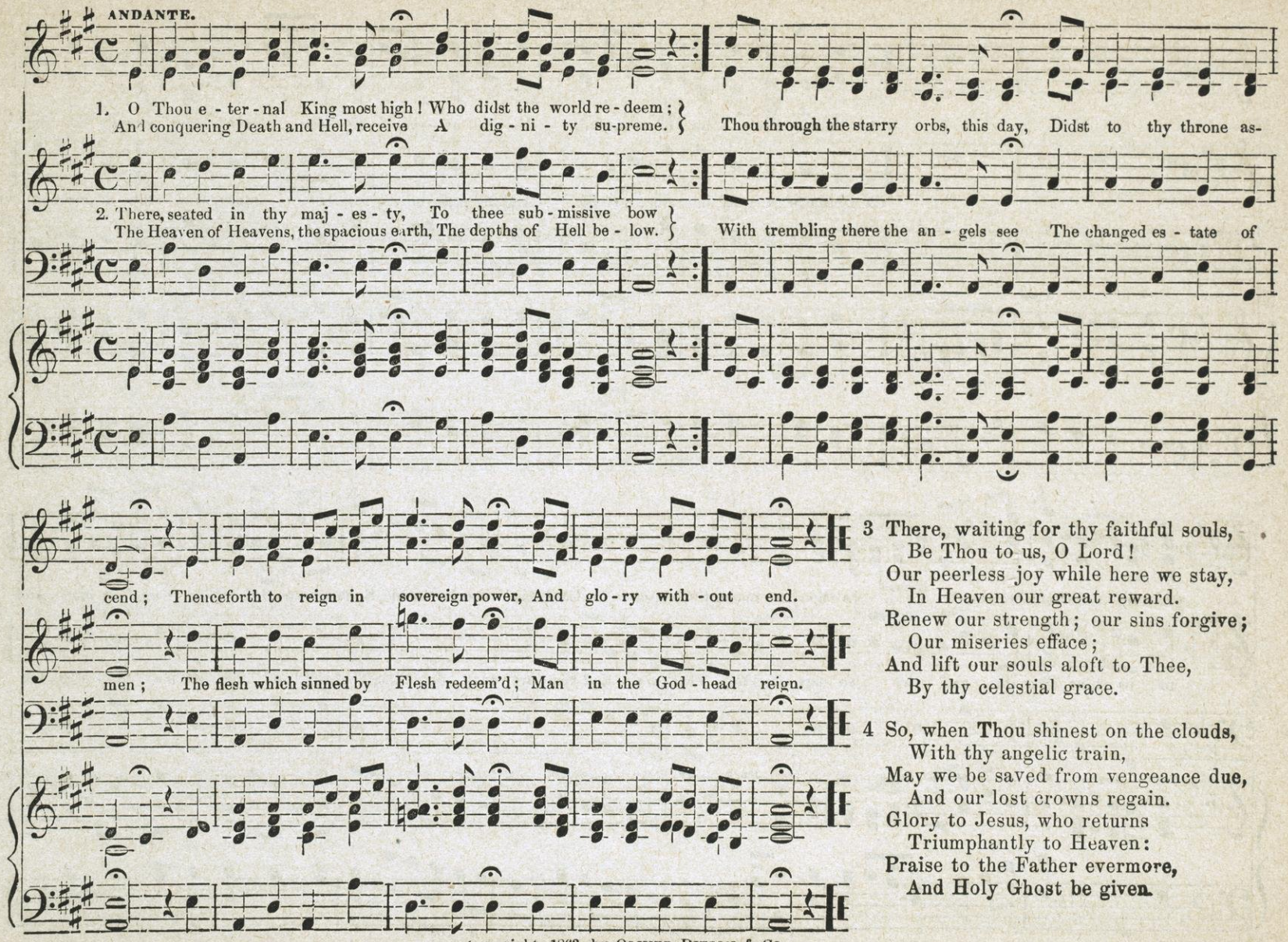
O THOU ETERNAL KING, MOST HIGH.

Harmonized by A. WERNER.



3 There, waiting for thy faithful souls,
Be Thou to us, O Lord!
Our peerless joy while here we stay,
In Heaven our great reward.
Renew our strength; our sins forgive;
Our miseries efface;
And lift our souls aloft to Thee,
By thy celestial grace.

4 So, when Thou shinest on the clouds,
With thy angelic train,
May we be saved from vengeance due,
And our lost crowns regain.
Glory to Jesus, who returns
Triumphantly to Heaven:
Praise to the Father evermore,
And Holy Ghost be given.

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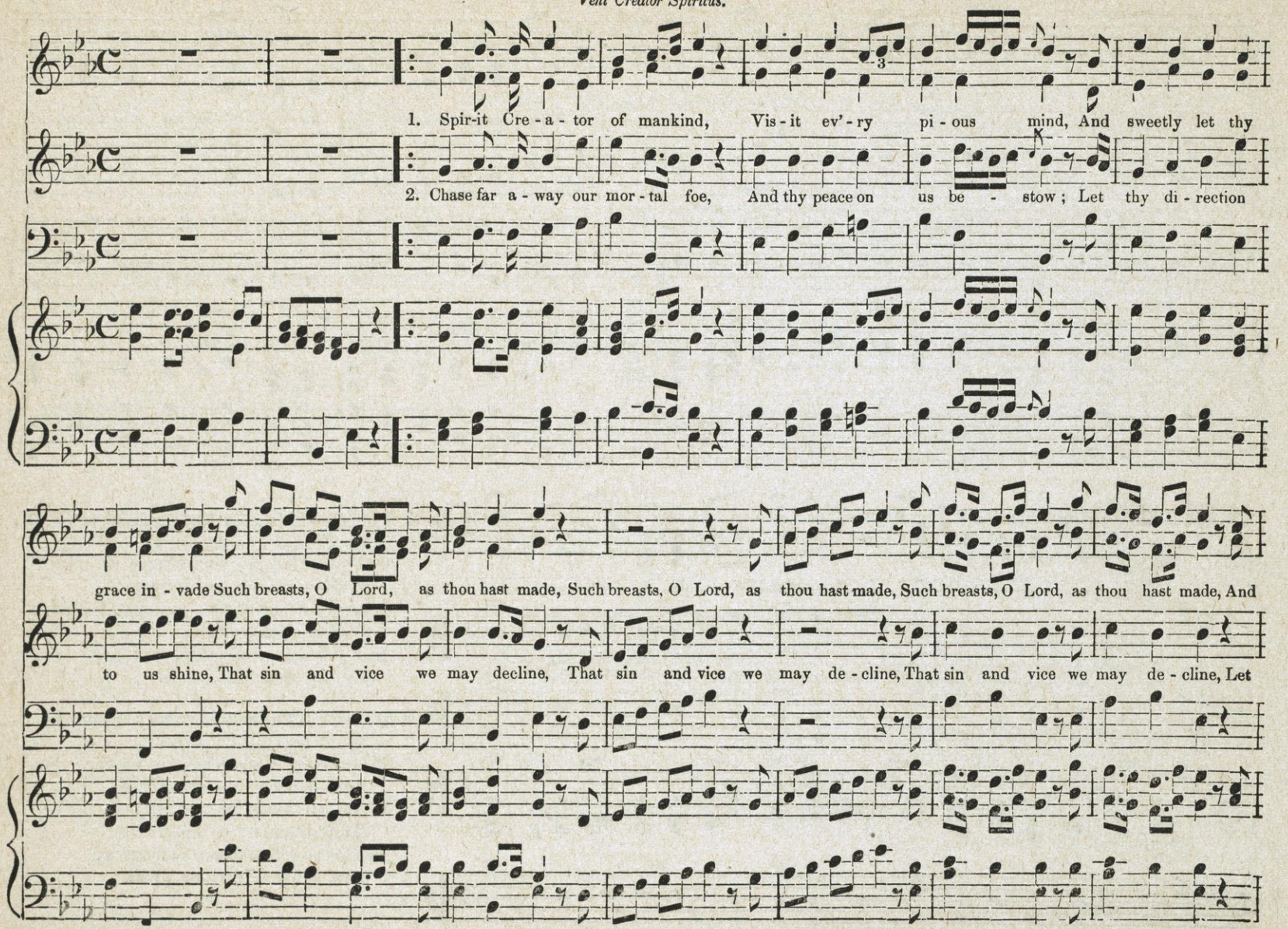
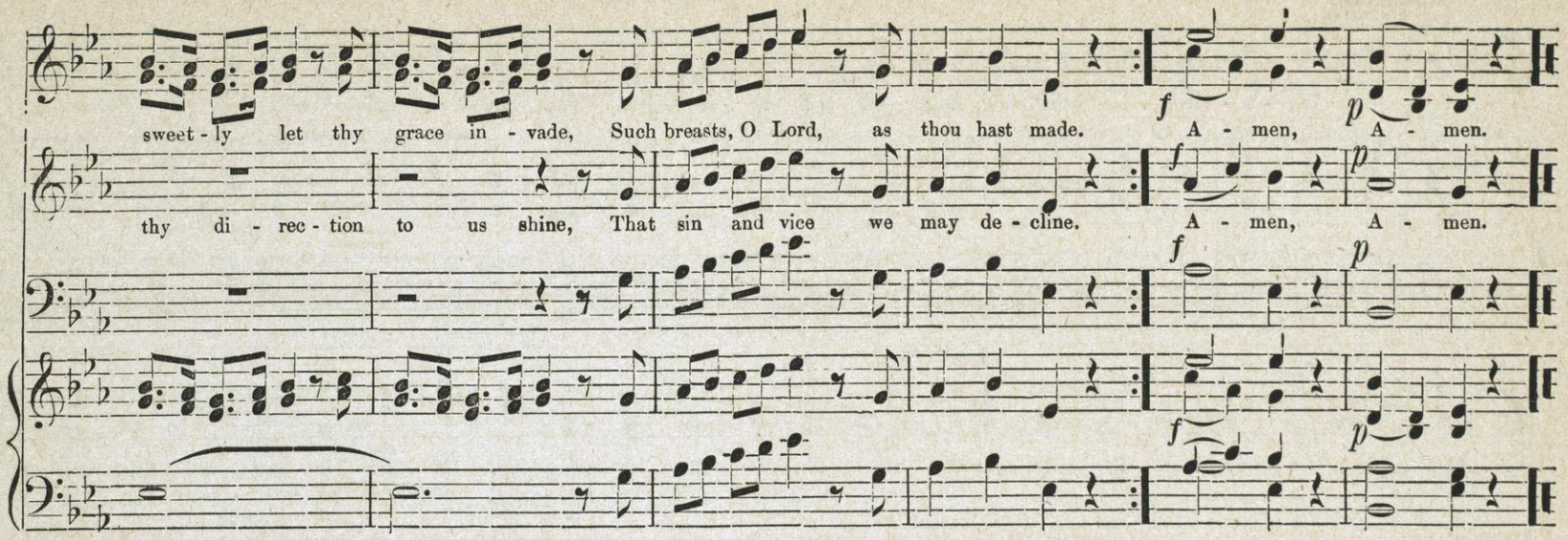
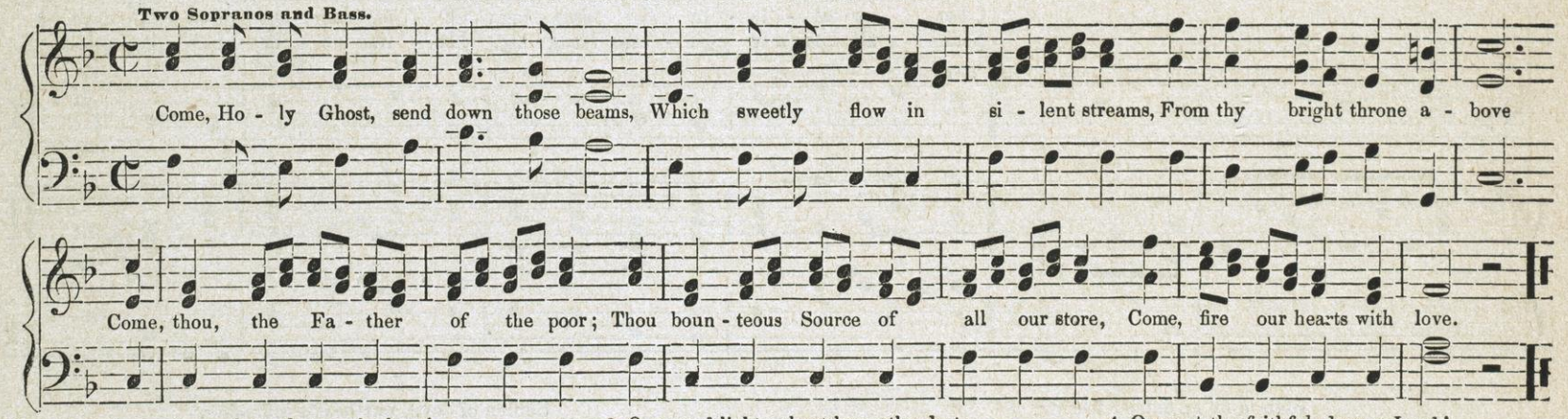
SPIRIT CREATOR.

Veni Creator Spiritus.





INVOCATION OF THE HOLY GHOST.

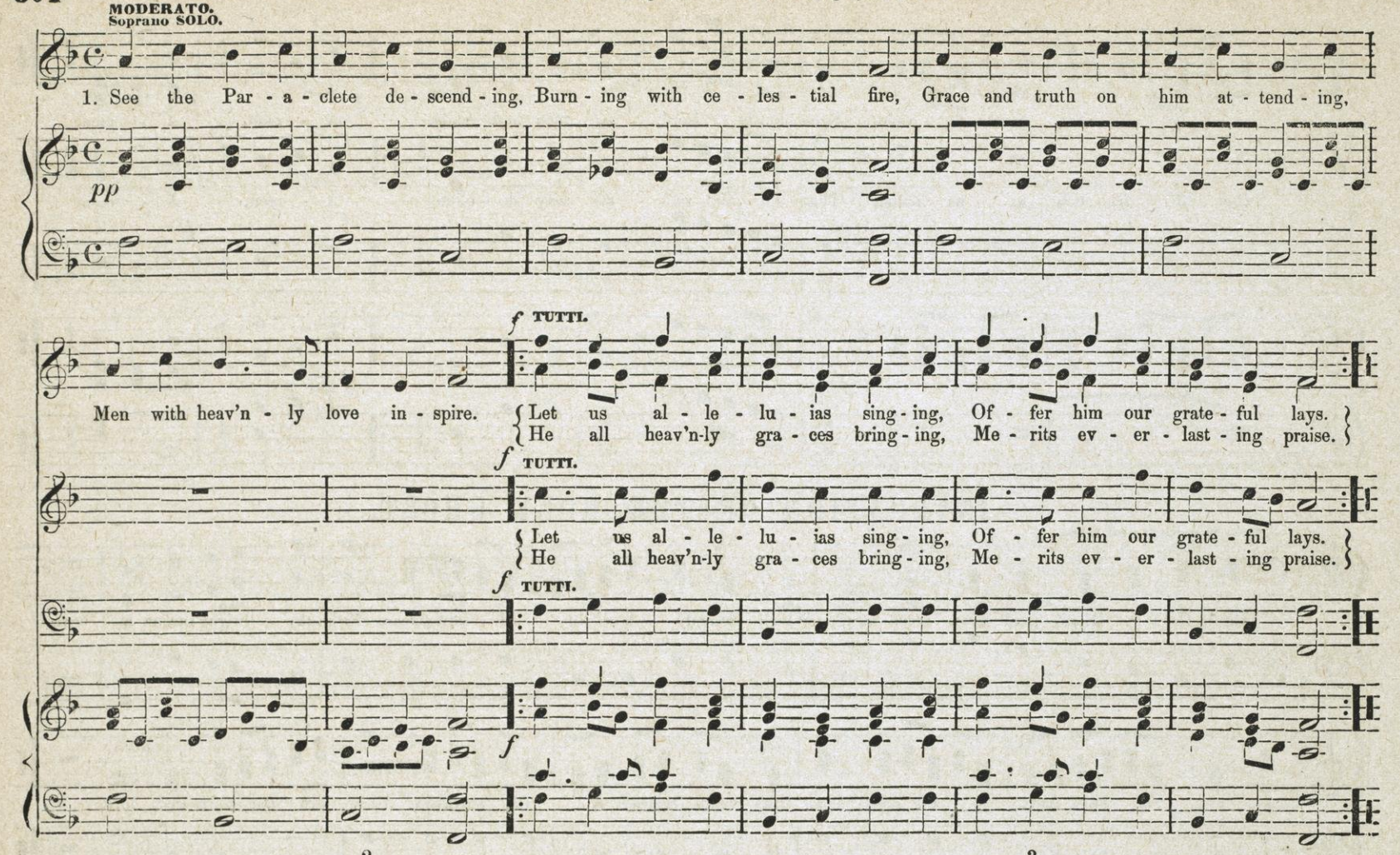


2 Come, thou, of comforters the best!
Come, thou, the soul's delightful guest,
The pilgrim's sweet relief!
Thou art our rest in toil and sweat,
Refreshment in excessive heat,
And solace in our grief.

3 O, sacred light; shoot home thy darts,
O! pierce the centre of these hearts
Whose faith aspires to thee:
Without thy Godhead, nothing can
Have any price or worth in man;
Nothing can harmless be.

4 O grant thy faithful, dearest Lord!
Whose only hope is thy sure word,
The sev'n gifts of thy spirit:
Grant us in life t' obey thy grace;
Grant us at death to see thy face,
And endless joys inherit.

HYMN FOR PENTECOST.



2

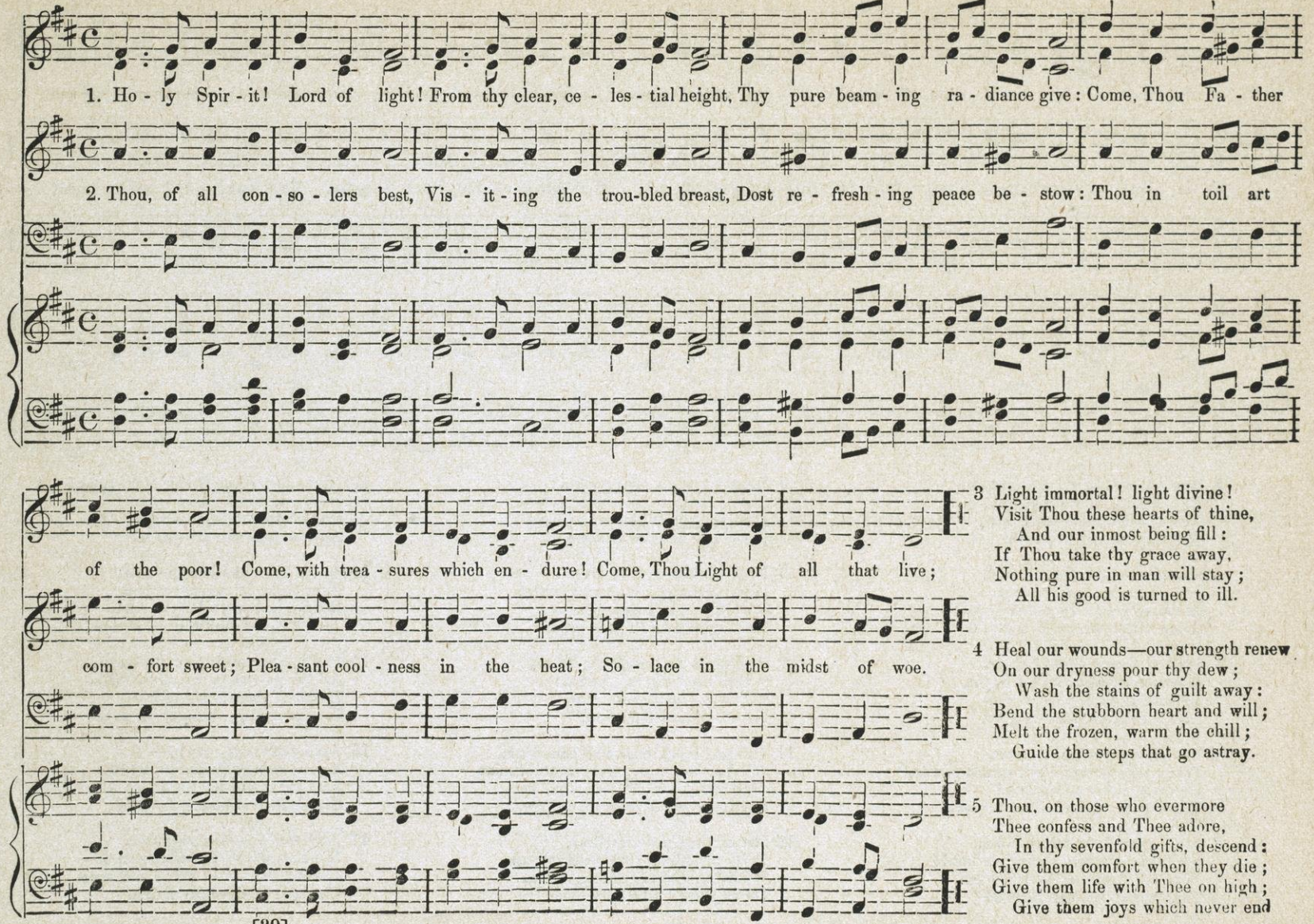
Men in ev'ry danger fearing,
Now the greatest dangers scorn;
Midst of torments persevering,
Shew themselves in Christ new born.
CHORUS: — Let us Alleluias, &c.

