

Edition № 697

MUSIC for HOLY WEEK

COMPOSED AND ARRANGED
FOR THE USE OF CHOIRS

BY

R.R.TERRY

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by

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MADE IN GREAT BRITAIN

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PALM SUNDAY

Blessing and Procession of Palms

The *Asperges* ceremony does not take place on this Sunday.

When the Celebrant and ministers arrive in the Sanctuary, the following Antiphon *Hosanna Filio David* is sung by the choir.

Hosanna Filio David

SIR RICHARD TERRY (1865-1938)

Allegro moderato

Ho - san - na Be - ne - di - - -
Ho - san - na Be - ne - - -

ne - di - ctus qui ve - nit qui ve - nit in no - mi - ne Do - mi - ni. Rex

Is - ra - el: Ho - san - na in ex - cel - - - sis

Do-mi-nus vo-bis-cum Et cum spi-ri - tu tu - o.

Prayer Blessing the Palms A - men.

The Palms are now distributed.

IMPORTANT NOTICE It is illegal and a punishable offence under the Copyright Act 1911, to make M.S. copies of Copyright music. This is strictly forbidden.

DISTRIBUTION OF PALMS

During the distribution of the Palms, the following Antiphons and Psalms are sung. The relative Antiphon is sung before each Psalm and is repeated after every *second* verse and again after the "Sicut erat etc." of the Doxology. If the last verse of the second Psalm is reached before the distribution is completed the Psalms and Antiphons should be repeated. Should the distribution be over before the end of the Psalms, the "Gloria Patri etc." and "Sicut erat etc." is to be sung immediately and the appropriate Antiphon repeated. The four part setting of *Pueri Hebraeorum* on page 4 MAY be sung as an alternative during the first Psalm.

I - Pueri Hebraeorum portantes

Plainsong Mode 1f

Pú - e - ri ____ He - brae - ó - rum por - tán - tes ra - mos
o - li - vá - rum, ob - vi - a - vé - runt Dó - mi - no,
cla - mán - tes, et di - cén - tes: Ho - sán - na ____ in ex - cé - sis.

Psalm 23 (verses 1-2 and 7-10)

Choir divide for alternate verses

For 3-4-5 only

1. Dó - mi - ni est térra et quae . . . ré - plenté - am,
2. Nam ipse super mária fun-dá - vit e - um,
3. Attóllite, portae, cápita ve - stra, et attóllite vos . . . fo-res an-tí - quae
4. Quis est iste rex gló - ri - ae? Dóminus for-tis et po - tens,
5. Attóllite, portae, cápita ve - stra, et attóllite vos . . . fo-res an-tí - quae,
6. Quis est i - ste rex gló - ri - ae?
7. Glória Pa-tri et Fí - li - o,
8. Sicut erat in princípio, et nunc et sem - per,

1. orbis terrárum et qui hábi - tant in é - o.
2. et super flúmina fir - - má - vit e - - um . . . Repeat "Pueri" above or on Page 4
3. ut ingrediá - - tur rex gló - ri - ae!
4. Dóminus po - - tens in prae - li - o. . . . Repeat "Pueri" above or on Page 4
5. ut ingrediá - - tur rex gló - ri - ae!
6. Dóminus exercituum ipse est rex gló - ri - ae. . . . Repeat "Pueri" above or on Page 4
7. et Spirí - - tu - i San - cto.
8. et in saecula saecu - - ló - rum. A - men. . . . Repeat "Pueri" above or on Page 4

II - Pueri Hebraeorum vestimenta

Plainsong Mode 1f

Pú - e - ri He - brae - ó - rum ves - ti - mén - ta pro - ster - né - bant
 in vi - a, et cla - má - bant di - cén - tes Ho - sán - na Fí - li - o
 Dá - vid; be - ne - dí - ctus qui vé - nit in nô - mi - ne Dó - mi - ni.

Psalm 46

Choir divide for
alternate verses

1. Om - nes pôpuli pláu - di - te má - ni - bus
 2. Quóniam Dóminus ex - - - - - cél - sus ter - rí - bi - lis,
 3. Subjicit pó - pu - los no - - bis
 4. Éligit nobis heredi - - - - - tá - tem no - - stram,
 5. Ascéndit Deus cum exul - - - - - ta - ti - ó - - ne,
 6. Psállite De - o psál - li - te,
 7. Quóniam Rex omnis ter - rae est De - us,
 8. Deus regnat super na - ti - ó - - nes,
 9. Príncipes populórum con - gre - gá - ti - sunt
 10. Nam Dei sunt pró - ce - res ter - rae:
 11. Glória Pa - tri et Fi - li - o,
 12. Sicut erat in princípio, et nunc et sem - per,

1. exsultáte Deo vo - - - - - ce lae - tí - ti - ae.
 2. rex magnus super om - nem ter - ram. *Repeat "Pueri...vestimenta"*
 3. et natiónes pé - - - - - di - bus no - - stris.
 4. glóriam Ja - - - - - cob quem dí - li - git. *Repeat "Pueri...vestimenta"*
 5. Dóminus cum vo - ce tu - bae.
 6. psállite Regi no - stro psál - li - te. *Repeat "Pueri...vestimenta"*
 7. psál - - - - - li - te hym - num.
 8. Deus sedet super sólium . . san - ctum su - um. *Repeat "Pueri...vestimenta"*
 9. cum pôpulo De - i Á - bra - ham.
 10. excél - - - - - sus est val - de. *Repeat "Pueri...vestimenta"*
 11. et Spirí tû - i San - cto.
 12. et in sáecula saecu - - - lo - rum A - men. *Repeat "Pueri...vestimenta"*

The singing of the Gospel now takes place, see page 6

(This setting for four voices may be sung as an alternative with Psalm 23 only)

*) Palestrina (?)
(1524-1594)

Alla cappella

Soprano

Alto

Tenor
(*s'va lower*)

Bass

**Accomp.
(for practice
only)**

Pu - e - ri He - brae - o - - rum por - tan - - tes

Pu - e - ri Hebraeo - - rum por - - tan - tes ra -

Pu - e - ri He - brae - o - - rum por - - tan - tes

Pu - e - ri He - brae - o - - rum por - tan - - tes

ra - - mos,

ra-mos o - - li - va - - rum, ob -

ra - - mos,

ra-mos o - - li - va - - rum, ob -

ra - - mos, ra-mos o - - li - va - - rum, ob -

ra - - mos, ra-mos o - - li - va - - rum,

*) There is but slight authority for attributing this beautiful composition to Palestrina, but since there appear to be no other claimants to the authorship, Palestrina's name has been allowed to stand.

vi - a - ve - runt Do - mi - no, cla - man - tes et di - cen - tes,
 vi - a - ve - runt Do - mi - no, cla - man - tes et di - cen - tes,
 vi - a - ve - runt Do - mi - no, cla - man - tes et di - cen - tes, cla - man - tes et
 cla - man - tes et di - cen - tes, et di -

Ho - san - na in ex - cel - sis, in ex -
 cen - tes, di - cen - tes: Ho - san - na in ex - cel - sis, Ho - san - na in
 di - cen - tes: Ho - san - na in ex - cel - sis, in ex -
 cen - tes, di - cen - tes: Ho - san - na in ex - cel - sis,

- cel - sis, ex - cel - sis, Ho-san-na in ex-cel - sis.
 ex - cel - sis, Ho-san-na in ex - cel - sis.
 - cel-sis, ex - cel - sis, Ho-san-na in ex - cel - sis.
 Ho-san-na in ex - cel - sis.

When the distribution of the Palms is over, a Gospel is sung with the usual ceremonies.

DEACON SINGS ALL RESPOND DEACON

Do-mi-nus vo-bis-cum Et cum Spi-ri-tu tu-o Se-quen-ti-a San-cti

Ev-an-gel-i-i se-cun-dum Matthæ-um Glo-ri-a ti-bi Do-mi-ne.

