Gregorian Chant
FOR CHURCH AND SCHOOL

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CENSOR DEPUTATUS

Imprimatur
‡SAMUEL A. STRITCH
ARCHBISHOP OF CHICAGO

CHICAGO, APRIL 17, 1944
ANNUNCIATION (DETAIL) BY FRA ANGELICO
To Mary

OUR HEAVENLY MOTHER AND MEDIATRIX

I DEDICATE THIS LITTLE VOLUME.
The aim of this little volume is primarily to fulfill a definite need, namely: to supply suitable Plain-Chant material for adolescent youth; to present the material in a manner wholly understandable, and therefore interesting to pupils of this grade level; to include nothing which might render the book less appropriate for use in church than in school; and lastly, but of greatest importance, to create a true love for and an appreciation of the official music of the Church.

I wish to express grateful appreciation for assistance and encouragement to

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SR. M.A.
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Gregorian Chant

FOR CHURCH AND SCHOOL
The early Christians had to worship God in secret much of the time, but we are told that they sang during their assemblies, undoubtedly the psalms which the Jews among them had been accustomed to sing or chant in the synagogue before their conversion. These chants, therefore, needed to be remodeled according to Christian ideals and principles; and so as soon as the persecution of the Christians had ceased (fourth century), the bishops of the Church ordered the necessary changes to be made.

Saint Ambrose, bishop of Milan, was foremost in this reform. The chant which was established and approved during his time bears the name "Ambrosian Chant." It was simple and beautiful, and the Milanese, to honor the memory of their sainted bishop, still use this chant, whether or not in its original form we do not know.

We may well suppose that many changes were made in the chant, and that new chants were written during the period from the time of Saint Ambrose to the pontificate of Gregory I (590–604). This sainted Pope was called by historians Gregory the Great, and justly so, for he was not only the greatest man of his age, but his works have influenced all succeeding ages. He is credited with a certain final arrangement of the chant, which, some two hundred years later, received the name "Gregorian Chant."

Pope Gregory's earnest desire was to have the chant sung as perfectly as possible, and for this end he established a Song School called the Schola Cantorum (skō'-lä kän-tö'-rōm), in which choir singers and teachers of singing received thorough training in the chant. These teachers were then sent to various places, where they in turn trained other choirs, and thus knowledge of the chant was spread into the newly converted countries, and transmitted from generation to generation.
We read that the Emperor Charlemagne, two hundred years after Pope Gregory's time, became so enthusiastic upon hearing the chant that he ordered it sung throughout his empire, and even took members of his own chapel choir to Rome so that they might be properly trained in the Schola Cantorum.

And thus Gregorian chant flourished until a new style of music called diaphony (dē-āf'-ō-ny), which means two sounds heard together, was introduced. In this music a second part was added to the original Gregorian melodies, forming a harmony which you would today find very crude and uninteresting. This type of music led to polyphony (pō-lif'-ō-ny), which means the combination of many voice parts, melody against melody. Some of you have sung selections from Palestrina's polyphonic music, and I am sure you found it very beautiful, but it is not so well suited to the liturgy of the Church as is the Gregorian Chant.

The chant continued to be sung for several centuries after polyphonic music came into existence, but its rendition became worse and worse because the people preferred to sing in parts, and because of the many abuses that were being introduced into Church music. As a result the chant gradually declined, and in time its beautiful free rhythm was forgotten, and its general use was cast aside to make way for a style of music that is anything but devotional.

Many unsuccessful attempts were made to restore the chant. It was not until 1903, however, when Pope Pius X wrote to the entire Christian world a letter in which he asked for a reform in Church music, that lay people began seriously to study Gregorian Chant.

The more one understands this music, the more one loves it and the more one realizes how much more devotional it is than any other style of music. It is truly beautiful and belongs to the Church. We should therefore consider it a privilege and a duty

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1 This letter was called *Motu Proprio* (mō'-tō prō'-prē-ō) meaning of his own accord, that is, not on the advice of others, but for reasons which the pope himself deemed sufficient. — Catholic Encyclopedia, Vol. X.
to learn all we possibly can about the chant, and count ourselves fortunate if this opportunity is given us.

QUESTIONS

1. What did the early Christians sing in their assemblies?
2. When were these chants changed to conform to Christian ideals?
3. Who was foremost in this reform?
4. Who brought about the final arrangement of the chant?
5. What has the chant ever since been called?
6. What was the Schola Cantorum?
7. How did Charlemagne promote the use of the chant?
8. What change in the style of music took place in the ninth century?
9. What was the effect of this change upon Church music?
10. Who asked for a reform in Church music?
THE THEORETICAL INTRODUCTION TO THE CHANT

THE STAFF AND NOTATION

The Staff. At the time when Gregorian Chant was at its height,—we might call it the "golden age" of Gregorian Chant,—there was not the means that we have of recording music. The staff and notation did not come into existence until the eleventh century, and so there was no way of showing the exact melody one was to sing. Choirmasters used symbols, which looked something like our shorthand. These were called neums, and were written above the words, simply to help the choirmaster to remember whether the melody went up or down, or whether the distance from one tone to the next was close or far removed. This meant, of course, that the chant had to be taught by rote, that is, the pupils singing what the choirmaster had sung to them. In the first half of the eleventh century, Guido (gwē'-dō), a Benedictine monk of Arezzo (ä-rēt'-sō) in Tuscany, Italy, perfected a four-line staff, upon which ever since that time Gregorian music has been written.

Clefs. In order that the singers might know just what pitch to sing, the staff alone was not sufficient; a key was necessary, so two clefs were provided, a Do clef

\[ \text{Do clef} \]

and a Fa clef

\[ \text{Fa clef} \]

The Do clef may be placed on any except the first line, but the
Fa clef is usually on the third line. The lines and spaces of the Gregorian staff have not definite letter names such as have been given to the lines and spaces of the modern five-line staff, so that Do may be C, or it may be any other pitch that will bring the chant melody within an easy singing range.

**Notation.** Modern music is written in round notes, differing in time values, such as

- The whole note 🍊
- The half note 🍇
- The quarter note 🍈
- The eighth note 🍉
- The sixteenth note 🍊

Gregorian music is written in various shaped notes all equal in time value, regardless of shape, such as

- The *punctum* (pōōnk'-tōōm) •
- The *virga* (vīr'-gah) †
- The *rhombus* (rōm'-bōōs) ◊
- The *quilisma* (kwē-līs'-mah) ▲
- The *liquescent* (lī-kwēs'-ent) note ‡

The *punctum*, however, is the only note which may be used alone.
SYLLABLES

Guido, knowing that since music is a language, the ability to read it would afford far more pleasure and enjoyment than mere rote singing, was anxious to provide some means whereby this ability might be more easily acquired. One day, upon his newly completed staff, Guido wrote the melody of the following hymn to Saint John the Baptist, and as each succeeding line of the hymn, with the exception of the last, started one degree higher than the preceding one, a new idea occurred to him. He took the first syllable from the first word of each line and applied these to the tones of the scale, thus:

\[
\begin{array}{ccccccc}
\text{Ut} & \text{Re} & \text{Mi} & \text{Fa} & \text{So} & \text{La} & \text{San} \\
\end{array}
\]

These are the syllables which are in general use today, with the exception of Ut and San, which have been changed to Do and Ti. By means of these syllables one can more easily learn to read music.

Hymn to St. John the Baptist

\[
\begin{array}{ccccccc}
\text{Ut} & \text{quæ-} & \text{ant} & \text{laxis} & \text{re-} & \text{so-} & \text{nâ-} & \text{re} & \text{fi-} & \text{bris} \\
\end{array}
\]

\[
\begin{array}{ccccccc}
\text{Mi} & \text{ra} & \text{ge-stó-rum} & \text{fâ-} & \text{mu-} & \text{li} & \text{tu-} & \text{ór} & \text{um}, & \text{Sól} & \text{ve} \\
\end{array}
\]

\[
\begin{array}{ccccccc}
\text{pol-} & \text{lú-} & \text{ti} & \text{lâ-} & \text{bi-} & \text{i} & \text{re-} & \text{át} & \text{um}, & \text{Sán} & \text{cte} & \text{Jo} & \text{an-nes} \\
\end{array}
\]
THEORETICAL INTRODUCTION TO THE CHANT

That thy servants may
with full voices
sing the marvels of
thy deeds
remove from us the reproach
of sin-polluted lip,
O holy John.

MODES

In modern music there are only two modes, the major and the minor mode. In the major mode there are fifteen scales, each of which has a different tonic, or key tone, but as far as the pattern is concerned they are all alike, each scale consisting of two whole tones, a half tone, three whole tones and a half tone. The half tones always occur between Mi-Fa, and Ti-Do.

In Gregorian music there are eight modes, but we shall think of them as eight scales, for the terms mode and scale, as regards the chant, are identical. In each succeeding Gregorian scale, the half tones occur between different steps.

Tonics. The syllabic (si-läb'-ık), or syllable name for the tonic, or tone upon which every major scale is built, is Do. In Gregorian music there are only four tonics, Re, Mi, Fa, So; but these are called finals, because the melody always ends on one of these tones, according to the mode it is in, unless the melody is too high and has to be transposed. (Transposition will be explained when the problem is met.)

Dominants. The tone of greatest importance, after the tonic, is the dominant. In modern music the dominant is always five tones above the tonic. This rule applies to some of the Gregorian modes, but not to all of them. It will be best, therefore, to explain what tone is the dominant of each mode as the mode is studied. This tone exerts a powerful influence over the entire mode.

1 Mode, in music, refers to the different arrangement of tones.
RHYTHM

Rhythm is the very life of music. It is rhythm that unites, organizes, and arranges the different musical sounds into perfect order, and the more perfect the order, the better is the music. Saint Augustine called rhythm “the art of beautiful movement,” and this art is strikingly illustrated in the chant, for while the rhythm is free from the restrictions of mathematical measurement, it is alive with beautifully ordered movement.

In measured music, where the rhythm is said to be fixed, each measure must be uniformly maintained throughout the composition, which implies a regular recurrence of accent, but where the rhythm is free, the melody moves in groups of two and three tones, which groups alternate freely with each other.

Ictus. This grouping of notes is determined by what is called an ictus. The ictus is indicated by a short vertical line underneath the note which corresponds to the first note of the measure in modern music.

In modern music this note would be accented, whereas in Gregorian music the ictus does not necessarily mean a strong, but merely a slight, emphasis.* Accent in the chant refers mostly to the words. Every Latin word of two or more syllables has what is called a tonic accent on the principal syllable, such as Cré-do in ú-num Dé-um. The ictus and the word accent may or may not occur at the same place.

Latin words of two syllables are always accented on the first syllable, thus: Dé-us, mé-us, û-nus, and the like. In words of more than two syllables the tonic accent will occur on the first or second syllable from the last (the accents come at intervals of two or three syllables). A word that consists of more than three syllables must have one or more secondary accents. Example: Jü-sti-fi-cá-tí-ó-ni-bus.

* Editor: this is incorrect. The ictus receives no emphasis. See Justine Ward, Gregorian Chant, Catholic Education Press, Washington, D.C., 1922, p. 49.
THE SINGING OF THE CHANT

To be beautiful the chant must be beautifully sung. The voices should be kept light. That does not mean suppressed or lifeless, but clear and mellow. There must be no harsh or forced tones, or all beauty disappears. The chant must not be sung too rapidly, but neither should it be sung too slowly.

**Breath Marks.** You have heard a great deal about the correct phrasing of songs. This is partly accomplished by the proper breath control. In the chant there are signs which show just where a breath may be taken without interrupting the phrase. These are here shown and explained.

