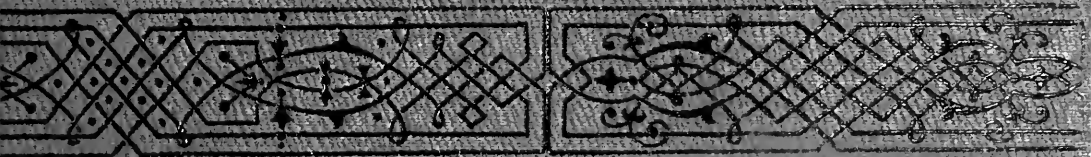


ENGLISH
AND LATIN
HYMNS

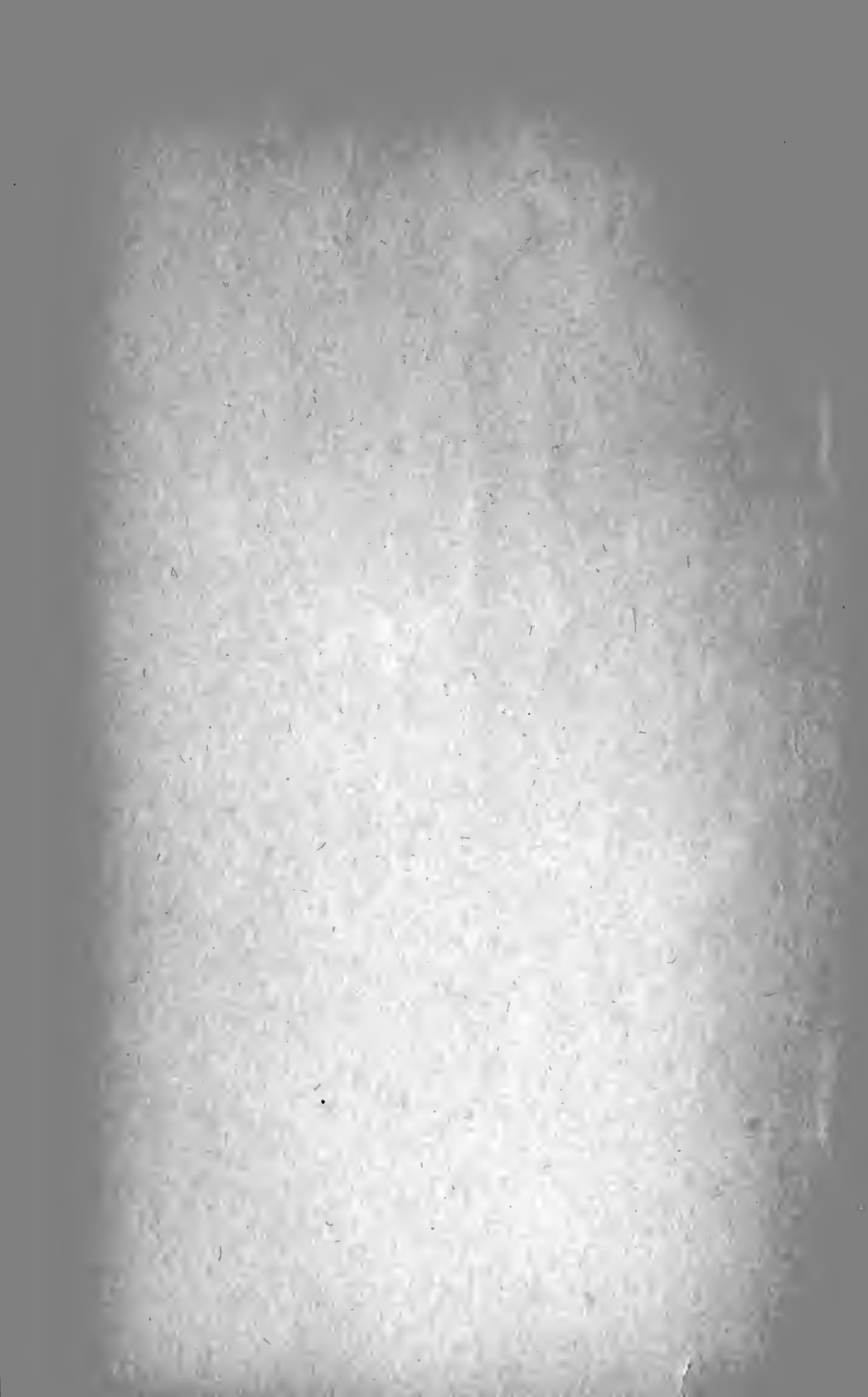



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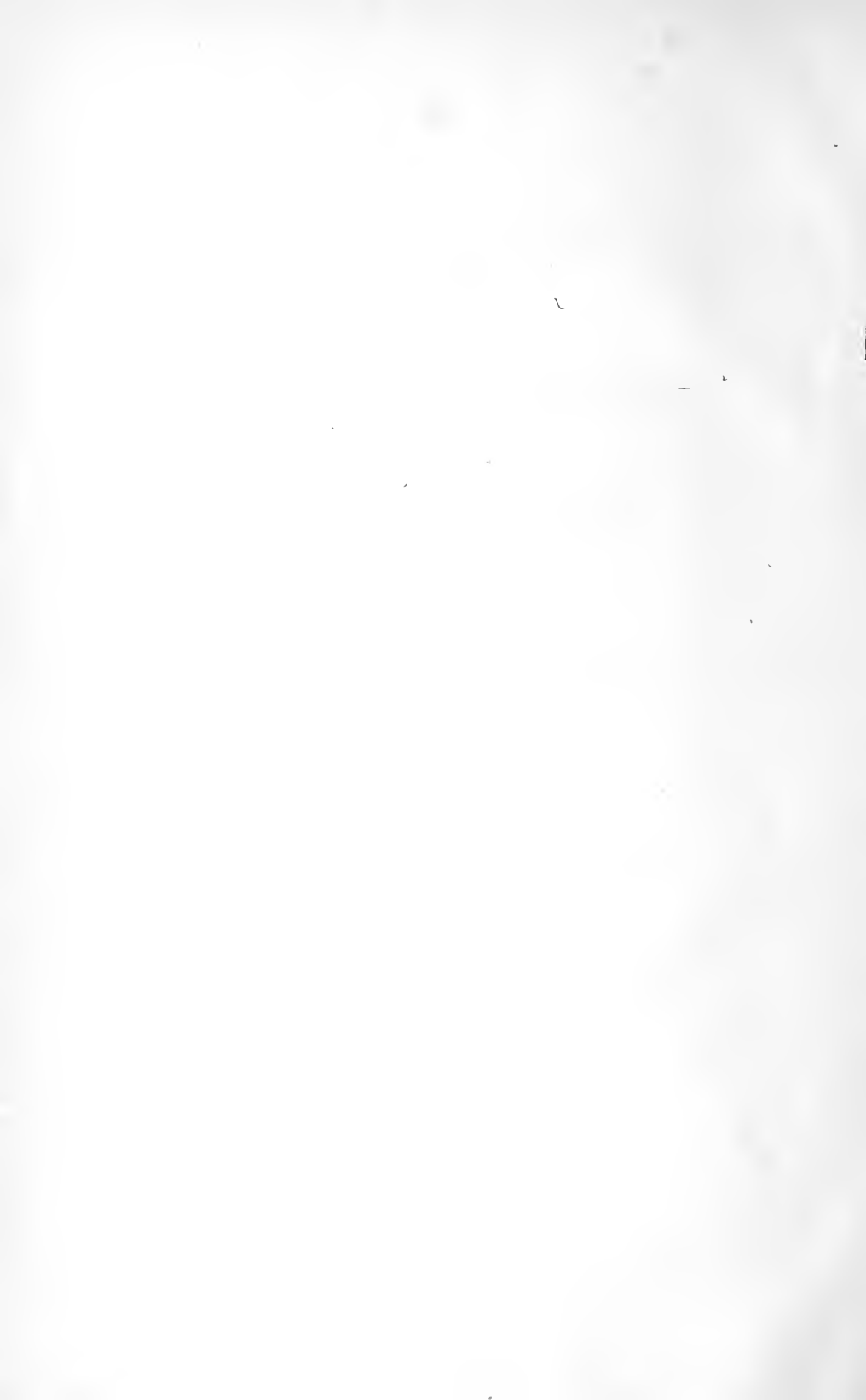


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English and Latin Hymns,

OR

HARMONIES TO PART I

OF

THE ROMAN HYMNAL,

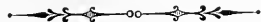
FOR THE USE OF

Congregations, Schools, Colleges and Choirs.

COMPILED AND ARRANGED BY

Rev. J. B. YOUNG, S. J.,

Choir-Master of St. Francis Xavier's Church, New York.



FR. PUSTET,

PRINTER TO THE HOLY SEE AND THE S. CONGREGATION OF RITES.

FR. PUSTET & CO.,

NEW YORK AND CINCINNATI

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PREFACE.

This volume contains the harmonies to the English and Latin Hymns forming Part I of the Roman Hymnal.* Accompaniments to Parts II and III, *i. e.* the Masses and Vespers, have already been published by Messrs. PUSTER & Co. They may be found in the Organ part to the Ordinarium Missae by DR. WITT, and the Vesper Hymns by J. HANISCH.

It being our principal intention to promote *unison* (congregational) singing, we have set the accompaniments in keys best suited to the generality of voices; nevertheless being no less desirous to render our work available to trained choirs, we have arranged all the melodies, except those belonging to Plain Chant, for four mixed voices; a few Plain Chant melodies have been arranged in this manner also. When the music is to be performed in this four-part arrangement, the organist or choirmaster can alter the key in accordance with the requirements of his voices.

Extended harmony being preferable by reason of its sonorousness, and the distinct progression of the parts, it has been the most frequently employed, although *close* harmony is easier of execution. Moreover *close* harmony could not be well employed in melodies arranged for four mixed voices. In Churches where there are two organs, (grand organ and choir organ), we mean the accompaniments to be played on the grand organ, as it alone can impart that vigor and richness of harmony which the singing of large masses of people demands.

Among those who have honored us with their contributions, we must mention in particular Mr. BRUNO OSCAR KLEIN, Organist of St. Francis Xavier's Church.

COLLEGE OF ST. FRANCIS XAVIER, NEW YORK CITY.

J. B. YOUNG, S. J.

Feast of the Holy Angels.

Oct. 2d, 1884.

* The *Roman Hymnal* containing the melodies and words of 194 English and Latin Hymns, all the Masses of the Gradual and the Vespers for every Sunday and Holiday in the year, with the psalms written out under the music of all tones and endings. Also a number of choice Prayers and Meditations.—F. PUSTER & Co.

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Harmonies to the Roman Hymnal.



No. 1. O GOD, THE OBJECT OF MY LOVE.

PRAYER OF ST. FRANCIS XAVIER.



1. O God, Thou art the ob - ject of my love, Not for the

- 2. For me, and such as me, Thou once didst bear The ig - no -
- 3. For me in tor - ture Thou re - sign'st Thy breath, Nail'd to the
- 4. Such as then was, and is Thy love to me, Such is, and



1. hope of end - less joys a - bove, Nor for the fear of endless

- 2. min - ious cross, the nails, the spear; A thorny crown transpierc'd Thy
- 3. cross, and sav'dst me by Thy death; Say: can these suffrings fail my
- 4. shall be still my love for Thee; Thy love, O Je - sus, will I



1. pains be - low, Which those who love Thee not must un - der - go.

- 2. sa - cred brow; What bloody sweats from ev - 'ry mem - ber flow!
- 3. heart to move? What but Thy - self can now de - serve my love?
- 4. ev - er sing - O God of love, sweet Saviour, dear - est King!

No. 2.

PRAYER OF ST. IGNATIUS.

Con moto.

1. I love Thee, O Thou Lord most high, Be -

2. May mem - o - ry no thought sug - gest, But
 3. My God! I hear pro - test to Thee, No
 4. All mine is Thine, say but the word, What -
 5. A - part from Thee, all things are naught; Then

1. cause Thou first hast lov - ed me; I seek no oth - er

2. shall to Thy pure glo - ry tend; My un - der - stand - ing
 3. oth - er will have I than Thine, What - ev - er Thou hast
 4. e'er Thou will - est shall be done; I know Thy love, all -
 5. grant, O my su - prem - est bliss, Grant me to love Thee

1. lib - er - ty, But that of be - ing bound to Thee.

2. find no rest, Ex - cept in Thee, its on - ly end.
 3. giv'n to me, I here a - gain to Thee re - sign.
 4. gra - cious Lord, I know it seeks my good a - lone.
 5. as I ought, Thou giv - est all in giv - ing this.

No. 3. MY GOD, O GOODNESS INFINITE.

p

1. My God, O good-ness in - fi - nite, My life's true Life art Thou;

2. While night and day my foes al - lure, In Thee do I con - fide;

cresc. *dim.*

1. Lord of my heart, my spouse most sweet, My love to Thee I vow.

2. Take Thou and place my heart se - cure, With - in Thy piercéd side.

p

1. Je - sus, for Thee I pine a - way, My love and my de - sire;

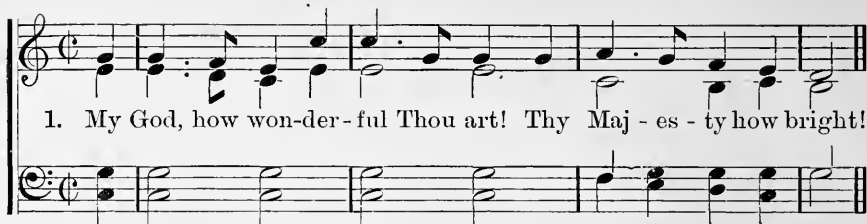
2. With Thy sweet chains, O Je - sus, bind My reb - el heart to Thee;

cresc. *dim.*

1. And more en - amour'd day by day, I burn with heav'nly fire.


2. Till death, my safe-ty, I will find In such cap - tiv - i - ty.

No. 4. MY GOD, HOW WONDERFUL.




1. My God, how won-der-ful Thou art! Thy Maj - es - ty how bright!

2. How beau-ti - ful, how beau-ti - ful The sight of Thee must be,
3. Yet I may love Thee, too, O Lord! Al - might - y as Thou art;



1. How beau-ti - ful Thy mer - cy-seat, In depths of burning light!

2. Thine endless wisdom, boundless pow'r, And aw - ful pu - ri - ty!
3. For Thou hast stoop'd to ask of me The love of my poor heart.



1. How dread are Thine e - ter - nal years, O ev - er - last - ing Lord,

2. O how I fear Thee, Liv - ing God! With deepest, tend' rest fears,
3. No earth - ly fa - ther loves like Thee; No mother half so mild,



1. By pros - trate spir its day and night, Un - ceas - ing - ly a - dor'd.

2. And worship Thee with trembling hope And pen - i - ten - tial tears.
3. Bears and forbears, as Thou hast done With me, Thy sin - ful child.

No. 5.

GOD, MY ONLY GOOD.

f

1. On earth there is one on-ly good for me, And it is

2. God hath a charm to sol-ace ev-'ry pain, Hath pow'r each

3. What sad-ness then can cloud the tranquil breast, That finds in

p

1. God, my treasure He; 'Tis God, and God a-lone, that can im-

2. weak-ness to sus-tain; And on his way, tho' storms o'er-cloud the

3. God a place of rest? How can a soul feel trouble or a-

p

1. part The balm of com-fort to the heart. Then spurning earth, let

2. sky, The just man feels his Sav-iour nigh. Let henceforth then thy

3. larm, Which leans on God's pro- tect-ing arm. Let then our cry of

rall e dim.

1. this my watchword be, Lord, I am Thine, my love is all for Thee.

2. cry of feal-ty be, Lord, I am Thine, my love is all for Thee.

3. joy-ous triumph be, Lord, we are Thine, our love is all for Thee.

No. 6 HOLY GOD, WE PRAISE THY NAME.

Maestoso.

1. Ho - ly God! we praise Thy name, Lord of all! we

1. bow be - fore Thee; All on earth Thy scep - tre claim,

1. All in heav'n a - bove a - dore Thee; In - fi -

1. nite Thy vast do - main, Ev - er - last - ing is Thy reign.

2.

Hark! the loud celestial hymn,
 Angel choirs above are raising;
 Cherubim and Seraphim
 In unceasing chorus praising;
 Fill the heav'ns with sweet accord:
 Holy, Holy, Holy Lord!

3.

Holy Father, Holy Son,
 Holy Spirit, Three we name Thee,
 While in Essence only One,
 Undivided God, we claim Thee;
 And adoring bend the knee,
 While we own the mystery.

The Blessed Sacrament.

No. 7. JESUS, MY LORD, MY GOD, MY ALL.

1. Je - sus, my Lord, my God, my All!

2. Had I but Ma - ry's sin - less heart,
3. Oh! see up - on the al - tar placed
4. Je - sus, dear Pas - tor of the flock,

The first system of music is in G minor (one flat) and 3/4 time. It features a treble and bass staff with a piano (*p*) dynamic. The melody is simple and hymn-like, with lyrics printed below the notes.

1. How can I love Thee as I ought?

2. To love Thee with, my dear - est King;
3. The Vic - tim of di - vin - est love!
4. We crowd in love a - bout Thy feet;

The second system continues the melody in the same key and time signature. The lyrics are printed below the notes.

1. And how re - vere this won - drous gift,

2. Oh! with what bursts of fer - vent praise,
3. Let all the earth be - low a - dore,
4. Our voi - ces yearn to praise Thee, Lord,

The third system concludes the piece with the same musical notation and lyrics.

JESUS, MY LORD, MY GOD. Concluded.

1. So far sur - pass - ing hope or thought?

2. Thy good - ness, Je - sus, would I sing.
3. And join the choirs of heav'n a - bove.
4. And joy - ful - ly Thy pres - ence greet.

cresc.

Sweet Sac - ra - ment, we Thee a - dore;

Sweet Sac - ra - ment, we Thee a - dore;

p

Oh! make us love Thee more and more;

Oh! make us love Thee more and more;

pp

Oh! make us love Thee more and more;

Oh! make us love Thee more and more.

No. 8. JESUS, MY LORD, MY GOD, MY ALL.

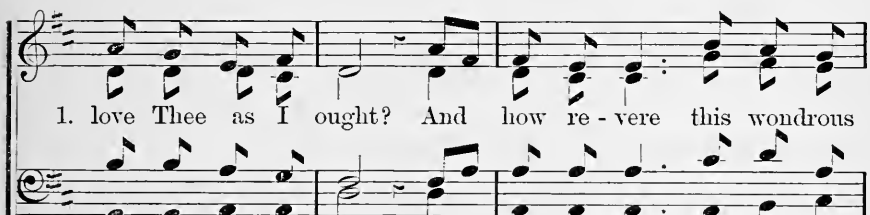
Moderato.

(2D MELODY.)



1. Je - sus, my Lord, my God, my All! How can I

2. Had I but Ma - ry's sin less heart, To love Thee
3. Oh! see up - on the al - tar placed The Vic - tim
4. Je - sus, dear Pas - tor of the flock, We crowd in



1. love Thee as I ought? And how re - vere this wondrous

2. with my dear - est King; Oh! with what bursts of fer - vent
3. of di - vin - est love! Let all the earth be - low a -
4. love a - bout Thy feet; Our voic - es yearn to praise Thee,



1. gift, So far sur - pass - ing hope or thought?

2. praise, Thy good - ness, Je - sus, would I sing.
3. dore. And join the choirs of heav'n a - bove.
4. Lord, And joy - ful - ly Thy presence greet.



Sweet Sac - ra - ment, we Thee a - dore; Oh!

JESUS, MY LORD, MY GOD. Concluded.

make us love Thee more and more; Oh!

make us love Thee more and more.

No. 9.

ESCA VIATORUM.

1. O Food that wea-ry pil-grims love, O Bread of an-gel

2. O Fount of Love, O cleansing Tide, Which from the Sav-iour's

3. Lord Je-sus, Whom by pow'r di-vine, Now hid-den 'neath the

1. hosts a-bove, O Man-na of the Saints, The hun-gry soul would

2. pierc-ed Side, And Sa-cred Heart dost flow, Be ours to drink from

3. outward sign, We worship and a-dore, Grant, when the veil a-

ESCA VIATORUM. Concluded.



1. feed on Thee; Ne'er may the heart un - sol - aced be, Which



2. Thy pure rill, Which on - ly can our spir - its fill, And

3. way is rolled, With o - pen face we may be - hold, Thy-



1. for Thy sweet-ness faints, Which for Thy sweetness faints.



2. all we need be - stow, And all we need be - stow.

3. self for ev - er - more, Thy - self for ev - er - more.

THE ORIGINAL LATIN WORDS.

1.

O esca viatorum,
O panis Angelorum,
O Manna coelitum;
Esuriéntes eiba,
Dulcédine non priva
Corda quaeréntium.

2.

O lympha fons amoris
Qui puro Salvatoris
E corde prófluis;
Te sitiéntes pota
Haec sola nostra vota,
His una súfficis.

3.

O Jesu tuum vultum,
Quem cólimus occultum
Sub panis spécie:
Fac ut, remóto velo,
Post, libera in coelo
Cernámus ácie.

No. 10.

O BREAD OF HEAVEN.

1. O Bread of Heav'n! be - neath this veil, Thou dost my ver - y

2. O Food of Life! Thou Who dost give The pledge of im - mor -
 3. My dearest Good! Who dost so bind My heart with countless
 4. Be - lov - é d Lord! In Heav'n a - bove, There Jesus Thou a -

1. God con - ceal ; My Je - sus, dear - est treas - ure, Hail!

2. tal - i - ty ; I live; no, 'tis not I that live;
 3. chains to Thee! O sweetest Love, my soul shall find
 4. wait - est me, To gaze on Thee with changeless love.

1. I love Thee, and a - dor - ing kneel. Each lov - ing soul

2. God gives me life, God lives in me : He feeds my soul,
 3. In Thy dear bonds true lib - er - ty ; Thyself Thou hast
 4. Yes, thus I hope, thus shall it be ; For how can He

1. by Thee is fed With Thine own self in form of bread.

2. He guides my ways, And with joy ev' - ry grief re - pays.
 3. bestowed on me, Thine, Thine for - ev - er I will be.
 4. de - ny me Heav'n, Who here on earth Him - self hath giv'n.

No. 11. JESUS, JESUS, COME TO ME.

1. Je - sus, Je - sus, come to me, O how much I long for Thee!

2. Empty is all worldly joy, Ev-ermixed with some - loy;
3. On the cross three hours for me, Thou didst hang in ag - o - ny.

1. Come, Thou of all friends the best, Take pos-ses-sion of my breast.

2. Give me my true Sov'reign Good, Je-sus, Thine own Flesh and Blood.
3. I my heart to Thee re - sign, O what rap-ture to be Thine.

Comfort my poor soul dis-tress'd; Come, and dwell within my breast,

Comfort my poor soul dis-tress'd; Come, and dwell within my breast,

O! how oft I sigh for Thee, Je - sus, Je - sus, come to me.

O! how oft I sigh for Thee, Je - sus, Je - sus, come to me.

No. 12.

SOUL OF MY SAVIOUR.

1. Soul of my Sav - iour, sanc - ti - fy my breast;

2. Strength and pro - tec - tion may His pas - sion be!
 3. Guard and de - fend me from the foe ma - lign!

1. Bod - y of Christ, be Thou my sav - ing guest!

2. O bless - ed Je - sus, hear and an - swer me!
 3. In death's dread mo - ments make me on - ly Thine!

1. Blood of my Sav - iour, bathe me in Thy tide!

2. Deep in Thy heart, Lord, hide and shel - ter me!
 3. Call me, and bid me come to Thy em - brace,

1. Wash me, ye wa - ters gush - ing from His side!

2. So shall I nev - er, nev - er part from Thee.
 3. And with Thy Saints be - hold Thee face to face.

No 13.

DESIDERO, MI JESU.

1. De - sí - de - ro, mi Je - su, Hoc

2. Hic ei - bus nu - tri - mén - tum, Hic

1. An - gə - ló - rum e - su Ut me re - fi - ci -

2. po - tus a - li - mén - tum Sit me - ae á - ni -

1. as. Fac, Je - su mi be - ní - gne, Ac - cé - dam sem - per

2. mae; Det grá - ti - am dum spi - ro, Sit in a - gó - ne

1. di - gne Ad has di - ví - nas é - pu - las.

2. di - ro Pi - gnus fu - tú - rae gló - ri - ae.

No. 14.

JESU, DECUS ANGELICUM.

1. Je - su, de - cus an - gé - li - cum,

2. De - sí - de - ro te míl - li - es,
3. Sis, pre - cor, me - um gáu - di - um,

1. In au - re dul - ce cán - ti - cum:

2. Mi Je - su, quan - do vé - ni - es?
3. Qui es fu - tú - rus práe - mi - um,

1. In o - re mel mi - rí - fi - cum,

2. Me lae - tum quan - do fá - ci - es,
3. Tu so - lus me - a gló - ri - a,

1. In cor - de ne - ctar cóe - li - cum.

2. Ut me te i - pso sá - ti - es?
3. Spes, de - cus et vi - ctó - ri - a.

No. 15. O JESU, THOU THE BEAUTY ART.

1. O Je - su, Thou the Beau - ty art

2. Ce - les - tial sweet - ness un - al - loyed!
3. O most sweet Je - su hear the sighs

1. Of an - gel worlds a - bove;

2. Who eat Thee, hun - ger still;
3. Which un - to Thee we send;

1. Thy Name is mu - sic to the heart,

2. Who drink of Thee still feel a void,
3. To Thee our in - most spir - it cries,

1. In - flam - ing it with love.

2. Which on - ly Thou canst fill.
3. To Thee our prayers as - cend.

No. 16. JESUS, GENTLEST SAVIOUR.

Not too fast.

1. Je - sus, gen - tlest Sav - iour! God of might and

2. Out be - yond the shin - ing Of the far - thest
 3. Oh! how can we thank Thee For a gift like
 4. Now at least we'll keep Thee, All the time we

1. pow'r! Thou Thy - self art dwell - ing, In us

2. star, Thou art ev - er stretch - ing In - fi -
 3. this, Gift that tru - ly mak - eth Heav'n's e -
 4. may, But Thy grace and bless - ing, We will

1. at this hour, Na - ture can - not hold Thee,

2. nite - ly far. Yet the hearts of chil - dren,
 3. ter - nal bliss! Ah! when wilt Thou al - ways
 4. keep al - way, When our hearts Thou leav - est,

JESUS, GENTLEST SAVIOUR. Concluded.

1. Heav'n is all too strait, For Thine end - less

2. Hold what worlds can - not, And the God of
 3. Make our hearts Thy home? We must wait for
 4. Worth-less tho' they be, Give them to Thy

1. glo - ry, And Thy roy - al state, For Thine

2. won - ders, Loves the low - ly spot, And the
 3. Heav - en, Then the day will come, We must
 4. Moth - er, To be kept for Thee, Give them

1. end - less glo - ry, And Thy roy - al state.

2. God of won - ders Loves the low - ly spot.
 3. wait for Heav - en, Then the day will come.
 4. to Thy Moth - er, To be kept for Thee.

No. 17. O JESUS CHRIST, REMEMBER.

1. O Je - sus Christ, re - mem - ber,
 2. Re - mem - ber then, O Sav - iour,
 3. Ac - cept di - vine Re - deem - er,

1. When Thou shalt come a - gain
 1. I sup - pli - cate of Thee,
 2. The hom - age of my praise;

1. Up - on the clouds of heav - en
 2. That here I bow'd be - fore Thee,
 3. Be Thou the light and hon - or

1. With all Thy shin - ing train,
 2. Up - on my bend - ed knee;
 3. And glo - ry of my days;

O JESUS CHRIST, REMEMBER. Concluded.

1. When ev' - ry eye shall see Thee
 2. That here I own'd Thy pres - - - ence,
 3. Be Thou my con - so - la - - - - tion

1. In De - i - ty re - - - veal'd
 2. And did not Thee de - - ny,
 3. When death is draw - ing nigh ;

cresc.

1. Who now up - on this al - - tar
 2. And glo - ri - fied Thy great - ness,
 3. Be Thou my on - ly treas - ure

rall.

1. In si - lence art con - ceal'd,
 2. Though hid from hu - man eye.
 3. Through all e - ter - ni - - - ty.

Hymns for Mass.

No. 18. OFFERING MASS FOR THE FOUR ENDS.

1. *Worship.* Most Ho - ly Trin - i - ty, One God, Su -

2. *Thanksgiving.* Al - might - y and E - ter - nal God, Thou
 3. *Atonement.* The mer - its of the Lamb of God, Can
 4. *Petition.* All men have need of Thee, my God, The

1. preme in ma - jes - ty, All pow'r in heav'n and

2. art the Good su - preme; Thou dost cre - ate us
 3. grace for all ob - tain; His pre - cious blood from
 4. just that love Thy name; The souls that sleep in

1. earth is Thine, All things be - long to Thee. I

2. and pre - serve, Thou dost our souls re - deem. For
 3. ev - 'ry soul Can wash out ev - 'ry stain. I
 4. sin, and those That feel the cleans - ing flame. Oh!

OFFERING MASS FOR THE FOUR ENDS. Concluded.

1. of - fer up the Ho - ly Mass This morn - ing with the

2. these and all Thy ben - e - fits Thy Mer - cy we a -
 3. of - fer up His pre - cious blood To Thee, my God, this,
 4. grant Thy bless - ing and Thy grace To all for whom we

1. aim Of bless - ing Thine Al - might - y pow'r, And

2. dore, And of - fer up the Ho - ly Mass, To
 3. day; Oh! par - don us, and give us grace, No
 4. pray; For this, O Lord, we of - fer up The

1. wor - ship - ing Thy name. Thro' Thine own In -

2. thank Thee more and more. Thro' Thine own In -
 3. more to go a - stray. Thro' Thine own In -
 4. Ho - ly Mass to - day. Thro' Thine own In -

1. car - nate Word, We a - dore Thee, Ho - ly Lord.

2. car - nate Word, We give thanks to Thee, O Lord.
 3. car - nate Word, Grant us mer - cy, Ho - ly Lord.
 4. car - nate Word, Hear our pray'r, O Ho - ly Lord.

No. 19. ACTS AFTER THE ELEVATION.

1. *Faith.* O Heav - ens, Earth! this won - der hear :

2. *Adoration.* O Je - sus, God, Cre - a - tor, . Judge,

3. *Petition.* Be - hold, O God, The pre - cious blood

1. What was but earth - ly bread and wine,

2. Thee pres - ent, hum - bly we a - dore,

3. Of Je - sus on the al - - - tar lies ;

1. By God Al - might - y's won - drous pow'r Is

2. To Thee in this great Sac - ra - ment Be

2. O Fa - ther! hear how Je - - sus' blood For

ACTS AFTER THE ELEVATION. Concluded.



1. now Christ's flesh and blood di - vine ;

2. praise and glo - ry ev - - er - - more.
3. grace and mer - cy loud - ly cries.



1. So God has said, so we be - lieve, The

2. May ev - 'ry tongue to Thee con - fess, May
3. To Thee it speak - eth to for - give; For -



1. word of God can - not de - ceive.

2. ev - - - 'ry heart Thy pres - ence bless.
3. give us then, that we may live.

Hymns for Benediction.

No. 20.

AVE, VERUM CORPUS.

1. A - ve, ve - rum Cor - pus, na - tum
2. Cu - jus la - tus per - fo - rá - tum

- * 1. Hail, true Bod - y of the Sav - iour,
2. From Whose side for sin - ner's pierc - éd,

1. Ex Ma - ri - a Vir - gi - ne,
2. Ve - ro flu - xit sán - gui - ne,

1. Spot - less Ma - ry's Vir - gin birth!
2. Wa - ter flow'd and min - gled blood,

1. Ve - re pas - sum, in - mo - lá - tum,
2. Es - to no - bis præ - gu - stá - tum

1. Slain up - on the cross to cleanse us
2. May'st Thou, dear - est Lord, be giv - en

* At Benediction the Latin version must be used.

AVE, VERUM CORPUS. Concluded.

1. In cru - ce pro hó - mi - ne.
2. Mor - tis in ex - á - mi - ne.

1. By His pains from sins of earth.
2. In death's hour to be our food.

After every verse.

{ O ele - mens, O pi - e, }
{ O dul - cis, dul - cis Je - su, }

Hear us, mer - ci - ful and gra - cious,

Je - su, Fi - li Ma - rí - - æ.

O sweet Je - su, Ma - ry's . child.

No 21.

AVE, VERUM CORPUS.

2D MELODY.

A - ve, ve - rum Cor - pus, na - tum Ex Ma - rí - a,

The first system of music consists of two staves. The upper staff is in G major (one sharp) and 4/4 time. It features a melody of eighth and quarter notes with some beamed eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. The lyrics are printed below the upper staff.

Vir - gi - ne, Ve - re pas - sum, im - mo - lá -

The second system continues the melody and accompaniment. The lyrics are printed below the upper staff.

tum In cru - ce pro hó - mi - ne. Cu - jus la - tus

The third system continues the melody and accompaniment. The lyrics are printed below the upper staff.

per - fo - rá - tum ve - ro flu - xit sán - gui -

The fourth system concludes the melody and accompaniment. The lyrics are printed below the upper staff.

AVE, VERUM CORPUS.. Concluded.

ne: E - sto no - bis prae - gu - stá - tum Mor - tis

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style typical of early 20th-century liturgical music, featuring block chords and simple melodic lines. The lyrics are printed below the upper staff.

in ex - á - mi - ne. O

The second system of music continues the composition. It features similar chordal textures and melodic fragments. The lyrics 'in ex - á - mi - ne. O' are placed under the notes of the upper staff.

cle - mens, O pi - - e, O

The third system of music shows a continuation of the harmonic and melodic themes. The lyrics 'cle - mens, O pi - - e, O' are aligned with the notes in the upper staff.

dul - cis Je - - su, Fi - li Ma - ri - - æ.

The final system of music concludes the piece. It features a final cadence with sustained chords. The lyrics 'dul - cis Je - - su, Fi - li Ma - ri - - æ.' are printed under the notes.

No. 22 a.

PANIS ANGELICUS.

1. Pa - nis an - gé - li - cus fit pa - nis hó - mi - num,

2. Te, tri - na Dé - i - tas, ú - - na - que, pó - sci - mus,

1. Dat pa - nis cóe - li - cus fi - gú - ris tér - - mi -

2. Sic nos tu ví - si - ta, sic - ut te có - - li -

1. - num : O res mi - rá - bi - lis! man - dú - cat

2. - mus ; Per tu - as sé - mi - tas duc nos quo

1. Dó - mi - num Pau - per, ser - vus, et hú - - mi - lis.

2. tén - di - mus, Ad lu - cem quam in - lá - - bi - tas.

No. 22 b.

PANIS ANGELICUS.

FOR THREE EQUAL VOICES.

1. Pa - nis an - gé - li - cus fit pa - nis hó - mi - num,

2. Te, tri - na Dé - i - tas, ú - - na - que, pó - sci - mus,

1. Dat pa - nis cóe - li - cus fi - gú - ris ter - - mi -

2. Sic nos tu ví - si - ta, sic - ut te có - - li -

1. - num : O res mi - rá - bi - lis! man - dú - cat

2. - mus ; Per tu - as sé - mi - tas due nos quo

1. Dó - mi - num Pau - per, ser - vus, et hú - - mi - lis.

2. tén - di - mus, Ad lu - cem quam in - há - - bi - tas.

No. 23.

ECCE PANIS ANGELORUM.

1. Ec - ce pa - nis an - ge - ló - rum,

2. Bo - ne pa - stor, pa - nis ve - re,

1. Fa - ctus ei - bus vi - a - tó - rum,

2. Je - su nos - tri mi - se - ré - re,

1. Ve - re pa - nis fi - li - ó - rum,

2. Tu nos bo - na fac vi - dé - re

1. Non mit - tén - dus - cá - ni - bus.

2. In - ter - ra vi - vén - ti - um.

No. 23 b. ECCE PANIS ANGELORUM.

ANOTHER HARMONY.

1. Ec - ce pa - nis an - ge - ló - rum,
2. Bo - ne pa - stor, pa - nis ve - re,

1. Fa - ctus ci - bus vi - a - tó - rum,
2. Je - su no - stri mi - se - ré - re,

1. Ve - re pa - nis fi - li - ó - rum,
2. Tu nos bo - na fac vi - dé - re

1. Non mit - tén - dus - cá - ni - bus.
2. In ter - ra vi - vén - ti - um.

No. 24.

ADORO TE DEVOTE.

1. Ad - ó - ro te de - vó - te, la - tens Dé - i - tas,

2. Vi - sus, ta - ctus, gu - stus in te fá - li - tur,
3. In cru - ce la - té - bat so - la Dé - i - tas,

1. Quae sub his fi - gú - ris ve - re lá - ti - tas;

2. Sed au - dí - tu so - lo tu - to cré - di - tur;
3. At hic la - tet si - mul et hu - má - ni - tas:

1. Ti - bi se cor me - um to - tum sú - bi - cit,

2. Cre - do quid - quid di - xit De - i Fí - li - us;
3. Am - bo ta - men cre - dens at - que cón - fi - tens,

1. Qui - a te con - tém - plans to - tum dé - fi - cit.

2. Nil hoc ve - ri - tá - tis ver - bo vé - ri - us.
3. Pe - to quod pe - tí - vit la - tro pœ - ni - tens. A - men.

No. 25.

ADORO TE DEVOTE.

2^D MELODY.

1. Ad - ó - ro te de - vó - te, la - tens Dé - i - tas,

5. O me - mo - ri - á - le mor - tis Dó - mi - ni,
 6. Pi - e Pe - li - cá - ne, Je - su Dó - mi - ne,
 7. Je - su quem ve - lá - tum nunc a - spí - ci - o,

1. Quæ sub his fi - gú - ris ve - re lá - - ti - tas ;

5. Pa - nis vi - vus, vi - tam prae - stans hó - - mi - ni,
 6. Me im - mún - dum mun - da tu - o sán - gui - ne :
 7. O - ro fi - at il - lud, quod tam sí - - ti - o :

1. Ti - bi se - cor me - um to - tum súb - ji - cit,

5. Præsta me - æ men - ti de te ví - - ve - re,
 6. Cu - jus u - na stíl - la sal - vum fá - - ce - re
 7. Ut te re - ve - lá - ta cer - nens fá - ci - e,

ADORO TE DEVOTE. Concluded.

1. Qui - a te con - tén - plans to - tum dé - fi - cit.

5. Et te il - li sem - per dul - ce sá - - pe - re.
6. To - tum quit ab o - mni mun - dum scé - le - re.
7. Vi - su sim be - á - tus tu - ae gló - ri - ae.

f
A - ve Je - su, ve - rum Man - hu,

p
Chri - ste Je - su, ad - áu - ge fi - dem

ó - mni - um cre - - - déu - - ti - um.

No 26.

ADORO TE DEVOTE.

3D MELODY.

1. Ad - ó - ro te de - vó - te, la - tens Dé - i -

2. Vi - sus, 'ta - ctus, gu - stus in te fál - li -

3. O me - mo - ri - á - le mor - tis Dó - mi -

4. Je - su, quem ve - lá - tum nunc a - spí - ci -

1. tas, Quae sub his fi - gú - ris ve - re lá - ti -

2. tur, Sed au - dí - tu so - lo tu - to cré - di -

3. ni, Pa - nis vi - vus, vi - tam praestans hó - mi -

4. o, O - ro, fi - at il - lud, quod tam sí - ti -

1. tas; Ti - bi se cor me - um to - tum sú - bi - cit,

2. tur; Cre - do quid - quid di - xit De - i Fí - li - us;

3. ni, Prae - sta me - ae men - ti de te ví - ve - re,

4. o: Ut, te re - ve - lá - ta cer - nens fá - ci - e,

1. Qui - a te con - tém - plans to - tum dé - fi - cit.

2. Nil hoc ve - ri - tá - tis ver - bo vé - ri - us.

3. Et te il - li sem - per dul - ce sá - pe - re.

4. Vi - su sim be - á - tus tu - ae gló - ri - ae

1. O sa - lu - tá - ris hó - - sti - a,

2. U - ni tri - nó - que Dó - - mi - no

1. Quae coe - li pan - dis ó - sti - um: Bel - la

2. Sit sem - pi - tér - na gló - ri - a: Qui vi -

1. pre - munt ho - stí - li - a, Da ro - bur

2. tam si - ne tér - mi - no No - bis do -

1. fer au - xí - li - um.

2. net in pá - tri - a. A - men.

No. 28.

O SALUTARIS HOSTIA.

2^D MELODY.

1. O sa - - - - lu - - tá - - ris hó - sti - a,

2. U - ni tri - - nó - - que Dó - mi - no

1. Quae coe - li pan - dis ó - - - sti - um: Bel - la

2. Sit sem - pi - tér - na gló - - ri - - a: Qui vi -

1. pre - munt ho - sti - lí - a, Da ro - bur

2. tam si - ne tér - mi - no No - bis do -

1. fer au - xí - lí - um.

2. net in pá - tri - a. A - - - - men.

No. 29.

O SALUTARIS HOSTIA.

3^D MELODY.

1. O sa - lu - tá - ris hó - sti -

2. U - ni tri - nó - que Dó - mi -

1. a, Quae coe - li pan - dis ó - sti -

2. no Sit sem - pi - tér - na gló - ri -

1. um, Bel - la pre - munt ho - stí - li -

2. a, Qui vi - tam si - ne tér - mi -

1. a, Da ro - bur, fer au - xí - li - um.

2. no No - bis do - net in pá - tri - a.

No. 30.

O SALUTARIS HOSTIA.

4TH MELODY.

1. O sa - lu - tá - ris hó - sti - a,

2. U - ni tri - nó - que Dó - mi - no

1. Quae coe - li pan - dis ó - sti - um;

2. Sit sem - pi - tér - na gló - ri - a,

1. Bel - la pre - munt ho - sti - li - a

2. Qui vi - tam si - ne tér - mi - no

1. Da ro - bur, fer au - xí - li - um.

2. No - bis do - net in pá - tri - a.

No. 31.

O SALUTARIS HOSTIA.

5TH MELODY.

Espressivo.

1. O sa - lu - tá - ris hó - sti - a, Quae coe - li pan - dis

2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - tér - na

1. ó - - sti - um: Bel - la pre - munt ho - stí - li - a,

2. gló - ri - a: Qui vi - tam si - ne tér - mi - no

1. Da ro - bur fer au - xí - li - um, Bel - la premunt ho -

2. No - bis do - net in pá - tri - a. Qui vi - tam si - ne

1. sti - - lí - a: Da ro - bur fer au - xí - li - - um.

2. tér - mi - no, No - bis do - net in pá - tri - - a.

No 32. TANTUM ERGO SACRAMENTUM.