ALL RESPOND

THE SOLEMN PROCESSION WITH THE BLESSED PALMS

During the Procession some or all of the Antiphons Nos. 1-7 are sung. The Hymn GLORIA LAUS ought not to be omitted. This is sung DURING the Procession.

FIRST THE DEACON SINGS TO WHICH ALL RESPOND

Pro-ce-dá-mus in pá-ce In nó-mi-ne Chrí-sti A-men.

Antiphon 1

SIR RICHARD TERRY

Occúrrunt turbae cum flóribus et pal - mis Redemptóri ob - vi - am

et victóri triumphánti sé - quia: Filium Dei ore gen - tes prae - di - cant

et in laudem Chri - sti voces tonant per núbi-la Ho - san - na!

Antiphon 2

SIR RICHARD TERRY

Cum ángelis
et pueris fi- dé - les inveni - á - mur,
triumphatóri mortis cla - mán - tes
Hosanna in ex - cel - sis.

Antiphon 3

SIR RICHARD TERRY

Turba multa, quae convénerat ad diem
fe - stum, cla - má - bat Dó - - mino:

Benedictus qui venit in nómine
Dó - mini: Hosánnna in ex - cé - sis!

Antiphon 4

O. VECCHI (1550-1605)

Coepérunt omnes turbæ descendéntium gaudéntes laudáre Deum vo - ce ma - - gna,

super ómnibus quas vidérant virtúti - bus di - cén - tes: Benedictus qui ve - nit Rex in

nó - mi - ne Dó - mi - ni; pax in ter - ra, et glória in ex-cél - sis.

Hymn to Christ the King

Plainsong Mode I

CHOIR SING

Gló - ri - a, laus et ho - nor ti - bi sit, Rèx Chri-ste Re-démp - tor,

Cu - i pu - e - rí - le de - cus promp-sit Ho-sán - na pi - um. "GLORIA LAUS" etc.

CHOIR SING

1. Is - ra - el es tu Rex, Da - ví - dis et
 2. Coe - tus in ex - cé - sis te lau - dat
 3. Plebs He - bráe a ti - bi cum pal - mis
 4. Hi ti - bi pas - sú - ro sol - vé - bant
 5. Hi pla - cu - é - re ti - bi, plá - ce - at de -

1. ín cli - ta pro - les Nô - mi - ne qui in
 2. côte - li - cus o - mnis Et mor - tâ - lis
 3. ób - vi - a ve - nit; Cum pre - ce, vo - to,
 4. mú - ni - a lau - dis; Nos ti - bi re -
 5. vó - ti - o no - stra: Rex bo - ne, Rex

ALL REPEAT

1. Dó - mi - ni, Rex be - ne - dí - cte, ve - nis. "GLORIA LAUS"
 2. ho - mo, et cunc-ta cre - á - ta si - mul. etc.
 3. hym - nis, ád - su - mus ec - ce ti - bi. AFTER EACH
 4. gnán - ti pán - gi - mus ec - ce me - los. VERSE
 5. cle - mens, cui bo - na cunc - ta pla - cent.

Antiphon 5

Sung before and after Psalm 147

For Plainsong see page 9.

ANON. (XVI Century)

Omnès colláudant nomen tu - - um et di - - - - cunt:

Benedictus qui venit in nomine
Dómini | Ho-sán-na in ex-cél-sis.

PLAINSONG FOR ANTIphon 5 (Mode 8G)

Om - nes col - laud - ant no - men tu - um, et di - cunt: Be - ne - dí - ctus qui
ve - nit in nò - mi - ne Dó - mi - ni: Ho - sán-na in ex - cél - sis.

CHOIR AND CONGREGATION ALTERNATELY

PSALM 147

1. Laud-a Je - rúsalem Dó - mi - num,

2. Quod firmávit seras portárum tu á - rum,
3. Compósuit fines tuos in pa - ce,
4. Emíttit elóquium suum in ter - ram,
5. Dat nivem sicut la - nam,
6. Próicit gláciem suam ut frústula pa - nis;
7. Emíttit verbum suum et liquefacit e - as;
8. Annuntiávit verbum suum Ja - cob,
9. Non fecit ita ulli nati ó - ni:
10. Glória Patri et Fi - li - o,
11. Sicut erat in princípio, et nunc et sem - per,

1. lauda Deum tu - um Si - on.

2. benedíxit fílliis tu - is in te.
3. medúlla trítici sá - ti - at te.
4. velóciter currit ver - bum e - ius.
5. pruínam sicut ci - ne - rem spar - git.
6. coram frígore eius a - quae ri - gé - scunt.
7. flare iubet ventum suum et flú - unt a - quae.
8. statúta et praecépta su - a Is - ra - el.
9. praecépta sua non manife - stá - vit e - is.
10. et Spirí - tu - i San - cto.
11. et in sáecula saecu - ló - rum. A - men. REPEAT ANTIphon 5

Antiphon 6

O. VECCHI (1550-1605)

Fulgéntibus palmis
prostérnimur adveni- én - ti Dó - mi - no:
huic omnes
occurrámus cum
hym - nis et

cán - ti - cis,
glorificántes et di-cén - tes: Bene-dí-ctus Dó - mi-nus.

Antiphon 7
(Falsebordone and Plainsong alternating)

C. ANDREAS (XVII Cent.)

1. Ave Rex noster
3. Te enim ad salu - tá - rem vi - - - - -
5. Benedíctus qui venit in . nó - mine Dó - - - - -

1. Re - démp-tor - - - - mun - - - - di.
3. Pater mi - sit - - - - in - - - - dum - - - -
5. Hosánnna in ex - - - - cé - - - - sis.

Verse 2 Plainsong
see below
Verse 4 Plainsong
see below

Plainsong Mode 1f

2 quem prophétae prae - - - - di - - xé - - runt
4 quem expectábant omnes sancti ab o - ri - - gi - ne mun - - di,



2. Salvatórem domui Israél es - se ven-tú - rum. *Verse 3- Andreas - see preceding page*
 4. et nunc: Hosánna . . . Fí - li - o Da - vid. *Verse 5- Andreas - see preceding page*

Although only a selection of the foregoing need be sung, the following ANTIPHON No. 8 — *Ingrediente Domino* — must not be omitted.

It is sung as the Procession enters the church, *i.e.* as the Celebrant passes through the doorway.

If the Procession has not gone outside, this Antiphon should be sung as the Celebrant (for the last time) enters the central aisle to return to the High Altar.

Antiphon 8 Ingrediente Domino

L. GROSSI da VIADANA (1565-1645)

Musical notation for the Antiphon 'Ingrediente Domino' by L. Grossi in G major, common time. The music is for four voices: soprano, alto, tenor, and basso continuo. The lyrics are as follows:

1. Ingrediénte Dómino in sanctam . . . ci - vi - tá - tem, —
 2. Cum ramis pal - - - má - - - rum: —
 3. Cum audísset pópulus, quod Jesus veníret Je - ro - só - ly mam, —
 4. Cum ramis pal - - - má - - - rum: —

Musical notation for the Antiphon 'Hebraeórum pueri resurrectionem vitae pro' by L. Grossi in G major, common time. The music is for four voices: soprano, alto, tenor, and basso continuo. The lyrics are as follows:

1. Hebraeórum pueri resurrectionem vitae pro - nun - ti - án - tes. —
 2. Hosánna, clamábant, . . . in ex céл - sis. —
 3. exierunt . . . ób - vi - am e - i. —
 4. Hosánna, clamábant, . . . in ex céл - sis. —

When the Celebrant arrives at the sanctuary a prayer is sung.

CELEBRANT	ALL RESPOND	Prayer — ALL RESPOND
Dó-mi - nus vo - bis - cum.	Et cum spí - ri - tu tu - o.	A - men.

