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100 Chants:  
A Resource for Choral Practice and Performance

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A dissertation  
submitted in partial fulfillment of the  
requirements for the degree of

Doctor of Musical Arts

2013

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Program Authorized to Offer Degree:  
School of Music

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## **Abstract**

### 100 Chants: A Resource for Choral Practice and Performance

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The purpose of this document is to create and present a varied collection of one hundred transcribed plainchants that may be used as a robust tool by contemporary choral musicians in the practice and performance of chant. All plainchants were chosen from the "Liber Usualis" (Solesmes, 1961), which contains the definitive Vatican Edition of Roman Chant employed by the monks of Solesmes and remains the Official Music Text sanctioned by the Catholic Church. Coupled with the transcribed music and translated Latin texts, will be reasons and process in selection of included chants, a compendious history of the transmission of plainchant from its oral beginnings, and a description of the notational system employed by the collection. Conducting and performance practice of the collection, including examples of grouping techniques, will also be briefly discussed.

The plainchants will be presented in alphabetical order, after which two methods of the Latin text translations will be offered: literal and modernized. Two indices, including alphabetical and topical, will be proffered as a useful tool for the discerning conductor interested in including one of the transcribed plainchants into a varied concert program.

This document is not a primer for the instruction of reading Gregorian chant notation or performing from a manuscript containing said notation. The notated music and description of transcription offered is a tool to be used by the choral musician who does not have the resources to learn or teach Gregorian chant notation, but still would like the educational or performance benefit of plainchant.

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## ACKNOWLEDGMENTS

I would like to thank the following people without which whose help this document would not have been possible. Dr. Geoffrey Boers, Director of Choral Activities at the University of Washington, has been a mentor, friend, and an unceasing supporter of my career. He has continually been a source of inspiration to all aspects of my musical work. Dr. Giselle Wyers' care and mentorship has been a gift to me since the beginning of my tenure at the University of Washington. I thank Dr. Steven Demorest and Dr. Steven Morrison for their patience and guidance. I also thank Dr. Ellen Kaisse for graciously accepting to be a contributing member of my doctoral committee. I especially, and humbly, thank my wife Heidi for understanding, supporting, and loving me. Finally, I thank my friends and family for their constant support and prayers throughout this process.

## **DEDICATION**

To my parents who have always supported me. To Heidi, whom I love.

## **Chapter 1: Introduction**

### **Contemporary Choral Climate**

As the field of choral music enters into the twenty-first century, there continues to be an increased proliferation of Neo-Romantic choral works based primarily on a westernized homophonic sound design. With the increasing globalization of musical discourse through the use of technology along with an expansion of music publishing and distribution companies worldwide, these types of pieces in the classroom and concert hall are seen more and more frequently. It could be argued this rise, and the subsequent desire by many conductors to be relevant, has led to a type of 'communal forgetting' in the choral field of compositions from the distant past. One such class of musical works is the oldest surviving genre of Western music, the repertory we refer to today as Gregorian chant.

This 'forgetting' is undoubtedly amplified by the nature and structure of publishing and distribution agents worldwide, whose primary goal is to be solvent companies and publish works that will provide the necessary income to remain so. The choral field has become silently entrenched in a cyclical paradigm of cooperation between publisher, composer, and conductor, which does not necessarily advocate a well-rounded historical approach.

A recent manifestation of this paradigm was seen at the 2013 American Choral Directors Association (ACDA) National Convention held in Dallas, Texas. The ACDA National Convention is traditionally an assembly of choral conductors, choral musicians, and choral publishers from all over the United States and the globe. ACDA attempts to grant equal attention to all choral genres, and the very best adjudicated choirs from these

genres are asked to provide performance programs of interest to the thousands of conductors that attend.

The March issue of the *Choral Journal* (2013) details thirty-two invited ensembles and their thirty-minute programs. They performed, on average, six pieces that display an interesting and varied program. Though these ensembles were diverse and incorporated a variety of performance goals, there was not a single chant listed among the approximately one hundred and ninety pieces scheduled for performance. In fact, there were very few pieces selected that were composed before 1900. Only the University of Delaware Chorale, conducted by Dr. Paul Head ended up choosing to include the plainchant *Magnificat Anima Mea* in their March 16th performance. This addition was unpublished in the journal, but was paired with a contemporary setting of the *Magnificat* by Giles Swayne.

Richard Sparks, one of the leading figures in contemporary American choral music, remarked in a blog published by [www.choralnet.com](http://www.choralnet.com) immediately following the convention:

Concert performance levels were high--varied, as always, but generally very good. My first national was 1983, so have a bit of perspective...

As usual at ACDA conferences, there is too little historical music, so special thanks to those choirs who dared to do the familiar, yet great music, as Westminster did, for example, with Bach. (Sparks, 2013)

Thus it has become adventurous to perform "familiar" or "old" music, such as Renaissance polyphony, a Bach motet, or plainchant. Even as early as in 1931, Edward Maginty succinctly noted:

There is a wide gulf between Elgar's 'Land of Hope' and medieval plainsong. Why jump out of the window if you can walk down the stairs? The answer is, that the best modern musicians have neglected unison Latin prose... There is no

real finality except in the Chant (properly sung, of course, that is, collectively); and, if there is any reason to identify a Gregorian 'Agnus Dei' with 'Shenandoah'...the gulf between the Chant and that style which community singers everywhere delight to honour, is not so wide as it looks. (p. 158)

### **Need for Resource**

Though pieces such as plainchant are done infrequently, it is not the intention of the author to assume the contemporary choral community deems this music as outdated and unworthy to be performed. If one were to propose a hierarchy of reasons, perhaps the most obvious is the lack of a transcribed resource for conductors to give their choirs who do not have the required expertise in reading Gregorian square note notation. Much training and practice must be taken to acquire such an expertise and the pragmatic conductor or choral educator simply may not have the time to spend learning such subtleties. This also assumes the conductor also has the proper training to transcribe the square note notation themselves properly and in a clear fashion.

A second reason of apprehension in programming plainchant is due to its historic tie to religious tradition, specifically the Christian tradition. The conductor of most modern-day ensembles, particularly those in the educational field, must be conscious of their programming habits in an effort to appeal to a community interested in religious equality. Some conductors may even be disallowed from programming any piece that is religious in nature, due to the composition of the community in which the choir is active. In these cases, chant must be considered a historic idiom and not a liturgical one, that may be used as a teaching tool for a variety of choral pedagogy concerns.

A tertiary reason for a lack of performance is the choral community's interaction with publishing companies and distributors such as Hal Leonard Corporation or J.W.

Pepper, Inc. These companies' policies have placed pressure on the choral market for new music, overloading the conductor with choices often leaving diminished room to perform music from the past, or use music from the past as a teaching tool for vocal pedagogy.

### **Purpose and Description of Resource**

A concise and pragmatic collection of transcribed chants that tackle several of these issues head on is required. This new collection begins with the idea that the notation employed is readable and understandable to those who are learning to read, or are familiar with, western music. This notation must also be set in such a way that allows for a variety of conducting interpretations, including cheironomy. It must contain enough plainchants with varied textual meanings and performance difficulty so as to be useful in a myriad of choral programming situations. It should allow conductors to consider the music not simply as religious or tied to a liturgical setting, but classified as a historic musical form. It must be set in such a way that allows conductors to use it as a tool for emphasizing rudimentary choral and vocal pedagogy. Finally, it must be created to be affordable to choral conductors with a very limited budget. The collection presented in this document attempts to achieve these goals.

The collection will not be an in-depth study on the transmission of chant from its oral beginnings, its eventual notation, spiritual meaning, or other complex issues surrounding the art of plainsong chant. Scholarly sources of repute regarding this material are readily available to even the novice researcher. Neither is this collection an in-depth study of the offices or hours of religious liturgy, nor should it be considered a

truly critical edition. This collection is a pragmatic tool, presenting plainchant in a new context, for use in the contemporary choral classroom, church, or performance stage.

Though the collection is not a primer to reading Gregorian square note notation, it does require an understanding of modern music notation. An introductory section will accompany the transcription providing brief instruction on the markings brought forth from the original notation and their interpretation.

### **Organization of the Dissertation**

Chapter 1 includes an introduction and a statement of a potential issue of performance philosophy that has arisen in the twenty-first century choral field. It also introduces the creation of a resource that could potentially be used to combat that issue. Chapter 2 outlines a compendious history of the transmission of chant from pre-notation oral sources to the notation developed by the monks of Solesmes. It also suggests some recent publications for the discerning choral musician who desires a deeper study into the subject matter. Chapter 3 presents the process and methodology in selection of contained plainchants. Subsequent decisions regarding visual appearance, typesetting, and Latin text translation are also detailed. Chapter 4 offers a cursory view of the notational style of the collection. Chapter 5 briefly discusses practical use by the conductor, including grouping possibilities and general performance. Chapter 6 is the presentation of all transcribed chants in alphabetical order, accompanied by the modernized translation of Latin texts.

## **Chapter 2: Compendious History of Plainchant Transmission, Relevant Contemporary Literature and Primers**

### **Compendious History of Plainchant Transmission**

The process by which early Christian liturgical worship was transmitted into what appears in modern collections such as the *Liber Usualis* (1952), the *Liber Cantualis* (1978), or the *Gregorian Missal* (1990), is somewhat mired in mystery (Saulnier, 2009, p. 16). As Christianity spread throughout the Mediterranean region and beyond, each region developed their own repertory of sacred music. In southern Italy for example, Beneventan chant developed. Roman chant developed in Rome and the surrounding area. Milanese chant took root in northern Italy. Gallican chant evolved in Gaul and Hispanic chant around the Pyrenees. As a written music notation system had not yet developed, these chant styles relied completely upon oral transmission (p. 2).

As Constantine began to establish the Christian church as the state religion in 313AD, Rome was becoming not only a military power, but a religious one. By 380AD and the Edict of Thessalonica, Christianity was free of persecution. A primary effect of this development was the swift establishment of Old Roman chant as the dominant repertory for the burgeoning Christian church. The gradual suppression of other chant repertory took place over the next several centuries. One development that assisted in this proliferation was the establishment of the *schola cantorum*.

This "school of singers," established in Rome, was issued the task of providing music for papal ceremonies and religious services (Latham, 2002, p. 1115). After the collapse of the western Roman Empire and during the second half of the eighth century, word was received "that Frankish singers could not master the subtleties of Roman chant,

and that Roman singing masters, jealous of their own special skills and repertory, deliberately confused their pupils (Hiley, 2002, p. 966)." Members of the *schola cantorum* were also sent from Rome to instruct these Frankish singers (Latham, 2002, p. 1115). When they arrived they were met with a repertory preserved in early Frankish manuscripts, ones we now consider "Gregorian," that were quite different than the Old Roman repertory they had developed.

Melodies transmitted in the Frankish source tradition are considered to be rational, disciplined, goal-directed, spare in their use of passing and neighbor embellishments, and international in their stylistic appeal. The melodies transmitted in the Old Roman sources, on the other hand, are described as decorative, rambling, melodically prolix to the point of overripeness, and stylistically parochial. (Nowacki, 1985, p. 243)

It is suggested that this was the critical Frankish and Roman encounter that eventually suppressed chant repertory such as Gallican chant. Through this complicated Frankish-Roman interaction, the "conclusion led to the following hypothesis, which seems highly probable: at the time of the encounter between the two repertories, the Gallican and the Roman, some kind of cross-fertilization took place (Cardine, 1975, p. 5)." This situation remains complex, as it appears the Old Roman repertory was not notated until the eleventh century, thus making any specific claims about fusion a conjecture (Hiley, 2002, p. 966).

The general melodic structure and style of the Old Roman chant was accepted by the Gallican musicians, yet they overlaid a newly developed style of ornamentation. This fusion, though met with some resistance across Europe, was eventually accepted due to the invention of written notation. Such was the Frankish-Roman fusion that modern scholars occasionally argue about the origin of specific manuscripts, an example being the eighth century Pentacost chant manuscript: *Factus est repente* (Levy, 1987, p. 12-13).

A further acceptance of the fusion was attributed to the famous entrance of Pope Gregory (Cardine, 1975, p. 7). Though the name 'Gregorian' was granted to the early Frankish chant books, the role of Gregory may have taken on a certain mythos in contemporary music history texts, as there remains little documentary evidence concerning his liturgical or musical activity (Hiley, 1988, p. 207). The infamous dove on the shoulder of Gregory was in fact a twisting of the early legend that held that the bird inspired Gregory's commentary on Ezekiel, not liturgy and chant (p. 208).

Though chant books appear in the early ninth century such as the *Rheinau* manuscript from northern France or Switzerland (p. 3), they contain merely text with perhaps only hints at a rise and fall of melody. The first recognized source with proper neums accompanying the text begins with the *Laon* manuscript around ca. 900 (p. 4). It was not until the development of staff lines, recommended by the Benedictine monk Guido of Arezzo in the eleventh century, that specific pitches would begin to truly manifest in chant manuscripts (Hiley, 2002, p. 967). It was not long before markings indicating a lengthening or stressing of notes appeared. Shortly thereafter, the clef and guide were introduced.

In the early years of notation, it is presumptuous to assume that chant books were used for performance, as the compositions were too small to be read in a service. These books were for reference only. Dom Eugene Cardine, the late Solesmes chant scholar was written as alleging:

the 'secrets' of Gregorian rhythm...were always there to be read in the way the melody was captured in the neumatic notation. Cardine regards the notation in the earliest manuscripts as corresponding directly to the hand gestures (cheironomy) of the directors of medieval chant choirs; when interpreted in this way, the early notation reveals important information about the rhythm and expression of the melodies. (Brunner, 1982, p. 319)

After the thirteenth century, the manuscripts began to appear large enough to be read by more than a single singer (Hiley, 2002, p. 968). By the fifteenth century, musical literacy was gaining momentum and with it the role of memorization diminished. The subtle variety oral transmission delivered in music performance may have been lost to history.

In the middle of the sixteenth century, a period of reforming performance and notation in Gregorian chant took hold. The length of melismatic sections were reduced, leaving pragmatic, truncated melodies. Then, beginning in 1833 under the leadership of Prosper Guéranger, the monks of Solesmes undertook the immense task of completely restoring the Gregorian chant to its prior greatness. Two specific monks stood at center stage in this endeavor: Dom Pothier, Solesmes, first great editor and Dom Mocquereau, who most famously initiated a series of facsimiles called *Paléographie musicale* (Dillon, 1999, p. 271-2). Dom Macquereau's work was carried on by his student, Dom Joseph Gajard (Brunner, 1982, p. 319). Their goal was to respect the text and its primacy, harness the power of graphic and music representation, all while accurately elevating the melodic figures.

If someone honestly believes he has found the true Gregorian phrase in all its purity in a particular piece of chant, it will be when examples of that same piece, from churches some distance apart, give the same reading (Guéranger, 1840, p. 306)

A number of esteemed editions developed from Solesmes' rigorous work, including *Les Mélodies Grégoriennes* (1880), *Graduale Romanum* (1908), *Antiphonale Romanum* (1912), and the *Antiphonale Monasticum*. With the Second Vatican Council (1963-1965) came a call for an even more meticulous and informative critical edition of the existing chantbooks. Out of this development, editions such as the *Liber Cantualis*

and the *Gregorian Missal* were created. All are considered the definitive editions of Ecclesiastical manuscripts containing Gregorian square note notation.

The enclosed collection follows the heart and intent of the nineteenth century monks: to bring a clear and performable musical manuscript to those who would desire to perform it. As scholars such as Howard Huckle have suggested, some critical subtleties may have been lost in the Solesmes transcription (Huckle, 1980). It is admitted by the author that a further transmission into contemporary notation may include similar loss, but the gains in historical and pedagogical concepts for the twenty-first century choral musician are not to be underestimated.

### **Relevant Contemporary Literature and Primers**

As stated in the introduction, the enclosed collection of plainchants is not a primer on the reading or learning of Gregorian notation. Instead, it serves as a vehicle for the practice and performance of chants for those without the resources or expertise to work with original sacred source material. I have attempted to integrate the modern structure of contemporary notation with the subtleties of plainchant that the monks of Solesmes tried fervently to preserve. This has led to a clear and definitive manuscript that is versatile, easy to use, and easy to disseminate through digital means or photocopy. One could argue these goals are a right continuation of the intent of chant transmission from its earliest stages.

For those desiring to use this resource as a teaching tool for conducting chant or as a transitory tool with the final goal of performing manuscripts containing square note notation, one may wish to use the collection alongside one of the many instructional sources available.

Perhaps the most important resource is the *Liber Usualis* (1952) itself. Not only does it contain thousands of plainchants in their religious context, but more importantly contains an extended introductory section that includes a detailed primer on notational elements and rules for the interpretation of music and text.

An even more detailed accounting of the Solesmes' transmission of early chant to square note notation is given in Dom Eugene Cardine's informative *Beginning Studies in Gregorian Chant*. Cardine was a critical force of Solesmes community, helping to develop editions after the Second Vatican Council that highlights all aspects of proper plainchant performance in a concise and digestible manner. "Cardine's theories are compatible with the old Solesmes method in that the melodies flow smoothly in a series of basically equal notes, but with slight variations in duration, or agogic nuances, in accordance with information provided in the earliest manuscripts (Brunner, 1982, p. 319). If used in conjunction with the introductory material in the *Liber Usualis*, no other source is needed to become adept in understanding the Gregorian material.

For those interested in an extremely basic primer, with easy to read images giving only the simplest explanations, one should examine Noel Jones *A Beginner's Guide to Reading Gregorian Chant Notation*. It highlights notational elements in particular, yet does not approach the subtle treatment of these elements or approach the detail of text.

Finally, *Translations and Annotations of Choral Repertoire, Vol. 1: Sacred Latin Texts*, by Ron Jeffers may provide a useful tool for several text translation comparisons. Extended commentary on the history of each text is included.

## Chapter 3: Process and Presentation

### Selection Process

Selecting chants with an ample variety of difficulty and programming possibilities could easily be seen as an impossible task. Though one hundred chants seems like a sufficiently large number, there remains an immense myriad of worthy candidates that were not chosen. I desired a balance between a number of factors including perceived difficulty level, length, subject matter, and type.

The first chants selected were several used by other composers throughout recent centuries in their own compositions, and thus would be recognized by many contemporary choral conductors. Examples include *Requiem aeternam*, *Hodie*, *Christus natus est*, *Lux perpetua*, and *O admirabile commercium!*. It was critical to have at least a handful of recognizable chants that would appeal to those who are interested in pairing a plainchant with a piece in which the chant also appears.

After this initial step, a great majority of the chants were selected based on their recognizable text, although their melodies may be moderately unfamiliar. These were primarily selected with a variety of difficulty in mind, but also with the intent that a performing ensemble may choose to pair the chant with either a piece composed to the same text or perhaps one of the same substance.

As much as possible, the selections give a range of possibilities regarding meaning and potential use throughout a calendar year. There are indeed numerous selections with use during the Christmas or Advent season as well as several with use during the Easter or Lent season. Several speak of death and several speak of life, but an effort was made to span a majority of human emotions and performance situations. These topics are laid

out with suggestions in the Topical Index that accompanies the collection, and is found in Appendix B of this document.

Finally, room was reserved for a few *Alleluia* chants to be included. These are often more florid and difficult in their performance with lengthy melismatic sections. They also have a strong tie to the liturgical *jubilus* and are generally joyful in character (Cochrane, 1954, p. 214). Some scholars look to the *Alleluias* in Gregorian chant as not only a liturgical expression but also an artistic creation (p. 220). Transcribed examples include: *Alleluia, Jubiláte Déo, Alleluia, loquebántur váriis*, and *Allelúia, Venite ad me*.

In conclusion, the chants selected range from very short to lengthy, with varying difficulty levels, all to be suited for a variety of performance possibilities.

## Visual Presentation

**Ego sum**  
*LU p568*

ed. ERIC WILLIAM BARNUM

E - go sum qui te - sti - mó - ni - um per - hí - be - o de me íp - so:  
et te - sti - mó - ni - um pér - hí - bet de me,  
qui mí - sit me Pá - ter. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Ego sum qui testimónium perhíbeo de me ípso: et testimónium pérhibet de me, qui mísit me Páter.	I am he who gives witness about myself; and the Father, who sent me, also gives witness about me.
--	--

*Figure 1.* Transcription and notation presentation example: *Ego sum*.

An effort was made in the transcription to follow a generalized template of simplicity, readability, and versatility. All decisions were made within the context of Sibelius music notation software using its recognizable and clear Opus music font.

All chants are set on a traditional 8 1/2" by 11" page with an exaggerated left margin of one inch to allow for bindings. The first staff appears at two inches below the top edge of the page with the title of each chant placed at the midpoint. Immediately

below each title, separated by an extended line, is the page number in the "Liber Usualis" (LU) of its original square note rendering. Appropriate credit is also given to the editor and transcriber of each chant in the placeholder commonly used for the composer or arranger.

Each chant begins with a single measure containing a clef and a single whole note, giving the performer instruction on how the original first note was placed in relation to the modal clefs employed by the Gregorian composers. A C clef replaces the Gregorian Doh clef, while a modern F clef replaces the Fah clef. A treble clef follows in every case, given its status as the most recognizable and readable clef in contemporary choral music. The music is thus transposed in a true fashion to suit this clef, though it should be noted that men will be sounding pitches an octave lower than appear on the manuscript. Further transposition of the given mode would remain at the discretion of the conductor and each performing ensemble's needs.

### **Latin Text Translation**

I considered it extremely important to have an accurate and modernized translation of the Latin text accompanying each chant. All chant texts were thus translated by professor Keith C. Wessel, first in a literal or "wooden" way, then modernized to create as coherent a grammatical situation as possible. Translations were based on Latin Vulgate texts and assisted by the "Dictionary of Ecclesiastical Latin" (1995), edited by Leo F. Stelton.

Latin Text	Literal	Modernized
Traditional spellings (i.e. reflective of the Vulgate, primarily)	The literal renderings are "wooden" translations.	An attempt to reflect the proper sense of the Latin and make it flow better than the overly literal. There is occasionally little variance.
<b>Biblical References:</b>		
<b>Ecclesiastical Context:</b>		

Figure 2. Latin translation, Biblical reference, and Ecclesiastical context.

Keith C. Wessel enrolled at the WELS pastor-training school, Northwestern College of Watertown, WI, where he achieved a B.A. in 1987. He is a Ph.D. candidate in Classical Civilizations at the University of Florida. Mr. Wessel is currently a professor of Latin, Greek, and the New Testament at Martin Luther College, New Ulm, Minnesota. He also serves as faculty adviser to *Studium Excitare*, a student-run publication of Martin Luther College dedicated to translating from Latin and German previously un-translated works of Lutheran theology.

Text: _____	Translation: _____
Domine, quando véneris judicáre térram, ubi me abscondam a vultu irae túae? Quia peccávi nímis in víta méa. Commíssa méa pavésco, et ante te erubésco: dum véneris judicáre nóli me condemnáre. Quia [peccávi nímis in víta méa.] Réquiem aetérnam dóna éis Dómine: et lux perpetua lúceat éis. Quia [peccávi nímis in víta méa.]	LORD, when you come to judge the earth, where can I hide myself from your angry face? For too much have I sinned in my life. I tremble at my deeds and stand before you in shame. When you come to judge, do not condemn me. For [too much have I sinned in my life.] Give them rest eternal, O LORD, and let them bask in unending light. For [too much have I sinned in my life.]

*Figure 3. Modernized translation presentation example: Domine, quando véneris.*

As stated above, texts and associated translations were set either immediately below the last staff of music or on the next page, if the final staff of music reached the bottom of a completed page. On the musical manuscript, the modernized translation is the only rendering included next to the extracted Latin text. The literal and modernized translations are both included in Appendix A for reference.

## Chapter 4: Transcription of Plainchant to Modern Notation

Intr. 6.

Equi-em \* aetér- nam dó-na é- is Dómi-  
ne : et lux perpé-tu- a lú-ce- at é- is.

Figure 4. *Requiem aeternam* in Gregorian notation.

Re - qui - em ae - tér - - nam

dó - na - é - is. Dó - mi - - ne:

et - lux - per - pé - tu - a

lú - cc - at - é - is.

Figure 5. Transcription of *Requiem aeternam*.

In the introduction to the English Edition of the *Liber Usualis* (1952), the monks of Solesmes state, "To ensure uniformity in the rendering of the Chant of the Church,

ecclesiastical legislation provides that this musical text may be used 'with the addition of the Solesmes Rhythmic signs,' as an aid" (p. vij). They continue:

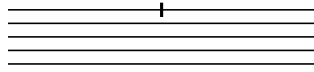
The use of these signs is officially authorised by the Congregation of Rites. Musicians, generally, have long since experienced the wisdom and even the necessity of this official sanction to the Solesmes Method as the sure means to secure a desired and uniform system of interpretation.

As in all Art-forms, so in Plainsong, rules are the outcome of a wide practical experience, insight and research. The Rules presented here have been worked out and co-ordinated by the Benedictine monks of the Solesmes Congregation. Based as they are on the ancient Manuscript Records, which have been thoroughly examined in their application to the Vatican text, those Rules have for some fifty years proved their efficacy as a convincing guide to the proper unified execution of the Gregorian melodies in the daily carrying out of the Liturgy by the monks of Solesmes themselves. (p. vij)

In the transcription of each plainchant, the Solesmes markings were applied in an accurate way to the contemporary, computer-based notation employed. This assures, in as much as it is possible, an accurate practice of performance while using a notational system in many ways not suited to the subtlety of plainchant. The elements of Gregorian chant notation are outlined below, coupled with how they are rendered in the modern transcription.

### **Phrase Signs (Bar Lines)**

It is impossible to compare contemporary measure lines to the phrase lines used in Gregorian notation. The lines employed in the transcription look very similar to lines in the original notation. It is suggested to treat them in a similar fashion as one would if performing from a Gregorian manuscript. They were originally intended on sharing a strong correlation to textual rhythm and punctuation marks such as the period, comma, semicolon, or colon (Cardine, 1975, p. 7).



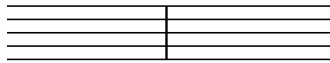
*Figure 6.* Quarter bar line.

In traditional Gregorian notation the quarter bar line looks slightly larger, though the placement is the same in this edition. This phrase line should be understood as a way to break up a long line of chant into more accessible melodic clauses. This generally does not indicate a breath, especially in shorter chants (Solesmes, 1952, p. xxv).



*Figure 7.* Half bar line.

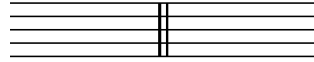
In the four-line staff of Gregorian notation, the half bar line intersects the middle two lines. In the contemporary five-line staff, it is held with the middle two spaces and does not intersect the second and fourth lines. This phrase line assists in delineating melodic clauses throughout the plainchant. It also indicates where singers may take a breath.



*Figure 8.* Full bar line.

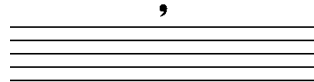
The full bar line appears the same in both Gregorian notation and contemporary transcription. Although not always, it often indicates the completion of a melodic phrase,

as a modern period completes a grammatical sentence. This is an important division and always indicates a longer pause.



*Figure 9.* Double bar line.

In Gregorian notation the double bar appears at the end of a composition or when the melody passes from one group of singers to another. It is used in a similar fashion in the transcription. It also appears at the beginning of the transcribed chants in an effort to show a clear clef change from the original clef to the contemporary treble clef.



*Figure 10.* Comma.

The comma is a rarely used notational device in Gregorian notation, and it only appears once in the transcription. It was used specifically by Solesmes to take the place of a missing quarter bar line (Cardine, 1975, p. 8). Treatment and practice of it should be similar to the quarter bar line.

### **The Guide**

The guide is small sign found at the end of each staff of Gregorian square note notation indicating the position of the subsequent note. This would not be sung, but would assist in representing, in advance, what the next pitch would be either on the

following staff or after a clef change. Given the nature of contemporary notation, the guide was not included in the transcription.

### **The Asterisk**

The asterisk, \* , is offered in this transcription and indicates where a chorus would join a cantorial soloist. This soloist was originally the *schola* (Cardine, 1975, p. 8). The asterisk could be thought of in a similar fashion to the word *tutti* in contemporary notation and treated in a similar manner.

### **Neums**

According to Dom Eugene Cardine (1975), a Solesmes monk whose work was critical to in the transmission of chant from the earliest sources (Saulnier, 2009, p. 16), a neum is "a unit composed of all the notes carried by a single syllable (p. 14)." This definition assures that a single note is a neum, but also implies that a florid melisma on a single syllable is also considered a neum. The separation and grouping of such neums into smaller sections remains one of the distinctive qualities of Gregorian notation and perhaps may be only hinted at in the transmission to contemporary notation.

Modern notation often relies on time signature and a repeatable rhythmic structure separated by defined bar lines. This provides an underlying rhythmic structure onto which music is placed. This is often helped in a visual way often through the regular placement of notes and the space between them. This is at variance with the way neumatic elements develop in a plainchant. The ultimate challenge of any transcription of chant into contemporary notation is to in some way retain the rhythmic significance of each neum, while achieving a substantial level of accessibility to a singer of at least moderate ability.

## Neums: Fundamental Neum

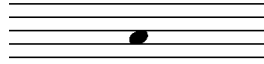


Figure 11. Fundamental neum example.

The simplest fundamental neum is called the *punctum*, or the Vatican square punctum. It appears as a simple square, and designates a single rhythmic pulse. In the transcription, it appears as a note-head without a stem and also designates a single rhythmic pulse. Stems were eliminated not only to provide a similar look and feel to the Gregorian manuscript, but also to decrease visual clutter on the page.

Although it is possible to notate any chant with the punctum alone, Gregorian notation developed an assortment of neum groupings, such as the *virga*, the *clivis*, the *pes* or *podatus*, the *porrectus*, the *torculus*, the *climacus*, the *scandicus*, the *salicus*. In the transcription all neum groupings appear as successive note-heads of equal spacing, in an effort to make it clear to the contemporary musician that each part of the original Gregorian neum grouping received a single full pulse.

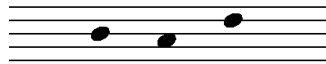


Figure 12. Example of transcribed porrectus.



Figure 13. Example of transcribed torculus.

Other neum groupings and neum developments such as the *resupinus neum* and the *flexus neum* are normalized as successive note-heads in the transcription. In a similar fashion, neums such as the *distropha* and the *tristropha*, which appear as two or three successive punctum, are seen as successive note-heads and should be given full value. It is here again acknowledged that in transmission to contemporary notation, one may lose minor performance subtleties that are benefited by square note notation groupings such as these, yet the music becomes instantly readable and rhythmically understandable to those able to read contemporary notation.

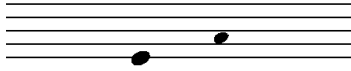
### **Neums: Subpunctis Neum**



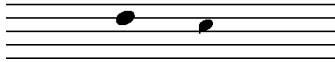
*Figure 14.* Subpunctis neum example.

Square note notation also includes neums whose final note is followed by at least two descending diamond shaped notes. They are called *subbipunctis* or *subtripunctis*, depending upon the number of descending notes. These diamond shaped notes, such as in the *climacus* shown above, appear in the transcription as smaller note-heads which retain a full pulse and do not indicate a speeding up. They also do not necessarily indicate a decrease in volume, although it may be an instinct of the performer to do so based on visual response. The context of the Latin syllable and placement in the melodic phrase should dictate subtleties in performance of such neums.

## Neums: Liquescent Neum



*Figure 15.* Example of transcribed liquescent podatus. Also referred to as epiphonus.



*Figure 16.* Example of transcribed liquescent clivis. Also referred to as cephalicus.

Liquescent neums were used as a tool to assist in the pronunciation of text, particularly when two vowels form a diphthong, when two consonants conjoin in a specific manner, and also to occasionally introduce semi-consonants such as 'j' or 'i' (Solesmes, 1952, p. xxiv). One never encounters a liquescent neum in a melismatic section or between two vowels. It was originally intended to visually represent complex syllabic articulations and the vocal issues such pronunciations present (Cardine, 1975, p. 20).

It could potentially be argued that such a device may not be needed in a contemporary transcription, but the addition of smaller note-heads representing all liquescent neums were added accurately. The treatment of this neum must not be exaggerated. It must retain its full value and pulse. It may be sung slightly lighter to facilitate the textual transition it represents.

## Neum Alteration



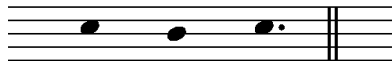
*Figure 17.* Flat.

In Gregorian notation there is only one recognized alteration: the flat, which lowers the tone one half step. It also appears only before a B, and its treatment was not changed for this transcription. The flat remains active on any successive B unless cancelled by a natural sign. This transcription would also hold true to the Vatican Edition, in which the flat would also be cancelled by a new word or any bar line following the flat sign (Solesmes, 1952, xix). Similar to contemporary notation, if the flat is found near the clef, it would adhere to any B found in the chant.

## Neum Modification: Dot



*Figure 18.* Non-cadential dot.



*Figure 19.* Cadential dot.

Treatment of dots should be entirely based on the context of its location. In the case of the non-cadential dot (a dotted note not found at the end of a phrase), the dot may not be ending a melodic interval, but beginning a new one. In this case it is referred to as a pivot or hinge note and should be treated as a lift-off into the following neum figure.

A cadential dot, found at the end of many melodic phrases of chant is often generalized as a double pulse, or two beats. Context must also be considered here and rhythmic flexibility granted, regarding the importance of the melodic phrase in which it is found (Jeffery, 1991, p. 1060). This can be assisted by ascertaining what type of bar line follows the cadential dot. Certainly the performance of the dotted note-head must not be rigid one, but must rely in a subjective manner, on its location in the greater melody-text matrix.

### **Neum Modification: Episemata**



*Figure 20.* Horizontal episema.

As is the case in many Gregorian markings, the horizontal episema is treated slightly differently given its position and remains a point of contention among scholars of chant. The episema can cover one single note, or a grouping of notes. Both are seen in the collection and transcribed as seen in the original manuscript. If the episema is found to be cadential in nature, it then signifies a deceleration. The amount of deceleration is related to the perceived importance of the cadence.

If the horizontal episema does not appear in a cadential context, but in the middle of a word or melodic phrase, the pulse should remain consistent (Cardine, 1975, p. 16). It was, on the other hand, asserted by Petter Jeffrey in his article *The New Chantbooks from Solesmes* (1991), that "Episemata lengthen the value of the notes they lie above...or

below... (p. 1057)." This disagreement highlights the contentious views scholars hold to meanings of the various chant markings and their interpretations.

In the case of the modern transcription, accuracy was held in placement of the episema above or below the note-head. One should, in general, treat any episemata as a cue to lengthen the rhythm of the marked note-head slightly.

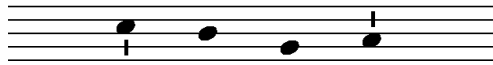


Figure 21. Vertical episema.

The vertical episema is a mark to assist in rhythm and grouping. Generally speaking, it points to an *ictus*, the beginning of a grouping, or an aligning point. It may also be considered a strong beat in the melodic phrase, in which either one or two beats following will be weaker in nature.



Figure 22. Episemata combination.

The combination of horizontal and vertical episemata traditionally signifies a substantial cadence. The note may be lengthened to conclude the melodic phrase.

## Neum Modification: Quilisma



Figure 23. Quilisma.

