

THE HYMNAL OF ST. PIUS X

A COLLECTION OF MASSES AND
HYMNS FOR THE USE OF
PARISHES AND SCHOOLS
IN THE
CATHOLIC CHURCH

EDITED BY

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ALLAN & CO. PTY. LTD.
Melbourne - - Adelaide - - Bendigo

Nihil obstat:
S. LENNON, S. J.
Censor Deputatus.

Imprimatur:
+ D. MANNIX,
Archbishop of Melbourne.

FOREWORD

If this hymnal requires any explanation for its appearance, this is provided by the following excerpts from the Instruction which was issued by the Sacred Congregation of Seminaries and Studies to church musicians gathered in Rome in May, 1950, on the occasion of the International Congress of Sacred Music:—

"Perhaps never more than at the present time has Sacred Music acquired such importance in the Christian restoration of Society. Experience has shown that congregational singing is always a living proof of the Faith. Hence the solicitude of the Church for the new edition of the principal books of Gregorian Chant."

"It is most desirable in every country of the Catholic world that the people sing in the churches, whether in large cities or in small villages. To pursue this objective more successfully, it will be of great help if every nation has its collection of popular hymns, chosen with sure liturgical criterion, and taught to children even in primary schools."

"It is the wish of this Sacred Congregation that the teaching and practice of both liturgical chant and popular hymns should form part of the curriculum of all educational institutes dependent on ecclesiastical authority during the entire course. Where such schools do not exist, such teaching should take place in catechism classes and in gatherings of Catholic groups or on any other opportune occasion."

"The existence of Scholae Cantorum is a constant source of piety and edification. In view of the economic difficulties in which many Cathedral and parochial churches find themselves, the best plan is to have the sacred polyphony sung by a choir of voluntary singers. Where such a practice exists, it has been proved that the singers consider it a privilege to serve God so nobly. The establishment of a boys' choir school is particularly to be recommended."

This Hymnal has been compiled and edited to make it possible to carry out the expressed wishes of the Church that congregational singing should be a constant 'living proof of the Faith,' whether in large cities or in small villages. In the first section, containing the Gregorian Chant for sung Masses, Benediction and other occasions, an attempt has been made to solve the difficulty of reading the notation peculiar to the Chant. By retaining the Chant notation (with modifications which clarify certain obscure groupings) but using the modern staff and key signatures, the Editor hopes that the advantages of both will encourage singers and choir-directors to undertake Gregorian Chant.

A number of simplified Propers for the most important feasts of the Church has been provided so that less experienced choirs otherwise eager to enter into the liturgical life of the Church will have chant melodies more suited to their abilities.

The O Salutaris, Adoro Te and Adoremus, which have English texts, have been included for those places where the Ecclesiastical Authority may permit the singing of these in English.

The compiler of this Hymnal owes a special debt of gratitude to the Rev. Father S. Lennon, S.J., who has been a constant help during the compilation, and who undertook the onerous task of proof-reading. While the authors of words and music are acknowledged under each hymn, the Editor wishes to thank the Religious Superiors for the contributions of Religious in the Orders mentioned, and in particular the firm of Burns, Oates & Washbourne, to use the Knox translation of Psalm 116.

In the recent Papal Encyclical on the Liturgy, *Mediator Dei*, Pope Pius XII writes:—

"To enable the faithful to take a more active part in the divine worship, let Gregorian Chant be restored to congregational use, so far as it is the function of the people to sing it. It is truly NECESSARY that the faithful should not assist at the sacred rites as merely detached onlookers, but should be filled with a sense of the beauty of the liturgy and sing alternately with the priest or the scholae cantorum as the rubrics prescribe. If they do this, we shall no longer have the spectacle of a congregation either not joining at all in the Latin or vernacular prayers of the community or else contributing only a feeble murmur. If the congregation pays careful attention to the Mass, that nuptial song of His boundless love which our Saviour sings together with His children whom He has redeemed with His sacred blood, then surely it cannot keep silent, for 'the lover always wants to sing' (St. Augustine), and according to the ancient proverb, 'he who sings well prays twice.' In this way the Church militant, people and clergy together, unites her voice with the canticles of the Church triumphant and the angelic choirs, to sing one magnificent and eternal song of praise to the Blessed Trinity. Do we not say in the Preface: 'With whom, we pray, bid our voices also be joined?'

"Amor, non clamor, sonat in aure Dei."

PERCY JONES,
Ph.D., Mus. Sac. Doc.
Melbourne,
Feast of St. Gregory, March 12th, 1952.

PREFACE TO THE ACCOMPANIMENT EDITION

The following comments will serve to explain some of the features of this Hymnal. In the preface to the melody edition certain aspects were mentioned but these remarks were necessarily brief.