The Introit of the Mass should be sung immediately after this Prayer.

HOLY THURSDAY

Solemn Evening Mass

1. The organ is NOT played at this Mass, except at the *Gloria in excelsis*, as noted.
2. The INTROIT, *Nos autem*, should be commenced as the Celebrant and Ministers leave the sacristy, thus being sung as they proceed to the High Altar.
3. *Kyrie eleison* as usual.
4. After the Celebrant has sung the words *Gloria in excelsis Deo*, the organ is played (and bells are rung) until he and the Sacred Ministers have finished reciting the Hymn. The remainder is then sung as usual.
5. Mass proceeds as usual, but
 - (a) The Mandatum ceremony (the Washing of the Feet) may take place after the singing of the Gospel.
 - (b) The *Credo* is not sung.
 - (c) At the THIRD "AGNUS DEI" the words "MISERERE NOBIS" are sung in place of the usual "DONA NOBIS PACEM".
6. DURING THE DISTRIBUTION OF HOLY COMMUNION the CHOIR SHOULD SING.

Antiphon at the Communion

Plainsong Mode 2

Dó-mi - nus Je - sus, post quam ce - ná - vit cum di - scí - pu - lis

su-is, la-vit pe-des e - o-rum, et a - it il - lis: Sci - - - tis

quid fé - ce - rim vo - - - bis e - go Dó-mi - nus et Ma - gíster?

Ex-ém-plum de - di vo - - - bis, ut et vos i - ta fa - ci - á - tis.

Provision is made for the singing here of one or more of Psalms 22, 71, 103 and 150. The first and last of these only are given as it is thought that these should be sufficient for the normal parish church.

The Antiphon *Dominus Iesus* is repeated at the end of each Psalm. Should the Communion be completed before reaching the last verse of a psalm, its singing should then cease and the Antiphon sung.

Psalm 22

1.	Dó - mi - nus	pascit me: nihil mihi	de - - est;
2.	Ad aquas, ubi quiéscam, con -	- - - - -	dú - cit me;
3.	Dedúcit me per sémitas	re - - ctas	
4.	Etsi incédam in valle tene -	- - - - -	bró - - sa
5.	Virga tua et báculus	tu - - us:	
6.	Paras mihi	men - - sam	
7.	Inúngis óleo caput	me - - um:	
8.	Benígntias et grátia me se -	quén - - tur	
9.	Et habitábo in domo	Dó - mi - ni	

A musical score page featuring a treble clef staff with a key signature of one flat. The music consists of a single melodic line with various note heads and rests. Below the staff, nine numbered lines of Latin text are listed, corresponding to the notes and rests above them. The text is in a Gothic script font.

Psalm 150

[Verse 5
only]

1. Laudá-te Dóminus in sanctuário . . . e - jus,
 2. Laudá-te eum propter grándia ópera e - jus,
 3. Laudá-te eum clangóre . . . tu - bae,
 4. Laudá-te eum týmpano et . . . cho - ro,
 5. Laudá-te eum cýmbalis so-nór-is, laudá-te eum cymbalis crepi - - tán ti bus:

1. laudate eum in augústo firmamén - - to e - jus.
 2. laudate eum propter summam majestá tem e - jus.
 3. laudate eum psaltério et cí - tha- ra.
 4. laudate eum chordis et ór - gan - o.
 5. omne quod spirat,lau - - - - det Dó - mi - num! REPEAT ANTIphon
 "DOMINUS JESUS"

7. The Celebrant does not give the usual Blessing nor does he read the Last Gospel, immediately after the Response *Deo gratias* to the *Benedicamus Domino*, he prepares to carry the Blessed Sacrament in solemn Procession to the Altar of Repose.

During this Procession the FIRST FOUR VERSES of the following Hymn are sung, if necessary these are repeated.

The LAST TWO VERSES (*Tantum ergo* and *Genitori*) are not sung until the Celebrant is at the Altar of Repose.

Pange Lingua

Plainsong Mode 3

1. Pan - ge, lín - gua, glo - ri - ó - si Cór - po - ris my -
 2. No - bis da - tus, no - bis na - - tus, Ex - in - tá - eta -
 3. In su - pré - mac no - cte coe - - nae Re - cúm - bens cum
 4. Ver - bum oa - ro, pa - nem ve - - rum Ver - bo car - nem
 5. TAN - TUM ER - GO Sa - cra - mén - tum Ve - ne - re - mur
 6. Ge - ni - tó - ri, Ge - ni - tó - - que Laus et ju - bi -

1. sté - ri - um, San-gui - nis - que pre - ti - ó - si, Quem in
 2. Vir - gi - ne, Et in mun - do con - ver - sá - tus, Spar - so
 3. frá - tri - bus, Ob - ser - vá - ta le - ge ple - ne Ci - bis
 4. éf - fi - cit; Fit - que san - guis Chri - sti me - rum Et si
 5. cé - nu - i Et an - tí - quum do - cu - mén - tum No - vo
 6. lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que Sit et

1. mun - di pré - ti - um Fru - ctus ven - tris ge - ne - ró - si
 2. ver - bi sé - mi - ne, Su - i mo - ras in - co - lá - tus
 3. in le - gá - li - bus, Ci - bum tur - bae du - o - dé - nae
 4. sen - sus dé - fi - cit, Ad fir - mán-dum cor sin - cé - rum
 5. ce - dat ri - tu - i; Prae - stet fi - des sup - ple - mén - tum
 6. be - ne - dí - cti - o: Pro - ce - dén - ti ab u - tró - que

1. Rex ef - fú - dit gén - ti - um.
 2. Mi - ro clau - sit ór - di - ne.
 3. Se - dat su - is má - ni - bus.
 4. Se - la fi - des súf - fi - cit.
 5. Sén - su - um de - fé - ctu - i.
 6. Com - par sit lau - dá - ti - o. A - - - - men.

THE FOLLOWING SETTING MAY BE USED FOR ALTERNATE VERSES.

C.P. da PALESTRINA (1524-1594)

2. No - bis da - tus, no - bis na - tus Ex in - tá -
 4. Ver - bum ca - ro, pa - nem ve - rum Ver - bo car -
 6. Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju -

m:-:m | f:-:r | s:-:s | d:-:d | d':-d:d

2. cta Vír - gi - ne, Et in mun - do con - ver -
 4. nem éf - fi - cit, Fit - que san - guis Chri - sti
 6. bi - lá - ti - o; Sa - lus, ho - nor, vir - tus

t:-L | s:-:- | s:-:s | m:-:d | s:-:L

2. sá - tus Spar - se ver - bi sé - mi - ne Su - i
 4. me - rum: Et si sen - sus dé - fi - cit Ad fir -
 6. quo - que Sit et be - ne - dí - cti - o Pro ce -

s:-:s | L:-:L:f | r:-:L:-:L | ps:-:- | d:-:m

2. mo - ras in - co - lá - tus M: - ro clau - sit ór -
 4. mán - dum cor - sin - cé - rum So - la fi des súf -
 6. dén - ti ab - u - tró - que Com - par sit lau - dá -

s:-:m | s:-:L | s:-:s | L:-:L:f | r:-:m:-:

2. - - di - - ne.
 4. - - fi - - cit.
 6. - - ti - - o. A - - - - - men.

L:-:L | m:-:- | L:-:r:- | s:-:f:- | hm

GOOD FRIDAY

The Afternoon Liturgy

All kneel for a short time.

The Celebrant then sings a PRAYER, to which ALL RESPOND: AMEN.

The First Lesson is then sung by a Reader, this is followed immediately by :

Responsory I

SIR RICHARD TERRY

Domine, audivi auditum tuum, et ti - mu - i: considerávi ópera tua, et ex - pá - vi.