Appearing as a squiggle, or jagged square in Gregorian notation, the *quilisma* retains at least a small amount of mystery in its performance. It has been confirmed in recent times by the monks of Solesmes that this particular neum does not reference a change of vocal tone as some have suggested, but of rhythm and stress:

...this jagged note is always preceded and followed by one or several notes...; its value is the same as that of other notes, but it must always be rendered lightly. The note immediately before the quilisma should be notably lengthened, and be the most emphasised of the whole group even when preceded by a double note. (Solesmes, 1952, p. xxv)

The marking seen in the transcription, separating the squiggled figure from the note-head, is very similar to examples seen from the Solesmes Rules for Interpretation found in the "Liber Usualis" (p. xxvj).

## Chapter 5: Use and Practice

The rule that governs all other rules is that, pure melody apart, chant is an intelligent declamation, with the rhythm of speech, and well-phrased... (Gontier, 1859, p. 14)

### Grouping

Of all concerns in the performance of Gregorian chant, none may be of greater import than that of grouping notes together in a natural way to form a strong bond between the Latin text and the composed melody. This rhythm and phrasing, created by careful grouping, in essence is what provides plainchant's unique 'otherworldly' quality. In "Beginning Studies in Gregorian Chant" (1975), Dom Eugene Cardine mentions poignantly, "If the body of Gregorian Chant is composed of syllables and sounds, its soul is rhythm (p. 33)."

The power of this particular collection of transcribed chants is its open notational style, which allows for a number of grouping scenarios in performance and practice. Howard Hucke states in *Towards a New Historical View of Gregorian Chant* (1980), "The uniformity of melodic transmission of Gregorian chant books does not prove uniformity of musical practice... that we have always assumed that such uniformities in a written transmission reflect equal uniformities in the objects represented entails a philosophical naïveté of the greatest sort (p. 466)." Some scholars suggest that: "today many consider Gregorian chant a historical invention and its hegemony an illusion. Chant traditions existed throughout Europe and contained real differences in notions of structure, coherence, and even melodic shape (Pasler, 1999, p. 373)"

Though discrepancies and subjectivity may exist, the most common and trusted method of grouping is that prescribed by the monks of Solesmes, which is textually based, resulting in successive groupings of twos and threes. To completely master such a system involving concepts of tension and relaxation, melodic-verbal synthesis, and an interlacing of binary and ternary groupings, one needs much study and practice.

Robertson, in a brief article in *The Musical Times* (1931) stated:

We can never be grateful enough to the Monks of Solesmes for the devoted research and labour they have given to the Chant and its restoration, but a danger is becoming apparent that a *rigid* adherence to the Solesmes method will be insisted upon by those who have not sufficiently studied the matter. (Maginty, 1931, p. 158)

It is recommended by the author to use one of the recommended primers detailed in chapter 2 if interested in adhering to a strict Solesmes model.

The image shows a musical score for a Gregorian chant, transcribed in a style that emphasizes the Solesmes method of phrasing. The score consists of four staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are Latin: "et co - ram óm - ni - bus vi - vén - ti - bus con - fi - té - bi - mur. é - i: qui - a fê - cit no - bís cum mi - se - ri - cór - di - am sú - am." The phrasing is indicated by horizontal lines above the notes, showing binary and ternary groupings. For example, "et co - ram" is grouped as a pair, "óm - ni - bus" as a pair, "vi - vén - ti - bus" as a pair, "con - fi - té - bi - mur" as a pair, "é - i:" as a pair, "qui - a" as a pair, "fê - cit" as a pair, "no - bís" as a pair, "cum" as a pair, "mi - se - ri - cór - di - am" as a pair, and "sú - am" as a pair. The notes are connected by slurs, and there are various rests and ties throughout the piece.

Figure 24. Solesmes grouping example of modern transcription.

This collection benefits from the accurate inclusion of the Solesmes rhythmic signs to aid in rhythmic grouping. As one can see in Figure 24, though the groupings often align with the syllables of underlying text, this need not be the case. Markings such as horizontal and vertical episemata lend assistance when outlining groupings. While discussing these markings, Donald Beswick, in his 1957 article titled *Editorial Methods of Solesmes* states: "Clearly, there must be a definite rhythm in plainsong. If it is left to each person to place the rhythm where he will, then the music changes character with each performance (p. 621)." If used properly in conjunction with the text, these markings would lead one to a well-recognized sound and performance practice, for "few would dispute that the twentieth-century sound of chant still resounds with the innovations of the Solesmes school, to the extent that the Benedictine method has... (Dillon, 1999, p. 278)." In a 1954 *The Musical Times* article, Alec Robertson wrote:

The Solesmes publications are in use all over the world, and we have yet to hear any singing that approaches that of the choir of Solesmes in prayerful beauty. The method they have adopted, after many years of patient research into the most ancient manuscripts, does not command universal assent... In a word, if Solesmes are wrong many of us will be content to be wrong with them... (Robertson, 1954, p. 262)

With the assistance of the collection's open notation, not only could an instructor use the chant as a tool to teach future conductors and musicians certain grouping formulas, but subjectivity in grouping can be explored if minor discrepancies are found in any one grouping formula. The notation also allows other types of notational grouping scenarios, such as syllabic grouping, common to contemporary vocal music.

et co - ram óm - ni - bus vi - vén - ti - bus

con - fi - té - bi - mur. é - i:

qui - a fé - cit no - bís - cum

mi - se - ri - cór - di - am sú - am.

Figure 25. Syllabic grouping example of modern transcription.

Syllabic grouping is not advised, though the collection is open enough to allow for it. As one can see from Figure 25, extremely important attributes preserved from the scholarly transmission of chant by the Benedictines of Solesmes are devalued and become invalid with such grouping.

### Euouae

The 'Euouae' was used as a melodic formula used in conjunction with a mnemonic device or shorthand device representing the Latin phrase of the *Glória Patri* doxology: *saeculorum Amen*. Only the inner vowels of these words would be sung, thus resulting in *euouae*. Traditionally this would appear at the conclusion of a line of psalmody, and is included accurately in the enclosed transcription. It would be obligatory to include in a liturgical setting, and thus should be considered in any rigorous historical performance as well.

## Interpretation

The subject of interpretation has been one of contention amongst scholars, gaining steam particularly in the 1950s. Some hold Solesmes interpretations in the highest of esteem, while others may look to informed performances by that of the Schola Antiqua. The conductor or scholar interested must take into consideration the balance between scholarship and modern taste. Lance Brunner, in a 1982 article for *Early Music*, summed up the problem distinctly:

Aesthetic predispositions have surely influenced research and coloured performances in more ways than most scholars and singers have been willing to admit. Florid ornaments, spirited performance, virtuoso singing — all in evidence in medieval documents, even though their exact nature remains elusive — are outside the aesthetic framework within which the modern restoration of chant was carried out. Moreover, a number of scholars have speculated that early medieval chant was not as securely diatonic as it appears in later manuscripts with staff notation, and that many of the puzzling symbols, especially those associated with ornamental neumes, involved microtonal inflections. Such interpretations, alien to Western musical training and conditioning, could never have been considered seriously by the monastic scholars who helped create and shape the old Solesmes style, a style in which the guiding principle was, as Heinrich Bessler put it, 'to smooth over as much as possible the rough edges with a soft legato.' (p. 324)

If one's interest is to bring the performance of chant to a large contemporary audience, it may be in the interest of the ensemble to fuse twentieth-century sound ideals onto the plainchant. Conversely, if the ensemble is involved in a research-driven milieu, it may be considered with the assistance of ethnomusicology, to ascertain and perform a chant as close as possible to the medieval ideal.

## **Conclusion**

Presented in this document is a collection of one hundred plainchants transcribed into an open system, which allows enough room for teaching and subjectivity, yet retains an ample amount of concepts from Gregorian square note notation. With goals of flexibility, ease of dissemination and affordability, readability, and usability in a variety of contexts, this compendium is at least an introduction to a tool that can bring accessibility to an ancient musical art-form.

This tool can be used in school, church, or performance hall. The enclosed chants can be used in the vocal pedagogy classroom, the choral pedagogy classroom, or the choral rehearsal most importantly. In a choral climate enthralled with Neo-romantic homophony and the living composer, one needs to recall and celebrate the past. This celebration and fight against "forgetting" needs new musical apparatus in the current educational paradigm.

Just as chant had been used for centuries in training singers and musicians, this document brings anew the possibility for contemporary choral musicians to use the body of chant repertoire, assisted by a modern transcription, to teach notational reading, rhythmic note groupings, melodic expression, musical-textual declamation, and vocal technique.

## **Chapter 6: 100 Chants**

# Accépit Jésus cálicem

LU p932-933

ed. ERIC WILLIAM BARNUM

Ac - cé - pit Jé - sus \* cá - li - cem, \_\_\_\_\_

post - quam coe - ná - vit, dí - - - - - cens: \_\_\_\_\_

Hic \_\_\_\_\_ cá - lix nó - vum te - sta - mén - tum est \_\_\_\_\_

in \_\_\_\_\_ mé - o \_\_\_\_\_ sán - - - - - gui - ne:

Hoc fá - - - - - ci - te

in mé - am com me - mo - ra - ti - ó - - - - - nem.

Me - mó - ri - a mé - - - - - mor \_\_\_\_\_ é - - - - - ro,

et \_\_\_\_\_ ta - bé - - - - - scet in \_\_\_\_\_ me \_\_\_\_\_

á - - - - - ni - - - - - ma \_\_\_\_\_ mé - - - - - a \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Accépit J sus c licem,  
postquam coen vit, dicens:  
Hic c lix n vum testam ntum est  
in meo s ngvine:  
Hoc f cite  
in meam commemorati nem.  
Mem ria memor  ro,  
et tabescet in me  nima me .

Jesus took the cup  
after he had dined, saying:  
"This cup is the new covenant  
in my blood:  
Do this  
in remembrance of me."  
I will hold this in my memory,  
and my soul will melt in me.

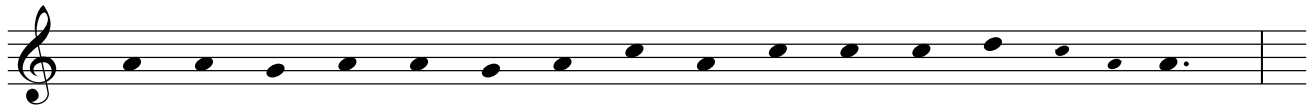
# Adeamus cum fiducia

LU p1612(1)

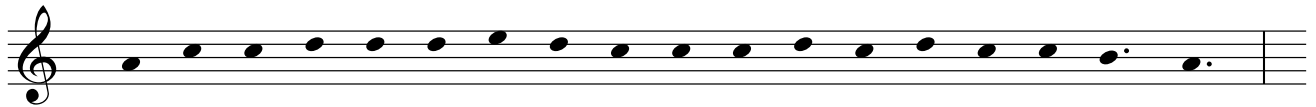
ed. ERIC WILLIAM BARNUM



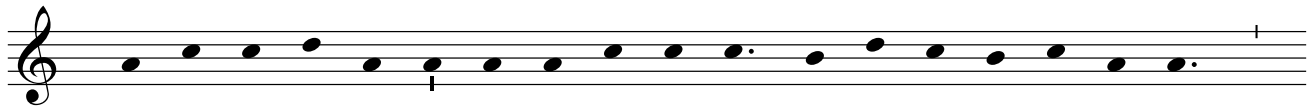
Ad - e - á - mus \_\_\_\_\_ \* cum \_\_\_\_\_ fi - dú - ci - a



ad thró - num \_\_\_\_\_ grá - ti - ae,



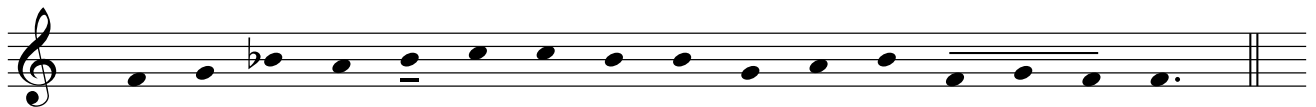
ut mi - se - ri - cór - di - am con - se - quá - mur, \_\_\_\_\_



et grá - ti - am in - ve - ni - á - mus



in \_\_\_\_\_ au - xi - li - o



op - por - tú - no.



E - ruc - tá - vit cor mé - um vér bum bó num: dí - co é - go ó - pe - ra mé - a ré - gi.



Gló - ri - a Pá - tri. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Adeámus cum fidúcia  
ad thrónum grátiae  
ut misericórdiam consequámur,  
et grátiam inveniámus  
in auxílio oportúno.  
Eructávit cor méum vérbum bónum:  
díco égo ópera méa régi.  
Glória Pátri.

Let us approach the throne of grace  
with confidence,  
that we may obtain mercy  
and find timely aid.

My heart brings forth a good word:  
(as) I speak my works to the king.  
Glory be to the Father.

# Allelúia, Ascéndit Déus

LU p848

ed. ERIC WILLIAM BARNUM

Al - le - lú - ia.

\*

A - scén - dit Dé - us

in ju - bi - la - ti - ó - ne,

et Dó - mi - nus

in vó - ce tú - bac.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Allelúia.  
Ascéndit Déus in jubilatióne,  
et Dóminus in vóce túbac.

Alleluia.  
God ascends amid rejoicing;  
the LORD amid the sound of the trumpet.

# Allelúia, Jubiláte Déo

LU p479

ed. ERIC WILLIAM BARNUM

Al - le - lú - ia.

\*.

Ju - bi - lá - te Dé - o.

ó - - - - - mnis tér - - - - - ra:

ser - ví - te Dó - - - - -

- - - - - mi - - - - - no.

in - - - - - lae - tí - ti - - - - - a.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Allelúia.  
Jubiláte Déo ómnis térra:  
servíte Dómino in laetítia.

Alleluia.  
Rejoice in God, all the earth.  
Serve the LORD with gladness.

# Allelúia, Laudáte púeri Dominum

LU p428

ed. ERIC WILLIAM BARNUM

Al - le - lú - - - ia.

\* \_\_\_\_\_

Lau - dá - te \_\_\_\_\_ pú - - - e - ri

Dó - mi num, \_\_\_\_\_ lau - dá - - - te

nó - - men \_\_\_\_\_ Dó - mi - - ni. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Allelúia.  
Laudáte púeri Dóminum,  
laudáte nómen Dómini.

Alleluia.  
Praise the LORD, O ye servants,  
Praise the name of the LORD.

# Allelúia, Loquebántur váriis

LU p888

ed. ERIC WILLIAM BARNUM

Al - le - - - - - lú - ia.

\*

Lo - - - - - que - bán - - - - - tur

vá - - - - - ri - - - - - is

lín - - - - - guis

A - pó - - - - - sto - - - - - li

ma - gná - - - li - a Dé - i.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Allelúia.  
 Loquebántur váriis línguis  
 Apóstoli magnália Déi.

Alleluia.  
 The apostles were speaking in various tongues  
 the marvelous deeds of God.

# Allelúia, Spíritus Sánctus

LU p891

ed. ERIC WILLIAM BARNUM

Al - le - - lú - - ia. \_\_\_\_\_

\* \_\_\_\_\_

Spí - ri - tus \_\_\_\_\_ Sá - nctus \_\_\_\_\_

do - cé - bit \_\_\_\_\_ vos \_\_\_\_\_

quae - cúm - - que dí - xe - ro \_\_\_\_\_

vó - bis \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Allelúia.  
Spíritus Sánctus docébit vos  
quaecúmque díxero vóbis.

Alleluia.  
The Holy Spirit will teach you  
whatever I (shall) have said to you.

# Allelúia, Veníte ad me

LU p973

ed. ERIC WILLIAM BARNUM

Al - le - lú - ia.

\*

Ve - ní - te ad me,

ó - mnes qui la - bo - rá -

tis,

et o - ne - rá - ti - é - stis:

et é - go re - fi - ci - am vos.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Allelúia.  
 Veníte ad me,  
 ómnes qui laborátis,  
 et onerátí éstis:  
 et égo reféciam vos.

Alleluia.  
 Come to me,  
 All you who labor  
 and are burdened,  
 and I will restore you.

# Amen dico vobis

LU p574

ed. ERIC WILLIAM BARNUM

The musical score consists of three staves. The first staff begins with a treble clef and a common time signature (C). The melody is written on a five-line staff with a key signature of one flat (B-flat). The lyrics 'A - men, a - men\_\_\_\_\_ dí - co vó - bis:' are written below the notes. The second staff continues the melody with the lyrics '\* si quis ser - mó - nem mé - um ser - vá - - ve - rit,'. The third staff concludes the piece with the lyrics 'mór-tem non gu - stá - bit\_\_\_\_\_ in ae - tér - num. E u o u a\_\_\_\_\_ e.\_\_\_\_\_'. The score uses various note values including quarter, eighth, and dotted notes, with some notes beamed together.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Amen, amen dico vobis  
si quis sermónem méum serváverit,  
mórtem non gustábit in aetérnum.

Amen, amen, I say to you:  
if anyone keeps my teaching,  
he will never taste (of) death.

# Angelus ad pastóres áit

LU p397

ed. ERIC WILLIAM BARNUM

An - ge - lus \* ad pas - tó - res á - - it: \_\_\_\_\_

An - nún - ti - o vó - bis gáu - di - um má - gnum:

qui - a ná - tus est vó - bis hó - di - e

Sal - vá - tor mún - di, al - le - lú - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Angelus ad pastóres áit:  
Annúntio vóbis gáudium mágnum:  
quia nátus est vóbis hódie  
Salvátor mún-di,  
allelúia.

The angel said to the shepherds:  
I proclaim a thing of great joy to you:  
today the Savior of the world  
has been born for you.  
Alleluia.

# Ante me

LU p334

ed. ERIC WILLIAM BARNUM

An - te me\_\_\_ \* non est for - má - tus Dé - us, \_\_\_\_\_  
et post\_\_\_ me\_\_\_\_\_ non é - rit: \_\_\_\_\_  
qui - a mí - hi cur - vá - bi - tur\_\_\_ óm - ne\_\_\_ gé - nu, \_\_\_\_\_  
et\_\_\_ con - fi - té - bi - tur\_\_\_ óm - nis\_\_\_ lín - gua. E u o u a\_\_\_ e. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Ante me non est formátus Déus,  
et post me non érit:  
quia míhi curvábatur ómne génu,  
et confitébitur ómnis língua.

Before me no god was formed,  
nor will there be one after me;  
for to me every knee shall bow,  
and every tongue confess.

# Ave María

LU p355

ed. ERIC WILLIAM BARNUM

A - - - - - ve

\* Ma - rí - - - - - a,

grá - - - - - tí - a plé - na,

Dó - - - - -

- - - - - mi - nus

té - - - - - cum:\_\_\_\_\_

be - ne - dí - - - - - cta\_\_\_\_\_ tu\_\_\_\_\_

in mu - - li - é - ri - - bus,

et be - ne - - dí - - - - - ctus\_\_\_\_\_

frú - - - ctus vén - - -

- - tres \_\_\_\_\_ tú - - i.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Ave María, grátia pléna,  
 Dóminus técum:  
 benedícta tu in muliéribus,  
 et benedíctus frúctus véntris túi.

Hail, Mary, full of grace.  
 The LORD is with you;  
 blessed are you among women,  
 and blessed is the fruit of your womb.

# Beáta Déi Génitrix María

LU p383

ed. ERIC WILLIAM BARNUM

Be - á - - - - - ta\_\_\_\_\_

\* Dé - i Gé - ni - rix\_\_\_\_\_ Ma - rí - - a,\_\_\_\_\_

cú - - jus ví - sce - - - - - ra

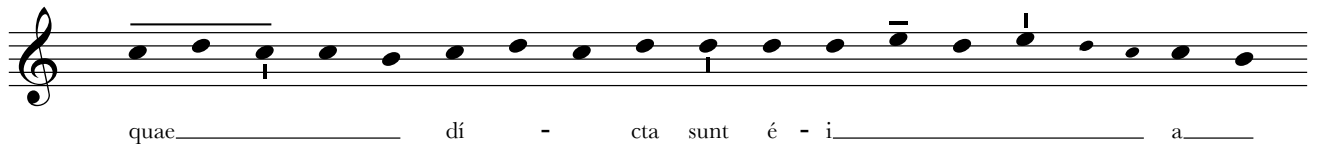
in - tá - - cta\_\_\_\_\_ pér - ma - - - nent:\_\_\_\_\_

Hó - di - - e gé - nu - it\_\_\_\_\_

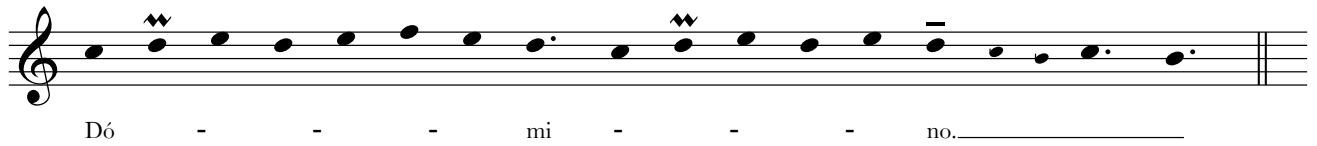
Sal - va - tó - - rem saé - - cu - - li.\_\_\_\_\_

Be - á - - - ta,\_\_\_\_\_ quae cré - di - dit:

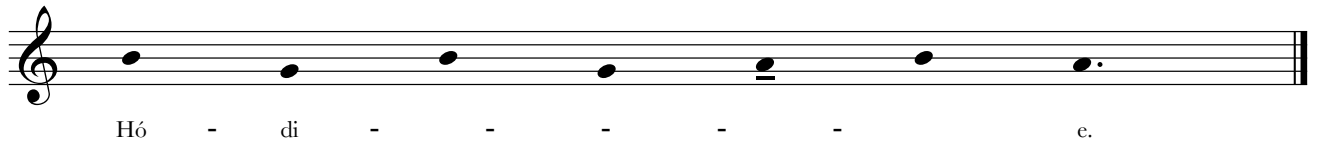
quó - ni - am per - féc - ta\_\_\_\_\_ sunt\_\_\_\_\_ óm - ni - - a,\_\_\_\_\_



quae dicta sunt ei a



Dómino.



Hódie.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Beáta Déi Génitrix María,  
 cújus víscera intácta pérmanent:  
 Hódie genuit Salvatórem saéculi.  
 Béata, quae crédidit:  
 quóniam perfécta sunt ómnia,  
 quae dícta sunt éi a Dómino.  
 Hódie.

Blessed is Mary, mother of God,  
 whose flesh remains untouched:  
 Today she has borne the Savior of the world.  
 Blessed is she who believed;  
 for everything the LORD spoke  
 to her has been fulfilled.  
 Today.

# Beáta es María

LU p339

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time and consists of four staves. The first staff begins with a C-clef and a common time signature, followed by a double bar line and a treble clef. The melody is written on a five-line staff with a key signature of one flat (B-flat). The lyrics are: Be - á - ta es Ma - rí - a, \* quae cre - di - dí - sti: per - fi - ci - én - tur in te quae dí - cta sunt tí - bi a Dó - mi - no, al - le - lú - ia. The second staff continues the melody with the lyrics: per - fi - ci - én - tur in te. The third staff continues with the lyrics: quae dí - cta sunt tí - bi a Dó - mi - no, al - le - lú - ia. The fourth staff concludes with the lyrics: E u o u a e.

Be - á - ta es Ma - rí - a, \* quae cre - di - dí - sti:  
per - fi - ci - én - tur in te  
quae dí - cta sunt tí - bi a Dó - mi - no, al - le - lú - ia.  
E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Beáta es María, quae credidisti:  
perfeciéntur in te  
quae dícta sunt tíbi a Dómino,  
allelúia.

O Mary, how blessed are you, who believed:  
those things which the LORD  
spoke to you are fulfilled in you.  
Alleluia.

# Benedicimus Déum caéli

LU p912

ed. ERIC WILLIAM BARNUM

The musical score is written on six staves. The first staff begins with a treble clef and a common time signature (C). The melody is simple and diatonic, with lyrics underneath. The second staff starts with an asterisk and the word 'Dé'. The third staff has the word 'et' at the beginning. The fourth staff has 'con - fi' at the beginning. The fifth staff has 'qui - a' at the beginning. The sixth staff has 'mi - se' at the beginning. The music is in a single melodic line with lyrics underneath.

Be - ne - - dí - - ci - mus

\* Dé - um \_\_\_\_\_ caé - li, \_\_\_\_\_

et co - ram óm - ni - bus vi - vén - ti - bus \_\_\_\_\_

con - fi - té - bi - mur \_\_\_\_\_ é - - i: \_\_\_\_\_

qui - a \_\_\_\_\_ fé - cit \_\_\_\_\_ no - bís - cum \_\_\_\_\_

mi - se - ri - cór - di - am \_\_\_\_\_ sú - am, \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Benedicimus Déum caéli,  
et coram ómnibus vivéntibus  
confitébimur éi:  
quia fécit nobíscum  
misericórdiam súam.

We bless the God of heaven,  
and before all the living  
we will confess him:  
because he has shown  
mercy to us.

# Benedicam Dóminum

LU p1484

ed. ERIC WILLIAM BARNUM

Be - ne - dí - cam Dó - mi - num,

\* qui mí - hi trí - bu - it

in - tel - lé - ctum:

pro - ví - dé - bam Dé - um

in con - spé - ctu mé - o sem - per:

quó - ni - am

a - dex - tris est mí - hi,

ne com - mó -

ve - ar. \_\_\_\_\_

Al - le -

lú - ia. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Benedicam Dóminum,  
 qui míhi tríbuit intelléctum:  
 providébam Déum  
 in conspéctu méo semper:  
 quóniam a déxtris est míhi,  
 ne commóvear.  
 Allelúia.

I will bless the LORD,  
 who granted me understanding:  
 I saw God always ahead of me,  
 in my sight:  
 because he is at my right hand  
 lest I be shaken.  
 Alleluia.

# Calix benedictiónis

LU p1535

ed. ERIC WILLIAM BARNUM

The musical score is written for a single voice part in 3/8 time. It begins with a C-clef and a key signature of one flat (B-flat). The lyrics are: "Ca - lix be - ne - dic - ti - ó - nis, cú - i be - ne - dí - ci - mus, non - ne com - mu - ni - cá - ti - o sán - gui - nis Chrí - sti est? Et pá - nis quem frán - gi - mus non - ne par - ti - ci - pá - ti - o cór - po - ris Dó - mi - ni est?" The score consists of nine staves of music, each with a treble clef. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. There are some musical ornaments (trills) above certain notes in the fifth and eighth staves.

Ca - lix

\* be - ne - dic - ti - ó - nis,

cú - i be - ne - dí - ci - mus,

non - ne com - mu - ni - cá - ti - o

sán - gui - nis Chrí - sti est?

Et pá - nis

quem frán - gi - mus

non - ne par - ti - ci - pá - ti - o

cór - po - ris Dó - mi - ni est?

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Calix benedictiónis,  
cúi benedícimus,  
nonne comunicátio  
ságuinis Chrísti est?  
Et pánis quem frángimus,  
nonne participátio  
córporis Dómini est?

The cup of blessing  
which we bless,  
is it not a communion  
with the blood of Christ?  
And the bread which we break,  
is it not a participation  
in the body of the LORD?

# Circumdúxit éam

LU p1671

ed. ERIC WILLIAM BARNUM

The musical score is written in 12/8 time, indicated by the '12' over the '8' in the key signature. It begins with a treble clef and a double bar line. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. There are several musical ornaments, specifically mordents, placed above certain notes in the later staves. The score ends with a double bar line.

Cir - cum dú - xit é - am, \* et \_\_\_\_\_ dó - cu - it  
et cu - sto - di - - - - vit \_\_\_\_\_  
qua - si pu - píl - lam ó - cu - li \_\_\_\_\_ sú - li.  
Si - cut \_\_\_\_\_ á - qui - la ex - pán - dit á - las \_\_\_\_\_ sú - as,  
et as - sump - - - sit \_\_\_\_\_ é - am,  
at - que \_\_\_\_\_ por - tá - vit \_\_\_\_\_ in \_\_\_\_\_ hú - me - ris \_\_\_\_\_ sú - is.  
Dó - mi - nus \_\_\_\_\_ só - lus  
dux \_\_\_\_\_ é - - - - jus fú - it.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Circumdúxit éam, et dócuit  
et custodivit  
quasi pupíllam óculi súli,  
Sicut áquila expándit álas súas,  
et assúmpsit éam,  
atque portávit in húmeris súis.  
Dóminus sólus dux éjus fúit.

He led her about, both teaching her  
and guarding her  
as the apple of his eye.  
As an eagle, he stretched his wings  
and bore her up,  
and carried her on his own shoulders.  
The LORD alone was her leader.

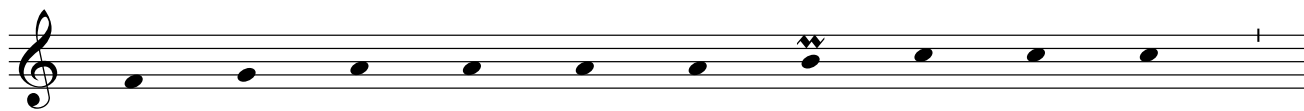
# Cogitationes Córdis éjus

LU p970

ed. ERIC WILLIAM BARNUM



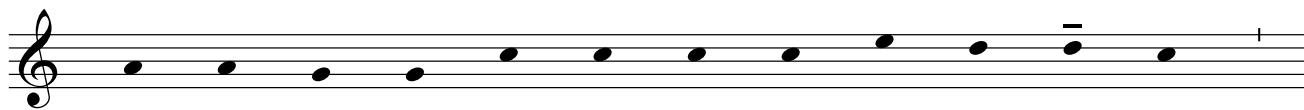
Co - gi - ta - ti - ó - nes \* Cór - dis - é - jus -



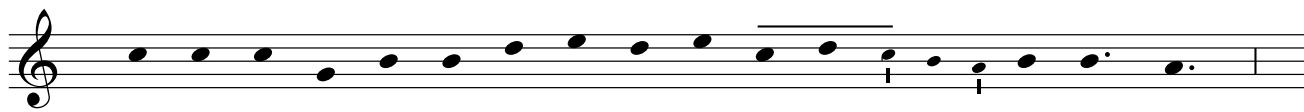
in ge - ne - ra - ti - ó - ne -



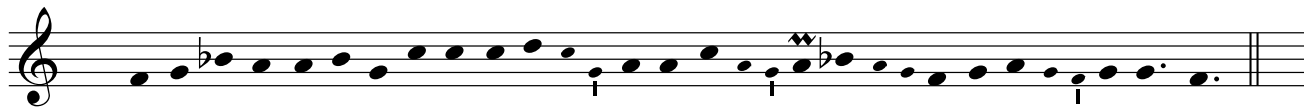
et ge - ne - ra - ti - ó - nem:



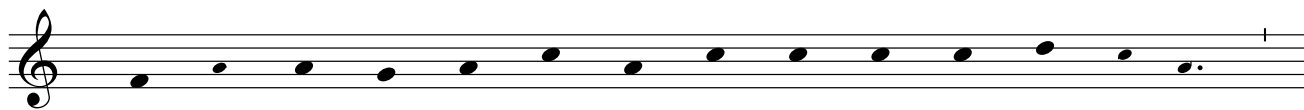
ut é - ru - at a mór - te -



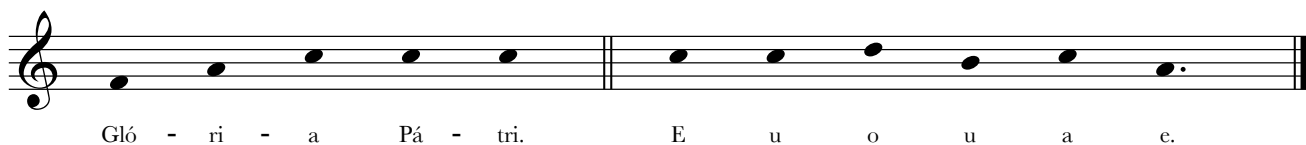
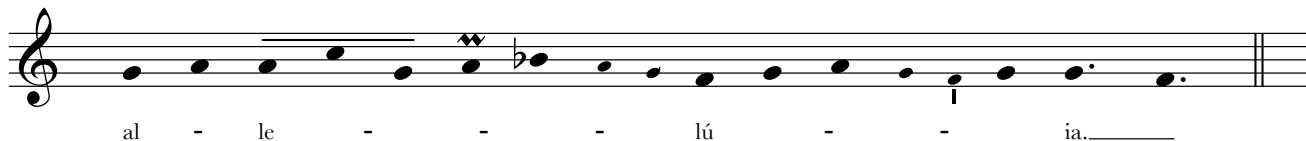
á - ni - mas e - ó - rum -



et á - lat - é - os in fá - me -



Al - le - lú - ia,



Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Cogitationes Córdis éjus  
in generatióne et generatióne:  
ut éruat a mórte ánimas eórum  
et álat éos in fáme.  
Allelúia, allelúia.  
Exsultáte jústi in Dómino,  
réctos dédect collaudátio.  
Glória Pátri.

The counsels of God's heart  
are from one generation to the next,  
to rescue their souls from death  
and nourish them in time of famine.  
Alleluia, alleluia.  
Rejoice, O ye righteous, in the LORD;  
it is fitting for the upright to praise him together.  
Glory be to the Father.

# Confirma hoc Deus

LU p882

ed. ERIC WILLIAM BARNUM

Con - fir - ma \* hoc Dé - us,

quod o - - pe - rá - - tus es

in nó - - bis:

a tém - plo tú - o, quod est

in Je - rú - sa - lem,

tí - be óf - fe - rent ré - ges

mú - ne - ra,

al - le - - lú - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Confirma hoc Déus,  
quod operátus es in nóbis:  
a témplo túo,  
quod est in Jerúsalem,  
tíbe ófferent réges múnera,  
allelúia.

Confirm this, O God,  
what you have worked in us:  
from your temple  
in Jerusalem,  
kings will offer gifts to you.  
Alleluia.

# Cum sublevásset óculos Jésus

LU p1093

ed. ERIC WILLIAM BARNUM

Cum sub - le - vás - set \* ó - cu - los Jé - sus,  
et vi - dís - set má - xi - mam mul - ti - tú - di - nem  
ve - ni - én - tem ad se, dí - xit ad Phi - líp - pum:  
Un - de e - mé - mus pá - nes ut man dú - cent hi?  
Hoc au - tem dí - cé - bat tén - tans é - um:  
í - pse e - nim sci - é - bat  
quid és - set fa - ctu - rus.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Cum sublevásset óculos J́esus,  
et vidísset máximam multítúdinem  
veniéntem ad se, díxit ad Philíppum:  
Unde emémus pánes ut mandúcent hi?  
these can eat?

Hoc autem dicébat téntans éum:  
ípse enim sciébat  
quid éssat facturúrus.

When Jesus lifted up his eyes  
and saw the great multitude  
coming to him, he said to Philip:  
From where will we buy bread so that

He said this, however, to test him:  
for he himself knew  
what he would do.

# Descéndit J́esus cum éis

LU p473

ed. ERIC WILLIAM BARNUM

The musical score consists of four staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is written on a five-line staff. Below the staff, the Latin text is written with hyphens under the notes: "De - scén - dit J́e - sus \* cum é - is,". The second staff continues the melody with the text "et vé - nit Ná - za - reth,". The third staff continues with "et é - - - - - rat". The fourth staff concludes the piece with "súb - - - - di - tus íl - lis.".

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Descéndit J́esus cum éis,  
et vénit Názareth,  
et érat súbditus illis.

Jesus went down with them  
and came to Nazareth,  
and was obedient to them.