Notation.—Those who have been accustomed to the usual Gregorian notation may be surprised at what at first sight seems a strange mixture of modern and ancient notation in the Plainsong section. There is strong reason, however, for this feature of the melody edition. After many years of teaching chant, two things stand out. The first is that Gregorian notation is far preferable to the modern to indicate the melodic flow of the chant. The cluttering up of the quaver notes in modern notation has the effect of covering the rise and fall of the melody. Furthermore, the rhythmic vitality of the chant is better portrayed in the ancient notation. The second point is this: that there are certain elements of the ancient notation that are a constant difficulty with present-day singers and teachers. One is that there are two neums (note-groups) which are not self-explanatory—the podatus (D) and the porrectus (N). With the podatus, singers unaccustomed to the chant are not sure which note is to be sung first. By turning the upper note to the right (P) this becomes evident. The porrectus is completely confusing whereas it is merely a torculus inverted (P'). The retention of such neums in their usual form seems to be an example of antiquarianism for its own sake which Pope Pius XII. deplores in 'Mediator Dei.' It must always be remembered that the customary Gregorian notation is not the original notation of these melodies. It is a stylized form resulting from the type of pens used particularly by the Gothic scribes and was found suitable when the stave came into general use. The other difficulty encountered in Gregorian Chant is the use of the Gregorian clefs and the four-line stave. As we of to-day are accustomed to a five-line stave, there is no reason why we cannot use it in the chant. After all, the original chant was written without any stave. Little by little one line, then two, three, and finally in the late middle-ages, four lines were adopted to supplement the memory of singers in accuracy of pitch. If we find the five-line stave easier, why force others to adapt themselves to a four-line stave? It is an unnecessary readjustment which only retards the spread of the Chant. The same is true of the clefs. The two clefs C and F are merely Gothic stylized forms of the letters C and F, indicating that the line on which they lie is C or F as the case may be. For those who are not so familiar with the chant, these clefs are most confusing. In defence of the traditional clefs it can be said that their use does not tie the pitch of the melody to a particular key. But this is only true in countries where the 'movable doh' is used. This advantage is far outweighed by the use of the G clef, which we normally use in other music. The Popes have asked that the chant be in general use by the faithful and experience has proved that the obstacles mentioned here have been a constant source of discouragement to otherwise interested singers.

Choice of Masses.—In order to keep this Hymnal to a convenient size, it has been necessary to restrict the number of masses to three, and in selecting the three, 'De Angelis,' 'Cum Jubilo' and 'Orbis Factor,' I have been guided by experience. It is true, perhaps, that by picking and choosing easy parts of various masses, a congregation may quickly learn one complete mass, but it has been thought advisable to use such masses as are already in more common use. Such masses as No. xviii. in the Vatican Edition may be very simple, but they are not likely to make lasting appeal to ears long accustomed to more varied melodies, both secular and sacred. Purists may object to the inclusion of the Mass 'De Angelis' as of more recent vintage and not in the true Gregorian tradition. While I personally prefer the others, it does seem to me that if the Vatican Edition includes this Mass, we should not try to be more papal than the Pope. Less knowledgeable enthusiasts are inclined to consider the major scale as an intrusion on, or a substitute of the modal system. But this is not so. The major scale is one of the modes and has a history as old as any other. There are other reasons, of course, why this Mass is not in the best tradition of plainsong, but it is not because it is in a major scale.

The Chant in English.—The inclusion of an English text to chants of the O Salutaris, Adoremus and Adoro te will no doubt cause some comment and criticism. To begin with, at Benediction the only part which must be sung in Latin is the Tantum ergo with its versicle, response and prayer. It is not necessary to sing either the O Salutaris or the Adoremus; in fact, in many countries the Adoremus is rarely if ever sung, and the O Salutaris is often supplanted by some other chant in honour of the Blessed Sacrament. When one listens to the appalling way in which these beautiful poems of St. Thomas Aquinas are normally drawled by a congregation with little if any idea of the meaning of the words, it would seem that the singing of the O Salutaris or the Adoro te in English is a far better expression of love and devotion to Our Divine Lord. The same can be said of the Adoremus with the glorious Psalm 116. While not every Gregorian melody lends itself to an English text the syllabic O Salutaris melody used in this Hymnal combines perfectly with the English translation. This is true, too, of the simple Adoro te melody. As for the Adoremus, a special melody retaining the flow and rhythmic freedom of the chant has been used, and no one who has heard English psalmody in non-Catholic churches would question the possibility of singing psalms in English. And if one objects to translations it must be remembered that all the psalm texts of the liturgy are themselves translations into Latin. If at some future date the vernacular comes to be used in strictly liturgical functions, the traditional Gregorian melodies could not be automatically adjusted to the new text. But in the meantime we may rightly use those which do lend themselves to a vernacular text.

The Propers of the Mass.—One of the major difficulties in the observance of the Church's rules governing sung masses has been the singing of the Proper of the Mass. Two facts are evident: firstly, the Proper of a sung mass must be sung or at least recited aloud by the choir, and secondly, inexperienced choirs are unable to sing the Propers as they appear in the Vatican Gradual. It must be remembered that choirs of lay people were never intended to sing the involved melodies of the Gradual. They were performed by monks in monasteries or clerics in diocesan cathedrals or churches. To-day we are faced with totally different conditions. In diocesan churches and most cathedrals, choirs consist of lay-people and, furthermore, for them, unlike the laity of the first ten centuries of the Church's history, they are unfamiliar with the Latin language. The solution in most choirs has been to sing the text of the Proper to a simple psalm tone or to recite it on the one note. Now, while this system fulfils the letter of the law, most choirs find it a tiresome interpolation. For this reason I have taken a few simple Gregorian melodies from the Office of Vespers or the other Hours and adapted them to the texts of the Propers for the main feasts of the year which are more likely to be observed in a solemn manner. I have left the melody for the Introit of Christmas Midnight Mass intact as it is simple enough, and used it again for the Alleluia verse. Where texts are the same as in the Office I have used generally the melodies used for those texts in the Office, e.g., the Communion of Christmas Night.