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur

2. Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -

1. cér - nu - i, Et an - tí - quum do - cu - mén - tum No - vo

2. lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que Sit et

1. ce - dat rí - tu - i, Prae - stet fi - des sup - ple -

2. be - ne - dí - cti - o; Pro - ce - dén - ti ab u -

1. mén - tum Sén - su - um de - fé - ctu - i.

2. tró - que Compar sit lau - dá - ti - o. A - - men.

No. 33. TANTUM ERGO SACRAMENTUM.

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

1. nu - i, Et an - ti - quum do - cu - mén - tum No - vo ce - dat,
 2. ti - o, Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne -

1. ri - - tu - i, Praestet fi - des sup - ple - mén - tum
 2. dí - eti - o; Pro - ce - dén - ti ab u - tró - que

1. Sénsu - um de - féc - tu - i.
 2. Compar sit lau - dá - ti - o. A - - - - men.

No. 34. TANTUM ERGO SACRAMENTUM.

3D MELODY.

1. Tan-tum er - go Sa - cra - mén - tum Ve - ne - ré - mur

2. Ge - ni - tó - ri Ge - ni - tó - que, Laus et ju - bi -

1. cér - nu - i; Et an - tí - quum do - cu - mén - tum

2. lá - ti - o; Sa - lus, ho - nor, vir - tus quo - que

1. No - vo ce - dat rí - tu - i; Praestet fi - des

• 2. Sit et be - ne - dí - cti - o; Pro - ce - dér - ti

1. sup - ple - mén - tum Sén - su - um de - fé - ctu - i.

2. ab u - tró - que Com - par sit lau - dá - ti - o. A - men.

No 35. TANTUM ERGO SACRAMENTUM.

4TH MELODY.

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur

2. Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi -

1. cér - nu - i, Et an - tí - quum do - cu - mén - tum No - vo

2. lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que Sit et

1. ce - dat rí - tu - i, Prae - stet fi - des sup - ple -

2. be - ne - dí - cti - o; Pro - ce - dén - ti ab

1. mén - tum Sén - su - um de - fé - ctu - i.

2. tró - que Com - par sit lau - dá - ti - o. A - men.

No. 36. TANTUM ERGO SACRAMENTUM.

5TH MELODY.

1. Tan-tum er - go Sa - cra - mén - tum Ve - ne - ré - mur

2. Ge - ni - tó - ri Ge - ni - tó - que, Laus et ju - bi -

1. cér - nu - i; Et an - tí - quum do - cu - mén - tum

2. lá - ti - o; Sa - lus, ho - nor, vir - tus quo - que

1. No - vo ce - dat rí - tu - i; Praestet fi - des sup - ple -

2. Sit et be - ne - dí - cti - o; Pro - ce - dén - ti ab u -

1. mén tum Sén - su - um de - fé - ctu - i.

2. tró - que Com - par sit lau - dá - ti - o. A - - men.

No. 37. TANTUM ERGO SACRAMENTUM.

6TH MELODY.

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur

2. Ge - ni - tó - ri Ge - ni - tó - que Laus et ju - bi -

1. cér - nu - i, Et an - tí - quum do - cu - mén - tum

2. lá - ti - o, Sa - lus, ho - nor, vir - tus quo - que

1. No - vo ce - dat rí - tu - i, Prae - stet fi - des sup - ple -

2. Sit et be - ne - dí - cti - o; Pro - ce - dén ti ab u -

1. méntum Sén - su - um de - féc - tu - i.

2. tró - que Compar sit lau - dá - ti - o. A - - - men.

No. 38. TANTUM ERGO SACRAMENTUM.

7TH MELODY.

1. Tan - tum er - go Sa - cra - mén - tum

2. Ge - ni - tó - ri Ge - ni - tó - que

1. Ve - ne - ré - mur cér - nu - i, Et an - tí - quum do - cu -

2. Laus et ju - bi - lá - ti - o, Sa - lus, ho - nor, vir - tus

1. méntum No - vo ce - dat ri - tu - i, Praestet fi - des
Prae-stet

2. quo-que Sit et be - ne - dí - cti - o; Pro - ce - dén - ti
Pro - ce - dén - ti

1. supple - méntum Sén - su - um de - fé - ctu - i.
sup - ple - mén - tum

2. ab u - tró - que Compar sit lau - dá - ti - o. A - men.

No. 39. TANTUM ERGO SACRAMENTUM.

8TH MELODY.

1. Tan-tum er-go Sa-cra-mén-tum Ve-ne-ré-mur

2. Ge-ni-tó-ri Ge-ni-tó-que, Laus et ju-bi-

1. cé-r-nu-i; Et an-tí-quum do-cu-mén-tum No-vo

2. lá-ti-o; Sa-lus, ho-nor, vir-tus quo-que Sit et

1. ce-dat rí-tu-i; Præ-stet fi-des sup-ple-

2. be-ne-dí-cti-o; Pro-ce-dén-ti ab u-

1. mén-tum Sén-su-um de-fé-ctu-i.

2. tró-que Com-par sit lau-dá-ti-o. A-men.

No 40. TANTUM ERGO SACRAMENTUM.

9TH MELODY.*

1. Tan-tum er - go Sa-cra-mén-tum Ve - ne - ré - mur cér - nu - i,

2. Ge - ni - tó - ri, Ge-ni-tó-que Laus et ju - bi - lá - ti - o,

1. Et an - tí-qui-m do-cu-mén-tum No-vo ce-dat rí - tu - i;

2. Sa - lus, ho - nor, vir-tus quo-que Sit et be - ne - dí - cti - o;

1. Praestet fi - des supplém-entum Sén-su-um de-fé-ctu-i, Praestet

2. Pro-ce-dén-ti ab u-tró-que Compar sit lau-dá-ti - o; Pro-ce -

1. fi - des supplém-entum Sén-su-um de-fé-ctu-i.

2. dé-n-ti ab u-tró-que Compar sit lau-dá - ti - o. A - men.

* Arranged from a Hymn of C. Goudimel. In the original the melody is given to the Tenor. The value of the pauses is one extra beat.

No 41. TANTUM ERGO SACRAMENTUM.

10TH MELODY.

1. Tan-tum er - go Sa-cra - méntum Ve - ne - ré - mur cér - nu - i,

2. Ge - ni - tó - ri Ge - ni - tó - que Laus et ju - bi - lá - ti - o,

1. Et an - tíquum do - cu - mén - tum No - vo ce - dat rí - tu - i;

2. Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - dí - cti - o;

1. Praestet fi - des suppleméntum Sén - su - um de - fé - ctu - i; Praestet

2. Pro - ce - dén - ti ab u - tróque Compar sit lau - dá - ti - o; Pro - ce -

1. fi - des suppleméntum Sén - su - um de - fé - ctu - i.

2. dén - ti ab u - tró - que Compar sit laudá - ti - o. A - - - men.

No. 42. ADOREMUS IN AETERNUM.

Ad - o - ré - mus in ae - tér - num

san - ctis - si - mum Sa - cra - mén - tum.

Ps. 1. Lau-dá - te Dóminum, o - - - - mnes gen - tes:

- | | | |
|--|-----------------|------------|
| 2. Quóniam confirmáta est super nos | misericór - dia | e - jus: |
| 3. Glória Patri, | et | Fí - lio, |
| 4. Sicut erat in princípío, et nunc, | et | sem - per, |

1. laudáte eum o - mnes pó - puli.

- | | | |
|------------------------------|-----------|-----------------|
| 2. et véritas Dómini manet | in | ae - tér - num. |
| 3. et Spirí - - - - | tu - i | san - cto. |
| 4. et in saecula saecu - - - | ló - rum. | A - men. |

Repeat *Adoremus*.

No. 43. ADOREMUS IN AETERNUM.

2D MELODY.

Ad - o - ré - mus in ae - tér - num

san - ctis - si - mum Sa - cra - mén - tum.

Ps. 1. Lan - dá - te Dóminum, o - - - mnes gen - tes:

. Quóniam confirmáta est super nos	misericór - dia	e - jus:
3. Glória Patri,	et	Fi - lio,
4. Sicut erat in princípio, et nunc,	et	sem - per,

1. landáte eum

o - mnes pó - puli.

2. et véritas Dómini manet	in	ae - tér - num.
3. et Spiri - - - tu -	i	san - cto.
4. et in saecula saecu - - -	ló - rum.	A - men.

Repeat *Adoremus*.

No. 44. ADOREMUS IN AETERNUM.

Ad - o - ré - mus in ae - tér - num . . .

Ad - o - ré - mus in ae - tér - num
 Ad - o - ré - mus in ae - - tér - num

Ad - o - ré - mus in ae - tér - num

. san - ctis - si - mum Sa - cra - mén - tum,

. . . san - - - ctis - si - mum Sa - cra - mén - tum,
 san - ctis - si - mum . . . Sa - cra - mén - tum,

san - - - ctis - si - mum Sa - cra - mén - tum,

Ad - o - ré - mus in ae - tér - num.

Ad - o - ré - mus in ae - tér - num.
 Ad - o - ré - mus in ae - tér - - num.

Ad - o - ré - mus in ae - tér - num.

Ad - o - ré - mus in ae - tér - num.

Ps. Laudate, as at No. 42.

Hymns to the Sacred Heart of Jesus.

No. 45. TO JESUS' HEART ALL BURNING.



1. To Je-sus' Heart all burn - ing With fer-vent love for men, My

2. O Heart for me on fire With love no man can speak, My
3. As Thou art meek and low - ly, And ev - er pure of Heart, So
4. When life a - way is fly - ing, And earth's false glare is done, Still,



1. heart with fondest yearn - ing Shall raise the joy-ful strain. While

2. yet un - told de - sire God gives me for Thy sake. While
3. may my heart be whol - ly Of Thine the counter - part.
4. Sa - cred Heart, in dy - ing I'll say I'm all Thine own.



a - ges course a - long . . . Blest be with loudest song, The



Sa - cred Heart of Je - sus, By ev - 'ry heart and tongue.

No. 46. TO JESUS' HEART ALL BURNING.

2D MELODY.

1. To Je - sus' Heart all burn - ing With

2. O Heart for me on fire With

3. As Thou art meek and low - - ly, And

4. When life a - way is fly - - ing, And

1. fer - vent love for men, My heart with fond - est

2. love no man can speak, My yet un - told de -

3. ev - er pure of Heart, So may my heart be

4. earth's false glare is done, Still, Sa - cred Heart, in

1. yearn - ing Shall raise the joy - ful strain. While

2. sire God gives me for Thy sake. While

3. whol - ly Of Thine the coun - ter - part.

4. dy - ing I'll say I'm all Thine own. .

TO JESUS' HEART ALL BURNING. Concluded.

a - ges course a - long Blest be with loud - est

song, The Sa - cred Heart of Je - sus, By

ev - 'ry heart and tongue, The Sa - cred Heart of

Je - sus, By ev - 'ry heart and tongue.

No. 47. TO CHRIST, THE PRINCE OF PEACE.

1. To Christ, the Prince of Peace, And Son of God most high, The

2. O Je - su, Vic-tim blest! What else but love di - vine Could
 3. O Fount of end-less life! O Spring of wa-ters clear! O
 4. Hide me in Thy dear Heart, For thither do I fly; There

1. Father of the world to come, Sing we with ho - ly joy. Deep

2. Thee constrain to o - pen thus That Sacred Heart of Thine? Deep
 3. Flame ce-les-tial, cleansing all Who un - to Thee draw near! Deep
 4. seek Thy grace thro' life, in death Thine im-mor-tal - i - ty. Deep

in His Heart for us The wound of love He bore; That

love which still He. kindles in The hearts that Him a - dore.

No 48.

O SACRED HEART!

1. O Sa - cred Heart! Our home lies deep in

2. O Sa - cred Heart! Thou Fount of con - trite
 3. O Sa - cred Heart! Our trust is all in
 4. O Sa - cred Heart! When shades of death shall

1. Thee, On earth Thou art an ex - ile's rest, In

2. tears, Wher - e'er those liv - ing wa - ters flow, New
 3. Thee, For though earth's night be dark and drear, Thou
 4. fall, Re - ceive us 'neath Thy gen - tle care, And

1. heav'n the glo - ry of the blest, O Sa - cred Heart!

2. life to sin - ners they be - stow, O Sa - cred Heart!
 3. breathest rest when Thou art near, O Sa - cred Heart!
 4. save us from the tempter's snare, O Sa - cred Heart!

5.

O Sacred Heart!
 Lead exiled children home
 Where we may ever rest near Thee,
 In peace and joy eternally,
 O Sacred Heart!

No. 49.

O SACRED HEART!

1. O Sa - cred Heart! with burn - ing love, On Thee en -

2. Thou, Heart of Je - sus, art the throne Of mer - cy,
 3. O Lamb of God! sweet Vic - tim slain For us, let
 4. God's Moth - er! Vir - gin ev - er blest! Thy heart and

1. rap - tur'd an - gels gaze; To Thee tri - umphant Saints a -

2. Thou the fount of grace; Our hope of heav'n from Thee a -
 3. not the stream that flow'd From Thy pierc'd Heart have flow'd in
 4. His are al - ways one; Plead Thou our cause: Thy sweet re -

1. bove For - ev - er sing their grate - ful praise. Sweet Heart of

2. lone, Sole ref - uge of our fall - en race.
 3. vain, Oh! cleanse us with Thy pre - cious blood.
 4. quest Is nev - er slight - ed by Thy Son.

Je - sus, we im - plore That we may love Thee more and more.

No. 50.

I DWELL A CAPTIVE.

1. I dwell a cap - tive in this Heart, In - flam'd with

2. It is the Heart of God's own Son In His hu -
 3. Here, like the dove with - in the ark, Se - cure - ly
 4. What tho' I suf - fer, still in love I ev - er

1. love di - vine; 'Tis here I live a - lone in peace And

2. man - i - ty, Who, all en - amour'd of my soul, Here
 3. I re - pose; Since now the Lord is my de - fence, I
 4. true will be; My love of God shall deep - er grow When

1. con - stant joy is mine, And con - stant joy is mine.

2. burns with love for me, Here burns with love for me.
 3. fear no earth - ly foes, I fear no earth - ly foes.
 4. cross - es fall on me, When cross - es fall on me.

5. From ev'ry bond of earth, O Lord,
 Thy grace hath set me free;
 My soul deliver'd from the snare
 Enjoys true liberty.
6. Naught more can I desire than this,
 To see Thy face in heaven;
 And this I hope, since He on earth
 His Heart in pledge hath given.

No. 51. SWEET HEART OF JESUS.

1. Sweet Heart of Je - sus! my God, my Friend, In life and

2. My joy, Thy glo - ry; my hope, Thy name, Sweet Heart of
 3. Let not Thy pre - cious blood be in vain; Sweet Heart of
 4. Help me to lead poor sinners to Thee; Fill me with

1. in death my soul de - fend; In joy, in sor - row, in good and

2. Je - sus, my heart in - flame; Grant I may nev - er de - sert Thy
 3. Je - sus, my will sus - tain; When I am tempted and sore - ly
 4. zeal and char - i - ty; Teach me the ho - ly and sav - ing

1. ill, Sweet Heart of Je - sus, pro - tect me still.

2. side; Sweet Heart of Je - sus, be Thou my guide.
 3. tried, Make me re - mem - ber Thee cru - ci - fied.
 4. art Of teaching oth - ers to love Thy Heart.

Hymns to the Holy Name.

No. 52. JESU! THE VERY THOUGHT OF THEE.

1. Je - su! the ver - y thought of Thee With

2. Nor voice can sing, nor heart can frame, Nor
 3. O hope of ev - 'ry con - trite heart, O
 4. But what to those who find? ah! this Nor

1. sweet - ness fills my breast; But sweet - er far Thy

2. can the mem - 'ry find A sweet - er sound than
 3. joy of all the meek, To those who fall how
 4. tongue nor pen can show: The love of Je - sus

1. face to see, And in Thy pres - ence rest.

2. Thy blest name, O Sav - iour of man - kind.
 3. kind Thou art! How good to those who seek!
 4. what it is, None but His lov'd ones know.

5. Jesu! our only joy be Thou,
 As Thou our prize wilt be:
 Jesu! be Thou our glory now,
 And through eternity.

No. 53. JESU! THE VERY THOUGHT IS SWEET.

1. Je - su! the ver - y thought is sweet; In that dear

2. No word is sung more sweet than this, No sound is
3. Je - su, the hope of souls for - lorn, How good to
4. No tongue of mor - tal can ex - press, No pen can

1. name all heart - joys meet; But oh! than hon - ey

2. heard more full of bliss, No tho't brings sweet - er
3. them for sin that mourn! To them that seek Thee,
4. write the bless - ed - ness, He on - ly, who hath

1. sweeter far, The glimpses of His pres - ence are.

2. com - fort nigh, Than Je - sus, Son of God most high.
3. oh, how kind! But what art Thou to them that find?
4. proved it, knows What bliss from love of Je - sus flows. .

No 54. O JESUS, JESUS, DEAREST LORD!

1. O Je - sus, Je - sus, dear - est Lord! For -

2. I love Thee so, I know not how My
 3. O light in dark - ness, joy in grief, O
 4. O Je - sus, Je - sus, sweet - est Lord, What

1. give me if I say For ver - y love Thy,

2. trans - ports to con - trol; Thy love is like a
 3. heav'n be - gun on earth! Je - sus, my love, my
 4. art Thou not to me? Each hour brings joys be -

1. sa - cred name A thou - sand times a day.

2. burn - ing fire With - in my ver - y soul.
 3. treas - ure, who Can tell what Thou art worth?
 4. fore un - known, Each day new lib - er - ty.

No 55. LITANY OF THE HOLY NAME OF JESUS.

Solo. CHORUS.

Ky - ri - e e - léi - son. Chri - ste

Solo.

e - léi - son. Ky - ri - e e - léi - son.

CHORUS.

Je - su, au - di nos. Je - su, ex - áu - di nos.

Solo. CHORUS.

1. Pater de coelis De - us. Mi - se - ré - re no - bis.

2. Fili, Redemptor mundi De - us. Mi - se - ré - re no - bis.

3. Spíritus sancte De - us. Mi - se - ré - re no - bis.

4. Sancta Trínitas, unus De - us. Mi - se - ré - re no - bis.

LITANY OF THE HOLY NAME. Continued.

SOLO. CHORUS.

1. Jesu, Fili Dei vi - vi. Mi - se - ré - re no - bis.

SOLO. CHORUS.

3. Jesu, candor lucis aetér-nae. Mi - se - ré - re no - bis.

5. Jesu, sol ju - - stí - tiae. Mi - se - ré - re no - bis.
7. Jesu a - - - má - bilis. Mi - se - ré - re no - bis.
9. Jesu, Deus for - tis. Mi - se - ré - re no - bis.
11. Jesu, magni consílii án - gele. Mi - se - ré - re no - bis.
13. Jesu patien - - tís - sime. Mi - se - ré - re no - bis.
15. Jesu mitis et húmilis cor - de. Mi - se - ré - re no - bis.
17. Jesu, anátor no - ster. Mi - se - ré - re no - bis.
19. Jesu, auctor vi - tae. Mi - se - ré - re no - bis.
21. Jesu, zelátor ani - má - rum. Mi - se - ré - re no - bis.
23. Jesu, refúgium no - strum. Mi - se - ré - re no - bis.
25. Jesu, thesáurus fi - dé - lium. Mi - se - ré - re no - bis.
27. Jesu, lux ve - ra. Mi - se - ré - re no - bis.
29. Jesu, bónitas infi - ní - ta. Mi - se - ré - re no - bis.
31. Jesu, gáudium Angé - ló - rum. Mi - se - ré - re no - bis.
33. Jesu, magíster Aposto - ló - rum. Mi - se - ré - re no - bis.
35. Jesu, fortitúdo Már - tyrum. Mi - se - ré - re no - bis.
37. Jesu, púritas Vír - ginum. Mi - se - ré - re no - bis.

LITANY OF THE HOLY NAME. Continued.

SOLO.	CHORUS.
2. Jesu, splendor	Pa - tris. Mi - se - ré - re no - bis.

SOLO.	CHORUS.
4. Jesu, Rex	gló - riae. Mi - se - ré - re no - bis.

- | | |
|------------------------------|--|
| 6. Jesu, fili Maríae | Vír - ginis. Mi - se - ré - re no - bis. |
| 8. Jesu admi - - rá - bilis. | Mi - se - ré - re no - bis. |
| 10. Jesu, pater futúri | sáe - culi. Mi - se - ré - re no - bis. |
| 12. Jesu poten - | tis - sime. Mi - se - ré - re no - bis. |
| 14. Jesu obedien - | tís - sime. Mi - se - ré - re no - bis. |
| 16. Jesu, amátor casti - | tá - tis. Mi - se - ré - re no - bis. |
| 18. Jesu, Deus | pa - cis. Mi - se - ré - re no - bis. |
| 20. Jesu, exémp lar vir - | tú - tum. Mi - se - ré - re no - bis. |
| 22. Jesu, Deus | no - ster. Mi - se - ré - re no - bis. |
| 24. Jesu, pater | páu perum. Mi - se - ré - re no - bis. |
| 26. Jesu, bone | pa - stor. Mi - se - ré - re no - bis. |
| 28. Jesu, sapiéntia ae - | tér - na. Mi - se - ré - re no - bis. |
| 30. Jesu, via et vita | no - stra. Mi - se - ré - re no - bis. |
| 32. Jesu, Rex Patriar - | chá - rum. Mi - se - ré - re no - bis. |
| 34. Jesu, doctor Evangelis - | tá - rum. Mi - se - ré - re no - bis. |
| 36. Jesu, lumen Confes - | só - rum. Mi - se - ré - re no - bis. |
| 38. Jesu, coróna Sanctórum | ó - mni um. Mi - se - ré - re no - bis. |

LITANY OF THE HOLY NAME. Continued.

Solo. CHORUS.

1. Propítius e - sto. Par - ce no - bis, Je - su.

3. Ab omni ma - lo. Lí - be - ra nos, Je - su.
 5. Ab ira tu - a. Lí - be - ra nos, Je - su.
 7. A spírítu fornicati - - ó - nis. Lí - be - ra nos, Je - su.

Solo. CHORUS

9. A negléctu inspiratiónum tu - á - rum. Lí - be - ra nos, Je - su.

11. Per nativitátem tu - am. Lí - be - ra nos, Je - su.
 13. Per diviníssimam vitam tu - am. Lí - be - ra nos, Je - su.
 15. Per agoníam et passióem tu - am. Lí - be - ra nos, Je - su.

Solo. CHORUS.

17. Per languóres tu - os. Lí - be - ra nos, Je - su.

19. Per resurrectióem tu - am. Lí - be - ra nos, Je - su.
 21. Per gáudia tu - a. Lí - be - ra nos, Je - su.

LITANY OF THE HOLY NAME. Continued.

Solo.

CHORUS.

2. Propítius e - sto. Ex - áu - di nos, Je - su.

4. Ab omni pec - - cá - to. Lí - be - ra nos, Je - su.
 6. Ab insídiis di - - . á - boli. Lí - be - ra nos, Je - su.
 8. A morte per - - pé - tua. Lí - be - ra nos, Je - su.

Solo.

CHORUS.

10. Per mystérium sanctae
 incarnatiónis tu - ae. Lí - be - ra nos, Je - su.

12. Per infántiam tu - am. Lí - be - ra nos, Je - su.
 14. Per labóres tu - os. Lí - be - ra nos, Je - su.
 16. Per erucem et derelictiónem tu - am. Lí - be - ra nos, Je - su.

Solo.

CHORUS.

18. Per mortem et sepultúram tu - am. Lí - be - ra nos, Je - su.

20. Per ascensiónem tu - am. Lí - be - ra nos, Je - su.
 22. Per glóriam tu - am. Lí - be - ra nos, Je - su.

LITANY OF THE HOLY NAME. Concluded.

Solo.

1. A - gnus De - i, qui tol - lis

2. A - gnus De - i, qui tol - lis
 3. A - gnus De - i, qui tol - lis

CHORUS

1. pec - cá - ta mun - di. Par - ce

2. pec - cá - ta mun - di. Ex - áu -
 3. pec - cá - ta mun - di. Miserá - re

Solo.

1. no - bis, Je - - su. Je - su,

2. di nos, Je - - su.
 3. no - bis, Je - - su.

CHORUS.

au - di nos. Je - su, ex - áu - di nos.

No 56. LITANY OF THE HOLY NAME OF JESUS.

2^D MELODY.

SOLO.

CHORUS.

SOLO.

Ky - ri - e e - léi - son. Chri - ste e - léi - son. Ky - ri - e

CHORUS.

e - léi - son. Je - su, au - di nos. Je - su, ex - au - di nos.

SOLO.

CHORUS.

1. Pater de coe - lis De - us. Mi - se - ré - re no - bis.

2. Fili, Redemptor mun - di De - us. Mi - se - ré - re no - bis.
 3. Spíritus san - cte De - us. Mi - se - ré - re no - bis.
 4. Sancta Trínitas, u - nus De - us. Mi - se - ré - re no - bis.

SOLO.

CHORUS.

1. Jesu, Fili Dei vi - vi. Mi - se - ré - re no - bis.

2. Jesu, splendor Pa - tris. Mi - se - ré - re no - bis
 3. Jesu, candor lucis aetér - nae. Mi - se - ré - re no - bis
 4. Jesu, Rex gló - riae. Mi - se - ré - re no - bis.
 5. Jesu, sol ju - stí - tiae. Mi - se - ré - re no - bis.
 6. Jesu, fili Maríae Vir - ginis. Mi - se - ré - re no - bis.
 7. Jesu a - má - bilis. Mi - se - ré - re no - bis.
 8. Jesu admi - rá - bilis. Mi - se - ré - re no - bis.

LITANY OF THE HOLY NAME. Continued.

SOLO. CHORUS.

9. Jesu, De - us for - tis. Mi - se - ré - re no - bis.

10. Jesu, pater fu - túri sae - culi. Mi - se - ré - re no - bis.

11. Jesu, magni con - sí - lii án - gele. Mi - se - ré - re no - bis.

12. Jesu po - ten - tís - sime. Mi - se - ré - re no - bis.

13. Jesu pa - tien - tís - sime. Mi - se - ré - re no - bis.

14. Jesu o - be - dien - tís - sime. Mi - se - ré - re no - bis.

15. Jesu mitis et hú - milis cor - de. Mi - se - ré - re no - bis.

16. Jesu, amátor ca - sti - tá - tis. Mi - se - ré - re no - bis.

17. Jesu, a - má - tor no - ster. Mi - se - ré - re no - bis.

SOLO. CHORUS.

18. Je - su, De - us pa - cis. Mi - se - ré - re no - bis.

19. Je - su, au - ctor vi - tae. Mi - se - ré - re no - bis.

20. Je - su, ex - ém - plar vir - tú - tum. Mi - se - ré - re no - bis.

21. Jesu, zelá - tor a - ni - má - rum. Mi - se - ré - re no - bis.

22. Je - su, De - us no - ster. Mi - se - ré - re no - bis.

23. Je - su, re - fú - gium no - strum. Mi - se - ré - re no - bis.

24. Je - su, pa - ter páu - perum. Mi - se - ré - re no - bis.

25. Je - su, the - saú - rus fi - dé - lium. Mi - se - ré - re no - bis.

26. Je - su, bo - ne pa - stor. Mi - se - ré - re no - bis.

27. Je - su, lux ve - ra. Mi - se - ré - re no - bis.

LITANY OF THE HOLY NAME. Continued.

SOLO. CHORUS.

28. Je-su, sa-piéntia ae-tér-na. Mi-se-ré-re no-bis.

29. Je-su, bó-nitas infi-ní-ta. Mi-se-ré-re no-bis.

30. Je-su, vi-a et vita no-stra. Mi-se-ré-re no-bis.

31. Je-su, gáu-dium Ange-ló-rum. Mi-se-ré-re no-bis.

32. Je-su, Rex Patriar-chá-rum. Mi-se-ré-re no-bis.

33. Je-su, ma-gíster Aposto-ló-rum. Mi-se-ré-re no-bis.

34. Je-su, do-ctor Evangelis-tá-rum. Mi-se-ré-re no-bis.

35. Je-su, for-titúdo Már-tyrum. Mi-se-ré-re no-bis.

36. Je-su, lu-men Confes-só-rum. Mi-se-ré-re no-bis.

37. Je-su, pú-ritas Vír-ginum. Mi-se-ré-re no-bis.

38. Je-su, co-rúna Sanctórum ó-mnium. Mi-se-ré-re no-bis.

SOLO. CHORUS.

1. Propítius e-sto. Par-ce no-bis, Je-su.

2. Propítius e-sto. Ex-áu-di nos, Je-su.

3. Ab omni ma-lo. Lí-be-ra nos, Je-su.

4. Ab omni pec-cá-to. Lí-be-ra nos, Je-su.

5. Ab ira tu-a. Lí-be-ra nos, Je-su.

6. Ab insídiis di-á-boli. Lí-be-ra nos, Je-su.

7. A spírítu fornicati-ó-nis. Lí-be-ra nos, Je-su.

8. A morte per-pé-tua. Lí-be-ra nos, Je-su.

9. A negléctu inspiratiónum tu-á-rum. Lí-be-ra nos, Je-su.

LITANY OF THE HOLY NAME. Continued.

Solo.

CHORUS.

10. Per mystérium sanctae
Incarnatiónis tu - ae. Lí - be - ra nos, Je - su.

11. Per nativítatem tu - am. Lí - be - ra nos, Je - su.

12. Per infántiam tu - am. Lí - be - ra nos, Je - su.

13. Per diviníssimam vitam tu - am. Lí - be - ra nos, Je - su.

14. Per labóres tu - os. Lí - be - ra nos, Je - su.

Solo.

CHORUS.

15. Per agoníam et passióem tu - am. Lí - be - ra nos, Je - su.

16. Per crucem et derelictiónem tu - am. Lí - be - ra nos, Je - su.

17. Per languóres tu - os. Lí - be - ra nos, Je - su.

18. Per mortem et sepultúram tu - am. Lí - be - ra nos, Je - su.

Solo.

CHORUS.

19 Per resurrectiónem tu - am. Lí - be - ra nos, Je - su.

20. Per ascensiónem tu - am. Lí - be - ra nos, Je - su.

21. Per gáudia tu - a. Lí - be - ra nos, Je - su.

22. Per glóriam tu - am. Lí - be - ra nos, Je - su.

LITANY OF THE HOLY NAME. Concluded.

Solo.

1. A - gnus De - i, qui tol - lis
2. A - gnus De - i, qui tol - lis
3. A - gnus De - i, qui tol - lis

CHORUS.

1. pec - cá - ta mun - di. Par - ce
2. pec - cá - ta mun - di. Ex - áu -
3. pec - cá - ta mun - di. Mise - rére

Solo.

1. no - bis, Je - su. Je - su,
2. di - nos, Je - su. su.
3. no - bis, Je - su. su.

CHORUS.

au - di nos. Je - su, ex - áu - di nos.

Hymns to our Blessed Lady.

No. 57. WHAT MORTAL TONGUE.



1. What mor - tal tongue can sing Thy praise, Dear

2. O Vir - gin, what sweet force was that Which
3. But oh! it was thy low - li - ness, Well



1. Moth - er of the Lord? To an - gels

2. from the Fa - ther's breast Drew forth His
3. pleas - iug to the Lord, That made thee



1. on - ly it be - longs Thy glo - ry

2. co - e - ter - nal Son, To be thy
3. wor - thy to be - come The Moth - er

WHAT MORTAL TONGUE. Concluded.

1. to re - cord. Who born of man can
 2. bo - som's guest? 'Twas not thy guile - less
 3. of the Word. Praise to the Fa - ther

1. pen - e - trate Thy soul's ma - jes - tic
 2. faith a - lone That lift - ed thee so
 3. with the Son, And Ho - ly Ghost thro'

1. shrine? Who can thy might - y gifts un -
 2. high; 'Twas not thy pure se - raph - ic
 3. Whom The Word e - ter - nal was con -

1. fold, Or right - ly them di - vine?
 2. love, Or peer - less chas - ti - ty.
 3. ceived With - in the Vir - gin's womb.

No. 58. DAILY, DAILY SING TO MARY.

1. Dai - ly, dai - ly sing to Ma - ry,
 2. She is might - y to de - liv - er;
 3. Sing, my tongue, the Vir - gin's tro - phies,

1. Sing, my soul, her prais - es due,
 2. Call her, trust her lov - ing - ly;
 3. Who for us her Mak - er bore;

1. All her feasts, her ac - tions wor - ship,
 2. When the tem - pest ra - ges round thee,
 3. For the curse of old in - flict - ed,

1. With the heart's de - vo - tion true.
 2. She will calm the trou - bled sea.
 3. Peace and bless - ing to re - store.

DAILY, DAILY SING TO MARY. Concluded.

1. Lost in won - d'ring con - tem - pla - tion,
 2. Gifts of heav - en she has giv - en,
 3. Sing in songs of praise un - end - ing,

1. Be her maj - es - ty con - fess'd:
 2. No - ble La - dy! to our race:
 3. Sing the world's ma - jes - tic Queen:

1. Call her Moth - er, call her Vir - gin,
 2. She, the Queen who decks her sub - jects
 3. Wea - ry not, nor faint in tell - ing

1. Hap - py Moth - er, Vir - gin blest.
 2. With the light of she God's own grace.
 3. All the gifts she gives to men.

No. 59. DAILY, DAILY SING TO MARY.

2D MELODY.

1. Dai - ly, dai - ly sing to Ma - ry,
 2. She is might - y to de - liv - er;
 3. Sing, my tongue, the Vir - gin's tro - phies,

1. Sing, my soul, her prais - es due,
 2. Call her, trust her lov - ing - ly;
 3. Who for us her Mak - er bore;

1. All her feasts, her ac - tions wor - ship,
 2. When the tem - pest ra - ges round thee,
 3. For the curse of old in - flict - ed,

1. With the heart's de - vo - tion true.
 2. She will calm the trou - bled sea.
 3. Peace and bless - ing to re - store.

DAILY, DAILY SING TO MARY. Concluded.



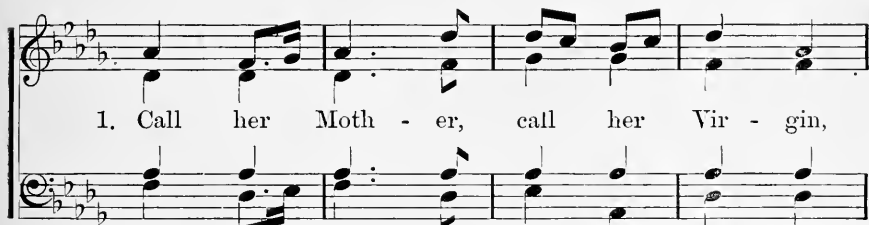
1. Lost in won - d'ring con - tem - pla - tion,

2. Gifts of heav - en she has giv - en,
3. Sing in songs of praise un - end - ing,



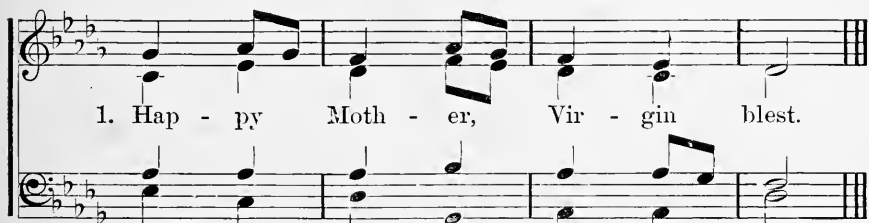
1. Be her maj - es - ty con - fess'd:

2. No - ble La - dy! to our race:
3. Sing the world's ma - jes - tic Queen:



1. Call her Moth - er, call her Vir - gin,

2. She, the Queen who decks her sub - jects
3. Wea - ry not, nor faint in tell - ing



1. Hap - py Moth - er, Vir - gin blest.

2. With the light of God's own grace.
3. All the gifts she gives to men.

No. 60. HAIL, BRIGHT STAR OF OCEAN.

Con moto.

1. Hail, bright Star of o - cean, God's own Moth-er blest!

2. Break the cap - tive's fet - ters, Light on blind-ness pour,
3. Keep our life all spot - less, Make our way se - cure,

1. Ev - er sin - less Vir - gin, Gate of heav'nly rest!

2. All our ills ex - pel - ling, Ev - 'ry bliss im - plore.
3. Till we find in Je - sus Joy for ev - er - more.

1. Tak - ing that sweet A - ve Which from Ga - briel came,

2. Show thy - self a moth-er, May the Word di - vine,
3. Thro' he high - est heav - en To that might-y Three,

1. Peace con - firm with - in us, Changing E - va's name.

2. Born for us thine in - fant, Hear our prayers thro' thine.
3. Fa - ther, Son and Spir - it, One same glo - ry be.

No. 61. IMMACULATE! IMMACULATE!

Slowly.

1. O Moth - er I could weep for mirth,

2. The an - gels an - swer with their songs,
 3. Oh! I would rath - er, Moth - er dear,
 4. Oh! I would for - feit all for thee,

1. Joy fills my heart so fast; My

2. Bright choirs in gleam - ing ros - es; And
 3. Thou shouldst be what thou art; Than
 4. Rather than thou shouldst miss One

1. soul to - day is heav'n on earth! Oh!

2. saints flock round thy feet in throngs, And
 3. sit where thou dost, oh! so near Un -
 4. jew - el from thy maj - es - ty, One

1. could the trans - port last. I

2. heav'n with bliss o'er - flows.
 3. to the sa - cred Heart.
 4. glo - ry from thy bliss.

IMMACULATE! IMMACULATE! Concluded.

think of thee and what thou art, Thy

maj - es - ty, thy state, And

I keep sing - ing in my heart: Im -

mac - u - late! Im - mac - u - late!

No. 62.

STAR OF JACOB.

Con moto.

1. Star of Ja - cob ev - er beam - ing With a

2. All in stoles of snow - y white - ness, Un - to
 3. Joy - ful in thy path they scat - ter Ros - es
 4. Oh! that this low earth of ours, Answ' - ring

1 ra - diance all di - vine! Mid the stars of

2. thee the an - gels sing; Un - to thee the
 3. white and lil - ies fair; Yet with thy ce -
 4. to th'an - gel - ic strain, With thy prais - es

1. high - est heav - en Glows no pur - er ray than thine.

2. vir - gin choirs, Moth - er of th'e - ter - nal King!
 3. les - tial beau - ty, Rose nor lil - y may com - pare.
 4. might re - ech - o, Till the heav'ns re - plied a - gain.

5.

Honor, glory, virtue, merit,
 Be to Thee, O Virgin's Son!
 With the Father and the Spirit,
 While eternal ages run.

1. O Ma - ry

2. Think, Moth - er

3. O thou who

1. blest, A moth - er be to me, For

2. blest, That thine own Son di - vine, When

3. art In heav'n at His right hand, Ob -

1. who in heav'n or earth can find A

2. nail'd up - on his cross on high, For

3. tain that I a - gain may see My

O MARY BLEST. Concluded.

1. moth - er half so good and kind, So *dim*

2. me He was a - bout to die, Made

3. par - ents dear with Him and thee, In

Detailed description: This system contains the first two staves of music. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic foundation. The lyrics are: 1. moth - er half so good and kind, So; 2. me He was a - bout to die, Made; 3. par - ents dear with Him and thee, In. A *dim* (diminuendo) marking is placed above the final measure of the vocal line.

1. fair, so sweet as thee, So *pp*

2. thee, His Moth - er mine, Made

3. that bright hap - py land, In

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line with lyrics and piano accompaniment. The bottom staff continues the piano accompaniment. The lyrics are: 1. fair, so sweet as thee, So; 2. thee, His Moth - er mine, Made; 3. that bright hap - py land, In. *pp* (pianissimo) markings are placed above the final measure of the vocal line and above the final measure of the piano accompaniment.

1. fair, so sweet as thee.

2. thee, His Mother, mine.

3. that bright happy land.

Accomp.

Detailed description: This system contains the final two staves of music. The top staff is an accompaniment for the first line of lyrics. The bottom staff continues the piano accompaniment. The lyrics are: 1. fair, so sweet as thee.; 2. thee, His Mother, mine.; 3. that bright happy land. The word *Accomp.* is written above the top staff.

No. 64.

MOTHER OF GOD.

1. Moth - er of God! my life, my hope, my

2. Moth - er of God! my child - hood's days ea -
 3. Moth - er of God! if e'er my heart for -

1. treas - ure, Look on thy child and.

2. res - - ing, Fond - ly thy hands my
 3. get - - ting Thy love un - ceas - ing

1. hear me from a - bove; Moth - er of God! what

2. steps have homeward led! Moth - er of God! each
 3. that has guarded me, Moth - er of God! O

1. joy, what un - told pleas - ure, Thrills thro' the

2. mo - ment counts a bless - ing, Which o'er my
 3. then, may deep re - gret - ting Re - call my

MOTHER OF GOD. Concluded.

1. soul that thinks on all thy love.

2. soul thy watch-ful love has shed.
3. soul to love of God and thee.

p
Moth-er of Je - - sus! Moth - er most fair!

Show to thy chil - dren a moth-er's love and care,

pp
Show to thy chil - dren a mother's, a mother's love and care.

No. 65.

HAIL, QUEEN OF HEAV'N.

1. Hail, Queen of heav'n, the o - cean star, Guide of the wan-d'r'er

2. O gen-tle, chaste and spot-less Maid, We sin-ners make our
 3. So - journers in this vale of tears, To thee, blest Ad - vo -
 4. And while to Him, Who reigns a - bove In God-head One, in

1. here be - low, Toss'd on life's surge we claim thy care;

2. pray'rs thro' thee; Re-mind thy Son that He has paid
 3. cate, we cry; Pit-y our sor - rows, calm our fears,
 4. Per - son Three, The Source of life, of grace, of love,

1. Save us from per - il and from woe. Mother of Christ,

2. The price of our in - i - qui - ty.
 3. And soothe with hope our mis - er - y.
 4. Hom-age we pay on bend-ed knee.

Star of the Sea. Pray for the wand'r'er, pray for me.

1. O Mother blest! whom God bestows On sin - ners and on just,

2. Re - member, Ma - ry, Vir - gin fair, It nev - er yet was told
3. O Mother blest! for me ob - tain, Un - grateful though I be,

1. What joy, what hope thou giv - est those, Who in thy mer - cy trust.

2. That he who humbly sought thy care, De - part - ed un - con - soled.
3. To love that God, Who first could deign To show such love to me.

Most ho - ly Ma - ry! at thy feet Thy children bend a suppliant knee;

Dear Mother of my God, Do thou re - mem - ber me.

No. 67. CONSECRATION TO OUR LADY.



