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# HYMN-MELODIES

for the whole year from the

SARUM SERVICE-BOOKS

AND OTHER

ANCIENT ENGLISH SOURCES

TOGETHER WITH

SEQUENCES

FOR

THE PRINCIPAL SEASONS & FESTIVALS

*(Second Edition)*

*Printed for*

THE PLAINSONG & MEDIEVAL MUSIC SOCIETY

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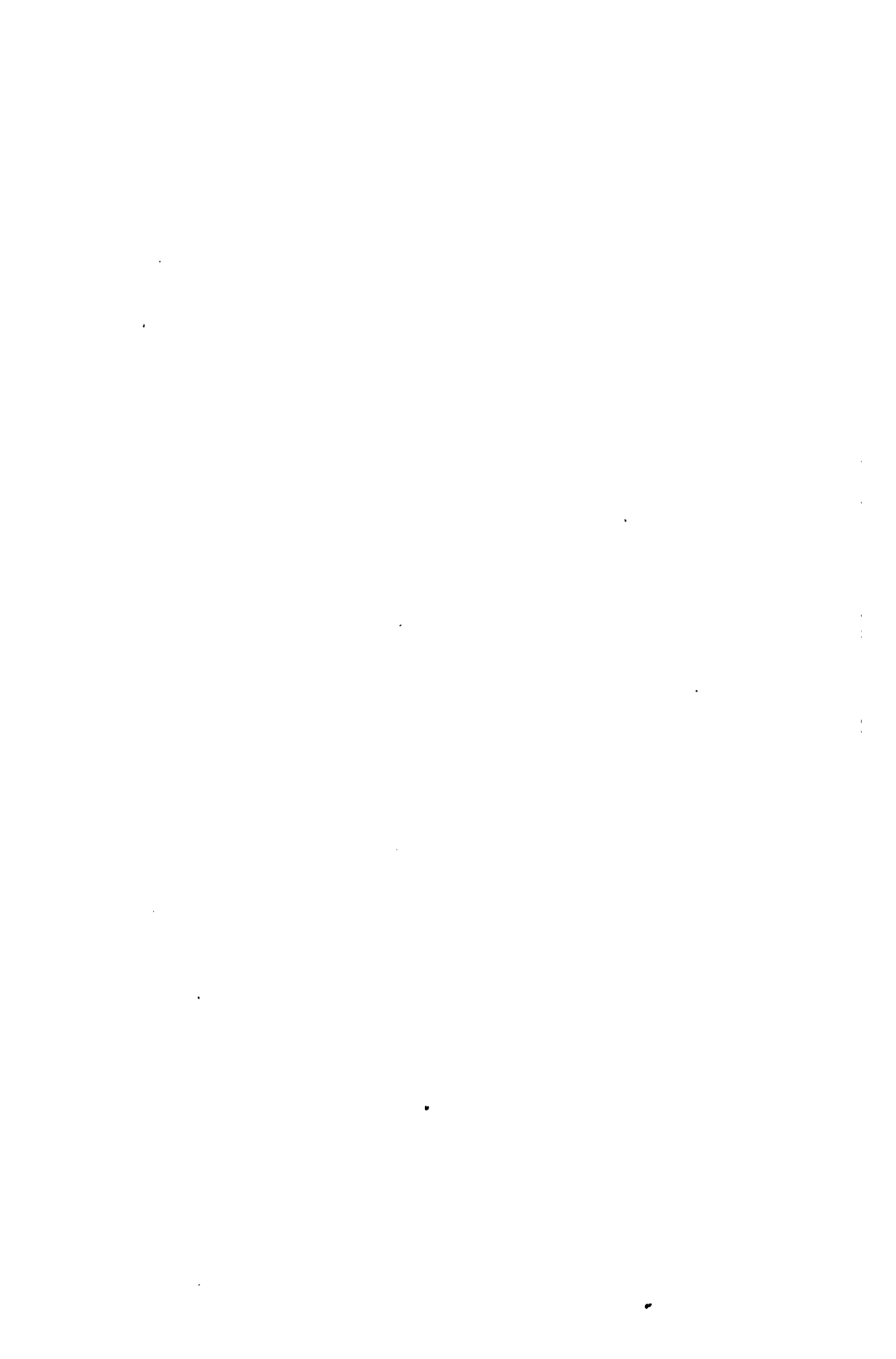
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HYMN-MELODIES  
&  
SEQUENCES





## PREFACE

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This little book contains the whole of the Hymn-melodies included in the Sarum Antiphonal & Processional, together with the most valuable of those additional ones which are found in other old English Service-books. It may therefore be considered a representative collection of the best Plainsong melodies formerly in use in England.

The MSS. by no means shew that uniformity of musical text which is so remarkable in the stricter and more elaborate Plainsong of the Gradual, for they seem to have been more subjected to the usual influences which cause variations in popular music. Considerable pains have been taken to find the best text of each melody, but, wherever possible, the Sarum form of melody has been adopted in preference to others, not merely because of the preeminence of the Sarum use, but also because on the whole the Sarum forms are intrinsically among the best.

The earliest and most trustworthy authorities used are two MSS. in the Bodleian Library, viz. Laud Lat. 95\* & Douce MS. 381, but use has been made from time to time of the neums in the Leofric Collectar (Brit. Mus. Harl. MS. 2961), and occasionally the readings in the later Sarum books have been adopted as being in themselves better than the earlier forms.

The subject of Hymnody is treated at some length in *The Elements of Plainsong* †. It must be remembered that the notes express no time-value whatever, and the movement of the melodies is governed entirely by the words, which in the case of hymns are of course metrical. The metre depends upon a regular succession of accents, not on the measured length of the syllables : this is the essence of a hymn, and therefore this regular succession of accents must not be disturbed by the music. The notes in

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\* See *Bibliotheca Mus-Liturg.* pl. 4. † Quaritch. 1895.

consequence, must be adjusted to the syllables, so that the metre always remains practically intact, whether there be one or two, or even more notes to a syllable. The simpler melodies easily adapt themselves to this law, but the more florid melodies require a little study in order to obtain a correct idea of the phrasing.

No system of notation can express exactly the rendering of an ordinary ballad as sung by a really competent artist; and as a plainsong hymn should be sung with at least an equal freedom, it is under the same disadvantage, even when written in proper plainsong notation; while modern notation can hardly fail to convey an impression of strict measured time which is fatally misleading; for to sing a plainsong melody like a modern measured tune is radically wrong.

Great care is needed on the part of the singers, and still more on the part of the accompanist (if the hymns are accompanied), to keep the weak syllables quite light, and so to preserve the metrical freedom and balance.

The normal accents in Long metre, to which most of the Hymns belong, fall uniformly on the second and sixth syllables of each line, *e. g.*

*O lux beata trinitas,  
Et principalis unitas,  
Iam sol recedit igneus,  
Infunde lumen cordibus.*

In Sapphic metre the accent falls on the first & sixth syllables in the long lines, and on the first & fourth syllables in the short line, *e. g.*

*Ecce iam noctis tenuatur umbra,  
Lucis aurora rutilans coruscat,  
Nisibus totis Dominum canamus  
Cun̄cipotentem.*

The Elegiac metre presents no difficulty with the simple melody No. 77,\* but with the elaborate melodies 68 & 72 the difficulty is greater, as the melodies have a rhythm of their own which is very independent of the metre and almost inevitably overpowers it. Moreover the Elegiac metre varies as to the number of syllables which it contains in a line, and therefore each verse has to be considered separately on its merits, & such an adaptation of the melody fitted to it as best suits its particular lilt. In the ancient books these hymns were always written out in full, with the

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\* The melody of *Virgo dei genitrix.*

music to each verse, and no other way of dealing with them is really satisfactory.

In the Choriambic hymns, again, the metre is even more definitely disregarded, and for musical purposes they might almost be reckoned as Iambic. Quantity is superseded by accent, as *e. g.*

*Sancto|rum méritis|inclita gau|dia*

is treated as if it were

*Sanctó|rum mé|ritís|inclí|ta gáu|diá.*

Finally, it is to be noted that the music must as a general rule follow the words, not merely in their general obedience to the laws of metre, but even in their irregularities : *e. g.* a line such as *Cónditor alme siderum*, or 'Nów that the daylight fills the sky', which violates the strict metrical law, must be differently sung from a regular line, and must not be made to disguise its irregularity. It is on attention to small points and peculiarities such as these, that the attractiveness of plainsong hymns depends : and it is this great adaptability, as well as the variety resulting from such treatment, which gives these melodies their unique and characteristic power of bringing out and emphasizing the meaning of the words.

The Sequences are only a very small selection out of the great storehouse of medieval Graduals ; most of them belonged to Sarum use. But in the collection, small as it is, there are representatives of the main great types. *Salus eterna*, *Epiphaniam*, and *Rex omnipotens* represent the earliest form, in which words were first adapted to the long melodies sung on the last *a* of the word *Alleluja*. *Victime paschali* represents the same type at a later stage, and *Laudes Deo* a popular form of it, almost allied to a carol. In *Letabundus* we see the Sequence working itself out from being merely rhythmical, towards being strictly metrical ; in *Laus devota mente* the process is complete, and the Sequence has become frankly metrical ; *Superne matris* represents the metrical Sequence in its highest form in the hands of Adam of S. Víctor ; and lastly, the Dedication *Letabundus* and *Lauda Syon* exhibit the later custom of writing new words to old melodies, both semi-metrical and strictly metrical.

W. H. F.



## A

## COMPLETE TABLE OF THE HYMNS

FROM THE SARUM BRIVIARY AND OTHER ENGLISH SOURCES, SHEWING THE OCCASIONS ON WHICH THEY SHOULD BE USED, AND THE MELODIES TO WHICH THEY SHOULD BE SUNG.

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 PROPER OF THE SEASON
 

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*On the 1st Sunday in Advent, and daily (when the Service is of the Season) until Christmas Day :-*

<i>Evensong</i>	Conditor alme siderum	...	...	...	23
<i>Mattins</i>	Verbum supernum prodiens A Patre	...	...	...	24
<i>Lauds</i>	Vox clara ecce intonat	...	...	...	24

*On Christmas Day :-*

<i>1st Evensong</i>	Veni, Redemptor gentium	...	...	...	25
<i>Mattins</i>	Christe, Redemptor omnium, De	...	...	...	26
<i>Lauds &amp; 2nd Evensong</i>	A solis ortus cardine	...	...	...	27

*On the Feast of S. Stephen & on the Octave Day :-*

<i>Mattins</i>	Martyr Dei, qui unicum	...	...	...	26
<i>Lauds &amp; Ev.</i>	Sancte Dei preciose	...	...	...	45

*On the Feast of S. John Ev. & on the Octave Day :-*

<i>Mattins</i>	Annue Christe	{ On the Day	...	...	46
		{ On the Octave Day	...	...	47
<i>Lauds &amp; Ev.</i>	Exultet celum laudibus	...	...	...	27

*On the Feast of the Holy Innocents & on the Octave Day :-*

<i>Mattins</i>	Sanctorum meritis	...	...	...	52
<i>Lauds &amp; Ev.</i>	Rex gloriose martyrum	...	...	...	27

*On the Feast of the Circumcision, & on vacant days between Christmas & Epiphany :*

<i>Evensong</i>	A solis ortus cardine	...	...	...	27
<i>Mattins</i>	Christe, Redemptor omnium, De	...	...	...	26
<i>Lauds</i>	A solis ortus cardine	...	...	...	27

*On the Feast of Epiphany & during the Octave :-*

<i>Evensong</i>	Hostis Herodes impie			
	<i>On the day, the Sunday, &amp; the Octave day, at both Evensongs</i>			28
	<i>On the remaining days of the Octave</i>	...	...	29

<i>Mattins</i>	<i>No Hymn on the day itself, but within the Octave and on the Octave day, Hostis Herodes, as above.</i>			
----------------	--	--	--	--

<i>Lauds</i>	A Patre Unigenitus			
	<i>On the day, the Sunday, &amp; the Octave day</i>			28
	<i>On the remaining days of the Octave</i>	...		29

*From the Octave of the Epiphany until the 1st Sunday in Lent.**On Sundays :-*

<i>Mattins</i>	Primo dierum omnium	...	...	15
<i>Lauds</i>	Eterne rerum Conditor	...	...	17
<i>Evensong</i>	Lucis Creator optime	...	...	19

*On Mondays :-*

<i>Mattins</i>	Somno reffectis artubus	...	...	15
<i>Lauds</i>	Splendor Paterne glorie	...	...	17
<i>Evensong</i>	Immense celi Conditor	...	...	20

*On Tuesdays :-*

<i>Mattins</i>	Consors Paterni luminis	...	...	15
<i>Lauds</i>	Ales diei nuncius	...	...	17
<i>Evensong</i>	Telluris ingens Conditor	...	...	20

*On Wednesdays :-*

<i>Mattins</i>	Rerum Creator optime	...	...	15
<i>Lauds</i>	Nox et tenebre et nubila	...	...	17
<i>Evensong</i>	Celi Deus sanctissime	...	...	20

*On Thursdays :-*

<i>Mattins</i>	Nox atra rerum contegit	...	...	15
<i>Lauds</i>	Lux ecce surgit aurea	...	...	17
<i>Evensong</i>	Magne Deus potencie	...	...	20

*On Fridays :-*

<i>Mattins</i>	Tu Trinitatis Unitas	...	...	15
<i>Lauds</i>	Eterna celi Gloria	...	...	17
<i>Evensong</i>	Plasmator hominis, Deus	...	...	20

*On Saturdays :*

<i>Mattins</i>	Summe Deus clemencie	...	...	...	15
<i>Lauds</i>	Aurora iam spargit polum	...	...	...	17
<i>Evensong</i>	Deus, Creator omnium	...	...	...	21

*On the 1st Sunday in Lent, & daily until the 3rd Sunday  
(when the Service is of the Season) :-*

<i>Evensong</i>	Ex more docti mystico	...	...	...	30
<i>Mattins</i>	Summi Largitor premii	...	...	...	31
<i>Lauds</i>	Audi, benigne Conditor	...	...	...	32

*On the 3rd Sunday in Lent, & daily (when the Service  
is of the Season) until Passion Sunday :-*

<i>Evensong</i>	Ecce tempus idoneum	...	...	...	33
<i>Mattins</i>	Clarum decus ieiunii	...	...	...	31
<i>Lauds</i>	Jesu, quadragenarie	...	...	...	44 or 74

*On Passion Sunday, & daily (when the Service is of the  
Season) until Wednesday in Holy Week inclusive :-*

<i>Evensong</i>	Vexilla Regis prodeunt	...	...	...	35
<i>Mattins</i>	Pange, lingua, gloriosi Prelium	...	...	...	36
<i>Lauds</i>	Lustra sex qui iam peracta	...	...	...	36