While seeking variety as much as possible (which is the psychological purpose of the Proper of a Mass) I have used the same melody on several different occasions so that the choristers will not find them too difficult. The feast of Christ the King is in simple psalmody for two reasons—first, the text does not lend itself to easy adaptation, and secondly, it will serve as an example of how to set a Proper to other texts which are not in this Hymnal.

In the Votive Mass of the Blessed Sacrament for Forty Hours the Lauda Sion and the first Alleluia verse for Eastertide have been omitted. As this Hymnal is for general use, it was felt that the extra pages needed to print the Lauda Sion would not be justified by its comparatively rare use. Where it is needed it can be found in other Gregorian Chant books. The Easter Alleluia—verse can be adapted to the psalm-tone provided for the Gradual verses:—

Alleluia, alleluia | Cognoverunt discipuli Dominum
Jesum in fracti - o - ne pa - nis.
Alleluia | Caro mea vere etc.

The Accompaniment.—The accompaniments which I have written to the Gregorian melodies call for one or two observations. First of all the note-values of the accompaniment often do not correspond to the total value of notes of the melody they sustain. This has been done to avoid unnecessary tying of notes and chords. It must always be remembered that the organist must play as legato as possible. To raise his hands from the manual during the course of a melody only draws attention to the accompaniment, and this is contrary to the very purpose of the accompaniment. Unobtrusive legato playing is the ideal, and this must remain the constant goal of the organist.

For the same reason bar-lines other than double-bars have been restricted to the upper stave, and even at double-bars other than the final one the organist must not lift his hands, e.g., in a Gloria.

As for the harmony, let it be remembered that these melodies were not conceived harmonically; consequently there can be no restriction to any particular practice of harmonic or contrapuntal progressions. The organist will find a great number of consecutive fifths and other progressions forbidden in theoretical textbooks, but the very first accompaniment of plainsong was medieval organum of consecutive fourths, fifths and octaves, and to ears accustomed to modern music, such organum is just as effective an accompaniment as more conventional harmonies, if not more so. The chief purpose of an accompaniment is merely to sustain the singers. Once admitted for this reason, the harmonies used must convey the atmosphere of the mode and the serenity and dignity of the melody. That is the only criterion of a correct accompaniment. Opinions may well differ in particular cases, but these will be differences as to the actual mode in which the melody is at the time. For instance, in Credo I, the use of the chord of A major may sound strange to some, accustomed to other accompaniments. But to me, this Credo is in the VIII. mode, except for the final phrase, and consequently the final note of every other phrase is the tonic, and the tonic of the VIII. mode requires a major chord as its harmony. Moreover, this strong eighth mode cadence at the end of each sentence is a true reflex of the radiant certainty accompanying the proclaiming of the truths of the Faith.

Finally in the accompaniment of the chant, dynamic marks of *crescendo* and *diminuendo* have been used, to impress on conductors and singers the necessity of a musical rendition of the chant. Far too often it is sung without any musical expression. While such expression must not be exaggerated, a judicious use is necessary to make the performance of the chant truly artistic. The dynamics inserted here are not compulsory but are merely suggestions.

English Hymns.—In the second part of the Hymnal the English hymns chosen are not intended to be exhaustive. The thorny question of English hymnody will apparently be never resolved. In these circumstances, it is necessary to steer a middle course. We have around us only too many evidences of the blight of the mawkish sentimentalism of several generations reared on the romanticism and self-satisfaction of the Victorian and Edwardian age. It was not confined to hymns; it was a plague infesting a whole civilization. But in reacting to vulgar taste, care must be taken not to go to the other extreme. In the reaction we have been equally plagued by intellectual 'puritans' in art to whom sentiment is abhorrent. This approach can do as much damage as the mawkish. For this reason, particularly in hymns to our Blessed Mother, I have chosen words and music which have a certain dignity, but, more important, have the glow of filial love. 'A lover must sing,' said St. Augustine, and when he does it is lyricism, not 'four-square pomposity,' that will express his love.

In trying to keep a nice balance between extremes, the present collection of English hymns may seem uneven, but then that is what human beings are. The present Holy Father has insisted that collections of the hymns 'of the people' be made in each country. This is a work of selecting and preserving the better type of popular hymn; to these, then, may be added others of better style. This is the correct procedure of education as St. Gregory himself pointed out to St. Augustine when the latter tried to impose Roman customs and rites on the Celtic churches in England.