1. Daugh - ter of God the Fa - ther, O

2. Moth - er of our Re - deem - er, O


3. Spouse of the Ho - ly Spir - it, O



1. Vir - gin pure and mild, I ven - er - ate and

2. Vir - gin pure and mild, I ven - er - ate and

3. Vir - gin pure and mild, I ven - er - ate and



1. love thee, Ac - cept me for thy child. My

2. love thee, Ac - cept me for thy child. My

3. love thee, Ac - cept me for thy child. My

CONSECRATION TO OUR LADY. Concluded.

1. soul and all its pow - ers I con - se - crate to

2. bod - y and its sens - es I con - se - crate to

3. heart and its af - fec - tions I con - se - crate to

thee. Be pleas'd most ho - ly Moth - er, From

sin to keep me free, Be pleas'd most ho - ly

Moth - er, To pray our Lord for me.

No. 68. LOOK DOWN, O MOTHER MARY.

1. Look down, O Moth-er Ma-ry! From thy bright throne a-bove;

2. See how in - grate and guilt - y, We stand be - fore thy Son;
3. O Ma - ry, dear - est Moth - er! If thou wouldst have us live,
4. Un - fold to us thy man - tle; There stay we without fear;

Fine.

1. Cast down up - on thy chil - dren One on - ly glance of love.

2. His lov - ing heart re - proaches The e - vil we have done.
3. Say that we are thy chil - dren, And then He will for-give.
4. What e - vil can be - fall us, If, Moth - er, thou art near?

1. And if a heart so ten - der With pit - y flows not o'er,

2. But if thou wilt ap - pease Him, Speak for us but one word;
3. Our sins make us un - worth - y That ti - tle still to bear,
4. O sweetest, dearest Moth - er! Thy sin - ful chil - dren save,

cres.

Look down, &c., to *Fine.*

1. Then turn a - way, O Moth - er, And look on us no more.

2. Thou on - ly canst ob - tain us The par - don of our Lord.
3. But thou art still our Moth - er, Then show a mother's care.
4. Look down on us with pit - y, Who thy pro - tec - tion crave.

1. Hail! ho - ly Queen en - thron'd a - bove, O Ma -

2. Our life, our sweetness here be - low, O Ma -
 3. To thee we cry, poor sons of Eve, O Ma -

1. rí - a! Hail! Mother of mer - cy and of love,

2. rí - a! Our hope in sor - row and in woe,
 3. rí - a! To thee we sigh, we mourn, we grieve,

1. O Ma - rí - a! Tri - umph all ye Cher - u - bin,

2. O Ma - rí - a! Tri - umph all ye Cher - u - bin,
 3. O Ma - rí - a!

Sing with us, ye Ser - a - phim, Heav'n and earth re -

SALVE REGINA. Concluded.

sound the hymn. Sal - ve, sal - ve, sal - ve Re - gi - na.

The musical score consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one sharp (F#) and the time signature is 3/4. The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

4. This earth is but a vale of tears,
O María!
A place of banishment, of fears,
O María! Triumph, etc.
5. Turn, then, most gracious Advocate,
O María!
Tow'rds us thine eyes compassionate,
O María! Triumph, etc.
6. When this our exile is complete,
O María!
Show us thy womb-born Jesus sweet,
O María! Triumph, etc.
7. O clement, gracious, Mother sweet,
O María!
O Virgin Mary, we entreat,
O María! Triumph, etc.

No. 70.

O MARY, MY MOTHER.

Not too slow.

1. O Ma - ry, my Moth-er, most love-ly, most mild, Look

The musical score is for a single melodic line in the treble clef. The key signature has one sharp (F#) and the time signature is 3/4. The melody is simple and lyrical, with a few rests. It concludes with a double bar line and repeat dots.

2. If thou dost for - sake me, ah! where shall I go! My
3. In sor - row, in dark-ness, be still at my side, My

O MARY, MY MOTHER. Concluded.

1. down up - on me a weak, poor, low - ly child; From the

2. com - fort and hope in this val - ley of woe: When the
3. light and my ref - uge, my help - er and guide. Tho'

1. land of my ex - ile I call up - on thee; Then

2. world and its dan - gers with ter - ror I see, Sweet
3. snares should sur - round me, yet why should I fear? I

1. Ma - ry, my Moth - er, look kind - ly on me; Then

2. hopes come to cheer me in think - ing of thee, Sweet
3. know, I am weak, but my Moth - er is near, I

1. Ma - ry, my Moth - er, look kind - ly on me.

2. hopes come to cheer me in think - ing of thee.
3. know, I am weak, but my Moth - er is near.

The Holy Rosary.

No. 71. THE JOYFUL MYSTERIES.

1. By th'arch-an - gel's word of love That an -
2. By that jour - ney made in haste O'er the
3. By Thy poor and lone - ly lot, By the

1. nounc'd Thee from a - bove; By the grace to
2. des - ert moun - tain waste; By that voice whose
3. man - ger and the grot; By Thy ten - der

1. Ma - ry giv'n; By Thy first des - cent from heav'n;
2. heav'nly tone Thrill'd the Bap - tist in the womb;
3. feet and hands Fold - ed in their swaddling bands;

THE JOYFUL MYSTERIES. Concluded.

Child of Ma - ry, hear our cry; Thou wert

help - less once as we; Now en - thron'd in

maj - es - ty, Count - less an - gels sing to Thee.

4.

By the joy of Simeon blest
 When he clasp'd Thee to his breast;
 By the widow'd Anna's song
 Pour'd amid the wond'ring throng;
Child of Mary, etc.

5.

By our Lady's glad delight,
 In her temple, at the sight
 Of her child so young and fair,
 Wiser than the wisest there;
Child of Mary, etc.

No. 72. THE SORROWFUL MYSTERIES.

Adagio.

1. By the blood that flow'd from Thee In Thy

2. By the cords that round Thee cast, Bound Thee

3. By the thorns that crown'd Thy head, By the

4. By Thy peo - ple's cru - el jeers, By the

1. griev-ous ag - o - ny, By the traitor's guile-ful

2. to the pil - lar fast; By the scourge so meek - ly

3. scep-tre of a reed; By Thy foes on bend-ing

4. ho - ly women's tears; By Thy foot-steps faint and

1. kiss, Fill - ing up Thy bit - ter - ness; Je - su,

2. borne, By Thy pur - ple robe of scorn; Je - su,

3. knee Mock - ing at Thy roy - al - ty; Je - su,

4. slow, Weigh'd be -neath Thy cross of woe; Je - su,

THE SORROWFUL MYSTERIES. Concluded.

Sav - iour, hear our cry, Thou wert suff'ring once as

Sav - iour, hear our cry, Thou wert suff'ring once as

we; Now en - thron'd in maj - es -

we; Now en - thron'd in maj - es -

ty, Count - less an - gels sing to Thee.

ty, Count - less an - gels sing to Thee.

5.

By Thy weeping Mother's woe,
 By the sword that pierc'd her thro',
 When in anguish standing by,
 On the cross she saw Thee die;
 Jesu, Saviour, etc.

No. 73. THE GLORIOUS MYSTERIES.

Con Spirito.

1. By the first bright East - er day, When the
 2. By Thy part - ing bless - ing giv'n, As Thou
 3. By that rush - ing sound of might, Com - ing

1. stone was roll'd a - way, By the glo - ry
 2. didst as - cend to heav'n; By the cloud of
 3. down from heav-en's height, By the clov - en

1. round Thee shed, At Thy ris - ing from the
 2. liv - ing light That re - ceiv'd Thee out of
 3. tongue of fire, Ho - ly Ghost, our hearts in -

1. dead; King of glo - ry, hear our
 2. sight;
 3. spire;

THE GLORIOUS MYSTERIES. Concluded.

cry, Make us soon Thy joys to

The first system of musical notation consists of a treble and bass staff in a key signature of one flat (B-flat). The treble staff contains a vocal line with lyrics: "cry, Make us soon Thy joys to". The bass staff contains a piano accompaniment with chords and moving lines.

see, Where en - thron'd in maj - es -

The second system of musical notation continues the melody and accompaniment. The treble staff lyrics are "see, Where en - thron'd in maj - es -". The bass staff continues the piano accompaniment.

ty, Count - less an - gels sing to Thee.

The third system of musical notation concludes the piece. The treble staff lyrics are "ty, Count - less an - gels sing to Thee.". The bass staff concludes the piano accompaniment with a final chord.

4.

See the Virgin Mother rise,
Angels bear her to the skies;
Mount aloft, imperial Queen,
Plead on high the cause of men.

5.

Mary reigns upon the throne
Pre-ordained for her alone,
Saints and angels round her sing,
Mother of our God and King.

Our Father, Who art in hea-ven, hal-low-éd be Thy name.

The first system of music consists of a treble and bass staff in B-flat major. The treble staff begins with a melodic line for the vocal part, while the bass staff provides a harmonic accompaniment. The lyrics are printed below the treble staff.

Thy kingdom come, Thy will be done on earth, as it is in heaven.

The second system continues the melody and accompaniment. The treble staff features a series of chords and a melodic line, with the bass staff providing a steady accompaniment. The lyrics are printed below the treble staff.

Give us this day our dai-ly bread, and forgive us our trespass-es

The third system continues the musical setting. The treble staff shows a melodic line with some rests, and the bass staff provides a consistent accompaniment. The lyrics are printed below the treble staff.

As we for-give them that tres-pass a-gainst us; and lead us not

The fourth and final system on the page concludes the musical phrase. The treble staff ends with a double bar line, and the bass staff continues with a few final notes. The lyrics are printed below the treble staff.

* Every other decade might be recited.

OUR FATHER. Concluded.

into tempt - a - tion, but deliver us from e - vil, A - - men.

The musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a vocal line with lyrics and a piano accompaniment of chords. The lower staff is in bass clef with the same key signature, providing a bass line for the piano accompaniment.

No. 75.

HAIL MARY.

Hail Mary, full of grace, the Lord is with thee, Blessed art

The first system of musical notation for 'HAIL MARY.' consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a vocal line with lyrics and a piano accompaniment of chords. The lower staff is in bass clef with the same key signature, providing a bass line.

thou among women, and blessed is the fruit of thy womb,

The second system of musical notation continues the piece. It features two staves: a treble clef staff with a vocal line and piano accompaniment, and a bass clef staff with a bass line. The key signature remains one flat.

Je - sus. Holy Ma - ry, Moth - er of God, pray for us

The third and final system of musical notation for 'HAIL MARY.' consists of two staves. The upper staff is in treble clef with a key signature of one flat, containing a vocal line with lyrics and piano accompaniment. The lower staff is in bass clef with the same key signature, providing a bass line.

HAIL MARY. Concluded.

sinner, now and at the hour of our death. A - men.

No. 76. GLORY BE TO THE FATHER.

Glory be to the Father, and to the Son, and to the

Ho - ly Ghost. As it was in the beginning, is now, and

ev - er shall be, World with - out end. A - men.

I believe in God the Father Almighty, Creator of heaven and

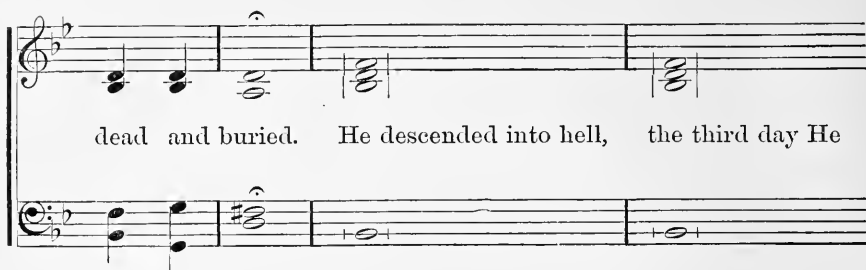
earth, And in Jesus Christ, His only Son, our Lord,

Who was conceived by the Ho - ly Ghost, born of the

Vir - gin Ma - ry, suffered under Pontius Pilate, was crucified,

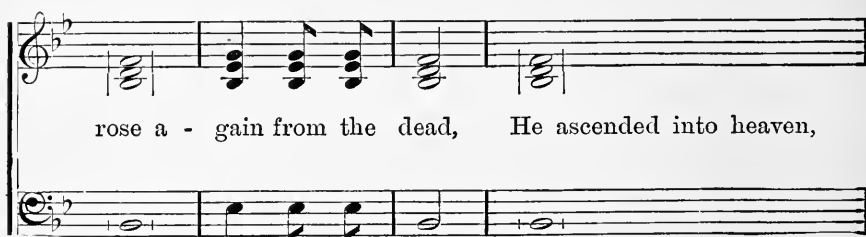
* The Creed is added here, in order to give a complete set of Prayers for children's masses.

THE APOSTLES' CREED. Continued.



dead and buried. He descended into hell, the third day He

The first system of musical notation consists of a treble and bass staff in G major. The treble staff begins with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a half note G2, followed by a half note F2, and then a half note E2. The lyrics are placed below the notes.



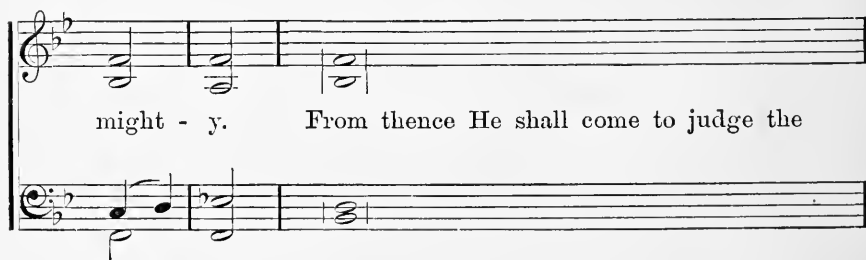
rose a - gain from the dead, He ascended into heaven,

The second system of musical notation continues the melody. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G2, followed by a half note F2, and then a half note E2. The lyrics are placed below the notes.



sitteth at the right hand of God the Fa - ther* Al -

The third system of musical notation continues the melody. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G2, followed by a half note F2, and then a half note E2. The lyrics are placed below the notes.



might - y. From thence He shall come to judge the

The fourth system of musical notation continues the melody. The treble staff has a half note G4, followed by a half note A4, and then a half note B4. The bass staff has a half note G2, followed by a half note F2, and then a half note E2. The lyrics are placed below the notes.

THE APOSTLES' CREED. Concluded.

liv - ing and the dead. I believe in the Ho - ly

The first system of musical notation consists of a treble and bass staff in G major. The treble staff contains the melody with lyrics underneath. The bass staff provides harmonic accompaniment. The lyrics are "liv - ing and the dead. I believe in the Ho - ly".

Ghost, the Holy Catholic Church, The Communion of

The second system of musical notation continues the melody and accompaniment. The lyrics are "Ghost, the Holy Catholic Church, The Communion of".

Saints, the for - giveness of sins, the resurrection of

The third system of musical notation continues the melody and accompaniment. The lyrics are "Saints, the for - giveness of sins, the resurrection of".

the body and the life ev - er - last - ing. A - men.

The fourth and final system of musical notation concludes the hymn. The lyrics are "the body and the life ev - er - last - ing. A - men." The system ends with a double bar line.

The Holy Rosary.

No. 78. THE JOYFUL MYSTERIES.

2D SETTING.

Allegro Moderato.

1. De - scend - ing from the throne of God A bright arch -

2. Now Ma - ry wends her way with haste The rug - ged
 3. See, troops of shin - ing an - gels crowd A - round the
 4. In Sim - eon's arms be - hold the Babe, Who rules both

1. an - gel flies; To Ma - ry's low - ly

2. roads a - long; In an - swer to her
 3. home - ly shed, Where Je - sus lies on
 4. earth and skies! On Ma - ry's child, his

1. home he brings A mes - sage from the skies, She

2. cou - sin's words She sings her glo - rious song. The
 3. Ma - ry's knees, And shep - herds soft - ly tread: And
 4. prom - is'd Lord, He rests his a - ged eyes. He

THE JOYFUL MYSTERIES. Concluded.

1. hears an an - gel's lips that night The first "Hail

2. un - born in - fant leaps with joy When Ma - ry's

3. kings from dis - tant lands a - dore Thy In - fant

4. long had wait - ed, long had pray'd This bliss - ful

1. Ma - ry" say: O Moth - er, think of

2. voice he hears: O Moth - er, may that

3. God, Whose star Has led them to His

4. day to see, And now he asks to

1. this when we *rall.* Re - peat his words to - day.

2. voice of thine Be - ev - er in our ears.

3. sa - cred feet From east - ern realms a - far.

4. go in peace Where Je - sus soon will be.

5.

O Mother, dry those bitter tears!
 O Mother, grieve no more!
 Thy Child, thy Jesus is not lost,
 That weary search is o'er:
 To do His Father's work, He chose
 Among the scribes to be;
 But now returns to dwell for years
 With Joseph and with thee.

No. 79. THE SORROWFUL MYSTERIES.

1. O come un - to the O - live Grove, And

2. Now watch with tear - ful eyes the stripes, The
 3. Be - hold how Jews and sol - diers weave, For
 4. With Ma - ry now we fol - low Christ, He

1. see where Je - sus kneels: The an - guish of His

2. cru - el blows which fall On Je - sus, as He
 3. Christ a thorn - y crown, And bend - ing on one
 4. mounts the hill of woe, And bears His heav-y

1. Sa - cred Heart, A sweat of blood re -

2. stands fast bound In Pi - late's judg - ment
 3. knee in jest Be - fore His face bow
 4. cross a - long With faint - ing steps and

THE SORROWFUL MYSTERIES. Concluded.

1. veals, To com - fort Christ an an - gel came, And

2. hall. Those stripes, that shame my sins de - serve, Why
 3. down. My Je - sus for each pierc - ing thorn, For
 4. slow. Can we re - lieve His wea - ry limbs Or

1. brought his God re - lief; We, too, by love and

2. fall they, Lord, on Thee? Thy love, my God, Thy
 3. ev - ry jest and smart, We still will make fresh
 4. ease His rack - ing pain? O yes, if we will

1. pray'r may try To soothe His bit - er grief.

2. too great love, Would bear them all for me.
 3. acts of love, To soothe Thy Sa - cred Heart.
 4. show Him now He did not die in vain.

5.

My God, they nail Thy hands and feet,
 They pierce Thy sacred side;
 The last drop of Thy blood is shed,
 And Thou for Man hast died.
 O can we wish to sin again,
 And act a traitor's part
 To Him who loved us with a love
 Which broke His Sacred Heart.

No. 80. THE GLORIOUS MYSTERIES.

Allegro.

1. The day of days has dawn'd at last, And white-robed

2. And now the friends of Je - sus come With wist-ful
 3. A faith-ful band have gath-er'd round Their Lord's own
 4. Be - hold that op - en grave, a - dorn'd With blos-soms

1. an - gels say, The Lord has left His

2. yearn-ing eyes, To gaze on their dear
 3. Moth - er dear, A might - y rush - ing
 4. fair and bright, And saints who mourn'd for

1. cold dark grave, The stone is roll'd a - way. O

2. Sav - iour's form As - cend - ing to the skies. He
 3. wind is heard, The Pa - ra - clete is near. Lo!
 4. Ma - ry stand En - rap - tur'd with the sight. They

THE GLORIOUS MYSTERIES. Concluded.

1. Ma - ry Mag - da - len be glad! O lov - ing

2. mounts in robes of light ar - ray'd; And Ma - ry
 3. fier - y tongues are rest - ing now On ev - 'ry
 4. find her spot - less bod - y gone, Sweet ros - es

1. saint re - joice! Tho' blind - ed by your

2. stays be - hind For fif - teen years to
 3. saint - ed head, And since on ev - 'ry
 4. in its place, As - sum'd on high she

1. tears you know Your ris - en Mas - ter's voice.

2. teach them all That up - ward path to find.
 3. Chris - tian soul The Spir - it's light is shed.
 4. leaves this world To get and give us grace.

5.

To welcome Mary, Queen of Saints,
 See countless angels throng,
 A glad "Hail Mary" rends the skies,
 An anthem loud and long.
 See, Jesus crowns His Mother dear
 With rays of purest light,
 And saints and angels kneel and own
 That Maiden Mother's might.

No. 81.

OUR FATHER.

2D MELODY.

Our Father, Who art in heaven, hallowed be Thy name, Thy kingdom come, Thy will be done on earth, as it is in heaven.

The first system of music for 'OUR FATHER' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3.

Give us this day our daily bread, and forgive us our trespasses as we forgive them that trespass against us, and lead us not into temptation, but deliver us from e - vil, A - men.

The second system of music continues the piece. The upper staff features a melody with eighth and quarter notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

No. 82.

HAIL MARY.

2D MELODY.

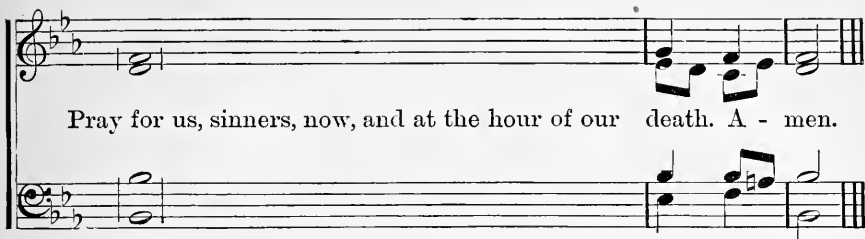
Hail Mary, full of grace, the Lord is with thee, Blessed art thou a -

The first system of music for 'HAIL MARY' consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The melody begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The accompaniment starts with a whole rest, followed by a half note G3, a quarter note A3, and a quarter note B3.

mong women, and blessed is the fruit of thy womb, Je - sus. Holy Mary, Mother of God,

The second system of music continues the piece. The upper staff features a melody with eighth and quarter notes. The lower staff provides a harmonic accompaniment with chords and moving lines.

HAIL MARY. Concluded.

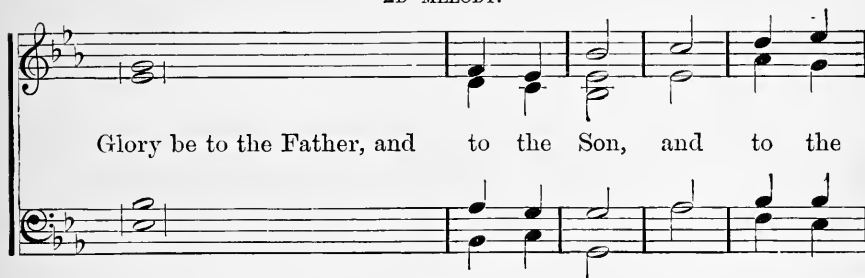


Pray for us, sinners, now, and at the hour of our death. A - men.

The musical score consists of two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line.

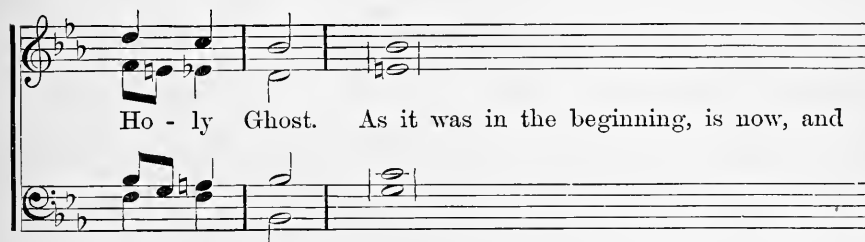
No. 83. GLORY BE TO THE FATHER.

2D MELODY.



Glory be to the Father, and to the Son, and to the

The musical score consists of two staves, treble and bass clef, in a key signature of two flats. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line.



Ho - ly Ghost. As it was in the beginning, is now, and

The musical score consists of two staves, treble and bass clef, in a key signature of two flats. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line.



ev - er shall be, World with - out end. A - men.

The musical score consists of two staves, treble and bass clef, in a key signature of two flats. The melody is primarily in the treble clef, with accompaniment in the bass clef. The piece concludes with a double bar line.

No. 84. LITANY OF THE BLESSED VIRGIN.

SOLO. CHORUS.

Ky - ri - e e - léi - son. Chri - ste e -

SOLO.

léi - son. Ky - ri - e e - léi - son. Chri - ste,

CHORUS.

au - di nos. Chri - ste, ex - áu - di nos.

SOLO. CHORUS.

1. Pater de coe - lis De - us. Mi - se - ré - re no - bis.

2. Fili, Redemptor mun - di De - us. Mi - se - ré - re no - bis.
 3. Spiritus san - cte De - us. Mi - se - ré - re no - bis.
 4. Sancta Trínitas, u - nus De - us. Mi - se - ré - re no - bis.

LITANY OF THE BLESSED VIRGIN. Continued.

SOLO.

CHORUS.

1. San - - cta Ma - rí - a. O - ra pro no - bis.

- | | | |
|-------------|------------------------|----------------------|
| 2. Sancta | De - i gé-nitrix. | O - ra pro no - bis. |
| 3. Sancta | Vir - go vir-ginum. | O - ra pro no - bis. |
| 4. Ma - - | ter Chri - sti. | O - ra pro no - bis. |
| 5. Mater di | - ví - nae grá - tiae. | O - ra pro no - bis. |
| 6. Ma - - | ter pu - ris - sima. | O - ra pro no - bis. |
| 7. Ma - - | ter ca - stís - sima. | O - ra pro no - bis. |
| 8. Mater in | - vi - o - lá - ta. | O - ra pro no - bis. |

9. Mater in - te - me - rá - ta. O - ra pro no - bis.

- | | | |
|------------|-------------------------|----------------------|
| 10. Ma - - | ter a - má - bilis. | O - ra pro no - bis. |
| 11. Mater | ad - mi - rá - bilis. | O - ra pro no - bis. |
| 12. Mater | Cre - a - tó - ris. | O - ra pro no - bis. |
| 13. Mater | Sal - va - tó - ris. | O - ra pro no - bis. |
| 14. Virgo | pru - den - tís - sima. | O - ra pro no - bis. |
| 15. Virgo | ve - ne - rán - da. | O - ra pro no - bis. |
| 16. Virgo | prae - di - cán - da. | O - ra pro no - bis. |

17. Vir - go po - tens. O - ra pro no - bis.

- | | | |
|----------------|------------------------|----------------------|
| 18. Vir - | go cle - mens. | O - ra pro no - bis. |
| 19. Vir - | go fi - dé - lis. | O - ra pro no - bis. |
| 20. Spé - | culum ju - stí - tiae. | O - ra pro no - bis. |
| 21. Sedes | sa - pi - én - tiae. | O - ra pro no - bis. |
| 22. Causa no - | strae lae - tí - tiae. | O - ra pro no - bis. |
| 23. Vas | spiri - tu - á - le. | O - ra pro no - bis. |
| 24. Vas | ho - no - rá - bile. | O - ra pro no - bis. |

LITANY OF THE BLESSED VIRGIN. Continued.

SOLO.

CHORUS.

25. Vas insigne de - vo - ti - ó - nis. O - ra pro no - bis.

- | | |
|---------------------------------|----------------------|
| 26. Ro - - sa my - stica. | O - ra pro no - bis. |
| 27. Tur - - ris Da - ví - dica. | O - ra pro no - bis. |
| 28. Tur - - ris e - búr - nea. | O - ra pro no - bis. |
| 29. Do - - mus áu - rea. | O - ra pro no - bis. |
| 30. Fõe - - de - ris ar - ca. | O - ra pro no - bis. |
| 31. Já - - nu - a coe - li. | O - ra pro no - bis. |

32. Stella ma - tu - tí - na. O - ra pro no - bis.

- | | |
|---------------------------------------|----------------------|
| 33. Salus in - fir - mó - rum. | O - ra pro no - bis. |
| 34. Refúgium pec - ca - tó - rum. | O - ra pro no - bis. |
| 35. Consolátrix af - fli - ctó - rum. | O - ra pro no - bis. |
| 36. Auxílium Chri - stia - nó - rum. | O - ra pro no - bis. |
| 37. Regína An - ge - ló - rum. | O - ra pro no - bis. |
| 38. Regína Pa - triar - chá - rum. | O - ra pro no - bis. |

39. Regína Pro - phe - tá - rum. O - ra pro no - bis.

- | | |
|--|----------------------|
| 40. Regína A - po - sto - ló - rum. | O - ra pro no - bis. |
| 41. Regí - na Már - tyrum. | O - ra pro no - bis. |
| 42. Regína Con - fes - só - rum. | O - ra pro no - bis. |
| 43. Regí - na Vir - ginum. | O - ra pro no - bis. |
| 44. Regína San - ctó - rum ó - mnium. | O - ra pro no - bis. |
| 45. Regína sine
labe originá - li con - cé - pta. | O - ra pro no - bis. |
| 46. Regína sacratís - simi Ro - sá - rií. | O - ra pro no - bis. |

LITANY OF THE BLESSED VIRGIN. Continued.

Solo.

1. A - gnus De - i, qui tol - lis pec - cá - ta

2. A - gnus De - i, qui tol - lis pec - cá - ta

3. A - gnus De - i, qui tol - lis pec - cá - ta

CHORUS.

Solo.

1. mun - di. Par - ce no - bis, Dó - mine. Chri - ste

2. mun - di. Ex - áu - di nos, Dó - mine.

3. mun - di. Mi - se - ré - re no - bis.

CHORUS.

au - di nos. Chri - ste ex - áu - di nos.

Solo.

CHORUS.

Ky - ri - e e - léi - son. Chri - ste e - léi - son.

LITANY TO THE BLESSED VIRGIN. Concluded.

Ky - - ri - e e - léi - - - son.

No. 85.

ANTIPHON.

Sub tu - um prae - sí - - di - um

con - fú - gi - mus, san - cta De - i Gé - ni - trix:

no - stras de - pre - ca - ti - ó - - nes ne de -

SUB TUUM PRAESIDIUM. Concluded.

spi - ci - as in ne - ces - si - tá - ti - bus

no - stris; sed a pe - ri - cu - lis cun - ctis

lí - be - ra nos sem - per, Vir - go glo - ri -

ó - sa, et be - ne - dí - cta!

No. 86. LITANY OF THE BLESSED VIRGIN.

2D MELODY.

SOLO. CHORUS. SOLO.

Ky - ri - e e - léi - son. Chri - ste e - léi - son. Ky - ri - e

SOLO. CHORUS.

1. Pater de coe - lis De - us. Mi - se - ré - re no - bis.

3. Spiritus san - cte De - us. Mi - se - ré - re no - bis.

SOLO. CHORUS.

1. Sancta Ma - - rí - a. O - ra pro no - bis.

3. Sancta Virgo vír - ginum. O - ra pro no - bis.

5. Mater divínae grá - tiae. O - ra pro no - bis.

7. Mater ca - - - stís - sima. O - ra pro no - bis.

9. Mater inteme - - - rá - ta. O - ra pro no - bis.

11. Mater admi - - - rá - bilis. O - ra pro no - bis.

13. Mater Salva - - - tó - ris. O - ra pro no - bis.

15. Virgo vene - - - rán - da. O - ra pro no - bis.

17. Virgo po - tens. O - ra pro no - bis.

19. Virgo fi - - - dé - lis. O - ra pro no - bis.

LITANY OF THE BLESSED VIRGIN. Continued.

CHORUS.

e - léi - son. Chri - ste, au - di nos. Chri - ste, ex - áu - di nos.

SOLO.

CHORUS.

2. Fili, Redémptor mun - di De - us. Mi - se - ré - re no - bis.

4. Sancta Trínitas, u - nus De - us. Mi - se - ré - re no - bis.

SOLO.

CHORUS.

2. Sancta Dei Gé - nitrix. O - ra pro no - bis.

4. Mater Chris - ti. O - ra pro no - bis.
 6. Mater pu - - rís - sima. O - ra pro no - bis.
 8. Mater invio - - lá - ta. O - ra pro no - bis.
 10. Mater a - - má - bilis. O - ra pro no - bis.
 12. Mater Crea - - tó - ris. O - ra pro no - bis.
 14. Virgo pruden - - tís - sima. O - ra pro no - bis.
 16. Virgo praedi - - cán - da. O - ra pro no - bis.
 18. Virgo cle - mens. O - ra pro no - bis.

LITANY OF THE BLESSED VIRGIN. Continued.

SOLO	CHORUS.
20	Spéculum ju - - stí - ti - ae.
	O - ra pro no - bis.
22.	Causa nostrae lae - tí - ti - ae.
	O - ra pro no - bis.
24	Vas hono - - rá - bi - le.
	O - ra pro no - bis.
26	Rosa my - sti - ca.
	O - ra pro no - bis.
28	Turris e - - - bú - ne - a.
	O - ra pro no - bis.
30	Fóederis ar - ca.
	O - ra pro no - bis.
32.	Stella matu - - - tí - na.
	O - ra pro no - bis.
34	Refúgium pecca - - - tó - rum.
	O - ra pro no - bis.
36	Auxílium Christia - - - nó - rum.
	O - ra pro no - bis.
38.	Regína Patriar - - - chá - rum.
	O - ra pro no - bis.
40.	Regína Aposto - - - ló - rum.
	O - ra pro no - bis.
42.	Regína Confes - - - só - rum.
	O - ra pro no - bis.
44.	Regína Sanctórum ó - mni - um.
	O - ra pro no - bis.
46.	Regína sacratissimi Ro - - - sá - rií.
	O - ra pro no - bis.

SOLO	
1.	A - gnus De - i, qui tol - lis pec - cá - ta
2.	A - gnus De - i, qui tol - lis pec - cá - ta
3.	A - gnus De - i, qui tol - lis pec - cá - ta

CHORUS.	SOLO.
au - di nos,	Christe, ex - áu - di nos.
	Ky - ri - e e - léi - son.

LITANY OF THE BLESSED VIRGIN. Concluded.

SOLO.

CHORUS.

21. Sedes sapi - - én - ti - ae. O - ra pro no - bis.

- | | |
|---|----------------------|
| 3. Vas spiritu - - á - le. | O - ra pro no - bis. |
| 25. Vas insigne devoti - ó - nis. | O - ra pro no - bis. |
| 27. Turris Da - - ví - di - ca. | O - ra pro no - bis. |
| 29. Domus áu - re - a. | O - ra pro no - bis. |
| 31. Jánua coe - li. | O - ra pro no - bis. |
| 33. Salus infir - - mó - rum. | O - ra pro no - bis. |
| 35. Consolátrix affli - ctó - rum. | O - ra pro no - bis. |
| 37. Regína Ange - lo - rum. | O - ra pro no - bis. |
| 39. Regína Prophe - tá - rum. | O - ra pro no - bis. |
| 41. Regína Már - ty - rum. | O - ra pro no - bis. |
| 43. Regína Vir - gi num. | O - ra pro no - bis. |
| 45. Regína sine labe origi - náli con - cé - pta. | O - ra pro no - bis. |

CHORUS.

SOLO.

1. mun - di. Par - ce no - bis, Dó - mi - ne. Chri - ste,

2. mun - di. Ex - áu - di nos, Dó - mi - ne.
3. mun - di. Mi - se - ré - re no - bis.

CHORUS.

Christe e - léi - son. Ky - - ri - e e - lé - i - son.

No. 87. LITANY OF THE BLESSED VIRGIN.

3D MELODY.

The Kyrie, etc., is to be taken from the Gregorian Litany, page 128.



SOLO. Sancta Ma - ri - a, O - ra pro no - bis.

CHORUS. Sancta Virgo vir - gi - num, O - ra pro no - bis.



SOLO. Sancta Dei gé - ni - trix, O - ra pro no - bis.


CHORUS. Mater Chri - sti, O - ra pro no - bis.

Follow on page 133.

No. 88. LITANY OF THE BLESSED VIRGIN.

4TH MELODY.

The Kyrie, etc., page 128.



SOLO. Sancta Ma - - ri - a, O - ra pro no - bis.

CHORUS. Sancta Virgo vir - gi - num, O - ra pro no - bis.



SOLO. Sancta Dei gé - ni - trix, O - ra pro no - bis.

CHORUS. Mater Chri - sti, O - ra pro no - bis.

Follow on page 133.

LITANY OF THE BLESSED VIRGIN. Concluded.

SOLO. CHORUS.

{ Mater divinae grá - ti - ae, O - ra pro no - bis.
 Mater pu - - - ris - si - ma, O - ra pro no - bis.
 Mater ca - - - stis - si - ma, O - ra pro no - bis.

- page 132. SOLO. Mater invioláta, Ora pro nobis.
 Mater intemeráta, Ora pro nobis.
 CHORUS. Mater amábilis. Ora pro nobis.
 Mater admirábilis. Ora pro nobis.
- { Mater Crea - - - - - tó - ris. O - ra pro no - bis.
 { Mater Salva - - - - - tó - ris. O - ra pro no - bis.
 { Virgo pruden - - - - - tis - si - ma. O - ra pro no - bis.
- SOLO. Virgo veneránda. Ora pro nobis.
 Virgo praedicánda. Ora pro nobis.
 CHORUS. Virgo potens. Ora pro nobis.
 Virgo clemens. Ora pro nobis.
- { Virgo fi - - - - - dé - lis. O - ra pro no - bis.
 { Spéculum ju - - - - - stí - ti - ae. O - ra pro no - bis.
 { Sedes sapi - - - - - én - ti - ae. O - ra pro no - bis.
- SOLO. Causa nostrae laetítiae. Ora pro nobis.
 Vas spirituále. Ora pro nobis.
 CHORUS. Vas honorábile. Ora pro nobis.
 Vas insigne devotiónis. Ora pro nobis.
- { Rosa - - - - - my - sti - ca. O - ra pro no - bis.
 { Turris Da - - - - - vi - di - ca. O - ra pro no - bis.
 { Turris e - - - - - bú - ne - a. O - ra pro no - bis.
- SOLO. Domus áurea. Ora pro nobis.
 Föderis arca. Ora pro nobis.
 CHORUS. Jánuá coeli. Ora pro nobis.
 Stella matutína. Ora pro nobis.
- { Salus infr - - - - - mó - rum. O - ra pro no - bis.
 { Refúgium pecca - - - - - tó - rum. O - ra pro no - bis.
 { Consolátrix affli - - - - - ctó - rum. O - ra pro no - bis.
- SOLO. Auxílium Christianórum. Ora pro nobis.
 Regina Angelórum. Ora pro nobis.
 CHORUS. Regina Patriarchárum. Ora pro nobis.
 Regina Prophetárum. Ora pro nobis.
- { Regina Aposto - - - - - ló - rum. O - ra pro no - bis.
 { Regina - - - - - Már - ty - rum. O - ra pro no - bis.
 { Regina Confes - - - - - só - rum. O - ra pro no - bis.
- SOLO. Regina Vírginum. Ora pro nobis.
 Regina Sanctórum ómnium. Ora pro nobis.
 CHORUS. Regina sine labe origináli concépta. Ora pro nobis.
 Regina sacratíssimi Rosárii. Ora pro nobis.

* To this melody are sung all the invocations connected by a brace.

Agnus, etc., page 130.

No. 89. LITANY OF THE BLESSED VIRGIN.

5TH MELODY.

The Kyrie, etc., is to be taken from the Gregorian Litany, page 128.

SOLO. San - cta Ma - rí - a, O - ra pro no - bis.

CHORUS. Sancta Vir - go vír - gi - num, O - ra pro no - bis.

SOLO. Sancta De - i gé - ni - trix, O - ra pro no - bis.

CHORUS. Ma - ter Chri - sti, O - ra pro no - bis.

Follow on page 135.

No. 90. LITANY OF THE BLESSED VIRGIN.

6TH MELODY.

The Kyrie, etc., page 128.

SOLO. San - cta Ma - rí - a, O - ra pro no - bis.

CHORUS. Sancta Vir - go vír - gi - num, O - ra pro no - bis.

SOLO. Sancta De - i gé - ni - trix, O - ra pro no - bis.

CHORUS. Ma - ter Chri - sti, O - ra pro no - bis.

Follow on page 135.

No. 91. LITANY OF THE BLESSED VIRGIN.

7TH MELODY.

The Kyrie, etc., page 125.

SOLO. San - cta Ma - rí - a. O - ra pro no - bis.

CHORUS. Sancta Vir - go vír - gi - num. O - ra pro no - bis.

SOLO. San - cta De - i gé - ni - trix. O - ra pro no - bis.

CHORUS. Ma - - ter Chri - sti. O - ra pro no - bis.

* The change takes place, not on the syllable in heavy type, but on the one immediately before; except at the last invocation.

{ Mater divínae grátiae. page 133.
 { Mater puríssima.
 { Mater castíssima.

Ora pro nobis.

SOLO Mater invi-o-láta.
 Mater inte-me-rá-ta.

CHO Mater a-má-bilis.
 Mater ad-mi-rá-bilis.

{ Mater Creatóris.
 { Mater Salvatóris.
 { Virgo prudentíssima.

Virgo ve-ne-rán-da.
 Virgo prae-di-cán-da.

Vir-go po-tens.
 Vir-go cle-mens.

{ Virgo fidélis.
 { Spéculum justítiae.
 { Sedes sapiéntiae.

Causa no-strae lae-ti-tiae.
 Vas spi-rí-tu-a-le.

Vas ho-no-rá-bile.
 Vas insígne de-vo-ti-ó-nis.

{ Rosa mystica.
 { Turrís Davídica.
 { Turrís ebúrnea.

Domus áu-re-a.
 Fœ-de-ris ar-ca.

Já-nu-a coe-li.
 Stella ma-tu-tí-na.

{ Salus infirmórum.
 { Refúgium peccatórum.
 { Consolátrix afflictórum.

Auxílium Chri-stia-nó-rum.
 Regína An-ge-ló-rum.

Regína Pa-triar-chá-rum.
 Regína Pro-phe-tá-rum.

{ Regína Apostolórum.
 { Regína Mártýrum.
 { Regína Confessórum.

Regí-na Vír-gi-num.
 Regína Sanctó-rum ó-mni-um.

Regína sine labe origináli con-cé-
 pta.

Regína sacratis-simi Ro-sá-rii.

Agnus, etc., page 130.

No. 92. LITANY OF THE BLESSED VIRGIN.

8TH MELODY.

The Kyrie, etc., is to be taken from the Gregorian Litany, page 128.

SOLO. San - cta Ma - ri - a, O - ra pro no - bis.

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

SOLO. Sancta De - i gé - ni-trix, O - ra pro no - bis.

CHORUS. Ma - ter Chri - sti, O - ra pro no - bis.

Follow on page 137.

No. 93. LITANY OF THE BLESSED VIRGIN.

9TH MELODY.

The Kyrie, etc , page 128.

SOLO. San - cta Ma - ri - a, O - ra pro no - bis.

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

SOLO. Sancta De - i gé - ni-trix, O - ra pro no - bis.

CHORUS. Ma - ter Chri - sti, O - ra pro no - bis.

Follow on page 137.

LITANY OF THE BLESSED VIRGIN. Concluded.