*From Maundy Thursday until Saturday in the Octave of  
Easter, no Hymns are sung.**On Low Sunday & all Sundays after Easter, & daily  
(when the Service is of the Season) until Ascension Day :-*

<i>1st Evensong</i>	Chorus nove Hierusalem	...	...	...	37
<i>Mattins</i>	Aurora lucis rutilat	...	...	...	38
<i>Lauds</i>	Sermone blando Angelus	...	...	...	38
<i>2nd Evensong</i>	Ad cenam Agni providi	Sundays		39	
		Ferias		40	

*On Ascension Day, & daily until Whitsun Day :-*

<i>Ev &amp; Matt.</i>	Eterne Rex altissime	...	...	...	41
[ <i>Matt.</i> (York)]	Hymnum canamus glorie	...	...	...	42]
<i>Lauds</i>	Tu, Christe, nostrum gaudium	...	...	...	41

*On Whitsun Day & daily until Trinity Sunday :-*

<i>1st Ev. &amp; Matt.</i>	Jam Christus astra ascenderat	...	...	...	42
<i>Lauds</i>	Impleta gaudent viscera	...	...	...	42
<i>2nd Evensong</i>	Beata nobis gaudia	...	...	...	25

<i>On Trinity Sunday &amp; daily until Corpus Christi :-</i>			
<i>Ev. &amp; Matt.</i>	Adesto, sancta Trinitas ... ..		43 or 75
<i>Lauds</i>	O Pater sancte ... ..		44
<i>On the Feast of Corpus Christi &amp; during the Octave :-</i>			
<i>Evensong</i>	Sacris solemnibus ... ..		51
<i>Mattins</i>	Pange, lingua, gloriosi Corporis ... ..		36
<i>Lauds</i>	Verbum supernum prodiens, Nec ... ..		41
<i>From the Octave of Corpus Christi until Advent :-</i>			
<i>Mattins</i>	Nocte surgentes { <i>Sundays</i> ... ..		16
	{ <i>Ferias</i> ... ..		18
<i>Lauds</i>	Ecce iam noctis { <i>Sundays</i> ... ..		16
	{ <i>Ferias</i> ... ..		18
<i>Evensong</i>	{ <i>Daily except Sats.</i> Lucis Creator optime ... ..		19
	{ <i>On Saturdays</i> O Lux beata, Trinitas ... ..		22
<i>On the Feast of the Dedication of a Church :-</i>			
<i>1st Ev. &amp; Matt.</i>	Urbs beata Hierusalem } ... ..		45
<i>Lauds &amp; 2nd Ev.</i>	Angulare fundamentum }		

### COMMON OF SAINTS

<i>On Feasts of Apostles &amp; Evangelists throughout the year, except in Paschal-tide :-</i>			
<i>1st Ev. &amp; Matt.</i>	Annue Christe ( <i>with its special verses</i> )		
	<i>On Double Feasts (1st Ev. &amp; Matt.)</i> }		46
	<i>On Simple Feasts (1st Ev. only)</i> }		
	<i>On Simple Feasts &amp; within Octaves (M.)</i>		47
[ <i>Matt. (York)</i>	Eterna Christi munera, Apostolorum		61]
<i>L. &amp; 2nd Ev.</i>	Exultet celum laudibus		
	<i>At Lauds (except in Christmas-tide)</i> ' ... ..		48
	<i>At 2nd Ev. (&amp; L. when no 2nd Ev.)</i> ... ..		49
	<i>During Xmas-tide (L. &amp; 2nd Ev.) until Candlemas</i>		27
	<i>Within the Octaves of SS. Peter &amp; Paul (L.) &amp; of S. Andrew (L. &amp; Ev.)</i> ... ..		50
<i>On the Feasts of Apostles &amp; Evangelists in Paschal-tide, (i. e. between Low Sunday &amp; Pentecost) :-</i>			
<i>1st Ev.</i>	} Tristes erant	{ <i>In Easter-tide</i> ... ..	39
<i>Matt.</i>		{ <i>In Ascension-tide</i> ... ..	41
<i>Lauds</i>	} Claro paschali	{ <i>In Easter-tide</i> ... ..	39
<i>2nd. Ev.</i>		{ <i>In Ascension-tide</i> ... ..	41



*On the Feast of one Martyr :-*

<i>1st Ev. &amp; Matt.</i>	Martyr Dei, qui unicum				
	<i>At 1st Ev. (except in Xmas &amp; Paschal-tides)</i>	...	...	...	25
	<i>At 1st Ev. in Xmas-tide &amp; M. throughout the year (except in Paschal-tide) ...</i>	...	...	...	26
	<i>During Paschal-tide (1st Ev. &amp; M.) ...</i>	...	...	...	39
	<i>On Simple Feasts of the lowest class throughout the year (1st Ev. &amp; M.) ...</i>	...	...	...	6 or 76
<i>Lauds &amp; 2nd Ev.</i>	Deus, Tuorum Militum				
	<i>At L. (except in Xmas &amp; Paschal-tides) ...</i>	...	...	...	25
	<i>At 2na Ev. (&amp; L. when no 2nd Ev.) ...</i>	...	...	...	49
	<i>During Xmas-tide (L. &amp; 2nd Ev.) ...</i>	...	...	...	27
	<i>During Paschal-tide (L. &amp; 2nd Ev.) ...</i>	...	...	...	39
	<i>On Simple Feasts of the lowest class throughout the year (L.) ...</i>	...	...	...	40

*On the Feast of several Martyrs (or Confessors) :-*

<i>1st Ev. &amp; M.</i>	Sanctorum meritis				
	<i>At 1st Ev. ...</i>	...	...	...	51
	<i>At Matt. ...</i>	...	...	...	52
	<i>At First Ev. &amp; M. ad libitum ...</i>	...	...	...	53
	<i>On Simple Feasts of the lowest class throughout the year (1 Ev. &amp; M.) ...</i>	...	...	...	54
[ <i>Matt. (York)</i> ]	Eterna Christi munera Et ( <i>Martyrs only</i> )				61]
<i>Lauds &amp; 2nd Ev.</i>	Rex gloriose martyrum				
	<i>At L. (except in Xmas &amp; Paschal-tides) ...</i>	...	...	...	25
	<i>At 2nd Ev. (&amp; L. when no 2nd Ev.) ...</i>	...	...	...	49
	<i>During Xmas-tide (L. &amp; 2nd Ev.) ...</i>	...	...	...	27
	<i>On Simple Feasts of the lowest class throughout the year (L.) ...</i>	...	...	...	6 or 55

*On the Feast of a Confessor :-*

<i>1st Ev. &amp; M.</i>	Iste confessor				
	<i>At 1st Ev. ...</i>	...	...	...	56
	<i>At Matt. ...</i>	...	...	...	57, 58 or 59
	<i>On Simple Feasts of the lowest class throughout the year (1st Ev. &amp; M.) ...</i>	...	...	...	60

<i>L. &amp; 2nd Ev.</i>	Jesu, Redemptor omnium				
	<i>At L. (except in Xmas &amp; Paschal-tides)</i>	...	...	...	25
	<i>At 2nd Ev. (&amp; L. when no 2nd Ev.)</i>	...	...	...	49
	<i>During Xmas-tide (L. &amp; 2nd Ev.)</i>	...	...	...	26
	<i>During Easter-tide</i>	"	...	...	39
	<i>During Ascension-tide</i>	"	...	...	41
	<i>On Simple Feasts of the lowest class throughout the year (L.)</i>	...	...	...	61
<i>On the Feast of a Virgin :-</i>					
<i>1st Ev. &amp; Matt.</i>	Virginis Proles				
	<i>At 1st Ev.</i>	...	...	...	56
	<i>At Matt.</i>	...	...	...	57, 58 or 59
	<i>On Simple Feasts of the lowest class throughout the year (1st V. &amp; M.)</i>	...	...	...	62
<i>L. &amp; 2nd Ev.</i>	Jesu, Corona virginum				
	<i>At L. (except in Xmas &amp; Paschal-tides)</i>	...	...	...	25
	<i>At 2nd Ev. (&amp; L. when no 2nd Ev.)</i>	...	...	...	49
	<i>During Xmas-tide (L. &amp; 2nd Ev.)</i>	...	...	...	26
	<i>On Simple Feasts of the lowest class throughout the year (L.)</i>	...	...	...	61

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### PROPER OF SAINTS\*

<i>On the Feast of the Conception of the B. V. Mary (Dec. 8) :-</i>					
<i>Evensong</i>	<i>Ave ! maris stella</i>	...	...	...	64
<i>Mattins</i>	<i>Quem terra, pontus, ethera</i>	}	...	...	63
<i>Lauds</i>	<i>O gloriosa femina</i>				
<i>On the Feast of S. Vincent, M. (Jan. 22) :-</i>					
<i>L. &amp; 2nd Ev.</i>	<i>Christi miles gloriosus</i>	...	...	...	45
<i>On the Feast of the Purification of the B. V. Mary (Feb. 2) :-</i>					
<i>1st Evensong</i>	<i>Quod chorus vatum</i>	...	...	...	56
<i>Mattins</i>	<i>Quem terra, pontus, ethera</i>	}	...	...	63
<i>Lauds</i>	<i>O gloriosa femina</i>				
<i>2nd Evensong</i>	<i>Letabundus</i>	...	...	Sequence, p. (11)	
<i>(But in Septuagesima, Quod chorus vatum as above).</i>					

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\* In all cases, where Hymns are not given under this heading, reference must be made to the *Common of Saints*.

*On the Feast of the Annunciation of the B. V. Mary  
(Mar. 25) as on the Feast of the Conception.*

*On the Feast of the Invention of the Holy Cross (May 3) :-*

<i>1st Evensong</i>	Impleta sunt que concinit	...	...	...	35
<i>Mattins</i>	Pange, lingua, gloriosi Prelium	...	...	...	36
<i>Lauds &amp; 2nd Evensong</i>	Crux fidelis, inter omnes	...	...	...	45

*On the Feast of the Nativity of S. John the Baptist  
(June 24) & during the 8ve (when the Service is  
of the Feast) :-*

<i>Evensong</i>	Ut queant laxis				
	<i>On the day at both Evensongs</i>	...	...	...	56
	<i>During the 8ve &amp; on the 8ve day</i>	...	...	...	60
<i>Mattins</i>	Antra deserti				
	<i>On the day</i>	...	...	...	56
	<i>During the 8ve &amp; on the 8ve day</i>	...	...	...	60
<i>Lauds</i>	O nimis felix	...	...	...	44

*On the Feast of SS. Peter & Paul, App. (June 29)  
& during the 8ve (when the Service is of the Feast) :-*

<i>Ev. &amp; Matt.</i>	Aurea luce				
	<i>On the day (E. &amp; M.) &amp; on the 8ve day (E.)</i>	...	...	...	46
	<i>Within the 8ve (E. &amp; M.) &amp; on the 8ve day (M.)</i>	...	...	...	47

*On the Feast of the Visitation of the B. V. Mary  
(July 2) & during the 8ve (when the Service is of  
the Feast) :-*

<i>Evensong</i>	Festum matris gloriose	...	...	...	67
<i>Mattins</i>	Mundi salus affutura	...	...	...	45
<i>Lauds</i>	O salutaris	...	...	...	56

*On the Feast of S. Mary Magdalene (July 22) :-*

<i>1st Evensong</i>	Collaudemus Magdalene	...	...	...	45
<i>Mattins</i>	Estimavit hortolanum	...	...	...	67
<i>Lauds &amp; 2nd Ev.</i>	O Maria, noli flere	...	...	...	45

*On the Feast of S. Anne, Mother of the B. V. Mary  
(July 26) :-*

<i>Mattins</i>	In Anne puerperio	...	...	...	63
<i>Lauds</i>	Felix Anna pre aliis	...	...	...	63
<i>2nd Evensong</i>	Ave! mater Anna	...	...	...	64

*On the Feast of the Transfiguration of our Lord (Aug. 6) :-*

<i>1st Evensong</i>	Celestis formam glorie	...	...	...	26, 41 or 42
<i>Mattins</i>	O Sator rerum	...	...	...	44 or 56
<i>Lauds</i>	O nata Lux de Lumine	...	...	...	41 or 63

*On the Feast of the most sweet Name of Jesus (Aug 7)**& during the Octave (when the Service is of the Feast):-*

<i>Evensong</i>	Exultet cor precordiis	...	...	...	25 or 41
<i>Mattins</i>	Jesu, dulcis memoria	...	...	...	26
<i>Lauds</i>	Jesu, Auctor clemencie	...	...	...	27 or 39

*On the Feast of the Assumption of the B. V. Mary**(Aug. 15) :-*

<i>1st Evensong</i>	O quam glorifica	...	...	...	66
<i>Mattins</i>	Quem terra, pontus, ethera	}	...	...	63
<i>Lauds</i>	O gloriosa femina				
<i>2nd Evensong</i>	Letabundus	...	...	Sequence, p. (11)	

*(But within the 8ve & on the 8ve day, O quam glorifica, as above.)**On the Feast of the Decollation of S. John the Baptist**(Aug 29), as on the Feast of one Martyr.**On the Feast of the Nativity of B. V. Mary (Sept. 8)**& during the 8ve (when the Service is of the Feast) :-*

<i>1st Evensong</i>	Ave ! maris stella	...	...	...	64
<i>Mattins</i>	Quem terra, pontus, ethera	}	...	...	63
<i>Lauds</i>	O gloriosa femina				
<i>2nd Evensong</i>	Letabundus	...	...	Sequence, p. (11)	

*But within the 8ve & on the 8ve day :-*

<i>Evensong</i>	Ave ! maris stella				
	<i>On the Sunday &amp; 8ve day at both Evensongs</i>	...	...	...	64
	<i>On the remaining days of the 8ve</i>	...	...	...	65

*On the Feast of the Exaltation of the Holy Cross (Sept. 14)  
as on the Feast of the Invention of the Holy Cross.**On the Feast of S. Michael & all Angels (Sept. 29) :-*

<i>Evensong</i>	}	Tibi, Christe, Splendor Patris	...	...	67
<i>&amp; Mattins</i>					
<i>Lauds</i>		Christe sanctorum	...	...	59

*On the Feast of All Saints (Nov. 1) :-*

1st Ev. & Matt.	}	Jesu Salvator seculi, Redemptis ... ..	25
Lauds & 2nd Ev.	}	Christe, Redemptor omnium, Conserva ... ..	26