1. The short vertical bar through the fourth line of the staff allows one to take a quick breath, if necessary.

\[ \text{\includegraphics[width=0.5\textwidth]{short_bar.png}} \]

2. The bar crossing the second and third lines of the staff marks off a member, or portion, of a phrase, and is usually preceded by a longer note, which allows a pause of about one beat in length.

\[ \text{\includegraphics[width=0.5\textwidth]{member_bar.png}} \]

3. The full bar marks off a phrase, and as this also is preceded by a longer note, there may be a slightly longer pause.

\[ \text{\includegraphics[width=0.5\textwidth]{full_bar.png}} \]

4. The double bar indicates the end of a section, and permits a good deep breath.

\[ \text{\includegraphics[width=0.5\textwidth]{double_bar.png}} \]
We may compare these breath marks to the punctuation in language. Both are intended to give more expressive meaning to the content. You know how necessary punctuation marks are, and how uninteresting and meaningless the printed page would be without them. Proper breathing is just as important. You already know that to take a breath in the middle of a word or phrase is wrong. Be careful, therefore, to breathe at the right place in the chant, and at no other place.

**Guide.** At the end of each line there will be a small note to indicate the pitch of the first note of the next line.

---

**KINDS OF CHANT**

**Syllabic** (sɪ-ləb-ɪk). A chant in which there is only one note to a syllable, or where only a very few neums appear.

**Neumatic** (nəʊ-mə-tɪk). A chant in which neums are frequently employed.

**Melismatic** (mɛl-ɪz-mə-tɪk). A chant in which there are many notes to one word or to one syllable.

**QUESTIONS**

1. When was the four-line staff perfected and by whom?
2. How was the chant taught before that time?
3. How many clefs are there in Gregorian music?
4. Name the clefs and tell where each may be used.
5. How does Gregorian notation differ from modern notation in so far as shape and time values are concerned?
6. What is the origin of the syllables which are in general use today?
7. What changes have been made in these syllables since they were first introduced?
8. How many modes are there in modern music? What are these modes called?

9. How many modes are there in Gregorian music?

10. What is meant by a final?

11. What tone is next in importance after the tonic?

12. How do modern and Gregorian music differ as to rhythm?

13. What do you understand by the term ictus?

14. Does the accent in the chant apply mostly to the music or to the words?

15. What is meant by tonic accent?

16. Where does the tonic accent fall?

17. How should the chant be sung?

18. Explain the different kinds of breath marks.

19. What is the guide? What is its purpose?
ECCELESIASTICAL PRONUNCIATION OF THE LATIN

Vowels

- "a" is sounded like "a" in "father"
- "e" is sounded like "a" in "fame"
- "ê" is sounded like "e" in "met"
- "i" and "y" are sounded like "ee" in "meet"
- "o" is sounded like "0" in "no"
- "u" is sounded like "oo" in "boot"

Diphthongs

- "ae, oe" are sounded like "ay" in "day," except when two dots are placed above the "e," in which case each vowel is given a distinct sound.
- "au" is sounded like "ou" in "house."
- "eu" though forming one syllable is sounded "a'oo."

As a general rule each vowel is sounded separately, even though the vowel is doubled as in "fili," which is pronounced fee-lee-ee.

Consonants

Those consonants which differ in sound from their usage in the English language are "c, cc, sc, ch, g, gn, and ti."

- "c" before "e, ae, oe, i, y" receives the sound of "ch" as in "chair."
  Example: "dul'-ce (dul'-chä), cae'-lum (chä'-lööm)."
- "c" before "a, o, u, au" receives the sound of "k" as in "kite."
- "cc" before "e, ae, oe, i, y" receives the sound "tch." Example: "ecce (et'-chäy)."
- "sc" before "e, ae, oe, i, y" receives the sound of "sh." Example: "de-scen-dit (dä-shén'-deet)."
- "ch" before any vowel receives the sound of "k," as in "brachium" (brah'-kë-oom).
g before e, ae, oe, i, y receives the soft sound as in the words An'-ge-lus, re-gi'-na. In every other case g is hard, as in gladius, unless followed by n.

gn receives the sound of ni in union. Example: agnus (ah'-nyoos).

h receives the sound of k in mihi (mē-ke) and nihil (nee'-keel). In all other cases it is not sounded.

j is sounded like the English y in yes. Example: je'-su (ya'-soo). The i in alleluia is sounded the same (al-le-loo'-ya).

s is always sounded like s in yes.

ti when followed by a vowel and preceded by any letter except s, t, x, is sounded like tsee. Example: gratias (gra'-tsee-as).

x before c is sounded like gg and the c like sh. Example: excelsis (egg-shēl'-sees).

A consonant between two vowels belongs to the vowel following it. Example: bo'-nae, ti'-bi, etc.

NEUMS

A combination of two or more notes is called a neum.

There should be no drill on the following neums, or any attempt at memorizing them, except as they occur in the chants. Frequent reference to these pages and a little written work will soon familiarize you with the various neums, so that reading the chant from Gregorian notation will afford no more difficulty than reading from modern notation.

Neums of Two Notes

Clivis (klē'-vēs)

Podatus (pō-dah'-tōōs)
Neums of Three or more Notes

*Torculus* (tor'-coö-loōs)

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<tr>
<th>Neum</th>
<th>Musical Representation</th>
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*Porrectus* (por-rek'-toōs)

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<th>Musical Representation</th>
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*Scandicus* (skan'-dē-coōs)

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*Salicus* (sā'-lē-coōs)

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<td><img src="salicus_musical.png" alt="Musical Representation" /></td>
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*Climacus* (clē'-mā-coōs)

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<th>Neum</th>
<th>Musical Representation</th>
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<td><img src="climacus_neum.png" alt="Neum" /></td>
<td><img src="climacus_musical.png" alt="Musical Representation" /></td>
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The Extension of Neums. A *scandicus* and a *climacus* may be extended without change of name, provided the notes continue in the same direction.

<table>
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<tr>
<th>Neum</th>
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Note. In a *scandicus* the three notes are close together and the ictus falls on the first note. In the *salicus* the punctum is slightly separated from the podatus and the ictus falls on the second note.
A neum may also be extended by the addition of a punctum close to the first or last note, thus:

Neums of Four Notes. When a descending note is added to an ascending group, the term Flexus is applied.

*Scandicus Flexus* (flɛx′-sōos)

*Salicus Flexus*

*Porrectus Flexus*

When an ascending note is added to a descending group, the term Resupinus is applied.

*Climacus Resupinus* (rā-sōo-pē′-noōs)

*Torculus Resupinus*
A pes, or podatus as it is now called, and a scandicus may further be enlarged as follows:

\textit{Pes Subpunctis (sōō-b-pōōnk'-tīs)}

\begin{center}
\includegraphics[width=0.8\textwidth]{pes_subpunctis.png}
\end{center}

\textit{Pes Subpunctis Resupinus}

\begin{center}
\includegraphics[width=0.8\textwidth]{pes_subpunctis_resupinus.png}
\end{center}

\textit{Scandicus Subpunctis}

\begin{center}
\includegraphics[width=0.8\textwidth]{scandicus_subpunctis.png}
\end{center}

A torculus may further be enlarged by bending downward again after the ascent.

\textit{Torculus} \hspace{1cm} \textit{Torculus Resupinus} \hspace{1cm} \textit{Torculus Resupinus Flexus}

\begin{center}
\includegraphics[width=0.8\textwidth]{torculus.png}
\end{center}
A *porrectus* may further be enlarged by turning back after having descended.

\[
\begin{align*}
\text{Porrectus} & \quad \text{Porrectus Flexus} & \quad \text{Porrectus Flexus Resupinus} \\
\begin{array}{c}
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
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\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array} \\
\begin{array}{c}
\text{\textbullet} \\
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\end{array} \\
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array}
\end{array}
\end{align*}
\]

**Liquescent Neums**

\[
\begin{align*}
\text{Liquescent Clivis} & \quad \text{Liquescent Podatus} & \quad \text{Liquescent Torculus} \\
\begin{array}{c}
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
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\begin{array}{c}
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\end{array}
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\begin{array}{c}
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\text{\textbullet}
\end{array} \\
\begin{array}{c}
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\text{\textbullet}
\end{array} \\
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array}
\end{array}
\end{align*}
\]

A *liquescent* may appear as the last note of a group, or even as the last two notes. The shape of the note does not affect the time value.

**Episema.** This is a horizontal line over a single note, over one of a group of notes, or over an entire group. It means a slight prolongation of these notes, but not the doubling of them. (This line is often under the note instead of above it.)

\[
\begin{array}{c}
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array} \\
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array} \\
\begin{array}{c}
\text{\textbullet} \\
\text{\textbullet}
\end{array}
\end{array}
\]

19
Quilisma (kwē-līs'-mah). This is an indented note appearing only in ascending groups. The note before the quilisma is slightly prolonged, and the quilisma is sung very softly. Time values remain the same.

Pressus (prěs'-sōs). A pressus is formed by the meeting of two neums on the same degree of the staff, or by a single punctum meeting a neum of the same degree of the staff.

The ictus always falls on the first note of the pressus.

Bistropha (bīs'-trō-fah). Two notes on the same degree of the staff.

Tristropha (trīs'-trō-fah). Three notes on the same degree of the staff.
PRESENTATION OF THE MODES

MODES

In modern music the scales are divided into major and minor modes. In Gregorian music the scales are divided into authentic and plagal modes. Just as each major scale has a relative minor, so each authentic scale has a relative plagal. The relative minor is found a minor third (three half steps) below the major. It has the same signature as the major, and do remains the same in both modes. The related plagal is found four degrees below the authentic, and the final is the same in both modes.

The major scale extends from do to do; the minor scale from la to la. Example:

\[1 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 \quad 7 \quad 8 = \text{Major scale.}\]
\[6 \quad 7 \quad 8 \quad 2 \quad 3 \quad 4 \quad 5 \quad 6 = \text{Minor scale.}\]

In Gregorian music the extent of each scale is as follows:

<table>
<thead>
<tr>
<th>Mode</th>
<th>2 3 4 5 6 7 8 2</th>
<th>Authentic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mode I</td>
<td>2 3 4 5 6 7 8 2</td>
<td>Plagal</td>
</tr>
<tr>
<td>Mode III</td>
<td>3 4 5 6 7 8 2 3</td>
<td>Authentic</td>
</tr>
<tr>
<td>Mode IV</td>
<td>1 2 3 4 5 6 7 8</td>
<td>Plagal</td>
</tr>
<tr>
<td>Mode V</td>
<td>1 2 3 4 5 6 7 8</td>
<td>Authentic</td>
</tr>
<tr>
<td>Mode VI</td>
<td>1 2 3 4 5 6 7 8</td>
<td>Plagal</td>
</tr>
<tr>
<td>Mode VII</td>
<td>1 2 3 4 5 6 7 8</td>
<td>Authentic</td>
</tr>
<tr>
<td>Mode VIII</td>
<td>1 2 3 4 5 6 7 8</td>
<td>Plagal</td>
</tr>
</tbody>
</table>

It will be observed that Modes I, III, V, VII, are authentic modes, and that Modes II, IV, VI, VIII, are plagal modes. The dominant of each authentic mode is a fifth above the final, except in Mode III. In this mode the dominant would, according to the rule, fall upon Ti, but since that tone is often flatted, and therefore not always the same, the dominant has been moved up to Do. The dominant of each plagal mode is a third below that of its related authentic mode, except in Mode VIII, where it moves up a tone for the same reason as stated above. (The finals are underlined; the dominants are encircled.)