SOLO. CHORUS. *

{ Mater divinae grá - ti - ae. O - ra pro no - bis.
 { Mater pu - - - ris - si - ma. O - ra pro no - bis.
 { Mater ca - - - stís - si - ma. O - ra pro no - bis.

- page 136. SOLO. Mater invi-o-láta. Ora pro nobis.
 Mater inte-me-rá-ta. Ora pro nobis.
 CHORUS. Mater a-má-bilis. Ora pro nobis.
 Mater ad-mi-rá-bilis. Ora pro nobis.
- { Mater Crea - - - tó - ris. O - ra pro no - bis.
 { Mater Salva - - - tó - ris. O - ra pro no - bis.
 { Virgo pruden - - - tís - si - ma. O - ra pro no - bis.
- SOLO. Virgo ve-ne-rán-da. Ora pro nobis.
 Virgo prae-di-cán-da. Ora pro nobis.
 CHORUS. Vir-go po-tens. Ora pro nobis.
 Vir-go cle-mens. Ora pro nobis.
- { Virgo fi - - - dé - lis. O - ra pro no - bis.
 { Spéculum ju - - - stí - ti - ae. O - ra pro no - bis.
 { Sedes sapi - - - én - ti - ae. O - ra pro no - bis.
- SOLO. Causa no-strae lae-tí-tiae. Ora pro nobis.
 Vas spi-ri-tu-á-le. Ora pro nobis.
 CHORUS. Vas ho-no-rá-bile. Ora pro nobis.
 Vas insigne de-vo-ti-ó-nis. Ora pro nobis.
- { Rosa - - - my - sti - ca. O - ra pro no - bis.
 { Turris Da - - - ví - di - ca. O - ra pro no - bis.
 { Turris e - - - búr - ne - a. O - ra pro no - bis.
- SOLO. Domus áu-re a. Ora pro nobis.
 Fóe-de-ris ar-ca. Ora pro nobis.
 CHORUS. Já-nu-a coe-li. Ora pro nobis.
 Stella ma-tu-tí-na. Ora pro nobis.
- { Salus infir - - - mó - rum. O - ra pro no - bis.
 { Refúgium pecca - - - tó - rum. O - ra pro no - bis.
 { Consolátrix affli - - - ctó - rum. O - ra pro no - bis.
- SOLO. Auxílium Chri-stia-nó-rum. Ora pro nobis.
 Regína An-ge-ló-rum. Ora pro nobis.
 CHORUS. Regína Pa-triar-chá-rum. Ora pro nobis.
 Regína Pro-phe-tá-rum. Ora pro nobis.
- { Regína Aposto - - - ló - rum. O - ra pro no - bis.
 { Regína - - - Már-ty-rum. O - ra pro no - bis.
 { Regína Confes - - - só - rum. O - ra pro no - bis.
- SOLO. Regí-na Vir-gi-num. Ora pro nobis.
 Regína Sanctó-rum ó-mnium. Ora pro nobis.
 CHORUS. Regína sine labe origináli con cé-pta. Ora pro nobis.
 Regína sacratis-simi Ro-sá-rii. Ora pro nobis.

Agnus, etc., page 130.

* To this melody are sung all the invocations connected by a brace.

No. 94.

AVE, MARIS STELLA.

1. A - ve, ma - ris stel - la, De - i Ma - ter

2. Su - mens il - lud A ve Ga - bri - é - lis
 3. Sol - ve vin - cla re - is, Pro - fer lu - men
 4. Mon - stra te es - se ma - trem, Su - mat per te

1 al - ma, At - que sem - per Vir - go,

2. o - re, Fun - da nos in pa - ce,
 3. cae - cis, Ma - la no - stra pel - le,
 4. pre - ces, Qui pro no - bis na - tus

1 Fe - lix coe - li por - ta.

2. Mu - tans E - vae no - men.
 3. Bo - na cunc - ta po - sce.
 4. Tu - lit es - se tu - us. A - - - men.

5. Virgo singularis,—Inter omnes mitis,—Nos culpīs solūtos—Mites fac et castos.

6. Vitam praesta puram,—Iter para tutum,—Ut vidētes Jesum—Semper collaetēmur.

7. Sit laus Deo Patri,—Summo Christo decus,—Spirītui sancto,—Tribus honor unus.—Amen.

No. 95.

AVE, MARIS STELLA.

2D MELODY.

1. A - ve, ma - ris stel - la, De - i

2. Su - mens il - lud A - ve Ga - bri -
 3. Sol - ve vin - cla re - is, Pro - fer
 4. Mon - stra te es - se ma - trem, Su - mat

1. Ma - ter al - ma, At - que sem - per

2. é - lis o - re, Fun - da nos in
 3. lu - men cae - cis, Ma - la no - stra
 4. per te pre - ces, Qui pro no - bis

1. Vir - go, Fe - lix coe - li por - ta.

2. pa - ce, Mu - tans E - vae no - men.
 3. pel - le, Bo - na cun - cta po - sce.
 4. na - tus Tu - lit es - se tu - us.

No. 96.

AVE, MARIS STELLA.

3D MELODY.

1. A - ve, ma - ris stel - la, De - i Ma - ter

2. Su - mens il - lud A - ve Ga - bri - é - lis
 3. Sol - ve vin - cla re - is, Pro - fer lu - men
 4. Mon - stra te es - se ma - trem, Su - mat per te
 5. Vir - go sin - gu - lá - ris, In - ter o - mnes

1. al - ma, At - que sem - per Vir - go,

2. o - re, Fun - da nos in pa - - ce,
 3. cae - cis, Ma - la no - stra pel - - le,
 4. pre - ces, Qui pro no - bis na - tus
 5. mi - tis, Nos cul - pis so - lú - tos

1. Fe - lix coe - li por - ta.

2. Mu - tans E - vae no - men.
 3. Bo - na cun - cta po - sce.
 4. Tu - lit es - se tu - us.
 5. Mi - tes fac et ca - - stos. A - - men.

No. 97.

AVE, MARIS STELLA.

4TH MELODY.

1. A - ve, ma - ris stel - la, De - i

2. Su - mens il - lud A - ve Ga - bri -

3. Sol - ve vin - cla re - is, Pro - fer

4. Mon - stra te es - se ma - trem, Su - mat

5. Vir - go sin - gu - lá - ris, In - ter

1. Ma - ter al - ma, At - que sem - per

2. é - lis o - re, Fun - da nos - in

3. lu - men cae - cis, Ma - la no - stra

4. per te pre - ces, Qui pro no - bis

5. o - mnes mi - tis, Nos cul - pis so -

1. Vir - go, Fe - lix coe - li por - ta.

2. pa - ce, Mu - tans E - vae no - men.

3. pel - le, Bo - na cum - cta po - sce.

4. na - tus Tu - lit es - se tu - us.

5. lú - tos Mi - tes fac et ca - - stos.

No. 98.

AVE, MARIS STELLA.

5TH MELODY. (LORETTO.)

Moderately fast.

mf

1. A - ve, ma - ris stel - la, Ma - rí - a! De - i Ma - ter

mf

3. Sol - ve vin - cla re - is, Ma - rí - a! Pro - fer lu - men
 4. Monstra te es - se ma - trem, Ma - rí - a! Su - mat per te
 5. Vir - go sin - gu - lá - ris, Ma - rí - a! In - ter o - mnes

f

1. al - ma, Ma - rí - a! At - que sem - per Vir - go

f

3. cae - cis, Ma - rí - a! Ma - la no - stra pel - le
 4. pre - ces, Ma - rí - a! Qui pro no - bis na - tus
 5. mi - tis, Ma - rí - a! Nos cul - pis so - lú - tos

p

1. Fe - lix coe - li por - ta, Ma - rí - a, Ma - rí - a!

3. Bo - na cuncta po - sce, Ma - rí - a, Ma - rí - a!
 4. Tu - lit es - se tu - us, Ma - rí - a, Ma - rí - a!
 5. Mi - tes fac et ca - stos, Ma - rí - a, Ma - rí - a!

No. 99.

AVE, MARIS STELLA.

6TH MELODY.

1. A - ve, ma - ris stel - la, De - i Ma - ter al - ma,

2. Su - mens il - lud A - ve Ga - bri - é - lis o - re,
 3. Sol - ve vin - cla re - is, Pro - fer lu - men cae - cis,
 4. Mon - stra tees - se ma - trem, Su - mat per te pre - ces,

1. At - que sem - per Vir - go Fe - lix coe - li por - ta.

2. Fun - da nos in pa - ce, Mu - tans E - vae no - men.
 3. Ma - la no - stra pel - le Bo - na cuncta po - sce.
 4. Qui pro no - bis na - tus Tu - lit es - se tu - us,

Te depre - cá - mur, au - di nos, Et Fi - li

o com - mén - da nos, O Vir - go Ma - ri - a!

No. 100.

INVIOIATA.

1ST CHORUS.

In - vi - o - lá - ta, In - te - gra, et

2D CHORUS.

ca - sta es, Ma - ri - a. Quae es ef - fé -

cta fúl - gi - da coe - li por - ta. I. O Ma - ter

al - ma Chris - ti ca - rís - si - ma! II. Sús - ci -

INVIOIATA. Continued.

pe pi - a lau - dum prae - có - ni - a.

I. No - stra ut pu - ra pé - cto - ra sint, et

cór - po - ra. II. Te nunc flá - gi - tant de - vó - ta

cor - da, et o - ra. I. Tu - a per pre - cá - ta

INVIOLATA. Concluded.

dul - ci - so - na: II. No - bis con - cé - das

vé - ni - am per sáe - cu - la. I. O Be - ní - gna!

ALL.

II. O Be - ní - gna! I. O Be - ní - gna! Quae so - la

in - vi - o - lá - ta per - man - sí - sti.

No. 101. TOTA PULCHRA ES, MARIA.

I. To - ta pul - chra es, Ma - ri - a. II. To - ta pul -

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, homophonic style. The lyrics are: "I. To - ta pul - chra es, Ma - ri - a. II. To - ta pul -"

chra es, Ma - ri - a. I. Et má - cu - la o - ri -

The second system of music continues the melody. The lyrics are: "chra es, Ma - ri - a. I. Et má - cu - la o - ri -"

gi - ná - lis non est in te. II. Et má -

The third system of music continues the melody. The lyrics are: "gi - ná - lis non est in te. II. Et má -"

cu - la o - ri - gi - ná - lis non est in te.

The fourth system of music concludes the piece. The lyrics are: "cu - la o - ri - gi - ná - lis non est in te."

TOTA PULCHRA ES, MARIA. Continued.



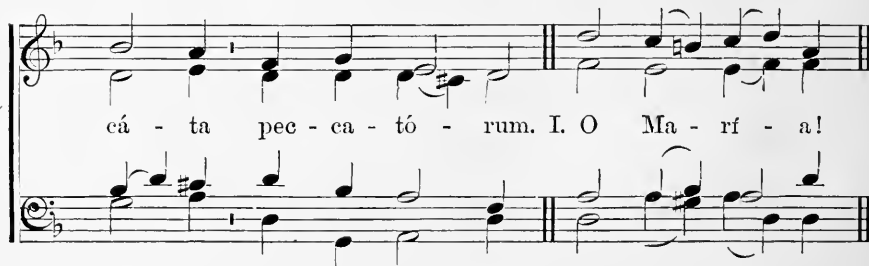
I. Tu gló ri - a Je - rú - sa - lem. II. Tu lae -



tí - ti - a I - sra - òl. I. Tu ho - no - ri -



fi - cén - ti - a pó - pu - li no - stri. II. Tu ad - vo -



cá - ta pec - ca - tó - rum. I. O Ma - rí - a!

TOTA PULCHRA ES, MARIA. Concluded.

II. O Ma - ri - a! I. Vir - go pru - den - tis - si -

ma. II. Vir - go cle - men - tis - si - ma. I. O - ra

ALL.

pro no - bis. O - ra pro no - bis ad

Dó - mi - num Je - sum Chri - stum.

No. 102.

OMNI DIE DIC MARIAE.

1. O - mni di - e dic Ma - ri - ae Me - a

2. I - psam co - le, ut de mo - le Crí - mi -
 3. Lin - gua me - a, dic tro - pháe - a Vír - gi -
 4. Haec a - mán - da et lau - dán - da Cun - ctis

1. lau - des á - ni - ma, E - jus ge - sta,

2. num te lí - be - ret; Hanc ap - pél - la,
 3. ni pu - ér - pe - rae, Quae in - flí - ctum
 4. spe - ci - á - li - ter; Ve - ne - rá - ri

1. e - jus fe - sta Co - le de - vo -

2. ne pro - cé - la Vi - ti - ó - rum
 3. ma - le - dí - ctum Mi - ro trans - fert
 4. et pre - cá - ri Il - lam de - cet

OMNI DIE DIC MARIAE. Concluded.

1. tís - si - ma. Con - tem - plá - re, et mi - rá - re

2. sú - pe - ret. Haec per - só - na no - bis do - na
 3. gér - mi - ne. Si - ne fi - ne die Re - gí - nae
 4. jú - gi - ter. I - psa do - net, ut quod mo - net

1. E - jus cel - si - tú - di - nem, Dic fe - lí - cem

2. Cón - tu - lit coe - lé - sti - a; Haec Re - gí - na
 3. Mun - di lau - dum cán - ti - ca, E - jus bo - na
 4. Na - tus e - jus, fá - ci - am: Ut fi - ní - ta

1. Ge - ni - trí - cem, Dic be - á - tam Vír - gi - nem!

2. nos di - ví - na Il - lu - strá - vit grá - ti - a.
 3. sem - per so - na, Sem - per il - la práe - di - ca.
 4. car - nis vi - ta Lae - tus hunc a - spí - ci - am.

No. 103. PSALLE, PLAUDE, MENS DEVOTA.



1. Psal-le, plau-de, mens de - vó - ta, Pro-me lau - des

2. Haec ut cun-ctas di - gni - tá - te, A - ni - máe-que
3. Pál-chri-or est lu - ce so - lis, Al - ti - or est



1. fun - de vo - ta Vir - gi - ni san - ctis - si - mae.

2. san - cti - tá - te Cre - a - tú - ras sú - pe - rat:
3. mun - di po - lis, Ma - jor coe - li spá - ti - o;



1. Quantum po - tes, col - lae - tá - re, Quantum va - les

2. Sic quo - que post Cre - a - tó - rem, Pri - mam lau - dem
3. Nam quem nul - lus lo - cus strin - git, Quemque nul - lum

PSALLE, PLAUDE, MENS DEVOTA. Concluded.

1. gra - tu - lá - re, Ma - tri be - a - tís - si - mae.

2. et ho - nó - rem Ju - re si - bi vín - di - cat.

3. coe - lum cin - git, Su - o claudit gré - mi - o. A - - - men.

4. Haec est illa gloriósa,—Illa Virgo speciósa,—Expers omnis máculae,
—Quam e cunctis Deus legit,—Et in qua summae perégit—Rem misericór -
diae.

5. Omnes ergo collaetémur,—Et devóte gratulémur—Tam felici Virgini?
—Totum coelum admirétur,—Omnis lingua venerétur—Hanc Ancillam Dó -
mini

No. 104. SALVE REGINA COELITUM.

1. Sal - ve, Re - gi - na cóe - li - tum, O Ma -

2. Ma - ter mi - se - ri - cór - di - ae, O Ma -

3. Tu vi - tae lux, fons grá - ti - ae, O Ma -

1. rí - a! Sors ú - ni - ca ter - rí - ge - num,

2. rí - a! Dul - cis pa - rens cle - mén - ti - ae,

3. rí - a! Cau - sa no - strae lae - tí - ti - ae,

SALVE REGINA COELITUM. Concluded.

O Ma - rí - a! Ju - bi - lá - te, Ché - ru - bim,

Ex - ul - tá - te, Sé - ra - phim, Con - so - ná - te

pér - pe - tim: Sal - ve, sal - ve, sal - ve, Re - gí - na!

4. Spes nostra, salve Dómina,—Extingue nostra crimina.—O María!—Jubiláte, etc.

5. Ad te clamámus éxules.—Te nos rogámus súplices.—O María!—Jubiláte, etc.

6. Audi nos Evae filios.—In te sperántes míseros.—O María!—Jubiláte, etc.

7. Eia ergo nos réspice;—Servos tuos ne désdice.—O María!—Jubiláte, etc.

8. Convérte tuos óculos—Ad nos in hoc exílio.—O María!—Jubiláte etc.

9. Osténde tuum Fílium—Nobis post hoc exílio.—O María!—Jubiláte, etc.

10. Redde cordis laetítiam—Per peccatórum véniám.—O María!—Jubiláte, etc.

1. O san - ctís - si - ma, O pi - ís - si - ma, Dul - cis

2. Tu so - lá - ti - um, Et re - fú - gi - um, Vir - go

3. Ec - ce dé - bi - les, Per - quam flé - bi - les, Sal - va

4. Vir - go ré - spi - ce, Ma - ter, á - spi - ce, Au - di

1. Vir - go Ma - rí - - - a! Ma - ter a - má - ta,

2. Ma - ter Ma - rí - - - a! Quidquid o - ptá - mus,

3. nos, O Ma - rí - - - a! Tol - le lan - guó - res,

4. nos, O Ma - rí - - - a! Tu me - di - cí - nam,

1. In - te - me - rá - ta, O - ra, o - ra pro no - bis.

2. Per te spe - rá - mus; O - ra, o - ra pro no - bis.

3. Sa - na do - ló - res, O - ra, o - ra pro no - bis.

4. Por - tas di - ví - nam, O - ra, o - ra pro no - bis.

Hymns to the Saints.

No. 106. THE HOLY ANGELS.

1. O God! how ought my grateful heart To praise Thy bounteous hand,

2. Dear an - gel! let my ev - 'ry tho't, From morn till close of day.

1. Who send'st Thy an - gel from a - bove, To be my guide and friend!

2. My ev - 'ry ac - tion, ev - 'ry word My love to Him dis - play;

1. My soul is sure - ly something great, Meant for e - ter - ni - ty,

2. That thus, ce - lestial friend, with thee, And by thy constant care,

1. That an - gels thus should be employed In watching o - ver me.

2. I may the world's cor - rup - tion flee, And heav'nly blessings share.

No. 107. DEAR ANGEL, EVER AT MY SIDE.



1. Dear an - gel, ev - er at my side, How
 2. Thy beau - ti - ful and shin - ing face I
 3. But when, dear spir - it, I kneel down, At



1. lov - ing must thou be, To leave thy home in
 2. see not, tho' so near; The sweet-ness of thy
 3. morn and eve to pray'r, Something there is with -



1. heav'n, to guide A sin - ful child like me.
 2. soft low voice I am too deaf to hear.
 3. in my heart, Which tells me thou art there.

4.
 Yes, when I pray, thou prayest too;
 Thy pray'r is all for me;
 But when I sleep, thou sleepest not,
 But watchest patiently.

5.
 Then love me, love me, angel dear!
 And I will love thee more;
 And help me when my soul is cast
 Upon th'eternal shore.

2D MELODY.

1. Dear an - gel, ev - er at my side, How

2. Thy beau - ti - ful and shin - ing face I
 3. But when, dear spir - it, I kneel down, At
 4. Yes, when I pray, thou pray - est too; Thy

1. lov - ing must thou be, To leave thy home in

2. see not though so near; The sweetness of thy
 3. morn and eve, to pray'r, Something there is with-
 4. pray'r is all for me; But when I sleep, thou

1. heav'n, to guide A sin - ful child like me.

2. soft low voice I am too deaf to hear.
 3. in my heart, Which tells me thou art near.
 4. sleep - est not, But watch - est pa - tient - ly.

5.

Then love me, love me, angel dear!
 And I will love thee more;
 And help me when my soul is cast
 Upon th'eternal shore.

No. 109.

HAIL! HOLY JOSEPH!

1. Hail! ho - ly Jo - seph, hail! Chaste spouse of

2. Hail! ho - ly Jo - seph, hail! God's choice wert
 3. Hail! ho - ly Jo - seph, hail! Prince of the
 4. Hail! ho - ly Jo - seph, hail! Help of the

1. Ma - ry, hail! Pure as the lil - y

2. thou a - lone; To thee the Word made
 3. house of God! May His best gra - ces
 4. need - y, hail! Cheer thou the hearts that

1. flow'r in E - den's peace - ful vale.

2. flesh, Was sub - ject as a son.
 3. be By thy sweet hands be - stow'd.
 4. faint, And guide the steps that fail.

No. 110.

HOLY PATRON.

1. Ho - ly pa - tron! thee sa - lut - ing,

2. World - ly dan - gers for them fear - ing,

3. Thou who faith - ful - ly at - tend - ed

1. Here we meet with hearts sin - cere, Blest Saint

2. Youth - ful hearts to thee we bring, Grant in

3. Him, Whom heav'n and earth a - dore, Who with

1. Jo - seph; all u - nit - ing, Call on thee to

2. vir - tue per - se - ver - ing, Vice may ne'er their

3. pi - ous care de - fend - ed Ma - ry, Vir - gin

HOLY PATRON. Concluded.

1. hear their pray'r. Hap - py Saint! in bliss a - dor - ing

2. bo - som sting.

3. ev - er pure.

Je - sus, Sav - iour of man - kind, Hear thy chil - dren

thee im - plor - ing, May we thy pro - tec - tion find.

4.

May our fervent pray'r ascending
Move thee for our souls to plead:
May thy smile of peace descending,
Benedictions on us shed.

5.

Through this life, oh! watch around us,
Fill with love our ev'ry breath,
And when parting fear surrounds us,
Guide us through the toils of death.

No. 111.

TE, JOSEPH, CELEBRENT.

1. Te, Jo - seph, cé - le - brent á - gmi - na coe - li - tum,

2. Al - mo cum tú - mi - dam gér - mi - ne cón - ju - gem
 3. Tu na - tum Dó - mi - num strin - gis, ad éx - te - ras
 4. Post mor - tem ré - li - quos mors pi - a cón - se - crat,

1. Te cun - cti ré - so - nent Chri - stí - a - dum cho - ri,

2. Ad - mí - rans dú - bi - o tán - ge - ris án - xi - us,
 3. Ae - gy - pti pró - fu - gum tu sé - que - ris pla - gas;
 4. Pal - mám - que e - mé - ri - tos gló - ri - a sú - ci - pit;

1. Qui cla - rus mé - ri - tis jun - ctus es ín - cly - tae

2. Af - flá - tu sú - pe - ri Flá - mi - nis An - ge - lus
 3. A - mís - sum Só - ly - mis quae - ris et ín - ve - nis,
 4. Tu vi - vens, Sú - pe - ris par, frú - e - ris De - o,

1. Ca - sto fœ - de - re Vir - gi - ni.

2. Con - cé - ptum pí - e - rum do - cet.
 3. Miscens gáu - di - a flé - ti - bus.
 4. Mi - ra sor - te be - á - ti - or.

5. Nobis, summa Trias, parce precántibus,
 Da Joseph méritis sídera scándere:
 Ut tandem liceat nos tibi pépétim
 Gratum prómere cánticum. Amen.

1. Joy of the Saints! who didst up - hold Our life's sure

2. The great Cre - a - tor made it thine To be the
 3. Thou seest with joy in man - ger lie The Sav - iour
 4. The King of kings, the Lord of lords, The God Whom

1. hope, the world's one stay, Jo - seph! as now thy

2. spouse of pur - est maid, And fa - ther of the
 3. sung by seers of yore, And Him, the Son of
 4. heav'n in awe at - tends, Whose nod makes trem - bling

1. praise is told, Hark-en to us in love to - day.

2. Word di - vine In name, sal - va - tion's work to aid.
 3. God most high In low - li - ness thou didst a - dore.
 4. de - mons fall, To thee in meek sub - mis - sion bends.

5.

To God most high, the Three in One
 Be praise, Who gave such grace to thee.
 He make us win what thou hast won,
 The joys of life, eternally.

1. Why are those lil - ies in thy hand, O saint - ly youth?

2. What means the cru - el knot - ted thong That hangs be - side?
 3. Why lies thy glitt'ring roy - al crown Up - on the earth?

1. Could they have bloom'd on earth - ly land, So like are they to

2. To that fair crim - son - vest - ed throng, Who died for Christ, dost
 3. Dis - dain - ful - ly thou fling - est down All world - ly glo - ry

1. an - gels' wand? In ver - y sooth, 'Twas in an earth - ly

2. thou be - long? The pas - sions died Be - neath its sharp and
 3. and re - nown, And pride of birth. Who could not world - ly

1. heart they grew, Which stain or blem - ish nev - er knew.

2. chast'ning pain, That pu - ri - ty a - lone might reign.
 3. loss en - dure, If los - ing made the heart more pure!

1. Sal - vé - to cén - ti - es, Sal - vé - to míl - li - es, Flos

2. Sal - vé - to, lí - li - um, Can - dens convál - li - um, Flos
 3. Tu de - cus vír - gi - num, Et ho - nor jú - ve - num, Flos
 4. In - ter so - dá - li - um Coe - tus es ó - mni - um, Flos
 5. In - ter ter - rí - ge - nas Men - tis in - té - gri - tas, Flos

1. pa - ra - dí - si! Con - fir - ma dé - bi - les Nos

2. pa - ra - dí - si! Tu coe - li gáu - di - um, Ter -
 3. pa - ra - dí - si! Can - dó - rem vír - gi - ni, Pu -
 4. pa - ra - dí - si! Quod in - ter vál - li - um Spi -
 5. pa - ra - dí - si! Te fe - cit án - ge - lum, Vir -

1. ti - bi súp - pli - ces, O A - lo - y - si!

2. rae de - lí - ci - um, O A - lo - y - si!
 3. dó - rem jú - ve - ni, Da A - lo - y - si!
 4. nas est lí - li - um, O A - lo - y - si!
 5. tú - te cóe - li - tum, O A - lo - y - si!

1. Hail! ho - ly guide of youth - ful days, To thee we

2. Full like some rose or lil - y fair, That fill'd with
 3. Like ser - aph in the courts a - bove, All faint - ing

1, sing our song of praise, And gath - er round thy

2. sweets the morn - ing air, But died ere eve - ning's
 3. with ex - cess of love, Thy soul did pass a -

1. shrine. Thou art no seer nor rev'rend sage, But brightest

2. gloom; To us the precious gift bequeath, That we as
 3. way. Oh! share with us thy lov - ing heart, And, choosing

1. flow'rs of ear - ly age Thy ra - diant brows en - twine.

2. thou to heav'n may breathe The fra - grance of our bloom.
 3. still the bet - ter part, Let us love God al - way.

1. O jú - ve - nis an - gé - li - ce, O san - cte Sta - nis -

2. Tu ca - sti - tá - tis lí - li - um, O san - cte Sta - nis -

3. Ci - bus, coe - lé - stis ín - ti - me, O san - cte Sta - nis -

4. Ad - háe - rens Ma - tri Vir - gi - ni, O san - cte Sta - nis -

1. lá - e, Tu os cli - én - tes ré - spi - ce, O san - cte Sta - nis -

2. lá - e, Tu pu - ri - tá - tis spé - cu - lum, O san - cte Sta - nis -

3. lá - e, Fir - má - vit et for - má - vit te, O san - cte Sta - nis -

4. lá - e, Cal - cá - sti vim di - á - bo - li, O san - cte Sta - nis -

1. lá - e! Per ju - ven - tú - tis stá - di - um Fac nos se - qui te

2. lá - e! A sór - di - bus abs - tér - re nos, Au - dí - tum, os, cor,

3. lá - e! Hac e - sca nos fac stá - bi - les, Hoc fon - te tu - i

4. lá - e! E - jús - dem Ma - tris fí - li - os Fac nos tu - té - lae

1. práe - vi - um; O Kost - ka au - di nos Fra - tres et áe - mu - los!

2. ó - cu - los; O Kost - ka au - di nos Fra - tres et áe - mu - los!

3. sí - mi - les;

4. cón - sci - os;

5. Patróno dulcis júvenum,—O sancte Stanisláe,—De coelo fer auxiliúm,
—O sancte Stanisláe!— Fratérno tecum vínculo—Nos jungas et consórtio;
—O Kostka, etc.

Advent.

No. 117. CREATOR ALME SIDERUM.

1. Cre - a - tor of the star - ry height,

2. Thou griev - ing that the an - cient curse
3. Thou cam'st the Bride - groom of the Bride,

1. Thy peo - ple's ev - er - last - ing light;

2. Should doom to death an u - ni - verse,
3. As drew the world to e - v'ning tide;

1. Je - su, Re - deem - er, save us all,

2. Hast found the med - 'cine full of grace,
3. Pro - ceed - ing from a Vir - gin shrine,

CREATOR ALME SIDERUM. Concluded.

1. And hear Thy ser - vants when they call.
2. To save and heal a ru - in'd race.
3. The spot - less Vic - tim all di - vine.

Last verse.

A - - - - - men.

4.

At Whose dread Name, Majestic now,
All knees must bend, all hearts must bow,
All things celestial Thee shall own,
All things terrestrial, Lord alone.

5.

O Thou Whose coming is with dread
To judge the living and the dead,
Preserve us, while we dwell below,
From ev'ry insult of the foe.

6.

Laud, honor, virtue, glory be
To God the Father; Son, to Thee;
And to the Holy Paraclete,
Now and through ages infinite. Amen.

No. 118. O COME, O COME, EMMANUEL,

1. O come, O come, Em - man - - u - el, And
 2. O come, Thou Rod of Jes - - se, free Thine
 3. O come, Thou Day-Spring, come and cheer Our

1. ran - som cap - tive Is - - ra - el; That mourns in
 2. own from Sa - tan's cap - tiv - i - ty; From depths of
 3. spir - its by Thine ad - vent here; Dis - perse the

1. lone - ly ex - - ile here, Un - til the Son of
 2. hell Thy peo - - ple save, And give them vic - t'ry
 3. gloom - y clouds of night, And death's dark shadows

1. God ap - pear. Re-joyce! Re-joyce! Em - man - u -
 2. o'er the grave. Re-joyce! etc.
 3. put to flight. Re-joyce! etc.

O COME, O COME, EMMANUEL. Concluded.

el Shall come to thee, O Is - - ra - el!

4.

O come, Thou Key of David, come,
And open wide our heav'nly home;
Make safe the way that leads on high,
And close the path to misery.

Rejoice, etc.

5.

O come, O come, Thou Lord of might,
Who to Thy tribes on Sinai's height,
In ancient times didst give the law,
In cloud, and majesty, and awe.

Rejoice, etc.

VENI, VENI, EMMANUEL.

1.

Veni, veni Emmánuel!
Captivum solve Israel,
Qui gemit in exílio
Privátus Dei Filio.
Gaude! gaude! Emmánuel
Nascétur pro te, Israel.

2.

Veni, O Jesse Vírgula!
Ex hostis tuos úngula,
De specu tuos tártari
Educ, et antro bárathri.
Gaude! gaude! Emmánuel
Nascétur pro te, Israel.

3.

Veni, veni, O Oriens!
Soláre nos advéniens:
Noctis depélle nébulas,
Dirásque noctis ténebras.
Gaude! gaude! Emmánuel
Nascétur pro te, Israel.

4.

Veni, Clavis Davídica!
Regna reclúde cóelica.
Fac iter tutum súperum,
Et claude vias ínferum.
Gaude! gaude! Emmánuel
Nascétur pro te, Israel.

5.

Veni, veni, Adónai!
Qui pópulo in Sínai
Legem dedisti vértice,
In majestáte glóriæ.
Gaude! gaude! Emmánuel
Nascétur pro te, Israel.

No. 119. RORATE, COELI, DESUPER.

Solo.

Ro - rá - te, coe - li, dé - su - per, et nu - bes plu -

The first system of music is a solo part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with lyrics. The bass staff contains a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "Ro - rá - te, coe - li, dé - su - per, et nu - bes plu -".

CHORUS.

ant Ju - stum. Ro - rá - te, coe - li, dé - su - per,

The second system of music is a chorus part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with lyrics. The bass staff contains a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "ant Ju - stum. Ro - rá - te, coe - li, dé - su - per,". There is a double bar line at the beginning of the system.

Solo.

et nu - bes plu - ant Ju - stum. Ne i - ra - scá - ris,

The third system of music is a solo part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with lyrics. The bass staff contains a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "et nu - bes plu - ant Ju - stum. Ne i - ra - scá - ris,". There is a double bar line at the beginning of the system.

Dó - mi - ne, et ne ultra memíneris in - i - qui - tá - tis no - strae.

The fourth system of music is a solo part. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a vocal line with lyrics. The bass staff contains a piano accompaniment. The music is in a major key and 4/4 time. The lyrics are: "Dó - mi - ne, et ne ultra memíneris in - i - qui - tá - tis no - strae.".

RORATE, COELI, DESUPER. Continued.

Ci - vi - tas Sancti tu - i facta est de - sér - ta, Sion de -

ser - ta fa - cta est, Je - rú - sa - lem de - so -

lá - ta est. Domus sanctificatiónis no - strae, et

gló - ri - ae no - strae, ubi lauda - vérunt te pa - tres

RORATE, COELI, DESUPER. Continued.

no - stri, fa - cta est in ex - u - sti - ó - nem i - gnis.

CHORUS

Ro - rá - te, coe - li, dé - su - per, et nu - bes

Solo.

plu - ant Ju - - stum. Pec - cá - vi - mus, et facti sumus

ut im - mún - dus nos, et cecídimus qua - si fó - li - um

RORATE, COELI, DESUPER. Continued.

u - ni - vér - si, et in - iquitátes no - strae

quasi ventus abs - tu - lé - runt nos. Abs - con - dísti fáciem

tu - am a no - bis, et al - lisisti nos in manu in -

CHORUS.

i - qui - tá - tis no - strae. Ro - rá - te, coe - li,

RORATE, COELI, DESUPER. Continued.

Musical score for the first system, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: dé - su - per, et nu - bes plu - ant Ju - stum.

Solo.

Musical score for the second system, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: Vi - de, Dómine, afflictiónem pó - pu - li tu - i,

Musical score for the third system, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: et mit - te, quom mis - sú - rus es. E - mít -

Musical score for the fourth system, featuring a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: te A - gnum, Domina - tó - rem ter - rae, de petra desérti

RORATE, COELI, DESUPER. Continued.

ad mon - tem fi - li - ae Si - on, ut áu - fe -

rat i - pse jugum cap - ti - vi - tá - tis no - strae.

CHORUS.

Ro - rá - te, coe - li, dé - su - per, et nu - bes

SOLO.

plu - ant Ju - stum. Con - so - lám - ini, con - so - lám - ini, pó - pu - le

RORATE, COELI, DESUPER. Continued.



me - us: ci - to vé - ni - et sa - lus tu - a.



Qua - re moe - ró - re con - sú - me - ris? numquid consili-



áriu s non est ti - bi, qui - a in - no - vá - vit



te do - lor? Sal - vá - bo te, no - li

RORATE, COELI, DESUPER. Concluded.

ti - mé - re; e - go e - nim sum Dó - mi -

nus De - us tu - us, San - ctus I - sra - el,

CHORUS.

Red - ém - ptor tu - us. Ro - rá - te, coe - li,

dé - su - per, et nu - bes plu - ant Ju - - stum.

Christmas.

No. 120. ON THIS FESTAL DAY.

1. On this fes-tal day we sing, Joy-ful ti-dings hear-ing,

2. Night in darkness shrouds His birth, Who the sun gives splen-dor,
3. Christ, Who, with al-mighty hands, This our be-ing gave us,

1. For this day our heav'nly King On our earth ap -

2. In a sta-ble lies on earth Earth's Prince and De -
3. When we broke His high com-mands, Would be born to

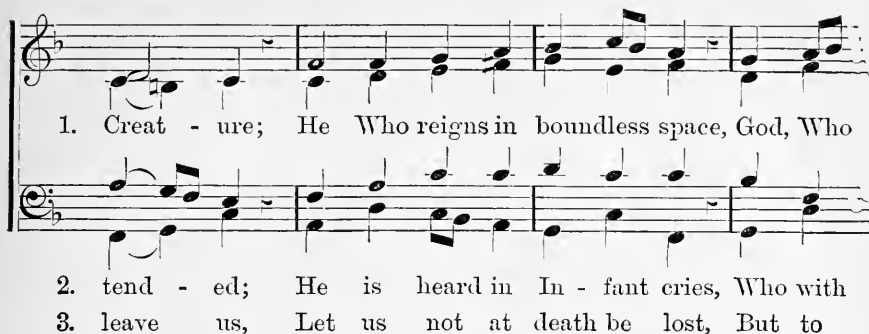
1. pear-ing, Comes a sweet and love-ly Child,

2. fend-er: That right hand so close-ly bound,
3. save us; To Him now de-vout-ly pray,

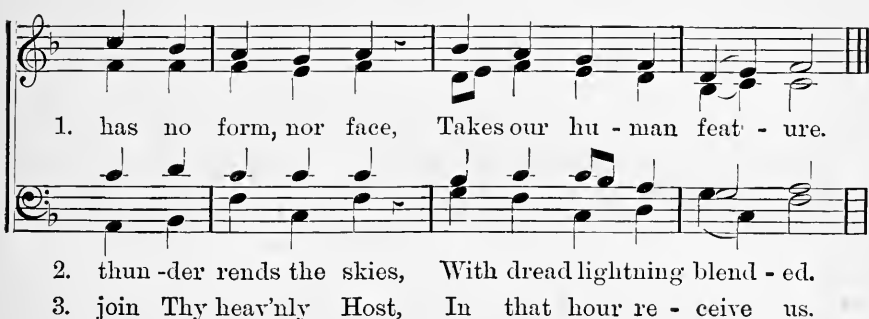
1. Born for us of as-pect mild, Made for us a

2. Fixed the brill-iant stars a-round, And the heav'n's ex
3. Lord, for-give our sins this day, Do Thou nev-er

ON THIS FESTAL DAY. Concluded.



1. Creat - ure; He Who reigns in boundless space, God, Who
 2. tend - ed; He is heard in In - fant cries, Who with
 3. leave us, Let us not at death be lost, But to



1. has no form, nor face, Takes our hu - man feat - ure.
 2. thun - der rends the skies, With dread lightning blend - ed.
 3. join Thy heav'nly Host, In that hour re - ceive us.

DIES EST LAETITIAE.

1.
 Dies est laetitiae
 In ortu regali,
 Nam processit hodie
 Claustro virginali
 Puer admirabilis,
 Vultu delectabilis,
 In humanitate;
 Qui inestimabilis
 Est et ineffabilis
 In divinitate.

2.
 In obscuro nascitur
 Illustrator solis,
 Stabulo repõnitur,
 Princeps terrae molis;

Fasciatur dextera,
 Qui affixit sidera,
 Dum coelos extendit;
 Ingemit vagitibus,
 Qui tonat in nubibus,
 Dum fulgur descendit.

3.

Christe, qui nos propriis
 Manibus fecisti,
 Et pro nobis improbis
 Nasci voluisti:
 Te devòte poscimus:
 Laxa quod peccavimus;
 Non sinas perire
 Post mortem nos miseros,
 Sed tecum ad superiores
 Jubas venire.

No. 121. ONCE IN ROYAL DAVID'S CITY.

1. Once in roy - al Da - vid's cit - y

2. He came down to earth from heav - en,
 3. And through all His won - drous child - hood,
 4. For He is our child - hood's pat - tern,

1. Stood a lone - ly cat - tle shed, Where a

2. Who is God and Lord of All, And His
 3. He would hon - or and o - bey; Love and
 4. Day by day like us He grew, He was

1. moth - er laid her ba - by, With a man - ger

2. shel - ter was a sta - ble, And His cra - dle
 3. watch the low - ly maid - en, In whose gen - tle
 4. lit - tle, weak and help - less, Tears and smiles like

ONCE IN ROYAL DAVID'S CITY. Concluded.



1. for His bed. Ma - ry was that Moth - er mild,

2. was a stall. With the poor and mean and lowly
3. arms He lay; Chris - tian chil - dren, all must be
4. us He knew; And He feel - eth for our sadness;



1. Je - sus Christ her on - ly Child.

2. Lived on earth our Sav - iour holy
3. Mild, o - be - dient, good as He.
4. And He shar - eth in our gladness.

5.

And our eyes at last shall see Him,
Thro' His own redeeming love;
For that Child so dear and gentle,
Is our Lord in heav'n above.
And He leads His children on
To the home where He is gone.

6.

Not in that poor lonely stable,
With the oxen standing by,
We shall see Him; but in heaven,
Set at God's right hand on high;
When like stars His children crown'd,
All in white shall wait around.

No. 122. SEE! AMID THE WINTER'S SNOW.

p

1. See! a - mid the win - ter's snow, Born for us on

2. Lo! with - in a man - ger lies, He Who built the

3. "Say, ye ho - ly shep - herds, say, What your joy - ful -

4. "As we watched at dead of night, Lo! we saw a

1. earth be - low, See, the ten - der Lamb ap - pears,

2. star - ry skies, He Who throned in height sub - lime,

3. ness to - day? Wherefore have you left your sheep,

4. won - d'rous light; An - gels sing - ing 'Peace on earth,

ff

1. Prom - ised from e - ter - nal years. Hail! thou ev - er

2. Sits a - mid the cher - u - bin.

3. On the lone - ly moun - tain steep?"

4. Told us of the Sav - iour's birth.

SEE! AMID THE WINTERS SNOW Concluded.

bless-ed morn! Hail Re - demp - tion's hap - py dawn! Sing thro'

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line of eighth and sixteenth notes. The lyrics are printed below the upper staff.

all Je - ru - sa - lem, Christ is born in Beth - le - hem.

The second system of musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line of eighth and sixteenth notes. The lyrics are printed below the upper staff.

5.

Sacred Infant, all divine,
What a tender love was Thine;
Thus to come from highest bliss
Down to such a world as this.
Hail! thou ever blessed, etc.

6.

Teach, O teach us, Holy Child,
By Thy face so meek and mild,
Teach us to resemble Thee,
In Thy sweet humility.
Hail! thou ever blessed, etc.

7.

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

No. 123.

JESUS IN THE MANGER,

Con spirito.

1. Why, Most High - est, art Thou ly - ing, In a

2. On a moth - er's breast Thou sleep - est, Moth - er,
 3. Weak the Strong, of strength the Giv - er; Small, Whose

1. man - ger poor and low? Thou, the ' fires of

2. yet a Vir - gin still: Sad, with eyes be -
 3. arms cre - a - tion span; Bound, Who on - ly

1. heav'n sup - ply - ing, Come a sta - ble's cold to know?

2. dimm'd Thou weep - est, Eyes which heav'n with glad - ness fill.
 3. cau de - liv - er; Born is He, Who ne'er be - gan.

JESUS IN THE MANGER. Concluded

p
O what works of love stu - pen - dous

f

Were sal - va - tion's price! Burn - ing

f

wert Thou, to be - friend us,

Ex - iles far from par - a - dise

No. 124. TO THE NATIONS LIGHT HAS RISEN.