HYMNS AT THE LESSER HOURS

At PRIME

*Daily throughout the year :-*

Jam lucis orto sidere

(1) On Sundays in Advent ... ..			24
(2) On all Ferias except in Paschal-tide ... ..			1
(3) On Xmas Day, Feasts of the B. V. M., Dedication of a Church, Nativity of S. John Bapt, SS. Peter and Paul, Translation of S. Thomas, Abp., Feast of Relics, S. Gregory, & S. Ambrose, (if they fall before Passion-tide), [S. Augustin of England, if celebrated out of Paschal-tide], S. Augustin of Hippo, S. Michael & all Angels, S. Jerome, & Translation of S. Edward, K. Conf. ... ..			3
(4) On the Feast of S. Stephen & the three days following, & on the Feasts of the Circumcision & of S. Vincent ... ..			27
(5) On the 6th day in the 8ve of Xmas & daily till the Vigil of Epiphany, and on the Vigil, (if it be a Sunday), & on all Feasts, except those of the lowest class, from the 8ve of Epiphany until the Purification of the B. V. M. ... ..			26
(6) On the Vigils of Christmas & Epiphany (not being a Sunday), & on all Ferias & Vigils from Low Sunday to Ascension Day, & on the Vigil of Pentecost, & on all Simple Feasts of the lowest class throughout the year, & during 8ves. ... ..			2
(7) On the Feast of Epiphany, the Sunday within the 8ve, & on the 8ve day ... ..			28
(8) On the remaining days of the 8ve ... ..			29
(9) On all Sundays from the 8ve of Epiphany until the 1st Sunday in Lent, when the Service is of the Sunday ... ..			21
(10) On the 1st & 2nd Sundays in Lent ... ..			30
(11) On the 3rd & 4th Sundays in Lent ... ..			33
(12) On Passion & Palm Sundays, & on Feasts of the Holy Cross ... ..			35

(13) <i>On all Sundays from Low Sunday until Ascension Day, when the Service is of the Sunday</i> ... ..	37
(14) <i>On Ascension Day &amp; daily until the Vigil of Pentecost, &amp; on the Feast of Corpus Christi</i> ... ..	41
(15) <i>On Whitsun Day &amp; daily until Trinity Sunday</i> ...	42
(16) <i>On Trinity Sunday &amp; all following Sundays until Advent, when the Service is of the Sunday</i> ... ..	43
(17) <i>During the Eve of the Dedication of a Church, &amp; on all Feasts, except those of the lowest class, from the Purification of the B. V. M. until Passiontide, &amp; from Trinity until Advent</i> ...	4
(18) <i>On all Feasts of Apostles &amp; Evangelists out of Xmas &amp; Paschal-tides, except SS. Peter &amp; Paul</i> ... ..	48
(19) <i>During the Eves of the Assumption &amp; Nativity of the B. V. M.</i> ... ..	63
(20) <i>On all Feasts of Saints occurring between Low Sunday &amp; Ascension Day, except the Annunciation of our Lady</i> ...	39
(21) <i>On the Feast of All Saints</i> ... ..	3 or 26
[ <i>At Christmas-tide (York) :-</i>	
<i>Agnoscat omne seculum</i> ... ..	55]

## At TIERCE

*Daily throughout the year except on Whitsun Day & the three days following :-*

Nunc sancte nobis Spiritus

(1) <i>On all Double Feasts throughout the year</i> ... ..	5
(2) <i>On Thursday, Friday, &amp; Saturday in Whitsun Week</i> ...	8
(3) <i>On the Vigil of Epiphany, &amp; on all Sundays &amp; Simple Feasts throughout the year</i> ... ..	6
(4) <i>On all Ferias throughout the year</i> ... ..	7
<i>On Whitsun Day and the three days following :-</i>	
Veni, Creator Spiritus ... ..	8
[ <i>At Christmas-tide (York) :-</i>	
Maria ventre concipit ... ..	55]

## At SEXT

*Daily throughout the year :-*

Rector potens verax Deus

(1) <i>On all Double Feasts throughout the year</i> ... ..	9
--	---

(2) <i>On the Vigil of Epiphany &amp; on all Sundays &amp; Simple Feasts throughout the year</i> ... ..	10
(3) <i>On all Ferias throughout the year</i> ... ..	7
[ <i>At Christmas-tide (York) :-</i> Presepe poni pertulit ... ..	55]

## At NONE

*Daily throughout the year :-*

Rerum Deus tenax vigor

(1) <i>On all Double Feasts throughout the year</i> ... ..	9
(2) <i>On the Vigil of Epiphany &amp; on all Sundays &amp; Simple Feasts throughout the year</i> ... ..	6
(3) <i>On all Ferias throughout the year</i> ... ..	7
[ <i>At Christmas-tide (York) :-</i> Adam vetus quod polluit ... ..	55]

## At COMPLINE

*Daily throughout the year, except on Double Feasts & from the 1st Sunday in Lent until Trinity Sunday inclusive :-*

Te lucis ante terminum

(1) <i>On Sundays &amp; when the Choir has Rulers</i> ... ..	14
(2) <i>On Ferias &amp; Simple Feasts of the lowest class</i> ... ..	11

*On Double Feasts during Advent & daily from Xmas Eve to the Eve of Epiphany, & on all Double Feasts from thence until the 1st Sunday in Lent, on the Vigil of Pentecost, on the Thursday, Friday, & Saturday in the Eve of the same, & on all Double Feasts from Trinity Sunday until Advent, except on the Feast of the Holy Name :-*

Salvator mundi Domine ... .. 8

[*At Christmas-tide (York) Corde natus ex Parentis* ... 73]

*On the First Sunday in Lent & daily until Passion Sunday :-*

Christe, qui Lux es et Dies ... .. 12

*On Passion Sunday & daily until Wednesday in Holy-Week inclusive :-*

Cultor Dei, memento ... .. 13

*From Maundy Thursday to Low Sunday no Hymns are sung.*

*On Low Sunday & daily until Ascension Day :-*

Jesu, Salvator seculi, Verbum ... 14

*On Ascension Day & daily until Whitsun Day :-*

Jesu, nostra Redempcio ... .. 34

*On Whitsun Day, (but not on the Vigil, see above,) & on the three days following, & on the Feast of the Holy Name :-*

Alma chorus Domini ... Sequence p. (xxij)

*[On Monday & Wednesday in Whitsun Week (York) :-*

Laudes Deo devotas ... Sequence p. (x)]



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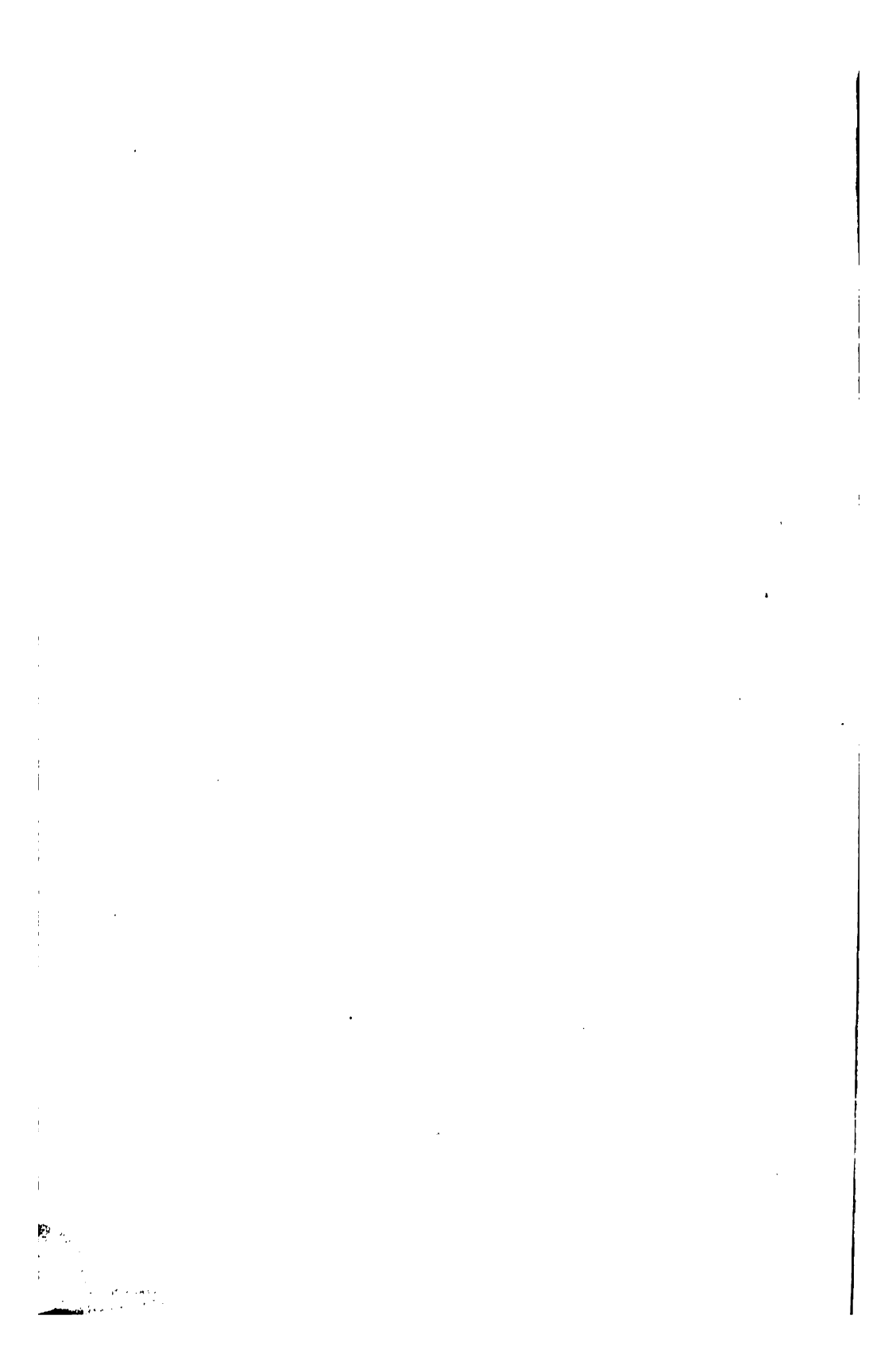
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# PLAINSONG HYMN MELODIES

(1) FROM THE SARUM HYMNAL

1 Mode viij

Musical notation for Mode viij, measure 1. Two staves of music in C-clef and common time. The melody consists of quarter and eighth notes.

2 Mode ij

Musical notation for Mode ij, measure 2. Three staves of music in F-clef and common time. The melody consists of quarter and eighth notes.

3 Mode iv

Musical notation for Mode iv, measure 3. Three staves of music in C-clef and common time. The melody consists of quarter and eighth notes.

4 Mode vj

Musical notation for Mode vj, measures 4-6. The notation is on a single staff with a common time signature (C). Measure 4 starts with a treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Measure 5 continues with: F4, E4, D4, C4, B3, A3, G3. Measure 6 concludes with: F3, E3, D3, C3, B2, A2, G2, ending with a double bar line.

5 Mode iv

Musical notation for Mode iv, measures 5-7. The notation is on a single staff with a common time signature (C). Measure 5 starts with a treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Measure 6 continues with: F4, E4, D4, C4, B3, A3, G3. Measure 7 concludes with: F3, E3, D3, C3, B2, A2, G2, ending with a double bar line.

6 Mode iv

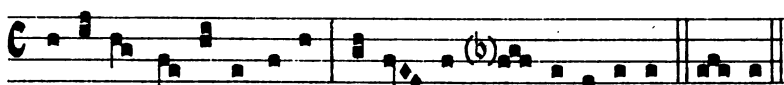
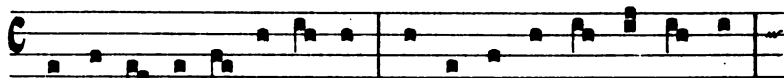
Musical notation for Mode iv, measures 6-8. The notation is on a single staff with a common time signature (C). Measure 6 starts with a treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Measure 7 continues with: F4, E4, D4, C4, B3, A3, G3. Measure 8 concludes with: F3, E3, D3, C3, B2, A2, G2, ending with a double bar line.

7 Mode viij

Musical notation for Mode viij, measures 7-9. The notation is on a single staff with a common time signature (C). Measure 7 starts with a treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4. Measure 8 continues with: F4, E4, D4, C4, B3, A3, G3. Measure 9 concludes with: F3, E3, D3, C3, B2, A2, G2, ending with a double bar line.

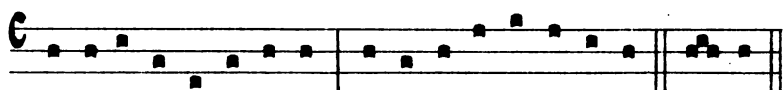
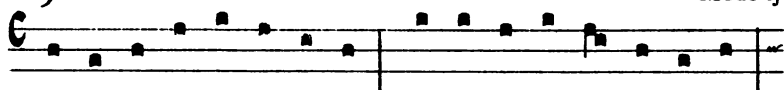
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Mode viij



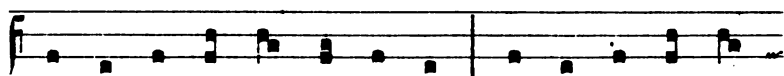
9

Mode ij



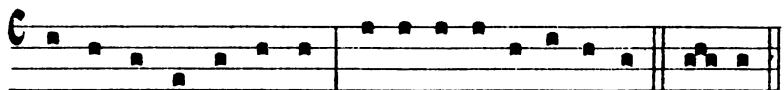
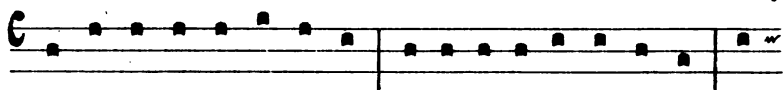
10

Mode ij



11

Mode viij



4 Mode vj

Three staves of musical notation for Mode vj. The first staff begins with a treble clef and a common time signature (C). It contains two measures of music. The second staff also begins with a treble clef and a common time signature, containing two measures. The third staff begins with a treble clef and a common time signature, containing two measures. The notation consists of various note values and rests on a five-line staff.

5 Mode iv

Three staves of musical notation for Mode iv. The first staff begins with a treble clef and a common time signature (C). It contains two measures of music. The second staff also begins with a treble clef and a common time signature, containing two measures. The third staff begins with a treble clef and a common time signature, containing two measures. The notation consists of various note values and rests on a five-line staff.

6 Mode iv

Two staves of musical notation for Mode iv. The first staff begins with a treble clef and a common time signature (C). It contains two measures of music. The second staff also begins with a treble clef and a common time signature, containing two measures. The notation consists of various note values and rests on a five-line staff.

7 Mode viij

Two staves of musical notation for Mode viij. The first staff begins with a treble clef and a common time signature (C). It contains two measures of music. The second staff also begins with a treble clef and a common time signature, containing two measures. The notation consists of various note values and rests on a five-line staff.





12

Mode ij

13

Mode viij

14

Mode viij

15

Mode iv

16

Mode vj

Musical notation for Mode vj, measures 16-18. The notation consists of three staves. The first two staves are in a common time signature and contain a sequence of notes. The third staff is a shorter line with a double bar line and repeat dots at both ends, containing a few notes.