1 Each line and space of the staff is considered a degree.
CLEFS

The Do clef is on the fourth line in Modes I, III, IV, VI, VIII, and on the third line in Modes V and VII, unless the chant is transposed. The Fa clef is on the third line in Mode II unless the chant is transposed. The modes are always indicated by either a Roman or an Arabic numeral in the left-hand margin.

AIDS TO MODE I

The chant, "Victimae Paschali," here presented, is in the first mode, as indicated by the figure I in the left-hand margin. The final is Re; the dominant is La. The Do clef is on the fourth line, as it always is in the first mode, unless the chant is transposed.

1. This chant is syllabic. Why?
2. Can you name the neums which appear in this chant?

\[ \text{\includegraphics[width=0.5\textwidth]{neums.png}} \]

3. Locate an episema. What does it mean?
4. What is the significance of a dot after a note?
5. If Do were on the fourth line in any of the songs which you are accustomed to sing, what would be the key? Just consider that you are singing in that key and you will have no difficulty in reading the chant.

"Victimae Paschali" is the Sequence for Easter. It was written about the middle of the eleventh century.

The word sequence comes from the Latin word sequi, meaning "to follow." Formerly the final a of the Alleluia was sung to a long melody, and since this followed the Alleluia, it was called a Sequence. In the eighth century the custom arose of setting words to this melody. Finally the entire hymn was called a Sequence.
PRESENTATION OF THE MODES

There are today five Sequences in use:

Victimae Paschali, for Easter
Lauda Sion, for Corpus Christi
Veni Sancte Spiritus, for Pentecost
Stabat Mater, for Seven Dolors of B. V. M.
Dies Irae, for Requiem Masses

Whenever a hymn appears that is not familiar to you, there will be an English translation of it.

To the Paschal Victim, Christians, bring your sacrifice of praise.
The Lamb hath redeemed the sheep.
The innocent Christ hath reconciled sinners to the Father.
Death and Life have fought in a strange conflict;
The Prince of Life, Who died, now reigns living.
Tell us, Mary, what didst thou see on the way?
"I saw the tomb of the living Christ and the glory of the risen Christ.
I saw the Angels, His witnesses, the napkin and the linen cloths.
Christ, my hope, hath risen. He will go before you into Galilee."
We know that Christ hath truly risen from the dead.
Victorious King, have mercy on us. Amen. Alleluia.

Victimae Paschali

A-gnus re-dé-mit ó-ves: Chri-stus ín-no-cens Pa-tri
re-con-ci-li-á-vit pec-ca-tó-res. Mors et vi-ta du-él-lo

23
con-fli-xé-re mi-rán-do: dux ví-tae mórtu-us, ré-gnat

ví-vus. Dic nó-bis Ma-ri-a, quid vi-di-sti in vi-a!

Se-púl-crüm Chri-sti vi-véntis, et gló-ri-am ví-di

re-sur-géntis: An-ge-li-cos té-stes, su-dá-ri-um, et

ves-tes. Sur-re-xit Chrí-stus spes mé-a

praé-cé-det sú-os in Ga-li-laé-am. Scí-mus Chri-stum

sur-re-xís-se a mórtu-is ve-re: tu nó-bis, vi-ctor


Note. A dot after the note doubles its value.
PRESENTATION OF THE MODES

AIDS TO MODE II

1. What clef is used?
2. This clef marks the place of what syllable?
3. From that syllable find Do, and then read the chant as you would modern music.
4. Two neums, which are new to you, appear in this chant. Refer to pages 16 and 18.

Tan tum Ergo

1. Tan-tum er-go Sa-cra-mén-tum Ve-ne-ré-mur cér-
2. Ge-ni-tó-ri Ge-ni-tó-que Laus et ju-bi-lá-

nu-i: Et an-tí-quum do-cu-mén-tum Nó-vo cé-dat 
ti-o: Sá-lus, hó-nor, vír-tus quo-que Sit et be-ne-

rí-tu-i: Prae-stet fí-des sup-ple-mén-tum Sén-su-
dícti-o: Pro-ce-dén-ti ab u-tró-que Cóm-par-

um de-fé-ctu-i.

Ψ.1 Pánem de cácelo praestitisti eis. (Alleluia.)
Ψ.2 Omne delectaméntum in se habéntem. (Alleluia.)
(Prayer) Ψ. Amen.

1 Ψ. is a sign which stands for the word versicle. A versicle is a short sentence sung by the priest and followed by a response from the choir or congregation.
2 Ψ. or Ψ. stands for the word response.
For the English translation of the hymn presented above refer to the last two stanzas of the “Pange Lingua,” p. 114.

Mode II, Transcribed into Modern Notation

AIDS TO MODE III

1. What is the final in this chant?
2. What is the dominant?
3. How many times does the dominant appear?
4. Does the chant (excluding the Amen) end on the final?

Tantum Ergo

1. Tantum er-go Sacra-mén-tum Ve-ne-ré-mur cér-nu-i:
2. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-ti-o:
PRESENTATION OF THE MODES

Et an-ti-quum do-cu-mén-tum No-vo cé-dat rí-tu-i:
Sá-lus, hó-nor, vír-tus quo-que Sit et be-ne-di-c-ti-o:

Práe-stet fí-des sup-ple-mén-tum Sén-su-um
Pro-ce-dén-ti ab u-tró-que Cómp-ar sit
de-fé-ctu-i.

MODE IV

Gloria Patri


Sí-cut é-rat in prin-ci-pi-o, et nunc, et sem-per,
GREGORIAN CHANT FOR CHURCH AND SCHOOL

MODE V

Tantum Ergo

1. Tantum er-go Sac-ra-mén-tum Ve-ne-ré-mur cé-r-
2. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-lá-

nu-i: Et an-tí-quum do-cu-mén-tum Nó-vo cé-dat

ti-o, Sá-lus, hó-nor, vír-tus quo-que Sit et be-ne-

rí-tu-i: Praé-stet fi-des sup-ple-mén-tum Sén-su-
dí-c-ti-o: Pro-ce-dén-ti ab u-tró-que Cómp-ar

um de-fé-ctu-i.

AIDS TO MODE VI

QUESTIONS

1. What neums appear in this hymn which were not in the preceding ones?
2. What is the final in this mode? What is the dominant?
3. Is this an authentic or a plagal mode?
PRESENTATION OF THE MODES

Ave Verum

[Hail, true Body, born
Of the Virgin Mary,
Who didst truly suffer and die
On the Cross for man,
From Whose pierced side
Flowed Blood and water,
May we receive Thee, a foretaste of Heaven,
When we are in the agony of death.
O gentle, O loving,
O sweet Jesus, Son of Mary.

Accidental. The only accidental ever used in Gregorian Chant is flat 7 (Te). You will notice that the flat is not made as it is in modern music.
**MODE VII**

*Panis Angelicus*

[A hymn in honor of the Blessed Sacrament, written by Saint Thomas Aquinas.]

The Bread of Angels becomes the bread of men.
The Bread of Heaven fulfills the prophetic types.
O wondrous truth! The poor, the lowly,
And the slave upon their Master feed.

Thee, Godhead, One and Three, we pray,
Come Thou to visit us, as we our homage pay.
Be thine the path, and Thou our guide, as we journey
To the light where Thou dost dwell.

1. *Panis angelicus* fit *panis hominum*; Dat *panis caelecus* figuris
2. Te trina Dei uni que poscimus; Sic nostu visita sic cut te

termunum: O res mirabilis! man-ducat Domi num Pauper, ser
co-li-mus: Per tusas semi tas duc nosquoten-di-mus Ad lucem

vus, et humili s.

quamin-habitas. Amen.

Name the new *final* and *dominant*.  

30
PRESENTATION OF THE MODES

MODE VIII

Pacificus

[An anthem for the feast of Christ the King.]

He shall be called Peacemaker,
And His throne shall be established forever.

TRANSPOSITION OF THE MODES

In modern music when a melody is changed from one key to another, it is said to be transposed, the purpose of transposition being to raise or lower the pitch of the melody. When this takes place, the key signature is changed accordingly, and the melody is sung with the same syllables.

In the chant there is no key signature, and so one must be guided entirely by the clefs. A transposition may occur for apparently no reason, as in the following hymn O filii. The second mode, as explained before, is generally written with the Fa clef on the third line. In this case the melody would start on Re, thus:

Sing this phrase, then change Re to La and sing the hymn as it is written, with the Do clef on the third line. You will discover that there is no change whatever in the pitch of the melody or in the arrangement of the tones, but the final is now La instead of Re, and the dominant is Do.
In modes such as I, III, IV, VI, and VIII, where the Do clef is regularly on the fourth line, the clef is often moved to the third, or even to the second line, in order that the melody may be kept within the limits of the staff whenever possible.

For this same reason the Do clef in modes V and VII is often moved from the third line, where it regularly appears, to the fourth line. One has only to remember the location of Do, which is always fixed by the position of the Do clef.

**O Filii**

*A hymn for Easter, written in the fifteenth century.*

O sons and daughters,
The King of Heaven, the King of glory,
Hath risen from the dead today.

And the morning of the first day after the sabbath
His disciples drew near
The door of the tomb.

And Mary Magdalene
And Mary, the mother of Jacob and Salome,
Came to anoint the body.

An angel sitting, clad in white,
Announced to the women:
The Lord is in Galilee.

On this most holy feast
Let there be praise and song of joy.
Let us bless the Lord!


1. O fí-li-i et fí-li-ae, Rex cae-lé-stis, Rex gló-ri-ae,
PRESENTATION OF THE MODES

Mór-te sur-ré-xit hó-di-e, Al-le-lú-ia.

2. Et mane príma sábbati,
Ad óstium monuménti
Accessérunt discípuli, alleluía.

3. Et María Magdaléne,
Et Jacóbi et Salóme,
Venérunt córpus úngere, alleluía.

4. In álbis sédens Angelus
Praedíxit multiéribus:
In Galiláea est Dóminus, alleluía.

5. In hoc fésto sanctíssimo
Sit laus et jubilátio,
Benedicámus Dómino, alleluía.


REPERTORY

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Locate a pressus which is formed by the meeting of a single punctum and a podatus. These two notes on the same degree of the staff are to be sung as one note. The pressus is always equivalent to a tie.

**The Asperges**

Thou shalt sprinkle me with hyssop, O Lord,  
And I shall be cleansed.  
Thou shalt wash me,  
And I shall be made whiter than snow.  
Have mercy on me, O God,  
According to Thy great mercy.

Repeat the antiphon Asperges me.

On Passion Sunday and Palm Sunday the Gloria Patri is not sung, but the antiphon Asperges me is repeated immediately after the psalm.
REPERTORY

V.⁠¹ Ostende nobis, Domine, misericórdiam túam. (In Eastertide add: Alleluía).
R. Et salutáre túum da nobis. (Alleluía).
V. Dómine exáudi oratiónem méam.
R. Et clámor méus ad te véniat.
V. Dóminus vobíscum.
R. Et cum spíritu túo.

(Prayer) Response, Amen.

Translation of the foregoing versicles and responses:

V. Show us, Lord, Thy mercy.
R. And grant us the salvation that comes from Thee.
V. Lord, hear and answer my prayer.
R. And let my cry come unto Thee.
V. The Lord be with you.
R. And with Thy spirit.

Vidi Aquam

[From Easter Sunday to Pentecost inclusive]

I saw water coming forth
From the temple,
On the right side, alleluia,
And all, to whom this water came,
Were healed, and will sing, alleluia, alleluia.
Give praise to the Lord,
For he is good;
For His mercy endureth forever.