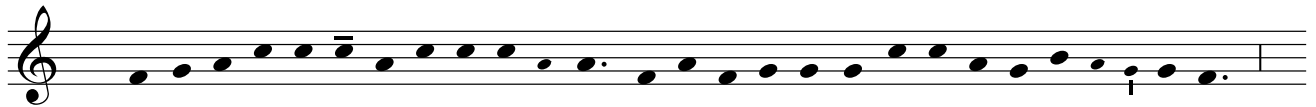
# Deus enim firmávit

LU p406

ed. ERIC WILLIAM BARNUM



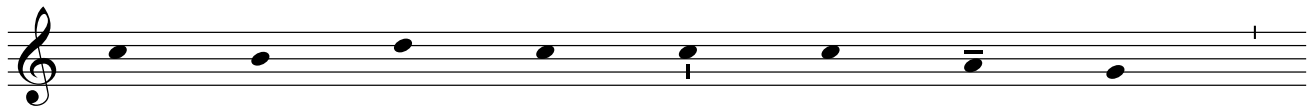
De - us \_\_\_\_\_ e - nim \* fir - má - - vit



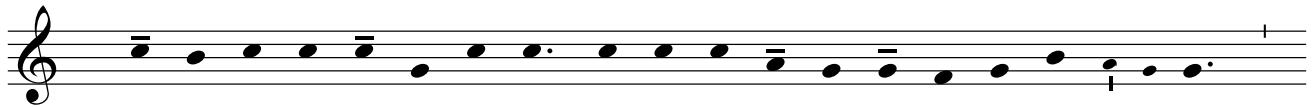
ór - - - bem \_\_\_\_\_ tér rae, \_\_\_\_\_



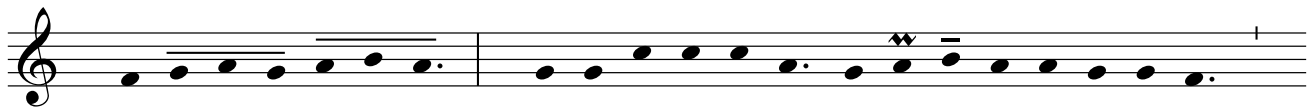
qui non \_\_\_\_\_ com mo - vé - bi - tur:



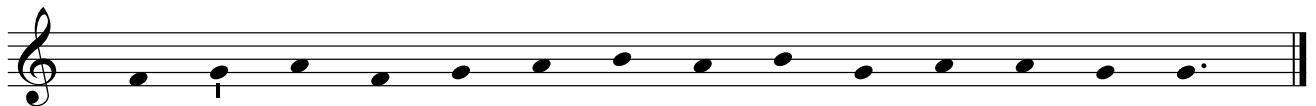
pa - rá - - - - - ta \_\_\_\_\_



sé - - - ed \_\_\_\_\_ tú - a, \_\_\_\_\_ Dé - us,



ex tunc, \_\_\_\_\_ a saé - cu - - lo \_\_\_\_\_



tu \_\_\_\_\_ es.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Déus enim firmávit orbem térrae,  
qui non commovébitur:  
paráta sédis túa,  
Déus, ex tunc,  
a saéculo tu es.

For God firmly fixed the world;  
it will not be moved.  
Your throne, O God, was prepared  
from of old,  
you are from eternity.

# Dixit autem pater

LU p551

ed. ERIC WILLIAM BARNUM

Di - xit au - tem pá - ter \* ad sér - vos sú - os:

Ci - to pro - fér - te stó - lam prí mam, et in - dú - i - te íl - lum,

et dá - te án - nu - lum in má - nu \_\_\_\_\_ é - jus,

et cal - ce - a - mén - ta in pé - des \_\_\_\_\_ é - jus. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Dixit autem pater ad sérvos súos  
Cito proférte stólam prí mam,  
et indúite íllum,  
et dáte ánnulum in mánu éjus,  
et calceaménta in pédes éjus.

But the father said to his servants,  
"Bring quickly the very best robe  
and put it on him;  
put a ring on his finger  
and sandals on his feet."

# Dixit Dóminus ad Nóe

LU p503

ed. ERIC WILLIAM BARNUM

The musical score is written on five staves. The first staff begins with a treble clef and a 3/8 time signature. The melody is written in a single line. The lyrics are placed below the notes, with some words connected by lines. The second staff continues the melody and lyrics. The third staff continues the melody and lyrics. The fourth staff continues the melody and lyrics. The fifth staff continues the melody and lyrics. The score ends with a double bar line.

Di - xit\_\_\_\_\_ Dó - mi - nus\_\_\_\_\_ \* ad\_\_\_\_\_ Nó - e:  
Fí - nis u - ni - vér - sae cár - nis\_\_\_\_\_ vé - nit\_\_\_\_\_ co - ram\_\_\_\_\_ me:  
fac tí - bi\_\_\_\_\_ ár - cam de\_\_\_\_\_ lí - gnis lae - vi - gá - tis,  
ut sal - vé - tur u - ni - vér - sum\_\_\_\_\_ sé - men in é - a.  
E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Dixit Dóminus ad Nóe:  
Fínis univérsae cárnis  
vénit coram me:  
fac tibi árcam  
de lígnis laevigátis,  
ut salvétur univérsum  
sémen in éa.

The LORD said to Noah,  
"All flesh has reached its end  
in my presence.  
Make for yourself an ark  
from polished wood,  
so that all seed  
may be kept safe in it."

# Domine Deus meus in te sperávit

LU p544

ed. ERIC WILLIAM BARNUM

The musical score consists of four staves of music. The first staff is in bass clef and contains the lyrics 'Do - mi - ne \* Dé - us \_\_\_\_\_ mé - us \_\_\_\_\_'. The second staff is in treble clef and contains the lyrics 'in \_\_\_\_\_ te spe - rá - vi: \_\_\_\_\_ lí - be - ra me \_\_\_\_\_'. The third staff is in treble clef and contains the lyrics 'ab ó - mni - bus \_\_\_\_\_ per - se - quén - ti - bus me, \_\_\_\_\_'. The fourth staff is in treble clef and contains the lyrics 'et é - ri - pe \_\_\_\_\_ me. \_\_\_\_\_'. The music is written in a simple, melodic style with a key signature of one flat and a common time signature.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Domine Deus meus in te sperávi  
libera me ab ómnibus  
persequéntibus me, et éripe me.

O LORD, my God, I trust in you;  
free me from all those  
pursuing me, and rescue me.

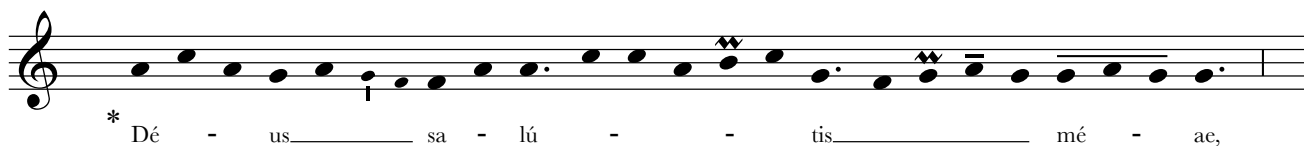
# Domine Deus salútis méae

LU p905-906

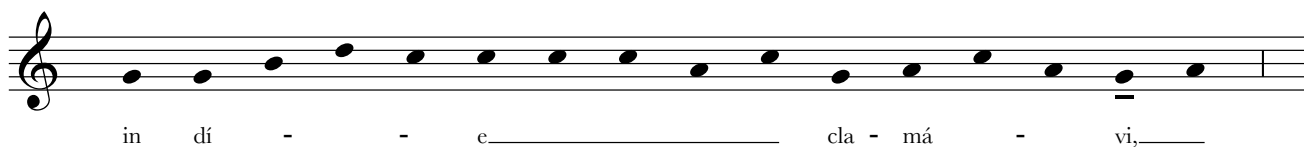
ed. ERIC WILLIAM BARNUM



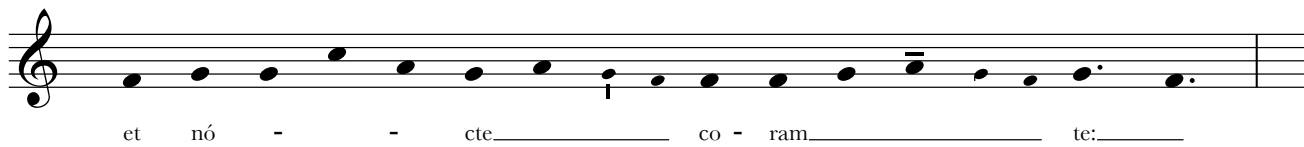
Do - - - mi - - - ne



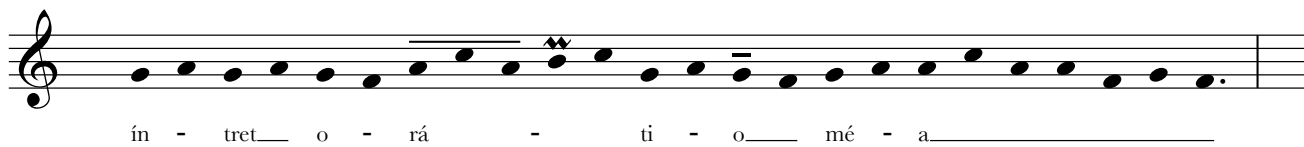
\* Dé - us sa - lú - - - tis mé - - - ae,



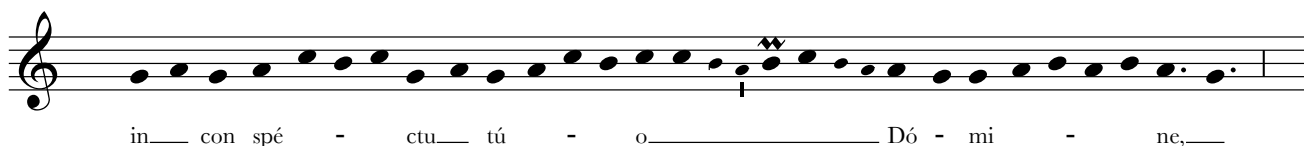
in dí - - - e cla - má - - - vi,



et nó - - - cte co - ram te:



ín - tret o - rá - - - tí - o mé - a



in con spé - ctu tú - o Dó - mi - ne,



al - le - - - lú - - - ia.

# Domine Deus virtutum

LU p345-346

ed. ERIC WILLIAM BARNUM

Do - mi - ne \* Dé - us vir - tú - - - tum,

con vér - te nos:

et o - stén - de fá - ci - em tú - am,

et sál - - - vi é - ri - mus.

Ex - ci - ta, Dó - - - - -

- - - - - mi - ne,

po - tén - - - ti - am tú - am,

et vé - - - - - ni,  
 ut sál - vos fá - ci - as nos.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Domine D eus virt utum,  
 conv erte nos:  
 et ost ende f aciem tuam,  
 et s alvi  erimus.  
 Excita, D omine,  
 pot entiam tuam, et v eni,  
 ut s alvos f acias nos.

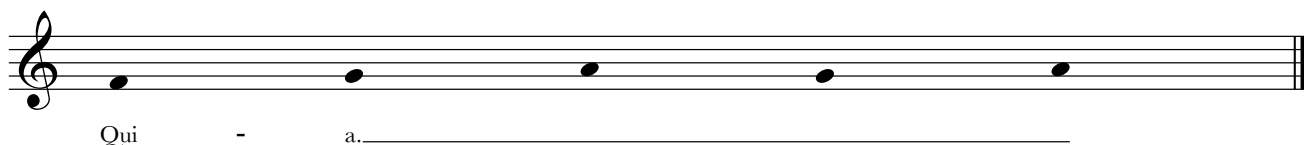
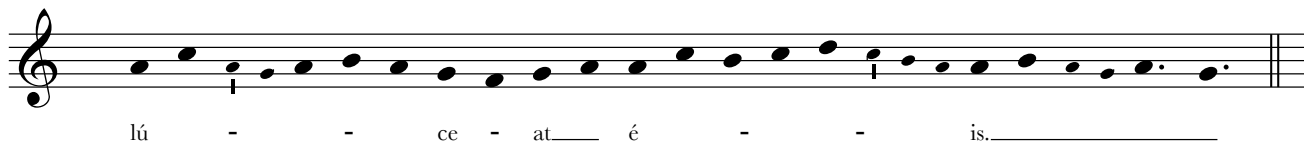
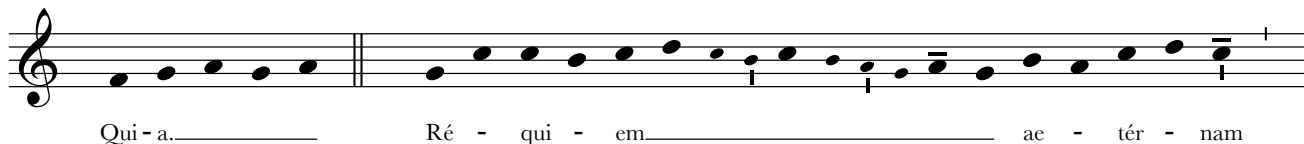
O LORD, the God of strength,  
 restore us:  
 show us your face,  
 and we shall be saved.  
 Stir up, O LORD,  
 your power and come,  
 that you make us safe.

# Domine, quando véneris

LU p1787

ed. ERIC WILLIAM BARNUM

Do - mi - - ne, \* quan do vé - ne - ris  
ju - di - cá - - re tér - ram,  
u - bi me ab - scón - - dam  
a vúl - tu í - rae tú - - ae?  
Qui - a pec - - cá - vi ní - - mis  
in ví - ta mé - a  
Com - mis - sa mé - a pa - vé - sco,  
et an - te te e - ru - bé - sco:  
dum vé - ne - ris ju - di - cá - re



Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Domine, quando véneris  
 judicáre térram,  
 ubi me abscondam  
 a vultu irae túae?  
 Quia peccávi nímis  
 in víta méa.  
 Commíssa méa pavésco,  
 et ante te erubésco:  
 dum véneris judicáre  
 nóli me condemnáre.  
 Quia [peccávi nímis  
 in víta méa.]  
 Réquiem aetérnam dóna éis Dómine:  
 et lux perpetua  
 líceat éis.  
 Quia [peccávi nímis  
 in víta méa.]

LORD, when you come  
 to judge the earth,  
 where can I hide myself  
 from your angry face?  
 For too much have I sinned  
 in my life.  
 I tremble at my deeds  
 and stand before you in shame.  
 When you come to judge,  
 do not condemn me.  
 For [too much have I sinned  
 in my life.]  
 Give them rest eternal, O LORD,  
 and let them bask in  
 unending light.  
 For [too much have I sinned  
 in my life.]

# Dominus díxit ad me

LU p392

ed. ERIC WILLIAM BARNUM

The musical score consists of six staves of music. The first staff begins with a bass clef and a double bar line, followed by a treble clef. The lyrics are written below the notes. The second staff continues the melody in treble clef. The third staff continues the melody in treble clef. The fourth staff continues the melody in treble clef. The fifth staff continues the melody in treble clef. The sixth staff continues the melody in treble clef and ends with a double bar line.

Do - mi - nus \* dí - xit ad me:  
Fí - li - us mé - us es tu,  
é - go hó - dí - e gé - nu - i te.  
Qua - re fre - mu - é - runt gén - tes:  
et pó - pu - li me - dí - tá - ti sunt in - á - ni - a?  
Gló - ri - a Pá - tri. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Dominus díxit ad me:  
Fílius méus es tu,  
égo hódie génuí te.  
Quare fremuérunt géntes:  
et pópuli meditáti sunt inánia?  
Glória Pátri.

The LORD said to me,  
"You are my Son;  
today I have begotten you."  
Why do the nations rage  
and the peoples plot in vain?  
Glory be to the Father.

# Dominus illuminatio mea

LU p998

ed. ERIC WILLIAM BARNUM

The musical score is written on ten staves. The first staff begins with a bass clef and a double bar line, followed by a treble clef. The lyrics are: Do - mi - nus. The second staff starts with an asterisk and the lyrics: il - lu - mi - ná - ti - o mé - a,. The third staff continues with: et - sá - lus mé - a, quem - tí - mé - bo?. The fourth staff has the lyrics: Dó - mi - nus. The fifth staff has: de - fén - sor - ví - tae - mé - ae,. The sixth staff has: a quo - tre - pi - dá - bo?. The seventh staff has: qui trí - bu - lant - me. The eighth staff has: in - i - mí - ci mé - i,. The ninth staff has: in - fir - má - ti - sunt, et - ce - ci - dé - runt.

Do - mi - nus

\* il - lu - mi - ná - ti - o mé - a,

et - sá - lus mé - a, quem - tí - mé - bo?

Dó - mi - nus

de - fén - sor - ví - tae - mé - ae,

a quo - tre - pi - dá - bo?

qui trí - bu - lant - me.

in - i - mí - ci mé - i,

in - fir - má - ti - sunt, et - ce - ci - dé - runt.

Si con - sí - stant ad - vér - sum me cá - stra:  
 non tí - mé - bit cor mé - um.  
 Gló - ri - a Pá - tri. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Dominus illuminatio méa,  
 et sálus méa, quem tímébo?  
 Dóminus defénsor vítae méae,  
 a quo trepidábo?  
 qui tríbulant me inimíci méi,  
 infirmáti sunt, et cecidérunt.  
 Si consístant advérsus me cástra:  
 non tímébit cor méum,  
 Glória Pátri.

The LORD is my light  
 and my salvation, whom will I fear?  
 The LORD is the defender of my life;  
 of what will I be afraid?  
 my enemies who trouble me,  
 they have grown weak and fall.  
 Even if a host takes a stand against me,  
 my heart will not fear.  
 Glory be to the Father.

# Dominus régit me

LU p567

ed. ERIC WILLIAM BARNUM

The musical score consists of six staves. The first staff is a bass clef with a common time signature. The remaining five staves are treble clefs. The lyrics are written below the notes. The text is: Do - mi - nus ré - git me, et ni - hil mí - hi dé - e - rit: in ló - co pá - scu - ae i - bi me col - lo - cá - vit: su - per á - quam re - fe - cti - ó - nis e - du - cá - vit me.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Dominus régit me  
et nihil míhi déerit:  
in lóco páscuae ibi me collocávit:  
super áquam refectiónis educávit me.

The LORD guides me,  
and I will have no need.  
he set in me in a place with pasture;  
he led me to refreshing water.

# Dum médium siléntium

LU p433

ed. ERIC WILLIAM BARNUM

The musical score is written in a single system with six staves. The first staff begins with a treble clef and a common time signature (C). The melody is simple, consisting of quarter and eighth notes. The lyrics are printed below the notes. The second staff starts with an asterisk and a fermata over the first note. The third staff has a fermata over the first note. The fourth staff has a fermata over the first note. The fifth staff has a fermata over the first note. The sixth staff has a fermata over the first note. The lyrics are: Dum médium siléntium tenérent ómnia, et nox in súo cúrsu médium íter perágeret: omnípotens sérmo túus Dómine aregálibus sédibus vénit, alleluia. E u o u a e.

Dum\_\_\_\_\_ mé - di - um si - lén - ti - um

\* te - né - rent\_\_\_\_\_ ó - mni - a,\_\_\_\_\_ et\_\_\_\_\_ nox\_\_\_\_\_ in sú - o cúrsu

mé - di - um í - ter\_\_\_\_\_ per - á - ge - ret:

o - mní - po - tens\_\_\_\_\_ sér - mo tú - us Dó - mi - ne

a re - gá - li - bus sé - di - bus vé - nit, al - le - lu - ia.

E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Dum médium siléntium  
tenérent ómnia,  
et nox in súo cúrsu  
médium íter perágeret:  
omnípotes sérmo túus Dómine  
a regálibus sédibus vénit,  
alleluia.

While all was held  
in silence deep,  
and night was journeying  
upon its way:  
then came from your royal throne,  
O LORD, your almighty word.  
Alleluia.

# Ecce advénit

LU p459

ed. ERIC WILLIAM BARNUM

Ec - - ce \* ad - vé - - nit

do - mi - ná - tor Dó - mi - nus: et ré gnum

in má - - nu é - - jus,

et po - té - stas, et im - pé - ri - um.

Dé - us, ju - dí - ci - um tú - um Ré - gi da:

et ju - stí - ti - am tú - am Fí - li - o Ré - gis.

Gló - ri - a Pá - tri. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Ecce advénit dominátor Dóminus  
et régnum in mánu éjus,  
et potéstas, et impérium.  
Déus, judícium túum Régi da:  
et justítiam túam Filio Régis.  
Glória Pátri.

Behold! the Lord who rules has come:  
He bears in his hand rule,  
power, and authority.  
Give your judgment, O God, to the King,  
and your justice to the Son of the King.  
Glory be to the Father.

# Ego sum

LU p568

ed. ERIC WILLIAM BARNUM

E - go sum \* qui te - sti - mó - ni - um per - hí - be - o de me íp - so:  
et te - sti - mó - ni - um pér - hí - bet de me,  
qui mí - sit me Pá - ter. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Ego sum qui testimónium  
perhíbeo de me ípso:  
et testimónium pérhibet de me,  
qui mísit me Páter.

I am he who gives witness  
about myself;  
and the Father, who sent me,  
also gives witness about me.

# Exaltábo te Dómine

LU p528-529

ed. ERIC WILLIAM BARNUM

Ex - al - tá - bo te \* Dó - mi - ne, \_\_\_\_\_  
quó - ni - am \_\_\_\_\_  
su - - sce pí - - sti \_\_\_\_\_ me,  
nec \_\_\_\_\_ de - le - ctá - sti \_\_\_\_\_  
in - i - mí - cos \_\_\_\_\_ mé - - - os  
su - per \_\_\_\_\_ me: \_\_\_\_\_  
Dó - - mi - ne \_\_\_\_\_  
cla - má - vi \_\_\_\_\_ ad \_\_\_\_\_ te,  
et sa - ná - - - - - - sti \_\_\_\_\_ me.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Exaltábo te Dómine  
quóniam suscepísti me,  
nec delectásti  
inimícos méos super me:  
Dómine clamávi ad te,  
et sanásti me.

I will exhalt you, O LORD  
because you lifted me up,  
nor did you allow  
my enemies (to triumph) over me:  
O LORD, I cried aloud to you,  
and you healed me.

# Exáudi Dómine vócem méam

LU p1002

ed. ERIC WILLIAM BARNUM

Ex - áu - di Dó - mi - ne \* vó - cem mé - am,

qua - cla - má - vi - ad - te:

ad - jú - tor mé - us é - sto,

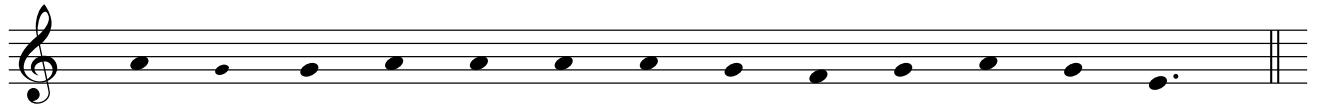
ne de - re - lín - quas - me,

ne - que de - spí - ci - as - me,

Dé - us -

sa - lu - tá - ris - mé - us -

Dó - mi - nus il - lu - mi - ná - tí - o mé - a,



et sálus mé - a: quem ti - mé - bo?



Gló - ri - a Pá - tri. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Exáudi Dómine vócem méam,  
qua clamávi ad te:  
adjútor méus ésto,  
ne derelínquas me,  
Déus salutáris méus.  
Dóminus illuminátio méa,  
et sálus méa: quem timébo?  
Glória Pátri.

Hear, O LORD, my voice  
in which I cry to you:  
be my helper  
lest you forsake me,  
O God of my salvation.  
The LORD is my light  
and my salvation; whom shall I fear?  
Glory to the Father.

# Exiit sérmō inter frátres

LU p423-424

ed. ERIC WILLIAM BARNUM

Ex - i - it \* sér - mó in - ter\_\_\_\_ frá - tres,

quod dí - scí - pu - lus íl - le\_\_\_\_ non\_\_\_\_ mó - ri - tur:\_\_\_\_\_

et\_\_\_\_ non\_\_\_\_ dí - xit\_\_\_\_ Jé - sus:\_\_\_\_\_

Non\_\_\_\_ mó - ri - tur:\_\_\_\_\_

sed: Sic é - um vó - lo ma - né - re,\_\_\_\_\_

do - nec\_\_\_\_ vé - ni - am.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Exiit sérmō inter frátres,  
quod discipulus ille non móritur:  
et non díxit Jésus:  
Non móritur: sed:  
Sic éum vólo manére,  
donec véniam.

Comments spread among the brothers  
that this disciple would not die:  
but Jesus did not say,  
"He will not die," rather,  
"Thus I wish him to remain  
until I shall come."

# Exsultávit cor méum

LU p1612

ed. ERIC WILLIAM BARNUM



Ex - sul - tá - vit \* cor\_\_\_ mé - um in Dó - mi - no,  
et ex - al - tá - tum\_\_\_ est cór - nu\_\_\_ mé - um  
in\_\_\_ Dé - o\_\_\_ mé - o,  
qui - a lae - tá - ta sum\_\_\_  
in sa - lu - tá - ri\_\_\_ tú - o. E u o u a\_\_\_ e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Exsultávit cor méum in Dómino,  
et exaltánum est córnu méum  
in Déo méo  
quia laetáta sum  
in salutári túo.

My heart rejoices in the LORD  
and my strength is raised up  
in my God,  
because I am joyful  
in your salvation.

# Exsultávit ut gígas

LU p352

ed. ERIC WILLIAM BARNUM

The musical score is written on six staves. The first staff begins with a C-clef and a 12-measure rest, followed by a treble clef and the melody. The lyrics are: Ex - sul - tá - vit \* ut gí - gas. The second staff continues the melody with lyrics: ad cur - rén - - dam ví - am:. The third staff has lyrics: a súm - - mo caé - - lo. The fourth staff has lyrics: e - grés - si - o é - jus,. The fifth staff has lyrics: et oc - cúr - - sus é - jus. The sixth staff has lyrics: us - que ad súm - mum é - jus. The score includes various musical notations such as rests, beams, and a fermata over the final note.

Ex - sul - tá - vit \* ut gí - gas

ad cur - rén - - dam ví - am:

a súm - - mo caé - - lo

e - grés - si - o é - jus,

et oc - cúr - - sus é - jus

us - que ad súm - mum é - jus.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Exsultávit ut gígas  
ad curréndam víam:  
a súmmo caélo  
egréssio éjus,  
et occúrsus éjus  
usque ad súmum éjus.

He rejoices as giants  
about to run their way:  
his rising is from  
the highest heaven,  
and his course  
is to the highest peak.

# Exsúltet gáudio páter Jústí

LU p470

ed. ERIC WILLIAM BARNUM

Ex - súl - - tet gáu - - di - o

\* pá - - ter\_\_\_\_ Jústí - - - sti,\_\_\_\_

gáu - de - at\_\_\_\_ Pá - ter\_\_\_\_ tú - - - us\_\_\_\_

et\_\_\_\_ Má - ter\_\_\_\_ tú - a, et\_\_\_\_ ex - súl - tet

quae\_\_\_\_ gé - - ne - it\_\_\_\_ te.\_\_\_\_

Quam\_\_\_\_ dí - léc - ta - ta - ber - ná - cu - la tú - a, Dó - mi - ne\_\_\_\_ vir - tú - tum!\_\_\_\_

con - cu - pí - scit et dé - fi - cit á - ni - ma mé - a

in á - tri - a Dó - mi - ni.\_\_\_\_ Gló - ri - a Pá - tri.

E u\_\_\_\_ o u a\_\_\_\_ e.\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Exsúltet gáudio páter Jústí,  
gáudeat Páter túus et Máter túa,  
et exsúltet quae génuít te.  
Quam dilécta tabernácula túa,  
Dómine virtútum!  
concupíscit et déficit ánima méa  
in átria Dómini.  
Glória Pátri.

The Father of the Just will greatly rejoice;  
may the Father and Mother sing for joy,  
and may she who bore you rejoice.  
How lovely is your dwelling place,  
O LORD of strength!  
My soul desires and faints for the  
courtyards of the LORD.  
Glory be to the Father.

# Fecit míhi mágna

LU p445

ed. ERIC WILLIAM BARNUM

Fe - cit \* mí - hi má - gna qui pó - tens est, et, et sán - ctum nó - men é - just, al - le - lú - ia. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Fecit míhi mágna qui pótens est,  
et sánctum nómen éjus,  
allelúia.

The Mighty One did great things  
for me, and holy is his name.  
Alleluia.

# Felices sensus beatae Mariae

LU p1637-1638

ed. ERIC WILLIAM BARNUM

The musical score is written on five staves. The first staff begins with a treble clef and a 3/8 time signature. The melody is written in a single line. The lyrics are: Fe - li - ces sēn - - - sus. The second staff continues the melody with the lyrics: \* be - á - - - taē Ma - rí - ae Vír - - - gi - nis, . The third staff continues with: qui sí - ne mór - te me - ru - - - é - - - runt. The fourth staff continues with: mar - ty - - - ri - i pál - mam. The fifth staff concludes the piece with: sub crú - - - ce Dó - mi - - - ni.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Felices sensus beatae  
Mariae Virginis,  
qui sine morte meruerunt  
martyrii palmam  
sub cruce Domini.

O happy understanding of the  
blessed Virgin Mary,  
which earned the (victory)  
palm of the martyr without death,  
beneath the cross of the Lord.

# Gaudete in Dómino

LU p334-335

ed. ERIC WILLIAM BARNUM

Gau - dé - - - te

\* in Dó - mi - no sem - per: í - te - rum dí - co,

gau - dé - te: mo - dé - sti - a vé - stra

nó - ta sit ó - mni - bus ho - mí - ni - bus:

Dó - mi - nus pro - pe est.

Ni - hil sol - lí - ci - ti sí - - tis:

sed in ó - - - mni o - ra - ti - ó - - ne

pe - ti - ti - ó - nes vé - strae

in - no - té - scant a - - pud Dé - um.

Be - ne - di - xi - sti, Dó - mi - ne, tér - ram tú - am:\_\_\_\_\_

a - ver - tí - sti ca - pti - vi - tá - tem Já - cob.

Gló - ri - a Pá - tri. E u\_\_\_\_\_ o u a\_\_\_\_\_ e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Gaudéte in Dómino semper:  
 iterum díco, gaudéte:  
 modéstia véstra nóta  
 sit ómnibus homínibus:  
 Dóminus prope est.  
 Nihil sollíciti sítis:  
 sed in ómni oratióne  
 petitiónes néstrae  
 innotéscant apud Déum.  
 Benedixísti, Dómine, térram túam:  
 avertísti captivitátem Jácob.  
 Glória Pátri.

Rejoice in the LORD always!  
 I say it again, rejoice!  
 May your modesty  
 be known to all.  
 The LORD is near.  
 Be not anxious of anything,  
 but in all your speech  
 let your petitions  
 become known before God.  
 You have blessed, O LORD, your land:  
 you have returned Jacob from captivity.  
 Glory to the Father.

# Glória in excélsis Déo

LU p402

ed. ERIC WILLIAM BARNUM

The musical score is written on three staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lyrics are: Gló - ri - a \* in ex - cé - sis Dé - o, \_\_\_\_\_

The second staff continues the melody with quarter notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The lyrics are: et in tér - ra \_\_\_\_\_ pax ho - mí - ni - bus bó - nae vo - lun - tá - tis,

The third staff continues with quarter notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The lyrics are: al - le - lú - ia, al - le - lú - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Glória in excélsis Déo  
et in térra pax homínibus  
bónae voluntátis,  
allelúia.

Glory to God in the highest  
and on earth peace to people  
of good will.  
Alleluia.

# Grátias tibi Déus

LU p907

ed. ERIC WILLIAM BARNUM

The musical score is written for a single voice part in 12/8 time. It consists of six staves of music. The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: Grá - ti - as \* tí - bi Dé - us, grá - ti - as tí - bi vé - ra et ú - na Trí - ni - tas: ú - na et súm - ma Dé - i - tas: sán - cta et ú - na Ú - ni - tas. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

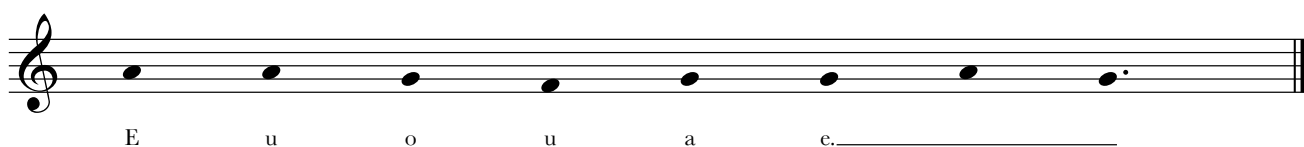
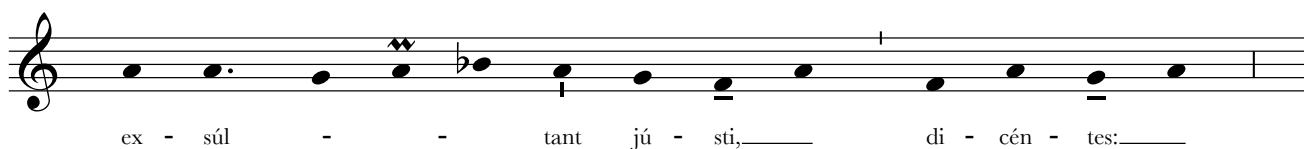
Grátias tibi Déus,  
grátias tibi véra  
et úna Trínitas:  
úna et súmma Déítas:  
sáncta et úna Únitas.

Thanks be to you, O God,  
the one true Trínity;  
the one highest Deity;  
the one holy Unity.

# Hodie Christus natus est

LU p413

ed. ERIC WILLIAM BARNUM



Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Hodie Christus natus est:  
hodie Salvátor apparuit:  
hodie in térra cánunt Angeli,  
laetántur Archángeli:  
hodie exsúltant jústi, dicéntes:  
Glória in excélsis Déo,  
allelúia.

Today Christ is born:  
today the Savior has appeared;  
today the angels sing on earth;  
and the archangels rejoice;  
today the righteous shout for joy, saying,  
"Glory to God in the highest."  
Alleluia.

# Hodie nobis caelorum Rex

LU p375

ed. ERIC WILLIAM BARNUM

Ho - di - e \* nó - bis  
cae - - ló - rum Rex  
de Vir - gi - ne ná - sci di - - gná tus est,  
ut hó - mi - nem pér - di - tum  
ad cae - lé - sti - a ré - - gna  
re - vo - - cá - - ret:  
Gáu - det ex - ér - ci - tus An - ge - ló - rum:  
quí - a sá - lus ae - tér - na  
hu - má - - no gé - ne - ri



# Holocáustum et pro peccáto

LU p974-975

ed. ERIC WILLIAM BARNUM

The musical score is written for a single voice part in 13/8 time. It consists of nine staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: Ho - lo - cáu - - - - - stum. The second staff continues with: \* et pro pec- cá - to non po- stu - lá - sti;. The third staff: tunc dí - xi: Ec- ce vé - ni - o. The fourth staff: In cá - pi - te lí - bri. The fifth staff: scríp - tum est de me. The sixth staff: ut fá - ce- rem vo - lun - tá - tem tú - am:. The seventh staff: Dé - us mé - us, vó - lu - i. The eighth staff: et lé - - gem tú - am. The ninth staff: in mé - - di - o.

Ho - lo - cáu - - - - - stum

\* et pro pec- cá - to non po- stu - lá - sti;

tunc dí - xi: Ec- ce vé - ni - o.

In cá - pi - te lí - bri

scríp - tum est de me

ut fá - ce- rem vo - lun - tá - tem tú - am:.

Dé - us mé - us, vó - lu - i

et lé - - gem tú - am

in mé - - di - o

Cór - dis mé - - - - i.