17

Mode j

Musical notation for Mode j, measures 17-19. The notation consists of two staves. Both staves are in a common time signature and contain a sequence of notes, including some with flat accidentals. The second staff ends with a double bar line and repeat dots.

18

Mode iv

Musical notation for Mode iv, measures 18-20. The notation consists of three staves. The first two staves are in a common time signature and contain a sequence of notes, including one with a flat accidental. The third staff is a shorter line with a double bar line and repeat dots at both ends, containing a few notes.

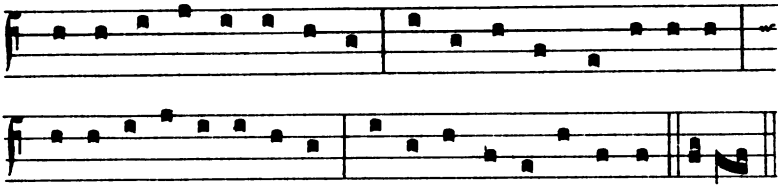
19

Mode viij

Musical notation for Mode viij, measures 19-21. The notation consists of three staves. All staves are in a common time signature and contain a sequence of notes. The third staff includes a note with a circled 'b' below it. The notation ends with a double bar line and repeat dots.

20

Mode ij



21

Mode iv



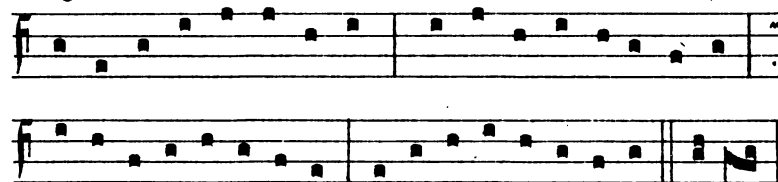
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Mode viij

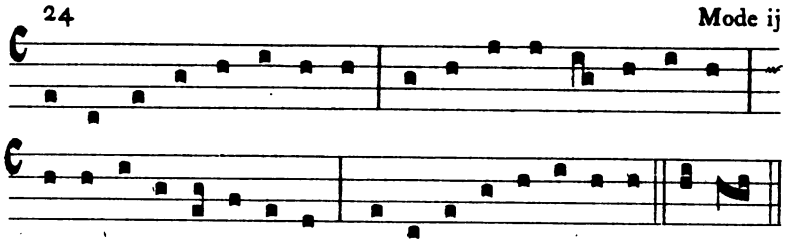


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Mode iv



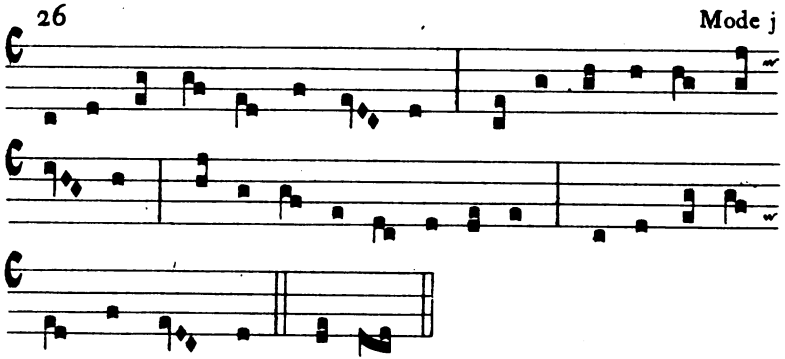
24 Mode ij



25 Mode j



26 Mode j



27 Mode iij



28 Mode iij

Musical notation for Mode iij, measures 28-30. The notation is on three staves in common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

29 Mode viij

Musical notation for Mode viij, measures 29-31. The notation is on three staves in common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

30 Mode ij

Musical notation for Mode ij, measures 30-32. The notation is on three staves in common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

31 Mode ij

Musical notation for Mode ij, measures 31-33. The notation is on three staves in common time (C). The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed pairs. The second staff continues the melody. The third staff concludes the piece with a double bar line and repeat dots.

32 Mode ij

Three staves of musical notation for Mode ij. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with some beamed pairs. The second and third staves continue the melody and include repeat signs at the end.

33 Mode iij

Three staves of musical notation for Mode iij. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes. The second and third staves continue the melody and include repeat signs at the end.

34 Mode iv

Three staves of musical notation for Mode iv. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with a flat sign appearing in the second measure. The second and third staves continue the melody and include repeat signs at the end.

35 Mode j

Three staves of musical notation for Mode j. The first staff begins with a treble clef and a common time signature. The music consists of eighth and sixteenth notes, with a flat sign appearing in the first measure. The second and third staves continue the melody and include repeat signs at the end.

36

Mode iij

Musical score for exercise 36, Mode iij. It consists of three staves. The first staff has a bass clef and a key signature of one flat. The second staff has a bass clef and a common time signature. The third staff has a bass clef and a common time signature. The music is written in a style with square notes and stems.

37

Mode iij

Musical score for exercise 37, Mode iij. It consists of three staves. All staves have a common time signature. The music is written in a style with square notes and stems.

38

Mode viij

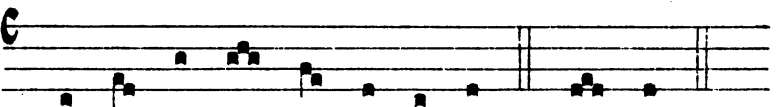
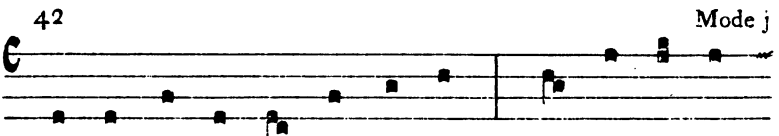
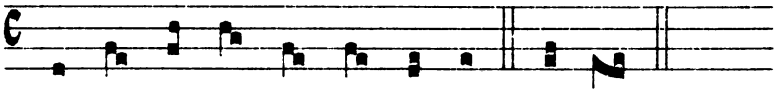
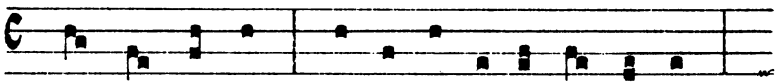
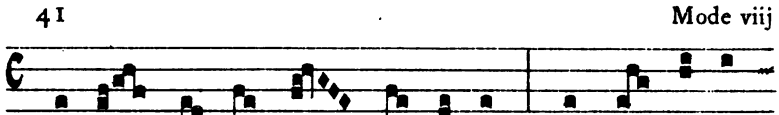
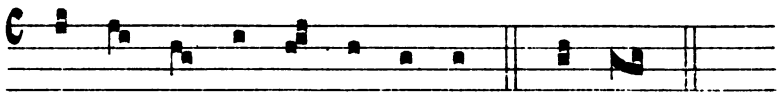
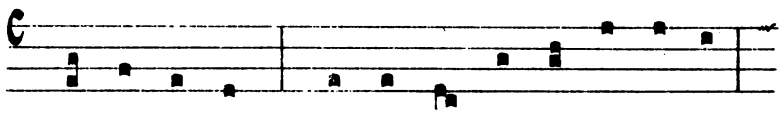
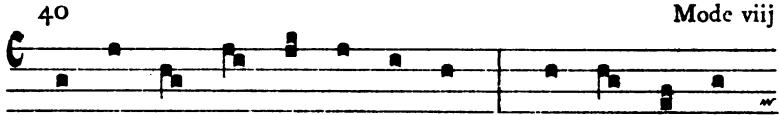
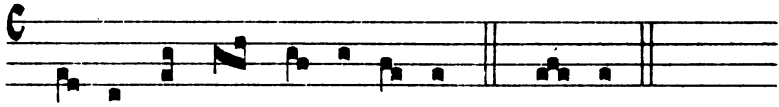
Musical score for exercise 38, Mode viij. It consists of two staves. Both staves have a common time signature. The music is written in a style with square notes and stems.

39

Mode iv

Musical score for exercise 39, Mode iv. It consists of two staves. Both staves have a common time signature. The music is written in a style with square notes and stems.



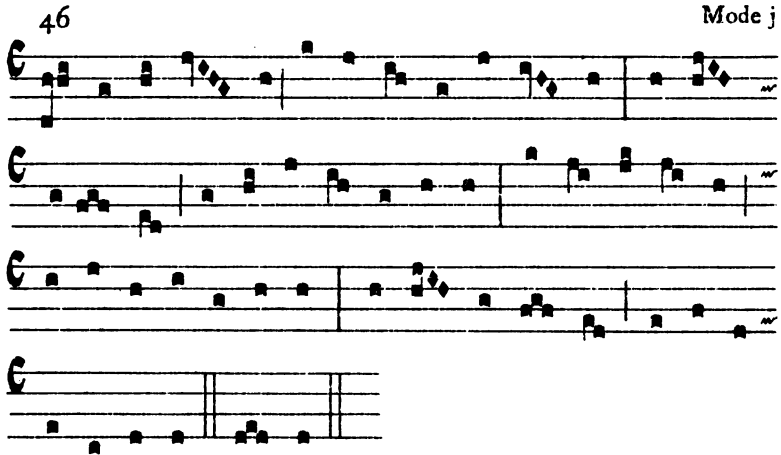


43 Mode iij

44 Mode iv

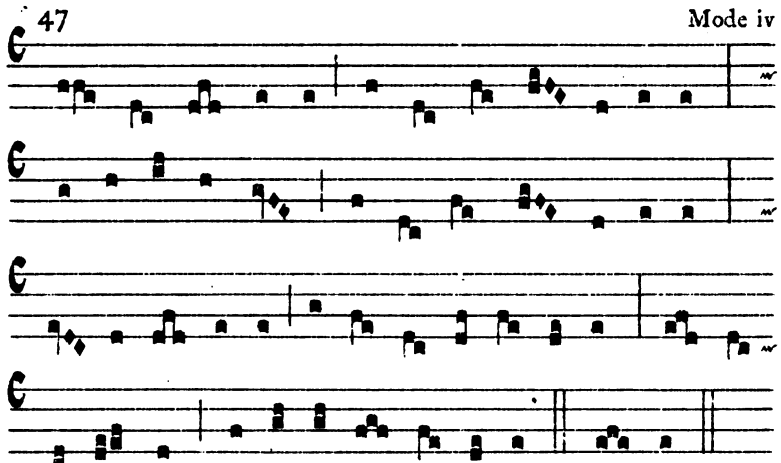
45 Mode ij

46 Mode j



Musical score for Mode j, measures 46-47. The score consists of four staves. The first three staves contain a melodic line with various rhythmic values and accidentals. The fourth staff contains a bass line with a few notes and rests. The time signature is common time (C).

47 Mode iv



Musical score for Mode iv, measures 48-51. The score consists of four staves. The first three staves contain a melodic line with various rhythmic values and accidentals. The fourth staff contains a bass line with a few notes and rests. The time signature is common time (C).

48 Mode viij



Musical score for Mode viij, measures 52-55. The score consists of three staves. The first two staves contain a melodic line with various rhythmic values and accidentals. The third staff contains a bass line with a few notes and rests. The time signature is common time (C).

49 Mode viij

50 Mode iv

51 Mode vij

52 Mode iv

Musical notation for exercise 52, Mode iv. It consists of three staves. The first staff has a common time signature (C) and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues the sequence: D4, C4, B3, A3, G3, F3, E3, D3, C3. The third staff shows a final cadence: D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

53 Mode iv

Musical notation for exercise 53, Mode iv. It consists of three staves. The first staff has a common time signature (C) and a key signature of one flat (Bb). It contains a sequence of notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3. The second staff continues the sequence: D3, C3, Bb2, A2, G2, F2, E2, D2, C2. The third staff shows a final cadence: D2, C2, Bb1, A1, G1, F1, E1, D1, C1.

54 Mode ij

Musical notation for exercise 54, Mode ij. It consists of three staves. The first staff has a common time signature (C) and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues the sequence: D4, C4, B3, A3, G3, F3, E3, D3, C3. The third staff shows a final cadence: D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

55 Mode ij

56 Mode ij

57 Mode viij

58 Mode j

59 Mode j

60 Mode ij

61

Mode iij

Musical notation for exercise 61, Mode iij. It consists of three staves. The first two staves are in common time (C) and contain a sequence of notes. The third staff is a repeat sign with a double bar line and a fermata.

62

Mode iv

Musical notation for exercise 62, Mode iv. It consists of three staves. The first two staves are in common time (C) and contain a sequence of notes. The third staff is a repeat sign with a double bar line and a fermata.

63

Mode ij

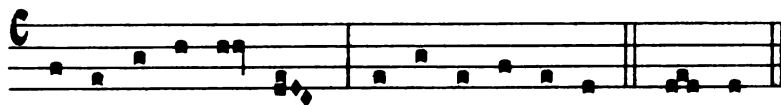
Musical notation for exercise 63, Mode ij. It consists of three staves. The first two staves are in common time (C) and contain a sequence of notes. The third staff is a repeat sign with a double bar line and a fermata.

64

Mode j

Musical notation for exercise 64, Mode j. It consists of two staves. The first staff is in common time (C) and contains a sequence of notes. The second staff is a repeat sign with a double bar line and a fermata.





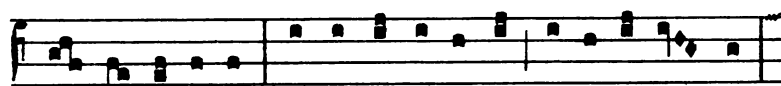
65

Mode iv



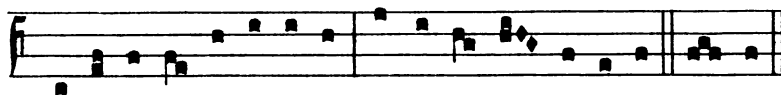
66

Mode ij



67

Mode ij



## FROM THE SARUM PROCESSIONAL

68

Mode j

Musical score for measure 68, Mode j. The score consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a medieval style with square neumes on a four-line staff. The first staff contains two measures of music. The second staff contains two measures. The third staff contains two measures. The fourth staff contains two measures and ends with a double bar line.

69

Mode j

Musical score for measure 69, Mode j. The score consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a medieval style with square neumes on a four-line staff. The first staff contains two measures of music. The second staff contains two measures. The third staff contains two measures and ends with a double bar line.

70

Mode ij

Musical score for measure 70, Mode ij. The score consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a medieval style with square neumes on a four-line staff. The first staff contains two measures of music. The second staff contains two measures. The third staff contains two measures and ends with a double bar line.

71

Mode iv

Musical score for exercise 71, Mode iv. It consists of three staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

72

Mode iv

Musical score for exercise 72, Mode iv. It consists of four staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The second, third, and fourth staves continue the melody, with the fourth staff ending with a double bar line and repeat dots.