Hymn-singing.—Care has been taken not to pitch the English hymns too high. A congregation at early mass and fasting cannot sing if the key is too high. At the same time, as the Hymnal is for use of children too, the keys cannot be too low. If they are not suitable for certain particular groups or occasions, the organist will simply have to transpose.

One last word. English hymns are generally sung too slowly. Congregational singing should sound like a paean of praise and love, not like a dirge or a croon.

Acknowledgments.

The Editor has to acknowledge the kind permission of A. R. Mowbray & Co. Ltd. to use Hymn No. 24; the Ladies of the Grail for the words and melody of Hymn No. 38; the Rev. A. Lynch, of Perth, W.A., for the words of Hymn No. 45; the Mother Superior of the Sisters of Mercy, Albury, for the words of Hymn No. 14; the Mother-Provincial of the Institute of the Blessed Virgin Mary, Ballarat, for the words of Hymns Nos. 17, 40 and 41; the Mother-

General of the Irish Sisters of Charity, Sydney, for Hymn No. 52; Rev. Brother Camillus, of the De La Salle Brothers, for the words of Hymn No. 46; Rev. B. O'Brien, S.J., for the Hymn No. 47; the Abbot of Downside, for Hymn No. 37; and Burns, Oates & Washbourne, for Hymns Nos. 32, 34, 35 and 53. If, through inadvertence, the Editor has failed to acknowledge any copyright, he begs to offer his apologies and will rectify the omission in future editions. The accompaniments of all the Gregorian Chant is the property of the Editor, as are also Hymns Nos. 8, 9, 14, 29, 36, 39, 42 and 50, and the accompaniments and/or adaptations of Nos. 2, 3, 4, 9, 11, 13, 17, 18, 26, 38, 40, 41, 43, 46, and 51.

Finally, in this accompaniment edition the Editor has been under a further debt of gratitude for the invaluable help of the Rev. S. Lennon, S.J., in its compilation.

PERCY JONES.

Melbourne,
Feast of the Assumption, August 15, 1952.

EXCERPTS FROM PAPAL DOCUMENTS

Within the last fifty years three magnificent documents have been issued by the Roman Pontiffs. They are:—

Motu Proprio by Blessed Pius X (1903).

Divini Cultus by Pius XI (1928).

Mediator Dei by Pius XII (1947).

The first two are documents expressly setting out the principles of the Church regarding Sacred Music. The third is an Encyclical in which the present Holy Father in masterly fashion expounds the teaching of the Church on the Sacred Liturgy, of which music forms such an important part.

As some who use this Hymnal may find it difficult to obtain these documents, the more pertinent parts of each about sacred music are presented here as a guide to teachers and singers of the Church's 'most noble handmaid.'

The first two documents are published by Burns, Oates & Washbourne Ltd. (London). The Encyclical is published by the Catholic Truth Society, London.

From MOTU PROPRIO (PIUS X) INSTRUCTION ON SACRED MUSIC I GENERAL PRINCIPLES

1. Sacred music, being an integrating part of the solemn liturgy, participates in the general scope of liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendour of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and precisely *sanctity and goodness of form*, from which its other character of *universality* spontaneously springs.

It must be *holy*, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

II THE DIFFERENT KINDS OF SACRED MUSIC

3. These qualities are to be found, in the highest degree, in the Gregorian Chant, which is, consequently, the chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to its integrity and purity.

On these grounds the Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: *the more closely a composition for church approaches in its movement, inspiration, and savour the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy is it of the temple.*

The ancient traditional Gregorian Chant must, therefore, be largely restored to the function of public worship, and everybody must take for certain that an ecclesiastical function loses nothing of its solemnity when it is accompanied by no other music but this.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

4. The above-mentioned qualities are also possessed in an excellent degree by the classic polyphony, especially of the Roman School, which reached its greatest perfection in the fifteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from the liturgical and musical standpoint. The classic polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with the Gregorian Chant in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must, therefore, be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

5. The Church has always recognised and favoured the progress of the arts, admitting to the service of the cult everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to the liturgical laws. Consequently, modern music is also admitted in the Church, since it, too, furnishes compositions of such excellence, sobriety, and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theatres, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to the Gregorian Chant and the classic polyphony, and therefore to the most important law of all good music. Besides the intrinsic structure, the rhythm and what is known as the *conventionalism* of this style adapt themselves but badly to the requirements of true liturgical music.

APOSTOLIC CONSTITUTION OF PIUS XI

SINCE the Church has received from Christ her Founder the office of safeguarding the sanctity of divine worship, it is certainly incumbent upon her, while leaving intact the substance of the Sacrifice and the sacraments, to prescribe ceremonies, rites, formulas, prayers and chant for the proper regulation of that august public ministry, so rightly called the Liturgy, or the eminently 'sacred action.' For the liturgy is indeed a sacred thing, since by it we are raised to God and united to him, thereby professing our faith and our deep obligation to him for the benefits we have received and the help of which we stand in constant need. There is thus a close connection between dogma and the sacred liturgy, and between Christian worship and the sanctification of the faithful. Hence Pope Celestine I saw the standard of faith expressed in the sacred formulas of the liturgy. 'The rule of our faith,' he says, 'is indicated by the law of our worship.' When those who are set over the Christian people fulfil the function committed

to them, they plead the cause of the human race in the sight of God's clemency, and pray and supplicate in conjunction with the whole Church.'