¹ This is a sign which stands for the word versicle. A versicle is a short sentence sung by the priest and followed by a response from the choir or congregation. R. or R. stands for the word response.
ad quos per-vé-nit á - qua í-sta, sál - vi
fá - cti sunt, et dí - cent, al-le-lú-ia, al-le-
lú-ia. Ps. Con-fi-té-mi-ni Dó-mi-no quó-ni-am bó-nus:
quó-ni-am in saé-cu-lum mi-se-ri-cór-di-a é-jus.
Gló-ri-a Pá-tri, et Fí-li-o, et Spi-rí-tu-i
Sán-cto. * Sic-ut é-rat in prin-ci-pi-o, et nunc,

Repeat from the beginning to Ps.
REPERTORY

I - DURING EASTERTIDE

**Lux et origo** (*Light and beginning*)

\[\begin{align*}
&\text{Kyri-}\text{-}e \quad \text{ele}-\text{son. III. Christe} \\
&\text{Kyri-}\text{-}e \quad \text{ele}-\text{son. III. Kyri-}\text{-}e \quad \text{ele}-\text{son. II. Kyri-} \\
&\text{ele}-\text{son.} \\
&\text{Glória in excelsis Deo. Et in terra pax hom-} \\
&\text{nimibus bonae voluntatis. Laudamus te. Bené-} \\
&\text{dicimus te. Adoramus te. Glorificamus te. Grá-} \\
&\text{tias ágimus tibi propter magnam glória-} \\
&\text{mam túam. Dómine} \\
&\text{Déus, Rex caelestis, Déus Pá-ter omní-potens. Dé-}
\end{align*}\]
GREGORIAN CHANT FOR CHURCH AND SCHOOL

mine Fili unigenite Jesu Christe. Domine Deus,

Agnus Dei, Filius Patris. Qui tollis peccata

mundi, misere re nobis. Qui tollis peccata mundi,

susci pe deprecationem nostram. Qui sede ad

dx teram Patris, misere re nobis. Quoniam

tu solus sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe. Cum Sancto

Spiritu, in gloria Dei Patris. Amen.

42


Agnus Dei,* qui tol-lis pec-cata mun-di:

dona nobis pacem.
II • FOR SOLEMN FEASTS

*Kyrie fons bonitatis* (*Fount of Goodness*)

3

\[ \text{Kyrie} \]

\[ \text{Eleison. III. Christe} \]

\[ \text{Eleison. III. Kyrie} \]

\[ \text{Eleison. II. Kyrie} \]

\[ \text{Eleison.} \]

1

\[ \text{Glória in excelsis Deo.} \]

\[ \text{Et in terra pax homíni-} \]

\[ \text{bus bonaevoluntatis. Laudamus te. Benedicimus te.} \]

\[ \text{Adoramus te.} \]

\[ \text{Glorifi-} \]

\[ \text{cimus te.} \]

44
Grátias ágimus tibi propter mágnam glóriam túam. Dómine Déus, Rex caelestis,

Déus Páter omnípotens. Dómine Fíli

u-ni-gé-ni-te, Jé-su Chri-sté. Dómine Dé-us, Agnus

Déi, Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta

mún-di, mi-se-ré-re nó-bis. Qui 'tól-lis pec-cá-ta

mún-di, sús-ci-pe de-pre-ca-ti-ónem nó-stram.

Qui sé-des ad déx-te-ram Pá-tris, mi-se-ré-re
nóbis. Quóniam tu sólus sanctus.

Tu sólus Dóminus. Tu sólus Altísimus,

Jesu Christe. Cum Sancto Spíritu, in glória

- a Déi Pátris. Amen.

Sanctus, Sanctus, Sanctus Dóminus

Déus Sabaoth. Pléni sunt caeli et térra

glória túa. Hosanna in excélsis.

Benedíctus qui vénit in nómine Dómini.
REPERTORY

Ho-san-na in ex-cé-l-sis.

A-gnus Dé-i, * qui tól-lis pec-cá-ta mún-di:


A-gnus Dé-i, * qui tól-lis pec-cá-ta mún-di:

do-na nó-bis pá-cem.

VIII . FOR DOUBLE FEASTS

De Angelis (Mass of the Angels)

Ký-ri-e e-lé-i-son. III. Chri-ste

47
GREGORIAN CHANT FOR CHURCH AND SCHOOL

Glória in excél-sis Dé-o. Et in tér-ra pax homí-
ni-bus bó-nae vo-lun-tá-tis. Lau-dá-mus te. Be-ne-dí-

Grá-ti-as á-gi-mus tí-bi pro-pter má-gnam gló-ri-
am tú-am. Dó-mi-ne Dé-us, Rex cae-lé-stis, Dé-us

48
Pá-ter omni-potens. Dó-mi-ne Fí-li uni-gé-ni-te,

Jé-su Chrí-ste. Dó-mi-ne Dé-us, A-gnus Dé-i,

Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta mú-n-di, mi-se-ré-

re nó-bis. Qui tól-lis pec-cá-ta mú-n-di, sús-ci-pe

de-pre-ca-ti-ó-nem nó-stram. Qui sé-des ad déx-te-ram

Pá-tris, mi-se-ré-re nó-bis. Quó-ni-am tu só-lus

sán-ctus. Tu só-lus Dó-mi-nus. Tu só-lus

Al-tís-si-mus, Jé-su Chrí-ste. Cum Sán-cto

Sán-ctus,*Sán-ctus, Sán-ctus Dó-mi-nus Dé-us

Sá-ba-oth. Plé-ni sunt caé-li et tér-ra

gló-ri-a tú-a. Ho-sán-na in ex-cél-sis. Bene-dí-

ctus qui vé-nit in nó-mi-ne Dó-mi-ni. Ho-sán-

na in ex-cél-sis.

A- gnus Dé-i,* qui tól-lis pec-cá-ta mún-di: mi-se-ré-re

 nó-bis. A- gnus Dé-i,* qui tól-lis pec-cá-ta mún-di:

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FOR FEASTS OF THE BLESSED VIRGIN

IX

Cum jubilo (With a Song of Joy)

mi-se-re-re nó-bis. A-gnus Dé-i, * qui tól-lis


GREGORIAN CHANT FOR CHURCH AND SCHOOL

Gloria in excelsis Deo. Et in terra pax hominibus


Grá-ti-as á-gi-mus tí-bi propter mágnam gló-

ri-am tú-am. Dó-mi-ne Dé-us, Rex cae-lé-stis,

Dé-us Pá-ter o-mní-po-tens. Dó-mi-ne Fí-li u-ni-gé-ni-te,

Jé-su Chrí-ste. Dó-mi-ne Dé-us, A-gnus Dé-i,

Fí-li-us Pá-tris. Qui tól-lis pec-cá-ta múndi,

mi-se-ré-re nó-bis. Qui tól-lis pec-cá-ta múndi,
suscipe deprecationem nostram. Qui

sedes ad dexteram Patris, misere re nobis.

Quoniam tu solus sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe. Cum

Sancto Spiritu, in gloria Dei Patris.

Amen.

Sanctus, Sanctus, Sanctus Dominus

Deus Sabaoth. Pleni sunt caeli et terra
GREGORIAN CHANT FOR CHURCH AND SCHOOL

glória tua. Hosanna in excelsis.

Benedictus qui venit in nomine

Dominii. Hosanna in excelsis.

Agnus Dei, qui tollis pecata mundi:

misere re nobis. Agnus Dei, qui tollis pecata mundi: misere re nobis.

Agnus Dei, qui tollis pecata mundi:

dona nobis pacem.

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Alme Pater (Gracious Father)


Grá-ti-as á-gi-mus tí-bi pro-pter má-gnam gló-ri-a-m

tú-am. Dó-mi-ne Dé-us, Rex cae-lé-stis, Dé-us Pá-ter


Qui tól-lis pec-cá-ta mún-di, mi-se-ré-re nó-bis.

Qui tól-lis pec-cá-ta mún-di, sús-ci-pe de-pre-ca-ti-ónem

nó-stram. Qui sé-des ad dé-x-te-ram Pá-tris,

mi-se-ré-re nó-bis. Quó-ni-am tu só-lus sán-ctus.

Tu só-lus Dó-mi-nus. Tu só-lus Al-tís-si-mus, Jé-su
Christe. Cum Sancto Spiritu, in gloria

Dei Patris. Amen.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua. Hosanna

in excelsis. Benedictus qui venit in nomine

Domini. Hosanna in excelsis.

Agnus Dei, *qui tolis pecata mundi: misere

rede nobis. Agnus Dei, *qui tolis pecata mundi:
XI. FOR SUNDAYS THROUGHOUT THE YEAR

**Orbis factor (Maker of the World)**

1. Kyrie eleison. III. Christe

2. Glo-ria in excelsis Deo. Et in terra pax homini-

bus bonae voluntatis. Lau-damus te. Be-ne-di-cimus

Gratias agimus tibi propter magnam gloriam tueam. Domine Deus, Rex caelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus,

Agnus Dei, Filius Patris. Qui tollis pecata mundi, misere re nobis. Qui tollis pecata mundi, suscipe deprecationem nostram.

Qui sedes ad dexterae Patris, misere re
nó - bis. Quó - ni - am tu só - lus sán - ctus.

Tu só - lus Dó - mi - nus, Tu só - lus Al-tís - si - mus, Jé - su

Chri - ste. Cum Sán - cto Spí - ri - tu, in gló - ri - a Dé - i


Sán - ctus, * Sán - ctus, Sán - ctus Dó - mi - nus Dé - us

Sá - ba - oth. Plé - ni sunt caé - li et tér - ra gló - ri - a


vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in

ex - célé - sis.
Ag-nums Dé-i, * qui tól-lis pec-cá-ta múndi:


XVII. FOR SUNDAYS OF ADVENT AND LENT

Ký-ri-e * e-le-is-on. III. Chrí-ste e-lé-
i-son. III. Ký-ri-e e-lé-i-son. II. Ký-ri-

Sán-ctus, * Sán-ctus, Sán-ctus Dó-mi-nus Dé-us

Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: dona nobis pacem.
Credo i

Cré-do in ún-num Dé-um, Pá-trem omni-po-tén-tem,

fa-ctó-rem cae-li et tér-rae, vi-si-bí-li-um ó-mni-um,

et in-vi-si-bí-li-um. Et in ún-num Dó-mi-num Jé-sum

Chrí-stum, Fi-li-um Dé-i u-ni-gé-ni-tum. Et

ex Pá-tre ná-tum an-te ó-mni-a saé-cu-la.

Dé-um de Dé-o, lú-men de lú-mi-ne,

Dé-um vé-rum de Dé-o vé-ro. Gé-ni-tum,

non fá-ctum, con-sub-stan-ti-á-lem Pá-tri:
per quem ó-mni-a fácta sunt. Qui pro-pter nos
hó-mi-nes, et pro-pter nó-stram sa-lú-tem de-scén-dit
de caé-lis. Et in-car-ná-tus est de Spí-ri-tu
Sán-cto ex Ma-rí-a Vír-gi-ne: Et hó-mo fáctus
est. Cru-ci-fí-xus ét-i-am pro nó-bis: sub Pón-ti-o
Pi-lá-to pás-sus, et se-púl-tus est. Et re-sur-ré-xit
tér-ti-a di-e, se-cún-dum Scri-ptú-ras. Et a-scén-dit
in caé-lum: sé-det ad déx-te-ram Pá-tris. Et í-te-rum

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ven-tú-rus est cum gló-ri-a, judi-cá-re ví-vos
et mórtu-os: cú-jus ré-gni non é-rit fí-nis.

Et in Spí-ri-tum Sánctum, Dó-mi-num, et vi-vi-
fi-cán-tem: qui ex Pá-tre Fi-li-o que pro-cé-dit.