## FROM THE YORK HYMNAL

73

Mode iij

Musical score for exercise 73, Mode iij. It consists of three staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The music is written in a single melodic line. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

74

Mode vij

75

Mode iij

## FROM THE HEREFORD HYMNAL

76

Mode iv

## FROM THE BARKING HYMNAL

77

Mode ij

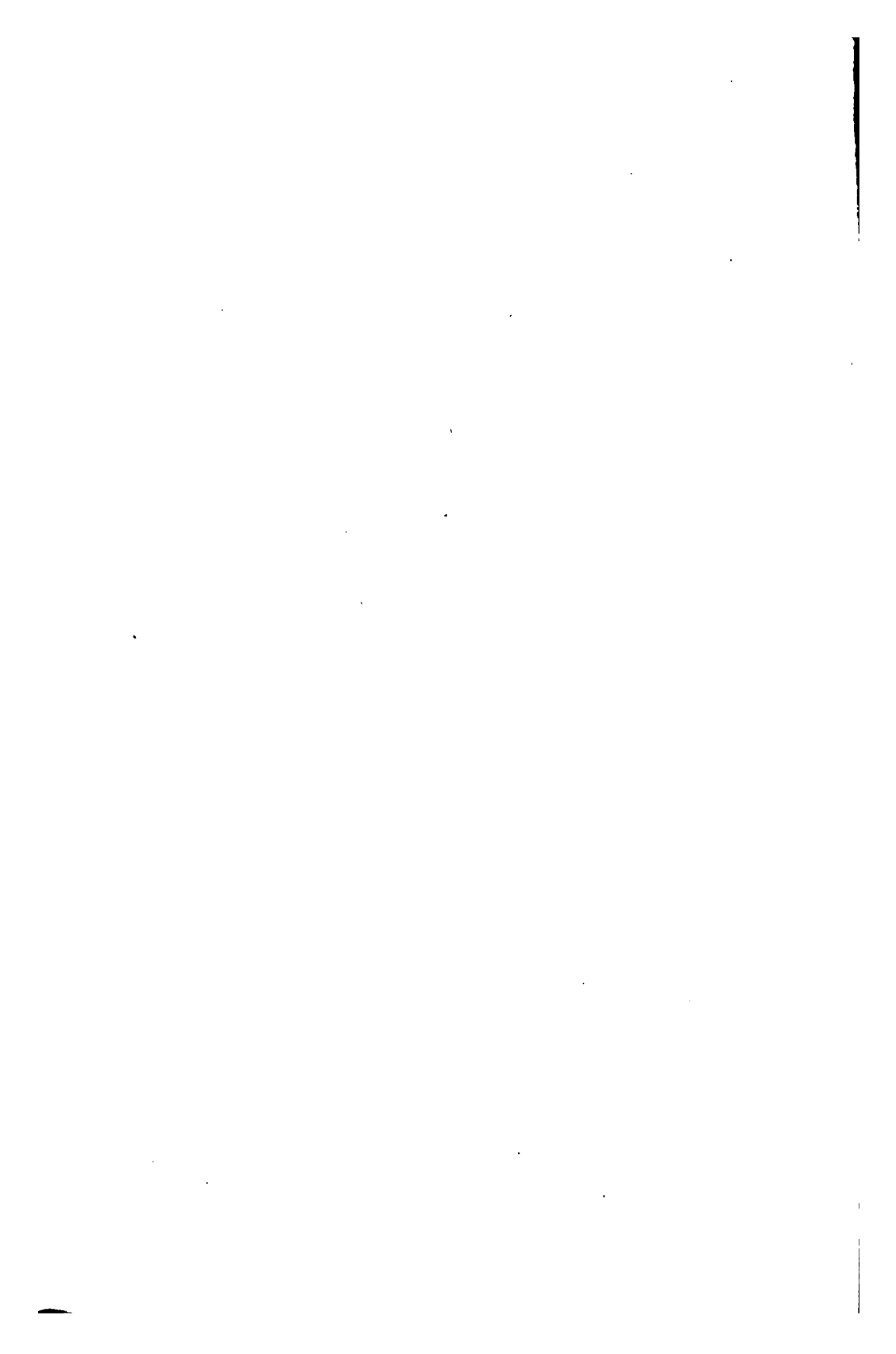
# SEQUENCES

FOR THE PRINCIPAL DAYS OF THE YEAR

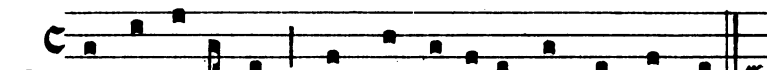
FROM THE

**Sarum Gradual**

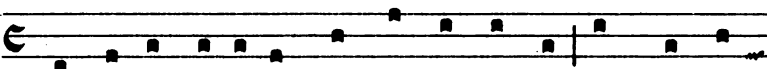
AND OTHER SOURCES



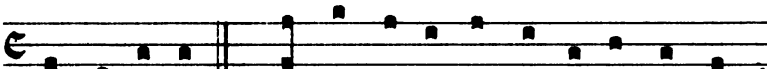
**Advent**  
*Salus eterna*



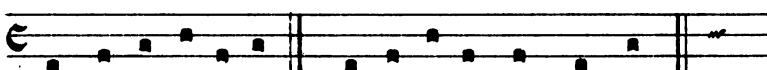
**S** A - viour e - ter - nal ! Health and life of the world un - fail - ing ;  
Light ev - er - last - ing, and in ve - ri - ty our re - demp - tion : }




Griev - ing that the a - ges of men must per - ish through the temp -  
Still in heav'n a - bi - ding, Thou cam - est earth - ward of Thine cwn



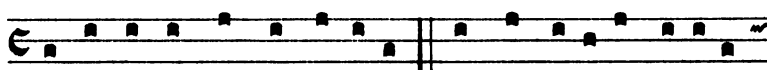
ter's wi - li - ness, } Then free - ly and gra - cious - ly deign - ing to  
great cle - men - cy: } To lost ones and per - ish - ing gav - est Thou



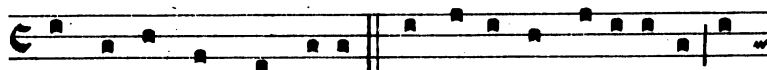
as - sume hu - ma - ni - ty, } Fill - ing all the world with joy,  
Thy free de - lit - ver - ance, }




O Christ, our souls and bo - dies cleanse by Thy per - fect sa - cri - fice: }  
So we, as tem - ples pure and bright, fit for Thine a - bode may be. }



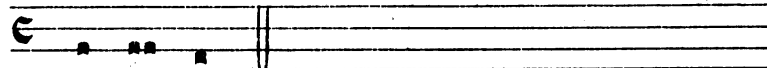
By Thy for - mer Ad - vent jus - ti - fy: } That when in a blaze of glo - ry  
By Thy se - cond grant us li - ber - ty: }



Thou de - scend - est, Judge of all ; Robed in rai - ment un - de - fi - led, we



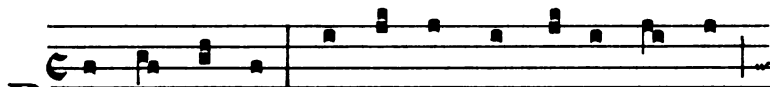
may shine, and ev - er fol - low, Lord, Thy foot - steps blest where - e'er



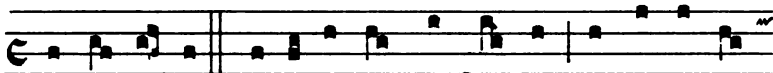
they lead us.

# Christmas

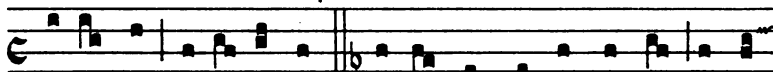
## Letabundus



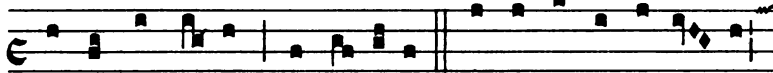
**R** Aise your voi-ces, Faith-ful choirs, with rap-ture sing-ing,  
Mo-narch's Monarch, From a stain-less Mai-den spring-ing,



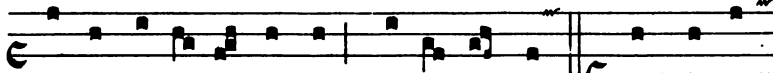
Al- le- lu- ya : } Angel of the Coun-sel, here, Sun from star, He  
Matchless wonder ! } He a Sun Who knows no night, She a Star whose



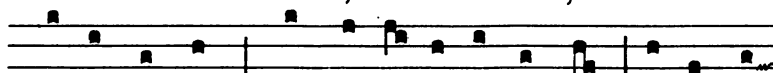
doth appear, born of Maiden : } As a star its kin-dred ray, Ma-ry  
pa-ler light Shineth ev- er. } Still undimm'd the star shines on, And the



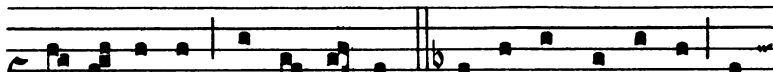
doth her Child dis-play, Like in nature : } Le-ba-non's tall Ce-dar now  
Vir-gin bears a Son, Pure as ev- er. } To our vale of sor-row came



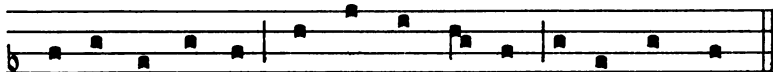
Hys-sop-like, in vale to bow Con-de-scen-deth : } Though E-sai-  
Word of God in mor-tal frame, Born In-car-nate. } If her Pro-



as had foreshown, Though the Syn-a-gogue had known, Yet the truth  
phets speak in vain, Let her heed a Gen-tile strain, And from mys-



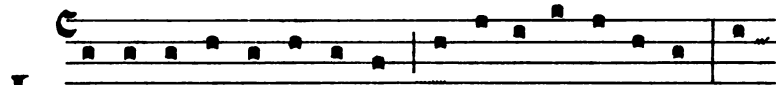
she will not own, Blind re-main-ing ; } No long-er then de-lay, Doubt  
tic Si- byl gain Light in dark-ness. } Turn & this Child behold, That



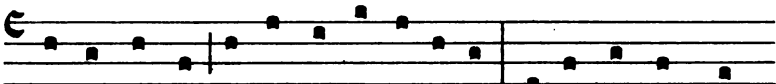
not what le-gends say, Why be cast a-way, A race for-lorn ? }  
ve-ry Son, of old In God's Writ foretold A Maid hath borne. }



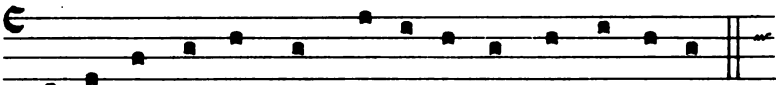
**Epiphany**  
*Epiphaniam Domino*



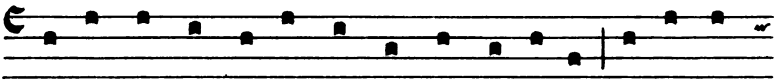
**L** O, God in man is ma- ni- fest ! tell out the joy-ous sto- ry ; Tell



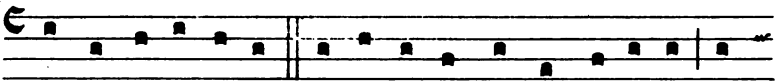
how the wise men worship the Son incarnate. Sa- ges from fur- ther-  
Who is the King Whom



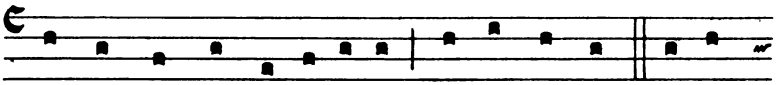
most O- ri- ent speed to bow be-fore His boundless pow-er. }  
the prophets fore-told should come to save both Jew and Gentile. }



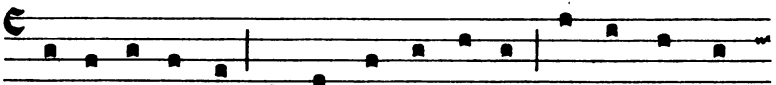
Lo! He humbleth Himself from His throne of glo-ry, ta-keth on  
He, tho' God ev- er- last- ing be- fore all a- ges, now is born



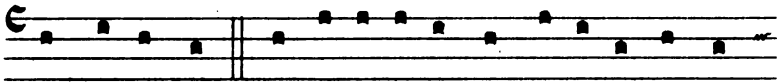
Him the form of servant. } See ful- fill'd is Ba- laam's prophecy, 'Out  
of the Vir- gin Ma- ry. } Ri- sing up in pow'r and ma- jes- ty, it



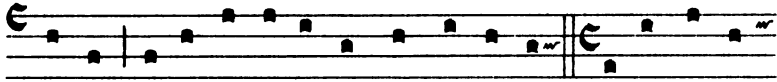
of Ia- cob shall a star a- rise : ' (so 'twas promised): } See the  
shall smite with dread dis- com- fi- ture Mo- ab's prin- ces. } Of- fer-



wise men of- fer Him their cost- li- est presents, gold and myrrh and  
ings sig- ni- fi- cant, in- cense tells His Godhead, gold His king- dom,



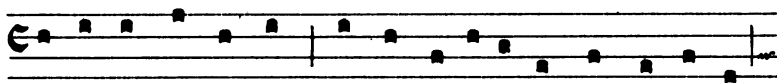
fra-grant in-cense. } Then in a vi-sion God's messengers give them  
myrrh His Pas-sion. } Lest he attack in his malice the new-born



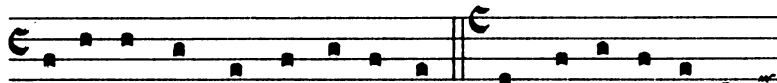
warn-ing not to re-turn to bring word to He-rod. } So re-joi-ning  
Monarch, fearing the for-fei-ture of his kingdom. } But the king in



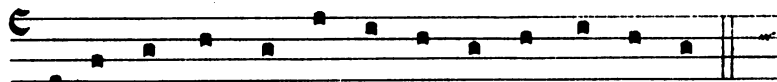
for the star's good light guiding them, See the Ma-gi choose an-  
o-ver-flow-ing wrath breaking forth, gives command to search thro'



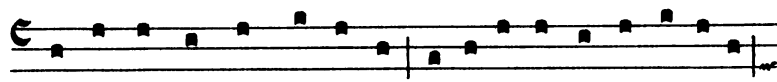
o-ther road for themselves; homeward returning to their own country,  
Beth-le-hem's fair bor-ders, ha-ling the in-no-cent help-less in-fants



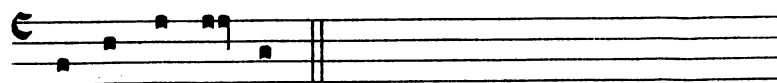
leaving He-rod's be-hests un-heed-ed. } Join then in one solemn  
to de-vote them forthwith to slaughter. } Which may be-to-ken ob-



cho-rus to raise a me-lo-dy of praise and glo-ry, }  
la-tions more rare, which to our Lord we fain would of-fer. }



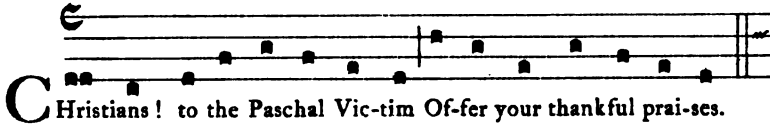
Praying that His strong pro-tec-tion o-ver all na-tions be extended




now and for ev-er.