These public prayers, called at first 'the work of God' and later 'the divine office' or the daily 'debt' which man owes to God, used to be offered both day and night in the presence of a great concourse of the faithful. From the earliest times the simple chants which graced the sacred prayers and the liturgy gave a wonderful impulse to the piety of the people. History tells us how in the ancient basilicas, where bishop, clergy and people alternately sang the divine praises, the liturgical chant played no small part in converting many barbarians to Christianity and civilization. It was in the churches that heretics came to understand more fully the meaning of the communion of saints; thus the Emperor Valens, an Arian, being present at Mass celebrated by St. Basil, was overcome by an extraordinary seizure and fainted. At Milan St. Ambrose was accused by heretics of attracting the crowds by means of liturgical chants, and it was due to these that St. Augustine made up his mind to become a Christian. It was in the churches, finally, where practically the whole city formed a great joint choir, that the workers, builders, artists, sculptors and writers gained from the liturgy that deep knowledge of theology which is now so apparent in the monuments of the Middle Ages.

We wish, then, to make certain recommendations to the Bishops and Ordinaries, whose duty it is, since they are the custodians of the liturgy, to promote ecclesiastical art. We are thus acceding to the requests which, as a result of many musical congresses and especially that recently held at Rome, have been made to Us by not a few Bishops and learned masters in the musical art. To these We accord due meed of praise; and We ordain that the following directions, as hereunder set forth, with the practical methods indicated, be put into effect.

I. All those who aspire to the priesthood, whether in Seminaries or in religious houses, from their earliest years are to be taught Gregorian Chant and sacred music. At that age they are able more easily to learn to sing, and to modify, if not entirely to overcome, any defects in their voices, which in later years would be quite incurable. Instruction in music and singing must be begun in the elementary, and continued in the higher classes. In this way, those who are about to receive sacred orders, having become gradually experienced in chant, will be able during their theological course quite easily to undertake the higher and 'aesthetic' study of plainsong and sacred music, of polyphony and the organ, concerning which the clergy certainly ought to have a thorough knowledge.

II. In Seminaries, and in other houses of study for the formation of the clergy both secular and regular there should be a frequent and almost daily lecture or practice—however short—in Gregorian Chant and sacred music. If this is carried out in the spirit of the liturgy, the students will find it a relief rather than a burden to their minds, after the study of the more exacting subjects. Thus a more complete education of both branches of the clergy in liturgical music will result in the restoration to its former dignity and splendour of the choral Office, a most important part of divine worship; moreover, the *scholae* and choirs will be invested again with their ancient glory.

III. Those who are responsible for, and engaged in divine worship in basilicas and cathedrals, in collegiate

and conventional churches of religious, should use all their endeavours to see that the choral Office is carried out duly—i.e., in accordance with the prescriptions of the Church. And this, not only as regards the precept of reciting the divine Office ‘worthily, attentively and devoutly,’ but also as regards the chant. In singing the psalms attention should be paid to the right tone, with its appropriate mediation and termination, and a suitable pause at the asterisk; so that every verse of the psalms and every strophe of the hymns may be sung by all in perfect time together. If this were rightly observed, then all who worthily sing the psalms would signify their unity of intention in worshipping God and, as one side of the choir sings in answer to the other, would seem to emulate the everlasting praise of the Seraphim who cried one to the other ‘Holy, Holy, Holy.’

IV. Lest anyone in future should invent easy excuses for exempting himself from obedience to the laws of the Church, let every chapter and religious community deal with these matters at meetings held for the purpose; and just as formerly there used to be a ‘Cantor’ or director of the choir, so in future let one be chosen from each chapter or choir of religious, whose duty will be to see that the rules of the liturgy and of choral chant are observed, and, both individually and generally, to correct the faults of the choir. In this connexion it should be observed that, according to the ancient discipline of the Church and the constitutions of chapters still in force, all those at least who are bound to office in choir, are obliged to be familiar with Gregorian Chant. And the Gregorian Chant which is to be used in every church, of whatever order, is the text which, revised according to the ancient manuscripts, has been authentically published by the Church from the Vatican Press.

V. We wish here to recommend, to those whom it may concern, the formation of choirs. These in the course of time came to replace the ancient *scholae* and were established in the basilicas and greater churches especially for the singing of polyphonic music. Sacred polyphony, We may here remark, is rightly held second only to Gregorian Chant. We are desirous, therefore, that such choirs, as they flourished from the fourteenth to the sixteenth century, should now also be created anew and prosper, especially in churches where the scale on which the liturgy is carried out demands a greater number and a more careful selection of singers.

VI. Choir-schools for boys should be established not only for the greater churches and cathedrals, but also for smaller parish churches. The boys should be taught by the choir-master to sing properly, so that, in accordance with the ancient custom of the Church, they may sing in the choir with the men, especially as in polyphonic music the highest part, the *cantus*, ought to be sung by boys. Choir-boys, especially in the sixteenth century, have given us masters of polyphony: first and foremost among them, the great Palestrina.