Qui cum Pá-tre et Fi-li-o si-mul a-do-rá-tur,
et con-glo-ri-fi-cá-tur: qui lo-cút-us est per

Pro-phé-tas: Et ú-nam sánctam ca-thó-li-cam
et a-po-stó-li-cam Ec-clé-si-am. Con-fi-te-or
ú-num ba-ptí-s-ma in re-mis-sí-o-nem pec-ca-tó-rum.


Credo iii

Cré-do in ú-num Dé-um, Pá-trem o-mni-po-té-n-tem, factó-

rem caé-li et tér-rae, vi-si-bí-li-um ó-mni-um, et in-

vi-si-bí-li-um. Et in ú-num Dó-mi-num Jé-sum Chrí-

de lú-mi-ne, Dé-um vé-rum de Dé-o vé-ro. Gé-ni-tum,
non fá-ctum, con-sub-stan-ti-á-lem Pá-tri: per quem
ó-mni-a fá-cta sunt. Qui pro-pter nos hó-mi-nes,
et pro-pter nó-stram sa-lú-tem de-scén-dit de caé-lis.
Et in-car-ná-tus est de Spí-ri-tu Sáncto ex Ma-rí-a
Vír-gi-ne: Et hó-mo fá-ctus est. Cru-ci-fi-xus et-i-am
pro nó-bis: sub Pón-ti-o Pi-lá-to pás-sus, et se-púl-
tus est. Et re-sur-re-xit tér-ti-a dú-e, se-cún-dum

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GREGORIAN CHANT FOR CHURCH AND SCHOOL

Scriptúras. Et ascéndit in caélum: sé-det

ad déx-te-ram Pá-tris. Et í-te-rum ven-tú-rus

est cum gló-ri-a, ju-di-cá-re ví-vos et mórtu-os:

cú-jus ré-gni non é-rit fi-nis. Et in Spí-ri-tum

Sánctum, Dó-mi-num, et vi-vi-fi-can-tem: qui ex

Pá-tre Fi-li-ó-que pro-cé-dit. Qui cum Pá-tre et

Fi-li-o si-mul a-do-rá-tur, et con-glo-ri-fi-can-tur:

qui lo-cú-tus est per Pro-phé-tas. Et ú-nam
sánctam ca-thól-i-cam et a-po-stó-li-cam Ec-clé-

si-am. Con-fí-te-or ú-num ba-ptís-ma in

re-mi-si-ó-nem pec-ca-tó-rum. Et ex-spé-cto

re-sur-re-cți-ó-nem mor-tu-ó-rum. Et ví-tam


RESPONSES AT HIGH MASS

Ve-ri Do-mi-nus vo-bís-cum. R. Et cum spi-ri-tu tú-o.

O-ré-mus, etc. R. A-men.
At the Gospel

V. Dó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tú-o.


At the Preface

[Solemn Tone, for Solemn Feasts]


V. Dó-mi-nus vo-bis-cum. R. Et cum spí-ri-tu tú-o.


At the Preface

[Simple Tone, for Simple Feasts and Ferial Days
(Days on which no saint's feast occurs)]

REPERTORY

V. Dó-mi-nus vo-bís-cum. Ṛ. Et cum spi-ri-tu tú-o. V. Sur-

sum cór-da. Ṛ. Ha-bé-mus ad Dó-mi-num. V. Grá-ti-as

a-gá-mus Dó-mi-no Dé-o nó-stro. Ṛ. Di-gnum et jús-tum est.

At the Pater Noster

Per ó-mni-a saé-cu-la sae-cu-ló-rum. Ṛ. A-men. Ṛ. Et ne nos


Before the Agnus Dei


V. Pax Dó-mi-ni sit sem-per vo-bís-cum. Ṛ. Et cum spi-ri-tu tu-o.

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At the Pontifical Blessing


At the End of Mass

[During Eastertide]

I-te, mís-sa est, al-le-lú-ia, al-le-lú-ia.

[On Solemn Feasts]

I-te, mís-sa est.
Dé-o grá-ti-as.
[On Feasts of the Blessed Virgin]

I - te, mís-sa est.
Dé - o grá - ti - as.

Be - ne-di-cá - mus Dó - mi - no.

[On Sundays throughout the Year]

I - te, mís - sa est.
Dé - o grá - ti - as.

Be - ne-di-cá - mus Dó - mi - no.

[On Simple Feasts]

I - te, mís - sa est.
Dé - o grá - ti - as.

Gloria (Ambrosian)

Qui sé-des ad dexteram Patris, misere-re nó-bis.

Qui-ni-am tu só-lus sánctus. Tu só-lus Dó-mi-nus.

Tu só-lus Altís-si-mus, Jé-su Chrí-ste.


** MASS FOR THE DEAD

** Introtit

Re-qui-em* ae-tér-nam dó-na é-is Dó-mi-ne: et lux per-pé-tu-a lú-ce-at é-is.

Ps. Te dé-cet hým-nus Dé-us in Sí-on, et tí-bi
red-dé-tur vó-tum in Je-rú-sa-lem: * ex-áu-di
o-ra-ti-ó-nem mé-am, ad te ó-mnis cá-ro vé-ni-et.
Repeat Requiem to Ps.

Ký-ri-e * e-lé-i-son. III. Chrí-ste e-lé-i-son. III.

Sequence

1. Di-es í- rae, di-es íl-la, Sól-vet saé-clum in fa-víl-la:
2. Quán-tus tré-mor est fu-tú-rus, Quan-do jú-dex estven-tú-rus,

1. Té-ste Dá-vid cum Si-býl-la. 3. Tú-ba mí-rum

3. spár-gens só-num Per se-púl-cra re-gi-ó-num,
4. et na-tú-ra, Cum re-súr-get cre-a-tú-ra,
3. Co-get ó-mnes an-te th ó-num. 5. Lí-ber scri-p-tus

5. pro-fe-ré-tur, In quo tó-tum con-ti-né-tur, Un-de
6. cum se-dé-bit, Quíd-qui-d lá-tet ap-paré-bit: Nil in-

7. di-cút-us? Que-m pa-tró-num ro-ga-tú-rus? Cum
8. je-stá-tis, Qui sal-ván-dos sál-vas gra-tis, Sál-

9. pi-e, Quod sum cáb-sa túa-ae ví-ae: Ne me
10. lá-sus: Re-de-mí-sti crú-cem pás-sus: Tán-tus

10. lá-bor non sit cá-sus. 12. In-ge-mí-sco, tam-qua-m ré-us:

13. Qui Ma-rí-am ab-sol-ví-sti, Et la-tró-nem
14. Pré-ces mé-ae non sunt di-gnae: Sed tu bó-nus

13. ex-au-dí-sti, Mí-hi quo-que spem de-dí-sti.
14. fac be-níg-ne, Ne pe-rén-ni cré-mer í-gne.

15. In-ter ó-ves ló-cum prá-esta, Et ab háe-dis
16. Con-fu-tá-tis ma-le-dí-ctis, Flám-mis á-cri-

15. me se-quéstra, Stá-tu-en-s in pár-te déx-tra.
16. bus ad-dí-ctis, Vó-ca me om be-ne-dí-ctis.

17. O-ro súp-plex et ac-clí-nis, Cor con-trí-tum

17. qua-si cí-nis: Gé-re cú-ram mé-i fí-nis.
18. La-crimósa dí-es í-la, Qua resúr-get ex fa-víl-la


19. pár-ce Dé-us. 20. Pi-e Jé-su Dó-mi-ne, dú-na


Offertory

Dó-mi-ne Jé-su Chrí-ste, * Rex gló-ri-ae,

lí-be-ra á-ni-mas ó- mni-um fi-dé-li-um de-fun-ctó-rum

de poé-nis in-fér-ni, et de pro-fún-do lá-cu:

lí-be-ra é-as de ó-re le-ó-nis, ne ab-só-r-be-at

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é-as tár-ta-rus, ne cá-dant in ob-scú-rum: sed
si-gni-fer sán-ctus Mé-cha-el re-prae-sén-tet é-as
in lú-cem sán-ctam.* Quam o-lim Ab-ra-hae pro-mi-sí-sti,
et sé-mi-ni é-jus. Y.Hó-sti-as et
pré-ces tí-bi Dó-mi-ne láu-dis of-fé-ri-mus: tu
sús-ci-pe pro a-ni-má-bus íl-lis quá-rum hó-di-e
me-mó-ri-am fá-ci-mus: fac é-as, Dó-mi-ne, de
mór-te tran-sí-re ad ví-tam.* Quam ó-lim.

Repeat from *
Sánctus, * Sánctus, Sánctus Dómini nus Déus


Ho-sán-na in ex-cél-sis. Bé-ne-dí-ctus qui

vé-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

A-gnus Dé-i, * qui tól-lis pec-cá-ta mún-di:

dó-na é-is ré-qui-em. A-gnus Dé-i, * qui


A-gnus Dé-i, * qui tól-lis pec-cá-ta mún-di: dó-na é-is
ré-qui-em ** sem-pi-tér-nam.

Communion

Lux ae-tér-na * lú-ce-at é-is, Dó-mi-ne: * Cum sán-
ctis tú-is in ae-tér-num, qui-a pí-us es. V. Ré-qui-em

ae-tér-nam dó-na é-is, Dó-mi-ne, et lux per-pé-tu-a

lú-ce-at é-is. * Cum sánctis tú-is in ae-tér-num,

qui-a pí-us es.

Absolution after Mass

Lí-be-ra me, Dó-mi-ne, * de mó-rt-e ae-tér-na, in dú-e

il-la tre-mén-da:* Quán-do caé-li mo-vén-di sunt
et térra: Dum vénérís judicáre

saélium per ignem. Ὡ. Trémens fáctus

sum égo, et tímeo, dum discússo vénerit,

atque ventúra íra. Quándo caéli movéndi

sunt et térra. Ὡ. Díes Ílla, díes írae, calami-tátis

et míseriæ, díes mágna et a-mára val-de.†

Dum vénérís judicáre

saélium per ignem. Ὡ. Réquiem ætérnam
GREGORIAN CHANT FOR CHURCH AND SCHOOL

Retónta e-is Dómi-ne: et lux pér-pé-tu-a lú-ce-at e-is.

Repeat Libera me to $\tilde{V}$.

Rorate Caeli

[This is the Introit\(^1\) for the fourth Sunday of Advent.]

Drop down dew, ye heavens, from above,
And let the clouds rain the just One;
Let the earth open,
And bud forth a Saviour.

The heavens tell the glory of God,
And the Firmament declareth the works of His hands.

\[\text{Rorate caeli desuper, et nubes pluant}
\]

jú-stum: a-periátur tér-ra, et gérmi-net

Sal-va-tórem. Ps. Caé-li e-nár-ant gló-ri-am Dé-i:


\(^1\) The word Introit comes from the Latin word introire, meaning “to enter.” The Introit in the Mass is the entrance chant. It is sung by the choir as the priest enters the sanctuary, and is afterwards read by the priest from the Epistle side of the altar.

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Sicut é-rat in princípio, et nunc, et semper,
et in sæcula sæculórum. Amen.

**Rorate Caeli**

[A hymn for Advent]

Drop down dew, ye heavens, from above,
and let the clouds rain the just One.

Be not angry, Lord, and remember not
our iniquity forever. Lo! the city of
the Holy One is become a desert;
Jerusalem is a wilderness, our holy
and glorious house, where our fathers
praised Thee.

We have sinned, and we are all become
as one unclean, and we have all fallen
as a leaf. And our iniquities, like the
wind, have taken us away. Thou hast hidden
Thy face from us, and hast crushed us
in the hand of our iniquity.