In médio duórum animálium innote - scé - ris: dum appropin-quáverint anni, cognó -

- scé - ris dum advénerit tem - pus o - sten - dé - ris.

In eo, dum conturbáta fúerit anima me - a in ira misericórdiae memor e - ris.

Deus a Líbano ve - ni - et et Sanctus de monte umbróso et con - dén - so

Opéruit coelos majéstas e - jus: et laudis ejus plena est ter - ra.

The Celebrant sings a PRAYER to which ALL RESPOND: AMEN

The Second Lesson is sung by the Subdeacon, this is followed immediately by:

Responsory II

SIR RICHARD TERRY

Éripe me, Dómine ab hómine ma - lo a viro iniquo líbera me.

Qui cogitáverunt malítias in cor - de: tota die constituébant práeli - a

Acuérunt linguas suas sicut ser - pen - tes venénum áspidum sub lábiis e - o - rum.

Custódi me Domine, de manu pecca - tó - ris: et ab homínibus iníquis líb-e-ra me.

Qui cogitavérunt supplantáre gressus me - os: abscondérunt supérbi láqueum mi - hi.
 Et funes extendérunt in laqueum pédibus me - is: juxta iter scándalum posuérunt mi - hi.
 Dixi Domino: Deus meus es tu: exáudi Domine vocem oratiónis me - ae.
 Dómine, Dómine, virtus salútis me - ae: obúmbra caput meum in die bel - li.
 Ne tradas me a desidério meo pecca - to - ri cogitavérunt advérsum me, ne derelíquas me, ne unquam exal - ten - tur.

Caput circúitus e - - o - rum: labor labiórum ipsórum opériet e - os.

Verúmtamen jus - ti confitebúntur nómini tu - o:

et habitábunt rec - ti, cum vultu tu - o

The GOSPEL OF THE PASSION AND DEATH OF THE LORD, ACCORDING TO ST. JOHN IS NOW SUNG. This is followed by the Celebrant singing the SOLEMN PRAYERS, at the end of each of which ALL RESPOND: AMEN.

The Deacon now carries in the Cross from the Sacristy, in silence.

Then is sung *three times*, the following Antiphon, as the Cross is unveiled.

CELEBRANT

Ecce Lignum crucis in quo salvus mundus dicitur

CELEBRANT and MINISTERS

dit

ALL SING

VE NI TE A do re mus

During the VENERATION OF THE HOLY CROSS, which now takes place, the *Improperia*, *Crucem tuam*, *Crux fidelis* and *Pange lingua* are sung, or as much as is necessary according to the time taken in the Veneration. THE SINGING MUST HOWEVER CONCLUDE WITH THE FINAL VERSE, (10) *Sempiterna sit beatae*, of the *Pange lingua* on page 23

I - Improperia

SIR RICHARD TERRY

cresc. molto <>

Largo

p Tutti cresc. *cresc. molto* <>

Soprano Alto Tenor Bass

sp *pp* *mf* >

SEMICHORUS or QUARTET

FIRST CHOIR

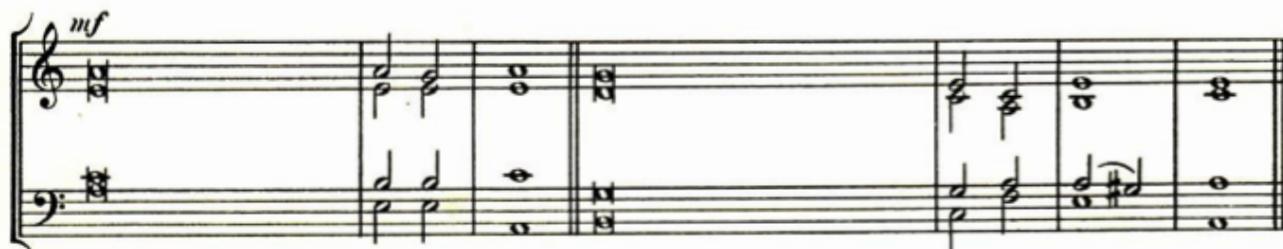
Largo

SECOND CHOIR FIRST CHOIR SECOND CHOIR FIRST CHOIR

cresc. *f* *ff* *f*

dim. *p* *pp*

SECOND CHOIR



Quartet, (or two of the second choir in unison).

Quia edúxi te per desértum
quadragínta annis, et manna
cibávi te, et introdúxi te in
terram satis bo - nam: || parásti crucem Salva - tó - ri tu - - o.
REPEAT "AGIOS O THEOS" etc.

Quartet, or two of the first choir.

Quid ultra débui fácer tibi,
et non feci? Ego quidem
plantávi te víneam meam
specio sis-si - mam: || et tu facta es mihi nimis
amára: acéto namque sitim
meam potásti: et láncea
perforásti latus Salva - tó - ri tu - - o.
REPEAT "AGIOS O THEOS" etc.

Quartet, or two of the second choir, and so on alternately.

1. Ego propter te flagellavi Aegýptum cum primo- génitis	su - - is:	1. et tu me flagellatum	tra-di - di - - sti.*
2. Ego edúxi te de Aegýpto demérso Pharaón in Mare	ru - - brum:	2. et tu me tradidisti prin- cipibus	sa - cer - dó - - tum.*
3. Ego ante te apérui in	ma - - re:	3. et tu aperuisti láncea	la - tus me - - um.*
4. Ego ante te praeivi in columna	nu - - bis:	4. et tu me duxisti ad praetori -	um Pi - la - - ti.*
5. Ego te pavi manna per de -	sér - - tum:	5. et tu me cecidisti á- lapis	et fla - gél - - lis.*
6. Ego te potávi aqua salútis de	pe tra:	6. et tu me potásti felle,	et á - cé - - to.*
7. Ego propter te Chananae- órum reges per -	cús - - si:	7. et tu percussisti arúndine	ca - put me - - um.*
8. Ego dedi tibi sceptrum re -	ga - - le:	8. et tu dedistí cápite meo spine -	am co - ró - - nam.*
9. Ego te exaltavi magna vir - tu - - te:		9. et tu me suspendisti in pa -	tibu-lo cru - - cis.*

* Both choirs repeat "POPULE MEUS" after each verse.

II - Crucem Tuam

Plainsong Mode 4

CANTORS

CHOIR JOIN IN

<img alt="Musical score for Plainsong Mode 4. The score consists of five staves of Gregorian chant notation in common time. The first four staves are in soprano C major, while the fifth staff is in alto F major. The notation uses black note heads and vertical stems. The lyrics are in Latin, with some words in Spanish (e.g., 'ad - o - rá - mus', 'San - ctam re -'). The score includes sections for 'CANTORS' and 'CHOIR JOIN IN'. The lyrics are as follows:</p>

Crú-cem tu - am ad - o - rá - mus Dó - - mi - ne: et San - ctam re -

-sur-re - cti - ó - nem tu - am laud - á - mus, et glo - ri - fi - cá - mus:

ec - ce e - nim prop - ter li - gnum ve - nit gáu - di - um

CANTORS

in u - ni - vér - so - mun - do. De - us mi - se - re - á - tur no - stri

CHOIR

et be - ne - dí - cat no - bis. Il - lú - mi - net vul - tum

su - um su - per - nos, et mi - se - re - á - tur no - stri.

WHOLE CHOIR REPEAT “CRUCEM TUAM” to “MUNDO” inclusive

III - Crux Fidelis and Pange Lingua

Full Choir sing "CRUX FIDELIS" and "DULCE Lignum"
Plainsong Mode 1

Choir divides for the Verses. Full Choir singing "Crux" or "Dulce" after each.