VII. As We have learned that in some places an attempt is being made to re-introduce a type of music which is not entirely in keeping with the performance of the sacred Office, particularly owing to the excessive use made of musical instruments, We hereby declare that singing with orchestral accompaniment is not regarded by the Church as a more perfect form of music or as more suitable for sacred purposes. Voices, rather than instruments, ought to be heard in the church: the voices of the clergy, the choir and the congregation. Nor should it be deemed that the

Church, in preferring the human voice to any musical instrument, is obstructing the progress of music; for no instrument, however perfect, however excellent, can surpass the human voice in expressing human thought, especially when it is used by the mind to offer up prayer and praise to Almighty God.

VIII. The traditionally appropriate musical instrument of the Church is the organ, which, by reason of its extraordinary grandeur and majesty, has been considered a worthy adjunct to the liturgy, whether for accompanying the chant or, when the choir is silent, for playing harmonious music at the prescribed times. But here too must be avoided that mixture of the profane with the sacred which, through the fault partly of organ-builders and partly of certain performers who are partial to the singularities of modern music, may result eventually in diverting this magnificent instrument from the purpose for which it is intended. We wish, within the limits prescribed by the liturgy, to encourage the development of all that concerns the organ; but We cannot but lament the fact that, as in the case of certain types of music which the Church has rightly forbidden in the past, so now attempts are being made to introduce a profane spirit into the Church by modern forms of music; which forms, if they began to enter in, the Church would likewise be bound to condemn. Let our churches resound with organ-music that gives expression to the majesty of the edifice and breathes the sacredness of the religious rites; in this way will the art both of those who build organs and of those who play them flourish afresh, and render effective service to the sacred liturgy.

IX. In order that the faithful may more actively participate in divine worship, let them be made once more to sing the Gregorian Chant, so far as it belongs to them to take part in it. It is most important that when the faithful assist at the sacred ceremonies, or when pious sodalities take part with the clergy in a procession, they should not be merely detached and silent spectators, but filled with a deep sense of the beauty of the liturgy, they should sing alternately with the clergy or the choir, as it is prescribed. If this is done, then it will no longer happen that the people either make no answer at all to the public prayers—whether in the language of the liturgy or in the vernacular—or at best utter the responses in a low and subdued murmur.

X. Let the clergy, both secular and regular, under the lead of their Bishops and Ordinaries devote their energies either directly, or through other trained teachers, to instructing the people in the liturgy and in music, as being matters closely associated with Christian doctrine. This will be best effected by teaching liturgical chant in schools, pious confraternities and similar associations. Religious communities of men or women should devote particular attention to the achievement of this purpose in the various educational institutions committed to their care. Moreover, We are confident that this object will be greatly furthered by those societies which, under the control of ecclesiastical authority, are striving to reform sacred music according to the laws of the Church.

XI. To achieve all that We hope for in this matter numerous trained teachers will be required. And in this connexion We accord due praise to all the Schools and Institutes throughout the Catholic world, which by giving careful instruction in these subjects are forming good and suitable teachers. But We have a

special word of commendation for the 'Pontifical Higher School of Sacred Music,' founded in Rome in the year 1910. This School, which was greatly encouraged by Pope Benedict XV and was by him endowed with new premises, is also most particularly favoured by Us; for We regard it as a precious heritage left to Us by two Sovereign Pontiffs, and We therefore wish to recommend it in a special way to all the Bishops.

We are well aware that the fulfilment of these injunctions will entail great trouble and labour. But do We not all know how many artistic works our forefathers, undaunted by difficulties, have handed down to posterity, imbued as they were with pious zeal and with the spirit of the liturgy? Nor is this to be wondered at; for anything that is the fruit of the interior life of the Church surpasses even the most perfect works of this world. Let the difficulties of this sacred task, far from deterring, rather stimulate and encourage the Bishops of the Church, who, by their universal and unfailing obedience to Our behests, will render to the Sovereign Pontiff a service most worthy of their episcopal office.

These things We command, declare and sanction, decreeing that this Apostolic Constitution be now and in future firm, valid and efficacious, that it obtain full and complete effect, all things to the contrary notwithstanding. Let no man therefore infringe this Constitution by Us promulgated, nor dare to contravene it.

From the

ENCYCLICAL "MEDIATOR DEI" (PIUS XII)

LITURGICAL SPIRIT AND LITURGICAL
APOSTOLATE.

The Observance of Official Regulations.

Moreover, We urgently exhort you, Venerable Brethren, not only to suppress error and forbid anything that is not correct and orderly, but also to promote schemes for giving the people a deeper understanding of the liturgy, in order that they may be encouraged to take their part in the sacred rites with truly Christian dispositions. And the first thing necessary is due obedience to the decrees issued by the Council of Trent, by the Popes and by the Sacred Congregation of Rites, and to the instructions given in the liturgical books touching the conduct of public worship.

The Glory of God's House.

In all matters pertaining to the liturgy there should be evident those three qualities of which Pope Pius X speaks: a holiness that shuns the profane; truly artistic correctness in pictures and statues; and a universality which, while respecting legitimate local customs, manifests the unity of the Church.