Cheerful.



1. To the na - tions Light has ris - en,

2. To a - tone for man's of - fend - ing
3. Nor did hu - man life con - tent Him,
4. This e - nig - ma sac - ra - ment - al



1. Sit - ting in the dark - some pris - on,

2. God the Son is con - de - scend - ing
3. Great - er schemes of love in - cent Him
4. Can no keen - ness ar - gu - ment - al



1. And the shad - ow drear of death;

2. To be born a child of man!
3. To a - bide with us for aye:
4. By deep search - ing ev - er solve.

TO THE NATIONS LIGHT HAS RISEN. *Concluded*

1. Joy - ous is man - kind af - flict - ed

2. Who but throbs with ex - ul - ta - tion!
3. "I am Liv - ing Bread from heav - en,
4. Not for us to as - cer - tain it,

1. To be - hold the Son pre - dict - ed

2. Who but glows with ad - mir - a - tion!
3. Eat of Me, My Flesh is giv - en,
4. God was pleased to pre - or - dain it,

1. Draw - ing from the Vir - gin breath.

2. At this all em - brac - ing plan!
3. As your Host and for your stay.
4. How? no rea - son can re - solve.

5.

Praise to Jesus' condescensions,
And the marvelous inventions
Of His never-dying love:
In the womb of Mary bless Him,
In the Sacrament confess Him,
God with us, Who reigns above.

No. 125.

COME, YE LOFTY.

Con moto.

1. Come, ye loft - y, come, ye low - ly, Let your

2. Come, ye poor, no pomp of sta - tion Robes the

3. Come, ye chil - dren, blithe and mer - ry, This one

4. High a - 'bove a star is shin - ing, And the

1. songs of glad - ness ring; In a sta - ble

2. Child your hearts a - dore: He, the Lord of

3. Child your mod - el make; Christ - mas hol - ly,

4. Wise - men haste from far: Come, glad hearts, and

1. lies the Ho - ly, In a man - ger rests the King:

2. all sal - va - tion, Shares your want, is weak and poor:

3. leaf and ber - ry, All be prized for His dear sake:

4. spir - its pin - ing, For you all has ris'n the star;

COME, YE LOFTY. Concluded.

1. See, in Ma - ry's arms re - pos - ing, Christ by

2. Ox - en round a - bout be - hold them; Raft - ers
3. Come, ye gen - tle hearts and ten - der, Come, ye
4. Let us bring our poor ob - la - tions, Thanks, and

1. high - est heav'n a - dor'd; Come, your cir - cle

2. na - ked, cold, and bare, See the shep - herds,
3. spir - its keen and bold; All in all your
4. love, and faith, and praise: Come, ye peo - ple,

1. round Him clos - ing, Pi - ous hearts that love the Lord.

2. God has told them That the Prince of Life lies there.
3. hom - age ren - der, Weak and might - y, young and old.
4. come, ye na - tions, All in all, draw nigh to gaze.

5.

Hark. the heaven of heav'n is ringing:
Christ, the Lord, to man is born!
Are not all our hearts, too, singing,
Welcome, welcome, Christmas morn?
Still the Child all pow'r possessing
Smiles as through the ages past;
And the song of Christmas blessing
Sweetly sinks to rest at last.

Not too fast.

1. O di - vin - est Child - hood Of my Sav - iour

2. Hith - er speed, ye an - gels, On ex - ult - ant

3. O mys - te - rious si - lence, El - o - quence di -

4. Does not this sweet In - fant Seem to thee to

1. dear; How in ver - y weak - ness Does His

2. wing; View in this poor man - ger Heav'n's e -

3. vine! O ex - act o - be - dience, Would that

4. say "Cast thy heart-less trust - ing In thy -

1. strength ap - pear! How Thy beau - ty, Je - su,

2. ter - nal King. Ah! by faith in - struct - ed,

3. such were mine! Near our lit - tle Je - sus

4. self a - way? Know that if thou learn not

O DIVINEST CHILDHOOD. Concluded.

1. Rav - ish - es my heart! How the more a -
 2. How I joy to see These first tears of
 3. Doc - ile grows my mind, Nor can aught per-
 4. To re - sem - ble Me, Hap - pi - ness ce-

1. bas'd, The great - er still Thou art, How the
 2. pit - y Which He sheds for me, These first
 3. plex - ing In His Gos - pel find, Nor can
 4. les - tial Ne'er can fall on thee, Hap - pi -

1. more a - bas'd, The great - er still Thou art!
 2. tears of pit - y, Which He sheds for me.
 3. aught per - plex - ing In His Gos - pel find.
 4. ness ce - les - tial Ne'er can fall on thee.

5.

Come, ye little children,
 Unto me draw nigh;
 For 'tis such as you that
 Dwell with Me on high;
 Who in love and meekness,
 From all malice free,
 Serve their dear Redeemer
 With simplicity,
 Serve their dear Redeemer
 With simplicity.

1. Ad - és - te, fi - dé - les, lae - ti tri - um -

2. En gre - ge re - lí - cto hú - mi - les ad

3. Ae - tér - ni Pa - rén - tis splen - dó - rem ae -

4. Pro no - bis e - gé - num et foe - no cu -

1. phán - tes, Ve - ní - te, ve - ní - te in

2. cu - nas Vo - cá - ti pa - stó - res ad -

3. tér - num Ve - lá - tum sub car - ne vi -

4. bán - tem Pi - is fo - ve - á - mus am -

1. Béth - le - hem! Na - tum vi - dé - te

2. pró - pe - rant; Nos - que o - ván - ti

3. dé - bi - mus; De - um in - fán - tem

4. plé - xi - bus! Sic nos a - mán - tem

ADESTE, FIDELES. Concluded.

S.

1. Re - gem An - ge - ló - rum. Ve - ní - te, ad - o -

2. gra - du fe - sti - né - mus. Ve - ní - te, ad - o -

3. pan - nis in - vo - lú - tum. Ve - ní - te, ad - o -

4. quis non red - a - má - ret. Ve - ní - te, ad - o -

S. & A.

S., A., T.

1. ré - mus! Ve - ní - te, ad - o - ré - mus! Ve -

2. ré - mus! Ve - ní - te, ad - o - ré - mus! Ve -

3. ré - mus! Ve - ní - te, ad - o - ré - mus! Ve -

4. ré - mus! Ve - ní - te, ad - o - ré - mus! Ve -

1. ní - te, ad - o - ré - mus Dó - mi - num!

2. ní - te, ad - o - ré - mus Dó - mi - num!

3. ní - te, ad - o - ré - mus Dó - mi - num!

4. ní - te, ad - o - ré - mus Dó - mi - num!

No. 128.

MAGNUM NOMEN DOMINI.

mf Magnum no - men Dó - mi - ni, Em - má - nu - el;

quod an - nun - ci - á - tum est per Gá - bri - el,

f hó - di - e ap - pá - ru - it, ap - pá - ru - it in I -

sra - el per Ma - rí - am Vir - gi - nem in Béth - le -

MAGNUM NOMEN DOMINI. Concluded.

hem. E - ia! E - ia! Vir - go De - um gé - nu -

mf

This system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter rest, then a dotted quarter note G4, and a quarter note G4. The lower staff is in bass clef and provides harmonic support with chords and moving lines. A dynamic marking of *mf* is placed above the second measure.

it, sic - ut di - ví - na vó - lu - it de - mén - ti -

mf

This system continues the melody and accompaniment. The upper staff has a dotted quarter note G4, a quarter note G4, a dotted quarter note G4, and a quarter note G4. The lower staff continues with chords. A dynamic marking of *mf* is placed above the second measure.

a. Gau - dé - te, gau - dé - te, Chri - stus na - tus hó - di -

p

This system begins with a dynamic marking of *p* (piano) above the first measure. The upper staff starts with a dotted quarter note G4, a quarter note G4, a dotted quarter note G4, and a quarter note G4. The lower staff continues with chords.

e, Gau - dé - te, gau - dé - te, ex Ma - rí - a Vir - gi - ne.

mf

This system concludes the piece. The upper staff has a dotted quarter note G4, a quarter note G4, a dotted quarter note G4, and a quarter note G4. The lower staff continues with chords. A dynamic marking of *mf* is placed above the first measure. The system ends with a double bar line.

The Presentation of our Lord.

No. 129. O JERUSALEM BELOVED.

1. O Je - ru - sa - lem be - lov - éd, Joy - ful

2. Glo - ri - ous and bright the tem - ple With its

3. He the first be - got - ten, on - ly Son of

4. Light the Gen - tile world to light - en, And thy

1. morn has dawned on thee, Chant with joy and

2. gold and sil - ver shone, Which by roy - al

3. God to - day is come; He, the first be -

4. glo - ry, Is - ra - el, Beams in Him, the

1. ex - ul - ta - tion, Chant a song of ju - bi - lee;

2. hands was build - éd Of the peace - ful Sol - o - mon;

3. got - ten, on - ly Son of ho - ly Ma - ry's womb;

4. heav'n - ly Day - spring, God with us Em - man - u - el;

O JERUSALEM BELOVED. Concluded.

1. For the Lord Whom thou art seek - ing, He, for

2. But thy lat - ter house is bright - er, For in
 3. All the faith - ful sons of Is - rael Are in
 4. How the a - ged world re - ceives Him In its

1. Whom the na - tions pray, He in hu - man

2. it a heav'n - ly Guest, Son of Da - vid,
 3. Him to God al - lied, And pre - sent - ed
 4. arms with faith's em - brace, And with Sim - e -

1. flesh ap - pear - ing To His tem - ple comes to - day.

2. ev - er - last - ing, Prince of Peace is man - i - fest.
 3. in the tem - ple Of the Lord are sanc - ti - fied.
 4. on re - joic - es In the sun - shine of His grace.

5.

May we, Lord, with holy Simeon,
 And with Anna, wait for Thee
 In the visions of Thy temple;
 May our hearts Thy temple be!
 So with saints and holy angels
 May we all for evermore
 In Jerusalem, the heav'nly,
 Thee, the Lord of all, adore.

No. 130. AT THE BLESSING OF THE CANDLES.

CANDLEMAS DAY, FEB. 2.

Lu - men ad re - ve - la - ti - ó - nem gén - ti - um:

et gló - ri - am ple - bis tu - ae I - sra - el.

1. Nunc di - mít - tis servum tuum, | Dó - mine,|

- | | | | | | | | |
|------------|------|--------|-------------------------------|--|-------|------|--|
| 2. Qui - a | vi - | dérunt | óculi | | me - | i | |
| 3. Quod | - | pa - | - - - - - | | rá - | sti | |
| 4. Gló - | - | ria | Patri, et | | Fí - | lio, | |
| 5. Sic - | nt | e - | rat in principio et nunc et | | sem - | per, | |

1. secúndum verbum tu - - - | um | in | pa - | ce.

After every verse repeat *Lumen*, etc.

- | | | | | | | | |
|---------------|-----------|--------|-----------|------|-------|------|------|
| 2. salu | - - - - - | | tá - | re | | tu - | um. |
| 3. ante | fáciem | ómnium | | po - | pu - | ló - | rum. |
| 4. et Spirí - | - - - - - | | tu - | i | san - | cto. | |
| 5. et in | sáecula | saccu | - - - - - | | ló - | rum. | A - |
| | | | | | | | men. |

Lent.

No. 131. DAYS OF HUMBLEST PRAYER.

Slowly.

1. Now are the days of humblest pray'r, When con-sciences to

2. Now is the sea-son, wise-ly long, Of sad - der tho't and
3. The feast of penance! O! so bright With true con-ver-sion's
4. O hap - py time of bless-ed tears, Of sur - er hopes, of

1. God lie bare, And mer-cy most de - lights to spare. O

2. grav-er song, When ail - ing hearts grow well and strong. O
3. heav'nly light, Like sun - rise af - ter storm-y night. O
4. chastening fears, Un - do - ing all our e - vil years. O

hear - ken when we cry, Chastise us with Thy fear; Yet,

Fa - ther, in the mul - ti - tude Of Thy com - pas - sions hear.

1. Now, my soul, thy voice up - rais - ing,

2. Scourged with un - re - lent - ing fu - ry,
 3. See! His hands and feet are fast - ened;
 4. Thro' His heart the spear is pierce - ing,


1. Tell in sweet and mourn - ful strain,

2. For the sins which we de - plore,
 3. So He makes His peo - ple free:
 4. Tho' His foes have seen Him die;

1. How the Cru - ci - fied, en - dur - ing

2. By His liv - id stripes He heals us
 3. Not a wound whence blood is flow - ing
 4. Blood and wa - ter thence are stream - ing,

THE PASSION. Concluded.



1. Griefs and wounds, and dy - ing pain,

2. Rais - ing us, to fall no more:
3. But a fount of grace shall be;
4. In that tide of mys - te - ry,



1. Free - ly of His love was of - fered,

2. All our bruis - es gent - ly sooth - ing,
3. Yea, the ver - y nails which nail Him,
4. Wa - ter from our guilt to cleanse us,



1. Sin - less was for sin - ners slain.

2. Bind - ing up the bleed - ing sore.
3. Nail us al - so to the tree.
4. Blood to win us crowns on high.

5.

Jesu, may those precious fountains
Drink to thirsting souls afford!
Let them be our cup and healing,
And at length our full reward!
So a ransom'd world shall ever
Praise Thee, its Redeeming Lord.

No. 133. MY JESUS! SAY WHAT WRETCH?

1. My Je - sus! say what wretch has dared Thy

2. My Je - sus! whose the hands that wove That
 3. My Je - sus! who has mocked Thy thirst With
 4. My Je - sus! say, who dared to nail Those

1. sa - cred hands to bind? And who has

2. cru - el thorn - y crown? Who made that
 3. vin - e - gar and gall? Who held the
 4. ten - der feet of Thine? And whose the

1. dared to buf - fet so Thy face so meek and

2. hard and heav - y cross, Which weighs Thy shoul - ders
 3. nails that pierced Thy hands, And made the ham - mer
 4. arm that raised the lance, To pierce that Heart di -

MY JESUS! SAY WHAT WRETCH? Concluded.

1. kind? 'Tis I have thus un - grate - ful been, Yet,

2. down? 'Tis I, etc.

3. fall? 'Tis I, etc.

4. vine? 'Tis I, etc.

Je - sus, pit - y take! Oh! spare and par - don

me, my Lord, For Thy sweet mer - cy's sake.

5.

And Mary! who has murdered thus
Thy lov'd and only one?
Canst thou forgive the blood-stained hand
That robbed thee of thy Son?

Tis I, etc.

1. Hail! Je - sus, hail! Who for my sake, Sweet blood from Ma - ry's

2. To end - less a - ges let us praise The precious blood whose
 3. O sweet - est blood, that can im - plore The peace of God, and
 4. O, to be sprin - kled from the wells Of Christ's own sa - cred

1. veins didst take, And shed it all for me, And shed it

2. price could raise The world from wrath and sin, The world from
 3. heav'n re - store, The heav'n which sin had lost, The heav'n which
 4. blood ex - cels Earth's best and high - est bliss, Earth's best and

1. all for me, O, bless - ed be my

2. wrath and sin; Whose streams our in - ward
 3. sin had lost; While A - bel's blood for
 4. high - est bliss; The min - is - ters of

THE PRECIOUS BLOOD. Concluded.

1. Sav - iour's blood, My life, my light, my on - ly

2. thirst ap - pease, And heal the sin - ner's worst dis -
 3. ven - geance pleads, What Je - sus shed still in - ter -
 4. wrath di - vine Hurt not the hap - py hearts that

1. good, My life, my light, my on - ly

2. ease, And heal the sin - ner's worst dis -
 3. cedes, What Je - sus shed still in - ter -
 4. shine, Hurt not the hap - py hearts that

1. good, To all e - ter - ni - ty.

2. ease, If he but bathe there - in.
 3. cedes For those who wrong Him most.
 4. shine With those red drops of His. A - men.

5.

O, there is joy amidst the Saints,
 And hell's despairing courage faints
 When this sweet song we raise;
 O, louder then, and louder still,
 Earth with one mighty chorus fill,
 The precious blood to praise.

No. 135.

O SACRED HEAD.

(SALVE CAPUT CRUENTATUM.)

1. O Sa - cred Head sur - round - ed By crown of pier - cing thorn!

2. I see Thy strength and vig - or All fad - ing in the strife,
3. In this Thy bit - ter pas - sion, Good Shepherd think of me,

1. O bleed - ing Head, so wound - ed, Re - viled and put to scorn!

2. And death with cru - el rig - or Be - reav - ing Thee of life;
3. With Thy most sweet compas - sion, Un - wor - thy though I be;

1. Death's pal - lid hue comes o'er Thee, The glow of life de - cays,

2. O ag - o - ny and dy - ing! O love to sin - ners free!
3. Beneath Thy Cross a - bid - ing, For - ev - er would I rest,

1. Yet an - gel - hosts a - dore Thee, And tremble as they gaze.

2. Je - su, all gra - ces up - ply - ing, O turn Thy face on me.
3. In Thy dear love con - fid - ing, And with Thy presence blest.

1. O come and mourn with me a - while; See Ma - ry calls us

2. Have we no tears to shed for Him, While soldiers scoff and
 3. How fast His hands and feet are nail'd; His blesséd tongue with
 4. O break, O break, hard heart of mine! Thy weak self-love and

1. to her side; O come, and let us mourn with her: Je - sus, our

2. Jews de-ride? Ah, look, how pa - tient-ly He hangs: Je - sus our
 3. thirst is tied; His fail - ing eyes are blind with blood: Je - sus our
 4. guilt-y pride His Pi - late and His Ju - das were! Je - sus our

soft and slow.

Love is cru - ci - fied, Je - sus, our Love is cru - ci - fied!

5.

O love of God! O sin of man!

In this dread act your strength is tried;

And victory remains with love;

For He, our Love, is crucified!

No. 137. O'ERWHELMED IN DEPTHS OF WOE.

1. O'erwhelmed in depths of woe, Up - on the tree of scorn, Hangs

2. See, how the nails those hands And feet so ten-der rend! See!
 3. Hark! with what aw-ful cry His spir-it takes its flight; That
 4. Earth hears, and to its base Rocks wildly to and fro; Tombs

1. the Re-deem-er of man-kind, With rack-ing an-guish torn.

2. down His face, and neck, and breast, His sa-cred blood de-scend.
 3. cry, it pierc'd His Moth-er's heart, And whelm'd her soul in night.
 4. burst; seas, riv-ers, mountains quake: The veil is rent in two.

5.

The sun withdraws his light;
 The midday heav'ns grow pale;
 The moon, the stars, the universe
 Their Maker's death bewail.

6.

Shall man alone be mute?
 Come, youth, and hoary hairs!
 Come, sick and poor! come, all mankind,
 And bathe those feet in tears!

7.

Come, fall before His Cross,
 Who shed for us His blood,
 Who died the victim of pure love,
 To make us sons of God.

8.

Jesus! all praise to Thee,
 Our joy and endless rest!
 Be Thou our guide, while pilgrims here,
 Our crown amid the blest.

p 1. Je - su, as though Thy - self wert here, I draw in

2. Ah me, how na - ked art Thou laid! Blood-stain'd dis-
 3. Hail! aw - ful brow! hail! thorn-y wreath! Hail! coun-te-
 4. And hail to thee, my Saviour's side! And hail to

1. trem - bling sor - row near, And hang - ing o'er Thy

2. tend - ed, cold, and dead! Joy of my soul, my
 3. nance now pale in death! Whose glance but late so
 4. thee, thou wound so wide! Thou wound more rud - dy

1. form di - vine, Kneel down to kiss these wounds of Thine.

2. Sav - iour sweet, Up - on this sa - cred wind-ing sheet.
 3. bright-ly blazed, That an - gels trem - ble as they gaze.
 4. than the rose, True an - ti - dote of all our woes.

5.

Oh! by these sacred hands and feet,
 For me so mangled, I entreat,
 My Jesu, turn me not away,
 But let me here forever stay.

p Andante.

1. O faith-ful Cross! O no-blest tree! In all our woods, there's

2. Bend tow'ring tree, thy branches bend, Thy na-tive stub-bor-

3. On thee a-lone the Lamb was slain, That rec-on-ciled the

4. All glo-ry to the sa-cred Three, One un-di-vid-ed

mf Allegro.

1. none like thee; No earth-ly groves, no sha-dy

2. ness sus-pend: Let not stiff na-ture use its

3. world a-gain; And when on rag-ing seas were

4. De-i-ty: To Fa-ther, Ho-ly Ghost, and

p Andante.

1. bowr's Produce such leaves, such fruit, such flow'rs. Sweet are the

2. force, To weak-er saps have now re-course; With soft-est

3. toss'd The ship-wreck'd world, and mankind lost, Be-sprinkled

4. Son, Be e-qual praise and hom-age done: Let the whole

1. nails and sweet the wood, That bears a weight so sweet, so good.

2. arms re-ceive thy load, And gent-ly bear our dy-ing Lord.

3. with His sa-cred gore, Thou safely broughtst them to the shore.

4. u-ni-verse pro-claim Of One and Three the glo-rious name.

No. 140.

CRUX FIDELIS.

(LATERAN BASILICA.)

p Andante.

1. Crux fi - dé - lis, in - ter o - mnes Ar - bor u - na

2. Fle - cte ra - mos, ar - bor al - ta, Ten sa la - xa
 3. So - la di - gna tu fu - is - ti Fer - re mun - di
 4. Sem - pi - tér - na sit be - á - tae Tri - ni - tá - ti

mf Allegro.

1. nó - bi - lis: Nul - la syl - va ta - lem

2. ví - sce - ra, Et ri - gor len - té - scat
 3. ví - cti - mam, At - que por - tum prae - pa -
 4. gló - ri - a, Ae - qua Pa - tri, Fi - li -

p Andante.

1. pro - fert Fron - de, flo - re, gér - mi - ne: Dul - ce

2. il - le quem de - dit na - tí - vi - tas; Et su -
 3. rá - re ar - ca mun - do naú - fra - go, Quam sa -
 4. ó - que, Par de - cus Pa - rá - cli - to: U - ní -

1. li - gnum, dul - ces cla - vos, Dul - ce pon - dus sú - sti - net.

2. pér - ni mem - bra Re - gis Ten - de mi - ti stí - pi - te.
 3. cer cru - or pér - un - xit, Fu - sus A - gni có - r - po - re.
 4. us Tri - ní - que no - men Lau - det u - ni - vér - si - tas.

No. 141.

DEFENSOR NOSTER.

(AFTER BENEDICTION, DURING LENT.)

V. De-fén-sor no-ster á-spi-ce! R. In-si-di-án-tes ré-pri-me,

The first system of the musical score for 'Defensor Noster'. It consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: 'V. De-fén-sor no-ster á-spi-ce! R. In-si-di-án-tes ré-pri-me,'

Gu-bér-na tu-os fa - mu-los, quos sán-gui-ne mer - cá - tus es.

The second system of the musical score for 'Defensor Noster'. It continues the vocal line and piano accompaniment from the first system. The lyrics are: 'Gu-bér-na tu-os fa - mu-los, quos sán-gui-ne mer - cá - tus es.'

No. 142. THE STATIONS OF THE CROSS.

O Je-sus! Who for love of me Didst bear Thy cross to Cal - va - ry,

The first system of the musical score for 'The Stations of the Cross'. It features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The key signature has two sharps (F# and C#) and the time signature is 3/4. The lyrics are: 'O Je-sus! Who for love of me Didst bear Thy cross to Cal - va - ry,'

In Thy sweet mer-cy grant to me To suf-fer and to die with Thee.

The second system of the musical score for 'The Stations of the Cross'. It continues the vocal line and piano accompaniment from the first system. The lyrics are: 'In Thy sweet mer-cy grant to me To suf-fer and to die with Thee.'

From pain to pain, from woe to woe, With lov - ing

The first system of music features a treble and bass staff in C major and common time. The melody is primarily composed of chords and half notes, with a final measure containing a colon. The lyrics are positioned below the treble staff.

hearts and foot-steps slow, To Cal - va - ry with Christ we

The second system continues the melody with similar chordal textures. The lyrics are placed below the treble staff.

go. See how His precious blood at ev - 'ry sta - tion

The third system includes a fermata over the final note of the treble staff. The lyrics are placed below the treble staff.

pours! Was ev - er grief like His? Was ev - er sin like ours?

rall.

The fourth system begins with a *rall.* marking above the treble staff. The melody concludes with a double bar line. The lyrics are placed below the treble staff.

1. By the Cross her sta-tion keep-ing, Stood the mournful

5. Who could see from tears re-frain-ing, Christ's dear Moth-er
9. Fount of love and sa-cred sor-row, Moth-er! may my

1. Moth-er, weep-ing, Close to Je-sus to the last. 2.

5. un-com-plain-ing, In so great a sor-row bowed?
9. spir-it bor-row Sad-ness from thy ho-ly woe. 10.

3. O that bless-ed one, grief-lad-en, Bless-ed Moth-er,

7. For His peo-ple's sins th'All-Ho-ly She be-held a
11. Those five wounds of Je-sus smit-ten, Moth-er, in my

3. Bless-ed Maid-en, Moth-er of the All-blest One. 4.

7. Vic-tim low-ly Bleed in tor-ments, bleed and die. 8.
11. heartbe writ-ten, Deep as in thine own they be. 12.

13. In the passion of my Maker
Be my sinful soul partaker.
Weep till death, and weep with thee. 14.

STABAT MATER. Concluded.

2. Through her heart His sor - row shar - ing, All His bit - ter

6 Who, unmoved, be - hold her lan - guish Un - der - neath His
10. May my spir - it burn with - in me; Love my God, and

2. an - guish bear - ing, Now at length the sword has pass'd. 3.

6. cross of an - guish, 'Mid the fierce, un - pity - ing crowd? 7.
10. great love win me Grace to please Him here be - low. 11.

4. How she stood in des - o - la - tion Up - ward gaz - ing

8. Saw her well - be - lov - ed tak - en, Saw her Child in
12. Thou, my Sav - iour's cross that bear - est, Thou, thy Son's re -

4. on the pas - sion Of that death - less, dy - ing Son. 5.

8. death for - sak - en, Heard His last ex - pir - ing cry. 9.
12. buke that shar - est, Let me share them both with thee. 13

14. Mine with thee be that sad station,
There to watch the great salvation,
Wrought upon th'atoning tree.

No. 145. STABAT MATER DOLOROSA.

(SEQUENCE.)

Sta - bat Ma - ter do - lo - ró - sa Ju - xta

The first system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: Sta - bat Ma - ter do - lo - ró - sa Ju - xta.

Cru - cem la - cry - mó - sa, Dum pen - dé - bat

The second system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are: Cru - cem la - cry - mó - sa, Dum pen - dé - bat.

Fí - lí - us. Cu - jus á - ni - mam ge - mén - tem, Con - tri -

The third system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are: Fí - lí - us. Cu - jus á - ni - mam ge - mén - tem, Con - tri -

stá - tam et do - lén - tem Per - trans - f - vit glá - di - us.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are: stá - tam et do - lén - tem Per - trans - f - vit glá - di - us.

STABAT MATER DOLOROSA. Continued.

O quam tri - stis et af - fli - eta Fu - it il - la

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

be - ne - di - eta Ma - ter U - ni - gé - ni - ti!

The second system continues the vocal line with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment maintains its harmonic support.

Quae moe - ré - bat et do - lé - bat Pi - a

The third system features a vocal line starting with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a sharp sign on the F4 note in the bass line.

Ma - ter dum vi - dé - bat Na - ti poe - nas

The fourth system concludes the vocal line with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment continues with its characteristic chordal texture.

STABAT MATER DOLOROSA. Continued.

ín - cly - ti. Quis est ho - mo, qui non fle - ret

Ma - trem Chri - sti si vi - dé - ret In tan - to

sup - plí - ci - o? Quis non pos - set con - tri -

stá - ri, Chri - sti Ma - trem con - tem - plá - ri

STABAT MATER DOLOROSA. Continued.

Do - lén - tem cum Fi - li - o? Pro pec - cá - tis su-

The first system of music features a treble and bass staff. The treble staff contains a vocal line with lyrics and a piano accompaniment of chords. The bass staff provides a harmonic foundation with chords and some melodic movement.

ae gen - tis Vi - dit Je - sum in tor - mén - tis,

The second system continues the musical piece. The treble staff shows the vocal line with lyrics and piano accompaniment. The bass staff continues the harmonic support.

Et fla - gél - lis súb - di - tum. Vi - dit su - um dul - cem

The third system of music shows the vocal line and piano accompaniment. The treble staff has the lyrics and the bass staff provides the accompaniment.

Na - tum Mo - ri - én - do de - so - lá - tum

The fourth system concludes the page with the vocal line and piano accompaniment. The treble staff contains the lyrics and the bass staff provides the accompaniment.

STABAT MATER DOLOROSA. Continued.

Dum e - mí - sit spí - ri - tum. E - ia Ma - ter, fons

a - mó - ris, Me sen - tí - re vim do - ló - ris

Fac, ut te - cum lú - ge - am; Fac, ut ár - de - at

cor • me - um In a - mán - do Chri - stum De - um,

STABAT MATER DOLOROSA. Continued.

Ut si - bi com - plá - ce - am. San - cta Ma - ter,

i - stud a - gas, Cru - ci - ff - xi fi - ge

pla - gas Cor - di me - o vá - lí - de; Tu - i

Na - ti vul - ne - rá - ti, Tam di - gná - ti pro me

STABAT MATER DOLOROSA. Continued.

pa - ti, Poe - nas me - cum dí - vi - de. Fac me te - cum

pi - e fle - re, Cru - ci - fí - xo con - do - lé - re,

Do - nec e - go ví - xe - ro; Ju - xta Cru - cem te -

cum sta - re, Et me ti - bi so - ci - á - re

STABAT MATER DOLOROSA. Continued.

In plan-ctu de-sí-de-ro. Vir-go vír-gi-num praeclá-ra,

Mi-hi jam nos sis a-má-ra: Fac me te-cum plán-

ge-re; Fac, ut por-tem Chri-sti mor-tem, Pas-si-ó-

nis fac con-sór-tem, Et pla-gas re-có-le-re.

STABAT MATER DOLOROSA. Continued.

Fac me pla - gis vul - ne - rá - ri, Fac me cru - ce in - e-

bri - á - ri, Et eru - ó - re Fí - li - i; Flam - mis ne

u - rar suc - cén - sus. Per te, Vir - go, sim de - fén - sus

In di - e ju - dí - ci - i. Chri - ste, cum sit hinc

STABAT MATER DOLOROSA. Concluded.

ex - i - re, Da per Ma - trem me ve - ni - re Ad

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, homophonic style with a steady rhythm. The lyrics are printed below the upper staff.

pal - mam vi - ctó - ri - ae; Quan-do cor - pus mo - ri -

The second system of music continues the composition. It features two staves in treble and bass clefs. The melody and accompaniment maintain the same style as the first system. The lyrics are printed below the upper staff.

é - tur, Fac, ut á - ni-mae do - né - tur

The third system of music continues the composition. It features two staves in treble and bass clefs. The melody and accompaniment maintain the same style as the first system. The lyrics are printed below the upper staff.

Pa - ra - dí - si gló - ri - a. A - men.

The fourth and final system of music concludes the piece. It features two staves in treble and bass clefs. The melody and accompaniment maintain the same style as the first system. The lyrics are printed below the upper staff.

No. 146.

WHAT A SEA OF TEARS.

(O QUOT UNDIS.)

1. What a sea of tears and sor - row Did the

2. O that mourn - ful Vir - gin Moth - er! See her
 3. Oft and oft His arms and bo - som Fond-ly
 4. Gen - tle Moth - er, we be - seech thee By thy

1. soul of Ma - ry toss To and fro up-

2. tears, how fast they flow Down up - on His
 3. strain - ing to her own; Oft her pal - lid
 4. tears and trou - ble sore; By the death of

1. on its bil - lows, While she wept her bit -

2. man - gled bod - y, Wound - ed side and thorn -
 3. lips im - print - ing On each wound of her
 4. Thy dear off - spring; By the blood - y wounds

WHAT A SEA OF TEARS. Concluded.

1. ter loss; In her arms her Je - sus

2. y brow; While His hands and feet she
 3. dear Son! Till in one last kiss of
 4. He bore; Touch our heart with that true

1. hold - ing, Torn so new - ly from

2. kiss - es— Pic - ture of im - mor -
 3. an - guish All her melt - ing soul
 4. sor - row Which af - flict - ed thee

1. the cross.

2. tal woe.
 3. is gone.
 4. of yore. A - - - - - men.

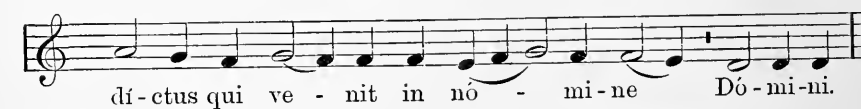
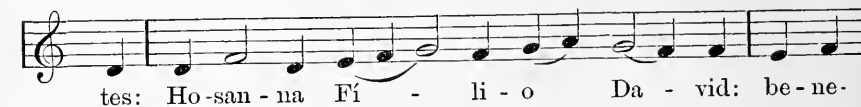
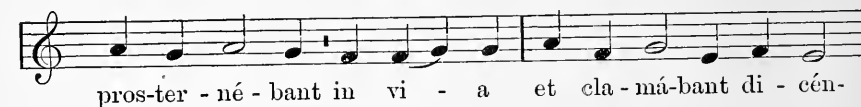
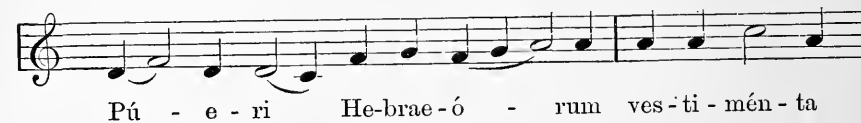
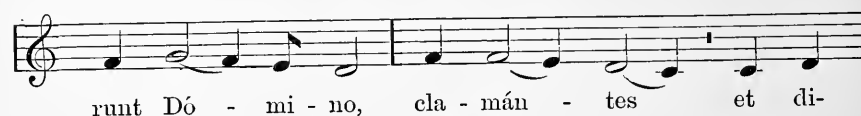
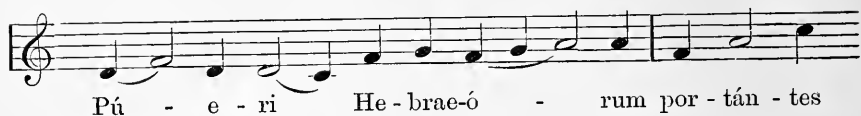
5.

To the Father everlasting,
 And the Son Who reigns on high,
 With the Co-Eternal Spirit,
 Trinity in Unity,
 Be salvation, honor, blessing,
 Now and through eternity.

Palm Sunday.



No. 147. AT THE DISTRIBUTION OF THE PALMS.



These two Antiphons are repeated until the distribution of the Palms is completed.

No. 148.

AT THE PROCESSION.

CHANTERS.



Gló - ri - a, laus, et ho - nor ti - bi sit,



Rex Chri - ste Red-ém-ptor: Cu - i pu - e -



rí - le de - eus prom - psit Ho - sán - na pi - um.

CHORUS.

CHANTERS.



R. Gló - ri - a, etc. I - sra - el es tu Rex, Da - ví -



dis et ín - cly - ta pro - les: Nó - mi - ne qui in



Dó - mi - ni, Rex be - ne - dí

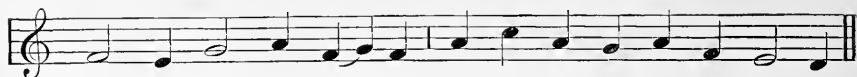


cte, ve - nis. R. Gló - ri - a, etc. Coe - tus in ex -



cél - sis te lau - dat cóe - li - cus o - mnis

PALM SUNDAY. Continued.



Et mor-tá - lis ho - mo, et cun-cta cre-á - ta si - mul.



R. Gló - ri - a, etc. Plebs He-bráe-a ti - bi cum pal - mis ób-



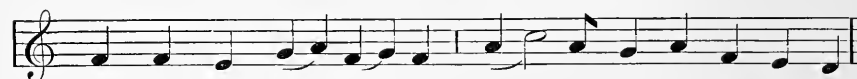
vi - a ve - nit: Cum pre-ce, vo - to, hym-nis ád -



su-mus ec - ce ti - bi. R. Gló - ri - a, etc. Hi ti - bi pas-



sú - ro sol - vé - bant mú - ni - a lau - dis:



Nos ti - bi re - gnán-ti pán - gi - mus ec - ce me - los.



R. Gló - ri - a, etc. Hi pla - ce - ú - é - re ti - bi,



plá - ce - at de - vó - ti - o no - stra:

PALM SUNDAY. Concluded.

At the Procession.



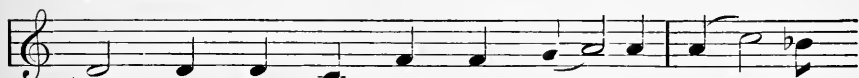
Rex bo - ne, Rex cle - mens, cu - i bo - na cun -



cta pla - - cent. R. Gló - ri - a, etc.

No. 149. MAUNDY THURSDAY.

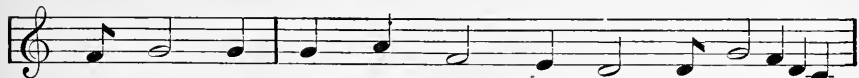
At the Procession.



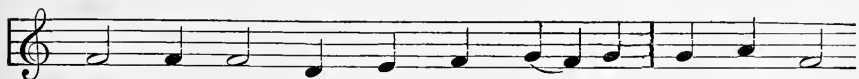
1. Pan - ge, lin - gua, glo - ri - ó - si Cór - po -
2. No - bis da - tus, no - bis na - tus Ex in -
3. In su - pré - mae no - cte coe - nae Re - cúm -



1. ris my - sté - ri - um, San - gui - nis - que pre -
2. tá - cta Vír - gi - ne, Et in mun - do con -
3. bens cum frá - tri - bus, Ob - ser - vá - ta le -



1. ti - ó - si, Quem in mun - di pré - ti - um
2. ver - sá - tus, Spar - so ver - bi sé - mi - ne,
3. ge ple - ne Ci - bis in le - gá - li - bus,



1. Fru - ctus ven - tris ge - ne - ró - si, Rex ef - fú -
2. Su - i mo - ras in - co - lá - tus Mi - ro clau -
3. Ci - bum tur - bae du - o - dé - nae Se dat su -

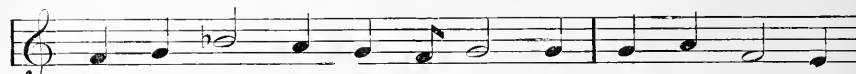
MAUNDY THURSDAY. *Concluded.*



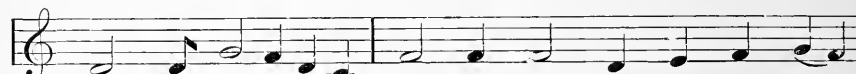
1. dit gén - ti - um. 4. Ver - bum ca - ro pa - nem
 2. sit ór - di - ne. 5. Tan - tum er - go Sa - cra -
 3. is má - ni - bus. 6. Ge - ni - tó - ri, Ge - ni -



4. ve - rum Ver - bo car - nem éf - fi - cit,
 5. mén - tum Ve - ne - ré - mur cér - nu - i,
 6. tó - que Laus et ju - bi - lá - ti - o,



4. Fit - que san - guis Chri - sti me - rum, Et si sen - sus
 5. Et an - tí - quum do - cu - mén - tum No - vo ce - dat
 6. Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne -



4. dé - fi - cit, Ad fir - mán - dum cor sin - cé -
 5. rí - tu - i, Præ - stet fi - des sup - ple - mén -
 6. dí - cti - o; Pro - ce - dén - ti ab u - tró -



4. rum So - la fi - des súf - fi - cit.
 5. tum Sén - su - um de - fé - ctu - i.
 6. que Com - par sit lau - dá - ti - o. A - men.

Good Friday.

At the adoration of the Cross.

CHORUS.

Three times.



Ec - ce li - guum, etc. Ve - ni - - -



te ad - o - ré - - - mus.

GOOD FRIDAY.

At the Procession.



1. Ve - xil - la Re - gis pród - e - unt, Ful - get Cru -
 2. Quae vul - ne - rá - ta lán - ce - ae Mu - cró - ne



1. cis my - sté - ri - um, Qua vi - ta mor - tem pér -
 2. di - ro, crí - mi - num Ut nos la - vá - ret sór -



1. tu - lit, Et mor - te vi - tam pró - tu - lit.
 2. di - bus, Ma - ná - vit un - da et sán - gui - ne.



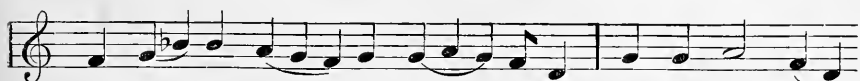
3. Im - plé - ta sunt, quae cón - ci - nit Da - vid fl -
 4. Ar - bor de - có - ra, et fúl - gi - da, Or - ná - ta



3. dé - li cár - mi - ne, Di - cén - do na - ti - ó - ni -
 4. Re - gis púr - pu - ra, E - lé - cta di - gno stí - pi -



3. bus Re - gná - vit a li - gno De - us.
 4. te Tam san - cta mem - bra tán - ge - re.



5. Be - á - ta, cu - jus brá - chi - is Prétium pe - pén -
 6. O Crux, a - ve, spes ú - ni - ca, Hoc Pas - si - ó -
 7. Te, fons sa - lú - tis Trí - ni - tas, Col - láu - det o -

VEXILLA REGIS. Concluded.



5. dit sáe - cu - li, Sta - té - ra fa - eta cór - po - ris,
 6. nis tém - po - re Pi - is ad - áu - ge grá - ti - am,
 7. mmis spí - ri - tus: Qui - bus Cru - cis vi - etó - ri - am



5. Tu - lít - que prae - dam tár - ta - ri.
 6. Re - ís - que de - le crí - mi - na.
 7. Lar - gi - ris, ad - de práe - mi - um. A - - men.

HOLY SATURDAY.

After the blessing of the Fire.

Three times.



- V. Lu - men Chri - sti. R. De - o grá - ti - as.

THE LITANY.

The Chorus repeat every Invocation and Response after the Chanters.



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



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



- au - di nos. Chri - ste, ex - áu - di nos.

HOLY SATURDAY.



Pater de coelis De - us, Mi - se - ré - re no - bis.
 Fili, Redémptor mundi De - us, Mi - se - ré - re no - bis.
 Spíritus Sancte De - us, Mi - se - ré - re no - bis.
 Sancta Trínitas, unus De - us, Mi - se - ré - re no - bis.



Sancta Ma - rí - a. O - ra pro no - bis.