Al - le - - - - lú - - - - ia.\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Holocáustum et pro peccáto  
 non postulásti tunc díxi:  
 Ecce vénio.  
 In cápíte líbri scríptum est de me  
 ut fácerem voluntátem túam:  
 Déus méus, vólui et légem túam  
 in médio Córdis méi.  
 Allelúia.

You have not demanded an  
 offering for sin; then I said,  
 "Behold I come!  
 It has been written about me in a chapter of a book,  
 that I should do your will:  
 O my God, I desire also your law  
 in my innermost heart.  
 Alleluia.

# Hosánna filio Dávid

LU p578

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. There are three lines of music and lyrics. The first line ends with a double bar line. The second line ends with a double bar line. The third line ends with a double bar line.

Ho sán - na \* fí - li - o Dá vid: \_\_\_\_\_ be - ne - dí - ctus \_\_\_\_\_

qui vé - nit \_\_\_\_\_ in \_\_\_\_\_ nó - mi - ne \_\_\_\_\_ Dó - mi - ni.

Rex Is - ra - el: \_\_\_\_\_ Ho - sán - na \_\_\_\_\_ in ex - cél - sis.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Hosánna filio Dávid:  
benedíctus qui vénit  
in nómine Dómini.  
Rex Israel:  
Hosánna in excélsis.

Hosanna to the Son of David:  
blessed is he who comes  
in the name of the LORD.  
The King of Israel;  
hosanna in the highest.

# Illúmina fáciem túam

LU p501

ed. ERIC WILLIAM BARNUM

The musical score is written in a single system with five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. A double bar line with repeat dots is placed at the beginning of the first staff. A small asterisk is placed above the note for 'fá' in the first staff. The second staff has a vertical bar line after the first measure. The third staff has a vertical bar line after the first measure. The fourth staff has a vertical bar line after the first measure. The fifth staff ends with a double bar line.

Il - lú - mi - na \* fá - ci - em tú - am  
su - per sér - vum tú - um, et sál - vum me fac  
in tú - a mi - se - ri - cór - di - a:  
Dó - mi - ne, non con - fún - dar,  
quó - ni - am in - vo - cá - vi te.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Illúmina óculos méos,  
nequándo obdórmiam in móрте:  
nequándo dícat inimícus méus:  
Praeválui advérsus éum.

Illuminate my eyes,  
lest I sleep in death;  
lest my enemy should say,  
"I prevailed against him."

# Illúmina óculos méos

LU p1000-1001

ed. ERIC WILLIAM BARNUM

Il - lú - - - mi - - na

\* ó - cu - los mé - - - os,

ne - quán - do\_\_\_ ob - dór - - mi - - am\_\_\_

in\_\_\_ mór - - - - - te:

ne - - quán - do\_\_\_ dí - cat\_\_\_

in - i - mí - - cus\_\_\_ mé - us:\_\_\_

Prac - vá - - lu - i\_\_\_

ad - vér - sus\_\_\_ é - - - - um.

The musical score is written on eight staves. The first staff begins with a treble clef and a common time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are written below the notes, with hyphens indicating syllables across notes. The piece concludes with a double bar line.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Illúmina óculos méos,  
nequándo obdórmiam in móрте:  
nequándo dícat inimícus méus:  
Praeválui advérsus éum.

Illuminate my eyes,  
lest I sleep in death;  
lest my enemy should say,  
"I prevailed against him."

# In conspéctu Angelórum

LU p1546

ed. ERIC WILLIAM BARNUM

In con - spé - ctu \* An - ge - ló - rum

psál - lam tí - bi

a - do - rá - bo

ad - tém - plum sanc - tum tú - um

et con - fi - té - bor

nó -

- mi - ni tú - o.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

In conspéctu Angelórum  
psállam tibi.  
adorábo ad témplum sánctum túum,  
et confitébor nómini túo.

In the presence of the angels  
I will sing to you.  
I will bow down toward your holy temple,  
and I will confess your name.

# In nómine Jésu

LU p446

ed. ERIC WILLIAM BARNUM

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The lyrics are written below the notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics are in Latin and describe the name of Jesus and the glory of the Father.

In nó - mi - ne Jésu  
\* ó - mne gé - nu - fle - ctá - tur,  
cae - lé - sti - um, ter - ré - stri - um  
et in - fer - nó - rum  
et óm - nis lín - gua con - fi - te - á - tur,  
qui - a Dó - mi - nus Jé - sus Chrí - stus  
in gló - ri - a est Dé - i Pá - tris,  
Dó - mi - ne Dó - mi - nus nó - ster,  
quam ad - mi - rá - bi - le est nó - men tú - um

in u - ni - - vér - sa tér - ra!\_\_\_\_\_

Gló - ri - a Pá - tri. E u \_\_\_\_\_ o \_\_\_\_\_ u a e. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

In nómine Jésu  
 ómne génu flectáur,  
 caeléstium, terréstrium  
 et infernórum:  
 et ómnis língua confiteáur,  
 quia Dóminus Jesús Chrístus  
 in glória est Déi Pátris.  
 Dómine Dóminus nóster:  
 quam admirábile est nómen túum  
 in univérsa térra!  
 Glória Pátri.

At the name of Jesus  
 every knee bows  
 of those in heaven, of those on earth,  
 of those under the earth;  
 and every tongue confesses  
 that Jesus Christ is LORD,  
 to the glory of God the Father.  
 O LORD, our LORD  
 how excellent is your name  
 in all the earth!  
 Glory to the Father.

# In salutári túo

LU p1069-1070

ed. ERIC WILLIAM BARNUM

The musical score is written in a single system with six staves. The first staff begins with a treble clef and a common time signature (C). The melody is written in a simple, diatonic style. The lyrics are printed below the notes, with hyphens indicating syllables that span across notes. The text is in Latin and is followed by an asterisk and a Spanish translation. The score ends with a double bar line.

In sa - lu - tá - ri tú - o \* á - ni - ma\_\_\_ mé - a,  
et in vér - bum\_\_\_ tú - um spe - rá - - vi:\_\_\_  
quan - do fá - ci - es de per - se - quén - ti - bus\_\_\_ me\_\_\_  
ju - dí - ci - um?\_\_\_ in - í - qui per - se - cú - ti sunt\_\_\_ me,  
ád - ju - va me, Dó - mi - ne\_\_\_  
Dé - - - us\_\_\_ mé - - - i - us\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

In salutári túo ánima méa,  
et in vérbum túum sperávi:  
quando fácies de  
persequéntibus me iudícium?  
iníqui persecúti sunt me,  
ádjua me,  
Dómine Déus méus.

I have put my hope in your  
salvation, and in your word.  
When will you judge those  
persecuting me?  
Sinful people persecute me;  
help me,  
O LORD, my God.

# Innocentes pro Christo

LU p432

ed. ERIC WILLIAM BARNUM

The musical score consists of five staves. The first staff is in bass clef and contains the lyrics: "In - no - cén - tes pro Chrí sto \* in - fán - tes oc - cí - si - sunt, \_\_\_\_\_". The second staff is in treble clef and contains: "ab \_\_\_\_\_ in - í - quo ré - ge lac - tén - tes in - ter - fě - cti sunt:". The third staff is in treble clef and contains: "íp - sum se - quún - tur A - gnum si - ne má - cu - la, \_\_\_\_\_". The fourth staff is in treble clef and contains: "et \_\_\_\_\_ dí - cunt sem - per:". The fifth staff is in treble clef and contains: "Gló - ri - a tí - bi Dó - mi - ne. E u o u a e." The score includes various musical notations such as notes, rests, and bar lines.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Innocentes pro Christo  
infantes occisi sunt,  
ab iniquo rége  
lactentes interfecti sunt:  
ípsum sequuntur  
Agnum sine mácula,  
et dicunt semper;  
Glória tibi Dómine.

In place of Christ innocent babes  
were slaughtered  
by a godless king,  
even those nursing at the breast.  
They follow him now,  
the Lamb without defect,  
and forever say,  
"Glory be to you, O LORD!"

# Intéllige clamórem méum

LU p549

ed. ERIC WILLIAM BARNUM

In - tél - li - ge\_\_\_\_\_ \* cla mó - rem mé - um:\_\_\_\_\_

in - tén - de vó - ci o - ra - ti - ó - nis\_\_\_\_\_ mé - ae,

Rex mé - us, et\_\_\_\_\_ Dé - us mé - - us:\_\_\_\_\_

quó - ni - am\_\_\_\_\_ ad\_\_\_\_\_ te o - rá - bo,\_\_\_\_\_

Dó - - - - mi - - - - ne.\_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Intéllige clamórem méum:  
inténde vóci oratiónis méae,  
Rex méus, et Déus méus:  
quóniam ad te orábo, Dómine.

Listen to my cry,  
hear the sound of my prayer,  
O my King and my God,  
since it to you, O LORD that I will make supplication.

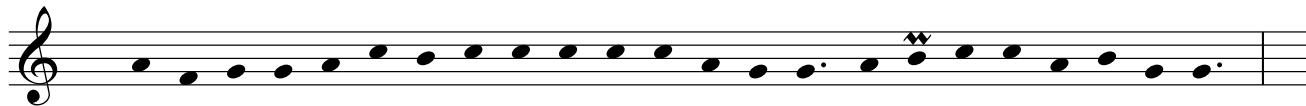
# Invocábit me

LU p532

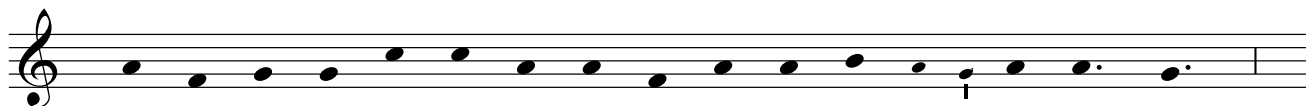
ed. ERIC WILLIAM BARNUM



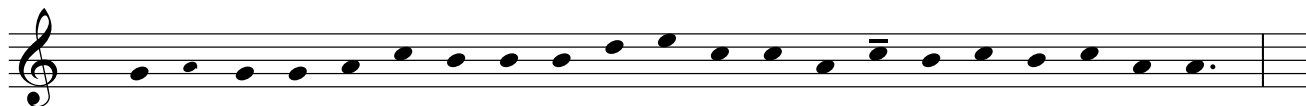
In - vo - cá - - bit\_\_\_\_\_ me,



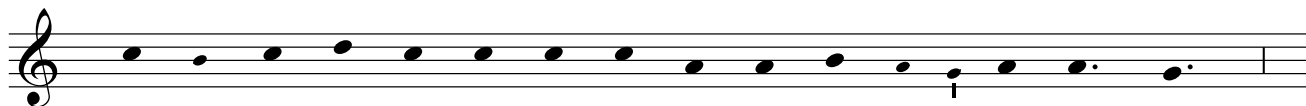
\* et\_\_\_\_\_ é - go ex - áu - di - am\_\_\_\_\_ é - um:



e - rí - pi - am\_\_\_\_\_ é - - um,\_\_\_\_\_



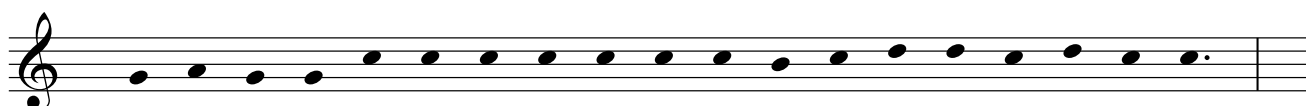
et\_\_\_\_\_ glo - ri - fi - cá - - bo\_\_\_\_\_ é - um:



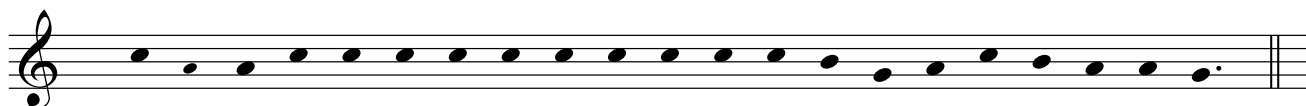
lon - gi - tú - di - ne\_\_\_\_\_ di - é - - rum\_\_\_\_\_



ad - im - plé - bo\_\_\_\_\_ é - - um,\_\_\_\_\_



Qui há - bi - tat in ad - ju - tó - ri - o\_\_\_\_\_ Al - tís - si - mi,



in\_\_\_\_\_ pro - te - cti - ó - ne Dé - i caé - li\_\_\_\_\_ com - mo - rá - bi - tur.



Gló - ri - a\_\_\_\_\_ Pá - tri. E u\_\_\_\_\_ o\_\_\_\_\_ u\_\_\_\_\_ a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Invocábit me,  
et égo exáudiam éum:  
erípíam éum,  
et glorificábo éum:  
longitúdine diérum ad implébo éum.  
Qui bábitat in adjutório Altíssimi,  
in protectióne Déi  
caéli commorábitur.  
Glória Pátri.

He will call to me,  
and I will hear him:  
I will deliver him,  
and will glorify him;  
I will satisfy him with long life.  
He who lives with the Most High  
as his help, in the protection of God,  
he will dwell in heaven.  
Glory be to the Father.

# Jerusalem súrge

LU p330-331

ed. ERIC WILLIAM BARNUM

The musical score consists of five staves. The first staff is in bass clef and begins with a double bar line and a repeat sign. The lyrics are: Je - ru - sa - lem \_\_\_\_\_ \* súr - ge, et \_\_\_\_\_ sta \_\_\_\_\_ in \_\_\_\_\_ ex - cél - so: \_\_\_\_\_ et vi - - de ju - cun - di - tá - tem, \_\_\_\_\_ quae vé - ni - et \_\_\_\_\_ tí - - bi \_\_\_\_\_ a Dé - o \_\_\_\_\_ tú - o.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Jerusalem súrge,  
et sta in excéso:  
et vide jucunditátem,  
quae véniet tibi  
a Déo túo.

Rise up, O Jerusalem!  
Stand on the heights  
and see the joy  
that your God  
will bring you.

# Justítiae Dómini

LU p555-556

ed. ERIC WILLIAM BARNUM

Ju - stí - ti - ae \_\_\_\_\_ Dó - mi - ni \_\_\_\_\_

\* ré - - - - - ctae, \_\_\_\_\_

lae - ti - fi - cán - tes \_\_\_\_\_ cór - - da, \_\_\_\_\_

et \_\_\_\_\_ dul - ci - ó - - - - ra \_\_\_\_\_

su - per mel \_\_\_\_\_ et \_\_\_\_\_ fá - - - - vum: \_\_\_\_\_

nam \_\_\_\_\_ et \_\_\_\_\_ sér - vus \_\_\_\_\_ tú - us

cu - stó - di - et \_\_\_\_\_ é - - - a.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Justítiae Dómini réctae,  
laetificántes córda,  
et dulcióra super mel et fávum:

nam et sérvus túus  
custódiét éa.

The judgments of the LORD are right,  
making glad the heart.  
They are sweeter than honey  
in the honeycomb:  
and for this reason your servant  
will keep them.

# Justórum ánimae

LU p1549

ed. ERIC WILLIAM BARNUM

The musical score is written on five staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes. The lyrics are printed below the notes. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff concludes the piece with a double bar line.

Ju - stó - rum\_\_\_ á - ni - mac \* in\_\_\_ má - nu\_\_\_ Dé - i sunt,  
et non tán - get il - - los  
tor - mén - - tum\_\_\_ ma - lí - ti - - ae:\_\_\_  
ví - si sunt\_\_\_ ó - cu - lis in - si - pi - én - ti - um mó - ri,\_\_\_  
il - li\_\_\_ au - tem\_\_\_ sunt\_\_\_ in pá - - ce.---

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Justórum ánimae  
in mánu Déi sunt,  
et non tánget illos  
torméntum malítiae:  
vísi sunt óculis insipíentium móri,  
ílli autem súnt in páce.

The souls of the just  
are in the hand of God.  
The torment of wickedness  
will not touch them.  
They witness the death of the foolish,  
but they are at peace.



# Laudáte Dóminum

LU p562

ed. ERIC WILLIAM BARNUM

The musical score is written on eight staves. The first staff begins with a bass clef and a double bar line, followed by a treble clef. The lyrics are: Lau - dá - te \_\_\_\_\_ \* Dó - mi - num, \_\_\_\_\_

qui - a be - ní - gnus \_\_\_\_\_ est: \_\_\_\_\_

psál - li - te nó - mi - ni é - jus, \_\_\_\_\_

quó - ni - am su - á - vis \_\_\_\_\_ est: \_\_\_\_\_

ó - mni - a \_\_\_\_\_

quae cúm \_\_\_\_\_ que vó - lu - it, \_\_\_\_\_

fé - cit \_\_\_\_\_ in \_\_\_\_\_ caé - lo \_\_\_\_\_

et \_\_\_\_\_ in \_\_\_\_\_ tér - ra \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Laudáte Dóminum,  
quia benígus est:  
psállite nómini éjus,  
quóniam suávis est:  
ómnia quaecúmque vóluit,  
fécit in caélo et in térra.

Praise the LORD,  
for he is good;  
sing to his name,  
for it is a pleasing thing to do.  
All that he desires to do  
he does, in heaven and on earth.

# Lux fulgēbit

LU p403-404

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time and consists of nine staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The text is in Latin and describes the birth of Christ and the Incarnation.

Lux \_\_\_\_\_ ful - gé - - bit \_\_\_\_\_

\* hó - di - e \_\_\_\_\_ su - per \_\_\_\_\_ nos:

qui - a ná - tus \_\_\_\_\_ est \_\_\_\_\_ nó - bis \_\_\_\_\_ Dó - mi - nus:

et vo - cá - bi - tur Ad - mi - rá - bi - lis, \_\_\_\_\_

Dé - us, Prín ceps pá - cis, Pá - ter fu - tú - ri saé - cu - li:

cú - jus \_\_\_\_\_ ré - - - gni \_\_\_\_\_

non \_\_\_\_\_ é - rit \_\_\_\_\_ fi - - nis, \_\_\_\_\_

Dó - mi - nus \_\_\_\_\_ re - gná - vit, de - có - rem \_\_\_\_\_ in - dú - tus est:

in - dú - tus est Dó - mi - nus for - ti - tú - di - nem \_\_\_\_\_ et \_\_\_\_\_ prae - cín - xit se.

Gló - ri - a - Pá - tri. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Lux fulgēbit hódie super nos:  
 quia nātus est nóbis Dóminus:  
 et vocábitur Admirábilis,  
 Déus, Príncipe pácis,  
 Páter futúri saéculi:  
 cújus régni non érit ffnis.  
 Dóminus regnávít,  
 decórem indútus est:  
 indútus est Dóminus  
 fortitúdinem et praecínxit se.  
 Glória Pátri.

Light will shine upon us today;  
 For to us the LORD is born.  
 He will be called Wonderful,  
 God, Prince of peace,  
 the everlasting Father,  
 whose rule will have no end.  
 The LORD reigns!  
 He has clothed himself  
 with beauty and girded  
 himself with strength.  
 Glory be to the Father.

# Lux perpétua

LU p262(1)

ed. ERIC WILLIAM BARNUM

The musical score is written on four staves. The first staff begins with a C-clef and a 3/8 time signature. The melody consists of quarter and eighth notes. The lyrics are: Lux per - pé - tu - a \* lu - cé - bit Sá - nctis tú - is, Dó - mi - ne: et ae - tér - ni - tas tém - po - rum, al - le - - - - lu - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Lux perpétua lucébit  
Sánc̄tis tú̄is, Dómine:  
et aetér̄nitas témporum,  
alleluia.

Unending light will shine  
on your saints, O LORD;  
and immortality forever.  
Alleluia.

# Magi vidéntes stéllam

LU p455

ed. ERIC WILLIAM BARNUM

Ma - gi \* vi - dén - tes stél - lam,  
di - xé - runt ad ín - vi - cem:  
Hoc sí - gnum má - gni Ré - gis est: e - á - mus,  
et in - qui - rá - mus é - um,  
et of - fe - rá - mus é - i mú - ne - ra,  
áu - rum, thus et myr - rham. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

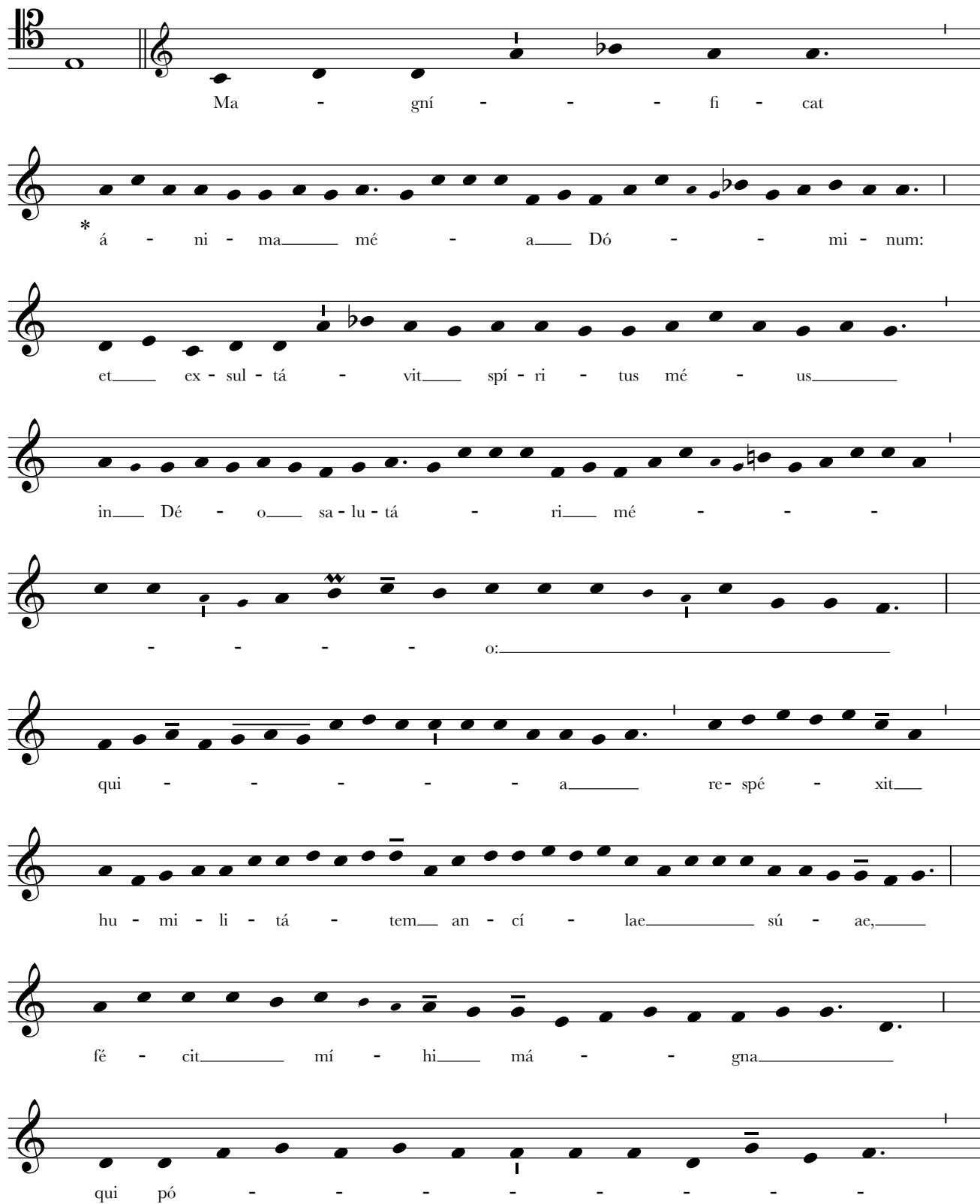
Magi vidéntes stéllam,  
dixerunt ad ínvicem:  
Hoc signum mágni Régis est:  
eámus, et inquirámus éum,  
et offerámus éi múnera,  
áurum, thus et myrrham.

When the Wise Men saw the star,  
they said to one another:  
"This is the sign of a great King.  
Let us go and find him,  
and offer him gifts —  
gold, incense, and myrrh."

# Magnificat ánima méa

LU p1670-1671

ed. ERIC WILLIAM BARNUM



Ma - gni - fi - cat

\* á - ni - ma mé - a Dó - mi - num:

et ex - sul - tá - vit spí - ri - tus mé - us

in Dé - o sa - lu - tá - ri mé -

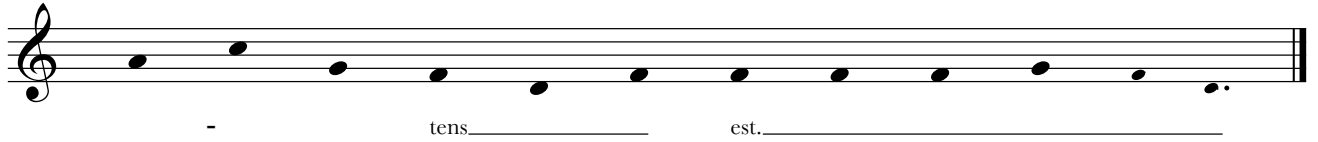
o:

qui a re - spé - xit

hu - mi - li - tá - tem an - cí - lae sú - ae,

fê - cit mí - hi má - gna

qui pó -



Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Magnificat ánima méa Dóminum:  
et exsultávit spíritus méus  
in Déo salutári méo:  
quia respéxit humilitátem ancílae súae,  
fécit míhi mágna qui pótens est.

My soul magnifies the LORD;  
and my spirit rejoices in God  
for my salvation;  
for he has looked upon the lowliness of his maidservant.  
The Mighty One has done great things for me.

# Magnum haereditatis mysterium

LU p444

ed. ERIC WILLIAM BARNUM

The musical score is written in a single system with six staves. The first staff begins with a C-clef and a common time signature. The melody is written in a soprano register. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes. There are some musical ornaments (trills) indicated by 'w' symbols above certain notes. The score ends with a double bar line.

Ma - - - - - gnum

\* hae - re - di - tá - tis\_\_\_ my - sté - - - - ri - um:

tém plum Dé - i fá - ctus\_\_\_ est ú - te - rus né - sci - ens\_\_\_ ví - rum:

non est pol - lú - tus ex é - a cár - nem as - sú - mens:

ó - mnes\_\_\_ gén - tes vé - ni - ent, di - cén - tes:

Gló - ri - a tí - bi Dó - - - mi - ne. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

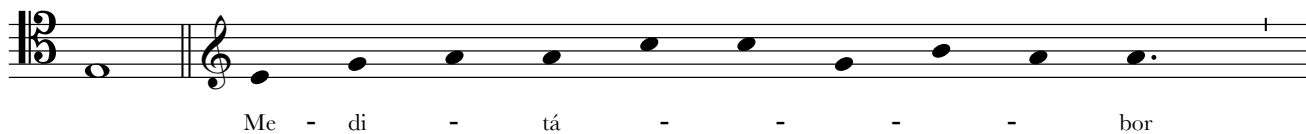
Magnum haereditatis mysterium:  
tēplum Dēi factus est  
uterus nesciens virum:  
non est pollutus ex eā carnem assūmens:  
ōmnes gēntes vēnient, dicētes:  
Glória tibi Dōmine.

The mystery of our adoption is great;  
the virgin womb becomes the  
temple of God.  
And He assuming his flesh from her, is not defiled.  
All the nations will come, saying,  
"Glory be to you, O LORD!"

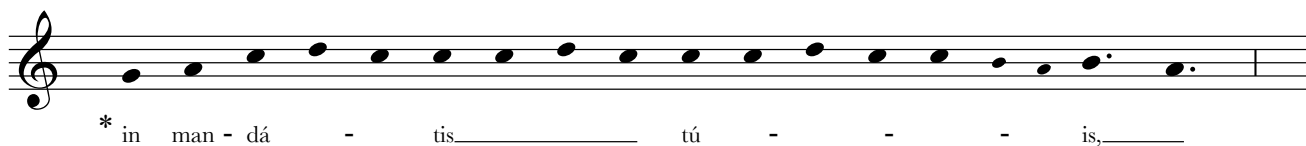
# Meditábor in madátis túis

LU p548-549

ed. ERIC WILLIAM BARNUM



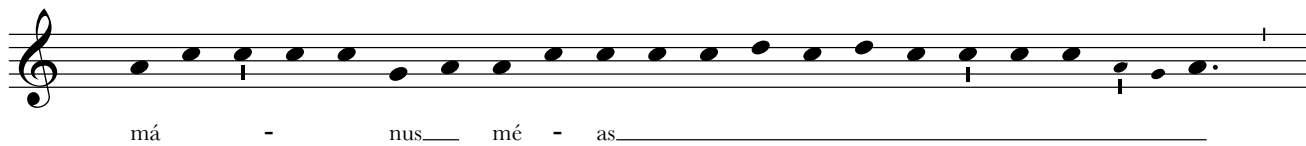
Me - di - tá - - - - bor



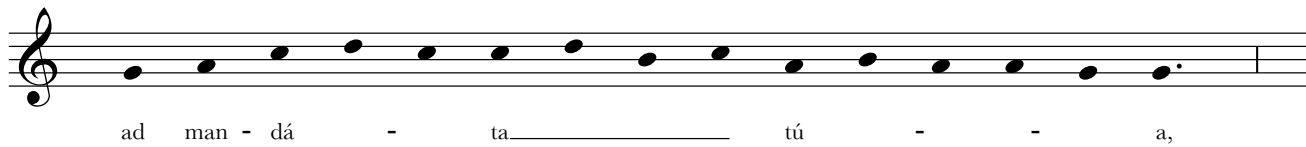
\* in man - dá - tis - - - - tú - - - - is,



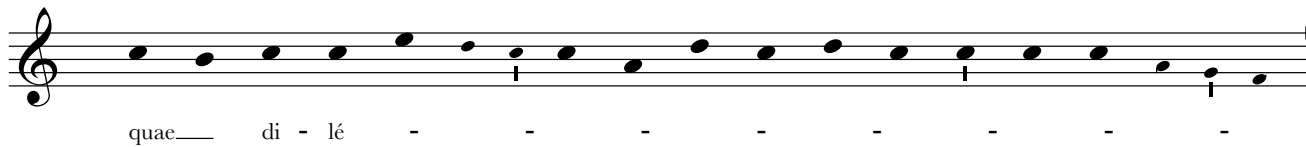
quae - di - lé - xi - val - de: et le - vá - bo -



má - nus - mé - as -



ad man - dá - ta - - - - tú - - - - a,



quae - di - lé - - - - - - - -



- - - - xi.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Meditábor in mandátis tuis,  
quae diléxi valde:  
et levábo mánus méas  
ad mandáta túa quae diléxi.

I shall meditate on your commands,  
for I greatly delight in them:  
I will lift up my hands to your  
precepts, in which I find joy.

# Meménto méi Déus

LU p1791

ed. ERIC WILLIAM BARNUM

Me - mén - to mé - i \* Dé - - us,

qui - a vé - tus est

ví - ta mé - i - a:

Nec a - spí - ci - at me

ví - sus hó - mi - nis. De pro - fún - dis

cla - má - vi ad te, Dó - mi - ne: Dó - mi - ne,

ex - áu - di vó - cem mé - am. Nec.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Meménto méi Déus,  
quia vétus est víta méa:  
Nec aspíciat me vísus hóminis.  
De profúndis clamávi  
ad te, Dómine:  
Dómine, exáudi vócem méam.  
Nec.

Remember me, O God,  
for I am old.  
Let not one who has seen me, see me no more.  
Out of the depths I cried  
to you, O LORD;  
O LORD, hear my voice.  
Let not one [who has seen me, see me no more.]

# Nativitas túa

LU p1627

ed. ERIC WILLIAM BARNUM

Na - tí - vi - tas tu - a, \* Dé - i Gé - ni - trix Vir - go,  
gáu - di - um an - nun - ti - á - vit u - ni - vér - so mún - do:  
ex te e - nim ór - tus est Sol ju - stí - ti - ae,  
Chrí - stus Dé - us nó - ster: qui sól - vens ma - le - di - ctí - ó - nem,  
dé - dit be - ne - di - ctí - ó - nem: et con - fún - dens mór - tem,  
do - ná - vit nó - bis  
ví - tam sem - pi - tér - nam. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Natívitás tua, Déi Génitrix Vírgo,  
gáudium annuntiávit univérso mún-do:  
ex te enim órtus est Sol justítiae,  
Chrístus Déus nóster:  
qui sólvens maledictiónem,  
dédit benedictiónem:  
et confúndens mórtem,  
donávit nóbis vítam sempitérnam.

Your birth, O Virgin Mother of God,  
heralded joy for all the world.  
For from you arose the Sun of Righteousness,  
Christ our God.  
Freeing us from the curse,  
he brought blessing;  
and in putting death to shame,  
gave us the gift of eternal life.

# O admirabile commercium!

LU p442-443

ed. ERIC WILLIAM BARNUM

The musical score is written on five staves. The first staff begins with a treble clef and a common time signature. The melody consists of a series of eighth notes, with a dotted quarter note at the end. The lyrics are: O admirabile commercium! The second staff continues the melody with a treble clef and a common time signature. The lyrics are: \* Creator generis humani, animatum corpus sumens, The third staff continues the melody with a treble clef and a common time signature. The lyrics are: de Virgine nasci dignatus est: The fourth staff continues the melody with a treble clef and a common time signature. The lyrics are: et procedens homo sine semine, The fifth staff continues the melody with a treble clef and a common time signature. The lyrics are: largitus est nobis suam deitatem. E u o u a e.

O admirabile commercium!

\* Creator generis humani, animatum corpus sumens,  
de Virgine nasci dignatus est:  
et procedens homo sine semine,  
largitus est nobis suam deitatem. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

O admirabile commercium!  
Creator generis humani,  
animatum corpus sumens,  
de Virgine nasci dignatus est:  
et procedens homo sine semine,  
largitus est nobis suam deitatem.

O excellent exchange!  
That the Creator of our human race  
assumes human flesh and  
deigns to be born of the Virgin;  
and coming forth a man with no earthly father,  
he shares with us his own divinity.

# O Crux benedícta!

LU p1631-1632

ed. ERIC WILLIAM BARNUM

The musical score is written in a single system with six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, diatonic style. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: "O Crux \* be - ne - dí - cta! quae só - la fu - í - sti dí - gna por - tá - re Ré - gem cae - ló - rum et Dó - mi - num, al - le - lú - ia." The asterisk is placed above the word "be". The score ends with a double bar line.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

O Crux benedícta!  
quae sóla fuísti dígna portáre  
Régem caelórum et Dóminum,  
allelúia.

O blessed Cross!  
You alone were worthy to carry the  
King and LORD of heaven.  
Alleluia.

# O Emmánuel

LU p342

ed. ERIC WILLIAM BARNUM

The musical score is written on four staves. The first staff begins with a bass clef and a double bar line, followed by a treble clef. The melody consists of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables across notes. A small asterisk is placed above the note for 'el' in the first line. The second staff continues the melody with similar note values. The third staff also continues the melody, with a double bar line in the middle. The fourth staff concludes the piece with a double bar line and repeat dots.

O \_\_\_\_\_ Em - má - nu - el, \* Rex et lé - gi - fer \_\_\_\_\_ nó - ster,  
ex - spe - ctá - ti - o gén - ti - um, \_\_\_\_\_  
et Sal - vá - tor \_\_\_\_\_ e - á - rum: vé - ni ad sal - ván - dum \_\_\_\_\_ nos  
Dó - mi - ne Dé - us nó - ster. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

O Emmánuel, Rex et légifer nóster,  
expectatio géntium,  
et Salvátor eárum:  
véni ad salvándum nos  
Dómine Déus nóster.