3

Source of love, our hearts inflaming,
With true zeal and virtue pure,
Grant we may in heaven reigning,
Sing thy praise forevermore.
CHORUS: — Let us Alleluias, &c.

HOLY SPIRIT! LORD OF LIGHT!

Veni Sancte Spiritus.



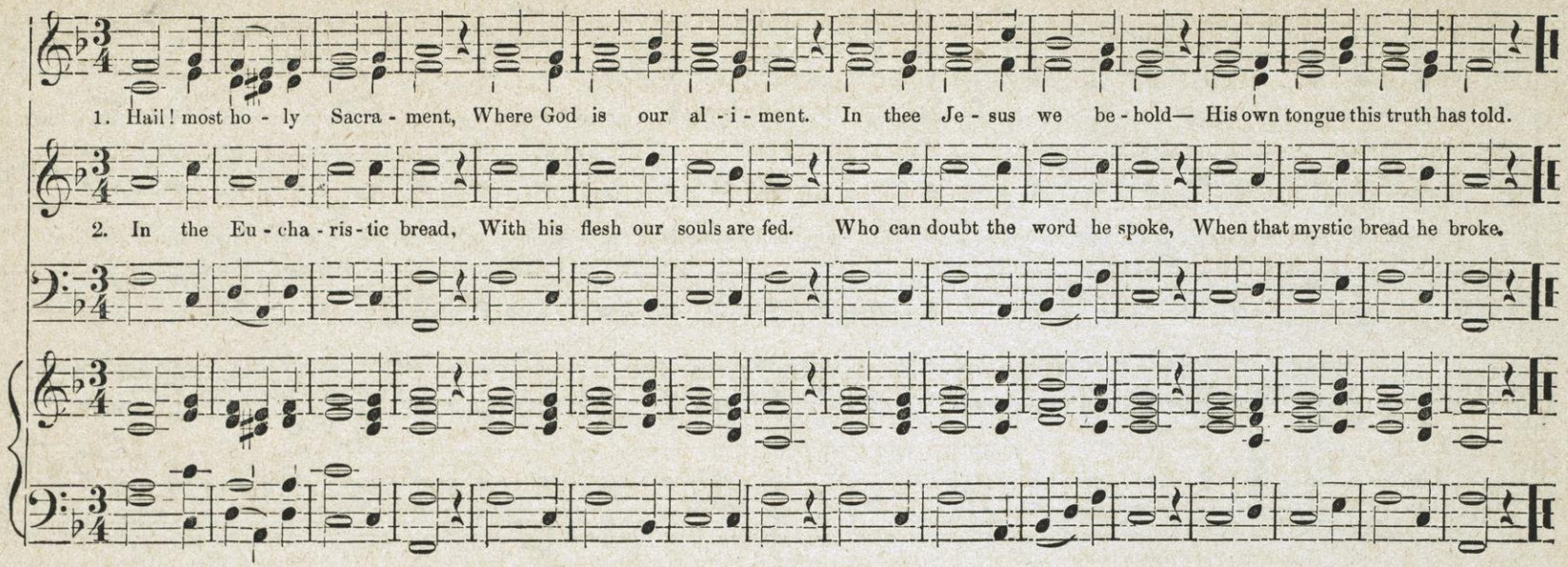
3 Light immortal! light divine!
Visit Thou these hearts of thine,
And our inmost being fill:
If Thou take thy grace away,
Nothing pure in man will stay;
All his good is turned to ill.

4 Heal our wounds—our strength renew
On our dryness pour thy dew;
Wash the stains of guilt away:
Bend the stubborn heart and will;
Melt the frozen, warm the chill;
Guide the steps that go astray.

5 Thou, on those who evermore
Thee confess and Thee adore,
In thy sevenfold gifts, descend:
Give them comfort when they die;
Give them life with Thee on high;
Give them joys which never end

CANTICLE OF THE MOST BLESSED SACRAMENT.

Harmonized by A. WERNER.



3 Man was lost in sin and shame—
To redeem him Jesus came;
Came the Father's equal Son,
Our frail nature to put on.

4 Son of man and Son of God,
O'er Judea's plains he trod.
Blessings round his footsteps fall—
Grace and truth he gives to all.

5 Came that ever-blessed night,
When, concealing all his might,
To be slaughtered by his foes
Like a helpless lamb he goes.

6 But before the fearful hour,
When was loosened hell's dark power,
He drew closer to his heart
Those with whom he had to part.

7 See! around the sacred board
Sit the twelve and their own Lord!
Who the flames of love can tell
That within his bosom dwell?

8 Hearken to his loving voice!
Hark! and let thy soul rejoice—
Pledged to thee as well as those
Is the gift he now bestows.

9 Ended is the obscure rite
Which belonged to Jewish night.
Shadowy figures now give way
To the splendor of new day.

10 Holding in his hands the bread,
"This my body is," he said;
"This the body, real, true,
I shall immolate for you."

11 Holding forth what now was wine,
"Take," he says, "this blood of mine—
Living blood which soon shall be
Shed, the world from sin to free.

12 Eat of this, my very flesh,
With my blood your souls refresh
When my earthly course is run,
Do ye what I now have done"

13 'Twas the Word Divine that spoke!
He whose order could evoke
Out of nothing's dark abyss
All that was and all that is.

14 At his voice the glorious sun
First began his course to run.
He, too, summoned every star,
And all answered, "Here we are.'

15 In the heavens and on the earth,
All things owe to him their birth.
He alone their being gave—
He can change, destroy, or save.

16 Ages come and ages go—
Age or change he cannot know.
And the word that spoke his will
Stands forever changeless still.

17 And the Apostles, ever true,
Did that which he bade them do—
Blessed the sacred bread and wine
Changed to elements divine.

18 When before your vision pass
The dread mysteries of the Mass,
Jesus Christ is present still.
That same wonder to fulfil.

19 At the sacred Altar-stone
Stands the Priest, but not alone,
For the voice of God is heard
In the consecrating word.

20 Jesus did this promise make—
Made it for his mercy's sake;
And his word will faithful stay,
Never, never pass away.

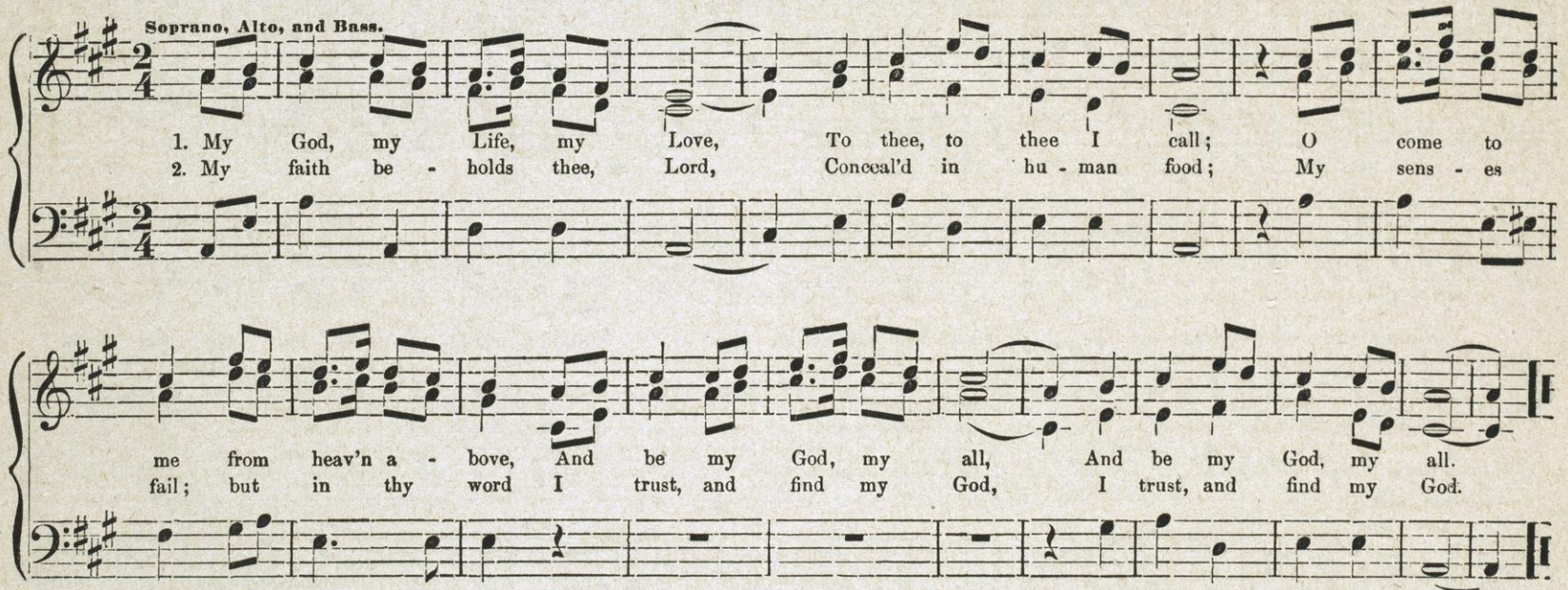
21 Thus to flesh is changed the bread,
Wine into the blood he shed.
Lacketh he nor power nor will
What he promised to fulfil.

22 Heresy and fatal pride
May this mystery deride;
We faith's humble offering bring
To our Saviour and our King.

23 Jesus, who upon the cross
Saved us from eternal loss—
Jesus, living God on high,
In the Sacrament is nigh.

24 Adoration, honor, love,
Let us give to God above.
Chiefly let our praise be told
For the gift our altars hold.

HYMN BEFORE COMMUNION.



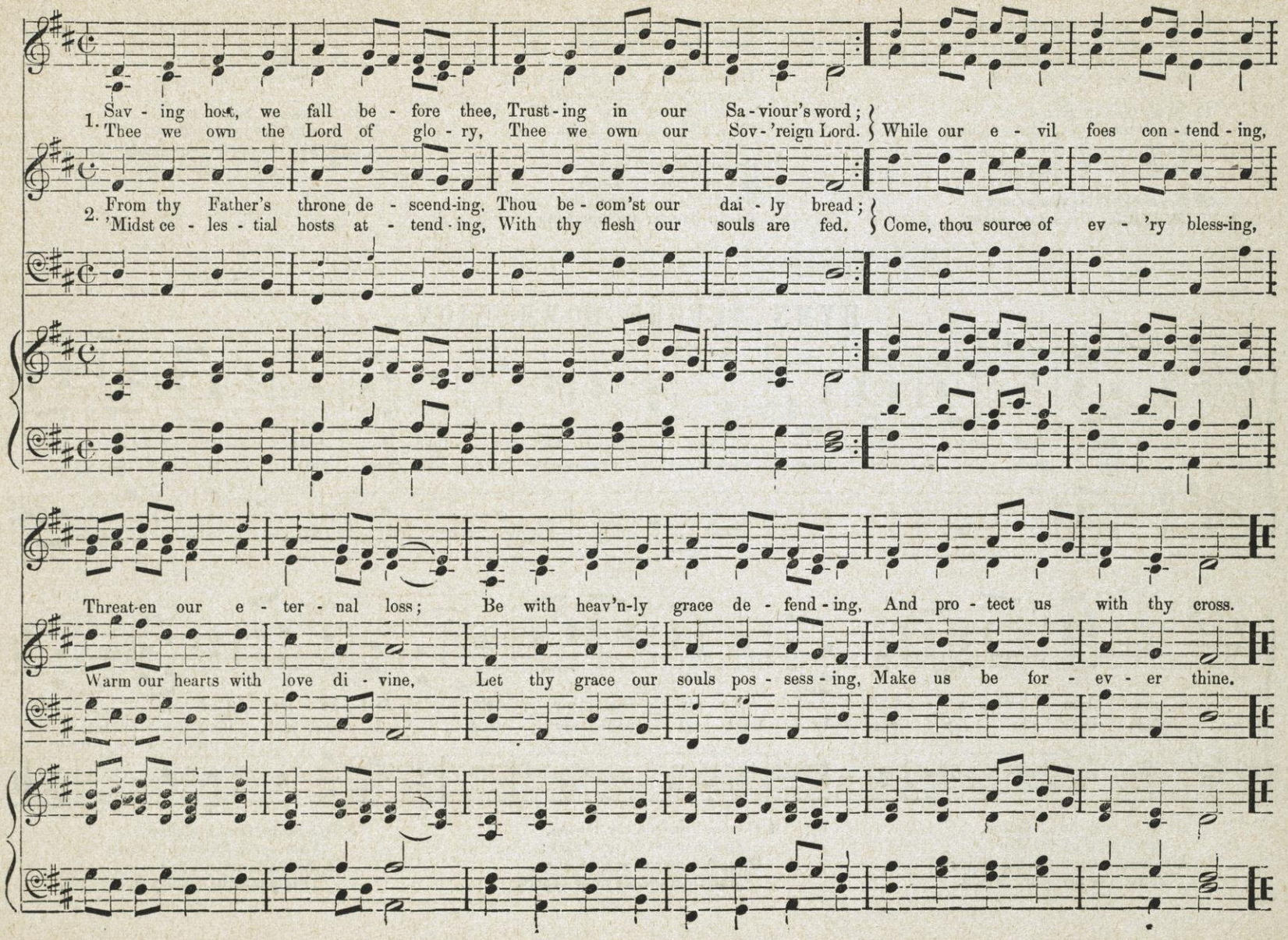
* O, when wilt thou be mine,
Sweet lover of my soul!
My Jesus dear, my King divine,
Come, o'er my heart to rule.

4 O come! and fix thy throne,
In the midst of my heart;
O make it burn for thee alone,
And from thence ne'er depart.

5 Begone ye, from my mind,
Vain, childish, earthly toys;
In my Jesus alone I find
True pleasures, solid joys.

ADORATION OF JESUS IN THE BLESSED SACRAMENT.

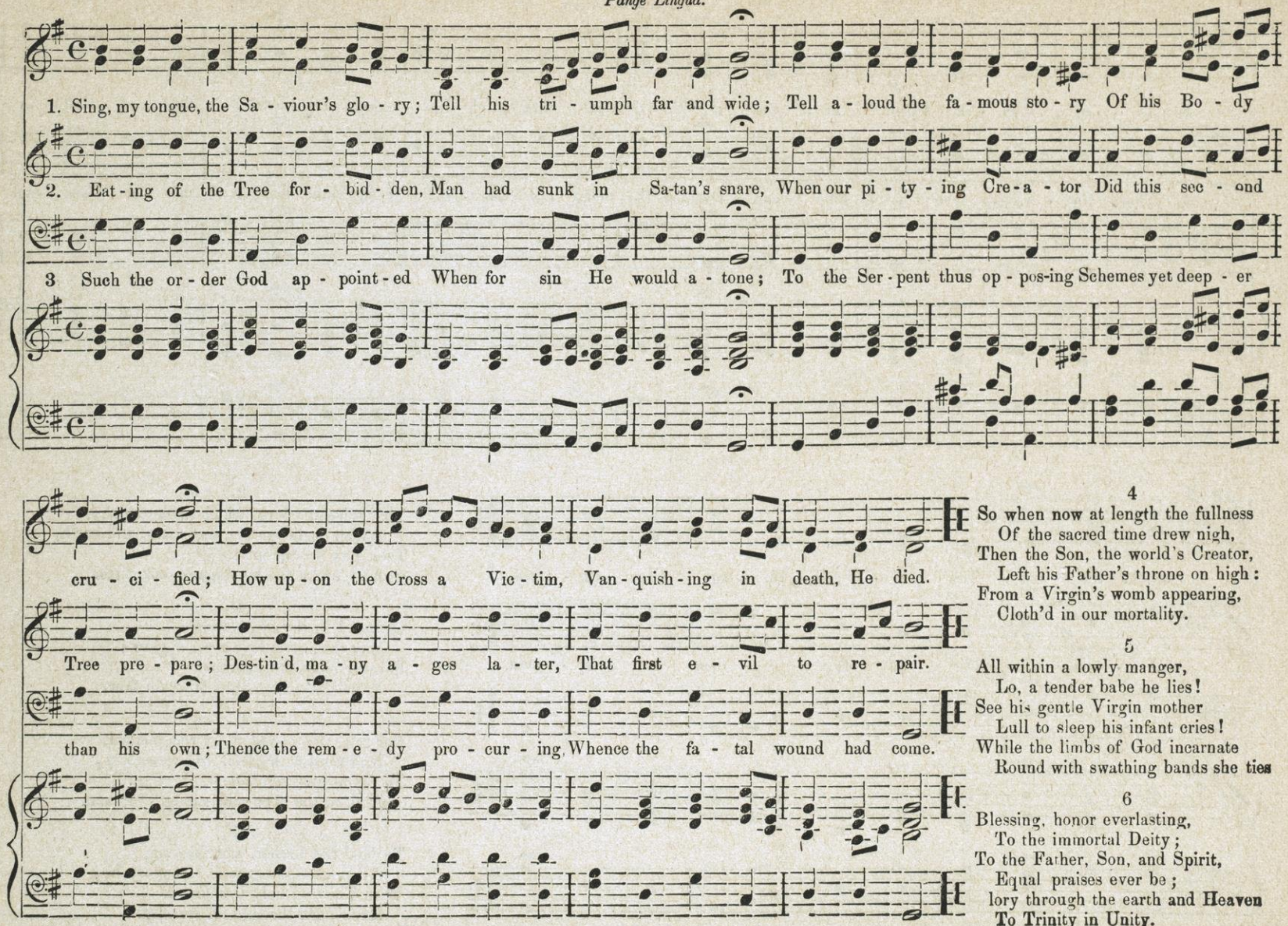
Harmonised by A. WERNER.



SING, MY TONGUE, THE SAVIOUR'S GLORY.

Harmonized by A WERNER.

Pange Lingua.



4

So when now at length the fullness
Of the sacred time drew nigh,
Then the Son, the world's Creator,
Left his Father's throne on high:
From a Virgin's womb appearing,
Cloth'd in our mortality.