1. PAN-GE, LIN - GUA, glo - ri - ó - si Lau-re - am cer - tá - mi - nis,
 2. De pa - rén - tis pro - to - pla - sti Frau-de Fa - ctor con - do - lens,
 3. Hoc o - pus no - strae sa - lú - tis Or - do de - po - pó - sce - rat:
 4. Quan-do ve - nit er - go sa - cri Ple - ni - tú - do tém - po - ris,
 5. Va - git in - fans in - ter ar - cta Cón-di - tus puae - sé - pi - a,
 6. Lu - stra sex qui jam per - é - git, Tem-pus im - plens cór - po - ris,
 7. Fel - le po - tus ec - ce lan - guet; Spi - na, cla - vi, lán - ce - a,
 8. Fle - cte ra - mos, ar - bor al - ta, Ten - sa la - xa ví - sce - ra,
 9. So - la di - gna tu fu - í - sti Fer - re mun - di ví - cti - mam,
 MUST BE SUNG } 10. SEM-PI - TÉR - NA SIT BE - Á - TAE TRI-NI - TÁ - TI GLÓ-RI - A;



1. Et su - - per Cru - cis tro - pháe - o ____ Dic tri - úm - phum nó - bi - lem:
 2. Quan-do po - mi no - xi - á - lis ____ In ne - cem mor - su ru - it:
 3. Mul - ti - fór - mis pro - di - tó - ris ____ Ars ut ar - tem fál - le - ret:
 4. Mis - sus est ab ar - ce Pa - tris, ____ Na - tús or - bis cón-di - tor,
 5. Mem - bra pan - nis in vo - lú - ta ____ Vir - go Ma - ter ál - li - gat,
 6. Spon - te lí - be - ra Re - démp - tor ____ Pas - si - ó - ni dé - di - tus,
 7. Mí - te cor - pus per - fo - rá - runt, ____ Un - da ma - nat et cru - or:
 8. Et ri - - gor len - tés - cat il - le, ____ Quem de - dit na - tí - vi - tas,
 9. At que por - tum puae - pa - rá - re ____ Ar - ca mun - do náu - fra - go,
 10. AE - QUA PA - TRI FI - LI - Ó - QUE, ____ PAR DE - CUS PA - RÁ - CLI - TO;



1. Quá - li - ter Re - démptor or - bis Im - mo - lá - tus vi - ce - rit. CRUX FIDELIS
 2. Ip - se li - gnum tunc no - tá - vit, Dam - na li - gniut sól - ve - ret. DULCE LIGNUM
 3. Et me - dé - lam fer - ret in - de, Ho - stis un - de láe - se - rat. CRUX FIDELIS
 4. At - que ven - tre vir - gi - ná - li Car - ne a - mí - ctus pró - di - it. DULCE LIGNUM
 5. Et De - i ma - nus pe - dés - que Stri - cta cin - git fá - sci - a. CRUX FIDELIS
 6. A - gnus in Cru - cis le - vá - tur Im - mo - lán - dus stí - pi - te. DULCE LIGNUM
 7. Ter - ra, pon - tus, a - stra, mundus Quo la - ván - tur flú - mi - ne! CRUX FIDELIS
 8. Et su - pér - ni mem - bra Re - gis Ten - de mi - ti stí - pi - te. DULCE LIGNUM
 9. Quam sa - cer cru - or per - ún - xit, Fu - sus A - gni cór - po - re. CRUX FIDELIS
 10. U - NÍ - US TRI - NÍ - QUE NO - MEN LAU - DET U - NI - VÉR - SI - TAS. A - MEN. DULCE LIGNUM

REPEAT

After the Veneration of the Cross the Deacon goes to the Altar of Repose. There is no singing during this.

Whilst he is returning, with the Blessed Sacrament, to the High Altar, all or some of the three following Antiphons are sung.

I - Adoramus te, Christe

Moderato *mp*

ROSSELLI *

* ROSELLI was *maestro di cappella* at St.Peter's Rome in 1548. This motet is sometimes attributed to Palestrina. In common with others the composer used the words "quia per sanctam Crucem tuam", the liturgical text however is "quia per Crucem tuam"; bars 15-17 have been adjusted accordingly. The final ten bars were originally set to "Qui passus es pro nobis, Domine, miserere nobis".

II - Per Lignum

O. VECCHI (1550-1605)

fructus árboris se - - dú - xit nos, Fílius Dei re - - dé - mit nos *mf*

fructus árboris se - - dú - xit nos, Fílius Dei re - dé - - mit nos *mp*

fructus árboris se - - dú - xit nos, Fílius Dei re - - dé - mit nos

fructus árboris se - - dú - xit nos, Fílius Dei re - - dé - mit nos

III - Salvator Mundi

L. GROSSI da VIADANA (1565-1645)

Salvátor mun - di, Sal - - - va nos: qui per Crucem et Sánguinem tuum *mf*

Salvátor mun - di, Sal - - - va nos: qui per Crucem et Sánguinem tuum

re - de - mí - - - sti nos, auxili - á - - - re no - *mp*

re - de - mí - - - sti nos, auxili - á - - - re

- - - bis, *mf* no - - - bis, te deprecámur, De - us no - - - ster. *p*

The Celebrant then says :

Oremus, Praeceptis salutaribus moniti, et divina institutione formati, audemus dicere:

At this point ALL PRESENT JOIN WITH THE CELEBRANT IN SAYING, GRAVELY AND DISTINCTLY, THE LORD'S PRAYER IN LATIN:

PATER NOSTER, QUI ES IN CAELIS: *
 SANCTIFICÉTUR NOMEN TUUM.*
 ADVÉNIAT REGNUM TUUM.*
 FIAT VOLÚNTAS TUA, SICUT IN CAELO, ET IN TERRA.*
 PANEM NOSTRUM QUOTIDIÁNUM DA NOBIS HÓDIE.*
 ET DIMÍTTE NOBIS DÉBITA NOSTRA.*
 SICUT ET NOS DIMÍTTIMUS DEBITÓRIBUS NOSTRIS.*
 ET NE NOS INDÚCAS IN TENTACIÓNEM;*
 SED LÍBERA NOS A MALO.*
 AMEN.

The Celebrant then says a PRAYER to which ALL RESPOND: AMEN.

During the distribution of HOLY COMMUNION Psalm 21: *Deus meus, Deus meus;* may be sung or one of the Responsories at Matins of Good Friday.

The following is a setting of the Ninth Responsory.

Caligaverunt Oculi mei

Moderato

G. CROCE (1558-1609)

Cantus * *Moderato*

Altus

Tenor

Bassus

Piano
(for rehearsal only)

Ca - li - ga - vé - runt ó - cu - li me - - i a fle - tu me - -

Ca - li - ga - vé - runt ó - cu - li me - - i a fle - tu me - -

Ca - li - ga - vé - runt ó - culi me - - i a fle - tu me - -

Ca - li - ga - vé - runt ó - cu - li me - - i a fle - tu me - -

- o: qui-a e-lon - gá - tus est a me, qui con - so-la - bá - tur

- o: qui-a e-lon - gá - - tus est a me, qui con - so-la - bá - tur

- o: qui-a e-lon - gá - tus est a me, qui con - so-la - bá - tur

- o: qui-a e-lon - gá - tus est a me, qui con - so-la - bá - tur

* The text from *Caligaverunt oculi* to *omnes populi*, inclusive, has been set to Croce's music for Holy Week Responsories. The remainder, i.e. *O vos omnes* and *Si est dolor*, also forms the first part of the fifth Responsory of Matins of Holy Saturday, for which Croce wrote the setting given here.

me: vi - dé - te, om - nes pó - - pu - li, Si —
 me: vi - dé - te, om - nes pó - - pu - li, Si est dolor sí -
 me: vi - dé - te, om - nes pó - - pu - li, Si est
 me: vi - dé - te, om - nes pó - - pu - li, Si — est dolor

— est dolor sí - milis si - cut dolor me - us si - cut dolorme - us.
 - milis si - cut si - cut dolor me - - us si - cut dolorme - - us.
 do-lor sí - milis si - cut dolor me - - us si - cut dolor me - us.
 sí - mi - lis si - cut dolor me - us si - cut do - lor me - us.