Cleanliness.

We desire and warmly urge that churches and altars be kept in seemly condition. Let everyone be inspired by the words, 'The zeal of thy house has eaten me up,' and make sure that, even in the absence of great riches or splendour, everything in the church, whether it be vestments or liturgical furniture, is kept clean and tidy; because it is all dedicated to the majesty of God.

Gregorian Chant.

As regards music, We enjoin the strict observance of the clear and definite rules that have been laid down by this Apostolic See. Gregorian chant, which the Roman Church regards as a thing of her own, having received it as a legacy from ancient times and preserved it throughout the ages under her special guardianship, and which she also exhibits to the faithful as their property and even imposes in certain parts of the liturgy, not only adds to the seemliness and splendour of the celebration of the sacred Mysteries, but also contributes greatly to the faith and devotion of the congregation. In this connection Our Predecessors Pius X and Pius XI decreed—and We willingly confirm their decrees by Our authority—that in seminaries and religious houses careful attention should be paid to Gregorian chant, and that, at least in the chief churches, the ancient *scholae cantorum* should be restored—which has in fact been done with great success in many places.

Moreover, 'to enable the faithful to take a more active part in the divine worship, let Gregorian chant be restored to congregational use, so far as it is the function of the people to sing it. It is truly necessary that the faithful should not assist at the sacred rites as merely detached and silent onlookers, but should be filled with a sense of the beauty of the liturgy and sing alternately with the priest or the *scholae cantorum* as the rubrics prescribe. If they do this, we shall no longer have the spectacle of a congregation either not joining at all in the Latin or vernacular prayers of the community, or else contributing only a feeble murmur.' If the congregation pays careful attention to the Mass, that nuptial song of His boundless love which our Saviour sings together with His children whom He has redeemed with His sacred blood, then surely it cannot keep silent, for 'the lover always wants to sing,' and according to the ancient proverb, 'he who sings well prays twice.' In this way the Church militant, people and clergy together, unites her voice with the canticles of the Church triumphant and the angelic choirs, to sing one magnificent and eternal song of praise to the Blessed Trinity. Do we not say in the Preface: 'With whom, we pray, bid our voices also be joined'?

Modern Music.

But it cannot be maintained that modern music and singing are to be completely barred from Catholic worship. On the contrary, they are certainly to be admitted to our churches, so long as they are free from a worldly spirit or anything unbefitting the sacred character of the place and the liturgical functions, and so long as they are not inspired by a meaningless striving after extraordinary effects. Under these conditions they can contribute greatly to the splendour of the sacred rites, help to elevate the minds of the hearers and foster their true devotion.

Congregational Singing.

We also urge you, Venerable Brethren, to encourage congregational singing in our churches. Let it be well executed and with due decorum, for it does much to enliven and increase the devotion of the faithful. Let the loud and harmonious song of our people rise to heaven like the roar of the ocean waves, and let them give proof by their melodious voice that they are indeed of one heart and one soul, as befits those who are brethren and children of the same Father.

EDITOR'S NOTE

As this Hymnal, for the most part, will be used by our school children in school and in the church, teachers should select the Plainsong melodies and English hymns which are most appropriate to the particular moment.

In the school, opportunities to sing the melodies the children know should be used. For example, at the morning assembly, when a hymn is sung according to the day, the Plainsong can be admirably used, e.g.:—

Monday, in honour of Our Lady:

Ave Maria or Salve Regina, etc.

Tuesday, in honour of the Angels:

Gloria in excelsis.

Wednesday, in honour of the Blessed Trinity:

Sanctus or Credo.

Thursday, in honour of the Blessed Sacrament:

Agnus Dei, O Salutaris, Adoro Te, etc.

Thursday, in honour of the Holy Ghost:

Veni Creator.

Friday, in honour of the Sacred Passion:

Kyrie eleison, Vexilla Regis.

It is this constant use of Plainsong as a part of the school prayers that will ensure permanence to the liturgical revival.

In the church, the apostolate of true Church music can be most effective by giving the children every opportunity to sing in the various Church functions. Here are a few suggestions:—

1. First, and most important, let the children's Mass be a Missa Cantata once a month, or at least six times a year. In the Missa Cantata the difficulty of singing the Proper can be overcome easily enough by a group of the senior girls or boys singing the text on a psalm tone. The more frequently it is done, the easier it will be.

Besides the ordinary Sundays of the year, on a few of the more important feasts of the year which are not holidays of obligation (and even on holidays of obligation if the time factor is not predominant), such as, e.g., the feasts of Corpus Christi, the Sacred Heart, the Immaculate Conception, the Annunciation, and of SS. Peter and Paul, the children should have a Missa Cantata.

2. When the children sing at Low Mass, certain precautions should be taken. In the first place, it is not in the spirit of the liturgy, whatever about the letter, to sing while the celebrant is reading aloud. How can the priest read so that the congregation will be able to follow the parts

of the Mass, if his voice is drowned by the singing? Taking this as a general principle, singing should only take place—

- (a) As the priest enters and prepares the chalice and missal;
- (b) at the Offertory;
- (c) during the Canon;
- (d) after the Agnus Dei,
- (e) during the people's Communion.