5

All within a lowly manger,
Lo, a tender babe he lies!
See his gentle Virgin mother
Lull to sleep his infant cries!
While the limbs of God incarnate
Round with swathing bands she ties

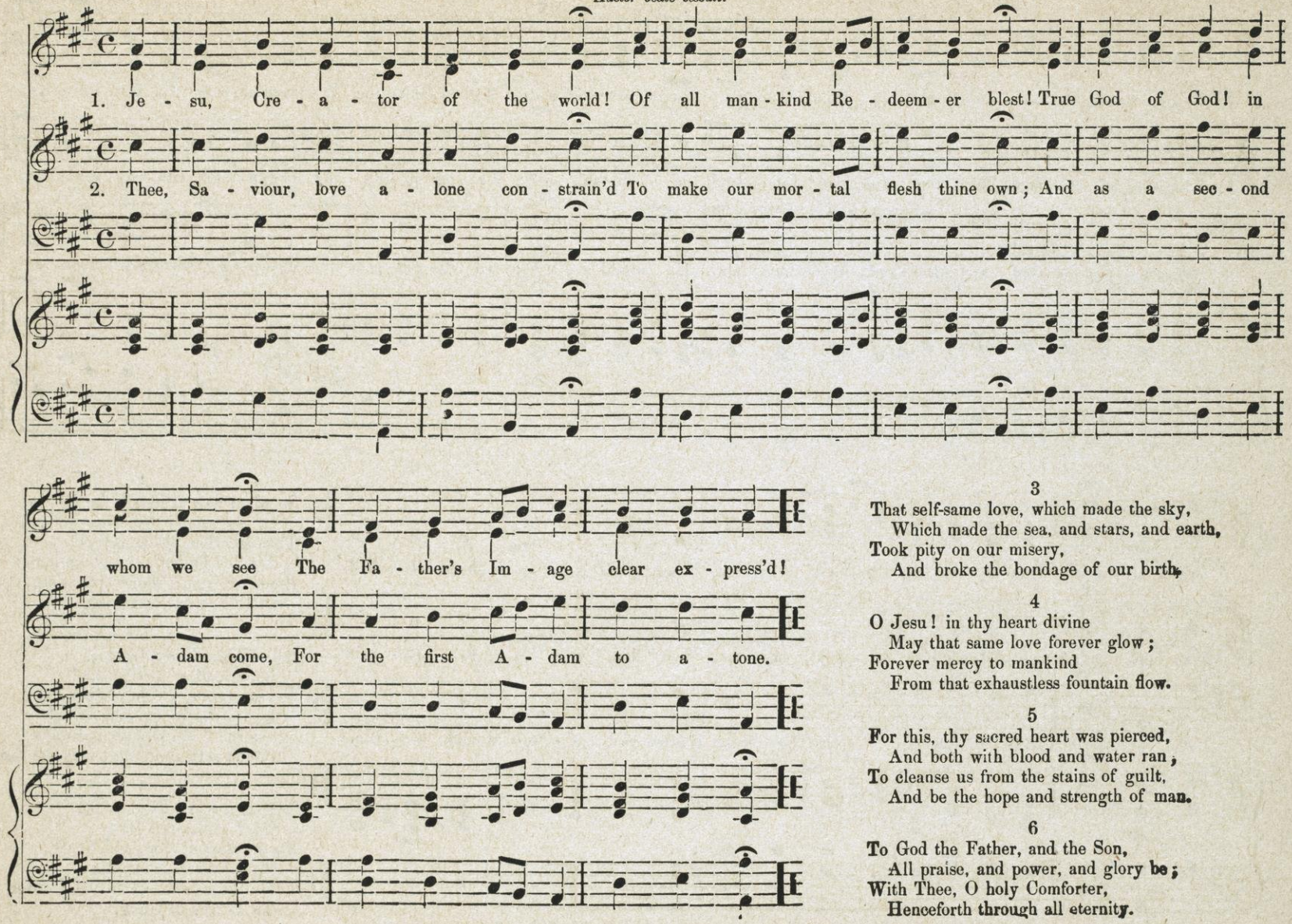
6

Blessing, honor everlasting,
To the immortal Deity;
To the Father, Son, and Spirit,
Equal praises ever be;
lory through the earth and Heaven
To Trinity in Unity.

THE SACRED HEART OF JESUS.

Harmonised by A. WERNER.

Auctor beate sæculi.



3

That self-same love, which made the sky,
Which made the sea, and stars, and earth,
Took pity on our misery,
And broke the bondage of our birth.

4

O Jesu! in thy heart divine
May that same love forever glow;
Forever mercy to mankind
From that exhaustless fountain flow.

5

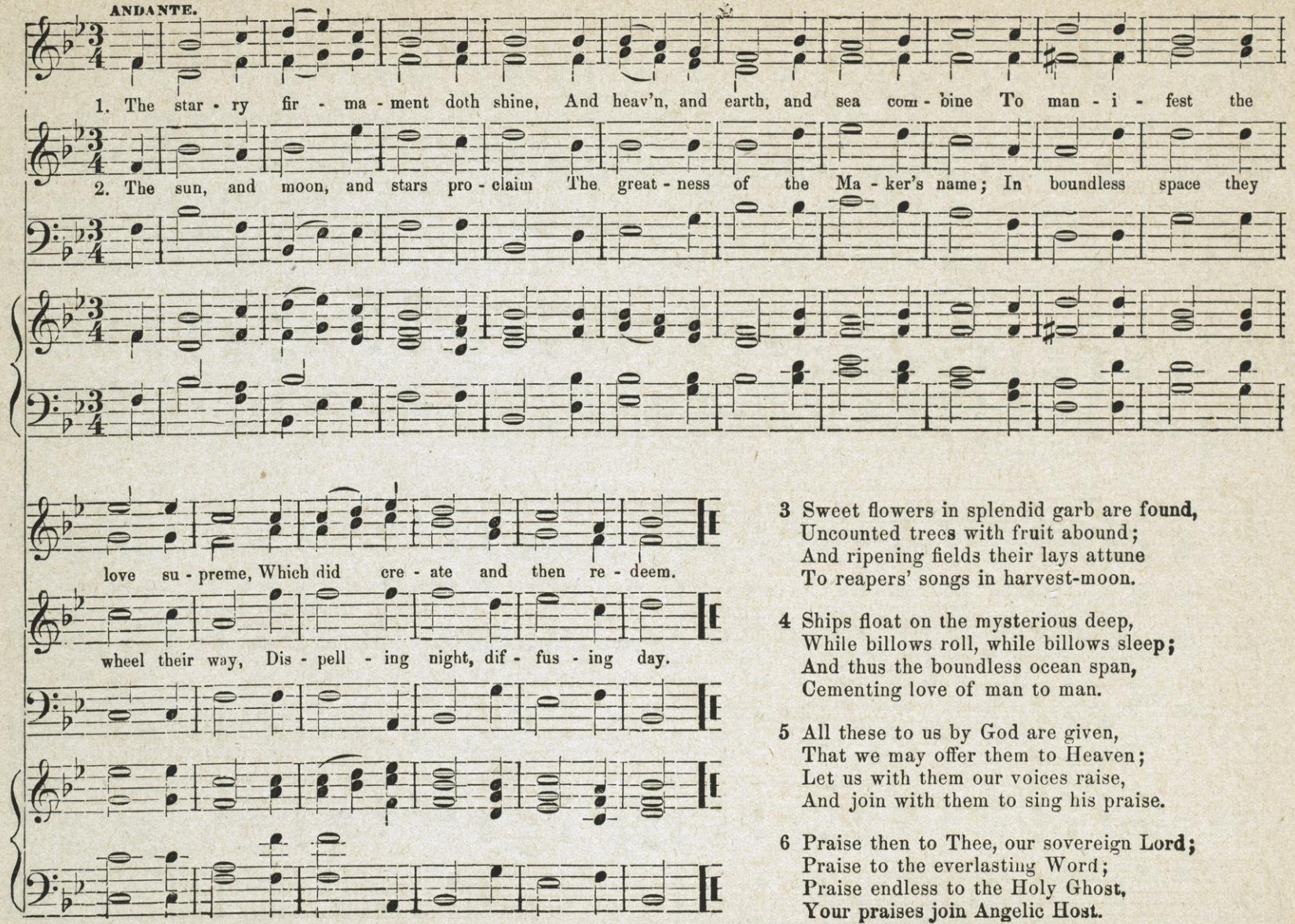
For this, thy sacred heart was pierced,
And both with blood and water ran;
To cleanse us from the stains of guilt,
And be the hope and strength of man.

6

To God the Father, and the Son,
All praise, and power, and glory be;
With Thee, O holy Comforter,
Henceforth through all eternity.

PRAISE THE LORD.

Words by Rev. G. F. HASKINS.
Music by A. WERNER.



3 Sweet flowers in splendid garb are found,
Uncounted trees with fruit abound;
And ripening fields their lays attune
To reapers' songs in harvest-moon.

4 Ships float on the mysterious deep,
While billows roll, while billows sleep;
And thus the boundless ocean span,
Cementing love of man to man.

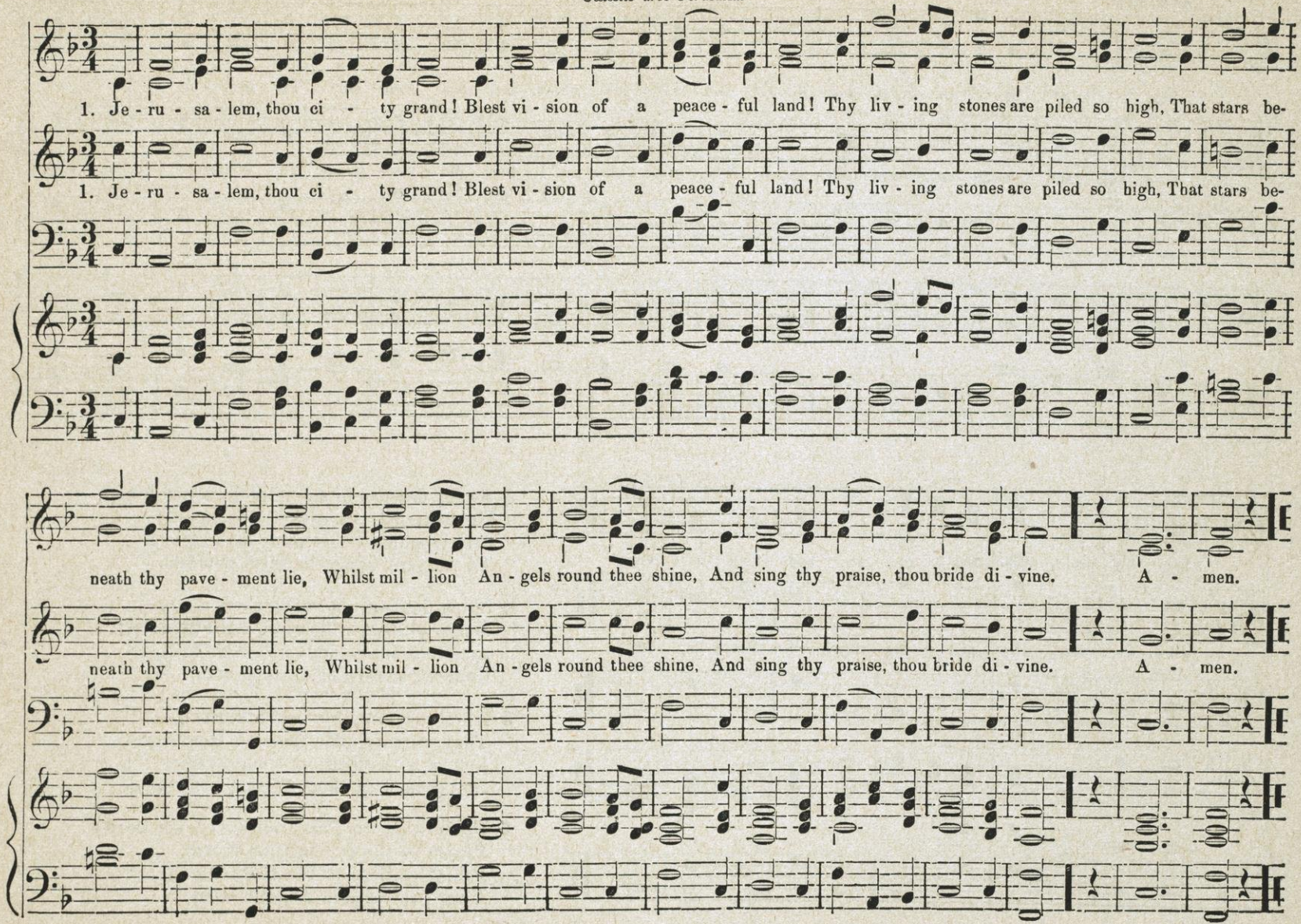
5 All these to us by God are given,
That we may offer them to Heaven;
Let us with them our voices raise,
And join with them to sing his praise.

6 Praise then to Thee, our sovereign Lord;
Praise to the everlasting Word;
Praise endless to the Holy Ghost,
Your praises join Angelic Host.

JERUSALEM, THOU CITY GRAND.

Cœlestis urbs Jerusalem.

Harmonized by A. WERNER.



2.

Oh happy bride! Oh nuptials blest!
In all the Father's glory dressed;
His choicest gifts thy spouse doth shed,
Oh fairest Queen, upon thy head;
Thou City pure, and shining bright,
To Jesu joined, the Prince of light.

3.

With purest pearls those portals shine,
Which lead to joy and bliss divine;
To those faithful souls draw nigh,
Who dared for Christ's sweet love to die;
And all who in the path have trod
Which leads by virtue unto God.

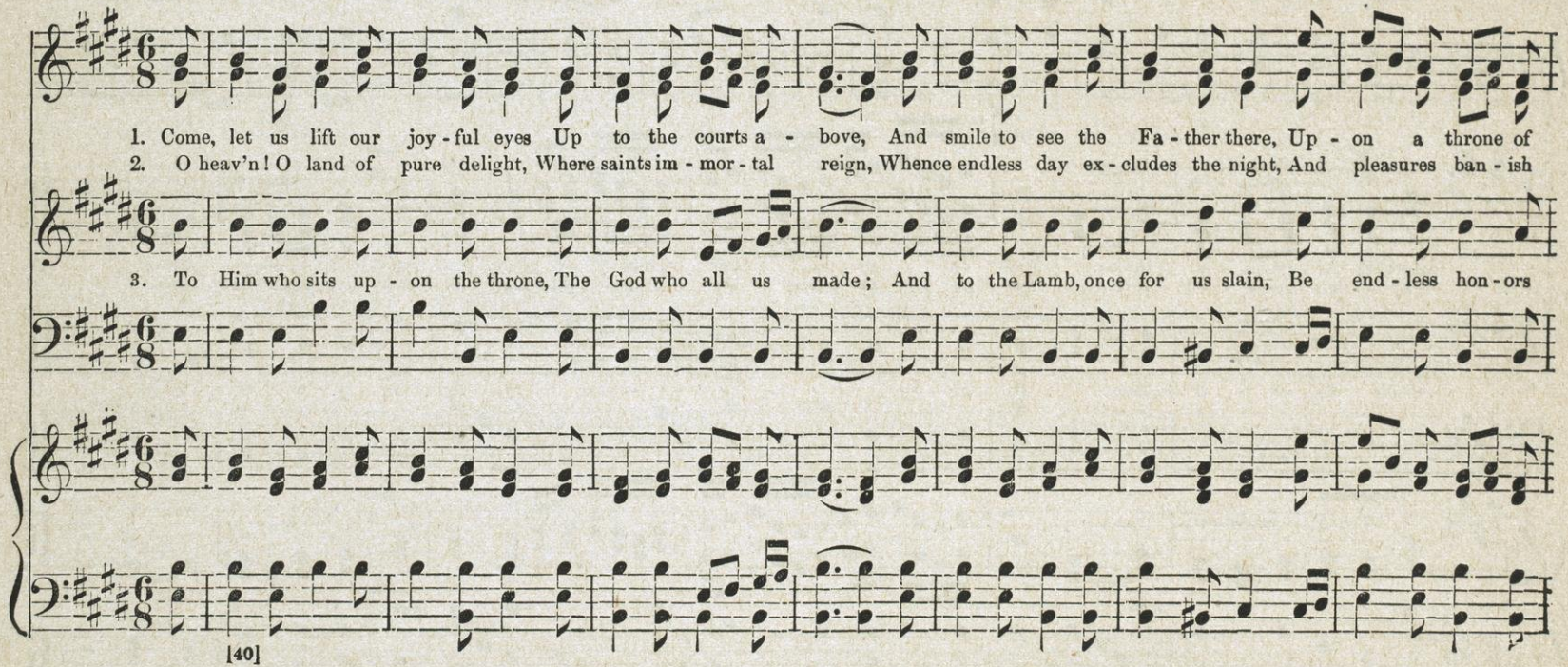
4.

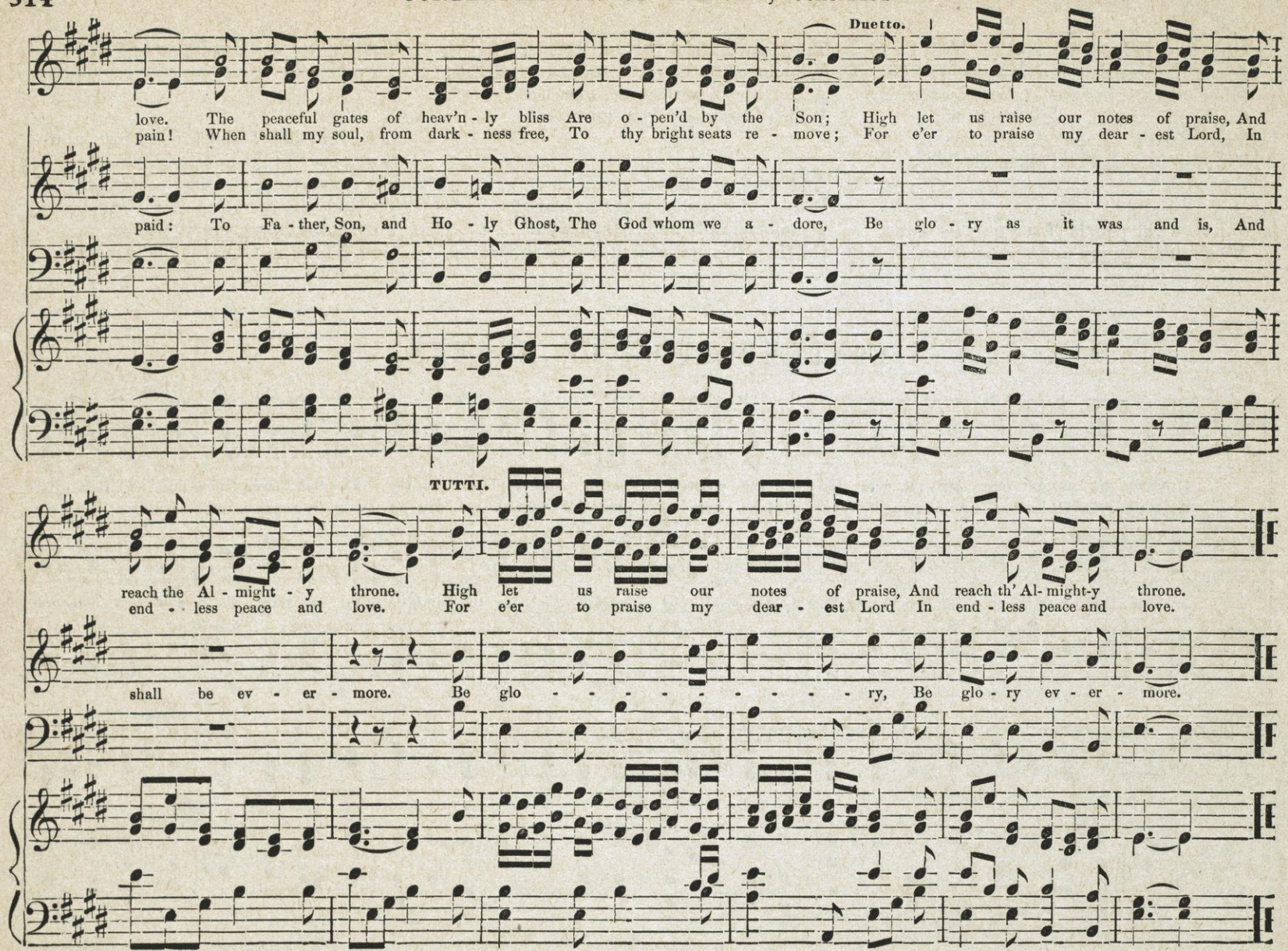
And thou, O Church, no little care,
Did all thy varied parts prepare;
The chisels oft about thee went,
On thee the mallets' blows were spent;
The builder toil'd with weary hand,
To place thy stones as now they stand.