O Emmanuel, our King and lawgiver,  
the expectation of nations,  
and their Savior.  
Come to save us,  
O LORD our God.

# O mágnum mystérium

LU p382

ed. ERIC WILLIAM BARNUM

O mágnum

\* my - sté - ri - um,

et ad - mi - rá - bi - le sa - cra - mén - tum,

ut an - i - má - li - a

vi - dé - rent Dó - mi - num ná - tum,

ja - cén - tem in prae - sé - pi - o:

Be - á - ta Vír - go,

cú - jus ví - sce - ra me - ru - é - runt

por - tá - re Dó - mi - num Chrí - stum.

A - - ve, Ma - rí - a,  
grá - ti - a plé - - na:  
Dó - - mi - nus té - - cum.  
Be - á - - - - ta.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

O mágnum mystérium,  
et admirábile sacraméntum,  
ut animália vidérunt Dóminum nátum,  
jacéntem in praesépio:  
Beáta Vírgo,  
cújus víscera meruérunt  
portáre Dóminum Chrístum.  
Ave María, grátia pléna:  
Dóminus técum.  
Beáta.

O marvel profound  
and wondrous mystery,  
that creatures should behold  
the newborn LORD lying in a manger.  
O blessed Virgin,  
whose womb was worth  
to carry the LORD Christ.  
Hail Mary, full of grace,  
the LORD is with you.  
Blessed...

# O quam suávis est

LU p917

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff begins with a C-clef and a key signature change to B-flat. The lyrics are: O quam suavis est, Dó - - - - - mi - ne, spí - - - - - ri - tus tú - - - - - us! qui ut dul - cé - di - nem tú - - - - - am in - - - - - fi - li - os de - mon - strá - res, pá - ne su - a - vís - si - mo de - - - - - caé - lo praé - sti - to, e - su - ri - én - tes ré - ples bó - nis, fa - sti - di - ó - sos dí - vi - tes.

O quam suavis est,  
\* Dó - - - - - mi - ne,  
spí - - - - - ri - tus tú - - - - - us!  
qui ut dul - cé - di - nem tú - - - - - am  
in - - - - - fi - li - os de - mon - strá - res,  
pá - ne su - a - vís - si - mo  
de - - - - - caé - lo praé - sti - to,  
e - su - ri - én - tes ré - ples bó - nis,  
fa - sti - di - ó - sos dí - vi - tes

di - mít - tens \_\_\_\_\_ in - - - á - nes.

E u o u \_\_\_\_\_ a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

O quam suávis est,  
 Dómine, spíritus túus!  
 qui ut dulcédinem túam  
 in filios demonstráres,  
 páne suavíssimo  
 de caélo praéstito,  
 esuariéntes réples bónis,  
 fastidiósos dívites  
 dimíttens inánes.

O how pleasant  
 is your Spirit, O LORD!  
 Who to show your goodness  
 to your sons,  
 fill the hungry with good things,  
 in this most pleasant  
 bread from heaven.  
 But the rich who scorn [this gift],  
 you send away empty.

# O Sapiéntia

LU p340

ed. ERIC WILLIAM BARNUM

The musical score is written on five staves. The first staff is a bass clef with a double bar line and repeat sign. The second staff is a treble clef. The third, fourth, and fifth staves are also treble clefs. The lyrics are written below the notes, with hyphens indicating syllables across notes. The lyrics are: O Sapiéntia quae ex óre Altissimi prodísti, attingens a fine usque ad finem, fórtiter suáviter disponens quae ómnia: véni ad docéndum nos víam prudéntiae. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

O Sapiéntia  
quae ex óre Altissimi prodísti  
attingens a fine usque ad finem  
fórtiter suáviter disponens quae ómnia:  
véni ad docéndum nos víam prudéntiae.

O Wisdom,  
who issued forth from the mouth of the Most High,  
who powerfully endures from beginning to end;  
who pleasantly orders all things;  
come, teach us the path of prudence.

# Oculi méi

LU p552

ed. ERIC WILLIAM BARNUM

O - - cu - li mé - i

\* sem - - per ad Dó - mi - num,

qui - a í - pse e - vél - - let

de lá - que - o pé - des mé - - - os:

ré - spi - - ce in me,

et mi - se - ré - re mé - - - i,

quó - ni - am ú - ni - cus

et páu - - - per sum é - go.

Ad te Dó - mi - ne le - vá - vi á - ni - mam mé - am:



Dé - us\_\_\_ mé - us, in te con - fi - do, non\_\_\_ e - ru - bé - scam. \_\_\_



Gló - ri - a Pá - tri. E u\_\_\_ o u a\_\_\_ e. \_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Oculi mei semper ad Dóminum,  
quia ípse evéllét  
de láqueo pédes méos:  
réspice in me,  
et miserére méi,  
quóniam únicus  
et páuper sum égo.  
Ad te Domine levávi ánimam méam:  
Déus méus, in te confído,  
non erubéscam.  
Glória Pátri.

My eyes are always on the LORD,  
for he himself will rescue  
my feet from the snare.  
Look on me  
and have mercy on me,  
For I am  
alone and poor.  
To you, O LORD, I lift up my soul;  
O my God, I trust in you,  
and will not be put to shame.  
Glory be to the Father.

# Omnes gentes quascumque fecisti

LU p449

ed. ERIC WILLIAM BARNUM

O - mnes gén - tes \* qua - scú - que fe - cí - sti,  
vé - - - ni - - - ent,  
et a - do - - - rá - - - bunt  
co - ram te Dó - - mi - ne,  
et glo - ri - fi - cá - bunt nó - men tú - um:  
quó - ni - am má - - - gnus es tu,  
et fá - ci - ens mi - ra - bí - li - a:  
tu es Dé - us só - - lus,  
al - le - lú - - - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Omnes gēntes quascúque fecísti  
vénient, et adorábunt  
coram te Dómine,  
et glorificábunt nómen túum:  
quóniam mágnus es tu,  
et fáciens mirabilia:  
tu es Déus sólus,  
allelúia.

All the nations, each made by you,  
will come and bow down  
before you, O LORD,  
and they will glorify your name;  
for you are great,  
working wonders;  
you alone are God.  
Alleluia.

# Pater fidei nóstrae

LU p510

ed. ERIC WILLIAM BARNUM

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are: Pa - - - ter \* fí - de - i\_\_\_\_ nó - strae, A - - bra - ham\_\_\_\_ súm - mus, ób - - - tu - lit ho - lo - cáu - stum su - per\_\_\_\_ al - tá - re pro\_\_\_\_ fí - li - o. E u o u\_\_\_\_ a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Pater fidei nóstrae,  
Abraham súmmus,  
óbtulit holocáustum  
super altáre pro filio.

Most exalted Abraham,  
the father of our faith,  
offered up a burn offering  
on the altar, in place of his son.





# Quem vidístis

LU p377-378

ed. ERIC WILLIAM BARNUM

Quem vi - dí - stis,

\* pa - stó - res? dí - - - ci - te,

an - nun - ti - á - te no - - - bis,

in - - - tér - ris quis ap - pá - ru - - - it?

Ná - - - tum ví - di - - - mus,

et chó - ros An - ge - ló - - - rum

col - lau - dán - tes Dó - mi - num,

Dí - ci - te, quíd - nam vi - dí - stis?

et an - nun - ti - á - te Chrí - sti na - ti - vi - tá - tem.

Ná - - - - - tum.

Gló - ri - a Pá - tri, et Fí - li - o,

et Spi - rí - tu - i Sán - cto.

Ná - - - - - tum.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Quem vidistis, pastóres?  
 dícite, annuntiáte nóbis,  
 in térris quis appáruit?  
 Nátum vídimus,  
 et chórus Angelórum  
 collaudántes Dóminum.  
 Dícite, quidnam vidistis?  
 et annuntiáte Chrísti nativitatém.  
 Nátum.  
 Glória Pátri, et Fílio,  
 et Spirítui Sáncto.  
 Nátum.

O shepherds, whom did you see?  
 Tell us all about it!  
 Who has appeared on earth?  
 "We have seen the one who was born,  
 and a choir of angels,  
 extolling the LORD."  
 Tell us, what then did you see?  
 Tell us all about the birth of Christ!  
 "We have seen the one who was born..."  
 Glory be to the Father, and to the Son,  
 and to the Holy Spirit.  
 "We have seen the one who was born..."

# Requiem aeternam

LU p1807

ed. ERIC WILLIAM BARNUM

Re - qui - em \* ae - tér - - nam\_\_\_\_\_

dó - na\_\_\_\_\_ é - is\_\_\_\_\_ Dó - mi - - ne:\_\_\_\_\_

et\_\_\_\_\_ lux\_\_\_\_\_ per - pé - tu - a

lú - ce - at\_\_\_\_\_ é - - is\_\_\_\_\_

Te\_\_\_\_\_ dé - cet\_\_\_\_\_ hym - nus Dé - us in Sí - on,

et tí - bi red-dé-tur vó-tum in Je - rú - sa lem: ex - áu - di o - ra - ti - ó - nem mé-am,

ad te óm - nis cá - ro\_\_\_\_\_ vé - ni - et. Ré - qui - em.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Requiem aeternam dona eis Domine:  
et lux perpetua luceat eis.  
Te decet hymnus Deus in Sion  
et tibi reddetur votum in Jerusalem:  
exaudi orationem meam,  
ad te omnis caro veniet.  
Requiem.

Give us, O LORD, eternal rest,  
and may your everlasting light shine upon us.  
It is right to sing hymns to you in Zion, O God,  
and render up vows in Jerusalem.  
Hear my prayer,  
and all flesh will come to you.  
[Give us, O LORD, eternal rest.]

# Rorate caeli desuper

LU p353

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time and consists of eight staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Ro - - rá - - - - te". The second staff continues with: "\* caé - li - - - - dé - su - - - - per, - - - -". The third staff: "et nú - bes plú - ant jú - - - - stum:". The fourth staff: "a - pe - ri - á - - - - tur tér - - - - ra,". The fifth staff: "et - - - - gér - mi - net - - - - Sal - va - - - - tó - - - - rem.". The sixth staff: "Caé - li - - - - e - nár - rant gló - ri - am Dé - i: - - - -". The seventh staff: "et - - - - ó - pe - ra má - nu - um é - jus an - nún - tí - at - - - - fir - ma mén - tum.". The eighth staff: "Gló - ri - a Pá - tri. E u - - - - o u a - - - - e. - - - -".

Ro - - rá - - - - te

\* caé - li - - - - dé - su - - - - per, - - - -

et nú - bes plú - ant jú - - - - stum:

a - pe - ri - á - - - - tur tér - - - - ra,

et - - - - gér - mi - net - - - - Sal - va - - - - tó - - - - rem.

Caé - li - - - - e - nár - rant gló - ri - am Dé - i: - - - -

et - - - - ó - pe - ra má - nu - um é - jus an - nún - tí - at - - - - fir - ma mén - tum.

Gló - ri - a Pá - tri. E u - - - - o u a - - - - e. - - - -

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Rorate caeli desuper,  
et nubes pluant iustum:  
aperiatur terra,  
et germinet Salvatorem.  
Caeli enarrant gloriam Dei:  
et opera manuum eius  
annuntiat firmitermentum.  
Gloria Patri.

Sprinkle the earth with dew, O heavens,  
and let the clouds rain down justice;  
let the earth open up  
and let salvation spring forth.  
The heavens declare the glory of God;  
and the sky proclaims  
the works of his hands.  
Glory be to the Father.

# Sacerdotes Dómini

LU p949

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time and consists of nine staves. The first staff begins with a C-clef and a key signature of one flat (B-flat). The lyrics are: Sa - cer - - - dó - tes. The second staff starts with a treble clef and a key signature change to two flats (B-flat and E-flat). The lyrics are: \* Dó - - - mi - ni. The third staff continues with the lyrics: in - cén - sum et pá - - - nes. The fourth staff has the lyrics: óf - fe - runt Dé - o: et í - de - o. The fifth staff has the lyrics: sánc - - - tí é - - - runt. The sixth staff has the lyrics: Dé - o sú - - - o,. The seventh staff has the lyrics: et non pól - - - lu - - - ent. The eighth staff has the lyrics: nó - - - - men é - - - jus,. The ninth staff has the lyrics: al - - - le - - - lú - ia. The score includes various musical notations such as notes, rests, and bar lines.

Sa - cer - - - dó - tes

\* Dó - - - mi - ni

in - cén - sum et pá - - - nes

óf - fe - runt Dé - o: et í - de - o

sánc - - - tí é - - - runt

Dé - o sú - - - o,

et non pól - - - lu - - - ent

nó - - - - men é - - - jus,

al - - - le - - - lú - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Sacerdotes Dómini incénsum  
et pánes ófferunt Déo:  
et ídeo sáncti érunť Déo súo,  
et non pólluent nómen éjus,  
allelúia.

Priests of the LORD offer incense  
and bread to God.  
Therefore, they will be holy to their God,  
and will not defile his name.  
Alleluia.

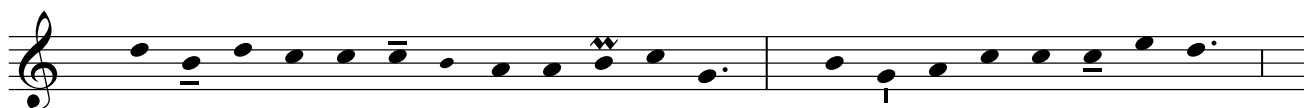
# Sapiéntia aedificávit

LU p989-990

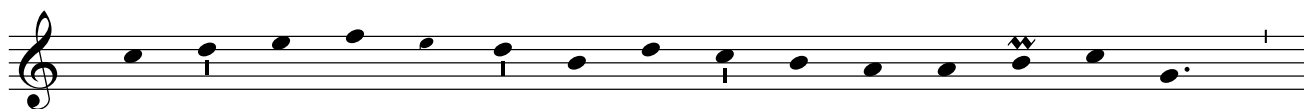
ed. ERIC WILLIAM BARNUM



Sa - pi - én - ti - a \* ae - di - fi - cá - vit sí - bi — dó - mum:



ex - cí - dit co - lúm - nas sep - tem: súb - di - dit sí - bi gén - tes,



su - per - bo - rúm - que et sub - lí - mi - um cól - la



pró - pri - a vir - tú - te cal - cá - vit. E u o u a e. —

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Sapiéntia aedificávit síbi dómum:  
excídit colúmna septem:  
súbdidit síbi géntes,  
superborúmque et sublímiúm cólla  
própria virtúte calcávit.

Wisdom has built her house,  
and hewn out seven pillars;  
she has subdued nations  
and, in her strength, she has placed her foot  
upon the necks of all the proud and arrogant.

# Scápuilis súis

LU p537-538

ed. ERIC WILLIAM BARNUM



Scá - - pu - lis sú - - is\_\_\_\_\_



\* o - bum - brá - bit tí - - bi,\_\_\_\_\_



et sub pén - nis é - jus spe - - rá - bis:\_\_\_\_\_



scú - - - - to\_\_\_\_\_



cir - cúm - da - bit\_\_\_\_\_ te\_\_\_\_\_



vé - ri - tas é - - - jus.\_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Scápuilis súis obumbrábit tíbi  
et sub pénnis éjus sperábis:  
scúto circúmdabit te véritas éjus.

He will cover you with his wings,  
and under his feathers you will stand in hope;  
his truth will surround you as a shield.

# Spíritus Dómini

LU p878-879

ed. ERIC WILLIAM BARNUM

The image shows a musical score for the hymn 'Spíritus Dómini'. It consists of ten staves of music, each with a corresponding line of Latin lyrics underneath. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: 'Spí - ri - tus Dó - mi - ni'. The second staff continues with '\* re - plé - vit ór - bem ter - rá - rum,'. The third staff has 'al - le - - - - - lú - - - - - ia:'. The fourth staff has 'et hoc quod cón - ti - net ó - mni - a,'. The fifth staff has 'sci - én - ti - am há - bet vó - cis,'. The sixth staff has 'al - le - lu - ia al - le - lú - ia,'. The seventh staff has 'al - le - - - - - lú - - - - - ia. Ex - súr - gat Dé - us,'. The eighth staff has 'et dis - si - pén - tur in i - mí - ci é - jus:'. The ninth staff has 'et fú - gi - ant, qui o - dé - runt é - um, a fá - ci - e é - jus.' The music is written in a simple, melodic style with various note values and rests.

Spí - ri - tus Dó - mi - ni

\* re - plé - vit ór - bem ter - rá - rum,

al - le - - - - - lú - - - - - ia:

et hoc quod cón - ti - net ó - mni - a,

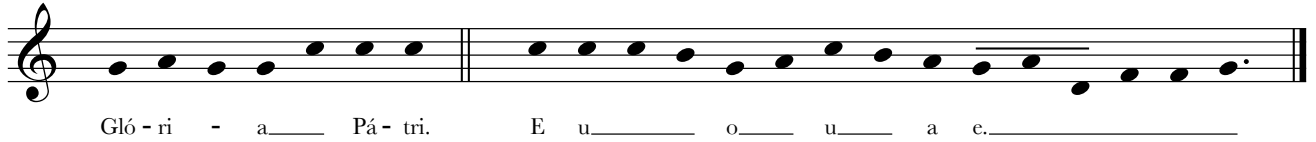
sci - én - ti - am há - bet vó - cis,

al - le - lu - ia al - le - lú - ia,

al - le - - - - - lú - - - - - ia. Ex - súr - gat Dé - us,

et dis - si - pén - tur in i - mí - ci é - jus:

et fú - gi - ant, qui o - dé - runt é - um, a fá - ci - e é - jus.



Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Spíritus Dómini  
replévit orbem terrárum,  
allelúia:  
et hoc quod cóntinet ómnia,  
sciéntiam hábet vócis,  
allelúia.  
Exsúrgat Déus,  
et dissipéntur in imíci éum,  
et fúgiant, qui odérunt éum,  
a fácie éjus.  
Glória Pátri.

The Spirit of the LORD  
has filled the earth.  
Alleluia.  
And that which holds together all  
things knows its voice.  
Alleluia.  
Let God arise,  
and let his enemies be scattered;  
let those who hate him flee from  
before his face.  
Glory be to the Father.

# Spíritus ubi vult spírat

LU p906

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time and consists of four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, stepwise fashion. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: "Spí - ri - tus \_\_\_\_\_ \* u - bi vult \_\_\_\_\_ spí - rat: \_\_\_\_\_". The second staff continues the melody with the lyrics: "et vó cem é - jus áu - dis, al - le - lú - ia: et né - scis un - de vé - ni - at,". The third staff continues with: "aut quo \_\_\_\_\_ vá - - - dat, \_\_\_\_\_ al - le - lú - ia,". The fourth staff concludes with: "al - le - lú - ia, al - le - - - lú - - - ia. \_\_\_\_\_".

Spí - ri - tus \_\_\_\_\_ \* u - bi vult \_\_\_\_\_ spí - rat: \_\_\_\_\_

et vó cem é - jus áu - dis, al - le - lú - ia: et né - scis un - de vé - ni - at,

aut quo \_\_\_\_\_ vá - - - dat, \_\_\_\_\_ al - le - lú - ia,

al - le - lú - ia, al - le - - - lú - - - ia. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Spíritus ubi vult spírat:  
et vócem éjus áudis, allelúia:  
et nésces unde véniat,  
aut quo vádat,  
allelúia.

The wind blows where it wants,  
and you hear its sound. Alleluia.  
But you do not know from where it  
came or to where it rushes off.  
Alleluia.

# Stétit Angelus

LU p1656

ed. ERIC WILLIAM BARNUM

Sté - - - tit

\* An - ge - lus

jux - ta á - - ram tém - - pli,

há - - - bens thu - rí - bu - lum

áu - - - re - um

in má - nu sú - - a:

et dá - ta sunt é - - i

in - - - cén - sa múl - - ta:

et a - scén - - - - -

- - - - - dit  
 fú - - - mus - - - a - - - ró - ma - tum  
 in - - - con - - - spé - ctu Dé - - - i,  
 al - le - - - - - - -  
 - - - - - - - - - - - - - lu - - - ia.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Stetit Angelus  
 juxta áram témpli,  
 hábens thuríbulum  
 áureum in mánu súa:  
 et dáta sunt éi  
 incénsa múlta:  
 et ascéndit  
 fúmus arómatum  
 in conspéctu Déi,  
 alleluia.

The angel stood  
 next to the altar of the temple,  
 holding a golden censer  
 in his hand.  
 He was given  
 much incense,  
 And the fragrant smoke  
 ascended  
 in the sight of God.  
 Alleluia.

# Tríbus miráculis

LU p466-467

ed. ERIC WILLIAM BARNUM

Trí - bus mi - rá - - - cu - lis

\* or - ná - tum dí - em sánc - tum có - - li - mus:

hó - di - e stél - la Má - gos dú - xit ad prae - sé - pi - um:

hó - di - e ví - num ex á - qua fá - ctum est ad nú - pti - as:

hó - di - e in Jor - dá - ne a Jo - án - ne

Chrí - stus ba - pti - zá - ri vó - lu - it,

ut sal - vá - ret nos, al - le - lú - ia.

E u o u a e.

The musical score is written on eight staves. The first staff begins with a C-clef and a 3/8 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line on the eighth staff.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Tríbus miráculis  
ornátum díem sánctum cólimus:  
hódie stélla Mágo dúxit ad presépium:  
hódie vinum ex áqua factum  
est ad núptias:  
hódie in Jordáne a Joánne  
Chrístus baptizári vóluit,  
ut salváret nos,  
allelúia.

We worship on this holy day  
adorned by three wonders:  
Today - the star guided the Magi to the manger;  
Today - water was turned into  
wine at a wedding;  
Today - it was Christ's will to be baptized  
by John in the Jordan,  
that he might save us.  
Alleluia.

# Tu es qui ventúrus es

LU p333

ed. ERIC WILLIAM BARNUM

The musical score is written on six staves. The first staff begins with a treble clef and a common time signature (C). The melody is simple, using quarter and half notes. The lyrics are written below the notes, with hyphens indicating syllables across notes. A double bar line with repeat dots appears after the first staff. The second staff continues the melody. The third staff has a double bar line with repeat dots after the first measure. The fourth staff continues the melody. The fifth staff has a double bar line with repeat dots after the first measure. The sixth staff concludes the piece with a double bar line and repeat dots.

Tu es <sup>\*</sup> qui ven - tu - rus es,  
an á - li - um ex - spe - ctá - mus?  
Dí - ci - te Jo - án - ni quae vi - dí - stis:  
ad lú - men ré - de - unt caé - ci, mór - tu - i re - súr - gunt,  
páu - pe - res ev - an - ge - li - zá - tur,  
al - le - lú - ia. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Tu es qui ventúrus es,  
an álium expectámus?  
Dícite Jóanni quae vidístis:  
ad lúmen rédeunt caéci,  
mórtui resúrgunt,  
páuperes evangelizátur,  
allelúia.

"Are you the One who is to come,  
or ought we await another?"  
"Tell John what you have seen:  
the blind now see;  
the dead arise;  
and good news is preached to the poor."  
Alleluia.

# Tui sunt caéli

LU p410

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time and consists of nine staves of music. The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: Tu - i sunt \* caé - li, et tú - a est tér - ra: ór - bem ter - rá - rum, et ple - ni - tú - di - nem. é - jus tu fun - dá - sti: ju - stí - ti - a et ju - dí - ci - um. prae - pa - rá - ti - o.

Tu - i sunt \* caé - li,

et tú - a est tér - ra:

ór - bem ter - rá - rum,

et ple - ni - tú - di - nem.

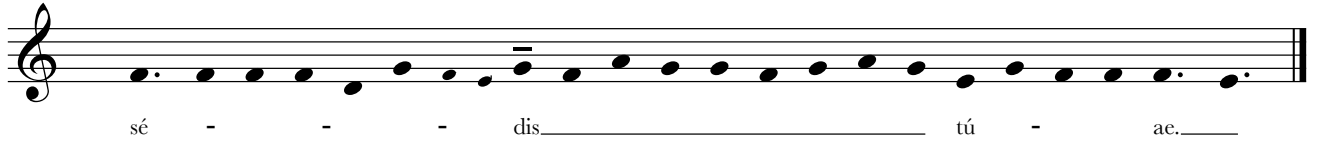
é - jus

tu fun - dá - sti:

ju - stí - ti - a

et ju - dí - ci - um

prae - pa - rá - ti - o



Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Tui sunt caeli,  
et tua est terra:  
orbem terrarum  
et plenitudinem.  
ejus tu fundasti:  
justitia et judicium  
praeparatio sedis tuae.

The heavens are yours,  
the earth is yours.  
You have founded  
the entire world  
and all its fullness.  
Righteousness and judgement  
are the foundation of your throne.

# Tulérunt lápides Judaéi

LU p574-575

ed. ERIC WILLIAM BARNUM

The musical score is written in 3/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. A double bar line with repeat dots is placed after the first line of music. The lyrics are: Tu - lé runt \* lá - pi - des Ju - daé - i, ut já - ce - rent in é - um: Jé - sus au - tem ab - scón - dit se, et ex - í - vit de tém - ple. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Tulérunt lápides Judaéi  
ut jácerent in éum:  
Jésus autem abscondit se,  
et exívit de témplo.

The people of Judea picked up stones  
to hurl at him.  
But Jesus hid himself from them,  
and departed the temple court.

# Venite filii

LU p1010-1011

ed. ERIC WILLIAM BARNUM

Ve - ní - te \_\_\_\_\_ fi - li - i,

\* au - dí - - - te \_\_\_\_\_ me: \_\_\_\_\_

tí - mó - rem Dó - mi - ni \_\_\_\_\_ do - cé - bo \_\_\_\_\_ vos. \_\_\_\_\_

Ac - cé - di - te \_\_\_\_\_

ad é - - - - - um, \_\_\_\_\_

et il - lu - mi - ná - mi - ni: \_\_\_\_\_ et fá - ci - es vé strae

non \_\_\_\_\_ con - fun dén - tur. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Veníte filii, audíte me:  
timórem Dómini docébo vos.  
Accédite ad eum, et illuminámini:  
et fácies véstrae non confundéntur.

Come, my sons; listen to me!  
I will teach you the fear of the LORD.  
Come near to him, and be enlightened;  
and your faces will never be put to shame.

# Verbum cáro fáctum est

LU p469

ed. ERIC WILLIAM BARNUM

The musical score is written on six staves. The first staff begins with a treble clef and a common time signature (C). The melody consists of quarter and eighth notes. The lyrics are: Ver - bum cá - ro fá - ctum est, et ha - bi - tá - vit in nó - bis, plé - num grá - ti - ae et ve - ri - tá - tis; de cú - jus ple - ni - tú - di - ne ó - mnes nos ac - cé - pi - mus, et grá - ti - am pro grá - ti a, al - le - lú - ia. E u o u a e.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Verbum cáro fáctum est,  
et habitavit in nóbis,  
plénum grátiae et veritátis;  
de cújus plenitúdine  
ómnes nos accépmus  
et grátiam pro grátia,  
allelúia.

The Word became flesh  
and lived among us,  
full of grace and truth.  
We all have received  
grace upon grace  
from his fullness.  
Alleluia.

# Vexilla Régis pródeunt

LU p575

ed. ERIC WILLIAM BARNUM

Vex - il - la Ré - gis pró - de - unt: \_\_\_\_\_

Fúl - get Crú - cis. \_\_\_\_\_ my - sté - ri - um, \_\_\_\_\_

Qua ví - ta mór - tem pér - tu - lit, \_\_\_\_\_

Et mór - te ví - tam pró - tu - lit. \_\_\_\_\_

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Vexilla Régis pródeunt:  
Fúlget Crúcis mystérium  
Qua vita mórtem pértulit,  
Et mórte vitam próluit.

The royal banners forward go,  
the mystery of the cross shines forth.  
Here life bears away death  
Even as death bears away life.

# Video caélos apértos

LU p418

ed. ERIC WILLIAM BARNUM

Vi - de - o \* caé - los a - pér - tos,

et Jé - sum stán - tem

a déx - tris vir - tú - tis Dé - i:

Dó - mi - ne Jé - su

ác - ci - pe spí - ri - tum mé - um,

et ne stá - tu - as íl - lis hoc pec - cá - tum,

qui - a né - sci - unt quid fá - ci - unt.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Vidéo caelos apertos,  
et Jesum stantem  
a dextris virtutis Dei:  
Domine Jesu  
accipe spiritum meum,  
et ne statuas illis hoc peccatum  
quia nesciunt quid faciunt.

I see heaven open  
and Jesus standing  
in the power of God's right hand.  
O LORD Jesus  
receive my spirit,  
and hold not this sin against them,  
for they know not what they do.

# Visiónem quam vidístis

LU p550

ed. ERIC WILLIAM BARNUM

The musical score consists of three staves. The first staff begins with a treble clef and a common time signature (C). The melody is written on a five-line staff. The lyrics are: Vi - si - ó - nem \* quam\_\_ vi - dí - stis,\_\_\_\_. The second staff continues the melody with the lyrics: né - mi - ni dí - xé - ri - tis, do - nec a mórtu - is re - súr - gat. The third staff concludes the piece with the lyrics: Fí - li - us\_\_\_\_ hó - mi - nis. E u o u a\_\_\_\_ e.\_\_\_\_. The score uses various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and a double bar line at the end of the third staff.

Text: \_\_\_\_\_ Translation: \_\_\_\_\_

Visiónem quam vidístis  
némini dixéritis  
donec a mórtuis resúrgat  
Fílius hóminis.

The vision you have seen,  
tell no one  
until the Son of Man  
rises from the dead.

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Appendix A:

Text Translations, Biblical References, and Ecclesiastical Context

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Accépit Jésus cálicem</b></p> <p>Accépit Jésus cálicem,<br/>postquam coenávit, dicens:<br/>Hic cálix nóvum testaméntum est<br/>in méo sángvine:<br/>Hoc fácite<br/>in méam commemoratiónem.<br/>Memória mémor éro,<br/>et tabéscet in me ánima méa.</p> | <p><b>Jesus Received the Chalice</b></p> <p>He received, Jesus, the chalice<br/>after he had eaten, saying:<br/>"This chalice the new testament is<br/>in my blood:<br/>This do<br/>in my remembrance.<br/>In memory, mindful I will be<br/>and my soul will melt in me.</p> | <p><b>Jesus Took the Cup</b></p> <p>Jesus took the cup<br/>after he had dined, saying:<br/>"This cup is the new covenant<br/>in my blood:<br/>Do this<br/>in remembrance of me."<br/>I will hold this in my memory,<br/>and my soul will languish within<br/>me.</p> |
| <p><b>Biblical References:</b> Lk. 22:20; Lamentations 3:20 (also <i>Breviarium Benedictum</i> Vol. 4 (1725) )</p>  |  |  |
| <p><b>Ecclesiastical Context:</b> Corpus Christi; at Matins</p>   |  |  |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>Adeámus cum fidúcia</b></p> <p>Adeámus cum fidúcia<br/>ad thrónum grátiae<br/>ut misericórdiam consequámur,<br/>et grátiam inveniámus<br/>in auxílio oportúno.<br/>Eructávit cor méum vérbum bónum:<br/>dico égo ópera méa régi.<br/>Glória Pátri.</p> | <p><b>Let Us Approach with Trust</b></p> <p>Let us approach with trust<br/>to the throne of grace<br/>so that we may obtain mercy<br/>and so that we may find grace<br/>in help seasonable.<br/>My heart declared a good word:<br/>I speak my works to the king.<br/>Glory to the Father.</p> | <p><b>Let Us Approach with Confidence</b></p> <p>Let us approach the throne of grace<br/>with confidence, that we may obtain<br/>mercy and find timely aid.</p> <p>My heart brings forth a good word:<br/>(as) I speak my works to the king.</p> <p>Glory be to the Father.</p> |
| <p><b>Biblical References:</b> Heb. 4:17; Ps. 45:2 (English)</p>   |   |   |
| <p><b>Ecclesiastical Context:</b> Feast of the Immaculate Heart of Mary (August 22)</p>  |   |   |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Allelúia, Ascéndit Déus</b></p> <p>Allelúia.<br/>Ascéndit Déus in jubilatióne,<br/>et Dóminus in vóce túbae.</p> | <p><b>Alleluia, God Ascends</b></p> <p>Alleluia.<br/>God ascends in jubilation,<br/>and the Lord in the voice of a<br/>trumpet.</p> | <p><b>Alleluia, God Ascends</b></p> <p>Alleluia.<br/>God ascends amid rejoicing;<br/>the LORD amid the sound of the<br/>trumpet.</p> |
| <p><b>Biblical References:</b> Ps. 47:1</p>  |   |  |
| <p><b>Ecclesiastical Context:</b> The Ascension of Our Lord</p>  |   |  |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Allelúia, Jubiláte Déo</b></p> <p>Allelúia.<br/>Jubiláte Déo ómnis térra:<br/>servíte Dómino in laetítia.</p> | <p><b>Alleluia, Rejoice in God</b></p> <p>Alleluia.<br/>Rejoice in God, all the earth.<br/>Serve the LORD in joy.</p> | <p><b>Alleluia, Rejoice in God</b></p> <p>Alleluia.<br/>Rejoice in God, all the earth.<br/>Serve the LORD with gladness.</p> |
| <b>Biblical References: Ps. 100:1 (English)</b>   |   |  |
| <b>Ecclesiastical Context: Sunday within the Octave of the Epiphany</b>   |   |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Allelúia, Laudáte púeri Dóminum</b></p> <p>Allelúia.<br/>Laudáte púeri Dóminum,<br/>laudáte nómen Dómini.</p> | <p><b>Alleluia, Praise the LORD O Boys</b></p> <p>Alleluia.<br/>Praise, o boys, the LORD,<br/>Praise the name of the LORD.</p> | <p><b>Alleluia, Praise the LORD, O Ye Servants</b></p> <p>Alleluia.<br/>Praise the LORD, O ye servants,<br/>Praise the name of the LORD.</p> |
| <b>Biblical References: Ps. 113:1 (English)</b>   |  |  |
| <b>Ecclesiastical Context: Feast of the Holy Innocents</b>  |  |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Allelúia, Loquebántur váriis</b></p> <p>Allelúia.<br/>Loquebántur váriis línguis<br/>Apóstoli magnália Déi.</p> | <p><b>Alleluia, They Were Speaking</b></p> <p>Alleluia.<br/>They were speaking in various<br/>tongues – the Apostles were –<br/>the great things of God.</p> | <p><b>Alleluia, They Were Speaking</b></p> <p>Alleluia.<br/>The apostles were speaking in<br/>various tongues the marvelous<br/>deeds of God.</p> |
| <b>Biblical References: Acts 2 (4, 11)</b>  |  |   |
| <b>Ecclesiastical Context: The Monday in Whitsun Week (Whit Monday)</b>   |  |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Allelúia, Spíritus Sánctus</b></p> <p>Allelúia.<br/>Spíritus Sánctus docébit vos<br/>quaecúmque díxero vóbis.</p> | <p><b>Alleluia. The Holy Spirit Will Teach</b></p> <p>Alleluia.<br/>The Holy Spirit will teach you<br/>whatever I shall have said to<br/>you.</p> | <p><b>Alleluia. The Holy Spirit Will Teach You</b></p> <p>Alleluia.<br/>The Holy Spirit will teach you<br/>whatever I (shall) have said to you.</p> |
| <b>Biblical References: Jn. 14:26</b>   |   |   |
| <b>Ecclesiastical Context: The Tuesday in Whitsun Week (Whit Tuesday)</b>   |   |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Allelúia, Veníte ad me</b></p> <p>Allelúia.<br/>Veníte ad me,<br/>ómnes qui laborátis,<br/>et oneráti éstis:<br/>et égo reficiam vos.</p> | <p><b>Alleluia, Come to Me</b></p> <p>Alleluia.<br/>Come to me,<br/>All who are laboring,<br/>and you burdened ones:<br/>and I will mend (heal, refresh,<br/>renew, restore) you.</p> | <p><b>Alleluia, Come to Me</b></p> <p>Alleluia.<br/>Come to me,<br/>All you who labor<br/>and are burdened,<br/>and I will restore you.</p> |
| <b>Biblical References: Mt. 11:28</b>   |   |   |
| <b>Ecclesiastical Context: Feast of the Sacred Heart of Jesus</b>   |   |   |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Amen díco vóbis</b></p> <p>Amen, amen díco vóbis:<br/>si quis sermónem méum serváverit,<br/>mórtem non gustábit in aetérnum.</p> | <p><b>Amen, I Say to You</b></p> <p>Amen, amen, I say to you:<br/>if anyone has preserved my<br/>teaching, death he will not taste<br/>into eternity.</p> | <p><b>Amen, I Say to You</b></p> <p>Amen, amen, I say to you:<br/>if anyone keeps my teaching,<br/>he will never taste (of) death.</p> |
| <b>Biblical References: Jn. 8:51</b>   |   |  |
| <b>Ecclesiastical Context: Passion Sunday</b>  |   |  |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Angelus ad pastóres áit</b></p> <p>Angelus ad pastóres áit:<br/>Annúntio vóbis gáudium mágnum:<br/>quia nátus est vóbis hódie<br/>Salvátor mún-di,<br/>allelúia.</p> | <p><b>The Angel Said to the Shepherds</b></p> <p>The angel said to the shepherds:<br/>I announce to you great joy:<br/>because he has been born to you<br/>today, the Savior of the world.<br/>Alleluia.</p> | <p><b>The Angel Said to the Shepherds</b></p> <p>The angel said to the shepherds:<br/>I proclaim a thing of great joy to<br/>you: today the Savior of the world<br/>has been born for you.<br/>Alleluia.</p> |
| <b>Biblical References: Lk. 2:10-11</b>  |  |  |
| <b>Ecclesiastical Context: The Nativity of Our Lord</b>  |  |  |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>Ante me</b></p> <p>Ante me non est formátus Déus,<br/>et post me non érit:<br/>quia míhi curvábitor ómne génu,<br/>et confitébitur ómnis língua.</p> | <p><b>Before Me</b></p> <p>Before me there is no formed<br/>God, and after me there will<br/>not be (one): because to me<br/>every knee will be curved<br/>down, and every tongue will<br/>confess.</p> | <p><b>Before Me</b></p> <p>Before me no god was formed, nor<br/>will there be one after me;<br/>for to me every knee shall bow, and<br/>every tongue confess.</p> |
| <p><b>Biblical References: Is. 43:10; 45:23 (Ro. 14:11)</b></p>  |   |   |
| <p><b>Ecclesiastical Context: Saturday before the Third Sunday of Advent; at Vespers</b></p>   |   |   |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Ave María</b></p> <p>Ave María, grátia pléna,<br/>Dóminus técum:<br/>benedícta tu in muliéribus,<br/>et benedíctus frúctus véntris túi.</p> | <p><b>Hail, Mary</b></p> <p>Hail, Mary, full of grace.<br/>The LORD is with you;<br/>blessed are you among women,<br/>and blessed is the fruit of your<br/>womb.</p> | <p><b>Hail, Mary</b></p> <p>Hail, Mary, full of grace.<br/>The LORD is with you;<br/>blessed are you among women,<br/>and blessed is the fruit of your<br/>womb.</p> |
| <p><b>Biblical References: Lk. 2:28</b></p>   |  |  |
| <p><b>Ecclesiastical Context: The Fourth Sunday of Advent</b></p>   |  |  |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Beáta Déi Génitrix María</b></p> <p>Beáta Déi Génitrix María,<br/>cújus víscera intácta pérmanent:<br/>Hódie génuít Salvatórem saéculi.<br/>Beáta, quae crédidit:<br/>quóniam perfécta sunt ómnia,<br/>quae dícta sunt éi a Dómino.<br/>Hódie.</p> | <p><b>Blessed is Mary, Mother of God</b></p> <p>Blessed is Mary, mother of God,<br/>whose innards remain intact;<br/>Today she has borne the Savior of<br/>the age.<br/>Blessed, (she) who believed;<br/>because everything has been<br/>accomplished which was spoken to<br/>her by the LORD.<br/>Today.</p> | <p><b>Blessed is Mary, Mother of God</b></p> <p>Blessed is Mary, mother of God,<br/>whose flesh remains untouched:<br/>Today she has borne the Savior of<br/>the world.<br/>Blessed is she who believed;<br/>for everything the LORD spoke to<br/>her has been fulfilled.<br/>Today.</p> |
| <p><b>Biblical References: —</b></p>   |   |  |
| <p><b>Ecclesiastical Context: The Nativity of our Lord, Christmas Day; at Matins</b></p>   |   |  |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Beáta es María</b></p> <p>Beáta es María, quae credidisti:<br/>perficiéntur in te<br/>quae dícta sunt tibi a Dómino,<br/>allelúia.</p> | <p><b>Blessed are You, Mary</b></p> <p>Blessed are you, Mary, who has<br/>believed:<br/>they are accomplished in you –<br/>those things which were spoken to<br/>you by the LORD.<br/>Alleluia.</p> | <p><b>O Mary, How Blessed Are You</b></p> <p>O Mary, how blessed are you, who<br/>believed:<br/>those things which the LORD<br/>spoke to you are fulfilled in you.<br/>Alleluia.</p> |
| <b>Biblical References: —</b>  |   |  |
| <b>Ecclesiastical Context: The Third Sunday of Advent; at Vespers</b>  |   |  |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Benedícimus Déum caéli</b></p> <p>Benedícimus Déum caéli,<br/>et coram ómnibus vivéntibus<br/>confitébimur éi:<br/>quia fécit nobíscum<br/>misericórdiam súam.</p> | <p><b>We Bless the God of Heaven</b></p> <p>We bless the God of heaven,<br/>and in the presence of all living we<br/>will confess him:<br/>because he made with us<br/>his own mercy.</p> | <p><b>We Bless the God of Heaven</b></p> <p>We bless the God of heaven,<br/>and before all the living we will<br/>confess him:<br/>because he has shown mercy to us.</p> |
| <b>Biblical References: Tobias 12:6 (apocrypha)</b>  |   |  |
| <b>Ecclesiastical Context: Feast of the Blessed Trinity (Trinity Sunday)</b>   |   |  |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>Benedícum Dóminum</b></p> <p>Benedícam Dóminum,<br/>qui míhi tríbuit intelléctum:<br/>providébam Déum<br/>in conspéctu méo semper:<br/>quóniam a dextris est míhi,<br/>ne commóvear.<br/>Allelúia.</p> | <p><b>I Will Bless the LORD</b></p> <p>I will bless the LORD,<br/>who bestowed for me my intellect:<br/>I was seeing God ahead<br/>in my sight always:<br/>because he for me from the right,<br/>so that I not be shaken.<br/>Alleluia.</p> | <p><b>I Will Bless the LORD</b></p> <p>I will bless the LORD,<br/>who granted me understanding:<br/>I saw God always ahead of me, in<br/>my sight:<br/>because he is at my right hand<br/>lest I be shaken.<br/>Alleluia.</p> |
| <b>Biblical References: Ps. 16:8 (English)</b>   |   |   |
| <b>Ecclesiastical Context: Feast of St. Boniface, Bishop and Martyr (June 5)</b>   |   |   |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>Calix Benedictionis</b></p> <p>Calix benedictiónis,<br/>cúi benedicimus,<br/>nonne comunicatio<br/>sánguinis Chrísti est?<br/>Et pánis quem frángimus,<br/>nonne participatio<br/>córporis Dómini est?</p> | <p><b>The Cup of Blessing</b></p> <p>The cup of blessing<br/>which we bless,<br/>is it not a communication<br/>of the blood of Christ?<br/>And the bread which we break,<br/>is it not a participation<br/>of the body of the LORD?</p> | <p><b>The Cup of Blessing</b></p> <p>The cup of blessing<br/>which we bless,<br/>is it not a communion<br/>with the blood of Christ?<br/>And the bread which we break,<br/>is it not a participation<br/>in the body of the LORD?</p> |
| <p><b>Biblical References: 1 Co. 10:16</b></p>   |   |   |
| <p><b>Ecclesiastical Context: The Most Precious Blood of Our Lord Jesus Christ (July 1)</b></p>  |   |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Circumdúxit éam</b></p> <p>Circumdúxit éam, et dócuit<br/>et custodivit<br/>quasi pupíllam óculi súi.<br/>Sicut áquila expándit álas súas,<br/>et assúmpsit éam,<br/>atque portávit in húmeris súis.<br/>Dóminus sólus dux éjus fúit.</p> | <p><b>He Led Her* About</b></p> <p>He led her about, and taught<br/>and guarded<br/>as if the pupil of his own eye.<br/>Just as an eagle spreads its<br/>wings, also he bore her up,<br/>and carried (her) on his<br/>shoulders.<br/>The LORD alone was her<br/>leader.</p> | <p><b>He Led Her About</b></p> <p>He led her about, both teaching her<br/>and guarding her as the apple of his<br/>eye.<br/>As an eagle, he stretched his wings<br/>and bore her up,<br/>and carried her on his own<br/>shoulders.<br/>The LORD alone was her leader.</p> |
| <p><b>Biblical References: *"Her" – ref to OT Israel in the desert; Dt. 32:9-11</b></p>   |   |   |
| <p><b>Ecclesiastical Context: Feast of St. Teresa of the Child Jesus, Virgin (October 3)</b></p>  |   |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Cogitationes Cordis Ejus</b></p> <p>Cogitationes Cordis ejus<br/>in generatióne et generatióne:<br/>ut éruat a mórtē ánimas eórum<br/>et álat éos in fáme.<br/>Allelúia, allelúia.<br/>Exsultáte jústi in Dómino,<br/>réctos décet collaudátio.<br/>Glória Pátri.</p> | <p><b>The Counsels of His Heart</b></p> <p>The counsels of His heart,<br/>from generation to generation:<br/>so that he can rescue from death their<br/>souls,<br/>and nourish them in famine.<br/>Alleluia, alleluia.<br/>Rejoice, O just one, in the LORD,<br/>praising together is appropriate for the<br/>upright.<br/>Glory to the Father.</p> | <p><b>The Counsels of God's Heart</b></p> <p>The counsels of God's heart<br/>are from one generation to the<br/>next,<br/>to rescue their souls from death<br/>and<br/>nourish them in time of famine.<br/>Alleluia, alleluia.<br/>Rejoice, O ye righteous, in the<br/>LORD;<br/>it is fitting for the upright to praise<br/>him together.<br/>Glory be to the Father.</p> |
| <p><b>Biblical References: Ps. 33:11, 18, (English)</b></p>   |   |  |
| <p><b>Ecclesiastical Context: Feast of the Sacred Heart of Jesus</b></p>  |   |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Confirma hoc Déus</b></p> <p>Confirma hoc Déus,<br/>quod operátus es in nóbis:<br/>a témplo túo,<br/>quod est in Jerúsalem,<br/>tíbi ófferent réges múnera,<br/>allelúia.</p> | <p><b>Confirm This, O God</b></p> <p>Confirm this, God,<br/>that which you have worked in us:<br/>from your temple,<br/>which is in Jerusalem,<br/>to you kings will offer gifts.<br/>Alleluia.</p> | <p><b>Confirm This, O God</b></p> <p>Confirm this, O God,<br/>what you have worked in us:<br/>from your temple in Jerusalem,<br/>kings will offer gifts to you.<br/>Alleluia.</p> |
| <p><b>Biblical References: Ps. 67:29-30</b></p>   |   |   |
| <p><b>Ecclesiastical Context: The Feast of Pentacost (Whit Sunday)</b></p>  |   |   |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Cum sublevásset óculos Jesús</b></p> <p>Cum sublevásset óculos Jesús, et vidísset máximam multitudinem veniéntem ad se, díxit ad Philíppum: Unde emémus pánes ut mandúcent hi? Hoc autem dicébat téntans éum: ípse enim sciébat quid éssset facturus.</p> | <p><b>When Jesus Lifted Up His Eyes</b></p> <p>When Jesus lifted up his eyes and saw the great multitude coming to him, he said to Philip: From where will we buy bread so that these can eat? He was saying this, however, testing him: for he himself knew what he would do.</p> | <p><b>When Jesus Lifted Up His Eyes</b></p> <p>When Jesus lifted up his eyes and saw the great multitude coming to him, he said to Philip: From where will we buy bread so that these can eat? He said this, however, to test him: for he himself knew what he would do.</p> |
| <b>Biblical References: Jn 6:5-6</b>  |  |  |
| <b>Ecclesiastical Context: Fourth Week of Lent, Sunday</b>  |  |  |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Descéndit Jesús cum éis</b></p> <p>Descéndit Jesús cum éis, et vénit Názareth, et érat súbditus íllis.</p> | <p><b>Jesus Descended With Them</b></p> <p>Jesus descended with them, and came to Nazareth, and was subject to them.</p> | <p><b>Jesus Went Down With Them</b></p> <p>Jesus went down with them and came to Nazareth, and was obedient to them.</p> |
| <b>Biblical References: Lk. 2:51</b>   |  |  |
| <b>Ecclesiastical Context: The Holy Family of Jesus, Mary, and Joseph</b>  |  |  |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Deus enim firmávit</b></p> <p>Deus enim firmávit orbem térrae, qui non commovébitur: paráta sédis túa, Déus, ex tunc, a saéculo tu es.</p> | <p><b>For God Established</b></p> <p>For God established the earth, which will not be moved. prepared (was) your seat, God, from then, from the age you are.</p> | <p><b>For God Firmly Fixed</b></p> <p>For God firmly fixed the world; it will not be moved. Your throne, O God, was prepared from of old, you are from eternity.</p> |
| <b>Biblical References: Ps. 92:2 (English)</b>   |  |  |
| <b>Ecclesiastical Context: The Nativity of Our Lord, Christmas Day; The Mass at Dawn</b>   |  |  |

| Latin Text   | Literal  | Modernized  |
|--|--|---|
| <p><b>Dixit autem pater</b></p> <p>Dixit autem pater ad servos suos<br/>Cito proferte stolam primam,<br/>et induite illum,<br/>et date annulum in manu eius,<br/>et calceamenta in pedes eius.</p> | <p><b>However, the Father Said</b></p> <p>However, the father said to his<br/>servants,<br/>"Quickly bring forth the first robe,<br/>and put it on him,<br/>and give him a ring for his finger,<br/>and shoes for his feet."</p> | <p><b>But the Father Said</b></p> <p>But the father said to his servants,<br/>"Bring quickly the very best robe<br/>and put it on him;<br/>put a ring on his finger<br/>and sandals on his feet."</p> |
| <b>Biblical References: Lk. 15:22</b>  |  |   |
| <b>Ecclesiastical Context: Saturday before the Third Sunday of Lent; at Vespers</b>  |  |   |

| Latin Text   | Literal  | Modernized  |
|--|--|---|
| <p><b>Dixit Dominus ad Noe</b></p> <p>Dixit Dominus ad Noe:<br/>Finis universae carnis<br/>venit coram me:<br/>fac tibi arcam<br/>de lignis laevigatis,<br/>ut salvetur universum<br/>semen in ea.</p> | <p><b>The LORD Said to Noah</b></p> <p>The LORD said to Noah:<br/>"The end of all flesh<br/>has come before me:<br/>make for yourself an ark<br/>from polished wood,<br/>so that all seed may be saved in<br/>it."</p> | <p><b>The LORD Said to Noah</b></p> <p>The LORD said to Noah,<br/>"All flesh has reached its end in my<br/>presence.<br/>Make for yourself an ark from<br/>polished wood, so that all seed may<br/>be kept safe in it."</p> |
| <b>Biblical References: Gen 6</b>  |  |   |
| <b>Ecclesiastical Context: Saturday before Sexagesima; at Vespers</b>  |  |   |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Domine Deus meus in te speravi</b></p> <p>Domine Deus meus in te speravi:<br/>libera me ab omnibus<br/>persequentibus me, et eripe me.</p> | <p><b>O LORD, My God, I Trust in You</b></p> <p>O LORD, my God, I trust in<br/>you; free me from all<br/>pursuing (persecuting) me,<br/>and snatch me away.</p> | <p><b>O LORD, My God, I Trust in You</b></p> <p>O LORD, my God, I trust in you;<br/>free me from all those pursuing me,<br/>and rescue me.</p> |
| <b>Biblical References: Ps. 7:1 (English)</b>  |   |  |
| <b>Ecclesiastical Context: Saturday in Ember Week of Lent</b>  |   |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Domine D us salutis meae</b></p> <p>Domine D us salutis meae,<br/>in die clamavi,<br/>et nocte coram te:<br/>intret oratio mea<br/>in conspectu tuo D mine,<br/>alleluia.</p> | <p><b>O LORD, O God of My Salvation</b></p> <p>O LORD, O God of my salvation,<br/>in the day I cried,<br/>and at night, before you:<br/>let my prayer enter<br/>into your sight, O LORD.<br/>Alleluia.</p> | <p><b>O LORD and God of My Salvation</b></p> <p>O LORD and God of my salvation,<br/>I cry aloud before you<br/>day and night:<br/>let my supplication come into your<br/>presence, O LORD.<br/>Alleluia.</p> |
| <p><b>Biblical References: Ps. 88:1-2 (English)</b></p>   |  |  |
| <p><b>Ecclesiastical Context: Ember Saturday</b></p>  |  |  |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Domine D us virtutum</b></p> <p>Domine D us virtutum,<br/>converte nos:<br/>et ostende faciem tuam,<br/>et salvi erimus.<br/>Excita, D mine,<br/>potentiam tuam, et veni,<br/>ut salvos facias nos.</p> | <p><b>O LORD God of Virtue</b></p> <p>O LORD God of virtue,<br/>turn us (in repentance):<br/>at show us your face,<br/>and we will be safe.<br/>Stir up, O LORD,<br/>your power and come,<br/>so that you may make us safe.</p> | <p><b>O LORD, the God of Strength</b></p> <p>O LORD, the God of strength,<br/>restore us:<br/>show us your face,<br/>and we shall be saved.<br/>Stir up, O LORD,<br/>your power and come,<br/>that you may make us safe.</p> |
| <p><b>Biblical References: Ps. 80:2</b></p>   |   |  |
| <p><b>Ecclesiastical Context: Saturday in Ember Week of Advent</b></p>  |   |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Domine, quando véneris</b></p> <p>Domine, quando véneris<br/>judicáre térram,<br/>ubi me abscondam<br/>a vultu irae túae?<br/>Quia peccávi nímis<br/>in víta méa.<br/>Commíssa méa pavésco,<br/>et ante te erubésco:<br/>dum véneris judicáre<br/>nóli me condemnáre.<br/><i>Quia peccávi nímis<br/>in víta méa.</i><br/>Réquiem aetérnam<br/>dóna éis Dómine:<br/>et lux perpétua<br/>lúceat éis.<br/><i>Quia peccávi nímis<br/>in víta méa.</i></p> | <p><b>LORD, When You Come</b></p> <p>LORD, when you come<br/>to judge the earth,<br/>where will I hide me<br/>from the face of your wrath?<br/>Because I have sinned too much<br/>in my life.<br/>I become afraid at my deeds<br/>and before you I blush:<br/>when you come to judge,<br/>do not condemn me.<br/><i>Because I have sinned too much<br/>in my life.</i><br/>Rest eternal<br/>give to these, O LORD:<br/>and unending light,<br/>let it shine on them.<br/><i>Because I have sinned too much<br/>in my life.</i></p> | <p><b>LORD, When You Come</b></p> <p>LORD, when you come<br/>to judge the earth,<br/>where can I hide myself<br/>from your angry face?<br/>For too much have I sinned<br/>in my life.<br/>I tremble at my deeds<br/>and stand before you in shame.<br/>When you come to judge,<br/>do not condemn me.<br/><i>For too much have I sinned<br/>in my life.</i><br/>Give them rest eternal, O LORD,<br/>and let them bask in unending light.<br/><i>For too much have I sinned<br/>in my life.</i></p> |
| <b>Biblical References:</b> —   |  |  |
| <b>Ecclesiastical Context:</b> The Office for the Dead; at Matins   |  |  |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Dominus díxit ad me</b></p> <p>Dominus díxit ad me:<br/>Fílius méus es tu,<br/>égo hódie génui te.<br/>Quare fremuérunt géntes:<br/>et pópuli meditáti sunt inánia?<br/>Glória Pátri.</p> | <p><b>The LORD Said to Me</b></p> <p>The LORD said to me:<br/>"You are my Son,<br/>I, today, have begotten you."<br/>For what reason do the nations<br/>clamor, and the peoples ponder<br/>vanities?<br/>Glory to the Father.</p> | <p><b>The LORD Said to Me</b></p> <p>The LORD said to me,<br/>"You are my Son;<br/>today I have begotten you."<br/>Why do the nations rage<br/>and the peoples plot in vain?<br/>Glory be to the Father.</p> |
| <b>Biblical References:</b> Ps. 2   |   |  |
| <b>Ecclesiastical Context:</b> The Nativity of Our Lord; Midnight Mass  |   |  |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Dominus illuminatio méa</b></p> <p>Dominus illuminatio méa,<br/>et sálus méa, quem timébo?<br/>Dóminus defénsor vítae méae,<br/>a quo trepidábo?<br/>qui tríbulant me inimíci méi,<br/>infirmáti sunt, et cecidérunt.<br/>Si consístant advérsus me cástra:<br/>non timébit cor méum,<br/>Glória Pátri.</p> | <p><b>The LORD is My Light</b></p> <p>The LORD is my light<br/>and my salvation; whom will I<br/>fear?<br/>The LORD is the defender of my<br/>life; of what will I be afraid?<br/>those who trouble me – my<br/>enemies – they have been<br/>weakened and have fallen.<br/>If an entire camp takes a stand<br/>against me, my heart will not fear.<br/>Glory to the Father.</p> | <p><b>The LORD is My Light</b></p> <p>The LORD is my light<br/>and my salvation; whom will I<br/>fear?<br/>The LORD is the defender of my<br/>life; of what will I be afraid?<br/>my enemies who trouble me,<br/>they have grown weak and fall.<br/>Even if a host takes a stand against<br/>me, my heart will not fear.<br/>Glory be to the Father.</p> |

**Biblical References: Ps. 27**

**Ecclesiastical Context: The Fourth Sunday after Pentecost; At the Little Hours**

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Dominus régit me</b></p> <p>Dominus régit me,<br/>et nihil míhi déerit:<br/>in lóco páscuae<br/>ibi me collocávit:<br/>super áquam refecti6nis<br/>educávit me.</p> | <p><b>The LORD Rules Me</b></p> <p>The LORD rules me,<br/>and nothing for me will be lacking.<br/>in a place of pasture<br/>there he gathered me:<br/>above the water of restoration<br/>he led me.</p> | <p><b>The LORD Guides Me</b></p> <p>The LORD guides me,<br/>and I will have no need.<br/>he set me in a place with pasture;<br/>he led me to refreshing water.</p> |

**Biblical References: Ps. 23**

**Ecclesiastical Context: Saturday before Passion Sunday**

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Dum médium siléntium</b></p> <p>Dum médium siléntium<br/>tenérent ómnia,<br/>et nox in súo cúrsu<br/>médium íter perágeret:<br/>omnípotens sérm6 tús Dómine<br/>a regálibus sédibus vénit,<br/>alleluia.</p> | <p><b>While Middle Silence</b></p> <p>While middle silence<br/>everything holds,<br/>and night in its own course<br/>wanders the middle way;<br/>your omnipotent word, O LORD,<br/>came from your royal dwellings.<br/>Alleluia.</p> | <p><b>While All Was Held</b></p> <p>While all was held<br/>in silence deep,<br/>and night was journeying<br/>upon its way:<br/>then came from your royal throne,<br/>O LORD, your almighty word.<br/>Alleluia.</p> |

**Biblical References: Wisdom (*Sapientia*) 18:14-15 (apocrypha)**

**Ecclesiastical Context: Sunday within the Octave of Christmas; at First Vespers**

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Ecce advénit</b></p> <p>Ecce advénit dominátor Dóminus:<br/>et régnum in mánu éjus,<br/>et potéostas, et impérium.<br/>Déus, iudícium túum Régi da:<br/>et justítiam túam Filio Régis.<br/>Glória Pátri.</p> | <p><b>Behold! He Came</b></p> <p>Behold! he came – the ruler-<br/>LORD: and rule in his hand,<br/>and power, and authority.<br/>O God, your judgment give to the<br/>King:<br/>and your justice to the Son of the<br/>King<br/>Glory to the Father.</p> | <p><b>Behold! The LORD Who Rules</b></p> <p>Behold! The LORD who rules has<br/>come:<br/>He bears in his hand rule, and<br/>power, and authority.<br/>Give your judgment, O God, to the<br/>King, and your justice to the Son of<br/>the King.<br/>Glory be to the Father.</p> |
| <b>Biblical References: Ps. 71:2</b>   |   |  |
| <b>Ecclesiastical Context: The Epiphany of Our Lord</b>  |   |  |

| Latin Text   | Literal  | Modernized  |
|--|--|---|
| <p><b>Ego sum</b></p> <p>Ego sum qui testimónium<br/>perhíbeo de me ípso:<br/>et testimónium pérhibet de me,<br/>qui mísit me Páter.</p> | <p><b>I Am</b></p> <p>I am he who testimony<br/>bears concerning me myself:<br/>and testimony he bears<br/>concerning me – he who sent<br/>me, the Father.</p> | <p><b>I Am</b></p> <p>I am he who gives witness about<br/>myself;<br/>and the Father, who sent me, also<br/>gives witness about me.</p> |
| <b>Biblical References: Jn. 5:31-37</b>  |  |   |
| <b>Ecclesiastical Context: Passion Sunday; at Prime</b>  |  |   |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Exaltábo te Dómine</b></p> <p>Exaltábo te Dómine,<br/>quóniam suscepísti me,<br/>nec delectásti<br/>inimicos méos super me:<br/>Dómine clamávi ad te,<br/>et sanásti me.</p> | <p><b>I Will Exhalt You, O LORD</b></p> <p>I will exhalt you, O LORD<br/>because you rescued me,<br/>nor were you pleased (that)<br/>my enemies (triumph) over me:<br/>O LORD, I cried aloud to you,<br/>and you healed me.</p> | <p><b>I Will Exhalt You, O LORD</b></p> <p>I will exhalt you, O LORD<br/>because you lifted me up,<br/>nor did you allow<br/>my enemies (to triumph) over me:<br/>O LORD, I cried aloud to you,<br/>and you healed me.</p> |
| <b>Biblical References: Ps. 30:1-2 (English)</b>   |   |  |
| <b>Ecclesiastical Context: Ash Wednesday</b>   |   |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Exáudi Dómine vócem méam</b></p> <p>Exáudi Dómine vócem méam,<br/>qua clamávi ad te:<br/>adjútor méus ésto,<br/>ne derelínquas me,<br/>Déus salutáris méus.<br/>Dóminus illuminátio méa,<br/>et sálus méa: quem tímébo?<br/>Glória Pátri.</p> | <p><b>Hear, O LORD, My Voice</b></p> <p>Hear, O LORD, my voice<br/>by which I call aloud to you:<br/>may you be my helper<br/>lest you forsake me,<br/>O God of my salvation.<br/>The LORD is my light<br/>and my salvation; whom shall I fear?<br/>Glory to the Father.</p> | <p><b>Hear, O LORD, My Voice</b></p> <p>Hear, O LORD, my voice<br/>in which I cry to you:<br/>be my helper<br/>lest you forsake me,<br/>O God of my salvation.<br/>The LORD is my light<br/>and my salvation; whom shall I fear?<br/>Glory to the Father.</p> |
| <b>Biblical References: Ps. 27</b>  |  |   |
| <b>Ecclesiastical Context: The Fifth Sunday after Pentecost</b>   |  |   |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Exiit sérmo inter frátres</b></p> <p>Exiit sérmo inter frátres,<br/>quod discípus ille non móritur:<br/>et non díxit Jésus:<br/>Non móritur: sed:<br/>Sic éum vólo manére,<br/>donec véniam.</p> | <p><b>The Word Went Out Among the Brothers</b></p> <p>The word went out among the<br/>brothers that this disciple would<br/>not die:<br/>and not did Jesus say, "He will not<br/>die," but, "Thus I wish him to<br/>remain until I shall come."</p> | <p><b>Comments Spread Among the Brothers</b></p> <p>Comments spread among the<br/>brothers that this disciple would not<br/>die:<br/>but Jesus did not say, "He will not<br/>die," rather, "Thus I wish him to<br/>remain until I shall come."</p> |
| <b>Biblical References: Jn. 21:23</b>  |   |  |
| <b>Ecclesiastical Context: Feast of St. John, Apostle and Evangelist (December 27)</b>   |   |  |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Exsultávit cor méum</b></p> <p>Exsultávit cor méum in Dómino,<br/>et exaltátum est córnu méum<br/>in Déo méo<br/>quia laetáta sum<br/>in salutári túo.</p> | <p><b>My Heart Rejoices</b></p> <p>My heart rejoices in the LORD,<br/>and my horn is lifted up<br/>in my God,<br/>because I am one made happy<br/>in your salvation.</p> | <p><b>My Heart Rejoices</b></p> <p>My heart rejoices in the LORD,<br/>and my strength is raised up<br/>in my God,<br/>because I am joyful<br/>in your salvation.</p> |
| <b>Biblical References: I Sam 2:1</b>  |  |  |
| <b>Ecclesiastical Context: Feast of the Immaculate Heart of Mary; at First and Second Vespers</b>  |  |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Exsultávit ut gígas</b></p> <p>Exsultávit ut gígas<br/>ad curréndam víam:<br/>a súmmo caélo<br/>egréssio éjus,<br/>et occúrsus éjus<br/>usque ad súmmum éjus.</p> | <p><b>He Rejoices as Giants</b></p> <p>He rejoices as giants<br/>for running the way;<br/>from the highest heaven<br/>is his egress,<br/>and his circuit<br/>is up unto his highest point.</p> | <p><b>He Rejoices as Giants</b></p> <p>He rejoices as giants<br/>about to run their way:<br/>his rising is from the highest<br/>heaven,<br/>and his course<br/>is to the highest peak.</p> |
| <b>Biblical References: Ps. 19:3 (English)</b>  |  |  |
| <b>Ecclesiastical Context: Saturday in Ember Week of Advent</b>   |  |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Exsúltet gáudio páter Jústi</b></p> <p>Exsúltet gáudio páter Jústi,<br/>gáudeat Páter túus<br/>et Máter túa,<br/>et exsúltet quae génuít te.<br/>Quam dilécta tabernácula túa,<br/>Dómine virtútum!<br/>concupíscit et défcíit ánima méa<br/>in átria Dómini.<br/>Glória Pátri.</p> | <p><b>He Will Rejoice with Joy, the Father of the Just</b></p> <p>He will rejoice with joy, the<br/>father of the Just;<br/>let your father and mother<br/>rejoice,<br/>and let her rejoice, she who<br/>bore you.<br/>How lovely is your tabernacle,<br/>O LORD of strength!<br/>My soul desires and faints in<br/>(for) the courts of the LORD.<br/>Glory to the Father.</p> | <p><b>The Father of the Just Will Greatly Rejoice</b></p> <p>The Father of the Just will greatly<br/>rejoice; may the Father and Mother<br/>sing for joy, and may she who bore<br/>you rejoice.<br/>How lovely is your dwelling place,<br/>O LORD of strength!<br/>My soul desires and faints for the<br/>courtyards of the LORD.<br/>Glory be to the Father.</p> |
| <b>Biblical References: Prov. 23:24-25; Ps. 84</b>  |  |   |
| *The capital letters in Latin = they understood this to be references to the Holy Family (Justi (singular) = "Christ")  |  |   |
| <b>Ecclesiastical Context: The Holy Family of Jesus, Mary, and Joseph</b>   |  |   |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Fecit míhi mágna</b></p> <p>Fecit míhi mágna qui pótens est,<br/>et sánctum nómen éjus,<br/>allelúia.</p> | <p><b>He Did for Me Great Things</b></p> <p>He did for me great things,<br/>he who is powerful,<br/>and holy is his name.<br/>Alleluia</p> | <p><b>The Mighty One Did Great Things</b></p> <p>The Mighty One did great things<br/>for me, and holy is his name.<br/>Alleluia.</p> |
| <b>Biblical References: Lk. 1:49</b>  |  |  |
| <b>Ecclesiastical Context: Feast of the Most Holy Name of Jesus; at First Vespers</b>                           |  |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Felices sénsus beátae Maríae</b></p> <p>Felices sénsus beátae<br/>Maríae Vírginis,<br/>qui sine móрте meruerunt<br/>martyrii pálmam<br/>sub crúce Dómini.</p> | <p><b>The Happy Feelings of the Blessed Mary</b></p> <p>The happy feelings of the blessed Virgin Mary, which earned the palm of the martyr without death, beneath the cross of the Lord.</p> | <p><b>O Happy Understanding of the Blessed Mary</b></p> <p>O happy understanding of the blessed Virgin Mary, which earned the (victory) palm of the martyr without death, beneath the cross of the Lord.</p> |
| <b>Biblical References: — (liturgical)</b>  |  |  |
| <b>Ecclesiastical Context: Feast of the Seven Dolours of the Blessed Virgin Mary (September 15)</b>   |  |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Gaudéte in Dómino</b></p> <p>Gaudéte in Dómino semper:<br/>íterum díco, gaudéte:<br/>modéstia véstra nóta<br/>sit ómnibus homínibus:<br/>Dóminus prope est.<br/>Nihil solliciti sítis:<br/>sed in ómni oratióne<br/>petitiónes véstrae<br/>innotéscant apud Déum.<br/>Benedixísti, Dómine, térram túam:<br/>avertísti captivitátem Jácob.<br/>Glória Pátri.</p> | <p><b>Rejoice in the Lord</b></p> <p>Rejoice in the LORD always!<br/>I say it again, rejoice!<br/>May your modesty be noted<br/>by all people:<br/>The LORD is near.<br/>Let you be nothing of anxious<br/>but in all speech<br/>your petitions<br/>let them become known before<br/>God.<br/>You have blessed, O LORD, your<br/>land:<br/>you have returned captive Jacob.<br/>Glory to the Father.</p> | <p><b>Rejoice in the Lord</b></p> <p>Rejoice in the LORD always!<br/>I say it again, rejoice!<br/>May your modesty be known to all.<br/>The LORD is near.<br/>Be not anxious of anything,<br/>but in all your speech let your<br/>petitions become known before<br/>God.<br/><br/>You have blessed, O LORD, your<br/>land:<br/>you have returned Jacob from<br/>captivity.<br/>Glory to the Father.</p> |
| <b>Biblical References: Php. 4:4-6; Ps. 85:1 (English)</b>  |  |   |
| <b>Ecclesiastical Context: The Third Sunday of Advent</b>   |  |   |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Glória in excélsis Déo</b></p> <p>Glória in excélsis Déo,<br/>et in térra pax homínibus<br/>bónae voluntátis,<br/>allelúia.</p> | <p><b>Glory To God in the Highest</b></p> <p>Glory to God in the highest<br/>and on earth peace to men<br/>of good will.<br/>Alleluia.</p> | <p><b>Glory to God in the Highest</b></p> <p>Glory to God in the highest<br/>and on earth peace to people<br/>of good will.<br/>Alleluia.</p> |
| <b>Biblical References: Lk. 2:14</b>  |  |   |
| <b>Ecclesiastical Context: The Nativity of Our Lord; at Lauds</b>   |  |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Grátias tibi Déus</b></p> <p>Grátias tibi Déus,<br/>grátias tibi véra<br/>et úna Trínitas:<br/>úna et súmma Déitas:<br/>sáncta et úna Únitas.</p> | <p><b>Thanks to You, O God</b></p> <p>Thanks to you, O God,<br/>thanks to you, the true<br/>and one Trinity:<br/>one and highest deity;<br/>holy and one unity.</p> | <p><b>Thanks Be to You, O God</b></p> <p>Thanks be to you, O God,<br/>the one true Trinity;<br/>the one highest Deity;<br/>the one holy Unity.</p> |
| <b>Biblical References: — (liturgical)</b>  |   |  |
| <b>Ecclesiastical Context: Feast of the Blessed Trinity; at First Vespers</b>   |   |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Hodie Chrístus nátus est</b></p> <p>Hodie Chrístus nátus est:<br/>hódie Salvátor appáruit:<br/>hódie in térra cánunt Angeli,<br/>laetántur Archángeli:<br/>hódie exsúltant jústi, dicéntes:<br/>Glória in excélsis Déo,<br/>allelúia.</p> | <p><b>Today Christ Has Been Born</b></p> <p>Today Christ has been born:<br/>today the Savior has appeared;<br/>today the angels sing on earth;<br/>the archangels rejoice;<br/>today the righteous rejoice,<br/>saying, "Glory to God in the<br/>highest."<br/>Alleluia</p> | <p><b>Today Christ Is Born</b></p> <p>Today Christ is born:<br/>today the Savior has appeared;<br/>today the angels sing on earth;<br/>and the archangels rejoice;<br/>today the righteous shout for joy,<br/>saying, "Glory to God in the<br/>highest."<br/>Alleluia</p> |
| <b>Biblical References: — (liturgical)</b>  |   |   |
| <b>Ecclesiastical Context: The Nativity of Our Lord; at Second Vespers</b>  |   |   |