Sancta Dei gé nitrix, ora.

Sancta Virgo ví rginum, ora.

Sancte Mí chael, ora.

Sancte G á briel, ora.

Sancte R á phael, ora.

Omnes sancti Angeli, et Arch á ngeli,
 orát e.

Omnes sancti beatórum spírítuum
 órdines, orát e.

Sancte Joá nnes Baptí sta, ora.

Sancte Jo seph, ora.

Omnes sancti Patriárchae, et Pro -
 ph é tae, orát e.

Sancte P e tre, ora.

Sancte P a ule, ora.

Sancte Andr é a, ora.

Sancte Jo á nnes, ora.

Omnes sancti Apóstoli, et Evange -
 lí stae, orát e.

Omnes sancti Discípuli D ó mini,
 orát e.

Sancte St é phane, ora.

Sancte Laur é nti, ora.

Saucte Vinc é nti, ora.

Omnes sancti Má rtyres, orát e.

Sancte Silv é ster, ora.

Sancte Greg ó ri, ora.

Sancte Augúst ine, ora.

Omnes sancti Pontífices et Confes -
 só res, orát e.

Omnes sancti Doctó res, orát e.

Sancte Bened í cte, ora.

Sancte Dom í nice, ora.

Sancte Franc í sce, ora.

Omnes sancti Sacerdó tes, et Leví -
 tae, orát e.

Omnes sancti M ó nachi, et Eremítæ,
 orát e.

Sancta María Magdalé na, ora.

Sancta A gnes, ora.

Sancta Caec í lia, ora.

Sancta A gatha, ora.

Sancta Anast á sia, ora.

Omnes sanctæ Ví rgines, et Ví duæ,
 orát e.

Omnes Sancti, et Sanctæ Dei, Inter -
 cédite pro nobis.

HOLY SATURDAY.



Pro - pí - ti - us e - sto, Par - ce no - bis, Dó - mi - ne.
 Pro - pí - ti - us e - sto, Ex - áu - di nos, Dó - mi - ne.
 Ab o - mni ma - lo, Lí - be - ra nos, Dó - mi - ne.
 Ab o - mni pec - cá - to, Lí - be - ra nos, Dó - mi - ne.
 A mor - te per - pé - tua, Lí - be - ra nos, Dó - mi - ne.

Per mystérium sanctae incarnatiónis tuae, libera, etc.

Per advéntum tuum.

Per nativitátem tuam.

Per baptísmum, et sanctum jejúnium tuum.

Per crucem, et passióem tuam.

Per mortem, et sepultúram tuam.

Per sanctam resurrectiÓem tuam.

Per admirábilem ascensiÓem tuam,

Per advéntum Spíritus sancti Parácliti.

In die iudicii.



Pec - ca - tó - res, Te ro - gá - mus au - di nos.

Ut nobis parcas, Te rogámus audi nos.

Ut Eclésiám tuam sanctam régere, et conserváre dignéris, Te rogámus,
 etc.

Ut domnum Apostólicum, et omnes Ecclesiásticos órdenes in sancta reli-
 gióne conserváre dignéris.

Ut inimicos sanctae Eclésiæ humiliáre dignéris.

Ut régibus et princípibus christiánis pacem, et veram concórdiam donáre
 dignéris.

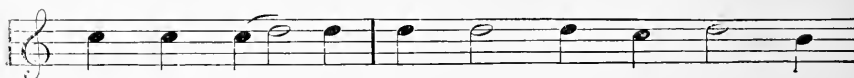
Ut nosmetípsos in tuo sancto servítio confortáre, et conserváre dignéris.

Ut ómnibus benefactoribus nostris sempitérna bona retribuas.

Ut fructus terrae dare, et conserváre dignéris.

Ut ómnibus fidélibus defúctis réquiem aetérnam donáre dignéris.

Ut nos exaudire dignéris.

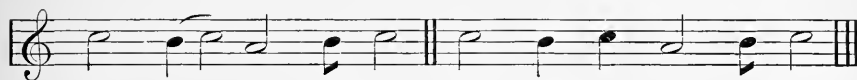


A - gnus De - i, qui tol - lis pec - cá - ta
 A - gnus De - i, qui tol - lis pec - cá - ta
 A - gnus De - i, qui tol - lis pec - cá - ta

HOLY SATURDAY.



mun - di, Par - ce no - bis, Dó - mi - ne.
mun - di, Ex - áu - di nos, Dó - mi - ne.
mun - di, Mi - se - ré - re no - bis.



Chri - ste au - di nos. Chri - ste ex - áu - di nos.

No. 150. AFTER THE EPISTLE.

The Celebrant sings three times, the Choir repeating each time.

CHORUS.

Al - le - - - - - lú - ia.

CHORUS.

Al - le - - - - - lú - ia.

CHORUS.

Al - le - - - - - lú - ia.

HOLY SATURDAY.

AFTER THE EPISTLE. Concluded.

Then the Chorus continues.

Con - fi - té - mi - ni Dó - - - - - mi - no,

The first system of musical notation consists of a treble and bass staff. The treble staff contains a melodic line with a long slur over the first six notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

quó - - - ni - am bo - - - - nus: quó - ni -

The second system continues the musical notation. The treble staff has a slur over the first five notes. The bass staff continues the accompaniment.

am in sáe - cu - lum mi - se - ri -

The third system continues the musical notation. The treble staff has a slur over the first six notes. The bass staff continues the accompaniment.

cór - - di - a e - - - - - jus.

The fourth system concludes the musical notation. The treble staff has a slur over the first six notes. The bass staff continues the accompaniment.

HOLY SATURDAY.

AFTER THE COMMUNION.

CHORUS.

Al - le - lú - ia, Al - le - lú - ia, Al - le - lú - ia.

1. Lau - dá - te Dó - mi - num, o - mnes gen - tes:

1. lau - dá - te e - um, o - mnes pó - pu - li.

2. Quóniam confirmáta est super nos misericór - dia e - jus:
3. Glória Patri, et Fí - lio,
4. Sicut erat in princípio, et nunc et semper,

2. et véritas Dómini manet in ae - tér - num.
3. et Spírí - - - - - tu - i san - cto.
4. et in saécula saecu - - - - - ló - rum. A - men.

Repeat Alleluia as above.

HOLY SATURDAY.

AFTER THE COMMUNION. Continued.

CELEBRANT.



Vé - spe - re au - tem sáb - - - ba - ti.

CHORUS.



Quae lu - cé - scit in pri - ma sábba - ti, venit Mari - a Magda -



le - ne et ál - te - ra Ma - rí - a, vi - dé -



re se - púl - chrum. Al - le - lí - ia.

CANT.



Ma - gni - fi - cat á - ni - ma me - a Dó - mi - num.

•HOLY SATURDAY. Concluded.

AFTER THE COMMUNION.

2. Et ex - ultávit spíritus me - us* in Deo salu-tá - ri me - o.

3. Qui-a | respéxit humilitátem ancillae suae: * ecce enim ex hoc | beá-
tam me dicent omnes generatiónes:

4. Qui-a | fecit mihi magna, qui potens est: * et sanctum nomen ejus.

5. Et | mi-ericórdia ejus a progénie in progénies * tíméntibus eum.

6. Fe-cit | poténtiam in bráchio suo, * dispérsit supérbos | mente cor-
dis sui.

7. De-pó-suit poténtes de sede, * et exaltávit húmiles.

8. E-su-riéntes implévit bonis, * et dívites dimisit inánes.

9. Sus-cé-pit Israel púerum suum, * recordátus misericórdiae suae.

10. Sic-ut | locútus est ad patres nostros, * Abraham, et sémini ejus
in saécula.

11. Gló-ria | Patri, et Fílio, * et Spírítui sancto,

12. Sic-ut | erat in princípío, | et nunc, et s emper, * et in saécula saecu-
lórum. Amen.

The Ant. *Teperere* is repeated.

ITE, MISSA EST.

De - o grá - ti - as, al - le - lú - ia,

al - le - lú - ia.

Easter.

No. 151. CHRIST, THE LORD, IS RISEN TO-DAY.

p
1. Christ, the Lord, is ris'n to - day; Chris - tians
2. Christ, the Vic - tim un - de - fil'd, Man to
3. Christ, Who once for sin - ners' bled, Now the

1. haste your vows to pay, Of - fer ye your
2. God hath rec - on - ciled, When in strange and
3. first - born from the dead, Thron'd in end - less

1. prais - es meet, At the Pas - chal Vic - tim's feet;
2. aw - ful strife, Met to - geth - er death and life.
3. might and pow'r, Lives and reigns for ev - er - more.

CHRIST, THE LORD, IS RISEN TO-DAY. Concluded.

p

1. For the sheep the Lamb hath bled, Sin - less

2. Chris - tians, on this hap - py day, Haste with

3. Hail! e - ter - nal Hope on high! Hail! Thou

1. in the sin - ner's stead; Christ, the Lord, is

2. joy your vows to pay; Christ, the Lord, is

3. King of vic - to - ry! Hail! Thou Prince of

1. ris'n on high; Now He lives, no more to die!

2. ris'n on high; Now He lives, no more to die!

3. life a - dor'd! Help and save me, gra - cious Lord!

No. 152. CHRIST IS RISEN FROM THE DEAD.

1. Christ is ris - en from the dead, Ris - en

2. An - gels clad in snow - y white, Com - ing

3. Man was but a slave be - fore, Man is

1. as He tru - ly said; Praise the Lord with

2. from the realms of light, Bid us sing with

3. free for ev - er - more, Heav'n and earth, with

1. grate-ful voice, Bless His name, re - joice, re - joice!

2. grate-ful voice, Bid us all re - joice, re - joice!

3. grate-ful voice, Bid us all re - joice, re - joice!

CHRIST IS RISEN FROM THE DEAD. Concluded.

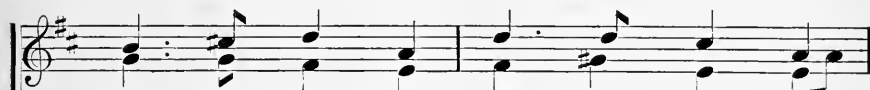


1. Re - sur - ré - xit, Sic - ut di - xit,



2. Re - sur - ré - xit, Sic - ut di - xit,

3. Re - sur - ré - xit, Sic - ut di - xit,



1. Al - le - lú - ia, Al - le - lú - ia,



2. Al - le - lú - ia, Al - le - lú - ia.

3. Al - le - lú - ia, Al - le - lú - ia.



1. Al - le - lú - ia, Al - le - lú - ia.



2. Al - le - lú - ia, Al - le - lú - ia.

3. Al - le - lú - ia, Al - le - lú - ia.

No. 153. SOLEMNITAS SOLEMNITATUM.

1. Hail! the ho - ly day of days, High the song of

2. By the pre - cious blood are we Now re-deemed of
 3. Thou, Who wouldst not man should lie Un - der right - eous
 4. Now, Thy bit - ter pas - sion done, Thou, the well - be -

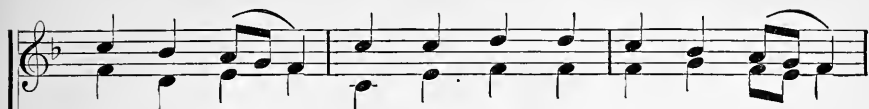
1. tri - umph raise; To the Sav - iour's glo - ry tell

2. Christ, and free; High thankgiv - ing there - fore raise,
 3. doom to die, Who for man didst stoop so low,
 4. lov - éd Son Of the Fa - ther thron'd on high,

1. How the cross has van - quished hell, And the em - pire

2. Sing the great Re - deem - er's praise. King of kings, Thy
 3. Death Thy-self to un - der - go, Thou hast changed that
 4. Rul - est all be - low the sky. Al - le - lú - ia!

SOLEMNITAS SOLEMNITATUM. Concluded.



1. old and strong, Sa - tan's pow'r has held so long.



2. Saints u - nite To the choir of an - gels bright:

3. law of doom Ris - ing from Thy sa - cred tomb.

4. Lord, we sing, Je - su Christ, Re - deem - er, King!



1. Je - su, ti - bi gló - ri - a, gló - ri - a,



2. Je - su, ti - bi gló - ri - a, gló - ri - a,

3. Je - su, tí - bi gló - ri - a, gló - ri - a,

4. Je - su, ti - bi gló - ri - a, gló - ri - a,



1. gló - ri - a, Je - su, ti - bi gló - ri - a.



2. gló - ri - a, Je - su, ti - bi gló - ri - a.

3. gló - ri - a, Je - su, ti - bi gló - ri - a.

4. gló - ri - a, Je - su, ti - bi gló - ri - a.

No. 154. THE STORY OF THE RESURRECTION.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

1. O sons and daughters let us sing: The King of

2. On Sun - day morn, at break of day, The faith - ful
3. An an - gel clad in white they see, **Who** sat and
4. That night th'a - pos - tles met in fear, A - midst them

1. heav'n, the glo - rious King, To - day is ris - en

2. wom - en went their way To seek the tomb where
3. spake un - to the three, "Your Lord doth go to
4. came the Lord most dear, And said, "My peace be

THE STORY OF THE RESURRECTION. Concluded.

1. tri - umph-ing. Al - le - lu - ia!

2. Je - sus lay. Al - le - lu - ia!

3. Gal - i - lee." Al - le - lu - ia!

4. on all here." Al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

5. When Didymus the tidings heard,
He doubted if it were the Lord,
Until He came and spake the word:
Alleluia!
6. "My piercéed side, O Thomas, see;
My hands, My feet I show to thee;
Not faithless, but believing be."
Alleluia!
7. No longer Thomas then denied;
He saw the feet, the hands, the side;
"Thou art my Lord and God," he cried.
Alleluia!
8. How blest are they who do not see,
And yet whose faith is firm in Thee,
For they shall live eternally.
Alleluia!
9. On this most holy day of days,
To Thee our heart and voice we raise
In laud, and jubilee, and praise.
Alleluia!
10. Glory to Father and to Son,
Who has for us the vict'ry won,
And Holy Ghost; blest Three in One.
Alleluia!

O FILII ET FILIAE.

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

1. O fi - li - i et fi - li - ae, Rex coe - lé -

2. Et Ma - rí - a Mag - da - lé - ne, Et Ja - có -

3. A Mag - da - lé - na mó - ni - ti, Ad ó - sti -

4. Sed Jo - án - nes A - pó - sto - lus Cu - cúr - rit

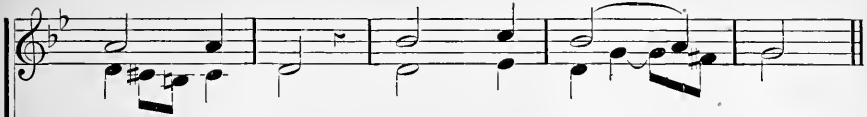
1. stis, Rex gló - ri - ae Mor - te sur - ré - xit

2. bi, et Sa - ló - me Ve - né - runt cor - pus

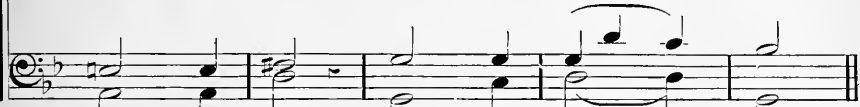
3. um mo - nu - mén - ti Du - o cur - runt di -

4. Pe - tro cí - ti - us: Ad se - púl - chrum ve -

O FILII ET FILIAE. Concluded.



1. hó - di - e. Al - le - lú - - ia!



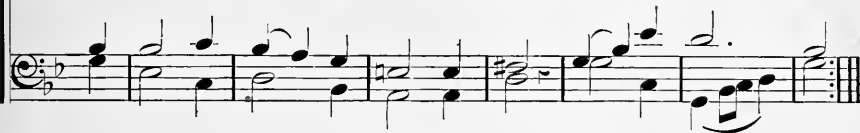
2. ún - ge - re. Al - le - lú - - ia!

3. scí - pu - li. Al - le - lú - - ia!

4. nit pri - us. Al - le - lú - - ia!



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



5. In albis sedens Angelus—Respondit mulieribus,—Quia surrexit Dóminus. Allelúia!

6. Discípulis adstantibus,—In médio stetit Christus—Dicens: Pax vobis ómnibus. Allelúia!

7. Postquam audivit Didymus,—Quia surrexerat Jesus,—Remansit fide dubius. Allelúia!

8. Vide, Thoma, vide manus,—Vide pedes, vide latus:—Noli esse incredulus. Allelúia!

9. Quando Thomas Christi latus,—Pedes vidit atque manus,—Dixit: Tu es Deus meus. Allelúia!

10. Beáti qui non viderunt,—Et firmiter crediderunt:—Vitam aeternam habebunt. Allelúia!

11. In hoc festo sanctíssimo—Sit laus et jubilatio:—Benedicámus Dómino. Allelúia.

12. De quibus nos humillimas,—Devótas atque débitas—Deo dicámus grátias. Allelúia.

No. 155.

VICTIMÆ PASCHALI.

(SEQUENCE.)

Vi - cti - mae Pa - schá - li lau - des ím - mo - lent

Chri - sti - á - ni. A - gnus red - é - mit o - ves,

Chri - stus ín - no - cens Pa - tri re - con - ci - li -

á - vit pec - ca - tó - res. Mors et vi -

VICTIMAE PASCHALI. Continued.

ta du - él - lo con - fli - xé - re mi-

rán - do: dux vi - tae mór - tu - us re - gnat

vi - vus. Dic no - bis, Ma - ri - - a,

quid vi - dí - sti in - vi - a? Se-

VICTIMAE PASCHALI. Continued.

púl - chrum Chri - sti vi - vén - tis, et

gló - ri - am vi - di re - sur - gén -

tis. An - gé - li - cos te - stes, su - dá -

ri - um et ve - stes. Sur - ré - xit Chri - stus

VICTIMAE PASCHALI. Continued.

spes me - a, prae - cé - det vos in Ga - li-

læ - am. Sci - mus, Chri - stum sur - re - xis -

se a mór - tu - is ve - - - re:

tu no - bis, vi - ctor Rex, mi - se - ré - - re.

VICTIMAE PASCHALI. Concluded.

A - - - - - men.

Al - le - - lu - - - ia.

No. 156. The Litany of the Saints.

FOR THE FEAST OF ST. MARK, AP. 25, AND THE THREE ROGATION DAYS.

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

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

au - di nos. Chri - ste, ex - áu - di nos.

Pater de coelis De - us, Mi - se - ré - re no - bis.

Fili, Redemptor mundi De - us, Mi - se - ré - re no - bis.
Spiritus Sancte De - us, Mi - se - ré - re no - bis.
Sancta Trinitas, unus De - us, Mi - se - ré - re no - bis.

THE LITANY OF THE SAINTS. Continued.

Sancta Ma - ri - a. O - ra pro no - bis.

Ora - te pro no - bis.

- | | |
|--|--|
| Sancta Dei g é n i t r i x. O r a e t c. | Sancte V i n c é n t i. |
| Sancta V i r g o v i r g i n u m. O r a e t c. | Sancti F a b i á n e e t S e b a s t i á n e. O - |
| Sancte M i c h a e l. O r a e t c. | r á t e. |
| Sancte G á b r i e l. O r a e t c. | Sancti J o á n n e s e t P a u l e. O r á t e. |
| Sancte R á p h a e l. | Sancti C o s m a e t D a m i á n e. O r á t e. |
| Omnes sancti A n g e l i, e t A r c h á n g e l i. | Sancti G e r v á s i e t P r o t á s i. O r á t e. |
| O r á t e. | Omnes sancti M á r t y r e s. O r á t e. |
| Omnes sancti b e a t ó r u m S p i r i t u u m | Sancte S y l v é s t e r. |
| ó r d i n e s. O r á t e. | Sancte G r e g ó r i. |
| Sancte J o á n n e s B a p t i s t a. | Sancte A m b r ó s i. |
| Sancte J o s e p h. | Sancte A u g u s t í n e. |
| Omnes sancti P a t r i á r c h a e, e t P r o - | Sancte H i e r ó n y m e. |
| p h é t a e. O r á t e. | Sancte M a r t í n e. |
| Sancte P e t r e. | Sancte N i c o l á e. |
| Sancte P a u l e. | Omnes sancti P o n t í f i c e s e t C o n f e s - |
| Sancte A n d r é a. | s ó r e s. O r á t e. |
| Sancte J a c ó b e. | Omnes sancti D o c t ó r e s. O r á t e. |
| Sancte J o á n n e s. | Sancte A n t ó n i. |
| Sancte T h o m a. | Sancte B e n e d í c t e. |
| Sancte J a c o b e. | Sancte B e r n á r d e. |
| Sancte P h i l í p p e. | Sancte D o m í n i c e. |
| Sancte B a r t h o l o m á e e. | Sancte F r a n c í s c e. |
| Sancte M a t t h á e e. | Omnes sancti S a c e r d ó t e s, e t L e v í - |
| Sancte S i m o n. | t a e. O r á t e. |
| Sancte T h a d d á e e. | Omnes sancti M ó n a c h i, e t E r e m í t a e. |
| Sancte M a t t h í a. | O r á t e. |
| Sancte B á r n a b a. | Sancta M a r í a M a g d a l é n a. |
| Sancte L u c a. | Sancta A g a t h a. |
| Sancte M a r c e. | Sancta L u c í a. |
| Omnes sancti A p ó s t o l i, e t E v a n g e - | Sancta A g n e s. |
| l í s t a e. O r á t e. | Sancta C a e c í l i a. |
| Omnes sancti D i s c í p u l i D ó m i n i. | Sancta C a t h a r í n a. |
| O r á t e. | Sancta A n a s t á s i a. |
| Omnes sancti I n n o c é n t e s. O r á t e. | Omnes sanctae V i r g i n e s, e t V í d u a e. |
| Sancte S t é p h a n e. | O r á t e. |
| Sancte L a u r é n t i. | |

THE LITANY OF THE SAINTS. Continued.

Omnes Sancti, et Sanctae De - i. In - ter - cé - di - te pro no - bis.

Propí - ti - us e - sto, Par - ce no - bis, Dó - mi - ne.

Propí - ti - us e - sto, Ex - áu - di nos, Dó - mi - ne.

Ab o - mni ma - lo, Lí - be - ra nos, Dó - mi - ne.

Ab o - mni pec - cá - to, Lí - be - ra nos, Dó - mi - ne.

Ab ira tua. Líbera etc.

A subitánea et improvís a morte. Líbera etc.

Ab insídiis diabóli. Líbera etc.

Ab ira, et ódio et omni mala voluntáte. Líbera etc.

A spírítu fornic a tiónis. Líbera etc.

A fúlgure et tempestáte. Líbera etc.

A flagello terrae mótus. Líbera etc.

A peste, fame et bello. Líbera etc.

A morte perpétua. Líbera etc.

Per mystérium sanctae incarnatiónis tuae. Líbera, etc.

Per advéntum tuum. Líbera etc.

Per nativítatem tuam. Líbera etc.

Per baptísmum, et sanctum jejúnium tuum.

Per cruce[m], et passió[n]em tuam. Líbera etc.

Per mortem, et sepultúram tuam. Líbera etc.

Per sanctam resurrectió[n]em tuam. Líbera etc.

Per admirábilem ascensió[n]em tuam. Líbera etc.

Per advéntum Spírítus sancti Parácliti. Líbera etc.

In die júdicii. Líbera nos.

THE LITANY OF THE SAINTS. Continued.

Pec - ca - tó - res, Te ro - gá - mus au - di nos.

Ut nobis parcas. Te rogámus etc.

Ut nobis indúlgeas. Te rogámus etc.

Ut ad veram poenitentiam nos perdúcere dignéris. Te rogámus etc.

Ut Eclésiám tuam sanctam régere, et conserváre dignéris. Te rogámus etc.

Ut domnum Apostólicum, et omnes ecclesiásticos órdenes in sancta religióne conserváre dignéris. Te rogámus etc.

*Ut inimícos sanctae Eclésiæ humiliáre dignéris. Te rogámus etc.

Ut régibus et princípibus christiánis pacem, et veram concórdiam donáre dignéris. Te rogámus.

Ut cuncto pópulo christiáno pacem, et unitátem largíri dignéris. Te rogámus etc.

Ut nosmetípsos in tuo sancto servítio confortáre, et conserváre dignéris. Te rogámus etc.

Ut mentes nostras ad coeléstia desidéria érigas. Te rogámus etc.

Ut ómnibus benefactóribus nostris sempitérna bona retribuas. Te rogámus etc.

Ut ánimas nostras, fratrum, propinquórum et benefactórum nostrórum ab aetérna damnatióne erípias. Te rogámus etc.

Ut fructus terrae dare, et conserváre dignéris. Te rogámus etc.

Ut ómnibus fidélibus defúntis réquiem aetérnam donáre dignéris. Te rogámus etc.

Ut nos exaudíre dignéris. Te rogámus etc.

Fili Dei. Te rogámus etc.

A - gnus De - i, qui tol - lis pec - cá - ta

A - gnus De - i, qui tol - lis pec - cá - ta

A - gnus De - i, qui tol - lis pec - cá - ta

THE LITANY OF THE SAINTS. Continued.

mun - di. Par - ce no - bis, Dó - mi - ne.

mun - di. Ex - áu - di, nos, Dó - mi - ne.
mun - di. Mi - se - ré - re no - bis.

Chri - ste, au - di nos. Chri - ste, ex - áu - di nos.

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

Ky - ri - e e - lé - i - son.

CELEBRANT.

Pa - ter no - ster.

THE LITANY OF THE SAINTS. Concluded.

V. Et ne nos indúcas in tentati - - - ó - nem.
R. Sed líbera nos a ma - lo.

PSALM 69.

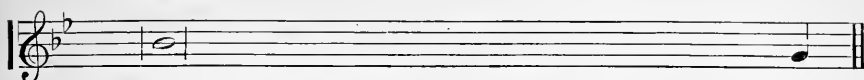
1. Deus in adju'tórium meum in - tén - de*

1. Dómine, ad adjuvándum me fe - sti - na.

2. Confundántur, et rever e ántur, * qui quaerunt áni mam meam.
3. Avertántur retrórsur, et er u bés cant, * qui volunt mihi mala.
4. Avertántur statim er u bescéntes, * qui dicunt mihi: **Eu** ge, euge.
5. Exúltent, et laeténtur in te omnes, qui quaerunt te: * et dicant semper: Magnificétur Dóminus, | qui diligunt salut á re tuum.
6. Ego vero egénus, e t pauper sum: * Deus, ádjuva me.
7. Adjútor meus, et liberátor meus es tu: * Dómine ne moréris.
8. Glória Patri, et Fílio, * et Spíritu i sancto.
9. Sicut erat in princípío, et nunc, e t semper, * et in saécula saecul ó - rum. Amen.

PSALM 69. Continued.

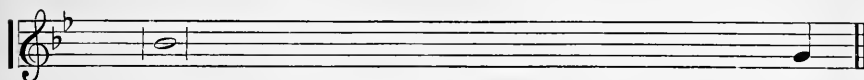
CELEBRANT.



V. Salvos fac servos tu - - - - - os.

Two musical staves in G major and 4/4 time. The upper staff (treble clef) contains a whole note G4, a whole rest, and a whole note G4. The lower staff (bass clef) contains a whole note G3, a whole rest, and a whole note G3.

R. Deus meus, sperántes in te,



V. Esto nobis, Dómine, turris fortitú - - - - - dinis.

Two musical staves in G major and 4/4 time. The upper staff (treble clef) contains a whole note G4, a whole rest, and a whole note G4. The lower staff (bass clef) contains a whole note G3, a whole rest, and a whole note G3.

R. A fácie inimí - - - - - ci.

- V. Nihil proficiat inimícus in nobis.
 R. Et filius iniquitátis | non appónat nocére nobis.
 V. Dómine, non secúndum peccáta nostra fácias nobis.
 R. Neque secúndum iniquitátes nostras | retribuas nobis.
 V. Orémus pro Pontífice nostro N.
 R. Dóminus consérvet eum, et vivíficet eum, | et beátum fáciat eum in terra, | et non tradat eum in ánimam inimicórum ejus.
 V. Orémus pro benefactóribus nostris.
 R. Retribúere dignáre, Dómine, | ómnibus nobis bona faciéntibus propter nomen tuum | vitam aetérnam. **A**men.
 V. Orémus pro fidélibus defúctis.
 R. Réquiem aetérnam dona eis, Dómine, | et lux perpétua lúceat eis.
 V. Requíescant in pace.
 R. Amen. (One tone.)
 V. Pro frátribus nostris abséntibus.
 R. Salvos fac servos tuos, | Deus meus, sperántes in te.
 V. Mitte eis, Dómine, auxiliúm de sancto.
 R. Et de Sion tuére eos.

PSALM 69. Concluded.

V. Dómine, exáudi oratiómem meam.

R. Et clamor meus ad te véniat.

V. Dóminus vobíscum. (One tone.)

R. Et cum spírítu tuo.

* * * * *

V. Dóminus vobíscum.

R. Et cum spírítu tuo.

CHANTERS.

V. Exáudiat nos omnipotens, et miséri - cors Dó - mi - nus.

R. A - - - men.

The musical score consists of four staves. The top two staves (treble and bass clef) contain the vocal line for the first verse. The bottom two staves (treble and bass clef) contain the vocal line for the response. The lyrics are written below the staves, with hyphens indicating syllables that span across notes.

CELEBRANT: Et fidélium ánimae per misericórdiam Dei requiáscant in pace.—CHORUS: Amen.

FORTY HOURS' DEVOTION.

At the Forty Hours' Devotion two changes are made in the Litany of the Saints. I.—Instead of the Invocations, which are enclosed in brackets, on p. 261, the following are sung:

Ab imminéntibus periculis, Libera etc.

A peste, fame, et bello, Libera etc.

A subitánea et improvísá morte, Libera etc.

Ab insídibus diaboli, Libera etc.

Ab ira, et ódio, et omni mala voluntáte, Libera etc.

A spírítu fornicatiónis, Libera etc.

A fúlgure et tempestáte, Libera etc.

A morte perpétua, Libera etc.

II.—On p. 262, instead of * Ut inimícos, etc., sing:

Ut Turcárum et haeticórum conátus reprimere, et ad nihilum redígere dignéris, Te rogámus, etc.

The Ascension.

No. 157. HYMNUM CANAMUS GLORIAE.

1. Sing we tri - umph - ant hymns of
2. Th'a - pos - tles on the moun - tain
3. To whom the an - gels draw - ing
4. A - gain shall ye be - hold Him

1. praise, New hymns to heav'n ex -
2. stand, The mys - - tic mount in
3. nigh, "Why stand and gaze up -
4. so— As ye to - day have

1. ult - ing raise, Christ by a
2. Ho - ly Land; They with the
3. on the sky? This is the
4. seen Him go, In glo - rious

HYMNUM CANAMUS GLORIAE. Concluded,

1. road be - fore un - trod, As - cend - eth

2. bless - éd Moth - er see Je - sus as -
 3. Sav - iour," thus they say, "This is His
 4. pomp as - cend - ing high, Up to the

1 to the throne of God.

2. cend in maj - es - ty.
 3. no - ble tri - umph - day."
 4. por - tals of - the sky."

5.

"He hastes to mount His heav'nly throne,
 He takes His kingdom for His own;
 And thence again, when time shall end,
 To judge the nations shall descend."

6.

Jesu! in that tremendous day,
 Our sole Redemption, Thee we pray
 Vouchsafe to number us on high
 Amongst Thy Saints' blest company.

No. 158. AETERNE REX ALTISSIME.

f

1. Ae - tér - ne Rex, ae - tér - ne Rex al - tís - si -
 2. Sis i - pse no - strum, i - pse no - strum gáu - di -
 3. Je - su, ti - bi, Je - su, ti - bi sit glò - ri -

p

1. me, Red - ém - ptor et fi - dé - li - um, Cu - i
 2. um, Ma - nens O - lym - po práe - mi - um, Mun -
 3. a, Qui vi - ctor in coe - lum red - is, Cum

* This accompaniment for four brass instruments may be used when the hymn is sung at the Corpus Christi procession.

AETERNE REX ALTISSIME. Concluded.

cres. *stringendo.*

1. mors per - ém - pta dé - tu - lit, dé - tu - lit

2. di re - gis qui fá - bri - cam, fá - bri - cam,

3. Pa - tre, et al - mo Spí - ri - tu, Spí - ri - tu,

f *cres.* *stringendo.*

1. Sum - mae tri - úm - phum gló - ri - ae.

2. Mun - dá - na vin - cens gáu - di - a.

3. In sem - pi - tér - na sae - cu - la.

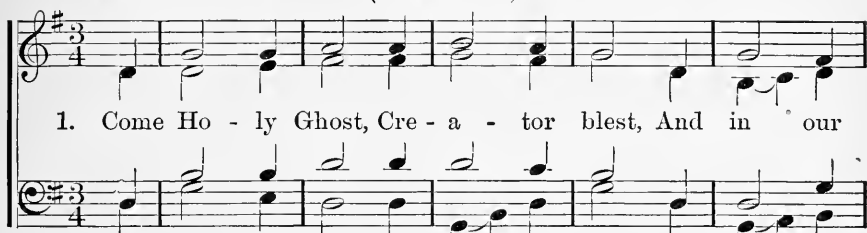
Pentecost.

No. 159.

COME, HOLY GHOST.

Maestoso.

(1ST MELODY.)



1. Come Ho - ly Ghost, Cre - a - tor blest, And in our

2. O Com - fort - er, To Thee we cry; Thou heav'n-ly
3. Thy light to ev - 'ry sense im - part; And shed Thy
4. Praise we the Fa - ther and the Son, And Ho - ly



1. souls take up Thy rest; Come with Thy grace and

2. Gift of God Most High: Thou Fount of life, and
3. love in ev - 'ry heart; The weak - ness of our
4. Spir - it with Them One; And may the Son on



1. heav'n-ly aid, To fill the hearts which Thou hast made.

2. Fire of love, And sweet A - noint - ing from a - bove.
3. flesh sup - ply With strength and cour - age from on high.
4. us be - stow The gifts that from the Spir - it flow.

(2ND MELODY.)

1. Come, Ho - ly Ghost, Cre - a - tor blest, And in our

2. O Com - fort - er, to Thee we cry; Thou heav'nly
 3. Thy light to ev - 'ry senseim - part, And shed Thy
 4. Praisewe the Fa - ther and the Son, And Ho - ly

1. souls take up Thy rest; Come with Thy grace

2. Gift of God Most High; Thou Fount of life,
 3. love in ev - 'ry heart, The weak - ness of
 4. Spir - it with Them One; And may the Son

1. and heav'nly aid To fill the hearts which Thou hast

2. and Fire of love, And sweet A - noint - ing from a -
 3. our flesh sup - ply With strength and cour - age from on
 4. on us be - stow The gifts that from the Spir - it

1. made, To fill the hearts which Thou hast made.

2. bove, And sweet A - noint - ing from a - bove.
 3. high, With strength and cour - age from on high.
 4. flow, The gifts that from the Spir - it flow.

No. 161.

VENI, SANCTE SPIRITUS.

(SEQUENCE.)

Ve - ni, san - cte Spi - ri - tus, Et e -

mít - te cóe - - li - tus Lu - cis tu - ae

rá - - di - um. Ve - ni, pa - ter

páu - pe - rum, Ve - ni, da - tor mú - ne -

VENI, SANCTE SPIRITUS. Continued.

rum, Ve - ni, lu - men cór - di - um

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a vocal line with lyrics and a piano accompaniment. The lower staff is in bass clef and provides harmonic support for the vocal line.

Con - so - lá - tor ó - pti - me, Dul - cis ho -

The second system of music continues the piece. It features two staves with a vocal line and piano accompaniment. The lyrics are 'Con - so - lá - tor ó - pti - me, Dul - cis ho -'.

spes á - ni - mae, Dul - ce re - fri - gé -

The third system of music continues the piece. It features two staves with a vocal line and piano accompaniment. The lyrics are 'spes á - ni - mae, Dul - ce re - fri - gé -'.

ri - um In la - bó - re ré - qui - es, In

The fourth system of music concludes the piece on this page. It features two staves with a vocal line and piano accompaniment. The lyrics are 'ri - um In la - bó - re ré - qui - es, In'.

VENI, SANCTE SPIRITUS. Continued.

ae - stu tem - pé - ri - es, In fle - tu so -

The first system of music consists of a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a half note 'ae' followed by a quarter note 'stu', a half note 'té', a quarter note 'ri', and a half note 'es'. The piano accompaniment provides harmonic support with chords and moving lines.

lá - - - ti - um. O lux be - a - tis - -

The second system continues the vocal line with a half note 'lá', a quarter rest, a quarter rest, a quarter note 'ti', and a half note 'um'. The piano accompaniment continues with similar harmonic support.

si - ma, Re - ple cor - dis ín - ti - ma Tu -

The third system features a vocal line starting with a half note 'si', a quarter note 'ma', a half note 'Re', a quarter note 'ple', a half note 'cor', a quarter note 'dis', a half note 'ín', a quarter note 'ti', and a half note 'ma'. The piano accompaniment continues.

ó - rum fi - dé - li - um. Si - ne tu - o

The fourth system concludes the vocal line with a half note 'ó', a quarter note 'rum', a half note 'fi', a quarter note 'dé', a half note 'li', and a half note 'um'. The piano accompaniment continues.

VENI, SANCTE SPIRITUS. Continued.

nú - mi - ne Ni - hil est in hó - -

The first system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music is in a major key with a common time signature. The lyrics are 'nú - mi - ne Ni - hil est in hó - -'.

mi - ne, Ni - hil est in - nó - - xi - um.

The second system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music continues from the first system. The lyrics are 'mi - ne, Ni - hil est in - nó - - xi - um.'.

La - va quod est sór - di - dum, Ri - ga quod

The third system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music continues from the second system. The lyrics are 'La - va quod est sór - di - dum, Ri - ga quod'.

est á - ri - dum, Sa - na quod est sáu - ci - um.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The music continues from the third system. The lyrics are 'est á - ri - dum, Sa - na quod est sáu - ci - um.'.

VENI, SANCTE SPIRITUS. Continued.

Fle - cte quod est ri - - gi - dum, Fo - ve

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is written in a simple, homophonic style with a mix of quarter and eighth notes. The lyrics are printed below the upper staff.

quod est fri - - gi - dum, Re - ge quod est dé-

The second system of music continues the melody from the first system. It features similar rhythmic patterns and a consistent harmonic accompaniment in the bass staff.

vi - um. Da tu - is fi - dé - li - bus, In te

The third system of music begins with a double bar line. The melody continues with a slight change in phrasing. The bass staff provides a steady accompaniment.

con - fi - dén - ti - bus, Sa - crum se - pte - ná - ri - um.

The fourth and final system of music concludes the piece with a double bar line. The melody ends on a final chord, and the bass staff provides a concluding accompaniment.

VENI, SANCTE SPIRITUS. Concluded.

Da vir - tú - tis mé - ri - tum, Da sa - lú - tis

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is written in a simple, homophonic style with a key signature of one flat (B-flat). The lyrics are printed below the notes.

éx - - i - tum, Da per - én - ne gáu - di - um.

The second system of music continues the melody from the first system. It features a similar homophonic texture with two staves. The lyrics are printed below the notes.

A - - - men. Al - le - lú - -

The third system of music continues the melody. It features a similar homophonic texture with two staves. The lyrics are printed below the notes.

ia.

The fourth system of music concludes the piece. It features a similar homophonic texture with two staves. The lyrics are printed below the notes.

1. All hail, a - dor - éd Trin - i - ty! All

2. Be - hold to Thee, this fes - tal day, We
 3. Three Per - sons praise we ev - er - more, One
 4. O Trin - i - ty! O U - ni - ty! Be -

1. hail, e - ter - nal U - ni - ty! O God

2. meek - ly pour our thank - ful lay; O let
 3. on - ly God our hearts a - dore; In Thy
 4. pres - ent as we wor - ship Thee And with

1. the Fa - ther, God the Son, And God

2. our work ac - cept - éd be! That sweet -
 3. sure mer - cy ev - er kind May we
 4. the song that an - gels sing, U - nite

1. the Spir - it ev - er One.

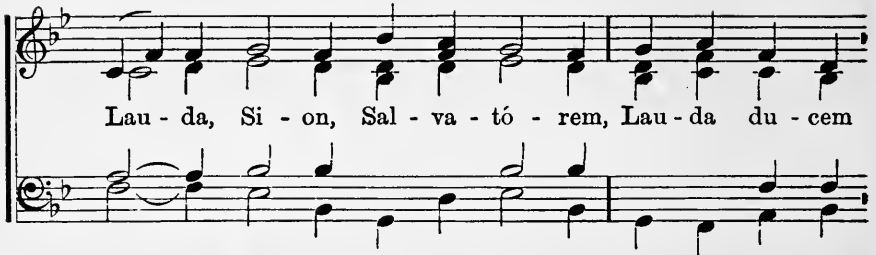
2. est work of prais - ing Thee.
 3. our true pro - tec - tion find.
 4. the hymns of praise we bring. A - - - men.

Corpus Christi.



No. 163. LAUDA, SION, SALVATOREM.

(SEQUENCE.)



Lau - da, Si - on, Sal - va - tó - rem, Lau - da du - cem



et pa - stó - rem In hym-nis et cán - ti - cis. Quan - tum



po - tes, tan-tum au - de: Qui - a ma - jor o - mni lau - de,



Nec lau - dá - re súf - fi - cis. Lau - dis the - ma spe - ci -

LAUDA, SION, SALVATOREM. Continued.

á - lis, Pa - nis vi - vus et vi - tá - lis Hó - di-

e pro - pó - ni - tur; Quem in sa - crae men - sa coe - nae

Tur - bae fra - trum du - o - dé - nae Da - tum non am-

bí - gi - tur. Sit laus ple - na, sit so - nó - ra,

LAUDA, SION, SALVATOREM. Continued.

Sit ju - cún - da, sit de - có - ra Men - tis ju - bi -

lá - ti - o. Di - es e - nim so - lém - nis á - gi - tur,

In qua men-sae pri - ma re - có - li - tur Hu - jus in -

sti - tú - ti - o. In hac men - sa no - vi Re - gis

LAUDA, SION, SALVATOREM. Continued.

No - vum Pa - scha no - vae le - gis Pha - se ve -

tus tér - mi-nat. Ve - tu - stá - tem nó - vi-tas, Umbram

fu - gat vé - ri-tas, No-ctem lux e - li - mi-nat.