# Easter

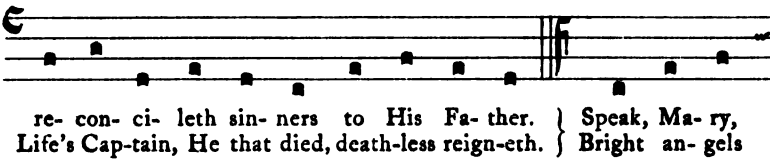
## *Vitæ paschali laudes*



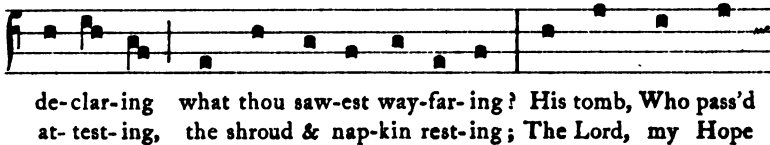
**C**hristians! to the Paschal Vic-tim Of-fer your thankful prai-ses.



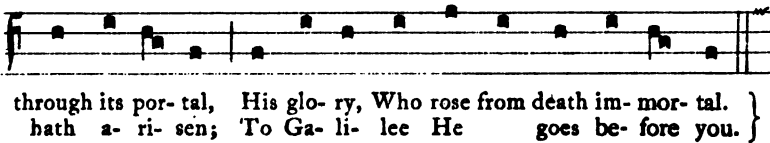
The Lamb the sheep hath ransom'd; Christ, by sin un- de- fi- led,  
Death and life in a con- flict sore and wondrous contended;



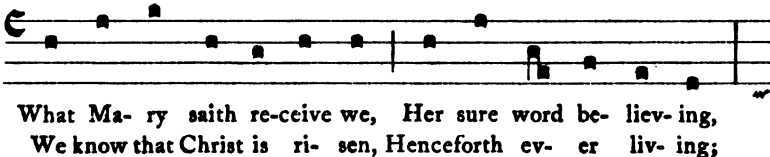
re- con- ci- leth sin- ners to His Fa- ther. } Speak, Ma- ry,  
Life's Cap- tain, He that died, death-less reign- eth. } Bright an- gels



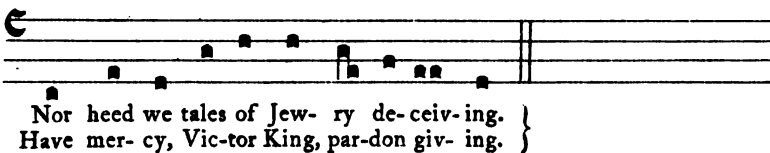
de- clar- ing what thou saw- est way- far- ing? His tomb, Who pass'd  
at- test- ing, the shroud & nap- kin rest- ing; The Lord, my Hope



through its por- tal, His glo- ry, Who rose from death im- mor- tal. }  
hath a- ri- sen; To Ga- li- lee He goes be- fore you. }




What Ma- ry saith re- ceive we, Her sure word be- liev- ing,  
We know that Christ is ri- sen, Henceforth ev- er liv- ing;



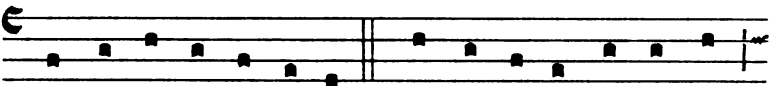
Nor heed we tales of Jew- ry de- ceiv- ing. }  
Have mer- cy, Vic- tor King, par- don giv- ing. }

# Easter

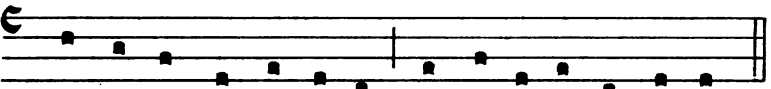
## *Mane prima Sabbati*



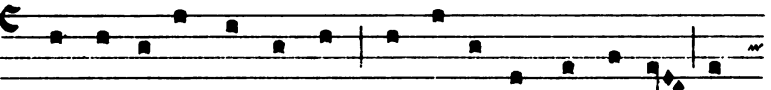
**D**awn- ing was the first of days, When the Lord, our Hope & Praise,



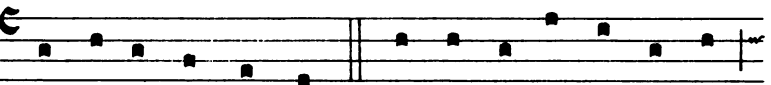
God, the Son of God, a- rose. Conqu'ring Sa-tan's e- vil sway,  
He, up- ri- sing from the dead,



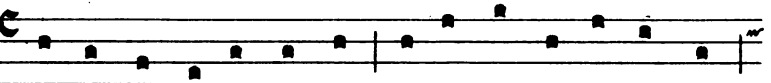
Christ returned from hell to-day; Ne'er was vic-t'ry like to this. }  
Brought us joys un- num-ber-ed, So- lace ev'-ry-where and bliss. }




When the ri- sen Lord was seen, Bless-ed Ma- ry Mag-da- len Was  
News of promis'd joy to bring To His brethren sor-row-ing O'er



the he-rald whom He chose : } O thrice bless-ed eyes that first,  
their Master's dy- ing throes. } This was she who was of old



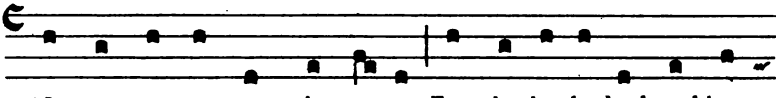
(When the chains of death were burst, Sin destroy'd and Sa- tan quell'd,)  
Lost in sin so ma- ni- fold, But at Je- sus' feet ob- tain'd



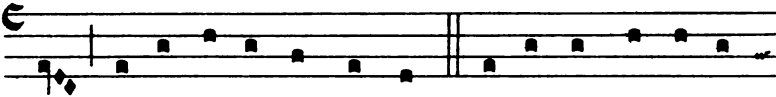
Christ, the King of all be- held. } Mute-ly su- ing, grief renewing,  
Grace to par-don all that stain'd. } Whom a- dor- ing, and imploring,



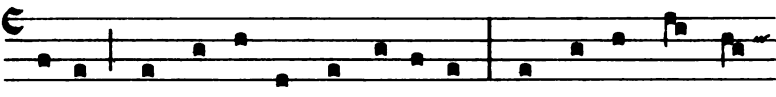
Lo! she proveth how she lov-eth Christ supremely, by her tears : }  
 He re-gard-eth and re-ward-eth, Still-ing self-ac-cus-ing fears. }



Ma-ry sweetest, as is meetest, For thy ho-ly deeds and low-  
 Name thou bear-est which thou sharest With that o-ther Bless-ed Mo-



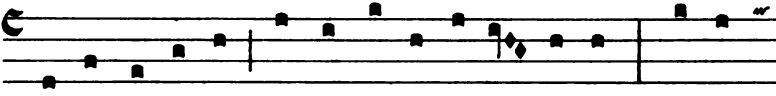
ly, Thee we hail as 'O-cean-Star'; } One a queen-ly ti-tle  
 ther, Who in rank outshines thee far. } One the gate whereby sal-



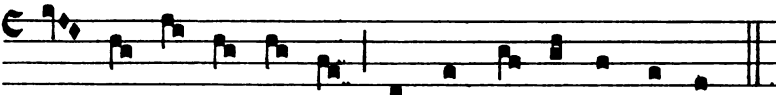
gaineth, One, a sin-ner, grace obtaineth : Each shed up- on the  
 va-tion Dawn'd a-main on all cre-a-tion; The o-ther world-wide



Church's night, The joyaunce of re-turn-ing light. } Mag-da-len!  
 bliss re-stor'd, And blazon'd forth the ri-sen Lord. } That the Fount



our prai-ses heeding, Aid our vows by in-ter-ce-ding; Oh be-  
 of ex-pi-a-tion, Who ef-fac'd thy de-gra-da-tion, Re-con-



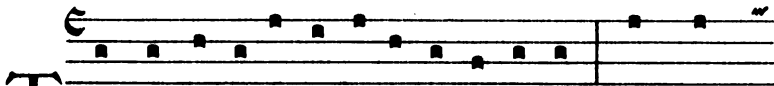
friend us, and commend us At the throne of Christ a-bove : }  
 cile-ment from de-file-ment May vouch-safe us in His love. }



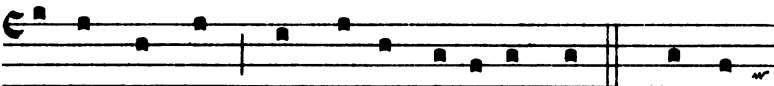
A-men let cre-a-tion sing.

# Ascension


*Rex omnipotens die bodierna*



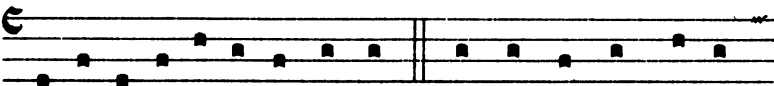
**T** He King E-ter-nal as up-on this ho-ly day, The world's  
And back



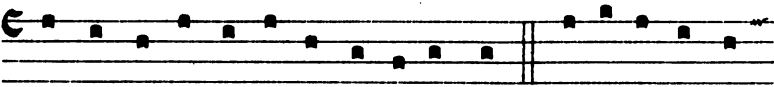
re-demp-tion wrought by His all- victorious might : } Since His  
to hea-ven's gate, (whence He came), in triumph sped. } Days full



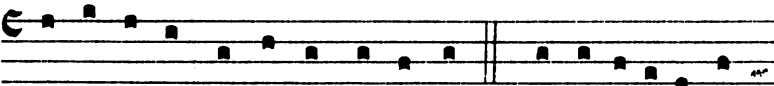
a-ri-sing, full for-ty days are gone ; } While He left them, ere He  
of comfort for the A-pos-tles' hearts. } And with-al the pow-er



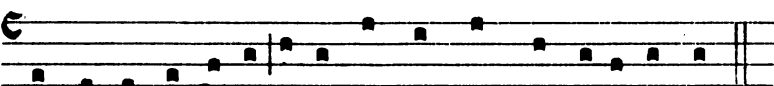
de-part-ed, His le-ga-cy of Peace : } Lo! now He stands, charging  
to bind or loosen the bands of sin. } Bap-ti-zing them in- to




His cho-sen to teach all na-tions of the world, } Yet He exhorts them  
the Name of the Fa-ther, Son, & Ho-ly Ghost. } Tar-ry-ing ra-ther



not to de-part from out Je-ru-sa-lem ; } "For ere many days are  
till they receive the promis'd gift of heav'n. } And ye in Je-ru-sa-



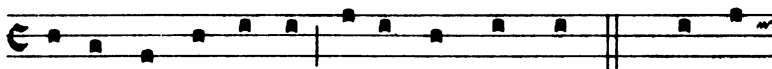
past, the Ho-ly Spi-rit I will send down from heav'n upon the world : }  
lem shall bear me witness, in Jew-ry and in all Sama-ri-a." }



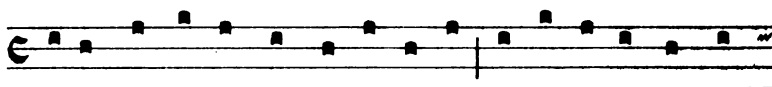
While He ut-ter-ed His last charge before them all, as they  
And in heav'n a-bove there ap-pear'd a shi-ning cloud, which, as



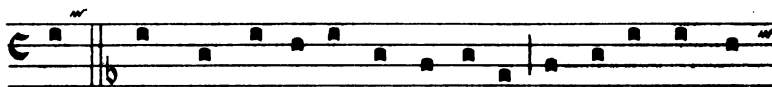
were ga-zing, He was ta- ken up : } In white ap-pa- rel  
they look'd, re- ceiv'd Him from their sight. } "Why stand ye ga-zing,



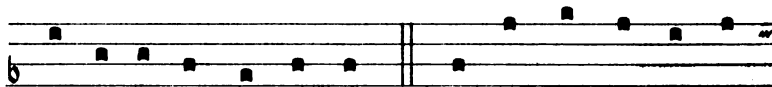
lo! two men hard at hand, who address'd them thus : } "This same  
ye men of Ga- li- lee, up to hea- ven's height!" } In like



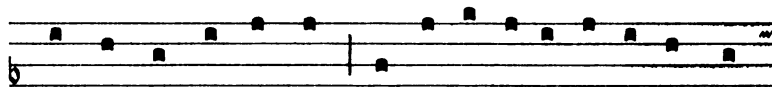
Je- sus, Who to the heav'n is ta- ken up, there to sit at God's right  
manner, as He de- part- ed, shall re- turn for His day of reck- on-



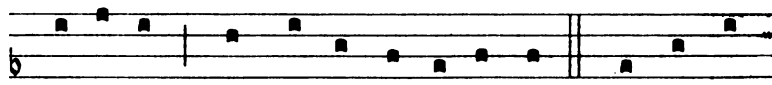
hand, } Lord, Thou a- lone art our Cre- a- tor; hea- ven & earth, and  
ing." } Yet by the de- vil's craft and malice for-feit- ing bliss, man



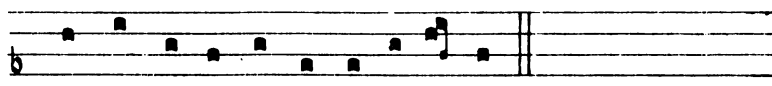
man and all things own Thy sway : } Now, re- deem- ed to God  
fell to Sa- tan's pri- son- house. } Therefore when Thou shalt come



by Thine own precious blood, Thou re- stor- est us back a- gain to  
a- gain to be our Judge, grant us then ev- er- last- ing joy with




Pa- ra- dise, whence we by transgression fell. } Where we may  
Thee to share in the king- dom of the blest. }



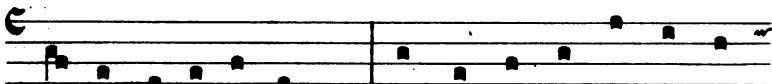
sing Thee ev- er- more our Al- le- lu- ya.