See, Lord, the affliction of Thy people,
and send Him Whom Thou art to send.
Send forth the Lamb, the ruler of the earth,
from the rock of the desert to the mountain
of the daughter of Sion, that He Himself may
take from us the yoke of our captivity.
Be comforted, be comforted, my people.
Thy Salvation will come quickly.
Why dost thou waste away in sadness because
grief hath again taken possession of thee?
I shall save thee. Fear not, for I am the
Lord thy God, the Holy One of Israel, thy Redeemer.

Ro-rá-te caéli dé-su-per, et nú-bes plú-ant jus-tum. (Repeat after each stanza)

1. Ne i-ra-scá-ris Dó-mi-ne, ne ul-tra me-mí-ne-ris in-i-quítá-tis: ec-ce cí-vi-tas Sán-cti fá-cta est de-sér-ta: Si-on
de-sér-ta fá-cta est: Je-rú-sa-lem de-so-lá-ta est:
dó-mus san-cti-fi-ca-ti-ó-nis tú-ae et gló-ri-ae tú-ae,

nos, et ceci-dimus quasi folium universi: et
iniqutates nostre quasi ventus abstulerunt
nos: abscondisti faciem tueam a nobis,
et aliisti nos in mainn iniquitates nostrae. R. Rorate.

3. Vide Domine afflictionem populi tui, et mitte
quem missurus es: emitte Agnum dominatorem terrae,
de pera deserti ad montem filiae Sion: ut auferat
ipse jugum captiviatis nostre. R. Rorate.

4. Consolami, consolami, popule meus: cito
1. A child is born in Bethlehem, alleluia,
   Whence Jerusalem rejoices, alleluia, alleluia.

   \textit{Chorus}

   In our heart's jubilation
   Let us adore with a new song Christ Who is born.

2. Here He lies in a manger, alleluia,
   Who is King eternally, alleluia, alleluia.

3. The ox and the ass know, alleluia,
   That this Child is the Lord; alleluia, alleluia.

4. And the Angel reveals to the shepherds, alleluia,
   That He is the Lord, alleluia, alleluia.

5. Kings come from Saba, alleluia.
   They offer gold, frankincense, and myrrh, alleluia, alleluia.

\textit{Puer Natus in Bethlehem}

\textit{[A Christmas hymn, written in the fourteenth century]}

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6. In this birthday joy, alleluia,
   Let us bless the Lord, alleluia, alleluia.

7. Praise be to the Holy Trinity, alleluia,
   Give thanks to God, alleluia, alleluia.

1. Puer natus in Bethlehem, alleluia:
   Unde gaudet

2. Hic jacet in praesepio, alleluia,

3. Cognovit bos et asinus, alleluia,
   Quod puer erat Dominus, alleluia, alleluia. Chor. In cordis.

4. Et Angelus pastoriibus, alleluia,

5. Reges de Saba veniunt, alleluia,

6. In hoc natali gaudio, alleluia,

7. Laudetur sancta Trinitas, alleluia,

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Puer Nobis Nascitur

A Child is born to us
Who is also the Ruler of the Angels;
He suffers in this world,
The Lord of lords.

They sing in joy to the Lord:
Glory in the highest,
And to men of good heart
Peace and salvation on earth.

The Angels announce to the shepherds
That in Bethlehem
He who was promised to men
Is now born, the Savior.

Let us at a time of such joy
Sing to the Lord a song of jubilation,
And to the Son Who is born
Let us offer loving hearts.

May He Who is born
Today of Mary
Lead us by His grace
To the eternal kingdom.

Angeli pastóribus
Núntiant, in Béthlehem
Promíssum homínibus
Nátum jam salvatórem.

Nos de táli gáudio
Dómino jubilémus,
Nascentíque Filio
Pia córda litémus.

Cánunt laéti Dómino
Glória in excélsis
Hómini córde bóno
Pax et sálus in térris.

Qui nátus ex María
In die hodiérra
Perdúcat nos grátia
Ad régna sempitérna.

Dominus Dixit ad Me

[An anthem for the Nativity]

The Lord said to me: Thou art My Son, Today I have begotten Thee.
ANTIPHON

Hodie Christus

Today Christ is born;  
Today the Savior hath appeared;  
Today Angels sing on earth,  
And Archangels rejoice;  
Today the just exult, saying:  
Glory to God in the highest, alleluia.

1 Antiphon or Anthem is a verse from Holy Scripture sung or recited before and after each psalm in parts of the Divine Office, and also before the Benedictus and Magnificat.
Quem Vidi5ti5

Whom did you see, shepherds? Say.
Tell us who is He that has appeared on earth. (They say)
We have seen the newly born
And the celestial choirs singing in praise of the Lord, alleluia, alleluia.

O Admirabile Commercium

O wonderful exchange!
The Creator of the human race
Assuming our nature,
Deigned to be born of a Virgin,
and coming forth, a Man without human generation,
Gave us to share His Divinity.
REPERTORY

gé-ne-ris hu-má-ni, a-ni-mátum cór-pus sú-mens,

de Vír-gi-ne ná-sci di-gnátus est: et pro-cé-dens hó-mo

si-ne sé-mi-ne, lár-gí-tus est nó-bis sú-am de-i-tá-tem.

Attendе Domine

[Hymn for the season of Lent]

Hearken, Lord, and have mercy, because we have sinned against Thee.
To Thee, sovereign King, Redeemer of mankind, we lift eyes filled with tears.

Hear, O Christ, and answer the prayers of Thy supplicants.

Right Hand of the Father, Cornerstone, Way of salvation,
Gate of Heaven, wash the stains of our guilt.

We beseech Thee, God of majesty, lend Thine ear to our groanings,
Graciously pardon our sins.

We confess to Thee the sins that we have committed.
With contrite heart we acknowledge our hidden sins.
May Thy love, O Redeemer, pardon us.

Thou, made captive though innocent, and led without resistance,
was condemned by false witnesses in behalf of the impious.
Do Thou, Christ, keep those whom Thou hast redeemed.
At-tén-de Dó-mi-ne, et mi-se-ré-re, qui-a pec-cá-vi-mus tí-bi.


Repeat *Attend* after each stanza.

2 Dextera Pátris, lápis anguláris, vía salútis, jánua caeléstis áblue nóstri máculas delícti.

3 Rogámus, Déus, tuam majestátem: áuribus sácris gémitus exáudi: crímina nóstra plácidus indúlge.

4 Tibi fatémur crímina admissa: contríto córde pándimus occúlta: túa, Redémp-tor, píetás ignóscat.

5 Innocenscáptus, nec repúgnans dúctus, téstibus fálsis pro ímpiis damnáti: quos redemísti, tu consérvá, Chríste.

**Stabat Mater**

*The Sequence for the Feast of the Seven Dolors of the Blessed Virgin Mary, Thirteenth Century.*

The sorrowful Mother stood, Weeping, beside the cross On which her Son hung. Her anguished soul, Grief-stricken and sorrowful, A sword pierced. Oh, how sad and afflicted Was that blessed Mother Of the sole-begotten One! She grieved and sorrowed, As a loving Mother, while she beheld The pangs of her glorious Son.
Who would not weep
To see Christ’s mother
In such anguish?
Who would not but grieve with her
On beholding Christ’s Mother
Sorrowing with her Son?

For the sins of His people,
She saw Jesus in torment
And condemned to the scourger.
She saw her sweet Son
Dying, forsaken
As he gave up His spirit.

Ah! Mother, font of love,
Make me feel the force of thy sorrow
That I may mourn with thee.
Make my heart burn
With love for Christ, my God,
That I with thee may please Him.

Holy Mother, grant me this:
Fix the wounds of the Crucified
Firmly in my heart.
Of thy wounded Son
Who deigned so to suffer for me
Share with me the pangs.

Make me weep lovingly with thee,
Grieve with thee for the Crucified,
As long as I live.
To stand beside the cross with thee,
And to join in thy lamentation,
Is my desire.

Virgin of virgins, all-excelling,
Be not now bitter toward me.
Make me lament with thee.
Make me bear about the death of Christ,
A sharer of His passion be,
And let me ever contemplate His wounds.


2. Cújus án-imam geméntem,
Contristátam et doléntem
Pertransívit gladius.

3. O quam trístis et afflácta
Fuit filla benedícta
Máter unígénti!
4. Quae maerebat et dolébat,  
Pia Mátér, dum vidébat  
Náti poénas inclyti.

5. Quis est hómo qui non fleret,  
Mátre Christi se vidéret  
In tánto supplició?

6. Quis non póset contristári,  
Christi mátrem contemplári  
Doléntem cum Fílio?

7. Pro peccátis suae génoris,  
Vidit Jésum in tormentis,  
Et flagéllis subditum.

8. Vidit suum dulcem nátum  
Moriéndo desolátum,  
Dum emísit spiritum.

9. Eia Mátér, fons amoris,  
Me sentíre vim doloris  
Fac, ut técum lúgeam.

10. Fac ut árdeat cor méum  
In amándo Christum Déum,  
Ut síbi compláceam.

11. Sáncta Mátér, ístud ágas,  
Crucifíxi fíge plágas  
Córdi méo válide.

12. Túi náti vulneráti,  
Tam dignáti pro me páti,  
Poénas mécum dívide.

13. Fac me técum pie flére,  
Crucifíxó condolére,  
Donec ego víxero.

14. Juxta crúcem técum stáre,  
Et me tibi sociáre  
In pláctu desídero.

15. Virgo vírginem praeclára,  
Míhi jam non sis amára:  
Fac me técum plángere.

Pueri Hebraeorum

[An antiphon which may be sung during the distribution of palms]

The children of the Hebrews, carrying olive branches, came to meet our Lord, crying out and saying: Hosanna in the highest!
Puerti Hebraeorum

[Sung during the distribution of Palms]

The children of the Hebrews spread their garments in the way, and cried out, saying: Hosanna to the son of David; blessed is He who cometh in the name of the Lord:

Pu- e - ri He-bra-ô- rum * ve-sti-mén-ta pro-ster-né-bant in ví-a, • • • - u
et cla-má-bant di-cén-tes: Ho-sán-na fí-li-o Dá-vid:
be-ne-dí-ctus qui vé-nit in nó-mi-ne Dó-mi-ni.

Gloria, Laus, et Honor

[A processional hymn for Palm Sunday. Ninth century]

Glory, praise, and honor be to Thee,
O Christ, Redeemer, King,
To Whom the flower of youth sang a loving Hosanna.

Thou art the King of Israel and David's noble Son,
O blessed King, Who comest in the name of the Lord.

The whole heavenly host praises Thee on high,
And mortal men and all created things together praise Thee.

The Hebrew people came to meet Thee with palms.
Lo! with prayers, vows, and hymns we present ourselves before Thee.

They were offering their homage of praise to Thee before Thy Passion;
Lo! we raise our song to Thee now reigning.

They were pleasing to Thee; may our devotion, too, please Thee,
Good King, gentle King,
To Whom all that is good is pleasing.
Gloria, laus, et honor, tibi sit Rex Christe Redemptor: Cui
pueri decus prompsit. Hosanna pi-um. (Repeat after each stanza.)