Quod in coe-na Christus ges - sit, Fa - ci-én-dum hoc ex -

LAUDA, SION, SALVATOREM. Continued

prés - sit In su - i me - mó - ri - am. Do - cti sa -

cris in - sti - tú - tis, Pa - nem, vi - num in sa - lú - tis

Con - se - crá - mus hó - sti - am. Do - gma da - tur

Chri - sti - á - nis, Quod in car - nem tran - sit pa - nis, Et vi -

LAUDA, SION, SALVATOREM. Continued.

num in sán - gui-nem, Quod non ca - pis, quod non

vi - des, A - ni - mó - sa fir - mat fi - des Prae - ter re -

rum ór - di - nem. Sub di - vér - sis

spe - ci - é - bus, Si - gnis tan - tum, et non re - bus,

LAUDA, SION, SALVATOREM. Continued

La - tent res ex - i - mi - ae: Ca - ro ci - bus,

san - guis po - tus; Ma - net ta - men Chri - stus to - tus

Sub u - trá - que spé - ci - e. A su - men - te

non con - ci - sus, Non con - frá - ctus, non di - vi - sus:

LAUDA, SION, SALVATOREM. Continued.

In - te - ger ac - ci - pi - tur. Su - mit u - nus,

su - munt mil - le; Quantum i - sti, tan - tum il - le:

Nec sum - ptus con - sú - mi - tur. Su - munt

bo - ni, su - munt ma - li: Sor - te ta - men in -

LAUDA, SION, SALVATOREM. Continued.

ae - quá - li, Vi - tae vel in - tér - i - tus. Mors est

ma - lis, vi - ta bo - nis: Vi - de, pa - ris sum - pti -

ó - nis Quam sit dis - par éx - i - tus. Fra - cto de -

mum Sa - cra - mén - to, Ne va - cil - les, sed me - mén - to

LAUDA, SION, SALVATOREM. Continued.

Tan - tum es - se sub fra - gmén-to, Quan - tum to -

to té - gi - tur. Nul - la re - i fit

scis - sú - ra, Si - gni tan - tum fit fra - ctú - ra,

Qua nec sta - tus, nec sta - tú - ra Si - gná -

LAUDA, SION, SALVATOREM. Continued.



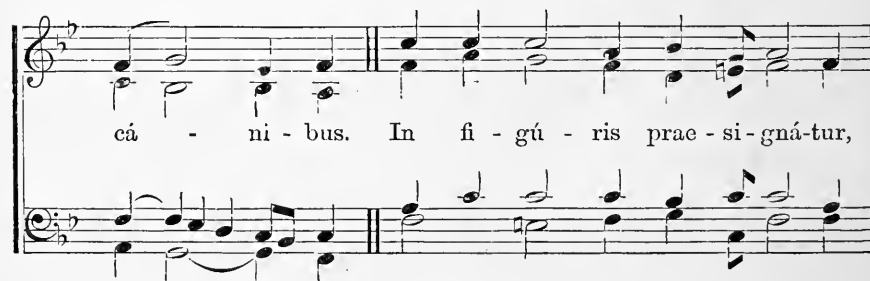
ti mi - nú - i - tur. Ec - ce pa - nis An - ge -



ló - rum, Fa - ctus ci - bus vi - a - tó - rum,



Ve - re pa - nis fi - li - ó - rum, Non mit - tén - dus



cá - ni - bus. In fi - gú - ris prae - si - gná - tur,

LAUDA, SION, SALVATOREM. Continued.

Cum I - sa - ac im - mo - lá - tur, A - gnus Pa-

schae de - pu - tá - tur, Da - tur man - na pá - tri - bus.

Bo - ne pa - stor, pa - nis ve - re, Je - su

no - stri mí - se - ré - re, Tu nos pa - sce,

LAUDA, SION, SALVATOREM. Continued.



nos tu - é - re, Tu nos bo - na fac vi - dé -



re In ter - ra vi - vén - ti - um. Tu,



qui eun - cta scis et va - les, Qui nos pa -



scis hic mor - tá - les: Tu - os i - bi com -

LAUDA, SION, SALVATOREM. Concluded.

men - sá - les Co - hae - ré - des et so - dá - les

Fac san - ctó - rum cí - vi - um. A - - - - men.

Al - le - lú - - - - ia.

Hymns for the Procession.

"PANGE LINGUA," p. 233, harmony p. 45. It may also be sung to the music of "TANTUM ERGO SACRAMENTUM," Nos. 32-42.

No. 164.

SACRIS SOLEMNIIS.

1. Sa - cris so - lé - mni - is jun - cta sint gáu - di - a,

2. No - ctis re - có - li - tur coe - na no - vis - si - ma,
 3. De - dit fra - gí - li - bus cór - po - ris fér - cu - lum,
 4. Pa - nis an - gé - li - cus fit pa - nis hò - mi - num;

1. Et ex prae - cór - di - is so - nent prae - có - ni -

2. Qua Chri - stus cré - di - tur a - gnum et á - zy -
 3. De - dit et trí - sti - bus sán - gui - nis pó - cu -
 4. Dat pa - nis cóe - li - cus fi - gú - ris tér - mi -

1. a, Re - cé - dant vé - te - ra, no - va sint

2. ma De - dís - se frá - tri - bus, ju - xta le -
 3. lum, Di - cens, "Ac - cí - pi - te, quod tra - do
 4. num: O res mi - rá - bi - lis! man - dú - cat

SACRIS SOLEMNIIS. Concluded.

1. ó - mni - a, Cor - da, vo - ces et ó - pe - ra.

2. gí - ti - ma Pri - scis in - dúl - ta pá - tri - bus.

3. vá - scu - lum, O - mnes ex e - o bí - bi - te.

4. Dó - mi - num Pau - per, ser - vus et hú - mi - lis.

No. 165 a. VERBUM SUPERNUM PRODIENS.*

(Harmony, p. 41.)

1. Ver - bum su - pér - num pród - i - ens,

2. In mor - - - tem a dí - scí - pu - lo

3. Qui - bus sub bí - na spé - ci - e

1. Nec Pa - tris lin - quens dé - xte - ram, Ad o -

2. Su - is tra - dén - dus áe - mu - lis, Pri - us

3. Car - nem de - dit et sán - gui - nem: Ut dú -

1. pus su - um éx - i - ens, Ve - nit ad

2. in vi - tae fér - cu - lo, Se trá - di -

3. pli - cis sub - stán - ti - ae To - tum ci -

1. vi - tae vé - spe - ram. 4. Se na - - -

2. dit dí - scí - pu - lis. 5. O sa - - -

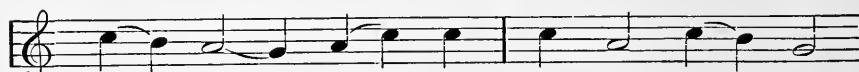
3. bá - ret hò - mi - nem. 6. U - ni

* This hymn may be sung to any of the melodies of "O SALUTARIS HOSTIA," Nos. 28-32.

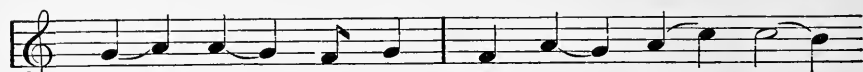
VERBUM SUPERNUM PRODIENS. Concluded.



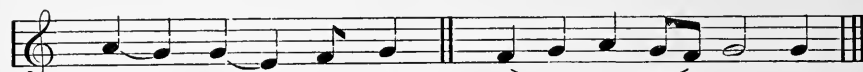
4. scens de - dit só - ci - um, Con - vé - scens in
 5. lu - tá - ris hô - sti - a, Quae coe - li pan -
 6. tri - nó - que Dó - mi - no Sit sem - pi - tér -



4. e - dú - li - um, Se mó - ri - ens
 5. dis ó - sti - um: Bel - la pre - munt
 6. na gló - ri - a: Qui vi - tam si -



4. in pré - ti - um, Se re - gnans dat
 5. ho - stí - li - a, Da ro - bur, fer
 6. ne tér - mi - no No - bis do - net



4. in práe - mi - um.
 5. au - xí - li - um.
 6. in pá - tri - a. A - - - - men.

No. 165 b. SALUTIS HUMANAЕ SATOR.



1. Sa - lú - - - tis hu - má - nae Sa - tor,
 2. Qua vi - - - ctus es cle - mén - ti - a,
 3. Per - rúm - - - pis in - fé - num cha - os,
 4. Te co - - - gat in - dul - gén - ti - a,

SALUTIS HUMANAÆ SATOR. Concluded.

1. Je - su, vo - lú - ptas cór - di - um,

2. Ut no - stra fer - rens crí - mi - na,
 3. Vin - ctis ca - té - nas dé - tra - his;
 4. Ut da - mna no - stra sár - ci - as,

1. Or - bis red - ém - pti Cón - di - tor, Et ca - sta

2. Mor - tem sub - í - res ín - no - cens, A mor - te
 3. Vi - ctor tri - úm - pho no - bi - li Ad dé - xte -
 4. Tu - i - que vul - tus com - po - tes Di - tes be -

1. lux a - mán - ti - um:

2. nos ut tól - - le - res!
 3. ram Pa - tris se - des.
 4. á - to lú - - mi - ne. A - - - men.

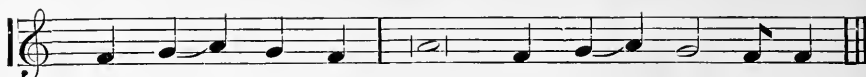
5.

Tu dux ad astra et sémita,
 Sis meta nostris córdibus,
 Sis lacrymárum gáudium,
 Sis dulce vitæ práemium. Amen.

Aeterne Rex Altissime, p. 269.

Te Deum Laudamus, p. 349 or p. 360.

Ton. VI.



1. Ma - gni - fi - cat ánima me - a Dó - mi - num.

2. Et ex - ultávit spi - ritus me - us:

2. in Deo salu - - - tá - ri me - o.

3. Qui-la | respéxit humilitátem ancillae suae: * ecce enim ex hoc |
beátam me dicent omnes generatiónes.

4. Qui-la | fecit mihi magna, qui potens est: * et sanctum nomen
ejus.

5. Et | mi-|sericórdia ejus a progénie in progénies * timéntibus eum.

6. Fe-|cit | potentiam in bráchio suo: * dispérsit supérbos mente c or-
dis sui,

7. De-|pó-|suit potentes de sede, * et exaltávit húmiles.

8. E-|su-|riéntes implevit bonis: * et dívites dimísit inánes.

9. Su-|scé-|pit Israel púerum suum, * recordátus misericórdiae suae.

10. Sic |ut | locútus est ad patres nostros, * Abraham, | et sémini ejus
in sáecula.

11. Gló-|ria | Patri, et Filio, * et Spirítui sancto.

12. Sic |ut | erat in principio, | et nunc, et semper, * et in sáecula sae-
culórum. Amen.

Ton. I. Fin. 2.

1. Be - ne - dictus Dó - minus De - us I - srael,

quia visitávit, et fecit redemptiónem ple - bis su - ae.

2. Et | e-|réxit cornu **salútis** nobis, * in domo David púeri sui.

3. Sic-|ut | locútus est **per** os sanctórum, * qui a saéculo sunt—Prophe-
tárum ejus.

4. Sa-|lú-|tem ex inimícis nostris, * et de manu ómnium, **qui** odérunt
nos.

5. Ad | fa-|ciéndam misericórdiam **cum** pátribus nostris, * et memorári
testaménti **sui** sancti.

6. Jus-|ju-|rándum quod jurávit ad **Abraham** patrem nostrum * datú-
rum se nobis.

7. Ut | si-|ne timóre, de manu inimicórum nostrórum liberáti, * servi-
ámus illi.

8. In | san-|ctitáte, et **justítia** coram ipso, * ómnibus di ébus nostris.

9. Et | tu, | puer, Prophéta **Altíssimi** vocáberis: * praeíbis enim ante
fáciem Dómini—paráre **vias** ejus.

10. Ad | dan-|dam sciéntiam **salútis** plebi ejus, * in remissionem pecca-
tórum eórum.

11. Per | vis-|cera misericórdiae Dei nostri: * in quibus visitávit nos
óriens ex alto.

12. Il-|lu-|mináre his, qui in ténebris, et in umbra mortis sedent, * ad
dirigéndo pedes nostros—in **viam** pacis.

13. Gló-|ria| Patri, et Filio, * et Spirítui sancto.

14. Sic-lut | erat in principio, **et** nunc, et semper, * et in saécula saecu-
lórum. Amen.

At Tenebrae, in Holy Week, the Gloria Patri is omitted.

May Hymns.

No. 167. HAIL VIRGIN, DEAREST MARY.

1. Hail! Vir - gin, dear - est Ma - - ry, Our

2. Hail, Ma - ry, sun - glad Vir - - gin, Our
 3. Be - hold earth's blos - soms spring - - ing In
 4. The rose and lil - y wreath - - ing The

1. love - ly Queen of May, All spot - less bless - éd

2. smil - ing Queen of May, All sin - less, star-crowned
 3. beau-teous form and hue; All nat - ure glad - ly
 4. hum - ble vio - let fair To thee their per - fumes

1. La - dy, Ac - cept our glad - some lay. Thy

2. La - dy, Ac - cept our tune - ful lay. We've
 3. bring - ing Her sweet - est gifts — thy due; The
 4. breath - ing, With sweet - ness scent the air. So

HAIL! VIRGIN, DEAREST MARY. Concluded.

1. child - ren hum - bly bend - ing A - round thy

2. gath - ered fresh bright flow - ers, To wreath our

3. mign - o - nette, the li - lac, The sweet for-

4. now our bless - ed Moth - er, Smile on our

1. shrine so fair; With heart and voice as -

2. fair queen's brow; From gay and ver - dant

3. get - me - not, The eg - lan - tine and

4. fes - tal day, Ac - cept our spring - tide

1. cend - ing, Sweet Ma - ry, hear our pray'r.

2. bow - ers, We haste to crown thee now.

3. myr - tle, The i - vy from the grot.

4. off - 'rings, And be our Queen of May.

1. Glo - rious Moth - er! from high heav - en, Down up -

2. Earth is dark - some, we are wea - ry, Sa - tan
 3. Raise thy voice for us to Je - sus, In this
 4. Bless, oh, bless us, now and ev - er, Thou, who

1. on thy chil - dren gaze, Gath - ered in thy own lov'd

2. set - teth snares for all, Pray for us, O ten - der
 3. bless - éd month of thine; Raise thy pure hands to
 4. once the dark earth trod, And when dy - ing waft our

1. sea - son, Thee to bless, and thee to praise.

2. Ma - ry, Pray to Je - sus lest we fall.
 3. bless us, As we lin - ger round thy shrine.
 4. spir - its To the bo - som of our God.

GLORIOUS MOTHER. Concluded.

See sweet Ma - ry, on thy al - tars

The first system of music features a treble and bass staff. The treble staff contains the vocal melody with lyrics underneath. The bass staff provides a harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "See sweet Ma - ry, on thy al - tars".

Bloom the fair - est buds of May;

The second system of music continues the melody and accompaniment. The lyrics are: "Bloom the fair - est buds of May;".

Oh! may we, earth's sons and daugh - ters,

The third system of music continues the melody and accompaniment. The lyrics are: "Oh! may we, earth's sons and daugh - ters,".

Grow by grace as pure as they.

The fourth system of music concludes the piece. The lyrics are: "Grow by grace as pure as they.".

No. 169. EVENING HYMN TO OUR LADY.

1. Hear thy chil - dren, gen - tlest Moth - er,

2. Hear, sweet Moth - er, hear the wea - ry

1. Pray'r - ful hearts to thee a - rise; Hear us

2. Borne up - on life's trou - bled sea, Gen - tle

1. while our ev' - ning A - ve Soars be -

2. guid - ing Star of o - cean, Lead thy

1. yond the star - ry skies. Dark - ling shad - ows

2. chil - dren home to thee. Still watch o'er us,

EVENING HYMN TO OUR LADY. Concluded.

1. fall a - round us, Stars their si - lent
2. dear - est Moth - er, From thy bount-eous

1. watch - es keep: Hush the heart op - pressed by
2. throne a - bove; Guard us from all harm and

1. sor - row, Dry the tears of those who weep,
2. dan - ger, 'Neath the shelt - 'ring wings of love,

1. Dry the tears of those who weep.
2. 'Neath the shelt - 'ring wings of love.

No. 170a.

MAIDEN MOTHER.

1. Maid-en Moth-er, meek and mild, Take, oh take me

2. Teach me, when the sun - beam bright Calls me with its
 3. Teach me al - so through the day Oft to raise my
 4. When my eyes are closed in sleep, Through the night my

1. for thy child. All my life, oh let it be

2. gold - en light, How my wak - ing thoughts may be
 3. heart and say, "Maid - en Moth - er meek and mild,
 4. slum - bers keep, Make my lat - est thought to be

1. My best joy to think of thee, Vir - go Ma - ri - a.

2. Turn'd to Je - sus and to thee, Vir - go Ma - ri - a.
 3. Guard, oh, guard thy faith - ful child!" Vir - go Ma - ri - a.
 4. How to love thy Son and thee, Vir - go Ma - ri - a.

5.

Thus, sweet Mother, day and night
 Thou shalt guide my steps aright;
 And my dying words shall be
 "Virgin Mother, pray for me!"
 Virgo Maria!

This hymn may also be sung to the following arrangement.

No. 170 b.

CONCORDI LAETITIA.*

TRIO.

TREBLE.

1. Con - cór - di lae - tí - ti - a. Pro - púl - sa moe -

TENOR.

3. Quem con - cén - tu pá - ri - li, Cho - ri lau - dant

BASS.

1. stí - ti - a, Ma - rí - ae prae - có - ni - a

3. cóe - li - ci, Et nos eum coe - lé - sti - bus

1. Ré - co - lat Ec - clé - sí - a. Vir - go Ma - rí - a!

3. No - vum me - los pán - gi - mus. Vir - go Ma - rí - a!

*Sequence of the thirteenth century. The first and third verses should be sung by four or six trebles, one Tenor, and one or two Basses. The second and fourth by the whole chorus, in octaves. An accompaniment of strings together with the organ, is very effective. Violas, and if possible, horns should play the first part, cellos the second, and basses the third. The rhythm being free, the first verse should be sung with the proper accent of the words.

CONCORDI LAETITIA. Concluded.

CHORUS.

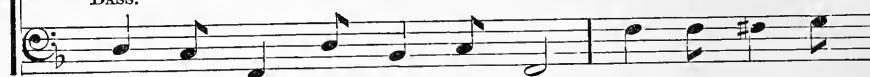
SOPRANO & TENOR.



ALTO & BARITONE.

2. Quae fe - li - ci gáu - di - o Re - sur - gén - ti

BASS.



4. O Ré - gí - na Vír gi - num Vo - tis fa - ve



2. ff - li - o Fló - ru - it ut lí - li - um



4. po - scén - tum Et post mor - tis stá - di - um,



2. Vi - vum cer - nens fi - li - um. Vir - go Ma - rí - a!



4. Vi - tae con - fer brá - vi - um. Vir - go Ma - ri - a!

1. A - ve, ma - ris stel - la, De - i

2. Su - mens il - lud A - ve Ga - bri -
 3. Sol - ve vin - cla re - is, Pro - fer
 4. Mon - stra te es - se ma - trem, Su - mat

1. Ma - ter al - ma, At - que sem - per Vir -

2. é - lis o - re, Fun - da nos in pa -
 3. lu - men cae - cis, Ma - la no - stra pel -
 4. per te pre - ces, Qui pro no - bis na -

1. go, Fe - lix coe - li por - ta.

2. ce, Mu - tans E - vae no - men.
 3. le, Bo - na cun - cta po - sce.
 4. tus Tu - lit es - se tu - us. A - men.

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

6. Vitam praesta puram,—Iter para tutum,—Ut videntes Jesum—Semper collaetémur.

7. Sit laus Deo Patri,—Summo Christo decus,—Spirítui sancto—Tribus honor unus.—Amen.

No. 172. THE HOLY APOSTLES PETER AND PAUL.

1. It is no earth - ly sum - mer's

2. The bless - éd Seer to whom was
 3. Fa - thers of might - y Rome, whose
 4. O hap - py Rome, made ho - ly

1. ray That sheds this gold - en

2. giv'n The hearts of men to
 3. word Shall pass the doom of
 4. now By these two mar - tyrs'

1. bright-ness round, Crown-ing with heav'n - ly

2. teach and school, And he who keeps the
 3. life or death, By hum - ble cross and
 4. glo - rious blood, Earth's best and fair - est

THE HOLY APOSTLES PETER AND PAUL.

1. light. the day The Prin - ces of

2. key of heav'n For those on earth

3. bleed - ing sword Well have they won

4. cit - ies bow, By thy su - pe -

1. the church were crown'd.

2. that own his rule.

3. their lau - rel wreath.

4. rior claims sub - dued. A - - - - men.

5.

For thou alone art worth them all;
 City of Martyrs! Thou alone
 Canst cheer our pilgrim hearts, and call
 The Saviour's sheep to Peter's throng.

6.

All honor, pow'r, and praise be giv'n
 To Him Who reigns in bliss on high,
 For endless, endless years in heav'n
 One only God in Trinity.

The Assumption of our Lady.

No. 173. SING, SING, YE ANGEL BANDS.

1. Sing, sing, ye an - gel bands, All

2. A fair - er flow'r than she On

3. On through the count - less stars Pro -

4. Hark! hark! through high - est heav'n What

1. beau - ti - ful and bright; For high - er

2. earth hath nev - er been; And save the

3. ceeds the bright ar - ray, And Love di-

4. sounds of mys - tic mirth! God's Moth - er

1. still, and high - er Through fields of star - ry

2. throne of God, Your heav'n's have nev - er

3. vine comes forth, To light her on her

4. is pro - claim'd The Queen of spot - less

SING, SING, YE ANGEL BANDS. Concluded.



1. light, Your Vir - gin Queen as - cends,



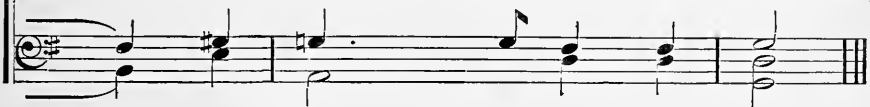
2. seen A won - der half so bright

3. way, Thro' gloom of earth - ly night,

4. birth, And di - a - dem'd with stars,



1. Like the sweet moon at night.



2. As your as - cend - ing Queen.

3. In - to ce - les - tial day.

4. The low - liest of the earth.

5.

And shall I lose thee then,

Lose my sweet right to thee?

Oh no! the angels' Queen

Man's Mother still will be,

And thou upon thy throne,

Wilt keep thy love for me.

No. 174. UPLIFT THE VOICE AND SING.

1. Up - lift the voice and sing The

2. When Ma - ry lin - ger'd yet An
 3. To be with God on high, Her
 4. At length her heav'n - ly Spouse, Who

1. Daugh - ter and the Spouse, The Moth - er

2. ex - ile from her Son, Like fair - est
 3. heart was all on fire, She sought and
 4. loved her with such love, In - vites her

1. of the King To Whom cre - a - tion bows.

2. lil - y set 'Mid thorns of earth, a - lone.
 3. ask'd to die. With hum - ble sweet de - sire.
 4. to re - pose With Him in heav'n a - bove.

UPLIFT THE VOICE AND SING. Concluded.

Praise to Ma - ry, end - less praise! Raise your

The first system of musical notation consists of a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "Praise to Ma - ry, end - less praise! Raise your".

joy - ful voi - ces, raise! Praise to God Who

The second system of musical notation continues the vocal line and piano accompaniment. The lyrics are: "joy - ful voi - ces, raise! Praise to God Who".

reigns a - bove, Who has made her for His love.

The third system of musical notation concludes the hymn. The lyrics are: "reigns a - bove, Who has made her for His love." The system ends with a double bar line.

5.

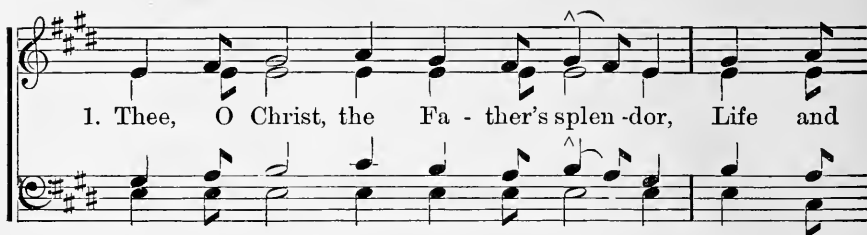
And now bright Queen of love!
While seated on thy throne,
High in the realms above,
Near to thy glorious Son.
Praise to Mary etc.

6.

Hear from that blest abode,
A sinner cries to thee:
Teach me to love that God
Who bears such love to me.
Praise to Mary, etc.

No. 175. FEAST OF ST. MICHAEL, THE ARCHANGEL.

SEPT. 29TH.



1. Thee, O Christ, the Fa - ther's splen - dor, Life and

2. Thus we praise with ven - er - a - tion All the

3. By whose watch - ful care re - pel - ling, King of

4. Laud and hon - or to the Fa - ther; Laud and



1. vir - tue of the heart, In the pres - ence

2. ar - mies of the sky: Chief - ly him, the

3. ev - er - last - ing grace! Ev - 'ry ghost - ly

4. hon - or to the Son; Laud and hon - or



1. of the An - gels, Sing we now with tune -

2. war - rior prim - ate Of ce - les - tial chiv -

3. ad - ver - sa - ry, All things e - vil, all

4. to the Spir - it; Ev - er Three and ev -

FEAST OF ST. MICHAEL, THE ARCHANGEL. Concluded.

1. ful art: Meek - ly in al - ter - nate cho - rus

2. al - ry: Mi - chael who in prince-ly vir - tue
 3. thingsbase. Grant us of Thine on - ly good - ness
 4. er One: Con - sub - stan - tial, Co - e - ter - nal,

1. Bear - ing our re - spon - sive part,

2. Cast Ab - ad - don from on high,
 3. In Thy par - a - dise. a place,
 4. While un - end - ing a - ges run,

1. Bear - ing our re - spon - sive part.

2. Cast Ab - ad - don from on high.
 3. In Thy par - a - dise a place.
 4. While un - end - ing a - ges run.

No. 176.

CORDE NATUS.

(CHRISTMAS.)

1. Cor - de na - tus ex pa - rén - tis An - te

2. O be - á - tus or - tus il - le! Vir - go

3. Te se - nes, et te ju - vén - tus, Par - vu -

1. mun - di ex - ór - di - um, Al - pha et O co -

2. cum pu - ér - pe - ra E - di - dit no -

3. ló - rum te cho - rus, Tur - ba ma - trum

1. gno - mi - ná - tus, I - pse fons et cláu -

2. stram sa - lú - tem Foe - ta San - cto Spí -

3. vir - gi - núm - que Sím - pli - ces pu - él -

CORDE NATUS. Concluded.



1. su - la O - mni - um quae sunt, fu - é - runt,

2. ri - tu: Et pu - er Red - ém - ptor or - bis
3. lu - lae, Vo - ce con - cór - des pu - dí - cis



1. Quae - que post fu - tú - ra sunt,

2. Os sa - crá - tum pró - tu - lit,
3. Pér - stre - pant con - cén - ti - bus,



1. Sae - cu - ló - rum sáe - cu - lis.

2. Sae - cu - ló - rum sáe - cu - lis.
3. Sae - cú - ló - rum sáe - cu - lis.

No. 177. FEAST OF THE DEDICATION.

1. Bless - éd cit - y, heav'n - ly Sal - em,

2. From ce - les - tial realms de - scend - ing,
3. Bright with pearls her por - tal glit - ters,
4. Ma - ny a blow and bit - ing sculp - ture

1. Vi - sion dear of peace and love,

2. Bri - dal glo - ry round her shed,
3. It is o - pen ev - er - more;
4. Pol - ished well those stones e - lect,

1. Who, of liv - ing stones up - build - éd,

2. To His pres - ence decked with jew - els,
3. And by vir - tue of His mer - its,
4. In their pla - ces now com - pact - ed

FEAST OF THE DEDICATION. Concluded.

1. Art the joy of heav'n a - bove,
 2. By her Lord shall she be led:
 3. Thith - er faith - ful souls may soar
 4. By the heav'n - ly Ar - chi - tect,

1. And with an - gel co - horts cir - cled
 2. All her streets, and all her bul - warks
 3. Who for Christ's dear name, in this world
 4. Who there - with hath willed for - ev - er

1. As a bride to earth dost move.
 2. Of pure gold are fash - ion - ed.
 3. Pain and trib - u - la - tion bore.
 4. That His pal - ace should be decked.

5.

Laud and honor to the Father,
 Laud and honor to the Son;
 Laud and honor to the Spirit;
 Ever three, and ever one;
 Consubstantial, co-eternal,
 While unending ages run.

This hymn may also be sung to the following music.

No. 178. ANGULARE FUNDAMENTUM.

1. An - gu - lá - re fun - da - mén - tum, La - pis

2. O - mnis il - la de - di - cá - ta Et di -

3. Hoc in tem - plo, sum - me De - us, Ex - o -

4. Hic pro - me - re - án - tur o - mnes Pé - ti -

1. Chri - stus mis - sus est, Qui com - pá - ge

2. lé - cta, cí - vi - tas, Ple - na mó - du -

3. rá - tus ád - ve - ni, Et cle - mén - ti

4. ta ac - quí - re - re, Et a - dé - pta

1. pa - ri - é - tis. In u - tró - que né -

2. lis in lau - de, Et ca - nó - ro jú -

3. bo - ni - tá - te Pre - cum vo - ta sú -

4. pos - si - dé - re Cum san - ctis pe - rén -

ANGULARE FUNDAMENTUM. Concluded.

1. cti - tur Quem Si - on san - cta su - scé - pit

2. bi - lo Tri - num De - um U - ni - cūm - que
 3. sci - pe; Lar - gam be - ne - di - cti - ó - nem
 4. ni - ter; Pa - ra - dí - sum in - tro - í - re,

1. In quo cre - dens per - má - net,

2. Cum fa - vó - re práe - di - cant,
 3. Hic in - fún - de jú - gi - ter,
 4. Trans - lá - ti in ré - qui - em,

1. In quo cre - dens pér - ma - net.

2. Cum fa - vó - re práe - di - cant.
 3. Hic in - fún - de jú - gi - ter.
 4. Trans - lá - ti in ré - qui - em.

No. 179. JERUSALEM, MY HAPPY HOME.

1. Je - ru - sa - lem, my hap - py home, How

2. No sun, no moon in bor - row'd light, Re-

3. From ev - 'ry eye He wipes the tear; All

1. do I sigh for thee? When shall my

2. volve thine hours a - way: The Lamb on

3. sighs and sor - rows cease: No more al-

1. ex - ile have an end? Thy joys when

2. Cal - v'ry's moun - tain slain, Is thy e -

3. ter - nate hope and fear, But ev - er -

JERUSALEM, MY HAPPY HOME. Concluded.

1. shall I see? Je - ru - sa - lem, Je -
2. ter - nal day. Je - ru - sa - lem, Je -
3. last - ing peace. Je - ru - sa - lem, Je -

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, homophonic style. The lyrics are printed below the notes, with three alternative lines of text provided for different parts of the choir.

1. ru - sa - lem, Je - ru - sa - lem, my
2. ru - sa - lem, Je - ru - sa - lem, my
3. ru - sa - lem, Je - ru - sa - lem, my

The second system of music continues the melody from the first system. It consists of two staves in the same key signature and time signature. The lyrics are printed below the notes, with three alternative lines of text provided for different parts of the choir.

1. hap - py home, How do I sigh for thee!
2. hap - py home, How do I sigh for thee!
3. hap - py home, How do I sigh for thee!

The third system of music concludes the piece. It consists of two staves in the same key signature and time signature. The melody ends with a double bar line. The lyrics are printed below the notes, with three alternative lines of text provided for different parts of the choir.

No. 180. THE FEAST OF ALL SAINTS.

1. Lamb most ho - ly! King most low - ly Gold - en

2. Ma - ry Moth - er knows no oth - er Joy but
 3. Prophets kneeling, He re - veal - ing All the
 4. Salt of na - tions! Twelve foun - da - tions! Twelve A -

1. chal - ice at Thy side, Blood is flow - ing

2. that of lov - ing Thee, In her sweet - ness,
 3. things they proph - e - sied; Kings a - dor - ing,
 4. post - les, see them all, Sons of Thun - der,

1. red and glow - ing For the church, Thy ho - ly bride.

2. and com - plete - ness, Pearl of light and pu - ri - ty.
 3. He out - pour - ing Rich - es more than all their pride!
 4. and the won - der Of the Gen - tiles, ho - ly Paul.

THE FEAST OF ALL SAINTS. Concluded.

1. Church-bells ring - ing, mor - tals sing - ing Hail Thee

2. Saint of preachers, Guide of teach - ers, John the
 3. Listen - ing sa - ges of past a - ges, Who in
 4. Lov - ing Pe - ter, and still sweet - er, Friend of

1. on Thine al - tar - throne; An - gels pour - ing

2. Bap - tist, great and true; Hear him call - ing
 3. ways of dark - ness trod; See them throng - ing,
 4. Je - sus, Bless - ed John, Full of glad - ness;

1. songs a - dor - ing At Thy feet, and Thine a - lone.

2. to the fall - ing: "Je - sus Christ hath died for you."
 3. all their long - ing Cen - tres in the Lamb of God.
 4. no more sad - ness Clouds the face Christ shines up - on!

5.

High procession! great confession!
 Hear the loud triumphal tones;
 Martyrs bleeding, Stephen leading,
 With his crown of precious stones:
 Warriors glorious and victorious,
 Tried companions of their Lord,
 Fall before Him, and adore Him,
 He, the Lamb, is their reward!

1. O quan - ta quá - li - a sunt il - la Sáb -

2. Ve - re Je - rú - sa - lem est il - la cí -
 3. Il - lic nec Sáb - ba - to suc - cé - dit Sáb -
 4. No - strum est in - te - rim men - tes e - rí -

1. ba - ta, Quae sem - per cé - le - brat su - pér -

2. vi - tas, Cu - jus pax ju - gis est, sum - ma
 3. ba - tum: Per - pes lae - tí - ti - a Sab - ba -
 4. ge - re, Et vo - tis pá - tri - am, vo - tis

1. na cú - ri - a! Quae fes - sis ré - qui - es,

2. ju - cún - di - tas: U - bi non práe - ve - nit
 3. ti - zán - ti - um: Nec in - ef - fá - bi - les
 4. ap - pé - te - re, Et ad Je - rú - sa - lem

1. quae mer - ces fór - ti - bus, Cum e - rit

2. rem de - si - dé - ri - um, Nec de - si -
 3. ces - sá - bunt jú - bi - li, Quos de - can -
 4. a Ba - by - ló - ni - a, Post lon - ga

O QUANTA QUALIA. Concluded.

1. ó - mni - a De - us in ó - mni - bus!

2. dé - ri - o mi - nus est práe - mi - um.

3. tá - bi - mus et nos et án - ge - li.

4. ré - gre - di tan - dem ex - í - li - a.

5.

Perénni Dómino perpes sit glória,
 Ex quo sunt, per quem sunt, in quo sunt ómnia:
 Ex quo sunt, Pater est: per quem sunt, Fílius;
 In quo sunt, Patris et Fílii Spíritus.

No. 182. FOR THE FAITHFUL DEPARTED.

1. O turn to Je - sus, Moth er, turn, And call Him by His

2. Ah! they have fought a gal - lant fight; In death's cold arms they

1. tend'rest names, Pray for the ho - ly souls that burn This

2. per - se - vered, And aft - er life's un - cheer - y night, The

1. hour a - mid the cleansing flames.

2. har - bor of their rest is near.

3.

They are the children of thy tears;
 Then hasten, Mother, to their aid;
 In pity think each hour appears
 An age, while glory is delayed.

1. Je - sus, ev - er lov - ing Sav - iour, Thou didst

2. When the last dread hour ap - proach-ing, Fills my
 3. Je - sus, when in cru - el an - guish, Dy - ing
 4. Then by all that Thou didst suf - fer Grant me

1. live and die for me, Liv - ing, I will

2. guilt - y soul with fear, All my sins rise
 3. on the shame - ful tree, All a - ban - don'd
 4. mer - cy in that day: Help me, Ma - ry,

1. live to love Thee, Dy - ing, I will die for

2. up be - fore me, All my vir - tues dis - ap -
 3. by Thy Fa - ther, Thou didst writhe in ag - o -
 4. my sweet Moth - er, Ho - ly Jo - seph, then be

FOR A HAPPY DEATH. Concluded.

1. Thee. Je - sus! Je - sus! By Thy

2. pear. Je - sus! Je - sus! Turn not
 3. ny. Je - sus! Je - sus! By those
 4. near. Je - sus! Je - sus! Let me

1. life and death of sor - row, Help me in mine

2. Thou in an - ger from me; Ma - ry, Jo - seph,
 3. three long hours of sor - row Thou didst pur - chase
 4. die, my lips re - peat - ing: Je - sus, mer - cy!

1. ag - o ny, Help me in mine ag - o - ny.

2. then be near, Ma - ry, Jo - seph, then be near.
 3. hope for me, Thou didst pur - chase hope for me.
 4. Ma - ry, pray! Je - sus, mer - cy! Ma - ry, pray!

1. *f* Faith of our fa - thers! liv - ing still, In

2. Our fa - thers, chain'd in pris - ons dark, Were

3. Faith of our fa - thers! Ma - ry's pray'rs Shall

4. Faith of our fa - thers! we will love Both

1. spite of dun - geons, fire and sword;

2. still in heart and con - science free;

3. win our coun - try un - to thee,

4. friend and foe in all our strife,

1. Oh! how our hearts beat high with

2. How sweet would be their chil - dren's

3. And through the truth that comes from

4. And preach thee, too, as love knows

FAITH OF OUR FATHERS. Concluded.

1. joy When - e'er we hear that

2. fate, If they, like them, could

3. God, Oh! then, in - - deed, shall

4. how, By kind - ly words and

1. glo - rious word! Faith of our

2. die for thee! Faith, etc.

3. we be free! Faith, etc.

4. vir - tuous life. Faith, etc.

fa - thers! ho - ly faith!

We will be true to thee till death.

1. Blest is the faith di - vine and strong, Of thanks and

2. Blest is the hope that holds to God, In doubt and
3. Blest is the love that can - not love Aught that earth

1. praise and end - less foun - tain, Whose life is

2. dark - ness still un - shak - en, And sings a -
3. gives of best and bright - est; Whose rapt - ures

1. one per - pet - ual song High up the Sav - iour's

2. long the heav'n - ly road Sweet - est when most it
3. thrill, like saints a - bove, Most when its earth - ly

BLEST IS THE FAITH. Concluded.

ff

1. ho - ly moun - tain. Oh, Si - on's songs are sweet to sing, With

2. seems for - sak - en. Oh, etc.

3. gifts are light - est. Oh, etc.

mel - o - dies of glad - ness lad - en! Hark! how the

harp of an - gels sing, Hail! Son of man, Hail! Mother

Maid - en! Hail! Son of man, Hail! Moth - er Maid - en!

No. 186. FOR OUR HOLY FATHER, THE POPE.

O - ré - mus pro Pon - tí - fi - ce no - stro, Le - ó - ne.

R. Dó - mi - nus con - sér - vet e - um, et vi - ví - fi - cet

e - um, et be - á - tum fá - ci - at e - um in

ter - ra, et non tra - dat e - um in á -

FOR OUR HOLY FATHER, THE POPE. Concluded.

ni - mam in - i - mi - có - rum e - - - jus.

This musical score is for the concluding part of a piece. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are 'ni - mam in - i - mi - có - rum e - - - jus.' The piece concludes with a double bar line.

No. 187. PRAYER TO OBTAIN PEACE.

Da pa - cem, Dó - mi - ne, in di - é - bus no - stris,

This is the first system of the 'PRAYER TO OBTAIN PEACE' piece. It is written in a treble and bass staff with a key signature of two flats (Bb, Eb) and a common time signature. The melody consists of quarter and eighth notes. The lyrics are 'Da pa - cem, Dó - mi - ne, in di - é - bus no - stris,'.

qui - a non est á - - - li - us, qui pu - gnet

This is the second system of the 'PRAYER TO OBTAIN PEACE' piece. It continues the melody from the first system. The lyrics are 'qui - a non est á - - - li - us, qui pu - gnet'.

pro no - bis, ni - si tu, De - us no - ster.

This is the third and final system of the 'PRAYER TO OBTAIN PEACE' piece. It concludes the melody. The lyrics are 'pro no - bis, ni - si tu, De - us no - ster.'

V. Fiat pax in virtúte tua.

R. Et abundántia in túrribus tuis.

No. 188.

PARCE, DOMINE.

Par - ce, Dó - mi - ne, par - ce pó - pu - lo tu - o:

ne in ae - tér - num i - ra - scá - ris no - bis.

No. 189. TO IMPLORÉ THE MERCY OF GOD.

1. Misérére me - i De - us.

1. secúndum magnam mise - ri - cór - diam tu - am.

2. Et secúndum multitudínem miseratiónum tuárum, * dele iniquitátem meam.

TO IMPLORE THE MERCY OF GOD. Continued.

3. Amplius lava me | ab iniquitáte mea: * et a peccáto meo munda me.

4. Quóniam iniquitátem meam ego cognosco: * et peccátum meum | contra me est semper.

5. Tibi soli peccávi, | et malum coram te feci: * ut justificéris in sermonibus tuis, | et vincas cum judicáris.

6. Ecce enim in iniquitátibus concéptus sum: * et in peccátis concépit me mater mea.

7. Ecce enim veritátem dilexisti: * incérta et occúlta sapiéntiae tuae | manifestásti mihi.

8. Aspérges me hyssópo, et mundábor: * lavábis me, | et super nivem dealbábor.

9. Audítui meo dabis gáudium, et laetítiam: * et exultábunt ossa humiliáta.

10. Avérte fáciem tuam a peccátis meis: * et omnes iniquitátes meas dele.

11. Cor mundum crea in me, Deus: * et spíritum rectum innova in viscéribus meis.

12. Ne prócias me a fácie tua: * et spíritum sanctum tuum | ne auferas a me.

13. Redde mihi laetítiam salutáris tui: * et spíritu principáli confirma me.

14. Docébo iníquos vias tuas: * et impii ad te converténtur.

15. Líbera me de sanguínibus, Deus, | Deus salútis meae: * et exultábit lingua mea | justítiam tuam.

16. Dómine, lábia mea apéries: * et os meum annuntiábit laudem tuam.

17. Quóniam si volúisses sacrificium, | dedíssem útique: * holocáustis non delectáberis.

18. Sacrificium Deo spíritus contribulátus: * cor contrítum et humiliátum | Deus, non despíciés.

19. Benígne fac, Dómine, in bona voluntáte tua Sion: * ut aedificentur muri Jerúsalem.

20. Tunc acceptábis sacrificium justítiae, | oblatiónes, et holocáusta: * tunc impónent super altáre tuum vitúlos.

21. Glória Patri, et Fílio, * et Spíritui sancto.

TO IMPLORE THE MERCY OF GOD. Concluded.