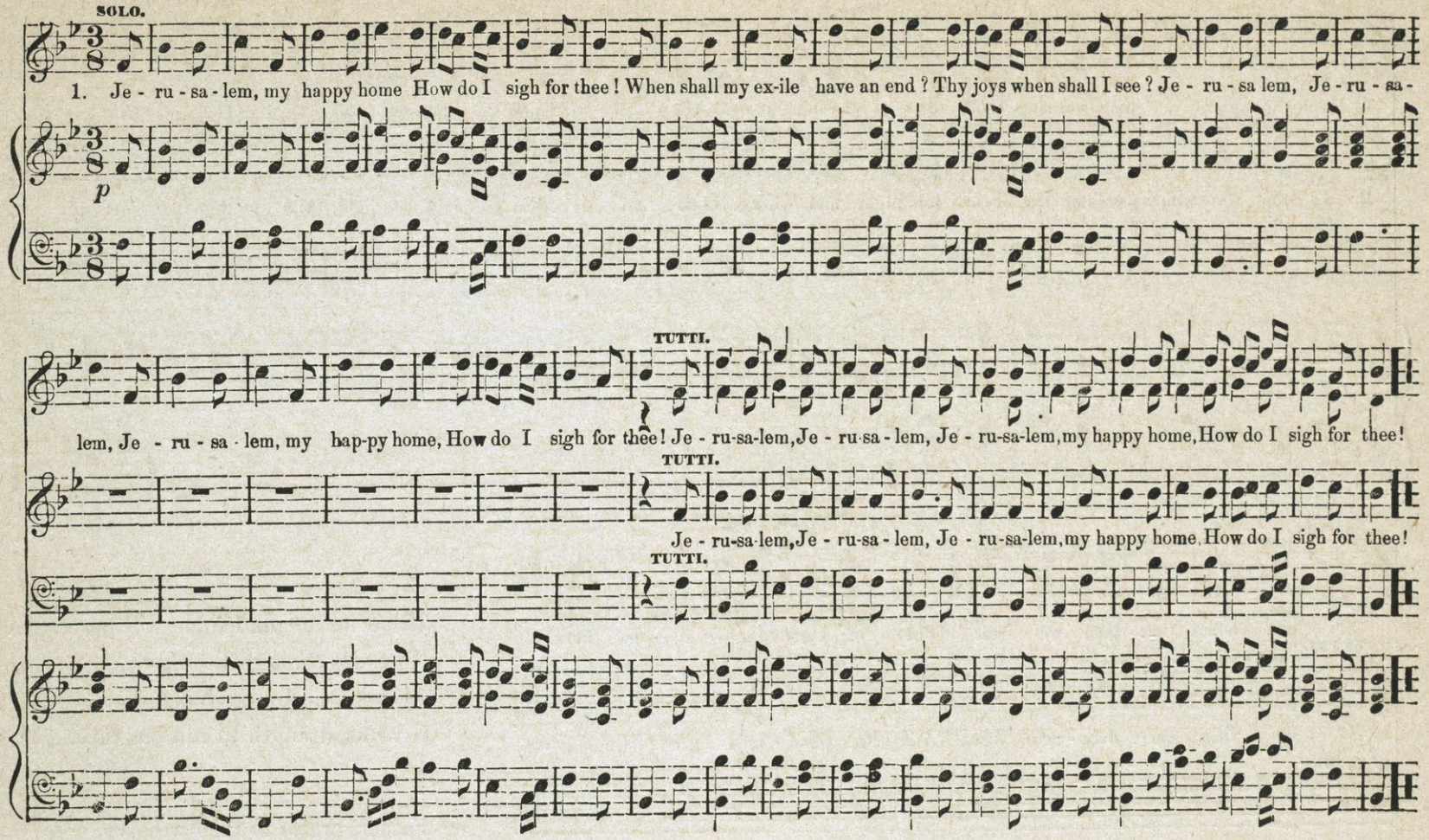
5.

Let every heart and tongue proclaim
God's ever great and holy name;
Let every voice the strains repeat,
To God, the Son, and Paraclete,
To you be honor, glory, praise,
God, Three in One, for endless days.

CONTEMPLATION OF HEAVEN.




Duetto.
love. The peaceful gates of heav'n - ly bliss Are o - pen'd by the Son; High let us raise our notes of praise, And
pain! When shall my soul, from dark - ness free, To thy bright seats re - move; For e'er to praise my dear - est Lord, In
paid: To Fa - ther, Son, and Ho - ly Ghost, The God whom we a - dore, Be glo - ry as it was and is, And
TUTTI.
reach the Al - might - y throne. High let us raise our notes of praise, And reach th' Al- might-y throne.
end - less peace and love. For e'er to praise my dear - est Lord In end - less peace and love.
shall be ev - er - more. Be glo - - - - - - - - - ry, Be glo - ry ev - er - more.

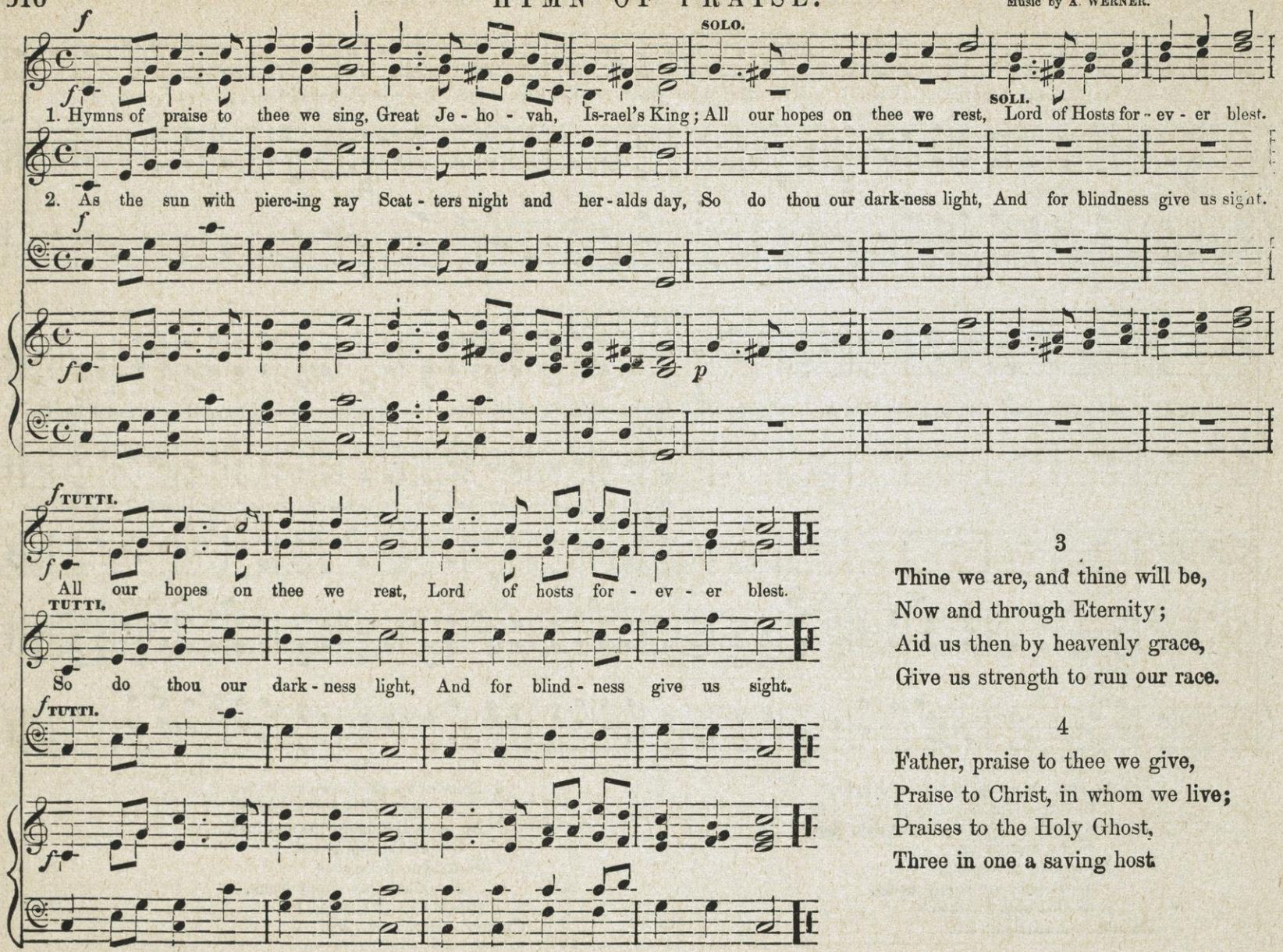


2 No sun, no moon, in borrow'd light,
Revolve thine hours away:
The Lamb on Calvary's mountain slain,
Is thy eternal day.
Jerusalem, Jerusalem,
Jerusalem, my happy home,
How do I sigh for thee!
CHORUS.—Jerusalem, &c.

3 From ev'ry eye he wipes the tear;
All sighs and sorrows cease;
No more alternate hope and fear,
But everlasting peace,
Jerusalem, Jerusalem,
Jerusalem, my happy home,
How do I sigh for thee!
CHORUS.—Jerusalem, &c.

HYMN OF PRAISE.

Words by Rev. J. F. HASKINS.
Music by A. WERNER.



3

Thine we are, and thine will be,
Now and through Eternity;
Aid us then by heavenly grace,
Give us strength to run our race.

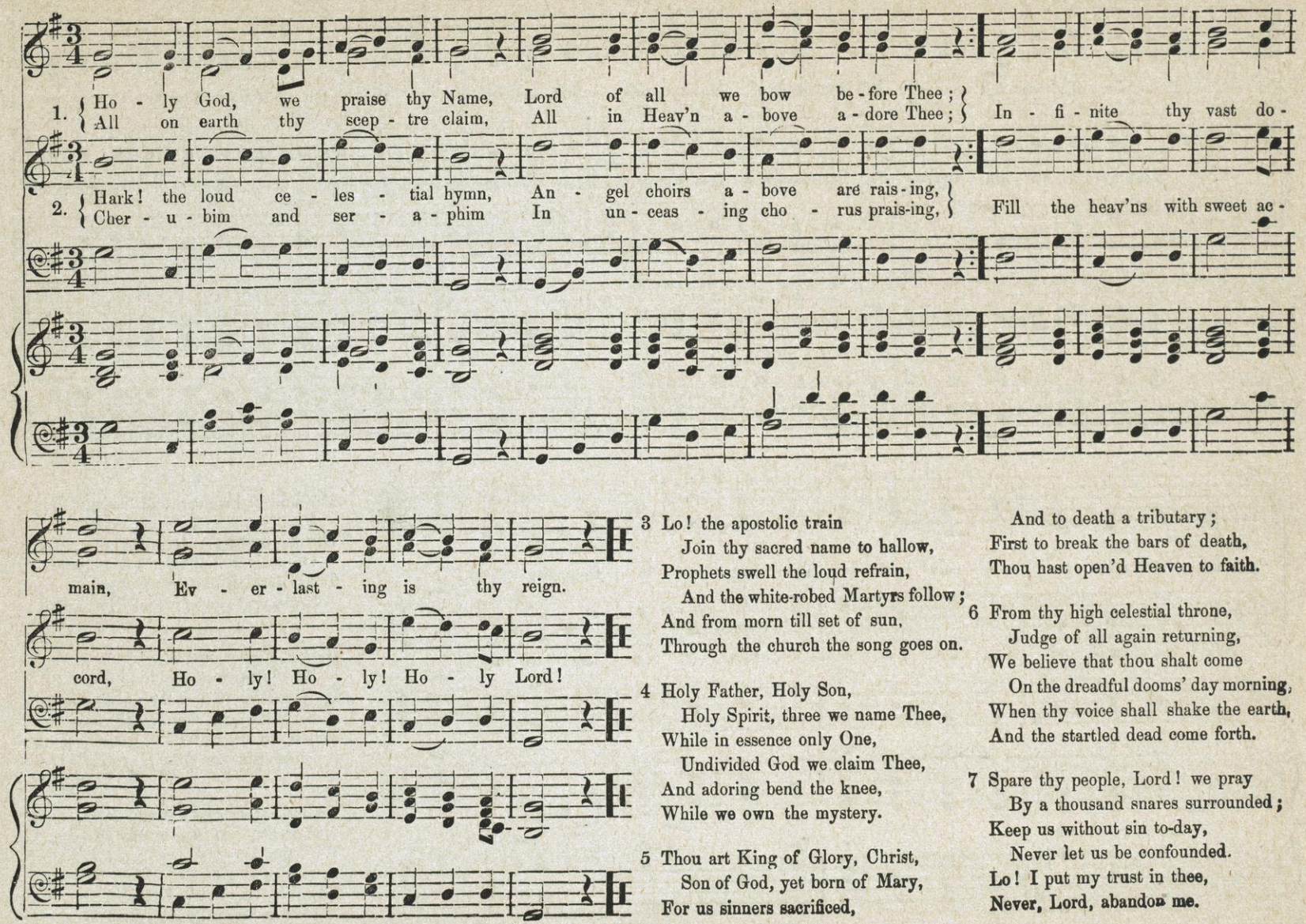
4

Father, praise to thee we give,
Praise to Christ, in whom we live;
Praises to the Holy Ghost,
Three in one a saving host.

TE DEUM.

Harmonized by A. WERNER.

GERMAN CHORAL.



3 Lo! the apostolic train
Join thy sacred name to hallow,
Prophets swell the loud refrain,
And the white-robed Martyrs follow;
And from morn till set of sun,
Through the church the song goes on.

4 Holy Father, Holy Son,
Holy Spirit, three we name Thee,
While in essence only One,
Undivided God we claim Thee,
And adoring bend the knee,
While we own the mystery.

5 Thou art King of Glory, Christ,
Son of God, yet born of Mary,
For us sinners sacrificed,
And to death a tributary;
First to break the bars of death,
Thou hast open'd Heaven to faith.

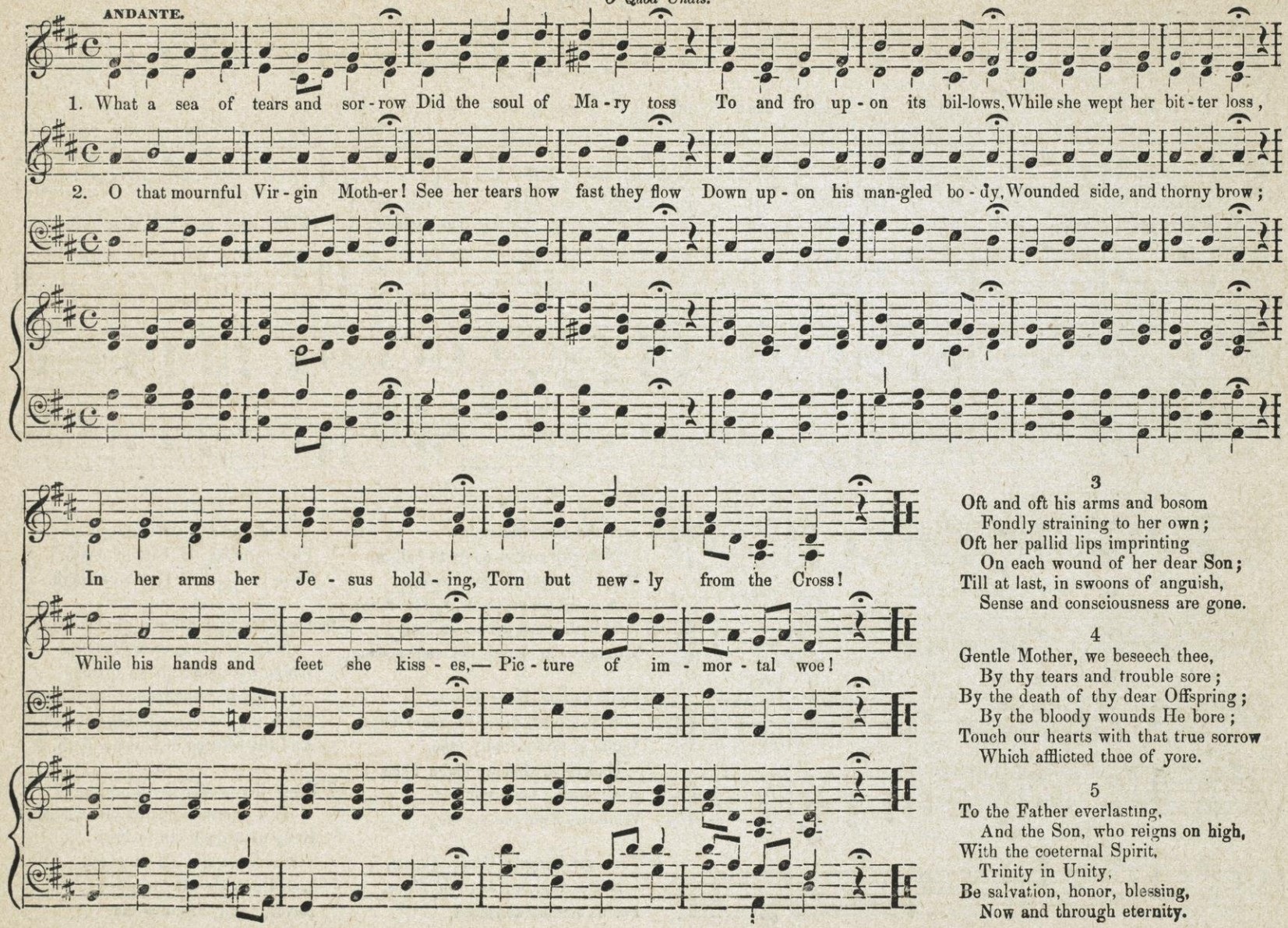
6 From thy high celestial throne,
Judge of all again returning,
We believe that thou shalt come
On the dreadful dooms' day morning,
When thy voice shall shake the earth,
And the startled dead come forth.

7 Spare thy people, Lord! we pray
By a thousand snares surrounded;
Keep us without sin to-day,
Never let us be confounded.
Lo! I put my trust in thee,
Never, Lord, abandon me.

ON THE FEAST OF THE SEVEN DOLORS.

Harmonized by A. WERNER.

O Quod Undis.



3

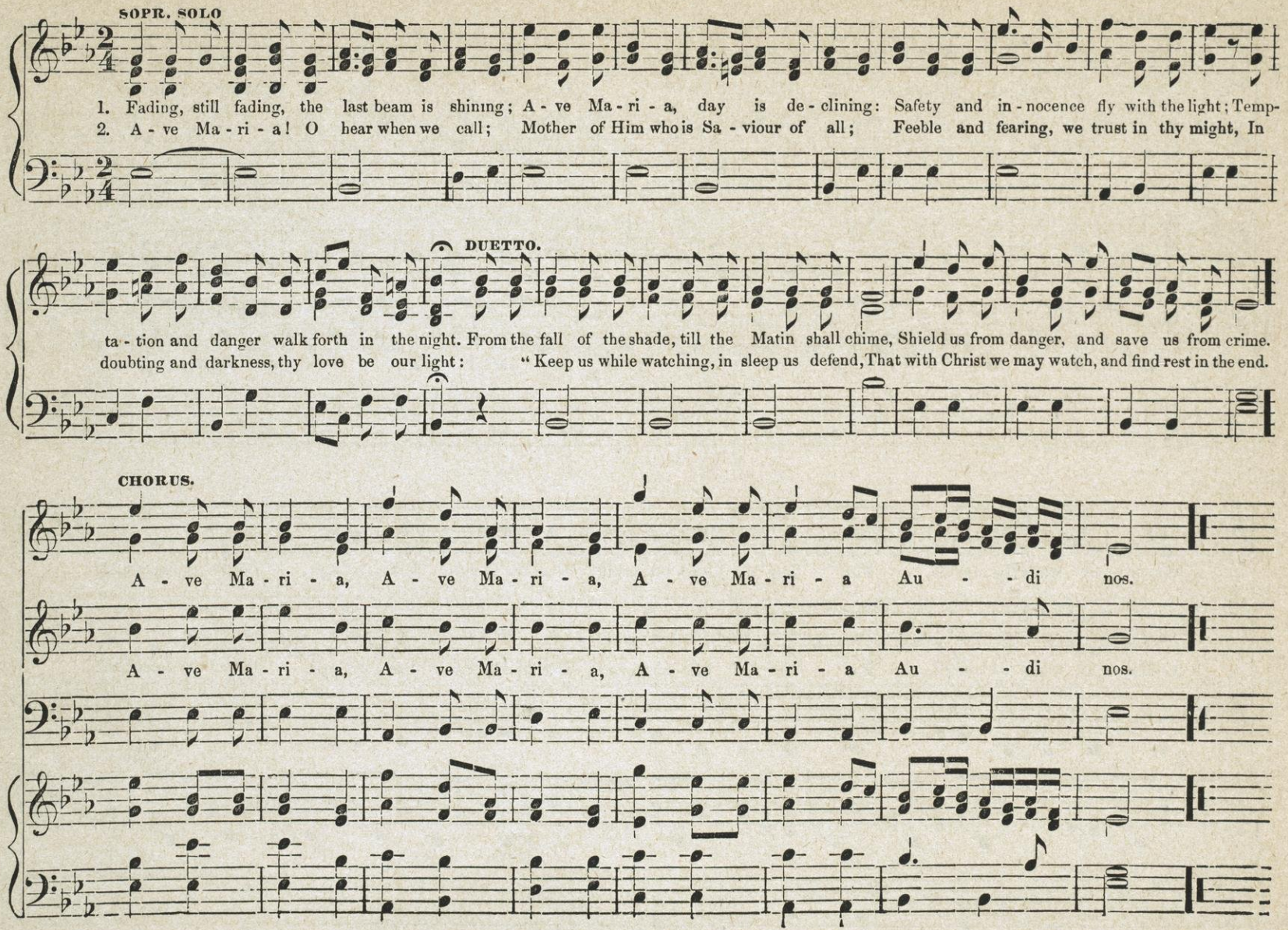
Oft and oft his arms and bosom
Fondly straining to her own;
Oft her pallid lips imprinting
On each wound of her dear Son;
Till at last, in swoons of anguish,
Sense and consciousness are gone.