Moderato

O vos om - nes, qui - transí-tis per vi - - am, at -
 O vos om - nes, qui - transí-tis per vi - - am, at -tén - di -
 O vos om - nes, qui - transí-tis per vi - - am, at -tén-di - te et vi -
 O vos om - nes, qui - transí-tis per vi - - am, at -tén-di - te et vi -

 - tén - di - te et vi - dé - - te, at - tén - di - te et vi - dé -
 - te et vi - dé - - te, at - tén - di - te et vi - dé - -
 - dé - - - te, at - tén - di - te et vi - dé - - - -
 - dé - - - te, at - tén - di - te et vi - dé - - - te, et vi -

A musical score for voice and piano. The vocal part is in soprano clef, B-flat major, and 2/4 time. The piano part is in bass clef, B-flat major, and 2/4 time. The lyrics are in Spanish. Measure 11: "te, Si est dolor sí - mi-lis si - cut". Measure 12: "te, Si est dolor sí - mi-lis si - cut si - cut dolor". Measure 13: "te, Si est dolor sí - mi-lis si - cut dolor me -". Measure 14: "dé - te, Si est dolor sí - mi-lis si - cut dolor me -". Measure 15: (piano part only, showing chords G, B-flat, D, F-sharp, A, C-sharp).

molto ritardando

mp > *pp*

dolor me - us si - cut dolor me - us.

mp > *pp*

me - - - us si - cut dolor me - - - us.

mp > *pp*

- - - us si - - cut dolor me - us.

mp > *pp*

- us si - cut dolor me - - - us.

REPEAT
“CALIGAVERUNT”
to
“O VOS”
exclusive

When all have received Holy Communion, the Liturgy ends by the singing of THREE PRAYERS by the Celebrant, to each of which ALL RESPOND: AMEN.

HOLY SATURDAY

The Paschal Vigil

1. The Blessing of the New Fire takes place outside, or in, the entrance of the church:

Celebrant sings: Dominus vobiscum. ALL RESPOND: ET CUM SPÍRITU TUO.
Prayer ALL RESPOND: AMEN.

- ## 2. The Paschal Candle is now blessed:

Celebrant sings: Dominus vobiscum. ALL RESPOND: ET CUM SPÍRITU TUO.
Prayer ALL RESPOND: AMEN.

3. During the Solemn Procession, which now follows, the Deacon, on three occasions sings, (raising the pitch the second and third times):

The image shows musical notation for a hymn. The title "DEACON" is at the top left, and "ALL RESPOND" is at the top right. The music consists of two staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains six notes. The second staff starts with a double bar line, followed by a bass clef, and a common time signature. It also contains six notes. Below the notation, the lyrics "Lu-men Chri-sti," and "De - o gra - ti - as." are written in a cursive font.

4. The "EXSULTET" is sung by the Deacon. At the conclusion of the first part of this the following versicles and responses are sung:

The musical notation consists of a single staff in G clef and common time. It features a series of eighth and sixteenth note patterns. The lyrics 'in u - ni - ta - te Spi - ri - tus San - cti De - us: Per o - mni - a' are written below the notes.

Musical notation for the response 'ALL RESPOND' and 'DEACON'. The notation consists of two staves. The first staff starts with a treble clef, a key signature of one flat, and a common time signature. It contains six eighth notes followed by a double bar line. The second staff starts with a bass clef, a key signature of one flat, and a common time signature. It contains four eighth notes followed by a double bar line. Below the notation, the text 'sae - cu - la sae - cu - lo - rum.' is written under the first staff, and 'A - men.' and 'Do - mi - nus vo - bis - cum' are written under the second staff.

The musical notation consists of two staves. The first staff, labeled 'DEACON', contains the lyrics 'Grati - as a - ga-mus' and 'Do - mi - no, De - o'. The second staff, labeled 'ALL RESPOND', contains the lyrics 'no - stro. Di - gnum et iu - stum est.' The music is in common time with a key signature of one flat.

The “EXSULTET” concludes as follows:

The musical notation consists of a treble clef staff with a key signature of one flat. The lyrics are: "... per o - mni - a sae - cu - la sae - cu - lo - rum. A - men." The word "rum" is followed by a double bar line and a repeat sign, indicating a return to a previous section or a concluding phrase.

5. Four Lessons are now sung. A canticle is sung after the second, third and fourth. A Prayer is sung after each of the above, to which ALL RESPOND: AMEN. The following *may* be used for the canticles:

Canticle after Second Lesson

Plainsong Tonus in directum

1. Can - - - - -	- té - mus	Dó - mi - no:
2. equum et ascensórem proié	- cit in ma	- re:
3. Hic Deus meus et honorifi	- cá - bo e	- um
4. Dóminus cón - - - - -	- te - rens bel	- la

1. glorióse enim honorifi - - - - - - - - cá - tus est:
 2. adiútor et protéctor factus est mihi in sa- - - - lú - - - tem.
 3. Deus patris mei, et exaltábo - - - - - e - - - um.
 4. Dóminus nomen est - - - - - il - - - li.

Canticle after Third Lesson

Plainsong Tonus in directum

1. Vínea facta est dilé cto in cor - nu,
 2. Et macériam cir - cúm de - dit,
 3. et plantávit ví ne - am So rec,
 4. Et tórcular fo - dit in e - a:

1. in loco	ú - be - ri.
2. et círcum - - - - -	fo - - - dit:
3. et aedificávit turrim in médio	e - - - ius.
4. vínea enim Dómini Sábaoth, domus Ísra - - - - -	el est.

Canticle after Fourth Lesson

Plainsong Tonus in directum

1. Atténde cae - - - - - lum et lo - - - quar:
 2. Exspectétur sicut plúvia elo - - - qui - um me - - - um:
 3. Sicut imber super gramen, et sicut nix . . . su - per fe - - - num:
 4. Date magnitúdinem . . . De - o no - - - stro:
 5. Deus fidélis, in quo non . . . est i - ní - qui - tas:

1. et áudiat terra verba ex ore me - - - o.
 2. et descéndant sicut ros verba me - - - a.
 3. quia nomen Dómini invo - - - - - cá - - - bo.
 4. Deus, vera ópera eius, et omnes viae eius iu - - - di - ci - a.
 5. iustus, et sanctus Dó - mi - nus.

6. The FIRST PART OF THE LITANIES is now sung:

ALL RESPOND CANTORS

Chri-ste, e - lé - i - son. Ky - ri - e, e - lé - i - son. Ky - ri - e, e - lé - i - son.

Musical score for "Christe, audi nos." featuring three staves. The first staff is labeled "CANTORS", the second "ALL RESPOND", and the third "CANTORS". Each staff contains a treble clef, a key signature of one flat, and a 2/4 time signature. The lyrics "Christe, audi nos." are repeated across all three staves.

A musical score for a single melodic line. It features a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth note patterns. The lyrics "Christe, ex audi nos." are written below the notes.