1. Isra-el es tu Rex, Dav-i-dis et in-cly-ta pro-les: Nomi-ne
qui in Domini, Rex bene-dic-te, ven-is. 2. Coe-tus in ex-cel-sis

te laudat cael-i-cus o-mnis, Et mor-tal-is hó-mo, et cun-cta cre-a-ta

si-mul. 3. Plebs He-bra-e-a tibi cum pal-mis ob-vi-a ven-it:

Cumprece, vot-o, hym-nis, ad-sus-mus ec-ce tibi. 4. Hi tibi pas-sú-

ro sol-ve-bant mun-i-a laudis: Nos tibi re-gnán-ti pán-gi-mus
We adore Thy Cross, O Lord, and we praise and glorify Thy holy resurrection. For lo! by this wood joy came into the whole world. May God have mercy on us and bless us; may His countenance shine upon us, and may He have mercy on us.

[This is sung during the adoration of the Cross on Good Friday.]

We adore Thy Cross, O Lord, and we praise and glorify Thy holy resurrection. For lo! by this wood joy came into the whole world. May God have mercy on us and bless us; may His countenance shine upon us, and may He have mercy on us.

Ps. Deus misereatur nostrae: Rex bonae, Rex Clementis,cui bonacuncta placent.

Crucem tuam Adoramus

We adore Thy Cross, O Lord, and we praise and glorify Thy holy resurrection. For lo! by this wood joy came into the whole world. May God have mercy on us and bless us; may His countenance shine upon us, and may He have mercy on us.
The standard of the King goes forth,
The mystic splendor of the Cross shines out,
The Cross on which Life suffered death,
And by death obtained life for us.

He, true Life, was wounded by the spear's cruel point,
And from that pierced side,
To wash away the defilement of our sins,
A stream of blood and water flowed.

Now is fulfilled what David
In truthful song foretold,
Saying to the world:
"God hath reigned by the Wood."

O glorious and shining Tree,
Adorned with the purple of the King,
Chosen, worthy with thy trunk
To touch such holy Limbs.

Blessed Tree, from whose arms
The world's ransom hung!
Thou, on whose beam was weighed this Sacred Body,
Didst rob hell of its prey.
Hail, Cross, sole hope of man,
Hail, at this Passion-tide!
Bestow increase of grace on loving hearts,
And blot out the sins of the guilty.

Thee, Trinity, fount of salvation,
Let all hearts unite to praise!
O Thou, Who givest victory through the Cross,
Grant also the reward.

1. *Vexilla Regina* produnt: Fúlgere Crucis my-
2. Quae vulnerata lanceae Mucróne diró,
3. Impléta sunt quae cóncinit Dávid fídél

1. sté-ri-um, Qua víta mórtém pertu-lit, Et mórite
2. crí-mi-num Ut nos laváret sórdibus, Manávit
3. cármí-ne, Di-cén-do na-ti-ó-nibus: Re-gnávit

1. ví-tam pró-tu-lit.
2. únda et sán-gui-ne.
3. a lí-gno Dé-us.

4. Arbor dé-córa et fúlgida, Or-náta Régis púr-
4. pu-ra, Élécta digno stí-pi-te Tam sáncta mém-bra
4. tāngere. 5. Beāta, cūjus brāchīs
5. Prētium pe-pēndit saēculi: Stātēra fācta
corpo-ris, Tu-līque praēdam tār-ta-ri.
6. O Crux āve, spes ūni-ca, Hoc Pas-siōnis
7. Te, fons salūtis Trīni-tas, Col-lāudet ōmnis
tēm-po-re: Pī-is a-dāu-ge grā-ti-am, Re-īs-que
7. spi-ri-tus: Quī-bus Crū-cis vi-ctō-ri-am Lar-gī-ris,
delē crimina.
ad-de praēmi-um. A-men.

O Vos Omnes
[An antiphon, or anthem, for Holy Saturday]

O all you who pass by the way
Stop and see if there is any sorrow
Like unto My sorrow.

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Vespere

[An antiphon for Holy Saturday]

On the evening of the sabbath,
When it began to dawn toward the first day of the week,
Mary Magdalene and the other Mary
Came to see the sepulcher, alleluia.

Pascha Nostrum

[Communion hymn for Easter]

Christ our Pasch is sacrificed, alleluia,
Therefore, let us feast on the unleavened bread
Of sincerity and truth, alleluia, alleluia, alleluia.
Regina Caeli

[Antiphon for Easter Sunday. Tenth century.]

O Queen of Heaven rejoice, alleluia,
Because He whom thou wast found worthy to bear, alleluia,
Has risen as He said, alleluia,
Pray for us to God, alleluia.

Regí-na caé-li * lae-tá-re, al-le-lú-ia: Qui-a quem
Viri Galilaei

Men of Galilee,

Why are you looking up to heaven?

This Jesus, who was taken up from you into heaven,

Will come again, alleluia.

Repleti Sunt

They were all filled

With the Holy Spirit,

And began to speak, alleluia.
Veni Sancte Spiritus

Come, Holy Spirit,
And send from heaven
A ray of Thy light.

Come, Father of the poor,
Come, Giver of gifts,
Come, Light of hearts;

Supreme Consoler,
Sweet Guest of the soul,
Sweet Refreshment;

In labor, Rest,
In heat, Coolness,
In tears, Consolation.

O most blessed Light,
Fill the inmost recesses of the hearts of Thy faithful.

Without Thy divine power
There is nothing in man,
Nothing that is guiltless.

Wash what is defiled,
Water what is arid,
Heal what is wounded,

Bend that which is rigid,
Warm that which is cold,
Put straight souls that have gone astray.

Give to Thy faithful,
Who trust in Thee,
Thy seven sacred gifts.

Give us the merit of virtue;
Give us a happy death;
Give us eternal joy.

[Sequence for the Feast of Pentecost. Twelfth century]

2. Ve-ni pa-ter pau-per-um, Ve-ni dá-tor mú-ne-rum, Ve-ni lú-men
3. ra-di-um. 3. Con-so-lá-tor óp-ti-me, Dúl-cis hó-spes á-nil-iae, Dúl-ce
2. cór-di-um. 4. In la-bó-re ré-qui-es, In aé-tutem-pé-ri-ès, In flé-
3. re-fri-gé-ri-um. 5. O lux be-a-tís-si-ma, Ré-ple cór-dis in-ti-ma
4. tu so-lá-ti-um. 6. Si-ne tú-o nú-mi-ne, Ni-hil est in hó-mi-ne,
5. Tu-ó-rum fi-dé-li-um. 7. Lá-va quod est sór-di-dum, Ri-ga quod est
7. á-ri-dum, Sa-na quod est sáu-ci-um. 9. Da tú-is fi-dé-li-bus, In te
8. frí-gi-dum, Ré-ge quod est dé-vi-um. 10. Da vir-tú-tis mé-ri-tum, Da sa-

Veni Creator

[Hymn for Pentecost. Ninth century]

Come, Creator Spirit,
Visit the souls of Thy faithful,
Fill with heavenly grace
The hearts which Thou didst create.

Thou, Who art called the Paraclete,
Gift of the most high God,
Fountain of life, fire, love,
And spiritual unction.

Thou, sevenfold in Thy gift,
Finger of the right Hand of the Father,
Thou, the true promise of the Father,
Who dost enrich tongues with speech.

Enkindle light in our minds,
Pour love into our hearts,
Strengthen our weak flesh,
By Thy unfailing power.

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Drive the enemy far from us,
And give us peace without delay.
With Thee as our guide,
May we avoid all harm!

Through Thee may it be given us
To know the Father and the Son;
And may we eternally believe in Thee,
Who art the Spirit of Them Both.

Glory be to God the Father,
And to the Son who rose
From the dead, and to the Paraclete,
World without end. Amen.
4. Accende lumem sensibus, Infunde amorem cordibus,

Infirma nostri corporis Virtute firmans perpeti.

5. Hosten repellas longius, Pacemque dones protinus:

Ductore sic praevio, Vitemus omnem noxium.

6. Per te sciamus da Patrem, No scamus atque Filium,

Teque utriusque Spiritum Credamus omni tempore.

7. Deo Patris sit gloria, Et Filio, qui a mortuis

O Sacrum Convivium

O sacred banquet in which Christ is received, the memory of His Passion is recalled, the soul is filled with grace, and the pledge of future glory is given us.

At Eastertide end thus:

Adoro Te

[A Hymn to the Most Blessed Sacrament, written by St. Thomas Aquinas]

I adore Thee devoutly, hidden God,
Who art truly hidden beneath these forms,
To Thee my heart submits itself entirely,
Because in contemplating Thee, it finds itself wholly helpless.
Sight, touch, and taste are deceived in Thee;
Hearing alone is safely believed.
I believe all that the Son of God hath said;
Nothing is truer than this Word of Truth.

On the cross only God was hidden,
But here Manhood too is hid,
Yet, I, believing both and confessing both,
Beg that for which the penitent thief begged.

Though I do not gaze upon Thy wounds, as Thomas did,
Yet, I acknowledge Thee to be my God.
Make me ever more and more believe in Thee,
Have hope in Thee, and love Thee.

O reminder of my Lord's dying,
Living Bread that givest life to man,
Grant that my soul may find its life in Thee,
And ever savor Thy sweetness.

Loving Pelican, Jesus Lord,
Cleanse me unclean in Thy Blood,
A single drop of which can save
The entire world from all its sin.

Jesus, whom I now see veiled,
Grant, I pray, that for which I so thirst,
May I, beholding Thee face to face unveiled,
Be happy in the vision of Thy glory.
GREGORIAN CHANT FOR CHURCH AND SCHOOL

totum sub-ji-cit, Qui-a, te con-tem-plans, totum de-fi-cit.

To be sung at the close of the hymn.

A - men.

1. Visus, tactus, gustus in te fallitur,
   Sed auditu solo tuto creditur:
   Credo quidquid dixit Dei Filius,
   Nil hoc verbo veritatis verius.

2. Visus, tactus, gustus in te fallitur,
   Sed auditu solo tuto creditur:
   Credo quidquid dixit Dei Filius,
   Nil hoc verbo veritatis verius.

3. In cruce latēbat sola Déitas,
   At hic latet simul et humānitas;
   Ambo tamen credens atque confitens,
   Peto quod petivit latro pāenitens.

4. Plagas, sicut Thomas, non intūeor,
   Deum tamen meum te confiteor:
   Fac me tibi semper magis crédere,
   In te spem habēre, te dilígere.

5. O memoriale mortis Domini,
   Panis vivus, vitam praestans hōmini,
   Praesta meae menti de te vivere,
   Et te illi semper dulce sāpere.

6. Pie pellicāne, Jesu Dómine
   Me immundum munda tuo sanguine,
   Cujus una stilla salvum fācere
   Totum mundum quit ab omni scēlere.

7. Jesu, quem velátum nunc aspício,
   Oro fiat illud quod tam sītio:
   Ut te revelāta cernens fācie,
   Visu sim beātus tuae glōriae. Amen.
Lo! the Bread of Angels
Is made the food of pilgrims;
Truly Bread of the children of God,
And not to be cast to dogs.

It was foretold by ancient types:
The sacrifice of Isaac,
The offering of the Paschal lamb,
The manna given to our fathers.

Good Shepherd, true Bread,
Jesus, have mercy on us!
Feed us, protect us,
Make us to see good things
In the land of the living.

Thou Who dost know and canst do all things,
Thou Who dost feed us in our mortal life on earth,
Make us Thy guests at Thy Banquet in heaven,
Fellow-heirs and companions of
Heaven’s citizens, the saints.
Pange Lingua

[Hymn to the Most Blessed Sacrament, written by St. Thomas Aquinas]

Sing, my tongue, the mystery
Of the glorious Body,
And of the Precious Blood,
Shed for the world's redemption
By the King of the gentiles,
Fruit of a noble womb.

Given to us, He was born for us
Of a spotless Virgin;
And, having lived in the world,
And sown the seed of His word,
He brought to a close His sojourn here
With a wonderful institution.