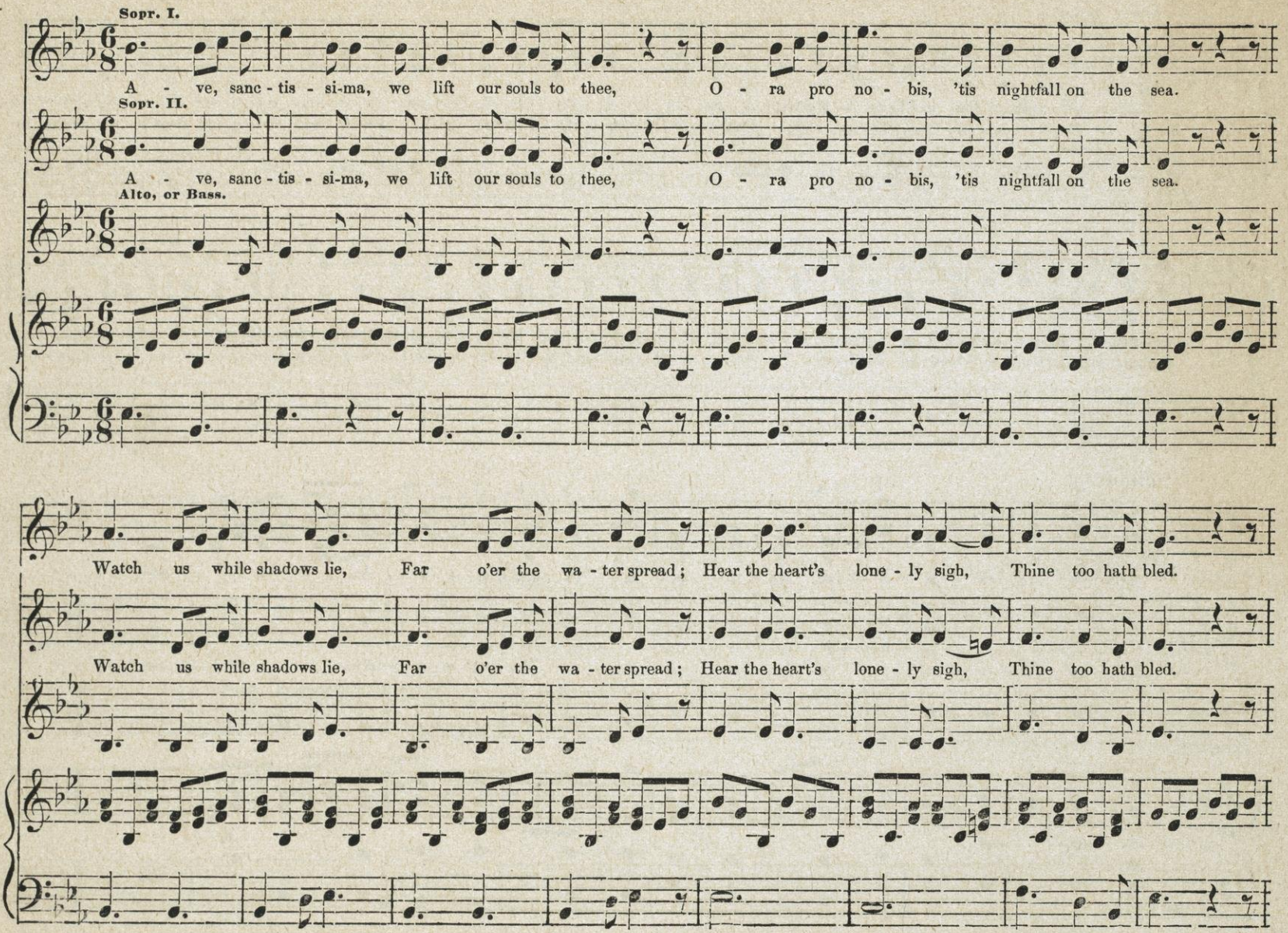
4

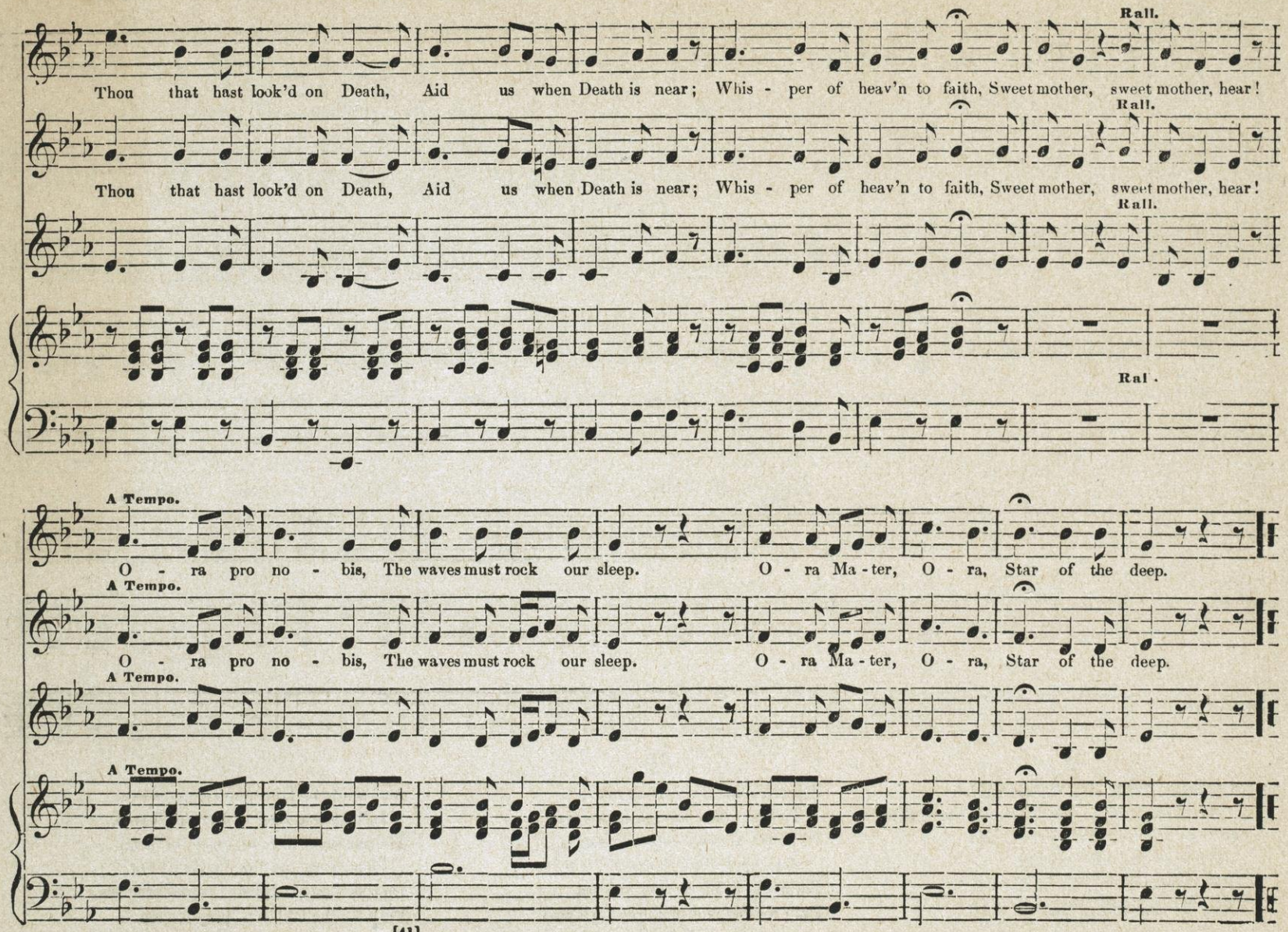
Gentle Mother, we beseech thee,
By thy tears and trouble sore;
By the death of thy dear Offspring;
By the bloody wounds He bore;
Touch our hearts with that true sorrow
Which afflicted thee of yore.

5

To the Father everlasting,
And the Son, who reigns on high,
With the coeternal Spirit,
Trinity in Unity,
Be salvation, honor, blessing,
Now and through eternity.

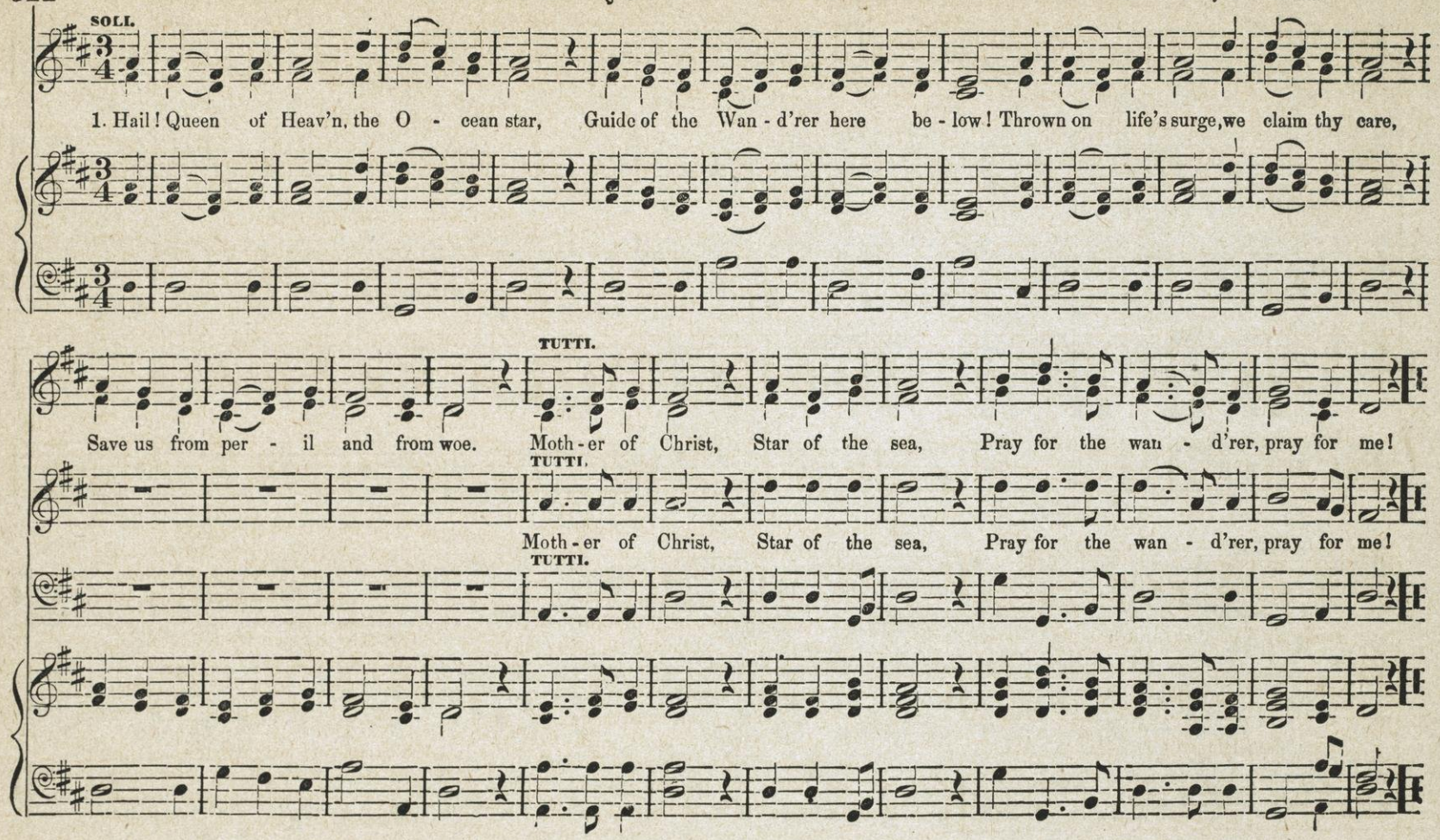

SOPR. SOLO
1. Fading, still fading, the last beam is shining; A - ve Ma - ri - a, day is de - clining: Safety and in - nocence fly with the light; Temp-
2. A - ve Ma - ri - a! O hear when we call; Mother of Him who is Sa - viour of all; Feeble and fearing, we trust in thy might, In
DUETTO.
ta - tion and danger walk forth in the night. From the fall of the shade, till the Matin shall chime, Shield us from danger, and save us from crime.
doubting and darkness, thy love be our light: "Keep us while watching, in sleep us defend, That with Christ we may watch, and find rest in the end.
CHORUS.
A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a Au - - di nos.
A - ve Ma - ri - a, A - ve Ma - ri - a, A - ve Ma - ri - a Au - - di nos.


Sopr. I.
A - ve, sanc - tis - si-ma, we lift our souls to thee, O - ra pro no - bis, 'tis nightfall on the sea.
Sopr. II.
A - ve, sanc - tis - si-ma, we lift our souls to thee, O - ra pro no - bis, 'tis nightfall on the sea.
Alto, or Bass.
Watch us while shadows lie, Far o'er the wa - ter spread; Hear the heart's lone - ly sigh, Thine too hath bled.
Watch us while shadows lie, Far o'er the wa - ter spread; Hear the heart's lone - ly sigh, Thine too hath bled.


Rall.
Thou that hast look'd on Death, Aid us when Death is near; Whis - per of heav'n to faith, Sweet mother, sweet mother, hear!
Rall.
Thou that hast look'd on Death, Aid us when Death is near; Whis - per of heav'n to faith, Sweet mother, sweet mother, hear!
Rall.
Ral.
A Tempo.
O - ra pro no - bis, The waves must rock our sleep. O - ra Ma - ter, O - ra, Star of the deep.
A Tempo.
O - ra pro no - bis, The waves must rock our sleep. O - ra Ma - ter, O - ra, Star of the deep.
A Tempo.
A Tempo.

HAIL! QUEEN OF HEAVEN.

Harmonized by A. WERNER.



2

O gentle, chaste, and spotless Maid,
We sinners make our prayers through thee,
Remind thy Son that he hath paid
The price of our iniquity.
Virgin most pure, Star of the sea,
Pray for the sinner, pray for me!

3

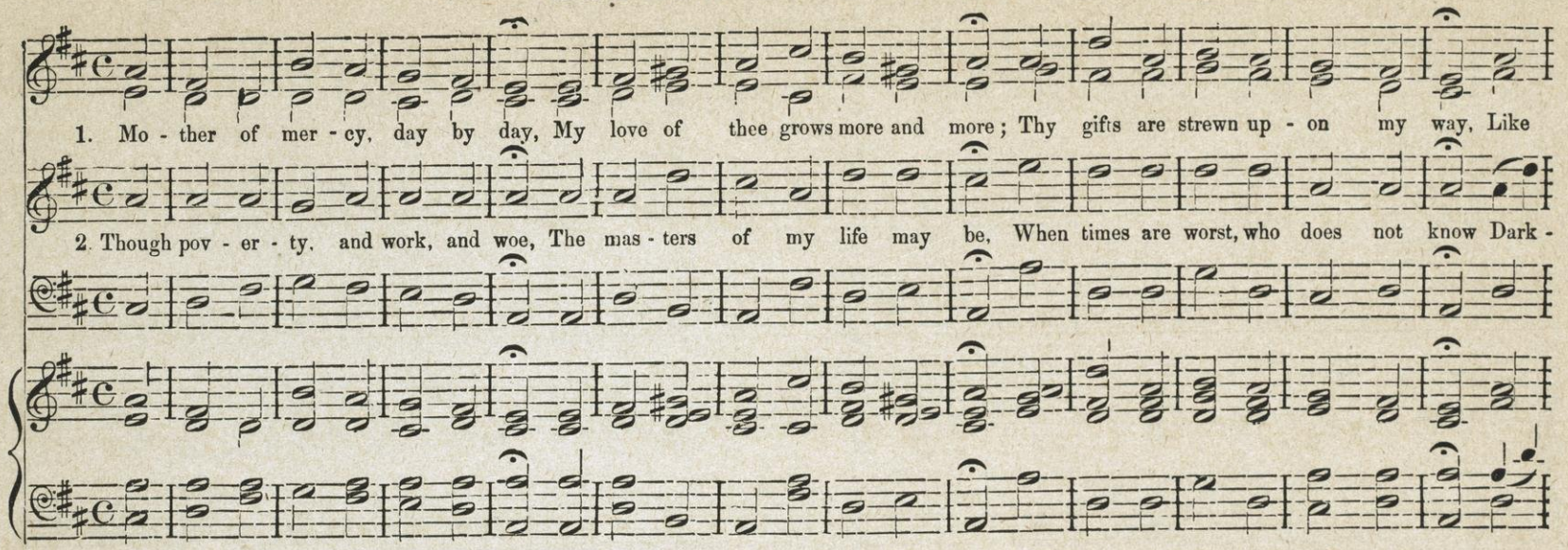
Sojourner in this vale of tears,
To thee, blest advocate, we cry;
Pity our sorrows, calm our fears,
And soothe with hope our misery.
Refuge in grief, Star of the sea,
Pray for the mourner, pray for me!

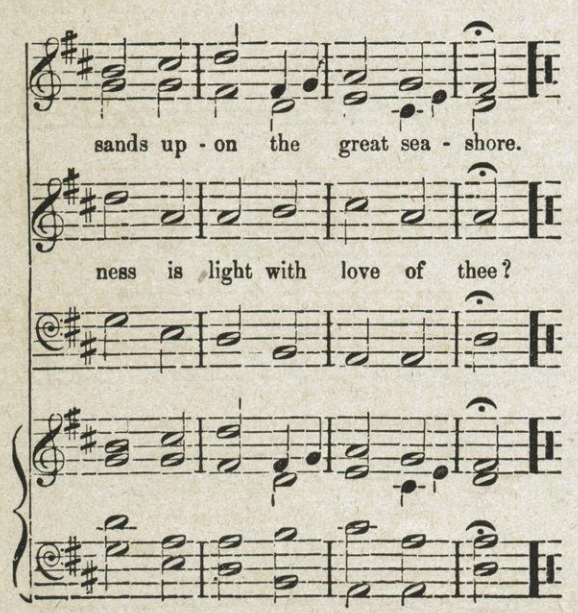
4

And while to Him who reigns above,
In Godhead one, in Persons Three,
The source of life, of grace, of love,
Homage we pay on bended knee;
Do thou, bright Queen, Star of the sea,
Pray for the children, pray for me.

MOTHER OF MERCY.

Harmonized by A. WERNER.





3 But scornful men have coldly said
Thy love was leading me from God;
And yet in this I did but tread
The very path my Saviour trod.

4 They know but little of thy worth
Who speak these heartless words to me;
For what did Jesus love on earth
One half so tenderly as thee?

5 Get me the grace to love thee more;
Jesus will give if thou wilt plead;
And, Mother! when life's cares are o'er,
Oh I shall love thee then indeed!