| Latin Text  | Literal  | Modernized   |
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| <p><b>Hodie nóbis caelórum Rex</b></p> <p>Hodie nóbis caelórum Rex<br/>de Vírgine násci dignátus est,<br/>ut hómínem pérditum<br/>ad caeléstia régna revocáret:<br/>quia sálus aetérna<br/>humáno géneri appáruit.<br/>Glória in excélsis Déo,<br/>et in térra pax homínibus<br/>bónae voluntátis<br/>Gáudet.<br/>Glória Pátri, et Fílio,<br/>et Spíritui Sáncto.</p> | <p><b>Today for Us the King of Heaven</b></p> <p>Today for us the King of heaven<br/>condescends to be born of the Virgin,<br/>to recall lost humanity<br/>to the celestial kingdom;<br/>because eternal salvation<br/>has appeared to the human race.<br/>Glory to God in the highest,<br/>and on peace to men<br/>of good will.<br/>Let it rejoice.<br/>Glory to the Father, and to the Son,<br/>and to the Holy Spirit.</p> | <p><b>Heaven's King Today</b></p> <p>Heaven's King today now condescends<br/>to be born of the Virgin for us,<br/>that he might call, lost mankind all,<br/>up to his heavenly realm.<br/>For eternal salvation has now appeared<br/>to the human race.</p> <p>Glory to God in the highest, and on<br/>earth peace to people of good will.</p> <p>Glory to the Father, and to the Son,<br/>and to the Holy Spirit.</p> |
| <b>Biblical References: — (liturgical)</b>  |  |  |
| <b>Ecclesiastical Context: The Nativity of Our Lord; at Matins</b>  |  |  |

| Latin Text   | Literal  | Modernized  |
|--|--|---|
| <p><b>Holocáustum et pro peccáto</b></p> <p>Holocáustum et pro peccáto non postulásti; tunc díxi: Ecce vénio.<br/>In cápite líbri scríptum est de me ut fácerem voluntátem túam: Déus méus, vólui et légem túam in médio Córdis méi.<br/>Allelúia.</p> | <p><b>A Whole Burnt Offering for Sin</b></p> <p>A whole burnt offering for sin you have not demanded; then I said, "Behold I come!<br/>It is written about me in a chapter of a book, that I would do your will.<br/>O my God, I will also your law in the middle of my heart.<br/>Alleluia.</p> | <p><b>You Have Not Demanded An Offering for Sin</b></p> <p>You have not demanded an offering for sin; then I said, "Behold I come!<br/>It has been written about me in a chapter of a book, that I should do your will:<br/>O my God, I desire also your law in my innermost heart.<br/>Alleluia.</p> |
| <b>Biblical References: Ps. 40:6-8 (English)</b>   |  |   |
| <b>Ecclesiastical Context: Feast of the Sacred Heart of Jesus</b>  |  |   |

| Latin Text  | Literal  | Modernized   |
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| <p><b>Hosánna filio Dávid</b></p> <p>Hosánna filio Dávid: benedíctus qui vénit in nómine Dómini.<br/>Rex Israel:<br/>Hosánna in excélsis.</p> | <p><b>Hosanna to the Son of David</b></p> <p>Hosanna to the Son of David: blessed is he who comes in the name of the LORD.<br/>The King of Israel;<br/>hosanna in the highest.</p> | <p><b>Hosanna to the Son of David</b></p> <p>Hosanna to the Son of David: blessed is he who comes in the name of the LORD.<br/>The King of Israel;<br/>hosanna in the highest.</p> |
| <b>Biblical References: Mt. 21:9</b>  |  |  |
| <b>Ecclesiastical Context: Palm Sunday; at Terce</b>  |  |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Illúmina fáciem túam</b></p> <p>Illúmina fáciem túam super sérvum túum, et sálvum me fac in túa misericórdia: Dómine, non confúndar, quóniam invocávi te.</p> | <p><b>Make Your Face Shine</b></p> <p>Make your face shine over your servant, and make me safe (saved) in your mercy;<br/>O LORD, let me not be confounded, for I call upon you.</p> | <p><b>Make Your Face Shine</b></p> <p>Make your face shine on your servant, and save me in your mercy;<br/>O LORD, let me not be put to shame, for I call upon you.</p> |
| <b>Biblical References: Ps. 31:16 (English)</b>   |  |   |
| <b>Ecclesiastical Context: Septuagesima Sunday</b>  |  |   |

| Latin Text   | Literal  | Modernized  |
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| <p><b>Illúmina óculos méos</b></p> <p>Illúmina óculos méos,<br/>nequándo obdórmiam in móрте:<br/>nequándo dícat inimícus méus:<br/>Praeválui advérsus éum.</p> | <p><b>Illuminate My Eyes</b></p> <p>Illuminate my eyes,<br/>lest I sleep in death;\nlest my enemy should say,<br/>"I prevailed against him."</p> | <p><b>Illuminate My Eyes</b></p> <p>Illuminate my eyes,<br/>lest I sleep in death;<br/>lest my enemy should say,<br/>"I prevailed against him."</p> |
| <b>Biblical References: Ps. 13:3 (English)</b>   |  |   |
| <b>Ecclesiastical Context: The Fourth Sunday after Pentacost</b>   |  |   |

| Latin Text   | Literal  | Modernized  |
|--|--|---|
| <p><b>In conspéctus Angelórum</b></p> <p>In conspéctu Angelórum<br/>psállam tibi.<br/>adorábo ad témplum sánctum túum,<br/>et confitébor nómini túo.</p> | <p><b>In the Sight of Angels</b></p> <p>In the sight of angels<br/>I will sing to you.<br/>I will adore (toward) your holy<br/>temple,<br/>and I will confess your name.</p> | <p><b>In the Presence of Angels</b></p> <p>In the presence of angels<br/>I will sing to you.<br/>I will bow down toward your holy<br/>temple,<br/>and I will confess your name.</p> |
| <b>Biblical References: Ps. 138:1-2 (English) (Hebrew has <i>elohim</i> here: "in the presence of 'gods'" )</b>  |  |   |
| <b>Ecclesiastical Context: Feast of St. Anthony Mary Zaccaria, Confessor (July 5)</b>  |  |   |

| Latin Text   | Literal  | Modernized   |
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| <p><b>In nomine Jésu</b></p> <p>In nómine Jésu<br/>ómne génu flectáтур,<br/>caeléstium, terréstrium<br/>et infernórum:<br/>et ómnis língua confíteáтур,<br/>quia Dóminus Jésus Christus<br/>in glória est Déi Pátris.<br/>Dómine Dóminus nóster:<br/>quam admirábile est nómen túum<br/>in univérса térrа!<br/>Glória Pátri.</p> | <p><b>At the Name of Jesus</b></p> <p>At the name of Jesus<br/>every knee is bent,<br/>of the ones in heaven, of the<br/>ones on earth, of the ones under<br/>the earth;<br/>and every tongue confesses<br/>that Jesus Christ is LORD,<br/>for the glory of God the Father.<br/>O LORD, our LORD<br/>how excellent is your name<br/>in all the earth!<br/>Glory to the Father.</p> | <p><b>At the Name of Jesus</b></p> <p>At the name of Jesus<br/>every knee bows<br/>of those in heaven, of those on<br/>earth, of those under the earth;<br/>and every tongue confesses<br/>that Jesus Christ is LORD,<br/>to the glory of God the Father.<br/>O LORD, our LORD<br/>how excellent is your name<br/>in all the earth!<br/>Glory to the Father.</p> |
| <b>Biblical References: Php 2:11-10; Ps. 8:1 (English)</b>   |  |  |
| <b>Ecclesiastical Context: Feast of the Most Holy Name of Jesus</b>  |  |  |

| Latin Text  | Literal  | Modernized   |
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| <p><b>In salutari túo</b></p> <p>In salutári túo ánima méa,<br/>et in vérbum túum sperávi:<br/>quando fácies de<br/>persequéntibus me iudícium?<br/>iníqui persecúti sunt me,<br/>ádjua me,<br/>Dómine Déus méus.</p> | <p><b>In Your Salvation</b></p> <p>In your salvation my soul<br/>and in your word I hope;<br/>when will you make a judgment<br/>concerning those persecuting me?<br/>the sinful are persecuting me,<br/>help me,<br/>O LORD, my God.</p> | <p><b>I Have Put My Hope</b></p> <p>I have put my hope in your<br/>salvation, and in your word.<br/>When will you judge those<br/>persecuting me?<br/>Sinful people persecute me;<br/>help me,<br/>O LORD, my God.</p> |
| <b>Biblical References: Compiled thoughts of Ps. 119 (119:85 – middle thought)</b>  |  |  |
| <b>Ecclesiastical Context: The Twenty-first Sunday after Pentecost</b>  |  |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Innocéntes pro Christo</b></p> <p>Innocéntes pro Christo<br/>infántes occísi sunt,<br/>ab iníquo rége<br/>lacténtes interfécti sunt:<br/>ípsum sequúntur<br/>Agnum sine mácula,<br/>et dícunt semper:<br/>Glória tíbi Dómine.</p> | <p><b>The Innocents in Place of Christ</b></p> <p>The innocents, in place of Christ<br/>- infants were killed,<br/>by an ungodly king,<br/>nursing they were killed.<br/>They follow him, a Lamb without<br/>blemish, and always say:<br/>"Glory to you, O LORD."</p> | <p><b>In Place of Christ</b></p> <p>In place of Christ innocent babes<br/>were slaughtered<br/>by a godless king,<br/>even those nursing at the breast.<br/>They follow him now,<br/>the Lamb without defect,<br/>and forever say,<br/>"Glory be to you, O LORD!"</p> |
| <b>Biblical References: liturgical (based on Mt. 2)</b>   |   |   |
| <b>Ecclesiastical Context: Feast of the Holy Innocents (December 28); at Vespers</b>  |   |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Intéllige clamórem méum</b></p> <p>Intéllige clamórem méum:<br/>inténde vóci oratiónis méae,<br/>Rex méus, et Déus méus:<br/>quóniam ad te orábo, Dómine.</p> | <p><b>Give Heed to My Cry</b></p> <p>Give heed to my cry;<br/>hearken to the voice of my prayer,<br/>O my King and my God:<br/>since to you I will plead, O LORD.</p> | <p><b>Listen to My Cry</b></p> <p>Listen to my cry,<br/>hear the sound of my prayer,<br/>O my King and my God,<br/>since it to you, O LORD that I will<br/>make supplication.</p> |
| <b>Biblical References: Ps. 5:2-4 (English)</b>   |   |   |
| <b>Ecclesiastical Context: The Second Sunday of Lent</b>  |   |   |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Invocábit me</b></p> <p>Invocábit me,<br/>et égo exáudiam éum:<br/>erípiam éum,<br/>et glorificábo éum:<br/>longitúdine díerum<br/>ad implébo éum.<br/>Qui hábitat in adjutório Altíssimi,<br/>in protectióne Déi<br/>caéli commorábitur.<br/>Glória Pátri.</p> | <p><b>He Will Call to Me</b></p> <p>He will call to me,<br/>and I will hear him:<br/>I will rescue him,<br/>and I will glorify him;<br/>with length of days<br/>I will accomplish for him.<br/>He who dwells in the help of the<br/>Most High, in the protection of<br/>God, he will dwell in heaven.<br/>Glory to the Father.</p> | <p><b>He Will Call to Me</b></p> <p>He will call to me,<br/>and I will hear him:<br/>I will deliver him,<br/>and will glorify him;<br/>I will satisfy him with long life.<br/>He who lives with the Most High<br/>as his help, in the protection of<br/>God, he will dwell in heaven.<br/>Glory be to the Father.</p> |
| <b>Biblical References: Ps.91:15-16; 91:1 (English)</b>   |  |   |
| <b>Ecclesiastical Context: The First Sunday of Lent</b>   |  |   |

| Latin Text   | Literal   | Modernized   |
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| <p><b>Jerúsalem súrge</b></p> <p>Jerusalem súrge,<br/>et sta in excélsó:<br/>et vide jucunditátem,<br/>quae véniet tíbi<br/>a Déo túo.</p> | <p><b>Jerusalem Arise</b></p> <p>Jerusalem arise<br/>and stand on the heights;<br/>and see the pleasure<br/>which will come to you<br/>from your God.</p> | <p><b>Rise Up, O Jerusalem</b></p> <p>Rise up, O Jerusalem!<br/>Stand on the heights and<br/>see the joy<br/>that your God will bring you.</p> |
| <b>Biblical References: — (liturgical)</b>   |   |  |
| <b>Ecclesiastical Context: The Second Sunday of Advent</b>   |   |  |

| Latin Text   | Literal  | Modernized  |
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| <p><b>Justítiae Dómini</b></p> <p>Justítiae Dómini réctae,<br/>laetificántes córda,<br/>et dulcióra super mel et fávum:<br/>nam et sérvus túus<br/>custódiét éa.</p> | <p><b>The Judgments of the LORD are Right</b></p> <p>The judgments of the LORD are right,<br/>giving joy to the heart;<br/>and sweeter – more than honey and<br/>honeycomb:<br/>for also your servant<br/>will guard them.</p> | <p><b>The Judgments of the LORD are Right</b></p> <p>The judgments of the LORD are<br/>right, making glad the heart.<br/>They are sweeter than honey in the<br/>honeycomb;<br/>and for this reason your servant<br/>will keep them.</p> |
| <b>Biblical References: Either Ps. 19:8-10, or excerpts of Ps. 119</b>   |  |   |
| <b>Ecclesiastical Context: The Third Sunday of Lent</b>  |  |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Justórum ánimae</b></p> <p>Justórum ánimae<br/>in mánu Dēi sunt,<br/>et non tánget illos<br/>torméntum malítiae:<br/>vísi sunt óculis insipiéntium móri,<br/>ílli autem sunt in páce.</p> | <p><b>The Souls of the Just</b></p> <p>The souls of the just<br/>are in the hand of God,<br/>and it will not touch them –<br/>the torment of evil;<br/>they have seen the death of the<br/>foolish;<br/>however, they are in peace.</p> | <p><b>The Souls of the Just</b></p> <p>The souls of the just<br/>are in the hand of God.<br/>The torment of wickedness<br/>will not touch them.<br/>They witness the death of the foolish,<br/>but they are at peace.<sup>1</sup></p> |
| <p><b>Biblical References: Wisdom 3:1-3 (<i>Sapientia</i> – apocryphal)</b></p>   |   |   |
| <p><b>Ecclesiastical Context: Octave Day of Saints Peter and Paul, Apostles (July 6)</b></p>  |   |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Jústus ut pálma</b></p> <p>Jústus ut pálma florébit:<br/>sicut cédrus, quae in<br/>Líbano est, multiplicábitur.<br/>Allelúia.</p> | <p><b>The Just One, as the Palm</b></p> <p>The just one, as the palm, will<br/>flourish;<br/>just as the cedar, which is in<br/>Lebanon, it will be multiplied.<br/>Alleluia.</p> | <p><b>The Just Man Will Flourish as the Palm</b></p> <p>The just man will flourish as the<br/>palm,<br/>and will grow as a cedar of<br/>Lebanon.<br/>Alleluia.</p> |
| <p><b>Biblical References: Ps. 92:12 (English)</b></p>  |   |  |
| <p><b>Ecclesiastical Context: Common of Doctors; Mass of Doctors</b></p>  |   |  |

| Latin Text  | Literal  | Modernized  |
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| <p><b>Laudáte Dóminum</b></p> <p>Laudáte Dóminum,<br/>quia benígnus est:<br/>psállite nómini éjus,<br/>quóniam suávis est:<br/>ómnia quaecúmque vóluit,<br/>fécit in caélo et in térra.</p> | <p><b>Praise the LORD</b></p> <p>Praise the LORD,<br/>for he is good;<br/>sing to his name,<br/>for it is pleasant.<br/>everything – whatever – he wills<br/>he does in heaven and on earth.</p> | <p><b>Praise the LORD</b></p> <p>Praise the LORD,<br/>for he is good;<br/>sing to his name,<br/>for it a pleasing thing to do.<br/>All that he desires to do<br/>he does, in heaven and on earth.</p> |
| <p><b>Biblical References: Ps. 135: 3,6 (English)</b></p>   |  |   |
| <p><b>Ecclesiastical Context: The Fourth Sunday of Lent</b></p>   |  |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Lux fulgēbit</b></p> <p>Lux fulgēbit hódie super nos:<br/>quia nátus est nóbis Dóminus:<br/>et vocábitur Admirábilis,<br/>Déus, Príncipe pácis,<br/>Páter futúri saéculi:<br/>cújus régni non érit finis.<br/>Dóminus regnávit,<br/>decórem indútus est:<br/>indútus est Dóminus<br/>fortitúdinem et praecínxit se.<br/>Glória Pátri.</p> | <p><b>Light Will Shine</b></p> <p>Light will shine today above us<br/>because born for us is the LORD;<br/>and he will be called Wonderful,<br/>God, Prince of peace,<br/>Father of the age to be;<br/>of whose reign there will not be an end.<br/>The LORD rules,<br/>he is clothed in splendor;<br/>the LORD is clothed in<br/>strength and girded himself with it.<br/>Glory to the Father.</p> | <p><b>Light Will Shine</b></p> <p>Light will shine upon us today;<br/>for to us the LORD is born.<br/>He will be called Wonderful,<br/>God, Prince of peace,<br/>the everlasting Father,<br/>whose rule will have no end.<br/>The LORD reigns!<br/>He has clothed himself with beauty<br/>and girded himself with strength.<br/>Glory be to the Father.</p> |
| <b>Biblical References: Is. 9; Ps.93:1-2 (English)</b>  |   |   |
| <b>Ecclesiastical Context: The Nativity of Our Lord, Christmas Day; The Mass at Dawn</b>  |   |   |

| Latin Text   | Literal  | Modernized  |
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| <p><b>Lux perpétua</b></p> <p>Lux perpétua lucébit Sánctis tuis,<br/>Dómine:<br/>et aetérnitas témporum,<br/>alleluia.</p>       | <p><b>Light Unending</b></p> <p>Light unending will shine for your<br/>holy ones, O LORD;<br/>and eternity of times.<br/>Alleluia.</p> | <p><b>Unending Light Will Shine</b></p> <p>Unending light will shine on your<br/>saints, O LORD;<br/>and immortality forever.<br/>Alleluia.</p> |
| <b>Biblical References: — (liturgical)</b>   |  |   |
| <b>Ecclesiastical Context: The Common Commemorations of Saints; for one or several martyrs in paschal time; at First Vespers</b> |  |   |

| Latin Text   | Literal  | Modernized  |
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| <p><b>Magi vidéntes stéllam</b></p> <p>Magi vidéntes stéllam,<br/>dixérunt ad invicem:<br/>Hoc sígnum mágni Régis est:<br/>eámus, et inquirámus éum,<br/>et offerámus éi múnera,<br/>áurum, thus et myrrham.</p> | <p><b>The Magi, Seeing the Star</b></p> <p>The Magi, seeing the star,<br/>they said to one another:<br/>"This is the sign of a great King.<br/>Let us go, and let us find him,<br/>and let us offer to him gifts,<br/>gold, incense, and myrrh."</p> | <p><b>When the Wise Men Saw the Star</b></p> <p>When the Wise Men saw the star,<br/>they said to one another:<br/>"This is the sign of a great King.<br/>Let us go and find him,<br/>and offer him gifts –<br/>gold, incense, and myrrh."</p> |
| <b>Biblical References: Mt. 2</b>  |  |   |
| <b>Ecclesiastical Context: The Epiphany of Our Lord; at First Vespers</b>  |  |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Magnificat ánima méa</b></p> <p>Magnificat ánima méa Dóminum:<br/>et exsultávit spíritus méus<br/>in Déo salutári méo:<br/>quia respéxit humilitátem ancílae súae,<br/>fécit míhi mágna qui pótens est.</p> | <p><b>My Soul Magnifies</b></p> <p>My soul magnifies the LORD,<br/>and my spirit rejoiced<br/>in God for my salvation:<br/>because he has looked upon the<br/>humility of his handmaid,<br/>and he who is powerful did<br/>great things for me.</p> | <p><b>My Soul Magnifies</b></p> <p>My soul magnifies the LORD;<br/>and my spirit rejoices in God for<br/>my salvation;<br/>for he has looked upon the<br/>lowliness of his maidservant.<br/>The Mighty One has done great<br/>things for me.</p> |
| <b>Biblical References: Lk 1:46</b>   |   |  |
| <b>Ecclesiastical Context: Feast of St. Teresa of the Child Jesus, Virgin (October 3)</b>   |   |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Magnum haereditátis mystérium</b></p> <p>Magnum haereditátis mystérium:<br/>témplum Déi fáctus est<br/>úterus nésciens vírum:<br/>non est pollutus ex éa cárnem<br/>assúmens:<br/>ómnes géntes vénient, dicéntes:<br/>Glória tíbi Dómine.</p> | <p><b>Great the Mystery of Our Inheritance</b></p> <p>Great the mystery of our<br/>inheritance:<br/>the womb not knowing a man was<br/>made the temple of God;<br/>he is not polluted, assuming flesh<br/>from her;<br/>all the nations will come, saying,<br/>Glory to you, O LORD.</p> | <p><b>The Mystery of [Our] Adoption</b></p> <p>The mystery of our adoption is<br/>great;<br/>the virgin womb becomes the<br/>temple of God.<br/>And He, assuming his flesh from<br/>her, is not defiled.<br/>All the nations will come, saying,<br/>Glory be to you, O LORD!"</p> |
| <b>Biblical References: 1 Tim 3:16</b>  |  |   |
| <b>Ecclesiastical Context: The Circumcision of Our Lord; at Second Vespers</b>  |  |   |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Meditábor in mandátis túis</b></p> <p>Meditábor in mandátis túis,<br/>quae diléxi valde:<br/>et levábo mánus méas<br/>ad mandáta túa quae diléxi.</p> | <p><b>I Shall Meditate on Your Commands</b></p> <p>I shall meditate on your commands,<br/>[in] which I greatly delight;<br/>and I shall raise my hands<br/>to your commands, in which I<br/>delight.</p> | <p><b>I Shall Meditate on Your Commands</b></p> <p>I shall meditate on your commands,<br/>for I greatly delight in them;<br/>I will lift up my hands to your<br/>precepts, in which I find joy.</p> |
| <b>Biblical References: Ps. 119:15 (?), 45</b>  |  |   |
| <b>Ecclesiastical Context: The Second Sunday of Lent</b>  |  |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Meménto méi Déus</b></p> <p>Meménto méi Déus,<br/>quia vétus est víta méa:<br/>Nec aspíciat me vísus hóminis.<br/>De profúndis clamávi<br/>ad te, Dómine:<br/>Dómine, exáudi vócem méam.<br/>Nec.</p> | <p><b>Be Mindful of Me, O God</b></p> <p>Be mindful of me, O God,<br/>because my life is old.<br/>Let not him see behold me, the<br/>one of man who has seen me.<br/>From the depths I cried<br/>to you, O LORD.<br/>LORD, hear my voice.<br/><i>Let not him...</i></p> | <p><b>Remember Me, O God</b></p> <p>Remember me, O God,<br/>for I am old.<br/><i>Let not one who has seen me, see<br/>me no more.</i><br/>Out of the depths I cried<br/>to you, O LORD;<br/>O LORD, hear my voice.<br/><i>Let not one...</i></p> |
| <b>Biblical References: Job 7:8; Ps. 130:1</b>  |   |  |
| <b>Ecclesiastical Context: The Office for the Dead; at Matins</b>   |   |  |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Natívitás túa</b></p> <p>Natívitás tua, Déi Génitrix Vírgo,<br/>gáudium annuntiávit univérso múnido:<br/>ex te enim órta est Sol justítiae,<br/>Christus Déus nóster:<br/>qui sólvens maledictiónem,<br/>dédit benedictiónem:<br/>et confúndens mórtem,<br/>donávit nóbis vítam sempitérnam.</p> | <p><b>Your Birth, O Virgin Mother</b></p> <p>Your birth, O Virgin Mother of<br/>God, hailed joy for all the world;<br/>for from you arose the Sun of<br/>Righteousness, Christ our God.<br/>Who, loosing the curse,<br/>gave blessing,<br/>and putting death to shame,<br/>he gifted to us eternal life.</p> | <p><b>Your Birth, O Virgin Mother</b></p> <p>Your birth, O Virgin Mother of<br/>God, heralded joy for all the world.<br/>For from you arose the Sun of<br/>Righteousness, Christ our God.<br/>Freeing us from the curse,<br/>he brought blessing;<br/>and in putting death to shame,<br/>gave us the gift of eternal life.</p> |
| <b>Biblical References: — (liturgical)</b>   |  |  |
| <b>Ecclesiastical Context: The Nativity of the Blessed Virgin Mary; at Second Vespers (September 8)</b>  |  |  |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>O admirábile commércium!</b></p> <p>O admirábile commércium!<br/>Creátor géneris humáni,<br/>animátum córpus súmens,<br/>de Vírgine násci dignátus est:<br/>et procedens hómo sine sémine,<br/>largítus est nóbis súam deitátam.</p> | <p><b>O Marvelous Transaction!</b></p> <p>O marvelous transaction!<br/>The Creator of the human race,<br/>assuming the body of creatures,<br/>is unashamed to be born of the<br/>Virgin; and coming forth as a<br/>man without seed,<br/>bestows on us his own deity.</p> | <p><b>O Excellent Exchange!</b></p> <p>O excellent exchange!<br/>That the Creator of our human race<br/>assumes human flesh and<br/>deigns to be born of the Virgin;<br/>and coming forth a man with no<br/>earthly father, he shares with us his<br/>own divinity.</p> |
| <b>Biblical References: — (liturgical)</b>   |   |   |
| <b>Ecclesiastical Context: The Circumcision of Our Lord; at Second Vespers</b>   |   |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>O Crux benedícta!</b></p> <p>O Crux benedícta!<br/>           quae sóla fuísti digna portáre<br/>           Régem caelórum et Dóminum,<br/>           allelúia.</p> | <p><b>O Blessed Cross!</b></p> <p>O blessed Cross!<br/>           who alone has been worthy to carry<br/>           the King of heaven and LORD.<br/>           Alleluia.</p> | <p><b>O Blessed Cross!</b></p> <p>O blessed Cross!<br/>           You alone were worthy to carry the<br/>           King and LORD of heaven.<br/>           Alleluia.</p> |
| <b>Biblical References: — (liturgical)</b>  |   |   |
| <b>Ecclesiastical Context: Feast of the Seven Dolours of the Blessed Virgin Mary; at First Vespers (September 15)</b>   |   |   |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>O Emmánuel</b></p> <p>O Emmánuel, Rex et légifer nóster,<br/>           expectátio géntium,<br/>           et Salvátor eárum:<br/>           véni ad salvándum nos<br/>           Dómine Déus nóster.</p> | <p><b>O Emmanuel</b></p> <p>O Emmanuel, King and our<br/>           lawgiver,<br/>           the expectation of nations,<br/>           and their Savior.<br/>           Come for saving us,<br/>           O LORD our God.</p> | <p><b>O Emmanuel</b></p> <p>O Emmanuel, our King and lawgiver,<br/>           the expectation of nations,<br/>           and their Savior.<br/>           Come to save us,<br/>           O LORD our God.</p> |
| <b>Biblical References: — (liturgical)</b>  |   |   |
| <b>Ecclesiastical Context: The Great Antiphons (December 23)</b>  |   |   |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>O mágnum mystérium</b></p> <p>O mágnum mystérium,<br/>           et admirábile sacraméntum,<br/>           ut animália vidérent Dóminum nátum,<br/>           jacéntem in praesépio:<br/>           Beáta Vírgo,<br/>           cújus víscera meruérunt<br/>           portáre Dóminum Chrístum.<br/>           Ave Maria, grátia pléna:<br/>           Dóminus técum.<br/>           Beáta.</p> | <p><b>O Great Marvel</b></p> <p>O great marvel<br/>           and wondrous mystery,<br/>           that animals should see the<br/>           LORD, born, lying in a<br/>           manger.<br/>           O blessed Virgin,<br/>           whose "innards" deserved<br/>           to carry the LORD Christ.<br/>           Hail Mary, full of grace;<br/>           the LORD is with thee.<br/>           Blessed.</p> | <p><b>O Marvel Profound</b></p> <p>O marvel profound<br/>           and wondrous mystery,<br/>           that creatures should behold the<br/>           newborn LORD, lying in a manger.<br/>           O blessed Virgin,<br/>           whose womb was worthy<br/>           to carry the LORD Christ.<br/>           Hail Mary, full of grace,<br/>           the LORD is with you.<br/>           Blessed...</p> |
| <b>Biblical References: — (liturgical, perhaps 1 Tim. 3:16)</b>  |  |  |
| <b>Ecclesiastical Context: The Nativity of Our Lord; at Matins</b>   |  |  |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>O quam suávis est</b></p> <p>O quam suávis est,<br/>Dómine, spíritus túus!<br/>qui ut dulcédinem túam<br/>in filios demonstráres,<br/>páne suavíssimo<br/>de caélo praéstito,<br/>esuariéntes réples bónis,<br/>fastidiósos dívites<br/>dimíttens inánes.</p> | <p><b>O How Pleasant It Is</b></p> <p>O how pleasant it is,<br/>O LORD, your spirit!<br/>Who, for the purpose that you show<br/>your goodness among sons,<br/>with bread most pleasing,<br/>present from heaven,<br/>you fill the hungry with good<br/>things, sending away empty<br/>scornful rich people.</p> | <p><b>How Pleasant Is Your Spirit, LORD</b></p> <p>How pleasant is your Spirit, LORD!<br/>Who, to show your goodness to your<br/>sons, fill the hungry with good things,<br/>in this most pleasant bread from<br/>heaven.<br/>But the rich who scorn [this gift], you<br/>send away empty.</p> |
| <b>Biblical References: Lk. 1:53</b>  |   |  |
| <b>Ecclesiastical Context: Corpus Christi; at First Vespers</b>   |   |  |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>O Sapiéntia</b></p> <p>O Sapiéntia<br/>quae ex óre Altissimi prodísti,<br/>attingens a fine usque ad finem<br/>fórtiter suaviter disponénsque ómnia:<br/>véni ad docéndum nos víam prudéntiae.</p> | <p><b>O Wisdom</b></p> <p>O Wisdom,<br/>who comes forth from the<br/>mouth of the Most High,<br/>touching from end to end<br/>powerfully, sweetly; and<br/>arranging all;<br/>come for teaching us the way<br/>of prudence.</p> | <p><b>O Wisdom</b></p> <p>O Wisdom, who issued forth from<br/>the mouth of the Most High,<br/>who powerfully endures from<br/>beginning to end; who pleasantly<br/>orders all things;<br/>come, teach us the path of<br/>prudence.</p> |
| <b>Biblical References: liturgical</b> (Medieval theology commonly understood Christ to be the "Wisdom" spoken of often in Proverbs.)  |   |  |
| <b>Ecclesiastical Context: The Great Antiphons (December 17)</b>   |   |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Oculi méi</b></p> <p>Oculi méi semper ad Dóminum,<br/>quia ípse evéllét<br/>de láqueo pédes méos:<br/>résdice in me,<br/>et miserére méi,<br/>quóniam únicus<br/>et páuper sum égo.<br/>Ad te Domine levávi ánimam méam:<br/>Déus méus, in te confido,<br/>non erubéscam.<br/>Glória Pátri.</p> | <p><b>My Eyes</b></p> <p>My eyes are always on the<br/>LORD, because he himself will<br/>rescue my feet from the snare;<br/>look on me,<br/>and have mercy on me,<br/>for I am alone<br/>and poor.<br/>To you, O LORD, I lift my soul;<br/>O my God, I trust in you.<br/>I will not be put to shame.<br/>Glory to the Father.</p> | <p><b>My Eyes</b></p> <p>My eyes are always on the LORD,<br/>for he himself will rescue my feet<br/>from the snare.<br/>Look on me<br/>and have mercy on me,<br/>for I am all alone and poor.<br/>To you, O LORD, I lift up my soul;<br/>O my God, I trust in you,<br/>and will not be put to shame.<br/><br/>Glory be to the Father.</p> |

**Biblical References: Ps. 25:15-16, Ps.143:9**

**Ecclesiastical Context: The Third Sunday of Lent**

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Omnes géntes quascúmque fecísti</b></p> <p>Omnes géntes quascúque fecísti,<br/>vénient, et adorábunt<br/>coram te Dómine,<br/>et glorificábunt nómen túum:<br/>quóniam mágnus es tu,<br/>et fáciens mirabilia:<br/>tu es Déus sólus,<br/>allelúia.</p> | <p><b>All the Nations, As Many As You<br/>Have Made</b></p> <p>All the nations, as many as you<br/>have made will come, and will<br/>bow before you, O LORD,<br/>and they will glorify your name;<br/>because you are great,<br/>and one making wonders:<br/>you are God alone.<br/>Alleluia.</p> | <p><b>All the Nations, Each Made by<br/>You</b></p> <p>All the nations, each made by you,<br/>will come and bow down<br/>before you, O LORD,<br/>and they will glorify your name;<br/>for you are great,<br/>working wonders;<br/>you alone are God.<br/>Alleluia.</p> |