CANTORS

*Pater de caelis De - us mi - se - ré - re no - bis
 Fili Redémptor mundi De - us mi - se - ré - re no - bis
 Spíritus Sancte De - us mi - se - ré - re no - bis
 Sancta Trinitas unus De - us mi - se - ré - re no - bis
 Sancta Ma - ri - a o - ra pro no - bis
 Sancta Dei Gé - ne - trix o - ra pro no - bis
 Sancta Virgo vín - gi - num o - ra pro no - bis
 Sancte Mí - cha - el o - ra pro no - bis
 Sancte Gá - bri - el o - ra pro no - bis
 Sancte Rá - pha - el o - ra pro no - bis
 Omnes sancti Ángeli et Ar - chán - ge - li o - rá - te pro no - bis
 Omnes sancti beatórum Spirítuum ór - di - nes o - rá - te pro no - bis
 Sancte Joánnes Ba - ptí - sta o - ra pro no - bis
 Sancte Jo - seph o - ra pro no - bis
 Omnes sancti Patriárchae et Pro - phé - tae o - rá - te pro no - bis
 Sancte Pe - tre o - ra pro no - bis
 Sancte Pau - le o - ra pro no - bis
 Sancte An - dré - a o - ra pro no - bis
 Sancte Jo - án - nes o - ra pro no - bis
 Omnes sancti Apóstoli et Evange - lí - stae o - rá - te pro no - bis
 Omnes sancti Discípuli Dó - mi - ni o - rá - te pro no - bis
 Sancte Sté - pha - ne o - ra pro no - bis
 Sancte Lau - rén - ti o - ra pro no - bis
 Sancte Vin - cén - ti o - ra pro no - bis
 Omnes sancti Már - ty - res o - rá - te pro no - bis
 Sancte Sil - vé - ster o - ra pro no - bis
 Sancte Gre - gó - ri o - ra pro no - bis
 Sancte Augu - stí - ne o - ra pro no - bis
 Omnes sancti Pontífices et Confes - só - res o - rá - te pro no - bis
 Omnes sancti Do - ctó - res o - rá - te pro no - bis
 Sancte An - tó - ni o - ra pro no - bis
 Sancte Bene - dí - cte o - ra pro no - bis
 Sancte Do - mí - ni - ce o - ra pro no - bis
 Sancte Fran - cí - sce o - ra pro no - bis
 Omnes sancti Sacerdótes et Le - ví - tae o - rá - te pro no - bis
 Omnes sancti Mónachi et Ere - mí - tae o - rá - te pro no - bis
 Sancta María Magda - lé - na o - ra pro no - bis
 Sancta A - gnes o - ra pro no - bis
 Sancta Cae - cí - li - a o - ra pro no - bis
 Sancta Á - ga - tha o - ra pro no - bis
 Sancta Ana - stá - si - a o - ra pro no - bis
 Omnes sanctae Vírgenes et Vi - du - ae o - rá - te pro no - bis*

CANTORS

O - mnes San - cti et San - ctae De - i in - ter - cé - di - té pro no - bis

7. The Blessing of the BAPTISMAL WATER now takes place

The Celebrant sings: DOMINUS VOBISCU. **ALL RESPOND:** ET CUM SPIRITU TUO.

He then sings a PRAYER which concludes as follows:

After the Blessing the Baptismal Water is carried in Procession to the Font, during which the following canticle is sung:

Sicut Cervus Desiderat

ANON. (XVI century)

From XVI century.

1. Sicut cervus desíderat ad fon- - - - - tes a - quá - rum:
 2. Sitívit ánima mea ad De - - - - um vi - - vum:
 3. Fuérunt mihi lácrimae meae panes di - - - - e ac no - - cte

1. ita desiderat anima mea ad - - - te, De - - us.
 2. quando véniam, et apparébo ante fá - - ci - em De - - i?
 3. dum dicitur mihi per síngulos dies: ubi est De - - - us tu - - us?

8. After the Blessed Water has been poured into the Font, the Celebrant sings :

Dominus vobiscum. ALL RESPOND: ET CUM SPIRITU TUO.
Prayer ALL RESPOND: AMEN.

The Procession returns to the High Altar in silence.

9. The Renewal of Baptismal Promises.

10. The LAST PART OF THE LITANIES is now sung:

CANTORS

ALL RESPOND

Propí	- - - - -	ti - us e - sto	par - ce no - bis Dó - mi - ne.
Propí	- - - - -	ti - us e - sto	ex áu - di - nos Dó - mi - ne.
Ab	o - mni ma - lo	lí - be - ra nos Dó - mi - ne.
Ab o	- - - - -	mni pec - cá - to	lí - be - ra nos Dó - mi - ne.
A mor	- - - - -	te per - pé tu - a	lí - be - ra nos Dó - mi - ne.
Per mystérium sanctae incarnati	- - - - -	ó nis tu - ae	lí - be - ra nos Dó - mi - ne.
Per ad	- - - - -	vén-tum tu - um	lí - be - ra nos Dó - mi - ne.
Per nativi	- - - - -	tá - tem tu - am	lí - be - ra nos Dó - mi - ne.
Per baptísmum et sanctum jejú	- - - - -	ni - um tu - um	lí - be - ra nos Dó - mi - ne.
Per crucem et passi	- - - - -	ó - nem tu - am	lí - be - ra nos Dó - mi - ne.
Per mortem et sepul	- - - - -	tú - ram tu - am	lí - be - ra nos Dó - mi - ne.
Per sanctam resurrecti	- - - - -	ó - nem tu - am	lí - be - ra nos Dó - mi - ne.
Per admirábilem ascensi	- - - - -	ó - nem tu - am	lí - be - ra nos Dó - mi - ne.
Per advéntum Spíritus San	- - - - -	cti Pa - rá - cli - ti	lí - be - ra nos Dó - mi - ne.
In di	- - - - -	e ju - dí - ci - i	lí - be - ra nos Dó - mi - ne.

CANTORS

ALL RESPOND

Pec	- - - - -	ca - tó - res	te ro - gá-mus au - di nos.
Ut no	- - - - -	bis - par - cas	te ro - gá-mus au - di nos.
Ut Ecclésiam tuam sanctam *			te ro - gá-mus au - di nos.
régeret et conservare di - gné - ris			te ro - gá-mus au - di nos.
Ut Domnum Apostólicum et			te ro - gá-mus au - di nos.
omnes Ecclesiásticos órdines*			te ro - gá-mus au - di nos.
in sancta religióne conservare di - gné - ris			te ro - gá-mus au - di nos.
Ut inimícos sanctae Ecclésiae *			te ro - gá-mus au - di nos.
humiliare di - gné - ris			te ro - gá-mus au - di nos.
Ut régibus et princípibus christiánis*			te ro - gá-mus au - di nos.
pacem et veram concórdiam donare di - gné - ris			te ro - gá-mus au - di nos.
Ut nosmetípsos in tuo sancto servitio*			te ro - gá-mus au - di nos.
confortare et conservare di - gné - ris			te ro - gá-mus au - di nos.
Ut ómnibus benefactóribus nostris*			te ro - gá-mus au - di nos.
sempitérna bona re - tri - bu - as			te ro - gá-mus au - di nos.
Ut fructus terrae* dare et conservare di - gné - ris			te ro - gá-mus au - di nos.
Ut omnibus fidélibus defúnctis*			te ro - gá-mus au - di nos.
réquiem aetérnam donare di - gné - ris			te ro - gá-mus au - di nos.
Ut nos exaudire di - gné - ris			te ro - gá-mus au - di nos.

The *Kyrie eleison* of the Mass (which now follows) should be sung IMMEDIATELY.

11. When the Celebrant has sung the words GLORIA IN EXCELSIS DEO, the organ is played and bells are rung until he and the Sacred Ministers have finished the recitation of the Hymn. The remainder is then sung as usual.
 12. After the Epistle the Celebrant solemnly intones ALLELUIA.
ALL REPEAT it after him.
This is done three times, each time at a higher pitch. (The one given below is suitable for the final singing).

A musical score in G clef, B-flat key signature, and common time. The lyrics "Al - le - lu - ia" are written below the staff. The melody consists of eighth-note patterns: the first two notes are eighth notes, followed by a sixteenth note and a eighth note, all grouped together; the next two notes are eighth notes, followed by a sixteenth note and a eighth note, also grouped together; the final two notes are eighth notes, followed by a sixteenth note and a eighth note, grouped together.

Confitemini Domino and *Laudate Dominum* are sung immediately after this.
The following psalm-tone arrangement may be used.