# Whitsuntide

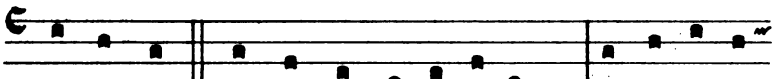
## *Laudes Deo devotas*




Sing to God your praises high, Voice & heart both mu-sic making, }  
Ci- ti-zens of heaven's kingdom. }




For the Ho-ly Spi-rit's grace As on this day light-ed on  
In tongues of fire out of heav'n



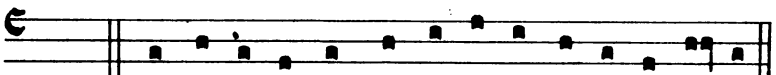
th' A-pos-tles, } Now may the heav'nly Pa-ra-clete, A- bi- ding in  
de-scend-ing. } And make us tem-



us, wash out our of- fen- ces, } May He within our bosoms place Rich  
ples meet for His in-dwelling. } That



store of His gifts & gra-ces to aid us, } So thro' the a- ges of  
we may conform our life to His bidding. } We may proclaim Al- le-

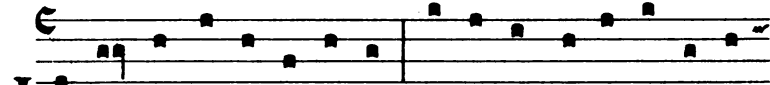


a- ges }  
lu-ya. } To God be all praise and pow-er and ho-nour and glo-ry.

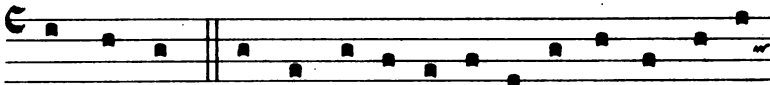


# Trinity Sunday

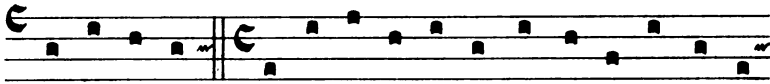
*Voce iubilantes*



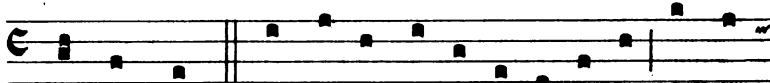
Joy-ful songs of ex-ul-tation sound a-loud for ev-er to the  
with the no-blest praises that the



King of kings, } Sing, then, hea-ven-ly cho-rus, sun & moon & all  
heart can tell. } Sing in an-swer re-ply-ing, earth & air & sea



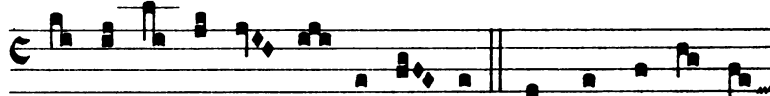
the star-ry host, } All ye creatures vic-ing one with an- o- ther un-  
and riv-er-floods. } Mag-ni- fy the glo-ry due un- to Him Who the



ceas- ing- ly, } One and the same is the ma- jes- ty drawn from  
world hath made. } Yet when in concert me- lo- di- ous hea- ven-



the Fa-ther, Source of De- i- ty: } Thus they hymn Thee, "Ho- ly,  
ly ar-mies praise Thy Ma- jes- ty. } 'Thine, O Lord, be bless- ing,



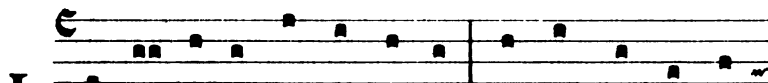
Ho- ly, Ho- ly, Lord God, Ho- san- na: } So give ear, O Lord,  
ho- nour, glo- ry, pow- er for ev- er." } Grant the boon we crave




to us Thy people: } fit-ting us to praise Thee for ev- er- more.  
of pardon- ing mercy, }

# Corpus Christi

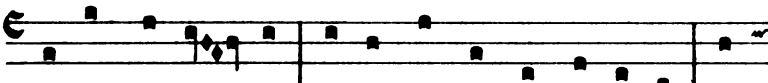
## Lauda Syon Salvatorem



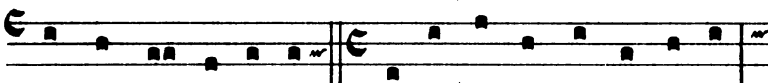
**L** Aud, O Sy-on, thy Sal-va-tion, Laud with hymns of ex-  
Bring Him all the praise thou know-est, He is more than thou




ul-ta-tion, Christ, thy King and Shep-herd true : } Spe-cial theme  
be-stow-est, Ne-ver canst thou reach His duc. } From His hands



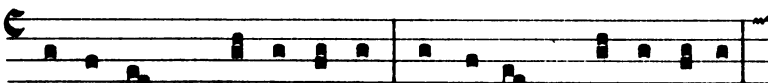
for glad thanks-giv-ing Is the quick'ning and the liv-ing Bread  
of old par-ta-ken, As we know by faith un-sha-ken, Where



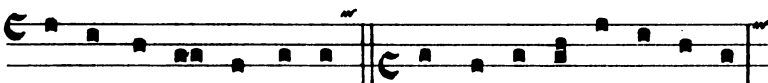
to-day be-fore thee set : } Full and clear ring out thy chanting,  
the Twelve at sup-per met. } Here the new law's new ob-la-tion,



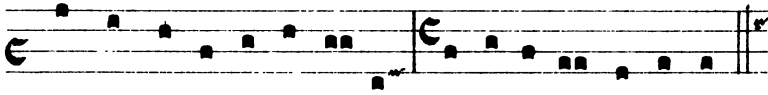
Joy nor sweet-est grace be wanting, From thy heart let prai-ses burst :  
By the new King's re-ve-la-tion, Ends the form of an-cient rite :



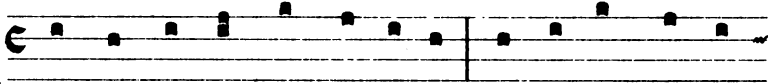
For to-day the Feast is hold-en When the in-sti-tu-tion old-en  
Now the new the old ef-fa-ces, Truth a-way the sha-dow cha-ces,



Of that Sup-per was rehears'd. } What He did, at sup-per seat-ed,  
Light dis-pels the gloom of night. } And, His rule for guid-ance ta-king,



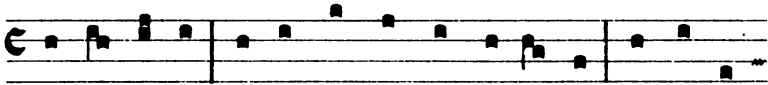
Christ or-dain'd to be re-peat-ed, His me-mo-ri- al ne'er to cease : }  
 Bread and wine we hal-low, ma-king Thus our Sa-cri- fice of peace. }



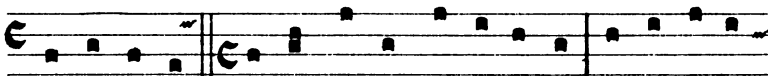
Wondrous truth, to Christ- ians giv-en, Bread be-comes His Flesh  
 Sight hath fail'd, nor thought con-cei- veth, But a daunt- less faith



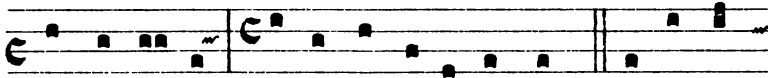
from hea-ven, To His Blood is turn'd the wine : } Here beneath these  
 be- liev-eth, Rest-ing on a pow'r di- vine. } Blood is pour'd &



signs are hid-den Priceless things to sense for-bid-den, Signs not things  
 Flesh is broken, Yet in ei- ther wondrous to- ken Christ en-tire



are all we see : } Who-so of this Food partaketh, Rendeth not the  
 we know to be. } Thousands are, as one, re- ceivers, One, as thousands



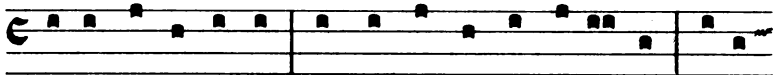
Lord, nor breaketh, Christ is whole to all that taste : } Bad and good  
 of be- liev-ers, Eats of Him who cannot waste. } Life to these—



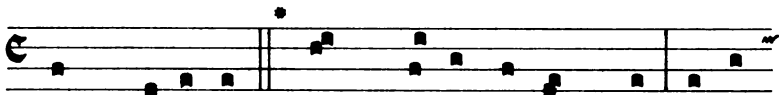
the Feast are shar-ing, Oh ! what diverse dooms pre-par-ing, End-less  
 to those dam-na-tion, See how like par-ti- ci- pa-tion Is with



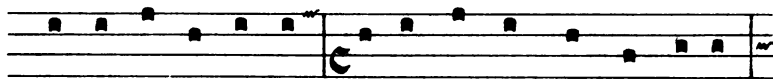
death, or endless life : } When the Sa- cra-ment is broken, Doubt not,  
un- like is- sues rife. } Nought the precious Gift di- vi- deth, Break- ing



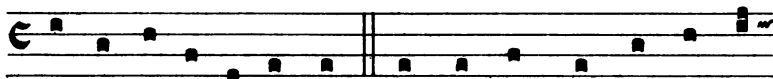
but be- lieve 'tis spoken, That each se- ver'd out- ward to- ken Doth the  
but the sign be- ti- deth, Je- sus still the same a- bi- deth, Still un-



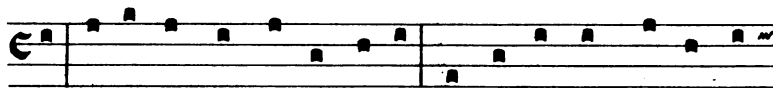
ve- ry whole contain : } Lo ! the An- gels' Food is giv- en To the  
broken doth re- main. } Truth, the an- cient types ful- fill- ing, I- saac



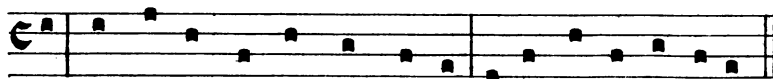
pil- grim who hath stri- ven ; See the chil- dren's Bread from heaven,  
bound, a vic- tim will- ing, Pas- chal lamb, its life- blood spill- ing,



Which on dogs may not be spent : } Ve- ry Bread, Good Shepherd, tend  
Man- na to the fathers sent. } Thou Who all things canst & know-



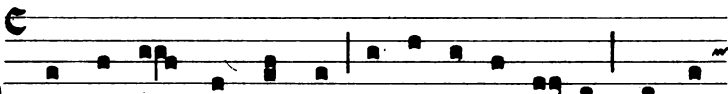
us, Je- su, of Thy love befriend us, Thou refresh us, Thou de- fend  
est, Who on earth such Food bestowest, Grant us with Thy saints, tho' low-

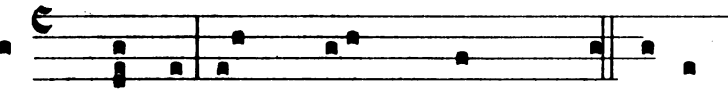


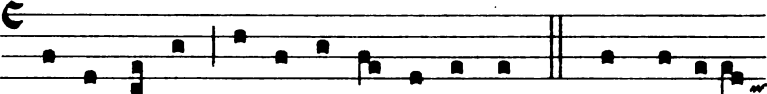
us, Thine e- ter- nal good- ness send us In the land of life to see : }  
est, Where the heav' nly Feast Thou shewest, Fellowheirs & guests to be. }

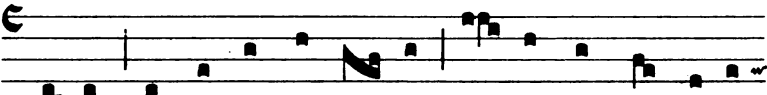
## Changelists

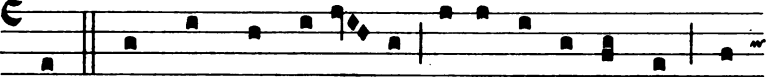
*Laus deuota mente*

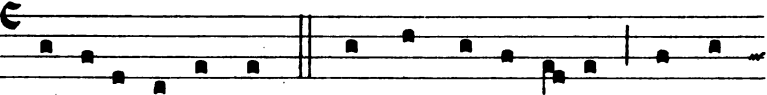
**P**  Raise, the true heart's of-fer, Let our voi-ces prof-fer, And our  
For the faith's four preachers And un-sha-ken teachers Whom His

 thanks to Christ re-sound, } He by these would ren-der Brilliance  
grace hath made re-nown'd. } While by their e-lec-tion Ut-ter-

 out of splendour, As His wont, to earth a-round : } These four ho-ly  
most re-jec-tion He-re-sy and schism found. } These, from Eden

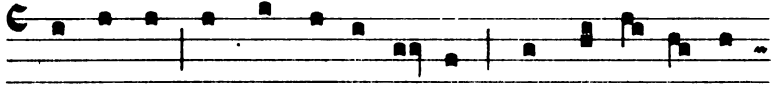
 fountains Bathe the vales and mountains With the stream whose waters  
flow-ing, Thro' the wide world go-ing, Pour their un-di-vided

 save : } These make good the fea-tures Of the Liv-ing Creatures, Whom  
wave. } Va-ried forms pos-sess-ing, But a-like pro-gress-ing, One

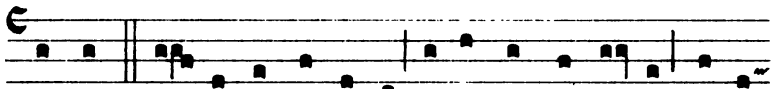
 pro-phe-tic vi-sions trace : } These with pin-ions gift-ed, These from  
and all, in e-qual pace. } Full of eyes each pinion, In se-



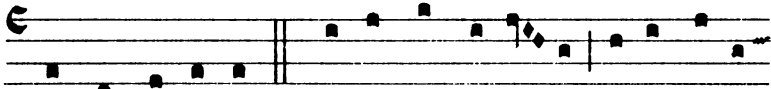
earth up-lift-ed, With the liv- ing cha- riot go : } Here those four  
rene do-min-ion, He-rald they God's Word be-low. } Christ the good



rings gold-en Well may be be- hold-en, Which the Ark of God  
seed sow-ing, And the fruit be- stow-ing, In the doctrine of



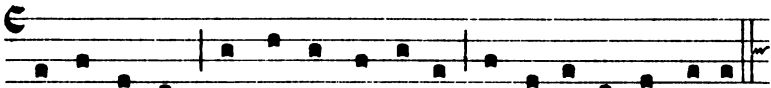
up-bore : } That old type de-clar-ing Of the cha-riot, bear-ing Sa-ba's  
the Four. } Is this car e- lect-ed, By the Lamb di-rect-ed—By the



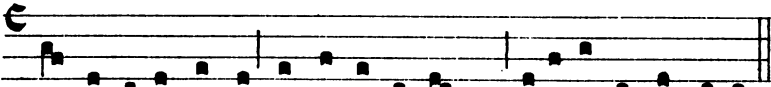
Queen to Sa-lem's hall, } Christ is Head and Ending Of their aim &  
Lamb that died for all. } By the blest in- di-ting Of their ho-ly



tend-ing, He whose pre- sence all things fills : } At their  
wri-ting Stands the Church se- cure from ill. }



sup-pli-ca-tion, Grant us, Lord, sal-va-tion From e-ter-nal death & woe :

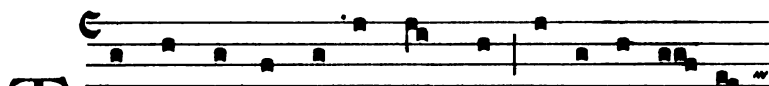


By their holy teaching, Safe & hap-py reach-ing Of celes-tial joys bestow.