**Biblical References: Ps. 86:9-10 (English)**

**Ecclesiastical Context: Feast of the Most Holy Name of Jesus**

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Pater fidei nóstrae</b></p> <p>Pater fidei nóstrae,<br/>Abraham súmmus,<br/>óbtulit holocáustum<br/>super altáre pro filio.</p> | <p><b>Father of Our Faith</b></p> <p>Father of our faith,<br/>highest Abraham,<br/>he offered a burnt offering<br/>on top of the altar in place of his son.</p> | <p><b>Most Exalted Abraham</b></p> <p>Most exalted Abraham,<br/>the father of our faith,<br/>offered up a burn offering<br/>on the altar, in place of his son.</p> |

**Biblical References: Gn. 22**

**Ecclesiastical Context: Saturday before Quinquagesima; at Vespers**

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Postula a me</b></p> <p>Postula a me,<br/>et dábo tibi Géntes<br/>hereditátem túam,<br/>et possessiónem túam<br/>términos térrae.</p> | <p><b>Ask of Me</b></p> <p>Ask of me,<br/>and I will give you the Gentiles<br/>as your inheritance,<br/>and as your possession,<br/>the ends of the earth.</p> | <p><b>Ask of Me</b></p> <p>Ask of me,<br/>and I will give you the nations<br/>as your inheritance,<br/>and the ends of the earth<br/>as your possession.</p> |
| <b>Biblical References: Ps. 2:8</b>   |  |  |
| <b>Ecclesiastical Context: Feast of Our Lord Jesus Christ, King; Last Sunday of October</b>   |  |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Psállite Dómino</b></p> <p>Psállite Dómino, qui ascéndit<br/>super caélos caelórum<br/>ad Oriéntem,<br/>allelúia.</p> | <p><b>Sing to the LORD</b></p> <p>Sing to the LORD, who<br/>ascended above the heavens of<br/>heavens, to the sun's rising.<br/>Alleluia.</p> | <p><b>Sing to the LORD</b></p> <p>Sing to the LORD,<br/>who rises above the highest heavens,<br/>toward the east.<br/>Alleluia.</p> |
| <b>Biblical References: Ps. 68:32 (English)</b>   |   |   |
| <b>Ecclesiastical Context: The Ascension of Our Lord</b>  |   |   |

| Latin Text   | Literal  | Modernized   |
|--|--|--|
| <p><b>Quem vidístis</b></p> <p>Quem vidístis, pastóres?<br/>dícite, annuntiáte nóbis,<br/>in térris quis apparuit?<br/>Nátum vídimus,<br/>et chóros Angelórum<br/>collaudántes Dóminum.<br/>Dícite, quidnam vidístis?<br/>et annuntiáte Christi nativitétem.<br/>Nátum.<br/>Glória Pátri, et Fílio,<br/>et Spirítui Sáncto.<br/>Nátum.</p> | <p><b>Whom Did You See?</b></p> <p>Whom did you see, O shepherds?<br/>Tell us! Report it to us!<br/>Who appeared on earth?<br/>"We saw the one born,<br/>and a chorus of angels<br/>praising the LORD together."<br/>Tell us, what did you see?<br/>And report about the birth of<br/>Christ.<br/>"We saw the one born..."<br/>Glory to the Father and to the Son<br/>and to the Holy Spirit.<br/>"We saw the one born..."</p> | <p><b>O Shepherds, Whom Did You See?</b></p> <p>O shepherds, whom did you see?<br/>Tell us all about it!<br/>Who has appeared on earth?<br/><i>"We have seen the one who was born,<br/>and a choir of angels,<br/>extolling the LORD."</i><br/>Tell us, what then did you see?<br/>Tell us all about the birth of Christ!<br/><i>"We have seen the one who was<br/>born..."</i><br/>Glory be to the Father, and to the<br/>Son, and to the Holy Spirit.<br/><i>"We have seen the one who was born<br/>..."</i></p> |
| <b>Biblical References: Lk. 2</b>  |  |  |
| <b>Ecclesiastical Context: The Nativity of Our Lord; at Matins</b>   |  |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Requiem aeternam</b></p> <p>Requiem aeternam<br/>dóna éis Dómine:<br/>et lux perpétua lúceat éis.<br/>Te decet hymnus Déus in Sión<br/>et tibi reddétur vótum in<br/>Jerúsalem:<br/>exáudi oratióinem méam,<br/>ad te ómnis cáro véniet.<br/>Réquiem.</p> | <p><b>Eternal Rest</b></p> <p>Eternal rest,<br/>give to us, O LORD;<br/>and let perpetual light shine on us.<br/>A hymn in Zion is appropriate for you,<br/>O God,<br/>and a vow be given back to you in<br/>Jerusalem;<br/>hear my prayer,<br/>to you all flesh will come.<br/>Eternal rest....</p> | <p><b>Give Us, O LORD, Eternal Rest</b></p> <p><i>Give us, O LORD, eternal rest,<br/>and may your everlasting light<br/>shine upon us.</i><br/>It is right to sing hymns to you in<br/>Zion, O God,<br/>and render up vows in Jerusalem.<br/>Hear my prayer,<br/>and all flesh will come to you.<br/><i>Give us, O LORD...</i></p> |
| <b>Biblical References: Ps. 65:1 (English)</b>  |  |  |
| <b>Ecclesiastical Context: Masses for the Dead; Mass on the Day of the Death or on the Day of Burial</b>  |  |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Rorate caeli desuper</b></p> <p>Rorate caeli desuper,<br/>et nubes plúant jústum:<br/>aperiátur térra,<br/>et gérmínet Salvatórem.<br/>Caéli enárrant glóriam Déi:<br/>et ópera mánuum éjus<br/>annúntiat firmaméntum<br/>Glória Pátri.</p> | <p><b>Drip, O Heavens, From Above</b></p> <p>Drip, O heavens, from above<br/>and let the clouds rain justice;<br/>let the earth open up<br/>and let salvation germinate.<br/>The heavens declare the glory of<br/>God, and the works of his hands<br/>the firmament announces.<br/>Glory to the Father.</p> | <p><b>Sprinkle the Earth with Dew, O Heavens</b></p> <p>Sprinkle the earth with dew, O heavens,<br/>and let the clouds rain down justice;<br/>let the earth open up<br/>and let salvation spring forth.<br/>The heavens declare the glory of God;<br/>and the sky proclaims the works of his<br/>hands.<br/>Glory be to the Father.</p> |
| <b>Biblical References: Is. 45:8; Ps. 8:1</b>   |   |   |
| <b>Ecclesiastical Context: The Fourth Sunday of Advent</b>  |   |   |

| Latin Text   | Literal   | Modernized   |
|--|---|--|
| <p><b>Sacerdótes Dómini</b></p> <p>Sacerdótes Domini incénsum<br/>et pánes offerunt Déo:<br/>et ideo sáncti érunť Déo súo,<br/>et non pólluent<br/>nómen éjus,<br/>allelúia.</p> | <p><b>Priests of the LORD</b></p> <p>Priests of the LORD incense and<br/>bread offer to God.<br/>For this reason they will be holy to<br/>their God, and will not defile<br/>his name.<br/>Alleluia</p> | <p><b>Priests of the LORD</b></p> <p>Priests of the LORD offer<br/>incense and bread to God.<br/>Therefore, they will be holy to their<br/>God, and will not defile<br/>his name.<br/>Alleluia</p> |
| <b>Biblical References: Lev. 21:6</b>  |   |  |
| <b>Ecclesiastical Context: Corpus Christi</b>  |   |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Sapiénti aedificávit</b></p> <p>Sapiéntia aedificávit sibi dómum:<br/>excídit colúmna septem:<br/>súbdidit sibi géntes,<br/>superborúmque et sublímium cólla<br/> própria virtúte calcávit.</p> | <p><b>Wisdom Has Built</b></p> <p>Wisdom has built a house for<br/>itself; it has hewn seven columns.<br/>it has put nations under itself,<br/>and the necks of the proud and<br/>arrogant<br/>it has trod upon in virtue.</p> | <p><b>Wisdom Has Built Her House</b></p> <p>Wisdom has built her house,<br/>and hewn out seven pillars;<br/>she has subdued nations<br/>and, in her strength, she has placed<br/>her foot upon the necks of all the<br/>proud and arrogant.</p> |
| <b>Biblical References: Prov. 9:1</b>   |  |   |
| <b>Ecclesiastical Context: Saturday before the First Sunday of August</b>   |  |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Scápuis súis</b></p> <p>Scápuis súis obumbrábit tíbi,<br/>et sub pénnis éjus sperábis:<br/>scúto circúmdabit te véritas éjus.</p> | <p><b>With His Own Wings</b></p> <p>With his own wings he will<br/>overshadow you,<br/>and under his feathers you will<br/>hope;<br/>his truth will surround you as a<br/>shield.</p> | <p><b>He Will Cover You</b></p> <p>He will cover you with his wings,<br/>and under his feathers you will stand<br/>in hope;<br/>his truth will surround you as a<br/>shield.</p> |
| <b>Biblical References: Ps. 91:4</b>  |   |  |
| <b>Ecclesiastical Context: The First Sunday of Lent</b>   |   |  |

| Latin Text  | Literal   | Modernized  |
|---|---|---|
| <p><b>Spíritus Dómini</b></p> <p>Spíritus Dómini<br/>replévit órbe terrárum,<br/>allelúia:<br/>et hoc quod cóntinet ómnia,<br/>sciéntiam hábet vócis,<br/>allelúia.<br/>Exsúrgat Déus,<br/>et dissipéntur in imíci éjus:<br/>et fúgiant, qui odérunt éum,<br/>a fácie éjus.<br/>Glória Pátri.</p> | <p><b>The Spirit of the LORD</b></p> <p>The Spirit of the LORD<br/>has filled the earth.<br/>Alleluia.<br/>And that which holds together all<br/>things has a knowledge of the<br/>voice.<br/>Alleluia.<br/>Let God rise up<br/>and let his enemies be dispersed;<br/>let them flee, those who hate him,<br/>from before his face.<br/>Glory to the Father.</p> | <p><b>The Spirit of the LORD</b></p> <p>The Spirit of the LORD<br/>has filled the earth.<br/>Alleluia.<br/>And that which holds together all<br/>things knows its voice.<br/>Alleluia.<br/>Let God arise,<br/>and let his enemies be scattered;<br/>let those who hate him flee from<br/>before his face.<br/>Glory be to the Father.</p> |
| <b>Biblical References: Wisdom 1:7; Ps. 67:2</b>  |   |   |
| <b>Ecclesiastical Context: The Feast of Pentacost (Whit Sunday)</b>   |   |   |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>Spíritus ubi vult spírat</b></p> <p>Spíritus ubi vult spírat:<br/>et vócem éjus áudis, allelúia:<br/>et néscis unde véniat,<br/>aut quo vádat,<br/>allelúia.</p> | <p><b>The Spirit Breathes Where He Will</b></p> <p>The Spirit breathes where he will,<br/>and you hear his voice. Alleluia;<br/>But you do not know from whence he<br/>comes or to where he rushes.<br/>Alleluia.</p> | <p><b>The Wind Blows Where It Wants</b></p> <p>The wind blows where it wants,<br/>and you hear its sound. Alleluia.<br/>But you do not know from where it<br/>came or to where it rushes off.<br/>Alleluia.</p> |
| <b>Biblical References: Jn. 3:8</b>  |   |   |
| <b>Ecclesiastical Context: The Saturday in Whitsun Week (Ember Saturday)</b>   |   |   |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Stétit Angelus</b></p> <p>Stétit Angelus<br/>juxta áram témpli,<br/>hábens thuríbulum<br/>áureum in mánu súa:<br/>et dáta sunt éi<br/>incénsa múlta:<br/>et ascéndit<br/>fúmus arómatum<br/>in conspéctu Déi,<br/>allelúia.</p> | <p><b>The Angel Stood</b></p> <p>The angel stood<br/>next to the altar of the temple,<br/>having an incense-burner<br/>golden in his own hand.<br/>And there was given to him<br/>much incense.<br/>And it ascended<br/>the smoke of perfumes<br/>in the sight of God.<br/>Alleluia.</p> | <p><b>The Angel Stood</b></p> <p>The angel stood<br/>next to the altar of the temple,<br/>holding a golden censer<br/>in his hand.<br/>He was given much incense,<br/>and the fragrant smoke<br/>ascended<br/>in the sight of God.<br/>Alleluia.</p> |
| <b>Biblical References: Rev. 8:3-4</b>  |  |  |
| <b>Ecclesiastical Context: Dedication of the Church of St. Michael, The Archangel (September 29)</b>  |  |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Tríbus miraculis</b></p> <p>Tríbus miraculis<br/>ornátum díem sánctum cólimus:<br/>hódie stélla Mágó dúxit<br/>ad presépium:<br/>hódie vinum ex áqua<br/>factum est ad núptias:<br/>hódie in Jordáne a Joánne<br/>Chrístus baptizári vóluit,<br/>ut salváret nos,<br/>allelúia.</p> | <p><b>With Three Miracles</b></p> <p>With three miracles<br/>adorned, we worship this holy day:<br/>Today a star let the Magi<br/>to the manger;<br/>Today, wine from water<br/>was made at the wedding;<br/>Today in the Jordan by John<br/>Christ wished to be baptized,<br/>in order that he might save us.<br/>Alleluia.</p> | <p><b>We Worship On This Holy Day</b></p> <p>We worship on this holy day<br/>adorned by three wonders:<br/>Today –<br/>the star guided the Magi to the<br/>manger;<br/>Today –<br/>water was turned into wine at a<br/>wedding;<br/>Today –<br/>it was Christ's will to be baptized<br/>by John in the Jordan,<br/>that he might save us.<br/>Alleluia.</p> |
| <p><b>Biblical References: — (liturgical)</b></p>   |  |   |
| <p><b>Ecclesiastical Context: The Epiphany of Our Lord; at Second Vespers</b></p>   |  |   |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Tu es qui ventúrus es</b></p> <p>Tu es qui ventúrus es,<br/>an álium expectámus?<br/>Dícite Joánni quae vidístis:<br/>ad lúmen rédeunt caéci,<br/>mórtui resúrgunt,<br/>páuperes evangelizátur,<br/>allelúia.</p> | <p><b>Are You He Who Is to Come?</b></p> <p>"Are you he who is to come,<br/>or should we expect another?"<br/>"Tell to John those things which you<br/>see: to sight they are returned, the<br/>blind; the dead arise;<br/>it is preached good to the poor."<br/>Alleluia.</p> | <p><b>Are You the One Who Is To Come?</b></p> <p>"Are you the One who is to come,<br/>or ought we await another?"<br/>"Tell John what you have seen:<br/>the blind now see;<br/>the dead arise;<br/>and good news is preached to the<br/>poor."<br/>Alleluia.</p> |
| <p><b>Biblical References: Mt. 11:5</b></p>   |  |   |
| <p><b>Ecclesiastical Context: The Second Sunday of Advent; at Vespers</b></p>   |  |   |

| Latin Text   | Literal  | Modernized  |
|--|--|---|
| <p><b>Tui sunt caéli</b></p> <p>Tui sunt caéli,<br/>et túa est térra:<br/>órbem terrárum<br/>et plenitúdinem.<br/>éjus tu fundásti:<br/>justítia et júdicium<br/>praeparátio sédis túae.</p> | <p><b>The Heavens are Yours</b></p> <p>The heavens are yours,<br/>and the earth is yours.<br/>the world<br/>and its fullness,<br/>you have founded.<br/>Justice and judgment<br/>are the preparation of your throne.</p> | <p><b>The Heavens are Yours</b></p> <p>The heavens are yours,<br/>the earth is yours.<br/>You have founded the entire<br/>world and all its fullness.<br/>Righteousness and judgment<br/>are the foundation of your throne.</p> |
| <b>Biblical References: Ps. 89:11,14 (English)</b>   |  |   |
| <b>Ecclesiastical Context: The Nativity of Our Lord; The Mass of the Day</b>   |  |   |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Tulérunt lápides Judaéi</b></p> <p>Tulérunt lápides Judaéi,<br/>ut jácerent in éum:<br/>Jésus autem abscondit se,<br/>et exívit de témples.</p> | <p><b>The Jews Lifted Up Stones</b></p> <p>The Jews lifted up stones<br/>in order to throw at him.<br/>However, Jesus hid himself<br/>and exited from the temple.</p> | <p><b>The People of Judea Picked Up Stones</b></p> <p>The people of Judea picked up stones<br/>to hurl at him.<br/>But Jesus hid himself from them,<br/>and departed the temple court.</p> |
| <b>Biblical References: Jn. 8:59</b>  |   |  |
| <b>Ecclesiastical Context: Passion Sunday; at None</b>  |   |  |

| Latin Text  | Literal   | Modernized   |
|---|---|--|
| <p><b>Veníte filii</b></p> <p>Veníte filii, audíte me:<br/>timórem Dómini docébo vos.<br/>Accédite ad éum, et illuminámini:<br/>et fácies véstrae<br/>non confundéntur.</p> | <p><b>O Sons, Come!</b></p> <p>O sons, come; listen to me:<br/>I will teach you the fear of the<br/>LORD.<br/>Come near to him and be<br/>illuminated,<br/>and your faces will not be put to<br/>shame.</p> | <p><b>Come, my Sons!</b></p> <p>Come, my sons; listen to me!<br/>I will teach you the fear of the LORD.<br/>Come near to him, and be enlightened;<br/>and your faces will never be put to<br/>shame.</p> |
| <b>Biblical References: Ps. 34:11 (English)</b>   |   |  |
| <b>Ecclesiastical Context: The Seventh Sunday after Pentecost</b>   |   |  |

| Latin Text  | Literal  | Modernized  |
|---|--|---|
| <p><b>Verbum cáro fáctum est</b></p> <p>Verbum cáro fáctum est,<br/>et habitávit in nóbis,<br/>plénium grátiae et veritátis;<br/>de cújus plenitúdine<br/>ómnes nos accépmus<br/>et grátiam pro grátia,<br/>allelúia.</p> | <p><b>The Word Was Made Flesh</b></p> <p>The Word was made flesh<br/>and lived among us,<br/>full of grace and truth:<br/>from whose fullness<br/>we all have received<br/>also grace for grace,<br/>alleluia.</p> | <p><b>The Word Became Flesh</b></p> <p>The Word became flesh<br/>and lived among us,<br/>full of grace and truth.<br/>We all have received grace upon<br/>grace from his fullness,.<br/>Alleluia.</p> |
| <b>Biblical References: Jn. 1: 14,16</b>  |  |   |
| <b>Ecclesiastical Context: The Holy Family of Jesus, Mary, and Joseph; at First Vespers</b>   |  |   |

| Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Vexílla Régis pródeunt</b></p> <p>Vexílla Régis pródeunt:<br/>Fúlget Crúcis mystérium<br/>Qua víta mórtem pértulit,<br/>Et mórte vítam próluit.</p> | <p><b>The Banners of the King Go Forth</b></p> <p>The banners of the King go forth;<br/>the mystery of the cross shines out<br/>by which life he bore death,<br/>and in death washed out his life.</p> | <p><b>The Royal Banners Forward Go</b></p> <p>The royal banners forward go,<br/>the mystery of the cross shines forth.<br/>Here life bears away death<br/>Even as death bears away life.</p> |
| <b>Biblical References: — (liturgical)</b>  |  |  |
| <b>Ecclesiastical Context: Passion Sunday; at Vespers</b>   |  |  |

| Latin Text  | Literal  | Modernized   |
|---|--|--|
| <p><b>Vidéo caélos apértos</b></p> <p>Vidéo caélos apértos,<br/>et Jésum stántem<br/>a déxtris virtútis Déi:<br/>Dómine Jésu<br/>áccipe spíritum méum,<br/>et ne státuas íllis hoc peccátum<br/>quia nésciunt quid fáciunt.</p> | <p><b>I See Heaven Open</b></p> <p>I see heaven open<br/>and Jesus standing<br/>at the right hand of God's power.<br/>O LORD Jesus,<br/>receive my spirit,<br/>and do not charge this sin to them,<br/>because they do not know what<br/>they are doing.</p> | <p><b>I See Heaven Open</b></p> <p>I see heaven open<br/>and Jesus standing<br/>in power at God's right hand.<br/>O LORD Jesus,<br/>receive my spirit,<br/>and hold not this sin against them,<br/>for they know not what they do.</p> |
| <b>Biblical References: Acts 7:56, 60</b>   |  |  |
| <b>Ecclesiastical Context: Feast of St. Stephen, the First Martyr (December 26)</b>   |  |  |

| Latin Text   | Literal   | Modernized  |
|--|---|---|
| <p><b>Visiónem quam vidistis</b></p> <p>Visiónum quam vidístis<br/>némini dixéritis<br/>donec a mórtuis resúrgat<br/>Fílius hóminis.</p> | <p><b>The Vision Which You Have Seen</b></p> <p>The vision which you have seen,<br/>you will tell to no one<br/>until the Son of Man rises from the dead.</p> | <p><b>The Vision You Have Seen</b></p> <p>The vision you have seen,<br/>tell no one<br/>until the Son of Man rises from the dead.</p> |
| <p><b>Biblical References: Mt. 17:9 (Transfiguration)</b></p>  |   |   |
| <p><b>Ecclesiastical Context: The Second Sunday of Lent; at Vespers</b></p>  |   |   |

## Appendix B

### Indices

## ALPHABETICAL INDEX

Accépit Jésus cálicem  
Adeámus cum fidúcia  
Allelúia, Ascéndit Déus  
Allelúia, Jubiláte Déo  
Allelúia, Laudáte púeri Dóminum  
Allelúia, Loquebántur váriis  
Allelúia, Spíritus Sánctus  
Allelúia, Veníte ad me  
Amen díco vóbis  
Angelus ad pastóres áit  
Ante me  
Ave María  
Beáta Déi Génitrix María  
Beáta es María  
Benedícimus Déum caéli  
Benedícum Dóminum  
Calix benedictiónis  
Circumdúxit éam  
Cogitatiónes Córdis éjus  
Confirma hoc Déus  
Cum sublevásset óculos Jésus  
Descéndit Jésus cum éis  
Deus enim firmávit  
Dixit autem páter  
Dixit Dóminus ad Nóe  
Domine Déus méus in te sperávi  
Domine Déus salútis méae  
Domine Déus virtútum  
Domine, quando véneris  
Dominus díxit ad me  
Dominus illuminátio méa  
Dominus régít me  
Dum medium siléntium  
Ecce advénit  
Ego sum  
Exaltábote Dómine  
Exáudi Dómine vócem méam  
Exiit sérmo inter frátres  
Exsultávit cor méum  
Exsultávit ut gígas  
Exsúltet gáudio páter Jústí  
Fecit míhi mágna  
Felíces sénsus beátae Maríae

Gaudéte in Dómino  
Glória in excélsis Déo  
Grátias tibi Déus  
Hodie Christus nátus est  
Hodie nóbis caelórum Rex  
Holocáustum et pro peccáto  
Hosánna filio Dávid  
Illúmina fáciem túam  
In conspectus Angelórum  
In nomine Jésu  
In salutari túo  
Innocéntes pro Christo  
Intéllige clamórem méum  
Invocábit me  
Jerúsalem súrge  
Justítiae Dómini  
Justórum ánimae  
Laudáte Dóminum  
Lux fulgébit  
Lux perpétua  
Magi vidéntes stéllam  
Magnificat ánima méa  
Magnum haereditátis mystérium  
Meditábor in mandátis túis  
Meménto méi Déus  
Nativitas túa  
O admirábile commércium!  
O Crux benedícta!  
O Emmánuel  
O mágnum mystérium  
O quam suávis est  
O Sapiéntia  
Oculi méi  
Omnes géntes quascúmque fecísti  
Pater fidei nóstrae  
Postula a me  
Psállite Dómino  
Quem vidístis  
Requiem aetérnam  
Rorate caéli désuper  
Sacerdótes Dómini  
Sapiénti aedificávit  
Scápolis súis  
Spíritus Dómini  
Spíritus ubi vult spírat  
Stétit Angelus

Tríbus miráculis  
Tu es qui ventúrus es  
Tui sunt caéli  
Tulérunt lápidés Judaéi  
Veníte filii

Verbum cáro fáctum est  
Vexílla Régis pródeunt  
Vidéo caélos apértos  
Visiónem quam vidístis

## **TOPICAL (THEMATIC) INDEX**

### **ABRAHAM**

Pater fidei nóstrae

### **ALLELUIA** *Allelúia*

Allelúia, Ascéndit Déus  
Allelúia, Jubiláte Déo  
Allelúia, Laudáte púeri Dóminum  
Allelúia, Loquebántur váriis  
Allelúia, Spíritus Sánctus  
Allelúia, Veníte ad me  
Angelus ad pastóres áit  
Beáta es María  
Benedícam Dóminum  
Confirma hoc Déus  
Domine Déus salútis méae  
Dum medium siléntium  
Fecit míhi mágna  
Jústus ut pálma  
Glória in excélsis Déo  
Hodie Chrístus nátus est  
Holocáustum et pro peccáto  
Lux perpétua  
O Crux benedícta  
Omnes géntes quascúmque fecísti  
Psállite Dómino  
Sacerdótes Dómini  
Spíritus Dómini  
Spíritus ubi vult spírat  
Stétit Angelus  
Tríbus miráculis  
Tu es qui ventúrus es  
Verbum cáro fáctum est

### **ANGEL(S)**

Angelus ad pastóres áit  
Hodie Chrístus nátus est

In conspéctus Angelórum

Stétit Angelus

### **APOSTLES**

Allelúia, Loquebántur váriis

### **ASCENSION**

Allelúia, Ascéndit Déus

### **BLESS (BLESSING)**

Benedícimus Déum caéli  
Benedícam Dóminum  
Calix benedictiónes  
O mágnum mystérium

### **BLOOD**

Accépit Jésus cálicem

### **BREAD**

Cum sublevásset óculos Jésus  
O quam suávis est  
Sacerdótes Dómini

### **CHRISTMAS (INCARNATION)**

Angelus ad pastóres áit  
Ave Maria  
Beáta Déi Génatrix Maria  
Glória in excélsis Déo  
Hodie Chrístus nátus est  
Magi vidéntes stéllam  
O admirábile commércium!  
O mágnum mystérium  
Quem vidístis  
Verbum cáro fáctum est

**COMMANDMENTS**

Amen dico vobis  
Meditabor in mandatis tuis  
O Sapientia

**COMMUNION**

Accipit Jesus calicem

**COVENANT**

Accipit Jesus calicem

**CREATION**

Deus enim firmavit

**CROSS**

Felices sensus beatae Mariae  
O Crux benedicta  
Vexilla Regis prodeunt

**DAVID**

Hosanna filio David

**DEFENDER**

Dominus illuminatio mea

**DWELLING**

Exsultet gaudio pater Iusti  
Invocabit me

**ETERNITY**

Amen dico vobis  
Deus enim firmavit  
Hodie nobis caelorum Rex  
Lux perpetua  
Requiem aeternam

**EXALTATION**

Exaltabo te Domine

**EYES**

Cum sublevasset oculos Jesus  
Illumina oculos meos  
Oculi mei

**FACE (OF GOD)**

Domine Deus virtutem

Domine, quando veneris  
Illumina faciem tuam  
Spiritus Domini

**FEAR**

Venite filii

**GIANTS**

Exsultavit ut gigas

**GRACE**

Adeamus cum fiducia  
Verbum caro factum est

**GLORY *Glória Patri***

Adeamus cum fiducia  
Dominus dixit ad me  
Dominus illuminatio mea  
Ecce advenit  
Exaudi Domine vocem meam  
Exsultet gaudio pater Iusti  
Gaudete in Domino  
Glória in excelsis Deo  
Hodie Christus natus est  
Hodie nobis caelorum Rex  
In nomine Jesu  
Invocabit me  
Lux fulgebit  
Magnum haereditatis mysterium  
Oculi mei  
Rorate caeli desuper  
Spiritus Domini

**HEALING**

Exaltabo te Domine

**HEAVEN(S)**

Exsultavit ut gigas  
Hodie nobis caelorum Rex  
Invocabit me  
Psallite Domino  
Rorate caeli desuper  
Tui sunt caeli  
Videó caelos apertos

**HOLY**

Fecit míhi mágna

**HOPE**

In salutari túo  
Scápolis súis

**JACOB**

Gaudéte in Dómino

**JERUSALEM**

Confirma hoc Déus  
Jerúsalem súrge  
Requiem aetérnam

**ISRAEL**

Circumdúxit éam  
Hosánna filio Dávid

**JESUS**

Accépit Jésus cálicem  
Cum sublevásset óculos Jésus  
Descéndit Jésus cum éis  
Ego sum  
In nomine Jésu  
Tulérunt lápidés Judaéi  
Vidéo caélos apértos  
Visiónem quam vidístis

**JESUS: BIRTH**

Angelus ad pastóres áit  
Hodie Chrístus nátus est  
Lux fulgébit  
Nátivitas túa  
O mágnam mystérium  
Quem vidístis

**JESUS: DEATH**

Felíces sénsus beátae Maríae  
O Crux benedícta  
Vexílla Régis pródeunt

**JEWS**

Tulérunt lápidés Judaéi

**JOHN**

Exiit sérmo inter frátres

Tu es qui ventúrus es

**JOHN (THE BAPTIST)**

Tríbus miráculis

**JOY**

Exsultávit cor méum  
Justítiae Dómini  
Meditábitor in mandátis túis

**JUDGEMENT**

Ante me  
Domine, quando véneris  
Ecce advénit  
Justítiae Dómini  
Tui sunt caéli

**JUST**

Exsúltet gáudio páter Jústí  
Jústus ut pálma  
Justórum ánimae

**JUSTICE**

Ecce advénit  
Rorate caéli désuper

**KING**

Ecce advénit  
Hodie nóbis caelórum Rex  
Hosánna filio Dávid  
O Crux benedícta  
O Emmánuel  
Vexílla Régis pródeunt

**LAMB**

Innocéntes pro Chrísto

**LAST SUPPER**

Accépit Jésus cálicem

**LAW**

Holocáustum et pro peccáto

**LIGHT**

Domine, quando véneris

Dominus illuminatio méa  
Illúmina fáciem túam  
Illúmina óculos méos  
Lux fulgébit  
Lux perpétua  
Requiem aetérnam

### **MAGI**

Magi vidéntes stéllam  
Tríbus miráculis

### **MARY (VIRGIN)**

Ave Maria  
Beáta Déi Génatrix Maria  
Beáta es María  
Felíces sénsus beátae Maríae  
Magnum haereditátis mystérium  
Natívitás túa  
O admirábile commércium!  
O mágnam mystérium

### **MEDITATION**

Meditábitor in mandátis túis

### **MERCY**

Adeámus cum fidúcia  
Benedícimus Déum caéli  
Illúmina fáciem túam

### **MYSTERY**

O mágnam mystérium  
Vexílla Régis pródeunt

### **NAME (OF GOD or THE LORD)**

Allelúia, Laudáte púeri Dóminum  
Domine díxit ad me  
Hosánna filio Dávid  
In nomine Jésu  
Laudáte Dóminum  
Omnes géntes quascúmque fecisti  
Sacerdótes Dómini

### **NATIONS**

Magnum haereditátis mystérium  
O Emmánuel  
Omnes géntes quascúmque fecisti

Postula a me  
Sapiénti aedificávit

### **NAZARETH**

Descéndit Jésus cum éis

### **NIGHT**

Dum medium siléntium

### **NOAH and FLOOD OF NOAH**

Dixit Dóminus ad Nóe

### **OFFERING**

Confirma hoc Déus  
Holocáustum et pro peccáto  
Pater fidei nóstrae  
Sacerdótes Dómini  
Stétit Angelus

### **PASTURE**

Dominus régit me

### **PEACE**

Glória in excélsis Déo  
Hodie nóbis caelórum Rex  
Justórum ánimae

### **PENTACOST**

Allelúia, Loquebántur váriis

### **PHILIP**

Cum sublevásset óculos Jésus

### **PRAISE**

Allelúia, Laudáte púeri Dóminum  
Laudáte Dóminum

### **PRAYER**

Domine Déus salútis méae  
Gaudéte in Dómino  
Intéllige clamórem méum  
Postula a me

### **PRAYER: of SUPPLICATION**

Domine Déus méus in te sperávit

Domine D eus salutis meae  
Domine D eus virtutum  
Domine, quando v eneris  
Exaudi D omine vocem meam  
Ill umina faciem tuam  
Ill umina oculos meos  
In salutari tuo  
Int ellige clamorem meum  
Mem ento m ei D eus  
O Emm anuel  
Oculi m ei  
Requiem aeternam

### **PRODIGAL SON**

Dixit autem p ater

### **REJOICE**

Allel uia, Asc endit D eus  
Allel uia, Jubil ate D eo  
Exsultavit cor meum  
Exsultavit ut gigas  
Exsultet g audio p ater Iusti  
Gaudete in D omino  
Magnificat  nima m ea

### **REMEMBERANCE**

Mem ento m ei D eus

### **RESCUE**

Domine D eus meus in te speravi  
Dominus dixit ad me

### **REST**

Allel uia, Venite ad me  
Domine, quando v eneris  
Requiem aeternam

### **RESTORATION**

Domine D eus virtutum

### **RESURRECTION**

Tu es qui venturus es  
Visionem quam vidistis

### **SACRIFICE**

Innocentes pro Christo  
Pater fidei nostrae

### **SALVATION**

Domine D eus salutis meae  
Dominus illuminatio mea  
Exaudi D omine vocem meam  
Exsultavit cor meum  
Hodie nobis caelorum Rex  
In salutari tuo  
Magnificat  nima m ea  
Rorate caeli desuper

### **SAVIOR**

Beata Dei Genetrix Maria  
Hodie Christus natus est  
O Emm anuel

### **SERVANT**

Allel uia, Jubil ate D eo  
Allel uia, Laudate p eri D ominum

### **SHEPHERD(S)**

Angelus ad pastores ait  
Quem vidistis

### **SHIELD**

Sc apulibus suis

### **SIN**

Domine, quando v eneris  
Holocaustum et pro peccato  
Videte caelos apertos

### **SING(ING)**

Hodie Christus natus est  
In conspectu Angelorum  
Laudate D ominum  
Psallite D omino

### **SPIRIT (HOLY SPIRIT)**

Allel uia, Sp iritus Sanctus  
O quam suavis est  
Sp iritus D omini  
Sp iritus ubi vult spirat

**STRENGTH**

Domine D eus virt utum  
Exsultavit cor meum  
Exsultet g audio p ater J sti  
Lux fulgebit

**TEMPLE**

Confirma hoc D eus  
In conspectus Angelorum  
Magnum haereditatis mysterium  
Sapienti aedificavit  
Stetit Angelus  
Tulerunt lapides Judaei

**THANKSGIVING**

Gr tias tibi D eus

**THRONE**

Adeamus cum fiducia  
Deus enim firmavit  
Dum medium silentium  
Tui sunt caeli

**TONGUES**

Allel ia, Loquebantur variis

**TRANSFIGURATION**

Visionem quam vidistis

**TREE**

Justus ut palma

**TRINITY**

Gr tias tibi D eus

**TRUMPET**

Allel ia, Ascendit D eus

**TRUST**

Domine D eus meus in te speravi

**TRUTH**

Scapulis suis  
Verbum caro factum est

**WATER**

Dominus regit me  
Rorate caeli desuper  
Tribus miraculis

**WINGS (EAGLE)**

Circumd xit eam  
Scapulis suis

**WISDOM**

O Sapientia  
Sapienti aedificavit

**WOMAN**

Ave Maria  
Beata Dei Genetrix Maria  
Beata es Maria

**WONDER(S)**

Tribus miraculis  
Omnes gentes quascumque fecisti

**WORD**

Dum medium silentium  
In salutari tuo  
Verbum caro factum est

**WORSHIP**

Confirma hoc D eus  
In nomine Jesu