6 Jesus, when His three hours were run,
Bequeath'd thee from the cross to me;
How can I rightly love thy Son,
Sweet Mother! if I love not thee?

PART II.

Exultet orbis gaudiis.

1 Now let the earth with joy resound,
And highest Heaven re-echo round;
Nor Heaven nor earth too high can raise
The great Apostle's glorious praise.

2 O ye who, throned in glory dread,
Shall judge the living and the dead!
Lights of the world forevermore!
To you the suppliant prayer we pour.

3 Ye close the sacred gates on high;
At your command apart they fly:
Oh! loose us from the guilty chain
We strive to break, and strive in vain.

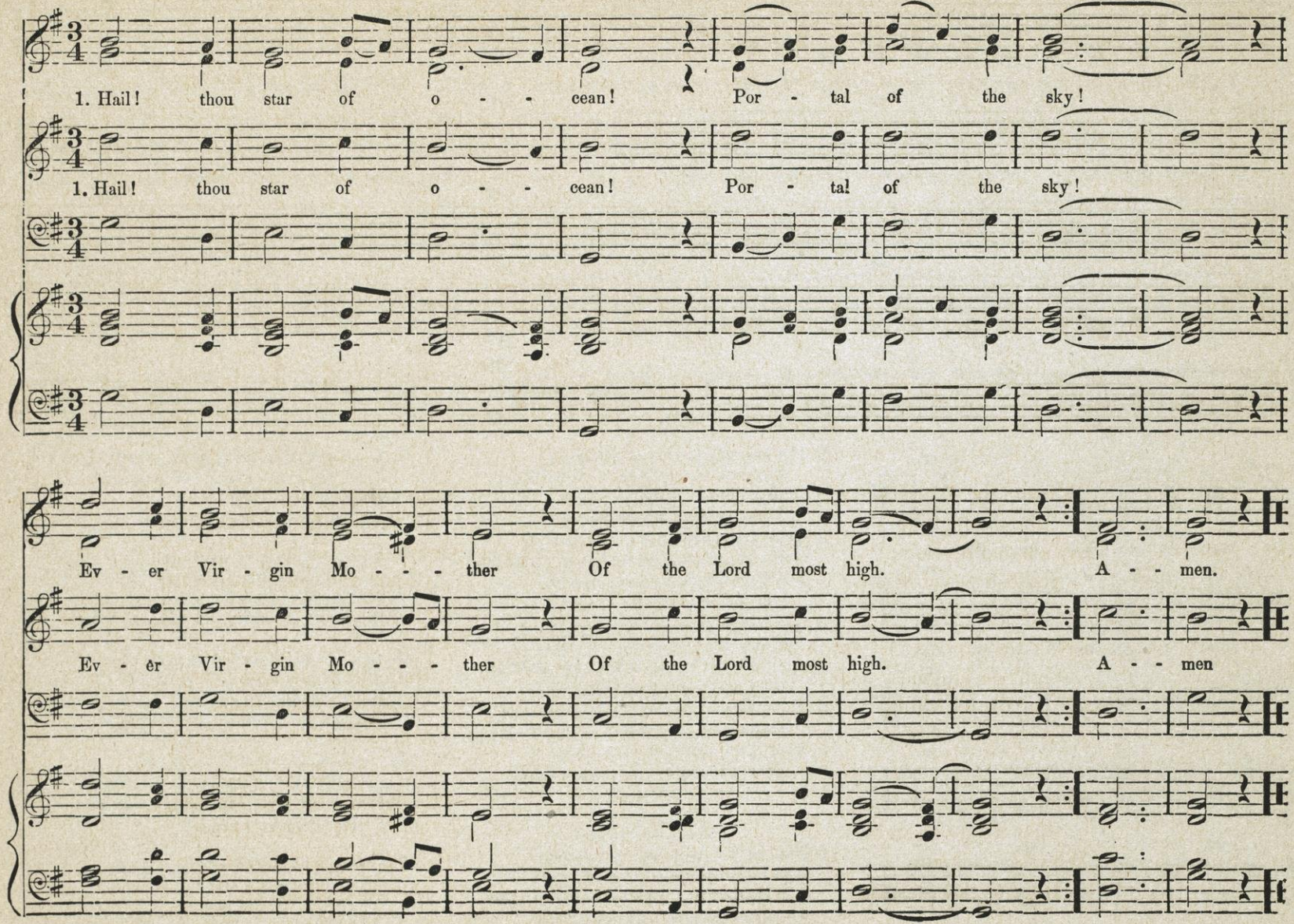
4 Sickness and health your voice obey;
At your command they go or stay;
Oh, then from sin our souls restore;
Increase our virtues more and more.

5 So when the world is at its end,
And Christ to Judgment shall descend,
May we be call'd those joys to see,
Prepared from all eternity.

6 Praise to the Father, with the Son,
And Holy Spirit, Three in One;
As ever was in ages past,
And shall be so while ages last

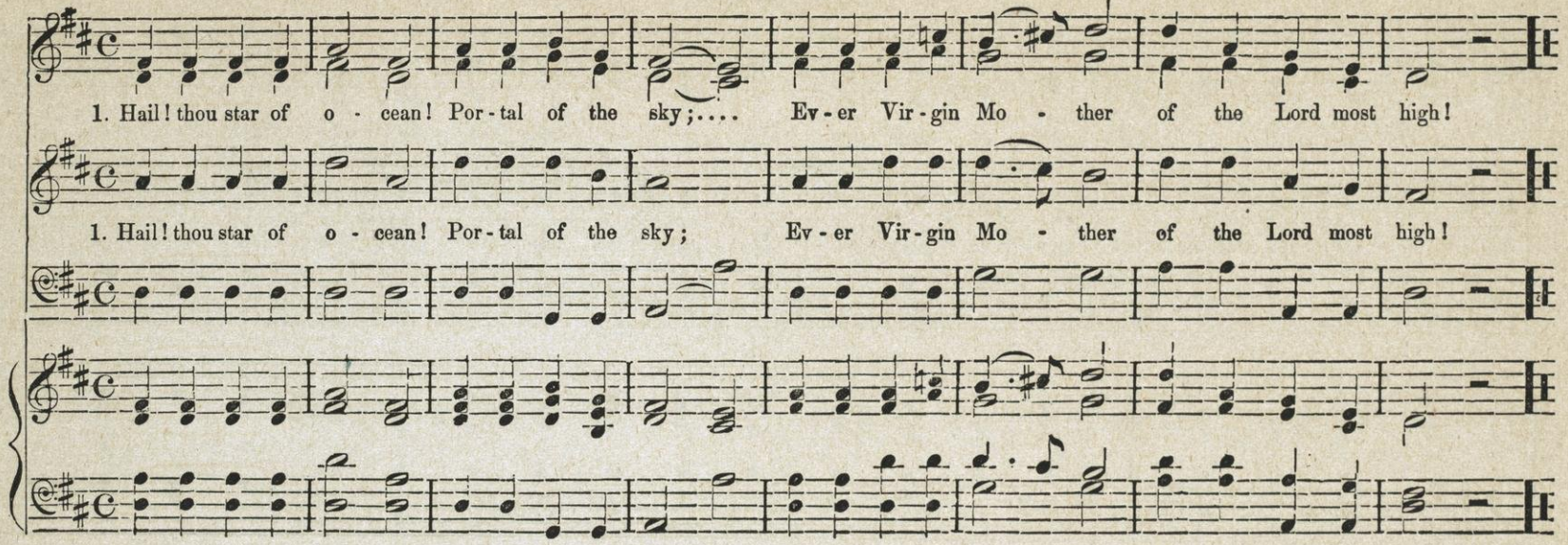
HAIL! THOU STAR OF OCEAN. No. 1.

Ave Maris Stella.



HAIL! THOU STAR OF OCEAN. No. 2.

Ave Maris Stella.



2

Oh by — by Gabriel's Ave,
Uttered long ago,
Eva's name reversing,
'Stablish peace below.

3

Break the captives' fetters;
Light on blindness pour;
All our ills expelling,
Every bliss implore.

4

Shew thyself a Mother;
Offer Him our sighs,
Who for Incarnate
Did not thee despise.

5

Virgin of all Virgins!
To thy shelter take us;
Gentlest of the gentle!
Chaste and gentle make us.

6

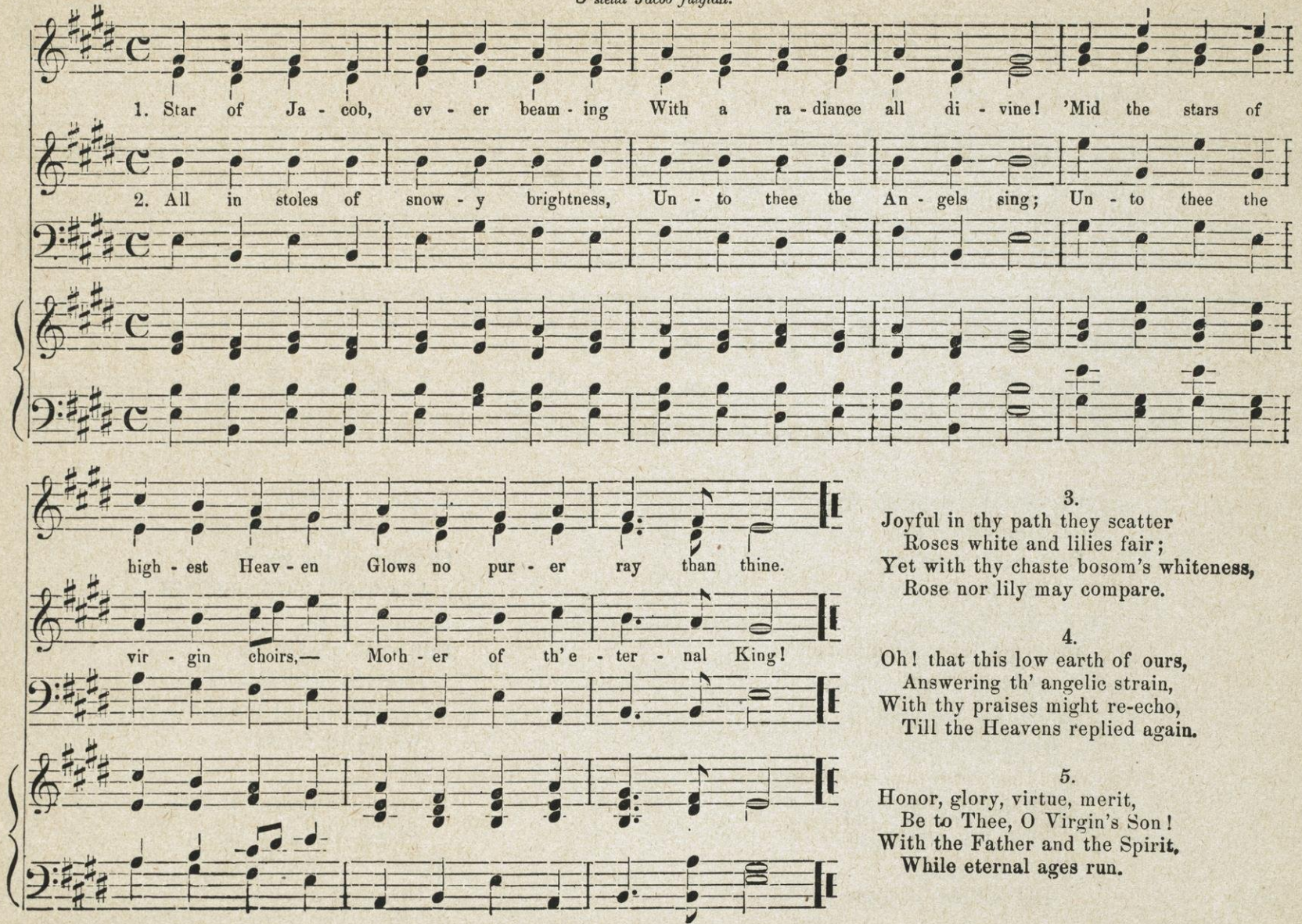
Still as on we journey,
Help our weak endeavor;
Till with thee and Jesus
We rejoice forever.

7

Through the highest Heaven,
To the Almighty Three,
Father, Son, and Spirit,
One same glory be.

STAR OF JACOB.

O stella Jacob fulgida.



3.

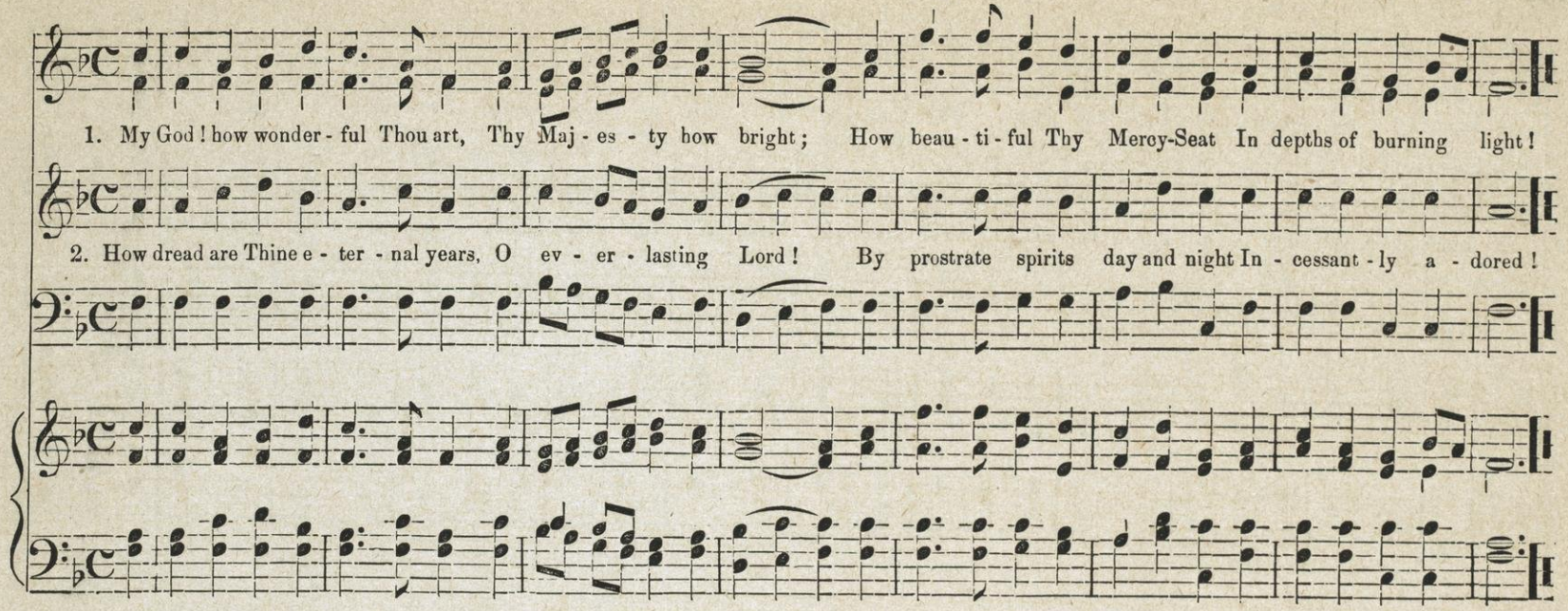
Joyful in thy path they scatter
Roses white and lilies fair;
Yet with thy chaste bosom's whiteness,
Rose nor lily may compare.

4.

Oh! that this low earth of ours,
Answering th' angelic strain,
With thy praises might re-echo,
Till the Heavens replied again.

5.

Honor, glory, virtue, merit,
Be to Thee, O Virgin's Son!
With the Father and the Spirit,
While eternal ages run.



3 How beautiful, how beautiful
The sight of Thee must be,
Thine endless wisdom, boundless power,
And awful purity!

4 Yet I may love Thee, living God!
Almighty as Thou art;
For Thou hast stoop'd to ask of me
The love of my poor heart.

5 Oh, then, this worse than worthless heart,
In pity deign to take
And make it love Thee, for Thyself
And for Thy glory's sake.

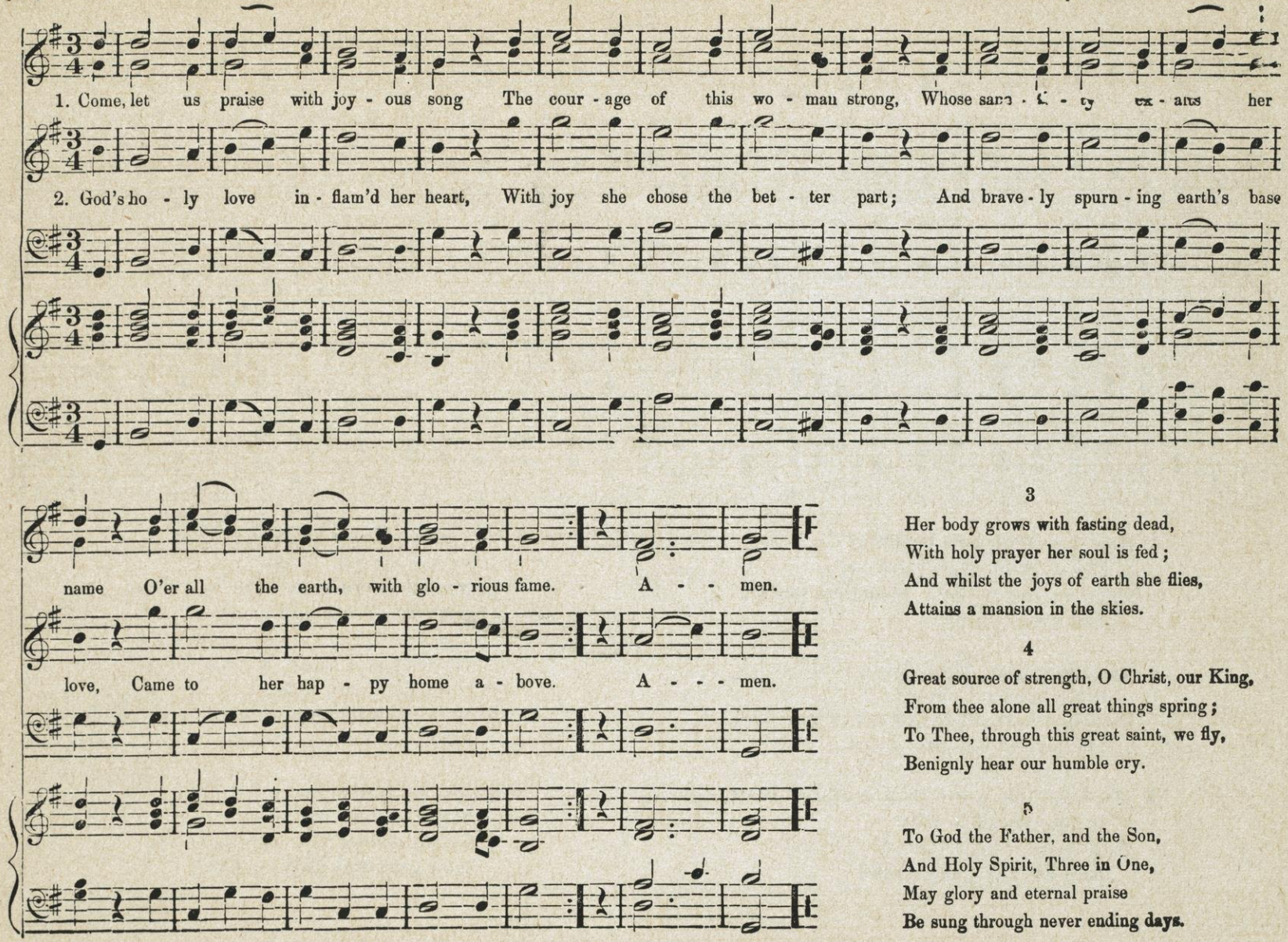
6 No earthly father loves like Thee,
No mother half so mild,
Bears and forbears, as Thou hast done,
With me, Thy sinful child.

7 Only to sit and think of God—
Oh, what a joy it is!
To think the thought, to breathe the Name,
Earth has no higher bliss.

8 Father of Jesus! love's Reward!
What rapture will it be,
Prostrate before Thy Throne to lie,
And gaze and gaze on Thee.

TO A HOLY WOMAN.

Harmonized by A. WERNER.