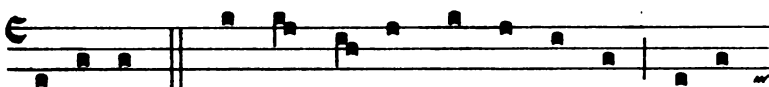


## All Saints or Confessors

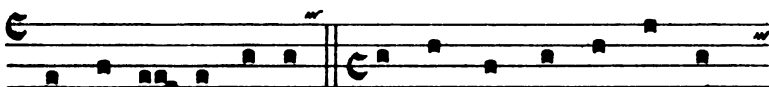
### *Superne Matris gaudia*



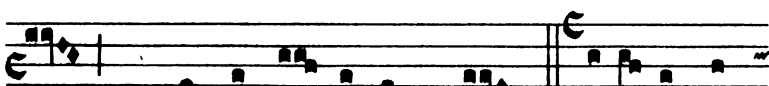
**T** He Church on earth with an-swering love, E-choes her Mo-ther's  
These year-ly feast-days she may keep, And yet for end-less




joys a-bove; 2 In this world's val-ley, dim and wild, The Mo-  
fes-tals weep. And heav'n-ly guards must pitch their tents, And range



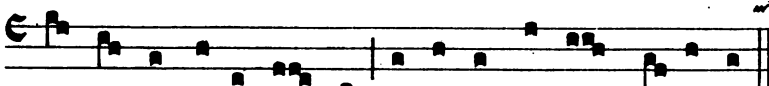
ther must as-sist the child; 3 The world, the flesh, and Sa-tan's  
their ranks in our de-fence. And when their phan-tom hosts come



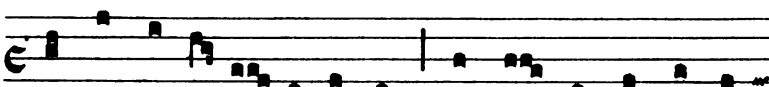
rage, Their dif-fering wars a-gainst us wage; 4 This tri-ple league  
on, The sab-bath of the heart is gone. And set the bat-



with fierce dis-like At ho-ly fes-ti-vals would strike, 5 And  
tle in ar-ray To drive their peace from earth a-way. And



.storms con-fus'd a-bove us lower, Of hope and fear, and joy & woe;  
scarce-ly e'en for one half-hour Is si-lence in God's house be-low.

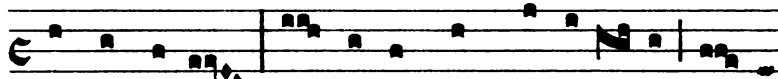


6 That dis-tant ci-ty, oh, how blest, Whose feast-days know no pause  
How glad-some is that Pa-lace gate, Round which nor fear nor sor-

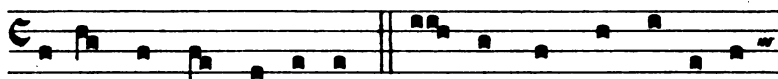




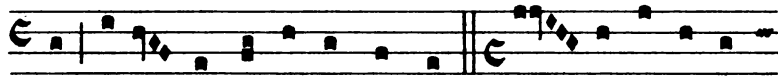
nor rest; 7 There An-gel ci - ti-zens o - bey, Sub - mis - sive to  
row wait. 8 The Fa - thers there of ev' - ry land, In or - der of



a tri - ple sway, And low - ly bow be - fore the throne Of  
their me - rit stand; All clouds that dimm'd their vi - sion flee, And



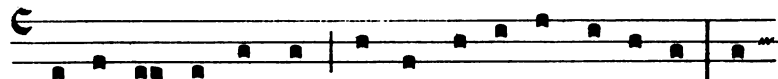
God their Mo - narch Three in One. 9 The Saint whose praise to - day we  
in the Light their Light they see. And face to face be - holds the



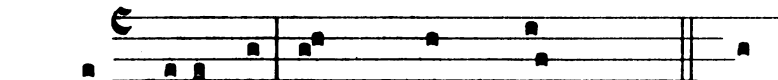
sing, Is stand - ing now be - fore the throne; 10 And Ma - ry there, the  
King, In all His Ma - jes - ty made known. And to her Liege pre -



Vir - gins' Queen, A - bove the high - est grade is seen,  
sents her plea That our mis - deeds may par - don'd be. 11 That we



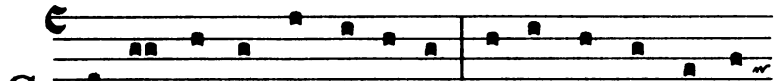
their glo - rious rest may share, When this life's ma - ny toils are past, Christ,



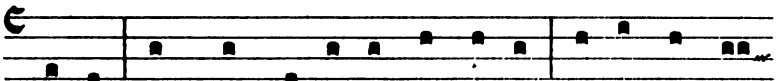
at their all - a - vail - ing prayer, Vouch - safe, of Thy sweet grace, at last.

## Festivals of our Lady

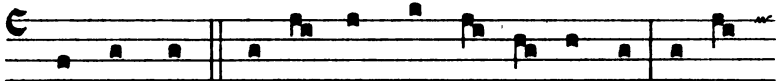
*Verbum bonum et suave*



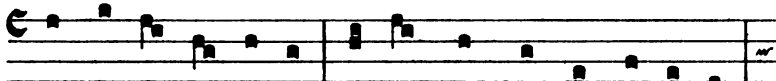
**S** ing we 'A- ve', word en-dear-ing, Ma-ry's welcome, sweet &  
At the quick'ning sa- lu- ta- tion, Da-vid's seed of roy- al



cheering, When th'ex-pect-ed hour was near-ing To the Daughter,  
station Won the Lord of all cre- a- tion, Li- ly mid the



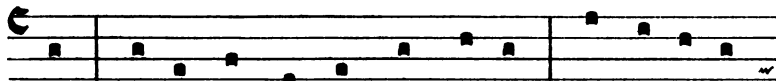
Mo-ther, Maid : } A- ve ! with their trine ob- la- tion Ma- gi  
thorns dis- play'd. } A- ve ! Sun re- splendent bear-ing, Vir- gin,



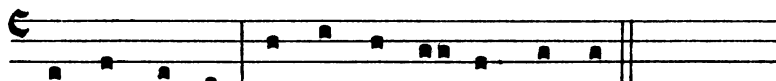
gave thee sa- lu- ta- tion, Gideon's fleece pre- fi- gu- ra- tion,  
joy ma- ter- nal shar-ing, For a fal- len world pre- par-ing



Mo-ther of true So- lo- mon : } A- ve ! Branch of per- fume rar-  
Life in glo- ry, & a throne. } From thy Son, by in- ter- ces-



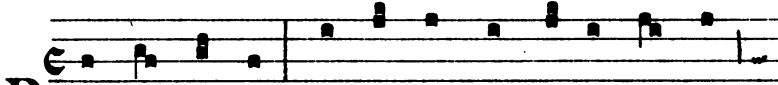
est, Burn-ing Bush, the Word who bar- est, Queen of An- gels  
sion, Mer- cy win for our trans- gres- sion, And a ti- tle



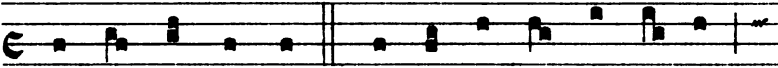
best and fair- est, Port for wand'rers o'er the sea : }  
to pos- ses- sion Of e- ter- nal bliss with thee. }

# Dedication of a Church

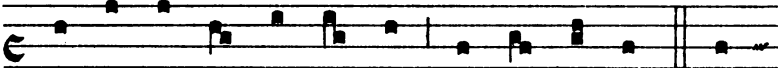
*Letabundus*



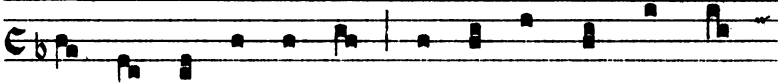
**R** Aise your voi- ces, Faith-ful choirs, with joy ex- ceed- ing,  
Lo! re- joi- ces Queen-ly Bride, her nuptials speed- ing,



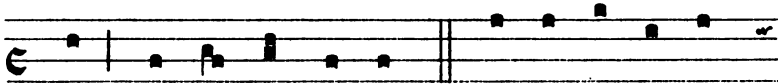
In the courts on high : } Now the Li- ly from a- far  
For her King is nigh. } 'Tis a won- drous mar- riage- bond,



Weds the bri- er, Sun to star Troth is plight- ing : } See!  
To its God in u- nion fond Soul u- nit- ing. } So



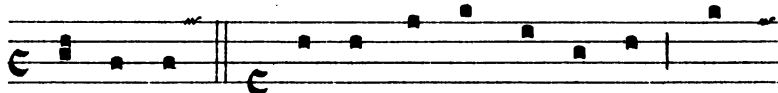
the Church to- day in- vites Christ, es- poused with fes- tal  
the low- ly hu- man soul, Sub- ject, bows to God's con-



rites, To her chaste em- brace : } Flesh of man, by mys-  
'Neath the yoke of grace. } For the Son, in heav'n



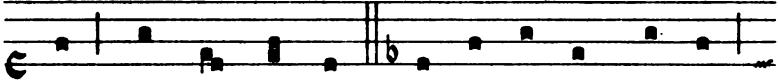
tic tie, Wed- ded to God's Son on high, Rose to  
Who reign'd, Chief in might and glo- ry, deign'd Worth- less



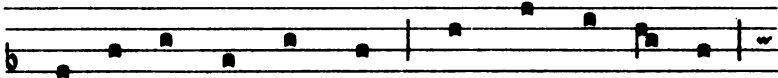
high de- gree : } Prince- ly state He laid a- side, Chose  
flesh to be. } Thus did Christ His word ful- fil, For



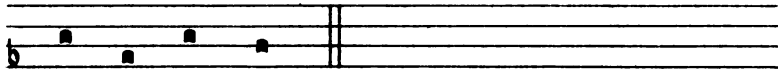
a 'black but come-ly' bride, Whom His love hath glo-ri-  
 that, by a migh-ty skill, From de-file-ment's stain His



fed, Fair and ho-ly: } Mai-den, then has-ten thee,  
 will Cleans'd the low-ly. } See how thy Spouse and Lord,



Sit with thy Bride-groom free, Crown'd with ma-jes-ty,  
 Veil'd by the writ-ten word, In full light a-dor'd,

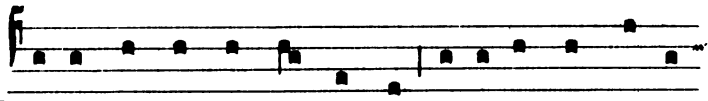


Seep-tred and throned; }  
 True faith hath own'd. }

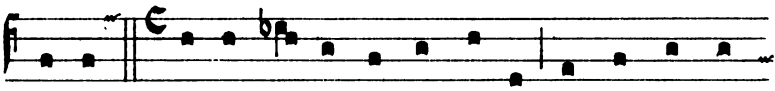


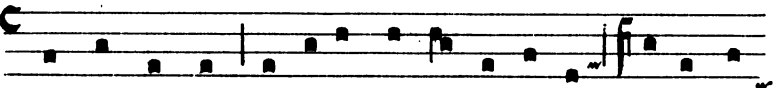
# Festivals of our Lady

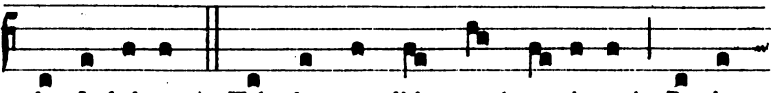
## *Missus Gabriel de celis*

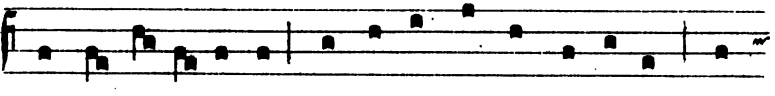
**G**  A- briel, from the heav'n de- scen- ding, On the faith-ful Word at-  
That good word and sweet he pligh-teth In the bo- som where it

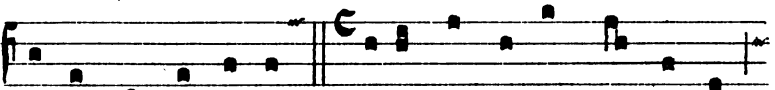
 sen- ding, Is in ho-ly con-verse blen- ding With the Vir- gin full  
ligh-teth, And for *E-va A- ve* wri- teth, Chan- ging E- va's name

 of grace : } At the pro- mise that he sen- deth God th' In- car- nate  
& race. } She, with- out a fa- ther, bear- eth, She no bri- dal

 Word de- scen- deth ; Yet no car- nal touch of- fen- deth Her, the un-  
u- nion sha- reth, And a pain- less birth de- cla- reth That she bare

 de- fi- led one. } Tale that won- d'ring search en- ti- ces ! But be-  
the Roy- al Son. } High the sign, its place as- su- ming In the

 lieve—& that suf- fi- ces ; It is not for man's de- vi- ces Here  
bush, the un- con- su- ming ; Mor- tal, veil thine eyes pre- su- ming, Loose

 to pry with gaze un- meet : } As the rod by won- drous pow- er,  
thy shoes from off thy feet. } Hail the Fruit, O world, with glad- ness !



Mois-ten'd not by dew or show-er, Bare the al-mond and the flow-er,  
Fruit of joy & not of sad-ness: A-dam had not laps'd to mad-ness



Thus he came, the Vir-gin's Fruit : } Je-sus kind a-bove all o-ther,  
had he tas-ted of its shoot. } He once cra-dled in a man-ger,



Gen-tle Child of gen-tle mo-ther, In the sta-ble born our Bro-ther,  
Heal our sin & calm our dan-ger ; For our life, to this world stran-ger,



Whom th'an-ge-lic hosts a-dore ;  
Is in pe-ril ev-er-more.





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