Plain song Mode 8 G

A musical staff in bass clef and one flat key signature. The first measure begins with a quarter note.

1. Confitémini Dómino, quóniam bo - nus:
 2. Laudáte Dóminum, omnes gen - tes:
 3. Quóniam confirmáta est super nos misericórdia e - ius:

1. quóniam in sáeculum misericór - - - di - a e - - ius.
 2. et collaudáte eum o - mnes. pó - pu - li.
 3. et véritas Dómini manet in ae - térr - - num.

13. The Gospel is sung in the usual manner
 14. The *Credo* is NOT SUNG at this Mass
 15. There is no Offertory Antiphon at this Mass. The organ should play until the Celebrant is ready to sing the Preface Versicles:

ALL RESPOND

Do - mi - no De - o no - stro. Di - gnum et iu - stum est.—

16. *Sanctus* and *Benedictus* are sung as usual.
 17. *Agnus Dei* is NOT SUNG at this Mass.
 18. After all have received Holy Communion and the Celebrant has taken the ablutions, the following is sung for the Office of Lauds of Easter Sunday.

CHOIR SINGS ANTIphon

Plainsong Mode 6

Al - le - lú - ia,* al - - le - lú - ia, al - le - - lú - - ia

Psalm 150 follows immediately, Choir dividing for alternate verses or between Choir and Congregation.

[Verse 5
only]

1. Lau-dá - te Dóminum in sanctuá - - - ri - o e - ius,
 2. Laudáte eum propter grándia ó-pe - ra e - ius,
 3. Laudáte eum clan - - - gó-re tu - bae,
 4. Laudáte eum týmpa - - - no et cho - ro.
 5. Laudáte eum cýmbalis so-nó-ris, laudáte eum cýmbalis . . . cre-pi - tán-ti-bus:
 6. Glória Pa - - - - tri, et Fí - li - o,
 7. Sicut erat in princíprio, et nunc, et sem per,

1. laudáte eum in augústo firma - - - - mén - to e - - ius.
 2. laudáte eum propter summam maies - - - tá - tem e - - ius.
 3. laudáte eum psaltéri - - - - o et cí - tha - ra.
 4. laudáte eum chór - - - - dis et ór - ga - no.
 5. omne quod spirat, lau - det Dó - mi - num!
 6. et Spirí - - - - tu - i San - - cto.
 7. et in saécula saecu - - - - ló - rum. A - - men.

ANTIPHON IS REPEATED

Al - le - lú - ia, al - - le - lú - ia, al - le - - lú - - ia

Antiphon at Benedictus

Plainsong Mode 8 G

THE CELEBRANT SINGS CHOIR CONTINUES

Et val - de ma - ne u - na sab - ba - tó - rum, vé - ni - unt ad

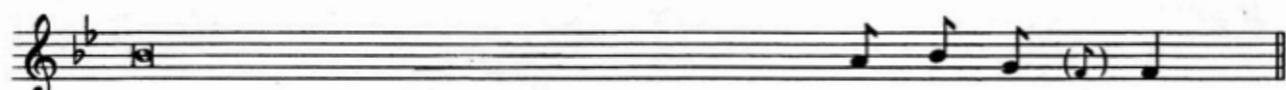
mo - nu - mén - tum, or - to iam so - le, al - le - lú - ia

The Canticle *Benedictus* follows immediately.

Choir divides for
alternate verses



1. Be - ne - dí - ctus Dómi - - - - - nus, De - us ís - ra-el,
2. Et e - ré - xit cornu sa - lú - tis no - bis
3. Si - cut lo - cù - tus est per os san-ctó - rum,
4. Ut li - be - rá - ret nos ab in - - - i - mí - cis no - stris,
5. Ut fá - ce - ret misericórdiam cum pá - tri - bus no - stris
6. Ju - ris - ju - rán-di, quod jurávit Ábra - - - hae, pa - tri no - stro,
7. Ut si - ne ti - móre, e manu inimicórum nostró-rum li - be - rá - ti,
8. In san - cti - tá - te et justíti - - - a co - ram ip - so
9. Et tu, pu - er, prophéta Altís - - - si - mi - vo - cá - be - ris:
10. Ad dan - dam pó - pulo ejus scién - - - ti - am sa - lú - tis
11. Per ví - sce - ra misericórdi - - - ae De - i no - stri,
12. Ut il - lú - mi - net eos, qui in ténebris et in um - bra mor - tis se - dent,
13. Gló - ri - a Pa - tri, et Fí - li - o,
14. Si - cut e - rat in princípio, et nunc, et sem - per,



1. quia visitávit et redémit pó - - - - - pu - lum su - - um,
2. in domo David ser - vi su - - i,
3. qui olim fuérunt prophetá - - - - - rum su - ó - - rum:
4. et e manu ómnium qui o - dé - runt nos
5. et recordaréatur foéderis su - i san - - cti:
6. datú - - - - - rum se no - - bis,
7. servi - - - - - á - mus il - - li
8. ómnibus di - - - - - é - bus no - - stris.
9. praebis enim ante fáciem Dómini ad parándas . . . vi - as e - - jus,
10. in remissione peccato - - - - - rum e - ó - - rum
11. qua visitábit nos Óri - - - - - ens ex - al - - to,
12. ut dirigat pedes nostros in vi - am pa - - cis.
13. et Spirí - - - - - tu - i San - - cto.
14. et in saécula saecu - - - - - ló - rum A - - men.

CHOIR REPEATS ANTIAPHON



The following setting may be used for alternate verses of "Benedictus"

C. ANDREAS (XVII century)

2. Et eréxit cornu sa - - - - lú - - - tis no - - - - bis
 4. Ut liberáret nos ab ini - - - mí - - - cis no - - - stris,
 6. Jurisjurándi quod jurávit Ábrahae.. pa - - - tri no - - - stro
 8. In sanctitáte et justítia co - - - ram ip - - - so
 10. Ad dandam pópulo ejus scíentiam sa lú - - - - - tis
 12. Ut illúminet eos qui in ténebris et in umbra mor - - - tis se - - - dent,
 14. Sicut erat in princípio, et nunc, et sem - - - per,

2. in domo David ser - - - - vi su - - i.
 4. et e manu ómnium qui - - - - o - dé - runt nos.
 6. da - - - - tu - - - rum se no - - - bis.
 8. ómnibus di - - - - é - - - bus no - - - stris.
 10. in remissióne pecca - - - - tó - - - rum e - ó - rum.
 12. ut dírigat pedes nostros in vi - - - am pa - - - cis.
 14. et in saécula saecu - - - - ló - - - rum, A - - - me.i.

When the Antiphon *Et valde* has been sung after the *Benedictus*,
 the Celebrant sings: DOMINUS VOBISCU M and ALL RESPOND: ET CUM SPÍRITU TUO.
 the Celebrant sings the Postcommunion Prayer and ALL RESPOND: AMEN.
 the Celebrant sings: DOMINUS VOBISCU M and ALL RESPOND: ET CUM SPÍRITU TUO.

THE DEACON SINGS: I - te mis-sa est, al-le-lú - ia, al-le - - - lú - ia ...
 ALL RESPOND: De-o grá-ti-as, al-le-lú - ia, al-le - - - lú - ia ...

The Mass concludes with the Celebrant's Blessing, the Last Gospel being omitted.

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1. Cibavit eos ...	Christopher Tye 6d	32. Pueri Hebraeorum ...	Vittoria 6d
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13. Ave Regina ...	Lotti 6d	44. Pueri Hebraeorum	Palestrina 6d
*20. Ave Maria ...	Arcadelt 6d	45. Regina Coeli	Lotti 6d
*21. " ...	Vittoria 6d	46. Christus factus est	Anerio 6d
*22. Exaudi nos ...	Nanini 6d	47. Dixit Maria	Hasier 8d
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*English and Latin words

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