3

Her body grows with fasting dead,
With holy prayer her soul is fed;
And whilst the joys of earth she flies,
Attains a mansion in the skies.

4

Great source of strength, O Christ, our King,
From thee alone all great things spring;
To Thee, through this great saint, we fly,
Benignly hear our humble cry.

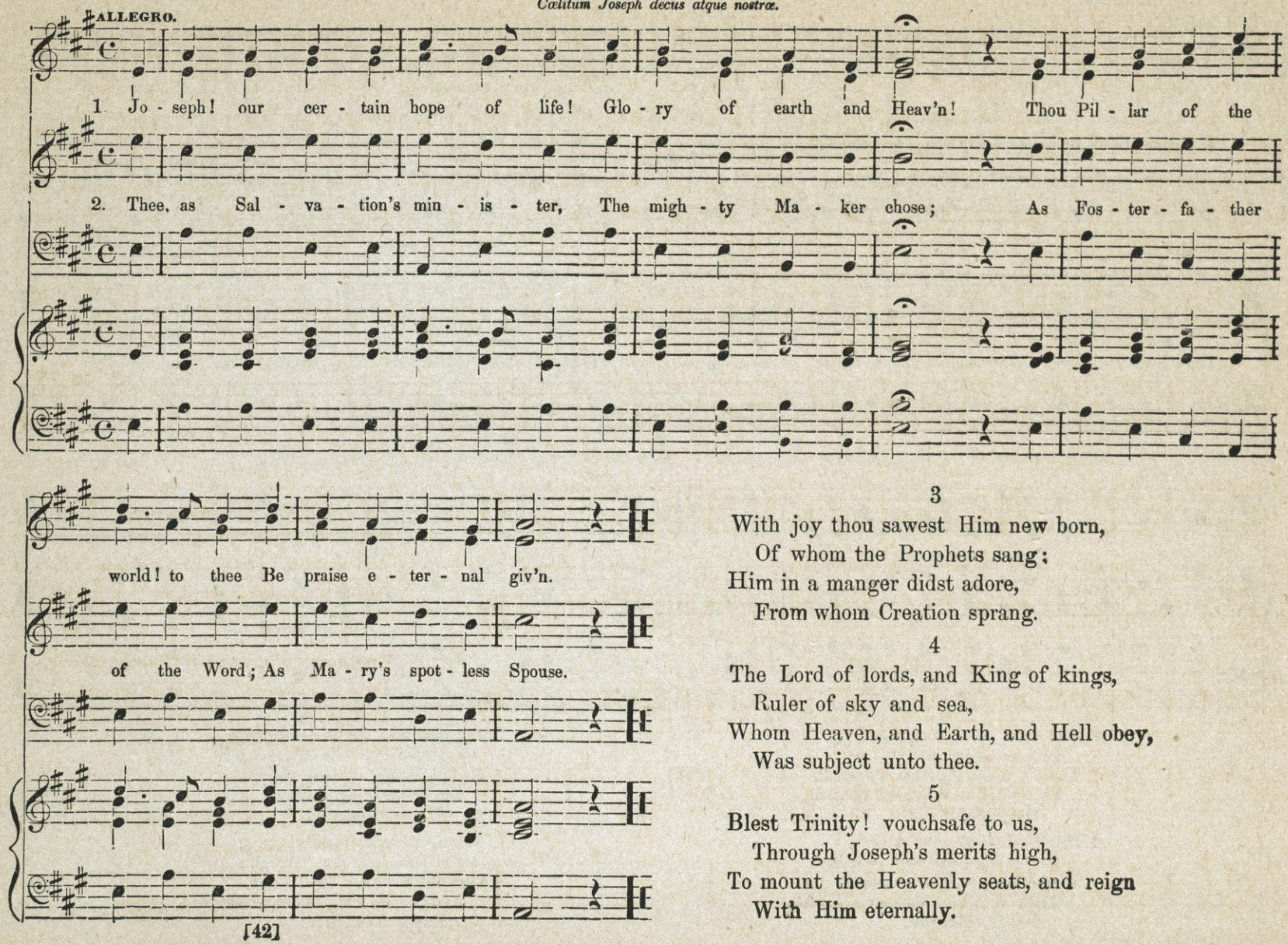
5

To God the Father, and the Son,
And Holy Spirit, Three in One,
May glory and eternal praise
Be sung through never ending days.

HYMN TO ST. JOSEPH.

Cœlitum Joseph decus atque nostræ.

Harmonized by A. WERNER.



3

With joy thou sawest Him new born,
Of whom the Prophets sang;
Him in a manger didst adore,
From whom Creation sprang.

4

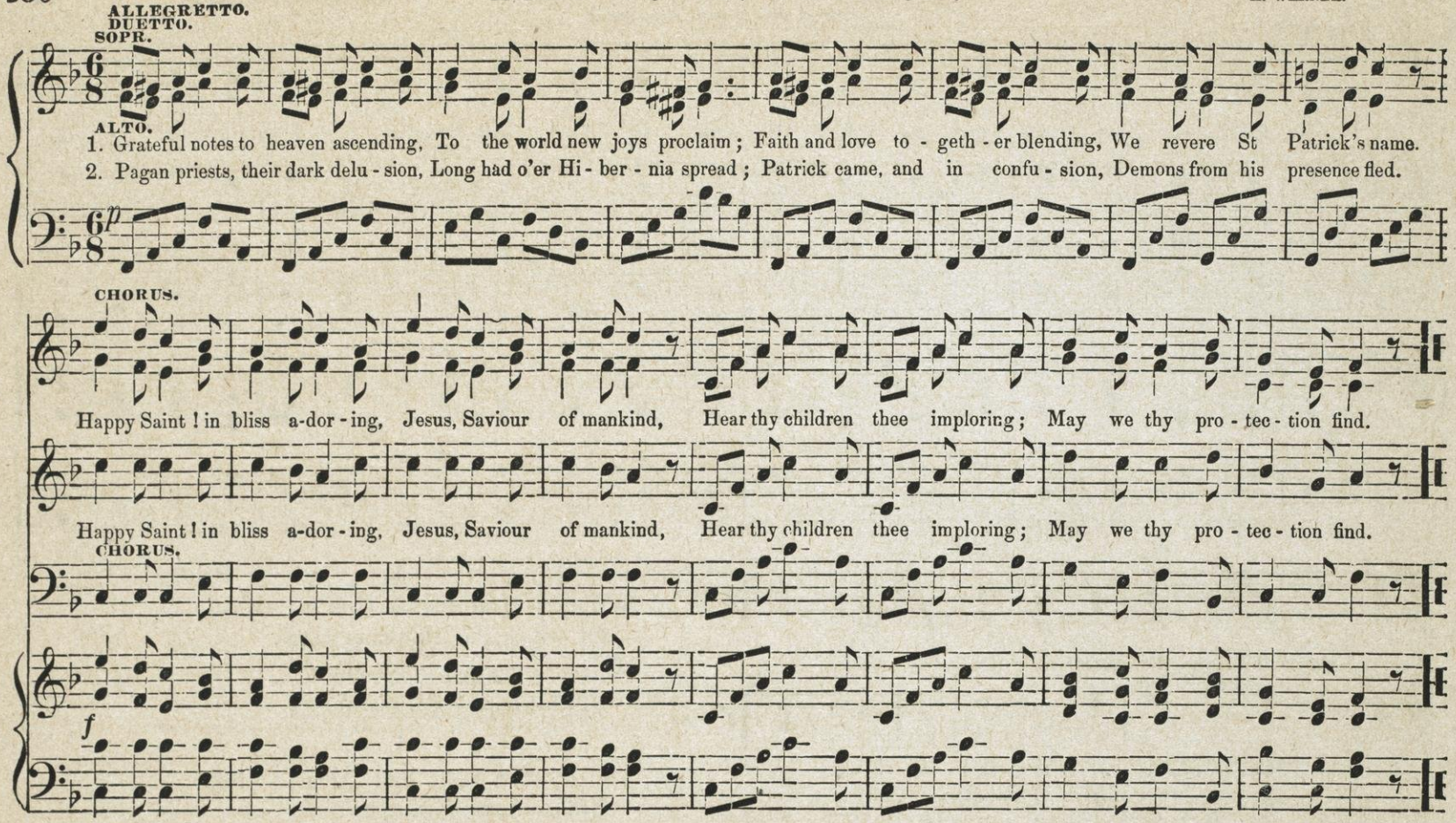
The Lord of lords, and King of kings,
Ruler of sky and sea,
Whom Heaven, and Earth, and Hell obey,
Was subject unto thee.

5

Blest Trinity! vouchsafe to us,
Through Joseph's merits high,
To mount the Heavenly seats, and reign
With Him eternally.

HYMN TO ST. PATRICK.

A. WERNER.

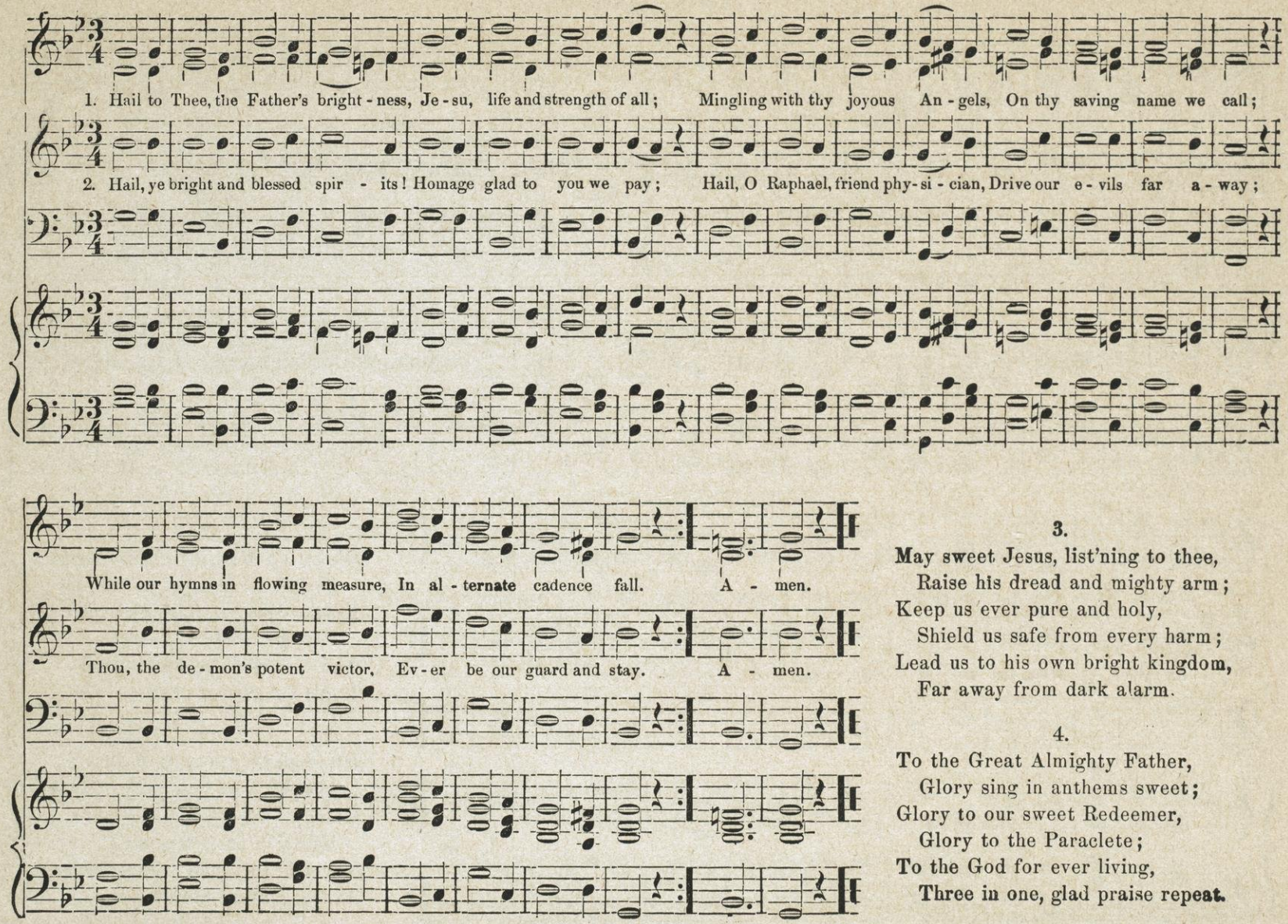


3. Lo! their infant arms extending,
Erin's children crave his aid;
To their wants the Saint attending,
Soon their heavenly call obeyed.
Happy Saint, &c.

4. Prisons, insults, ev'ry danger,
On our Prelate's mission wait,
Patrick still, to fear a stranger,
Trusts to bounteous heaven his fate
Happy Saint, &c.

5. Sickness flies, his voice obeying,
Sightless eyes behold the day;
And the power of God displaying,
Death unwilling yields his prey.
Happy Saint, &c.

6. Mortals with amazement seeing,
Senseless idols prostrate fall;
Own the author of their being,
And proclaim Him Lord of all
Happy Saint, &c.



3.

May sweet Jesus, list'ning to thee,
Raise his dread and mighty arm;
Keep us ever pure and holy,
Shield us safe from every harm;
Lead us to his own bright kingdom,
Far away from dark alarm.

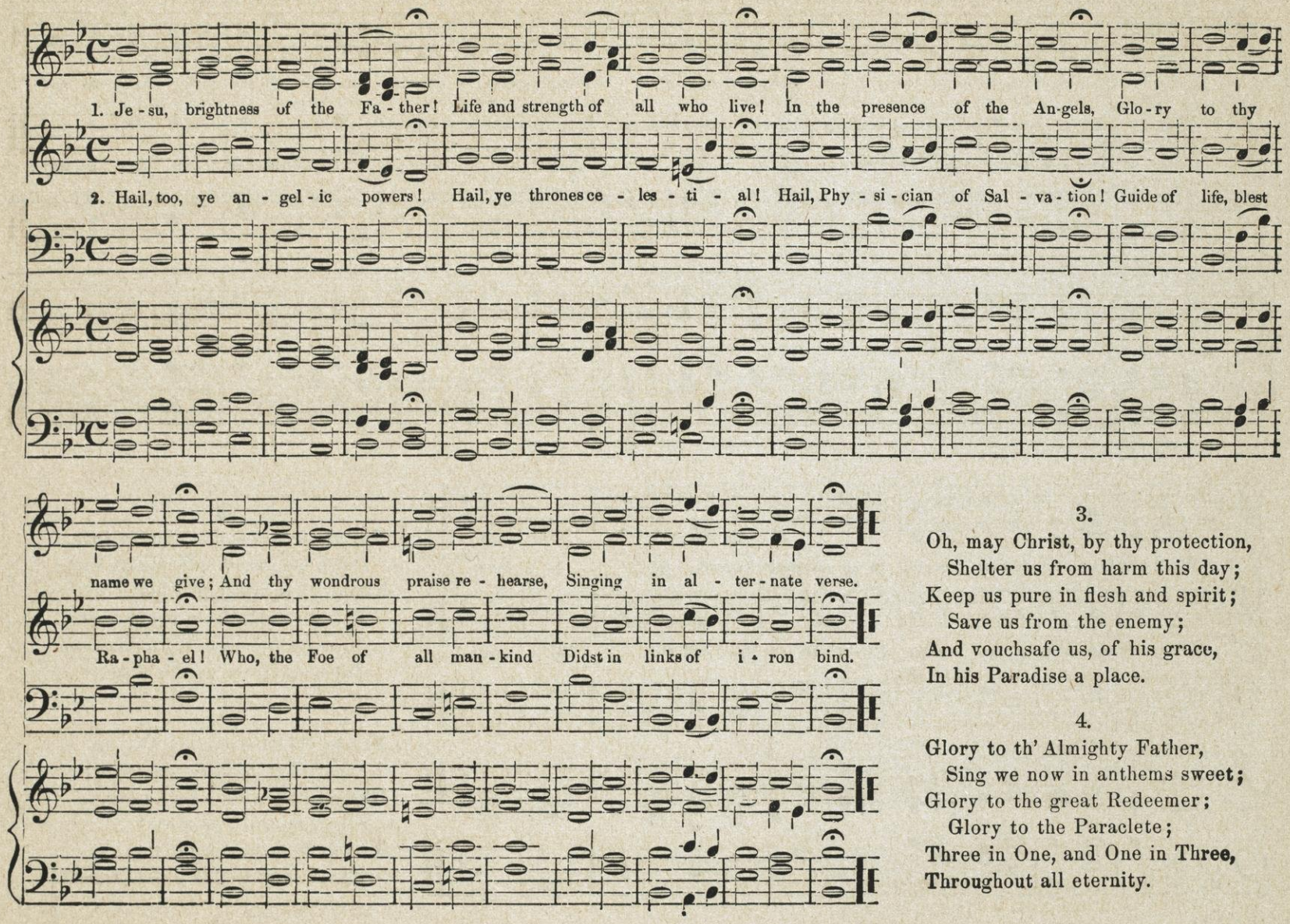
4.

To the Great Almighty Father,
Glory sing in anthems sweet;
Glory to our sweet Redeemer,
Glory to the Paraclete;
To the God for ever living,
Three in one, glad praise repeat.

ST. RAPHAEL, THE ARCHANGEL.

Tibi Christe splendor Patris.

Harmonised by A. WERNER.



3.

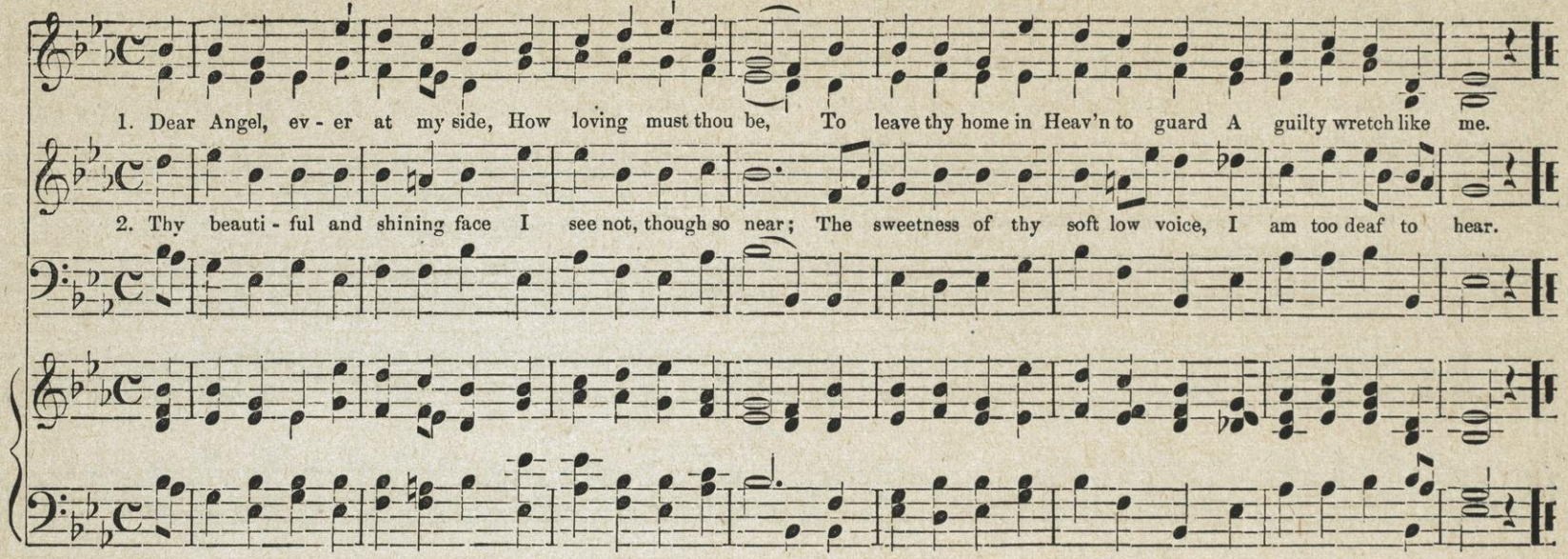
Oh, may Christ, by thy protection,
Shelter us from harm this day;
Keep us pure in flesh and spirit;
Save us from the enemy;
And vouchsafe us, of his grace,
In his Paradise a place.

4.