22. Sicut erat in principio, | et nunc, et semper, * et in sæcula sæculórum. Amen.

In many churches the following is sung after every second verse of the Psalm:

Par - ce, Dó - mi - ne, par - ce pó - pu - lo tu - o: quem red-

e - mí - sti pre - ti - ó - so sán - gui - ne tu - o.

No. 190.

ATTENDE, DOMINE.

At - tén - de, Dó - mi - ne, et mi - se - ré - re,

qui - a pec - cá - vi - mus ti - bi. II. At - tén -

ATTENDE, DOMINE. Continued.

de, Dó - mi - ne, et mi - se - ré - re, qui - a

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'de', followed by quarter notes for 'Dó - mi - ne, et mi - se - ré - re, qui - a'. The piano accompaniment provides harmonic support with chords and moving lines.

pec - cá - vi - mus ti - bi. I. Re - cor - dá - re,

The second system continues the vocal line with a half note 'pec - cá - vi - mus ti - bi.' followed by quarter notes 'I. Re - cor - dá - re,'. The piano accompaniment includes a double bar line with repeat dots, indicating a section to be repeated.

Dó - mi - ne, quid ac - cí - de - rit no - bis;

The third system features a vocal line with a half note 'Dó - mi - ne, quid ac - cí - de - rit no - bis;'. The piano accompaniment continues with harmonic support.

peccávimus cum pátribus no - stris, in - jú - ste

The fourth system shows the vocal line with a half note 'peccávimus' followed by quarter notes 'cum pátribus no - stris, in - jú - ste'. The piano accompaniment continues with harmonic support.

ATTENDE, DOMINE. Continued.

é - gi - mus; mul - ti - pli - cá - tae sunt super

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The accompaniment in the lower staff features a steady bass line with chords and single notes.

capillos cá - pi - tis in - i - qui - tá - tes no - strae.

The second system continues the musical piece. The upper staff shows a melodic line with a half note G4, followed by quarter notes A4, B-flat4, and C5. The lower staff provides harmonic support with chords and moving lines.

II. At - tén - de etc. I. Con - tri - stá - ti su - mus

The third system begins with a double bar line. The upper staff starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The lower staff continues the accompaniment.

in exerci - ta - ti - ó - ne no - stra, et conturbáti

The fourth system continues the musical piece. The upper staff features a melodic line with a half note G4, followed by quarter notes A4, B-flat4, and C5. The lower staff provides harmonic support.

ATTENDE, DOMINE. Continued.

su - mus a vo - ce in - i - mí - ci, et a

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half note 'su' followed by quarter notes 'mus', 'a', 'vo', 'ce', and a half note 'in'. The piano accompaniment consists of chords and single notes in the right hand and bass notes in the left hand.

tri - bu - la - ti - ó - ne pec - ca - tó - rum;

The second system continues the vocal line with a half note 'tri', quarter notes 'bu', 'la', 'ti', and a half note 'ó'. The piano accompaniment continues with similar harmonic support.

in próximo est per - dí - ti - o no - stra,

The third system begins with a half note 'in', followed by quarter notes 'pró', 'xi', 'mo', and a half note 'est'. The piano accompaniment continues.

et non est, qui ád - ju - vet; for - mído mor - tis

The fourth system begins with a half note 'et', followed by quarter notes 'non', 'est', a half note 'qui', quarter notes 'ád', 'ju', 'vet', a half note 'for', quarter notes 'mído', 'mor', and a half note 'tis'. The piano accompaniment concludes the system.

ATTENDE, DOMINE. Continued.

Musical score for the first system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The melody in the top staff consists of quarter and eighth notes. The lyrics are: cé - ci - dit su - per nos. II. At - tén - de etc.

cé - ci - dit su - per nos. II. At - tén - de etc.

Musical score for the second system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The melody in the top staff consists of quarter and eighth notes. The lyrics are: I. Cor contrítum, et hu - mi - li - á - tum ne de -

I. Cor contrítum, et hu - mi - li - á - tum ne de -

Musical score for the third system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The melody in the top staff consists of quarter and eighth notes. The lyrics are: spí - ci - as, Dó - mi - ne: in jejúnio, et fletu

spí - ci - as, Dó - mi - ne: in jejúnio, et fletu

Musical score for the fourth system. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats. The melody in the top staff consists of quarter and eighth notes. The lyrics are: te de - pre - cá - mur nos. Eleemósynam con-

te de - pre - cá - mur nos. Eleemósynam con-

ATTENDE, DOMINE. Continued.

clú - di - mus in si - nu páu - pe - rum, et i - psa

The first system of music features a treble and bass staff in a key signature of two flats (B-flat and E-flat). The melody in the treble staff is primarily eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

ex - o - rá - bit te pro no - bis: con - vér -

The second system continues the musical setting. The treble staff shows a melodic line with some rests, and the bass staff continues the accompaniment. The lyrics are split across the two staves.

ti - mur ad te, quó - ni - am mul - tus es ad i -

The third system shows the continuation of the melody and accompaniment. The treble staff has a more active melodic line, and the bass staff provides a steady accompaniment.

gno - scén - dum. 11. At - tén - de etc. I. Au - di, pó -

The fourth system concludes the page with a double bar line. The treble staff has a melodic line with some rests, and the bass staff provides a harmonic accompaniment. The lyrics are split across the two staves.

ATTENDE, DOMINE. Continued.

pu - le me - us, et con - sí - de - ra: vínea mea e-

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a dotted quarter note on 'pu', followed by quarter notes for 'le', 'me', and 'us'. The piano accompaniment consists of chords and moving lines in the left hand.

lé - cta, do - mus I - sra - el, ego te plantávi:

The second system continues the musical piece. The vocal line has a dotted quarter note on 'lé', followed by quarter notes for 'cta', 'do', 'mus', 'I', 'sra', and 'el'. The piano accompaniment continues with similar harmonic support.

quó - mo - do fa - cta es in a - ma - ri - tú - di-

The third system shows the vocal line with a dotted quarter note on 'quó', followed by quarter notes for 'mo', 'do', 'fa', 'cta', 'es', 'in', 'a', 'ma', 'ri', 'tú', and 'di'. The piano accompaniment provides a steady accompaniment.

nem? Expe - ctá - vi, ut fá - ce - res ju-

The fourth system concludes the phrase with a dotted quarter note on 'nem?' in the vocal line, followed by quarter notes for 'Expe', 'ctá', 'vi', 'ut', 'fá', 'ce', 'res', and 'ju'. The piano accompaniment ends with a final chord.

ATTENDE, DOMINE. Continued.

di - ci - um: et ec - ce in - í - qui - tas; et ju-

The first system of musical notation consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The vocal line begins with a half note 'di' followed by a quarter note 'ci', then a half note 'um'. The piano accompaniment provides a harmonic support with chords and moving lines.

stí - ti - am: et ec - ce cla - mor. II. At - tén - de etc.

The second system continues the musical piece. It features a vocal line and piano accompaniment. The vocal line has a half note 'stí', a quarter note 'ti', and a half note 'am'. The piano accompaniment continues with similar harmonic patterns. The system concludes with a double bar line.

I. Revértere, re - vér - te - re ad Dó - mi - num

The third system begins with a first ending bracket labeled 'I.'. The vocal line starts with a half note 'Re', a quarter note 'vér', and a half note 'te'. The piano accompaniment continues with chords and moving lines. The system concludes with a double bar line.

De - um tu - um, et áuferam jugum ca - pti - vi -

The fourth system continues the musical piece. The vocal line has a half note 'De', a quarter note 'um', and a half note 'tu'. The piano accompaniment continues with similar harmonic patterns. The system concludes with a double bar line.

ATTENDE, DOMINE. Concluded.

Musical notation for the first system, featuring a treble and bass staff in B-flat major. The lyrics are: tá - tis tu - ae; rédimam te, la - vá - bo

Musical notation for the second system, featuring a treble and bass staff in B-flat major. The lyrics are: in - i - qui - tá - tes tu - as in sán - gui - ne

Musical notation for the third system, featuring a treble and bass staff in B-flat major. The lyrics are: me - o, et e - ro Ví - cti - ma tu - a,

Musical notation for the fourth system, featuring a treble and bass staff in B-flat major. The lyrics are: et Red - ém - ptor tu - us. T. At - tén - de etc.

No. 191. TE DEUM LAUDAMUS. I.

INTONATION.

CHORUS.

Te De - um lau - dá - mus: I. Te Dó - mi-

num con - fi - té - mur. II. Te ae - tér - num Pa - trem

o - mnis ter - ra ve - ne - rá - tur. I. Ti - bi o - mnes

An - ge - li, ti - bi coe - li, et u - ni - vér - sae

TE DEUM LAUDAMUS. I. Continued.

po - te - stá - tes. II. Ti - bi Ché - ru - bim, et Sé - ra -

phim in - ces - sá - bi - li vo - ce pro - clá - mant:

I. San - - - - - ctus, II. San - - - - -

- - - ctus, I. San-ctus Dó - mi - nus De - us Sá - ba - oth.

TE DEUM LAUDAMUS. I. Continued.

All.

Ple - ni sunt coe - li, et ter - ra ma - je - stá - tis

The first system of music features a vocal line on a treble clef staff and a basso continuo line on a bass clef staff. The vocal line begins with a melodic phrase of eighth and quarter notes, followed by a half note. The basso continuo line provides a harmonic accompaniment with chords and moving bass lines.

gló - ri - ae tu - ae. I. Te glo - ri - ó - sus

The second system continues the musical piece. The vocal line has a similar melodic structure, with a double bar line indicating a measure rest. The basso continuo line continues with its accompaniment.

A - po - sto - ló - rum cho - rus. II. Te Pro - phe - tá - rum

The third system introduces a new phrase. The vocal line starts with a melodic line, followed by a double bar line and a measure rest. The basso continuo line continues with its accompaniment.

lau - dá - bi - lis nú - me - rus. I. Te Már - ty - rum can - di -

The fourth system concludes the page. The vocal line has a melodic phrase, followed by a double bar line and a measure rest. The basso continuo line continues with its accompaniment.

TE DEUM LAUDAMUS. I. Continued.

Musical notation for the first system, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: dá - tus lau - dat ex - ér - ci - tus. II. Te per or - bem

Musical notation for the second system, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: ter - rá - rum san - cta con - fi - té - tur Ec - clé - si - a.

Musical notation for the third system, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: I. Pa - trem im - mén - sae ma - je - stá - tis.

Musical notation for the fourth system, featuring a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The lyrics are: II. Ve - ne - rán - dum tu - um ve - rum, et ú - ni - cum

TE DEUM LAUDAMUS. I. Continued.

Fi - li - um. I. San - - ctum quo-que Pa - rá -

The first system of music consists of a treble and bass staff. The treble staff begins with a G4 note, followed by a half note chord of G4 and B4, then a quarter note G4, a quarter note F#4, and a half note G4. The bass staff begins with a G2 note, followed by a half note chord of G2 and B2, then a quarter note G2, a quarter note F#2, and a half note G2. The lyrics are 'Fi - li - um. I. San - - ctum quo-que Pa - rá -'.

cli - tum Spí - ri-tum. II. Tu Rex gló - ri - ae, Chri - ste.

The second system of music continues the melody. The treble staff has a half note chord of G4 and B4, followed by a quarter note G4, a quarter note F#4, and a half note G4. The bass staff has a half note chord of G2 and B2, followed by a quarter note G2, a quarter note F#2, and a half note G2. The lyrics are 'cli - tum Spí - ri-tum. II. Tu Rex gló - ri - ae, Chri - ste.'

I. Tu Pa - tris sem - pi - tér - nus es Fí - li - us.

The third system of music continues the melody. The treble staff has a half note chord of G4 and B4, followed by a quarter note G4, a quarter note F#4, and a half note G4. The bass staff has a half note chord of G2 and B2, followed by a quarter note G2, a quarter note F#2, and a half note G2. The lyrics are 'I. Tu Pa - tris sem - pi - tér - nus es Fí - li - us.'

II. Tu ad li - be-rán - dum sus - ce - ptú - rus hó - mi - nem

The fourth system of music continues the melody. The treble staff has a half note chord of G4 and B4, followed by a quarter note G4, a quarter note F#4, and a half note G4. The bass staff has a half note chord of G2 and B2, followed by a quarter note G2, a quarter note F#2, and a half note G2. The lyrics are 'II. Tu ad li - be-rán - dum sus - ce - ptú - rus hó - mi - nem'.

TE DEUM LAUDAMUS. I. Continued.

non hor - ru - í - sti Vír - gi - nis ú - te - rum.

The first system of music consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line with chords in the right hand.

I. Tu, de - ví - cto mor - tis a - cú - le - o, a - pe

The second system continues the vocal line with quarter notes D5, E5, F5, and G5. The piano accompaniment provides harmonic support with chords and a consistent bass line.

ru - í - sti cre - dén - ti - bus re - gna coe - lô - rum.

The third system features a vocal line with quarter notes A5, B5, and C6. The piano accompaniment continues with chords and a steady bass line.

II. Tu ad dé - xte - ram De - i se - des. in gló - ri - a

The fourth system begins with a vocal line of quarter notes D5, E5, F5, and G5. The piano accompaniment includes a key signature change to one sharp (F#) in the bass clef.

TE DEUM LAUDAMUS. I. Continued.

Pa - tris. I. Ju - dex cré - de - ris es - se

This system of musical notation consists of a treble and bass staff. The treble staff contains a vocal line with lyrics: "Pa - tris. I. Ju - dex cré - de - ris es - se". The bass staff contains a piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The first measure of the vocal line has a fermata over it. The piano accompaniment consists of chords and moving lines in the left hand.

This verse is sung kneeling, and very slowly.

ven - tú - rus. Te er - go quæ - su - mus, tu - is fá -

This system of musical notation continues the piece. It features a treble and bass staff. The treble staff contains a vocal line with lyrics: "ven - tú - rus. Te er - go quæ - su - mus, tu - is fá -". The bass staff contains a piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The first measure of the vocal line has a fermata over it. The piano accompaniment consists of chords and moving lines in the left hand.

mu - lis sú - ve - ni, quos pre - ti - ó - so sán - gui - ne

This system of musical notation continues the piece. It features a treble and bass staff. The treble staff contains a vocal line with lyrics: "mu - lis sú - ve - ni, quos pre - ti - ó - so sán - gui - ne". The bass staff contains a piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The piano accompaniment consists of chords and moving lines in the left hand.

red - e - mí - sti. I. Ae - tér - na fac cum

This system of musical notation continues the piece. It features a treble and bass staff. The treble staff contains a vocal line with lyrics: "red - e - mí - sti. I. Ae - tér - na fac cum". The bass staff contains a piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The piano accompaniment consists of chords and moving lines in the left hand.

TE DEUM LAUDAMUS. I. Continued.

San - ctis tu - is in gló - ri - a nu - me - rá - ri.

The first system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are 'San - ctis tu - is in gló - ri - a nu - me - rá - ri.' The music is in a common time signature and features a mix of quarter and eighth notes.

II. Sal - vum fac pó - pu - lum tu - um, Dó - mi - ne:

The second system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are 'II. Sal - vum fac pó - pu - lum tu - um, Dó - mi - ne:'. The music continues with similar rhythmic patterns.

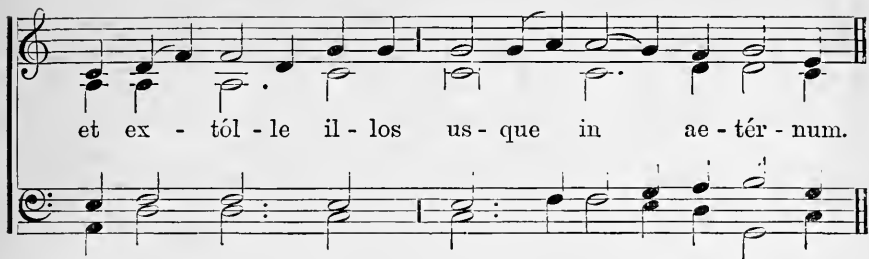
et bé - ne - dic hae - re - di - tá - ti

The third system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are 'et bé - ne - dic hae - re - di - tá - ti'. The music continues with similar rhythmic patterns.

tu - - - ae. I. Et re - ge e - os:

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The lyrics are 'tu - - - ae. I. Et re - ge e - os:'. The system ends with a double bar line.

TE DEUM LAUDAMUS. I. Continued.



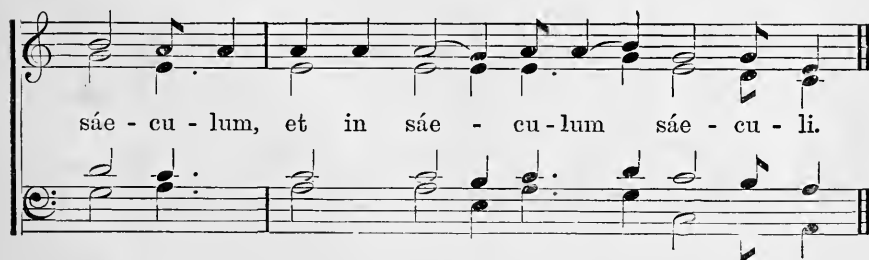
et ex - tól - le il - los us - que in ae - tér - num.



II. Per sín - gu - los di - es be - ne - di -



ci - mus te. I. Et lau - dá - mus no - men tu - um in



sáe - cu - lum, et in sáe - cu - lum sáe - cu - li.

TE DEUM LAUDAMUS. I. Continued.

II. Di - gná - re, Dó - mi - ne, di - e i - sto si - ne

pec - cá - to nos cu - sto - dí - re. I. Mi - se - ré - re

no - stri, Dó - mi - ne: mi - se - ré - re no - stri.

II. Fi - at mi - se - ri - cór - di - a tu - a, Dó - mi - ne, su -

TE DEUM LAUDAMUS. I. Concluded.

per nos, quem-ád - mo-dum spe - rá - vi - mus in te.

ALL.

In te, Dó - mi - ne, spe - rá - - - - vi:

non con - fún - dar in ae - tér - - - - num.

- V. Benedictus es, Dómine, | Deus patrum nostrórum.
 R. Et laudábilis, | et gloriósus in saécula.
 V. Benedicámus Patrem et Fílium, | cum sancto Spíritu.
 R. Laudémus, | et superexaltémus eum in saécula.
 V. Benedictus es, Dómine | in firmaménto coeli.
 R. Et laudábilis, et gloriósus, | et superexaltátus in saécula.
 V. Bénedic, ánima mea, Dómino.
 R. Et noli oblivísci omnes retributiónes ejus.
 V. Dómine, exáudi oratióem meam.
 R. Et clamor meus ad te véniat.
 V. Dóminus vobíseum.
 R. Et cum spíritu tuo.

TE DEUM LAUDAMUS.

2ND MELODY.

INTONATION.

CHORUS.

Te De - um lau - dá - mus: I. Te Dó - mi-

The first system of music features a treble clef staff with a melodic line and a bass clef staff with a harmonic accompaniment. The lyrics are written below the treble staff. The system is divided into two parts: 'INTONATION.' and 'CHORUS.'.

num con - fi - té - mur. II. Te ae - tér - num Pa - trem o - mnis

The second system continues the musical notation with two systems of staves. The lyrics are written below the treble staff. The system is divided into two parts: 'I.' and 'II.'.

ter - ra ve - ne - rá - tur. I. Ti - bi o - mnes An - ge - li,

The third system continues the musical notation with two systems of staves. The lyrics are written below the treble staff. The system is divided into two parts: 'I.' and 'II.'.

ti - bi coe - li, et u - ni - vér - sae po - te - stá - tes.

The fourth system continues the musical notation with two systems of staves. The lyrics are written below the treble staff.

TE DEUM LAUDAMUS. II. Continued.

Ti - bi Ché - ru - bim, et Sé - ra - phim in - ces - sá - bi - li

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the upper staff.

vo - ce pro - clá - mant: I. San - - - ctus. II. San - -

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues with quarter and eighth notes. The lyrics are printed below the upper staff. There are double bar lines in the middle of the system.

ctus. I. San - ctus Dó - mi - nus De - us Sá - ba - oth.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues with quarter and eighth notes. The lyrics are printed below the upper staff. There are double bar lines in the middle of the system.

T. Ple - ni sunt coe - li, et ter - ra ma - je - stá - tis gló -

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The melody continues with quarter and eighth notes. The lyrics are printed below the upper staff.

TE DEUM LAUDAMUS. II. Continued.

ri - ae tu - ae. I. Te glo - ri - ó - sus A - po - sto - ló -

rum cho - rus. II. Te Pro - phe - tá - rum lau - dá - bi - lis

nú - me - rus. Te Már - ty - rum can - di - dá - tus lau - dat ex -

ér - ci - tus. II. Te per or - bem ter - rá - rum san - cta con - fi -

TE DEUM LAUDAMUS. II. Continued.

té - tur Ec - clé - si - a. I. Pa - trem im - mén - sae

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style typical of early 20th-century liturgical music, with block chords and simple melodic lines. The lyrics are printed below the notes.

ma - je - stá - tis. II. Ve - ne - rán - dum tu - um ve - rum, et

The second system of music continues the piece. It features two staves with treble and bass clefs. The lyrics are printed below the notes.

ú - ni - cum Fí - li - um. I. San - ctum quo - que Pa - rá - cli -

The third system of music continues the piece. It features two staves with treble and bass clefs. The lyrics are printed below the notes.

tum Spí - ri - tum. II. Tu Rex gló - ri - ae, Chri - ste.

The fourth and final system of music on this page. It features two staves with treble and bass clefs. The lyrics are printed below the notes.

TE DEUM LAUDAMUS. II. Continued.

I. Tu Pa - tris sem - pi - tér - nus es Fí - li - us. II. Tu ad

li - be - rán - dum sus - ce - ptú - rus hó - mi - nem, non nor -

ru - í - sti Ví - ri - nis ú - te - rum. I. Tu de - ví - cto

mor - tis a - cú - le - o, a - pe - ru - í - sti cre - dén - ti -

TE DEUM LAUDAMUS. II. Concluded.

bus re - gna coe - lí - rum. II. Tu ad dé - xte - ram De - i

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is written in a simple, homophonic style. The lyrics are: "bus re - gna coe - lí - rum. II. Tu ad dé - xte - ram De - i".

se - des in gló - ri - a Pa - tris. I. Ju - dex cré - de - ris

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody continues from the first system. The lyrics are: "se - des in gló - ri - a Pa - tris. I. Ju - dex cré - de - ris".

All sing this verse, kneeling, and very slowly.

es - se ven - tú - rus. Te er - go quae - su - mus, tu - is

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is slower and more solemn. The lyrics are: "es - se ven - tú - rus. Te er - go quae - su - mus, tu - is".

fá - mu - lis súb - ve - ni: quos pre - ti - ó - so sán -

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody concludes the piece. The lyrics are: "fá - mu - lis súb - ve - ni: quos pre - ti - ó - so sán -".

TE DEUM LAUDAMUS. II. Continued.

gui - ne red - e - mi - - sti. I. Ae - tér - na fac eum

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody is written in a simple, homophonic style with block chords. The lyrics are printed below the upper staff.

San - ctis tu - is in gló - ri - a nu - me - rá - ri.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody continues from the first system. The lyrics are printed below the upper staff.

II. Sal - vum fac pó - pu - lum tu - um, Dó - mi - ne,

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody continues from the second system. The lyrics are printed below the upper staff.

et bé - ne - dic hae - re - di - tá - ti tu - ae.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The melody continues from the third system. The lyrics are printed below the upper staff.

TE DEUM LAUDAMUS. II. Continued.

I. Et re - ge e - os, et ex - tól - le il - los us - que

in ae - tér - num. II. Per sín - gu - los di - es

be - ne - dí - ci - mus te. I. Et lau - dá - mus no - men tu - um

in sáe - cu - lum, et in sáe - cu - lum sáe - cu - li. II. Di - gná -

TE DEUM LAUDAMUS. II. Continued.

re, Dó - mi - ne, di - e i - sto si - ne pec - cá - to nos

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a style typical of early 20th-century hymnals, with block chords and simple melodic lines. The lyrics are printed below the upper staff.

cu - sto - di - re. I. Mi - se - ré - re no - stri, Dó - mi - ne:

The second system of music continues the piece. It features a repeat sign at the beginning of the upper staff. The lyrics are printed below the upper staff.

mi - se - ré - re no - stri. II. Fi - at mi - se - ri - cór - di a

The third system of music continues the piece. It features a repeat sign at the beginning of the upper staff. The lyrics are printed below the upper staff.

tu - a, Dó - mi - ne, su - per nos, quem - ád - modum spe - rá -

The fourth system of music continues the piece. The lyrics are printed below the upper staff.

TE DEUM LAUDAMUS. II. Concluded.

vi - mus in te. T. In te, Dó - mi - ne, spe - rá - vi:

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music is written in a style typical of a 19th-century liturgical book. The lyrics are printed below the notes.

non con - fún - dar in ae - tér - - - num.

The second system of the musical score also consists of two staves, treble and bass clef. The music concludes with a double bar line. The lyrics are printed below the notes.

- V. Benedictus es, Dómine, | Deus patrum nostrórum.
- R. Et laudábilis, | et gloriósus in saéc **ula**.
- V. Benedicámus Patrem, et Filium, | cum sancto Spírítu.
- R. Laudémus, | et superexaltémus eum in saéc **ula**.
- V. Benedictus es, Dómine, | in firmaménto coeli.
- R. Et laudábilis, et gloriósus, | et superexaltátus in saéc **ula**.
- V. Bénedic, ánima mea, Dómino.
- R. Et noli oblivisci omnes retributiónes ejus.
- V. Dómine, exáudi oratiónem me **am**.
- R. Et clamor meus ad te véniat.
- V. Dóminus vobíscum.
- R. Et cum spírítu tuo.

Appendix.

ROYAL MASS OF HENRY DUMONT.

Kyrie.

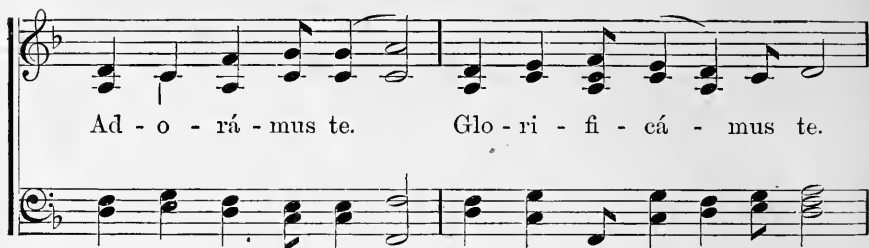
Ky - - - ri - e

(thrice.)
e - - - - - lé - i - son. Chri-ste

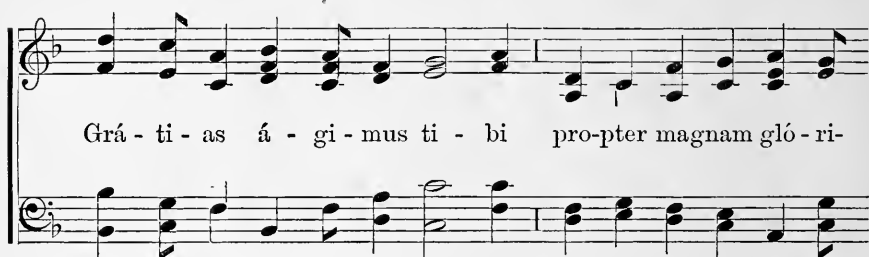
(thrice.)
e - - - - - lé - i - son.

Ky - ri - e

ROYAL MASS. Continued



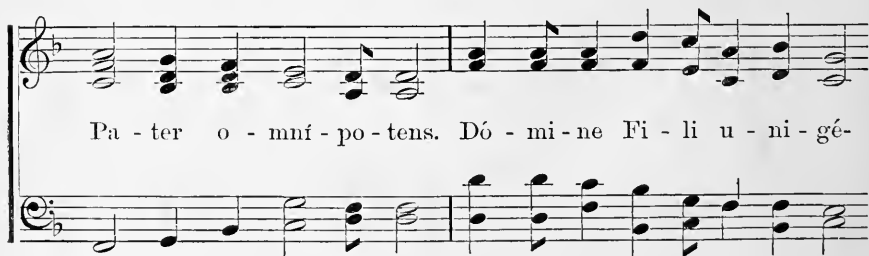
Ad - o - rá - mus te. Glo - ri - fi - cá - mus te.



Grá - ti - as á - gi - mus ti - bi pro - pter magnam gló - ri -

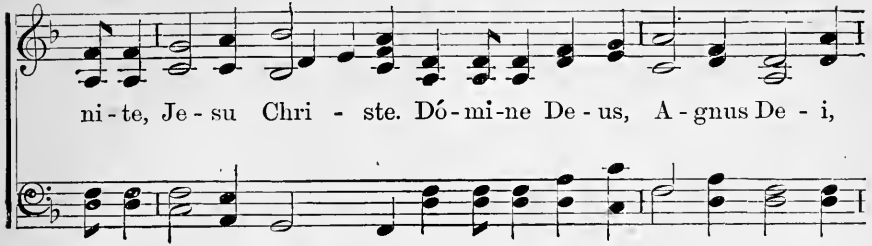


am tu - am. Dó - mi - ne De - us, Rex coe - lé - stis. De - us




Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé -

ROYAL MASS. Continued.



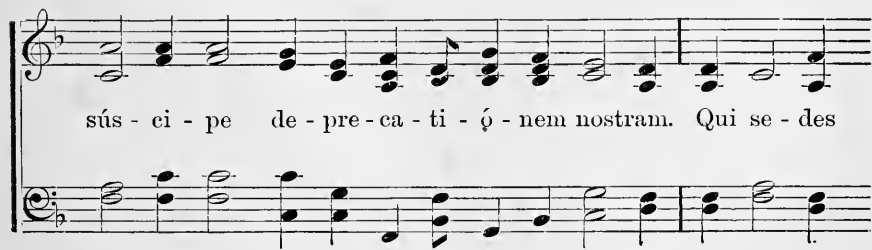
ni - te, Je - su Chri - ste. Dó - mi - ne De - us, A - gnus De - i,



Fí - li - us Pa - tris. Qui tol - lis pec - cá - ta mun - di,



mi - se - ré - re no - bis. Qui tol - lis pec - cá - ta mun - di,



sús - ci - pe de - pre - ca - ti - ó - nem nostram. Qui se - des

ROYAL MASS. Continued.

ad dé - xte - ram Pa - tris, mi - se - ré - re no - bis.

Quó-ni - am tu so - lus san - ctus. Tu so - lus Dó - mi - nus.

Tu so - lus Al - tís - si - mus, Je - su Chri - ste. Cum san -

cto Spí - ri - tu in . gló - ri - a, De - i Pa - tris.

ROYAL MASS. Continued.

A - - - - - men.

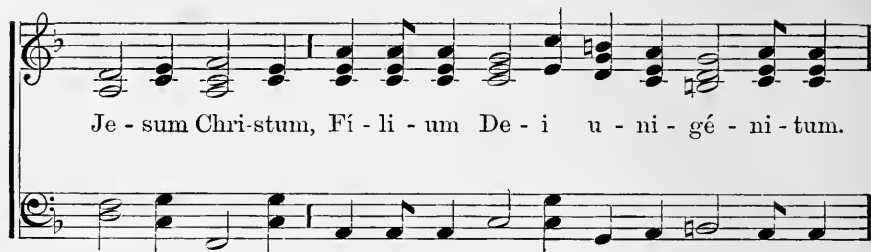
Credo.

Pa - trem o - mni - po - tén - tem, fa - ctó - rem coe - li, et

ter - rae, vi - si - bí - li - um ó - mni - um, et in -

vi - si - bí - li - um. Et in u - num Dó - mi - num

ROYAL MASS. Continued.



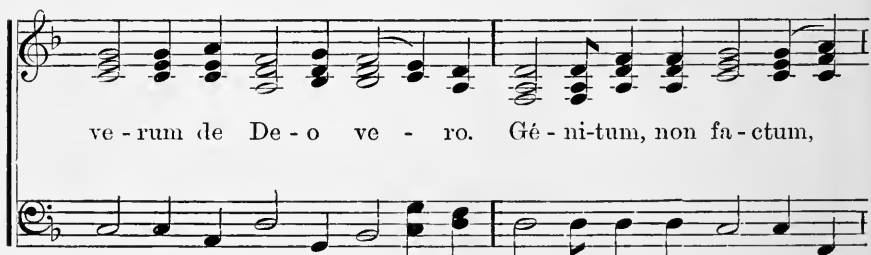
Je - sum Chri - stum, Fi - li - um De - i u - ni - gé - ni - tum.



Et ex Pa - tre na - tum an - te ó - mni - a sáe - cu - la,



De - um de De - o, lu - men de lú - mi - ne, De - um



ve - rum de De - o ve - ro. Gé - ni - tum, non fa - ctum,

ROYAL MASS. Continued.



con - sub - stan - ti - à - lem Pa - tri, per quem ó - mni - a



fa - cta sunt. Qui pro - pter nos hó - mi - nes, et pro - pter




no - stram sa - lú - tem de - scén - dit de coe - - lis.

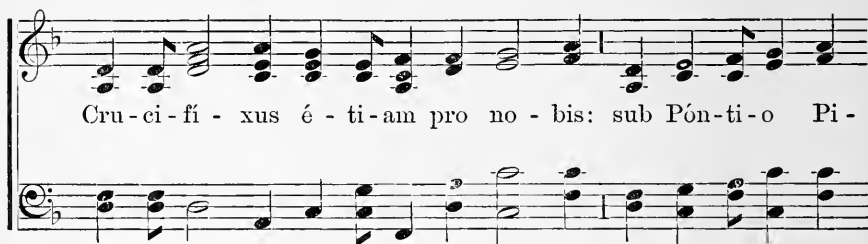


Et in - car - ná - tus est de Spí - ri - tu san - cto

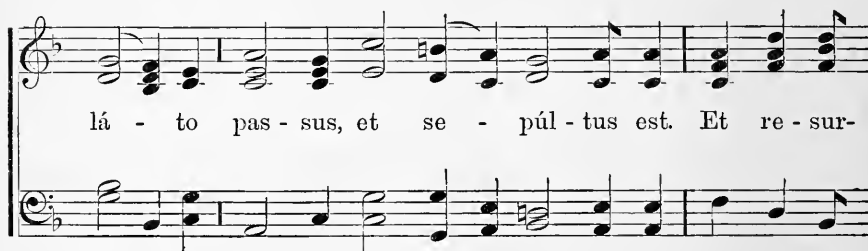
ROYAL MASS. Continued.



ex Ma - ri - a Vir - gi - ne: Et ho - mo fa - ctus est.



Cru - ci - fi - xus é - ti - am pro no - bis: sub Pón - ti - o Pi -



lá - to pas - sus, et se - púl - tus est. Et re - sur -



ré - xit tér - ti - a di - e, se - cún - dum Scri - ptú - ras

ROYAL MASS. Continued.

Et a - scén - dit in coe - lum: se - det ad dé - xte - ram

Pa - tris. Et i - te - rum ven - tú - rus est cum gló -

ri - a, ju - di - cá - re vi - vos, et mór - tu - os:

cu - jus re - gni non e - rit fi - nis. Et in Spí - ri -

ROYAL MASS. Continued.

tum san-ctum, Dò - mi - num, et vi - vi - fi - cán -

tem: qui ex Pa - tre, Fi - li - ó - que pro - cé - dit.

Qui cum Pa - tre, et Fi - li - o si - mul ad - o - rá -

tur, et con - glo - ri - fi - cá - tur: Qui lo - cú - tus est

ROYAL MASS. Continued.

per Pro-phé - tas. Et u - nam san-ctam Ca - thó - li - cam,

et A - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or

u - num ba - pti - sma in re - mis - si - ó - nem pec - ca - tó - rum.

Et ex - pé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

ROYAL MASS. Continued.

Et vi - tam ven - tú - ri sáe - cu - li. A - - - - men.

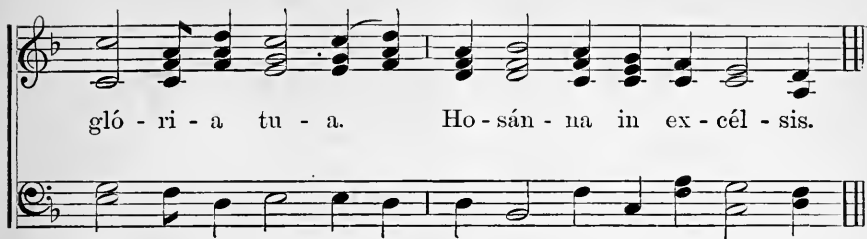
Sanctus.

San - - - - tus, San - - - - -

- - etus, San - - - - - etus Dó - mi - nus


De - us Sá - ba - oth. Ple - ni sunt coe - li, et ter - ra

ROYAL MASS. Continued.

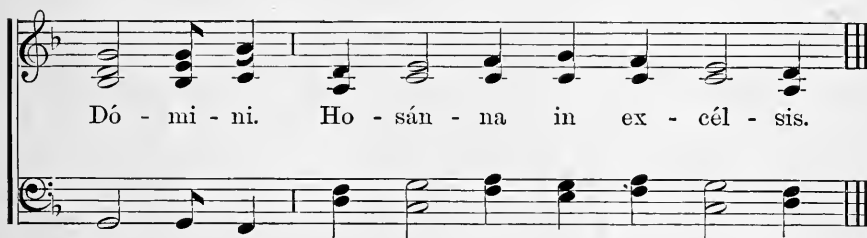


gló - ri - a tu - a. Ho - sán - na in ex - cél - sis.

Benedictus.

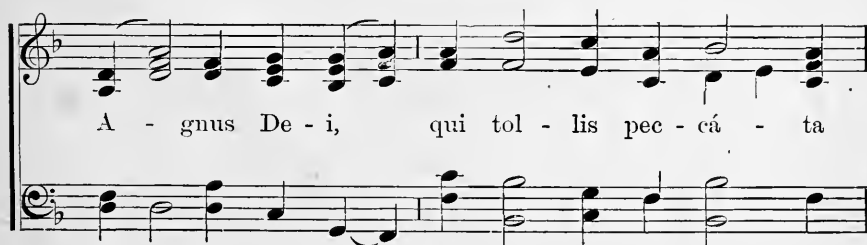


Be - ne - dí - ctus, qui ve - nit in nó - mi - ne



Dó - mi - ni. Ho - sán - na in ex - cél - sis.

Agnus.



A - gnus De - i, qui tol - lis pec - cá - ta

ROYAL MASS. Concluded.

mun - di, mi - se - ré - re no - bis. A - gnus De - i,

qui tol - lis pec - cá - ta mun - di, mi - se - ré -

re no - bis. A - gnus De - i, qui tol - lis

pec - cá - ta mun - di, do - na no - bis pa - cem.

THE WAY OF THE CROSS.

BEFORE THE ALTAR.

Je - sus, my Love, is cru - ci - fied! My sin His cross hath

The first system of musical notation consists of a treble and bass staff in C major with a key signature of two flats (B-flat and E-flat). The melody is in the treble staff, and the bass staff provides harmonic accompaniment. The lyrics are printed below the treble staff.

made: On Him my sin was laid. O then, by Ma - ry's

The second system of musical notation continues the melody and accompaniment from the first system. The lyrics are printed below the treble staff.

side, Where Thy bleeding feet have gone, Je - su, lead on!

The third system of musical notation concludes the 'BEFORE THE ALTAR' section. The lyrics are printed below the treble staff.

FIRST STATION.

Jesus, my Love is judged by men!
O hateful sin was mine:
Jesu, the shame is Thine.
O then with Magdalen,
Weep, my heart, thy Saviour's doom
Unto the tomb.

THE WAY OF THE CROSS. Continued.

SECOND STATION.

Jesus, my Love, His cross now bears!
His bleeding shoulders see:
My sin weighs heavily.
God's grief His Mother shares;
Mary, where He laden trod,
Lead us to God.

THIRD STATION.

Jesus, my Love, falls to the ground!
Him hath my sin o'erthrown;
Break then, my heart of stone!
In tears and sorrow drowned,
Bring me, Mother, where He goes
Bearing my woes.

FOURTH STATION.

Jesus, my Love, His Mother greets!
O Virgin, that Him bare,
For me thy Son is there:
And through the cruel streets
Jesus takes His bitter road
Beneath my load.

FIFTH STATION.

Jesus, my Love, His burden shares!
Mine was the sin He paid:
Jesu, be mine to aid.
O happy he that fares
Patiently beneath the cross,
When sorrows toss.

SIXTH STATION.

Jesus, my Love, His face hath given!
Face angels long to see,
Worn now so piteously!
Till glorious seen in heaven,
All Thy wounded Face impart
To the aching heart.

THE WAY OF THE CROSS. Continued.

SEVENTH STATION.

Jesus, my Love, falls to the ground!
Again by sin o'erthrown:
Break, break, O heart of stone!
In tears, O Mother, drowned,
Lead where Jesus weary goes
Beneath my woes.

EIGHTH STATION.

Jesus, my Love, hath heard their moan:
"God's wrath the green hath burned;
"How shall the dry be turned?"
Fall, tears, from eyes of stone:
Wail, Jerusalem, thy sons,
Thine evil ones.

NINTH STATION.

Jesus, my Love, falls to the earth!
Again sin weighs Him down:
Sin wove His thorny crown.
Of tears can there be dearth,
Where again my Jesus rose
Beneath my woes?

TENTH STATION.

Jesus, my Love, is put to shame!
Shall He my pain endure,
Of me, vile and impure?
O then, in Jesu's name,
Weep, my soul, flee as from death
Sin's poison breath.

ELEVENTH STATION.

Jesus, my Love, is wounded sore!
Love nails Him to the cross,
To save me from my loss.
Heart, then, let nevermore
Lust and pride in thee begin
The work of sin.

THE WAY OF THE CROSS. Concluded.

TWELFTH STATION.

Jesus, my Love, is crucified!
For me the lance hath cleft
His Heart, of life bereft.
O, in that Sacred Side
From all sin, my Jesu, free
Bring me to Thee.

THIRTEENTH STATION.

Jesus, my Love, to Mary is given!
Him sin and sorrow slew:
O day of suffering through!
Then, by that bitter even,
Mother, through our day of life
Shield in the strife.

FOURTEENTH STATION.

Jesus, my Love, lies in the tomb!
Low lieth there that I
To all but Him may die.
Grave, where is now thy gloom?
Sweetly here thy vigils keep,
My soul, to weep.

BEFORE THE ALTAR.

Jesus, my Love, is crucified!
Fain would I enter in,
Free from all stain and sin,
Where Thy Heart openeth wide,
Jesu, wounded, there to be
Ever with Thee.



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