On the night of the Last Supper,
While at table with His brethren,
When He had fully observed the law
In the ordained feast,
He gave Himself with His own hands
As Food to His band of twelve.

The Word-made-Flesh, by His word,
Makes His Flesh to be true Bread;
And wine becomes the Blood of Christ.
If the intellect fails to understand,
Faith alone suffices
To strengthen the sincere heart.

Therefore, before this great Sacrament,
Let us bend low in adoration!
Let the Old Law
Give way to the New Rite.
Let faith supply
Where the senses fail!

To the Father and the Son
Praise and song of joy,
Together with salvation, honor,
Power, and blessing!
And to Him Who proceeds from Both
Equal be the praise!

Pan-ge língua glo-ri-ó-si Cór-po-ris my-sté-ri-um, San-gui-nís-
que pre-ti-ó-si, Quem in món-di pré-ti-um Frú-ctus vén-tris

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Genérosi Rex effudit gentium. Amen.

Nóbis dátus, nóbis nátus
Ex intácta Virgine,
Et in múndo conversátsus,
Spárso vérbi sémíne,
Sui móras incolátus
Míro cláusit órdine.

Vérbum cáro, pánem vérum
Vérbo cárnem éfficit:
Fitque sánquis Christi mérum,
Et si sénsus déficit,
Ad firmándum cor sincérum
Sóla fídes múfficit.

In suprémé nocte coenae
Recumbens cum frátribus,
Observáta lége pléne
Cíbis in legálibus,
Cíbum turbae duodénae
Se dat súís máñibus.

Tántum ergo Sacraméntum
Venerémur cérnu:
Et antíquum docúmentum
Nóvo cédat ritui:
Praéstet fídes suppleméntum
Sénsuum défécui.

Genitóri, Genítoque
Laus et jubilátio,
Sálus, hónor, vírtus quióque
Sit et benédíctio:
Procedénti ab utróque
Cómpar sit laudátio. Amen.

O Salutaris Hostia

[A hymn to the Most Blessed Sacrament, written
by St. Thomas Aquinas]

O saving Victim,
Who dost open the gate of heaven,
Wars with our enemies press upon us.
Give strength, bring help.

To the one and triune Lord,
Let eternal praise be given;
And may He grant us life without end
In our true native land. Amen.
The cancel sign in Gregorian notation is made just like the same sign in modern notation.
GREGORIAN CHANT FOR CHURCH AND SCHOOL

1. sti-um, Bél-la pré-munt ho-stí-li-a, Da ró-bur, fer
2. ri-a: Qui ví-tam si-ne tér-mi-no Nó-bis dó-net

1. auxí-li-um.

O Salutaris

1. O sa-lu-tá-ris Hó-sti-a, Quae caé-li pán-dis ó-
2. Uni tri-nó-que Dó-mi-no Sit sem-pi-tér-na gló-

1. sti-um, Bél-la pré-munt ho-stí-li-a, Da ró-bur, fer
2. ri-a, Qui ví-tam si-ne tér-mi-no Nó-bis dó-net

1. auxí-li-um.

Tantum Ergo

1. Tan-tum er-go Sa-cra-mén-tum Ve-ne-ré-mur
2. Ge-ni-tó-ri, Ge-ni-tó-que Laus et ju-bi-
Salva Nos

[An Evening Anthem]

Save us, O Lord, when we watch,
Guard us when we sleep,
So that we may watch with Christ,
And rest in peace. Alleluia.
Sancti Angeli

[A vesper antiphon for the Feast of the Guardian Angels, October 2]

Holy Angels, our Guardians,
Defend us in battle,
That we may not perish in the dreadful judgment.

Beati Mundo

[Communion hymn for the Feast of All Saints, November 1]

Blessed are the clean of heart,
For they shall see God.

Blessed are the peacemakers,
For they shall be called the children of God.

Blessed are they who suffer persecution for justice’s sake,
For theirs is the Kingdom of Heaven.
Dé-i vocabantur: beáti qui persecutió-nem

pa-tiuntur propter justíti-am, quóniam

ipsórum est régnum caelo-rum.

O Quam Gloriosum Est Regnum

[Antiphon for the Feast of All Saints, November 1]

O how beautiful is the kingdom
Wherein Christ
Reigns amid His Saints.
Clothed in white garments,
They follow the Lamb
Whithersoever He goeth.

O quam gloriósium est régnum, * in quo cum Chrísto

gáudent ó-mnes Sáncti! a-mícti stó-lis ál-bis, sequuntur

A-gnum quo-cúm-que i-e-rit.

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Creator Alme Siderum

Bountiful Creator of the skies,
Eternal light of those who believe in Thee,
Jesus, Redeemer of all,
Heed the prayers of Thy suppliants.

Thee we entreat,
Great Judge of the last day,
By the weapons of heavenly grace,
Defend us from our enemies.

Power, honor, praise, and glory
To God the Father with the Son,
And likewise to the Holy Paraclete,
World without end.

1. Creator Alme Siderum, Aeterna lux creden-tium,

Jesu, Redemptor omnium, Intende votis suplicum.

Te deprecamur, ultimae
Magnum diei Judicem,
Armis supernae gratiae
Defende nos ab hostibus.

Virtus, honor, laus, gloria
Deo Patri cum Filio,
Sancto simul Paraclito,
In saeculorum saecula.

Jesu Dulcis Memoria

Sweet is the thought of Jesus,
It gives true joys of the heart.
Above honey and all things
Is His sweet presence.
Nothing lovelier is sung,
Nothing more pleasant is heard,
Nothing sweeter is thought
Than Jesus, the Son of God.

O Jesus, hope of penitent souls,
How kind Thou art to those who ask of Thee,
How good to those who seek Thee!
But what art Thou not to those who find Thee?

No tongue can say,
No word express;
Only he who has experienced it
Can know what it is to love Jesus.

Jesus, be Thou our joy,
Who art to be our reward!
May we find our glory in Thee!
Through all eternity.
Te Joseph Celebrent

Thee, Joseph, may the hosts of heaven praise,
May the choirs of Christians all together sing thy name,
Thou who, renowned for thy saintly life,
Wast joined in a chaste bond to the glorious Virgin.

Thou didst hold in thy embrace the new-born Lord,
And followed His flight to Egypt's distant shores.
Lost in Jerusalem, thou didst seek and find Him,
Thus mingling joy with tears.

Trinity, most high,
Spare us as we pray,
Grant that, through the merits of Joseph,
We may ascend to the starry realm,
And there at last raise unendingly to Thee our grateful song.

Tu nátum Dómini num stríngis, ad exteras
Aegypti prófugum tu seque ris plagas:
Amíssum Solymis quaéris, et ínvenis,
Míscens gáudia flé tibus.
Nóbis, súmma Trías, párce precántibus:
Da Joseph méritis sídera scándere:
Ut tandem líceat nos tibi perpetim
Grátum prómere cánticum.

π

Beata Mater

[Antiphon for the Feast of the Most Holy Rosary]

Blessed Mother and spotless Virgin,
Glorious Queen of the world,
Let all feel Thy helping power,
Who celebrate Thy feast of the most Holy Rosary.
Alma Redemptoris

[Antiphon in honor of the Blessed Virgin Mary. It is sung from the first Sunday of Advent to the Feast of the Purification, February 2. Eleventh Century]

Sweet Mother of the Redeemer,
Thou that abidest Heaven's open gate,
And the Star of the Sea,
Help thy fallen people,
Who are trying to rise.
Thou, who, while nature marveled, didst bear
Thy Holy Creator, and didst remain a Virgin both before and after,
Receiving from Gabriel's lips that Ave,
Have mercy on sinners.
Hail, Queen of the Heavens,
Hail, Mistress of the Angels,
Hail, Root of Jesse; Hail, Portal
Whence Light shone upon the world.

Rejoice, glorious Virgin,
Loveliest of all virgins,
Hail, O Thou exceeding fair,
Pray to Christ for us.

Salve Regina

Hail, Queen, Mother of mercy:
Our life, our sweetness and our hope, hail.
To thee we cry,
We exiles and sons of Eve.

To thee we sigh,
Groaning and weeping in this vale of tears.
Come then, our advocate,
Turn toward us those merciful eyes;

[Eleventh Century]
And show us after this exile
Jesus, the blessed fruit of thy womb.
O gentle, O kind,
O sweet Virgin Mary.

Sál-ve, Re-gí-na, Má-ter mi-se-ri-cór-di-ae: Vi-ta, dul-cé-do,
et spes nó-stra, sál-ve. Ad te cla-má-mus, ex-su-les,
fí-li-i Hé-va-e. Ad te sus-pi-rá-mus, ge-mén-tes et flén-tes
in hac la-cri-má-rum vál-le. E-ia er-go, Ad-vo-cá-ta nó-stra,
il-los tú-os mi-se-ri-cór-des ó-cu-los ad nos con-vér-te. Et
Jé-sum, be-ne-dí-ctum frú-ctum vén-tris tú-i, nó-bis post
hoc ex-sí-li-um o-stén-de. O clé-mens, O pí-a, O
dúl-cis Vír-go Ma-rí-a.
Hail, Star of the sea, 
Sweet Mother of God, 
Ever a Virgin, 
Happy Gate of Heaven! 

Receiving that Ave 
From the lips of Gabriel, 
Establish us in peace, 
Reversing the name Eva. 

Loose the bonds of sinners, 
Bring light to the blind, 
Drive away our evils, 
Ask for all good things. 

Show that thou art a Mother. 
Through thee may He receive our prayers 
Who, when born for us, 
Deigned to be thy Son. 

Virgin all-excelling, 
Mekest of mankind, 
Free us from our sins, 
Make us meek and chaste. 

Keep our life pure, 
Make safe our journey, 
That, seeing Jesus, 
We may rejoice forever with thee. 

Praise to God the Father, 
Glory to Christ the King, 
And to the Holy Spirit! 
To the Three be equal honor!

1. Ave Maris Stella, Dei Mater alma, Atque semper Virgo, Felix caeli porta. Amen. (after last stanza)

2. Sument illud Ave Gabrieles ore, Funda nos in pace, Mutans Hevae nomen.

3. Solve vincla reis, Profer lumen caecis, Mala nostra pelle, Bona cucncta posce.

4. Monstra te esse mater: Sumat per te prayers, Qui pro nobisNat, Tuit esse tuus.

5. Virgo singularius, Inter omnes mitis, Nos culpis solutos Mites fac et castos.

*The extra note will be needed on te, fourth stanza.
Salve Mater

Hail, mother of mercy,
Mother of God, mother of pardon,
Mother of hope, mother of grace,
Mother, full of holy joy,
O Mary!

Hail, glory of the human race,
Hail, Virgin above all virgins esteemed,
Who dost surpass all virgins,
And art enthroned above them in heaven,
O Mary!

Hail, happy Virgin and mother,
For He Who sitteth at the right hand of the Father,
Ruling heaven, earth, and air,
Took up His abode in Thy womb,
O Mary!

(Repeat after each stanza.)
1. Sal-ve dé-cus hu-má-ni gé-ne-ris, Sál-ve Vir-go di-
2. Sal-ve fé-lix Vir-go pu-ér-pe-ra: Nam qui sé-det in

1. gní-or cé-te-ris, Quae vír-gi-nes ó-mnes trans-gré-de-ris,
2. Pa-tris dé-xte-ra, Caé-lum ré-gens, tér-ram et aé-the-ra,

1. Et ál-ti-us sé-des in su-pe-ris, O Ma-ri-a!
2. In-tra tú-a se cláu-sit vis-ce-ra, O Ma-ri-a!
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