Glory to th' Almighty Father,
Sing we now in anthems sweet;
Glory to the great Redeemer;
Glory to the Paraclete;
Three in One, and One in Three,
Throughout all eternity.

TO MY ANGEL GUARDIAN.

Harmonized by A. WERNER.



3 But I have felt thee in my thoughts,
To fight with sin for me;
And when my heart loves God, I know
The sweetness is from thee.

4 And when, dear Spirit, I kneel down,
Morning and night, to prayer,
Something there is within my heart
Which tells me Thou art there.

5 Yes! when I pray, thou prayest too;
Thy prayer is all for me!
But when I sleep, thou sleepest not,
But watchest patiently.

6 And thou in life's last hour will bring
A fresh supply of grace,
And afterwards will let me kiss
Thy beautiful bright face.

7 Ah me! how lovely they must be
Whom God has glorified;
Yet one of them, O sweetest thought,
Is ever at my side.

8 Then for thy sake, dear Angel! now
More humble I will be;
But I am weak, and when I fall,
Oh, weary not of me.

9 Oh, weary not, but love me still,
For Mary's sake, thy Queen;
She never tired of me, though I
Her worst of sons have been.

10 Then love me, love me, Angel dear!
And I will love thee more;
And help me when my soul is cast
Upon th' eternal shore.

HYMN TO OUR SAVIOUR JESUS.

Same melody.

1 Oh Jesu! Thou the beauty art
Of angel worlds above:
Thy name is music to the heart,
Enchanting it with love.

2 Celestial sweetness unalloy'd!
Who eat Thee, hunger still;
Who drink of Thee still feel a void
Which nought but Thou can fill.

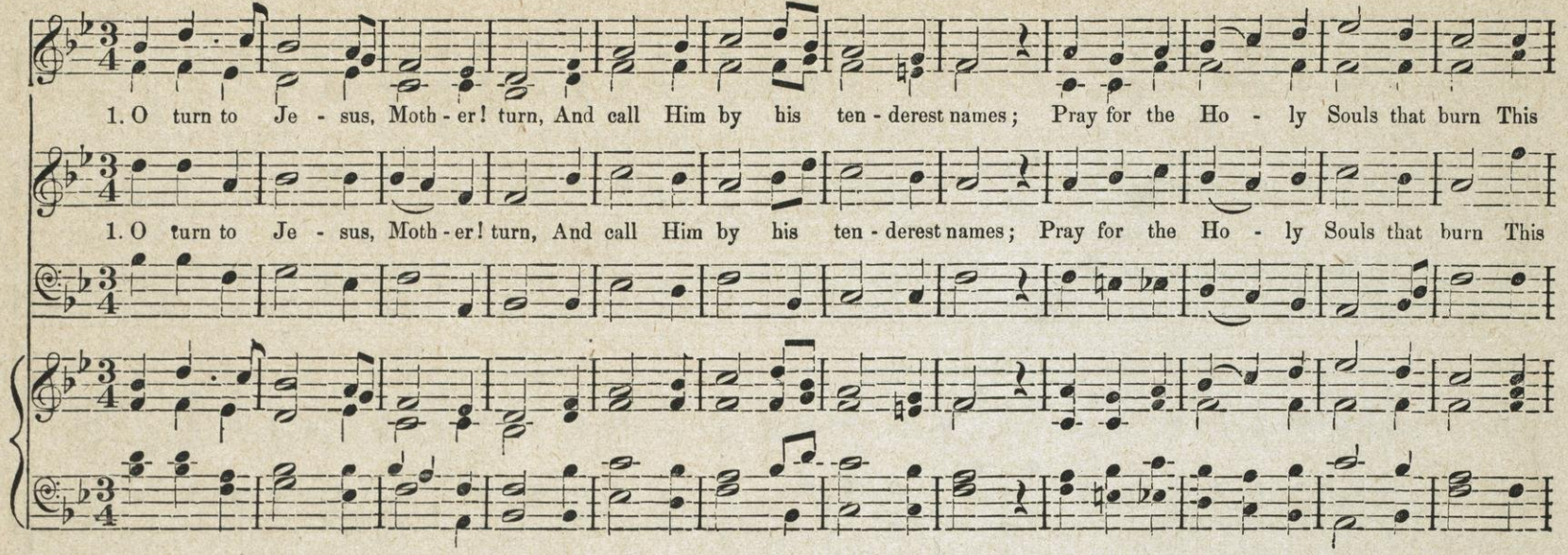
3 O, sweetest Jesus! hear the sighs
Which unto Thee I send;
To Thee mine inmost spirit cries,
My being's hope and end.

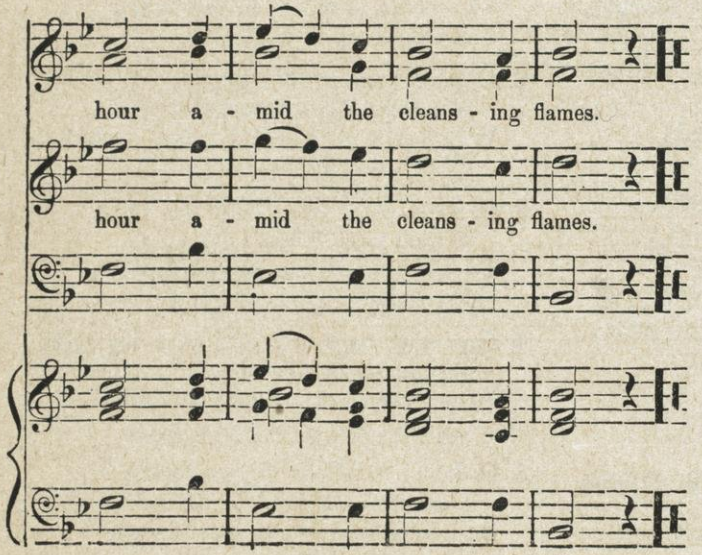
4 Stay with us, Lord, and with thy light
Illume the soul's abyss;
Dispel the darkness out of night,
And fill the world with bliss.

5 O Jesu! Spotless Virgin flower!
Our life and joy! to Thee
Be praise, beatitude, and power,
Through all eternity.

THE SOULS IN PURGATORY.

Harmonized by A. WERNER.





2

Ah! they have fought a gallant fight;
In death's cold arms they persevered;
And after life's uncheery night
The harbor of their rest is near'd.

3

In pains beyond all earthly pains,
The friends of Jesus! there they lie,
Letting the fire wear out their stains,
And worshipping God's purity.

4

Spouses of Christ they are, for He
Was wedded to them by his blood;
The faithful Cross their trysting-tree,
Their marriage-bed its hallow'd wood.

5

They are the children of thy tears;
Then hasten, Mother! to their aid;
In pity think each hour appears
An age while glory is delay'd.

6

See, how they bound amid their fires,
While pain and love their spirits fill;
Then with self-crucified desires
Utter sweet murmurs, and lie still.

7

Ah me! the love of Jesus yearns
O'er that abyss of sacred pain,
And, as He looks, his Bosom burns
With Calvary's dear thirst again.

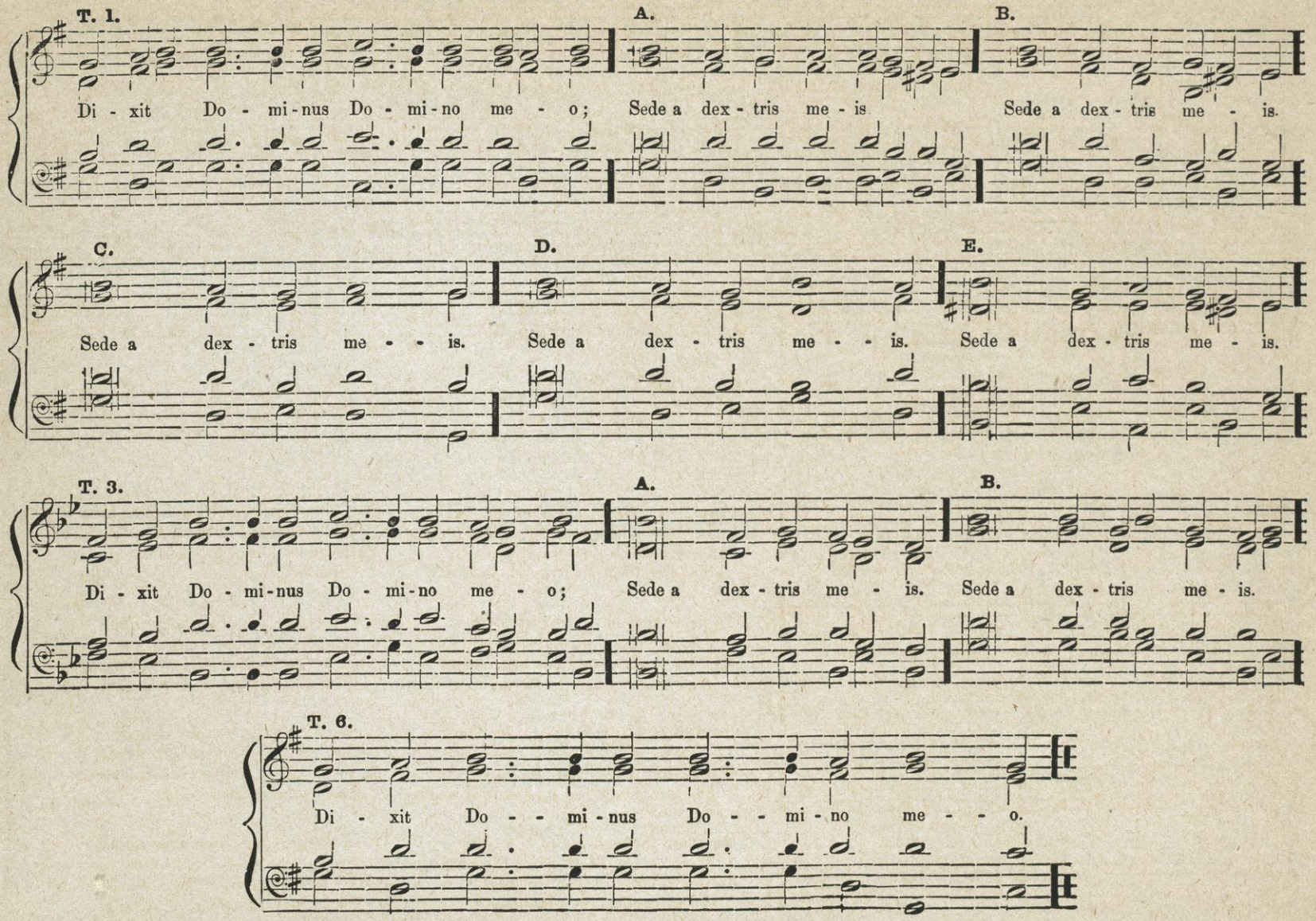
8

O Mary! let thy Son no more
His lingering Spouses thus expect!
God's children to their God restore,
And to the Spirit his elect.

9

Pray then, as thou hast ever pray'd;
Angels and Souls, all look to thee;
God waits thy prayers, for He hath made
Those prayers his law of charity.

WITH SOME CONCLUSIONS NOT YET USED IN THIS BOOK.



Adoremus, ... *Neukomm.* 105
Adoremus. . . . . *Plain Chant.* 108
Alma. No. 1. . . . . *Winter.* 51
Alma. No. 2. Solo. . . . *Bordese.* 54
Alma. No. 3. 56
Ave Maria. No. 1. Solo. . *Dietsch.* 273
Ave Maria. No. 2. Duett. *Bordese.* 276
Ave Maris Stella. No. 1. *Neapolitan Air.* 278
Ave Maris Stella. No. 2. . . *Bordese.* 280
Ave Maris Stella. No. 3. . . *Castoni.* 281
Ave Regina. No. 1. . *Abbe Stadler.* 57
Ave Regina. No. 2. Solo. *L. Bordese.* 60
Ave Maria. . . . . *Dietsch.* 273
Ave Verum. No. 1. Duett. *Bordese.* 99
Ave Verum. No. 2. Solo & Chorus. *Bordese.* 103
Benedicamus Domino. 42
Christus factus est. . . *D. Mueller.* 258
Domine ad adjuvandum. *Plain Chant.* 31
Domine ad adjuvandum. *Emmerich* 166
Domine ad adjuvandum . . *Schmid.* 212
Hæc Dies. . . . . *Plain Chant.* 132
Hæc Dies. . . . . *Latham.* 133
Litanys. No. 1. 2. 3. . *Plain Chant.* 259
Litany. No. 4. . . . *J. Richardson.* 260
Litany. No. 5. 261
Litany. No. 6. . . . *J. Richardson.* 262
Litany. No. 7. . . . *J. Richardson.* 263
Litany. No. 8. . . *Maltese Litany.* 264
Litany. No. 9. . . . . *Pascale.* 265
Litany. No. 10. . . . . *Verdier.* 266
Litany. No. 11. 267
Litany. No. 12. 268
Litany. No. 13. . . . *J. Richardson.* 269
Litany. No. 14. . . . *Dr. Newsham.* 270
Litany. No. 15. . . . *R. Gillow, Jr.* 271
Magnificat. . . . . *Gregorian.* 40
Magnificat. . . . . *Emmerich.* 202
Magnificat. . . . . *Fr. X. Schmid.* 240
Nunc Dimittis. 49
O Salutaris. No. 1. . . . *Schicht.* 81
O Salutaris. No. 2. . . . *Martini.* 85
O Salutaris. No. 3. . . *L. Dietsch.* 86
O Salutaris. No. 4. Duett. *L. Dietsch.* 90
O Salutaris. No. 5. Sop. Solo. *L. Bordese.* 94
O Salutaris. No. 6. . . *L. Bordese.* 96
O Salutaris. No. 7. 98
O Salutaris. No. 8. 98
Omne die. . . . . *(St. Cassimir's.)* 282
O Sanctissima. 283
Parce Domine. 254
Regina cœli. No. 1. . . . *Witzka.* 62
Regina cœli. No. 2. . . *L. Bordese.* 65
Salva nos, Domine. . . *A. Werner.* 50
Salve Regina. No. 1. . . *Danzi.* 68
Salve Regina. No. 2. . . *L. Dietsch.* 71
Salve Regina. No. 3. Sop. Solo. *Novello.* 77
Salve Regina. No. 4. . . *Gregorian.* 80
Stabat Mater. No. 1. 256
Stabat Mater. No. 2. 257
Tantum ergo. No. 1. . . . *Winter.* 109
Tantum ergo. No. 2. . . *Palestrina.* 110
Tantum ergo. No. 3. . . . . *Webb.* 111
Tantum ergo. No. 4. . *Fr. X. Schmid.* 112
Tantum ergo. No. 5. . . *L. Dietsch.* 113
Tantum ergo. No. 6. . . *Gregorian.* 114
Tantum ergo. No. 7. . . . *Schmid.* 115
Tantum ergo. No. 8. . . . *Schmid* 116
Tota pulchra es. . . . . *Gregorian.* 272

PSALMS.

Ad Dominum. Ps. 119. 161
Beati omnes. Ps. 127. 139
Beatus Vir. Ps. 111. 35
Beatus Vir. . . . . *Emmerich.* 184
Confitebor. Ps. 110. 34
Confitebor. Ps. 137. 158
Confitebor. . . . . *Emmerich.* 176
Credidi. Ps. 115. 126
Cum invocarem. Ps. 4. 45
De profundis. Ps. 129. 120
De profundis. . . . . *Schmid.* 247
Dilexi quoniam. Ps. 114. 160
Dixit Dominus. Ps. 109. 32
Dixit Dominus. . . . . *Emmerich.* 168
Dixit Dominus. . . . . *Zingarelli.* 213
Domine, probasti. Ps. 138. 127
Ecce nunc. Ps. 133. 46
In convertendo. Ps. 25. 127
In exitu Israel. Ps. 113. 38
In exitu. . . . . *Schmid.* 196
In te Domine. Ps. 30. 45
Lætatus sum. Ps. 121. 125
Lætatus sum. . . . . *Zingarelli.* 225
Lauda Jerusalem. Ps. 147. 126
Lauda Jerusalem. . . *Fr. X. Schmid.* 236
Laudate Dominum. Ps. 116. . 108 & 119
Laudate Dominum. . . . *Emmerich.* 244
Laudate pueri. Ps. 112. 36
Laudate pueri.. . . *Fr. X. Schmid.* 192
Laudate pueri. . . . . *Zingarelli.* 220
Levavi. Ps. 120. 161
Memento Domine. Ps. 131. 121
Memento Domine. . *Fr. X. Schmid.* 250
Miserere, . . *Palestrina.* 254
Miserere. Ps. 50. 255
Nisi Dominus. Ps. 126. 125
Nisi Dominus. . . . *N. Zingarelli.* 231
Qui habitat. Ps. 90. 45

VESPER HYMNS.

Ad regias Agni dapes. 134
Auctor beata sæculi. 140
Audi, benigne Conditor. 131
Ave, maris stella. . . . *Sebastiano.* 141
Christe, sanctorum. 164
Creator alme siderum. . . . . 27 & 118
Crudelis Herodes. . . *Fr. X. Schmid.* 129
Cœlestis Agni nuptias. 152
Cœlestis urbs Jerusalem. . *D. Mueller.* 147
Custodes hominum. 158
Decora lux æternitatis. 153
Deus tuorum militum. 122
Egregie Doctor Paule. 149
Exultet orbis gaudiis. 123
Festivis resonent. 154
Fortem virili pectore. 146
Gentis Polonæ gloria. 158
Iste Confessor. 124
Jam sol recedit. . . *Fr. X. Schmid.* 138
Jesu, corona Virginum. *Fr. X. Schmid.* 146
Jesu, dulcis memoria. *Fr. X. Schmid.* 130
Jesu, Redemptor omnium. *D. Mueller.* 119
Lucis Creator. 39
Martinæ celebri. 150
Martyr Dei Venantius. 150
Miris modis. 155
O quod undis. 156
Pange lingua. . . . *Fr. X. Schmid.* 139
Pater superni 154
Placare, Christe. 159
Quicumque Christum. 155
Quodcumque in orbe. 148
Regis supernæ. 158
Rex gloriosæ 145
Sæpe dum Christi. 151
Sanctorum meritis. 144
Salutis Humanæ. 136
Salvete flores. 124
Te deprecante. 159
Te Joseph. 135
Te lucis ante terminum. 47
Te splendor. 157
Tibi, Christe. 165
Tristis erant Apostoli. 142
Ut queant laxis. 152
Veni Creator. . . . *Donat Mueller.* 137
Vexilla Regis 132

ENGLISH HYMNS.

At the cross her station keeping. . . . 298
Ave Sanctissima. 320
Come all devout. 300
Come let us lift our joyful eyes. . . . 313
Come let us praise. 328
Come Holy Ghost. 303
Come wandering sheep. 23
Dear Angel ever at my side. 333
Dear little one. 287
Fading, still fading. 319
Forth comes the standard. 296
Graces from my Jesus. 292
Grateful notes to heaven ascending. . . 330
Hail most Holy Sacrament. 306
Hail Queen of Heaven. 322
Hail thou Star of ocean. No. 1. . . 324
Hail thou Star of ocean. No. 2. . . 325
Hail to thee the Father. 331
Hail Virgin, dearest Mary. *A. Schubiger.* 284
Hail wounds. 295
Holy God, we praise thy name. . . . 317
Holy Spirit! Lord of Light! 305
Hymns of praise to thee we sing. . . 316
Jerusalem my happy home. 315
Jerusalem thou city grand! 312
Jesu brightness of the Father. . . . 332
Jesu Creator of the world. 310
Jesu, I my cross have taken. 294
Jesu, my Lord my God. 290
Jesus! the very thought. 289
Joseph our certain hope of life. . . . 329
Mother of mercy. 323
My God how wonderful Thou art. . . 327
My God my life. 307
O blessed Creator of the light. . . . 293
O come and mourn with me. 297
O Jesus, Jesus! dearest Lord. 288
O thou eternal King most high. . . . 301
O turn to Jesus Mother. 334
Ring joyously, ye solemn bells! . . . 291
Saving Host. 308
See amid the winter's snow. 285
See the Paraclete descending. 304
Sing my tongue. 309
Spirit Creator. 302
Star of Jacob 326
Sion rejoice. 286
The starry firmament doth shine. . . 311
To-day he's risen. 299
What a sea of tears and sorrow. . . . 318

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