For the rest, the children should follow the Mass with their missals. If they are to be singing during the entire Mass, what chance will they have to learn how to follow the Mass?

3. As for what to sing at Low Mass, the first choice is, of course, to sing the parts of the Mass that they have time to sing—e.g., the Sanctus, the Agnus Dei, and possibly the Kyrie, beginning before the priest leaves the sacristy.

Besides the parts of the Mass, English and other hymns can be sung, but the choice of these should be determined by the moment of the Action of the Mass, e.g.—

- (a) An Act of Sorrow or Reparation (such as Nos. 13 or 22) should be sung before Mass starts, not, for instance, during the Canon;
- (b) during the Canon, hymns of thanksgiving and adoration (such as Nos. 2 or 4) and after the Consecration, to Our Lord in the Blessed Sacrament (Nos. 8-11) are the only suitable ones;
- (c) after the Agnus Dei, the hymn should be a preparation for Communion (such as Nos. 8-9);
- (d) after Holy Communion or during the people's Communion, hymns of thanksgiving to Our Lord in the Holy Eucharist (such as Nos. 10-11-12) are the most appropriate;
- (e) at the Offertory, there is more freedom in choice. Hymns in honour of the Sacred Heart, the Passion, to the Holy Ghost, etc., are suitable. Here, too, a motet or hymn to Our Blessed Lady (in Latin or English) is most appropriate to recall that it was she who was our Co-Redemptrix and stood for us at Calvary offering her Son to the Father. The hymns for the seasons of the year (such as Rorate Coeli, Attende Domini, O filii, etc., and of the English hymns, Nos. 17-26) are true to the spirit of the liturgy.

These lists are not intended to be exhaustive, but they are sufficient to show the choirmaster how the Hymnal can be best used.

TRANSLATION OF THE LATIN MOTETS AND HYMNS

O SALUTARIS

O Saving Victim, opening wide
The gate of Heaven to men below,
Our foes press on from every side,
Thy strength supply, Thine aid bestow.

All praise and thanks to Thee ascend
For evermore blest Three in One.
O grant us life that shall not end
In our true native land with Thee.
Amen.

(Trans. E. Caswall.)

PANGE LINGUA

1. Sing my tongue the Saviour's glory
Of His Flesh the mystery sing :
Of the Blood, all price exceeding
Shed by our Immortal King,
Destined, for the world's redemption
From a noble womb to spring.

2. Of a pure and spotless Virgin
Born for us on earth below,
He, as Man with man conversing,
Stayed, the seeds of truth to sow ;
Then He closed in solemn order
Wondrously His life of woe.

3. On the night of that Last Supper,
Seated with His chosen band,
He the Paschal Victim eating,
First fulfils the law's command ;
Then, as food to His Apostles,
Gives Himself with His own Hand.

4. Word made Flesh, the bread of nature
By His word to Flesh He turns ;
Wine to His Blood He changes :
What though sense no change discerns ?
Only be the heart in earnest,
Faith her lesson quickly learns.

5. Down in adoration falling
Lo, the Sacred Host we hail ;
Lo, o'er ancient forms departing
Newer rites of grace prevail ;
Faith, for all defects supplying
Where the feeble senses fail.

6. To the everlasting Father
And the Son Who reigns on high,
With the Holy Ghost proceeding
Forth from each eternally,
Be salvation, honour, blessing,
Might and endless majesty. Amen.

(Trans. E. Caswall.)

ADORO TE

1. Godhead here in hiding Whom I do adore
Masked by these bare shadows, shape and nothing
more ;
See, Lord, at Thy service low lies here a heart
Lost, all lost in wonder at the God Thou art.

2. Seeing, touching, tasting are in Thee deceived ;
How says trusty hearing ? That shall be believed ;
What God's Son hath told me, take for truth I do ;
Truth Himself speaks truly, or there's nothing true.
3. On the Cross Thy Godhead made no sign to men ;
Here Thy very manhood steals from human ken ;
Both are my confession, both are my belief,
And I pray the prayer of the undying thief.
4. I am not like Thomas, wounds I cannot see,
But can plainly call Thee Lord and God as he ;
This faith each day deeper be my holding of,
Daily make me harder hope and dearer love.
5. O Thou our reminder of Christ crucified,
Living Bread, the life of us for whom He died,
Lend this life to me then ; feed and feast my mind,
There be Thou the sweetness man was meant to find.
6. Jesu, Whom I look at shrouded here below,
I beseech Thee send me what I long for so,
Some day to gaze on Thee face to face in light
And be blest for ever with Thy glory's sight.
(Trans. Gerald Manley Hopkins, S.J., 1844-89.)

AVE VERUM

Hail to Thee, true Body, sprung
From the Virgin Mary's womb,
The same that on the Cross was hung
And bore for man the bitter doom.
Thou Whose Side was pierced, and flowed
Both with water and with blood ;
Suffer us to taste of Thee
In our life's last agony.
O kind, O loving One,
O sweet Jesus, Mary's Son !

(Trans. E. Caswall.)

TE DEUM

We praise Thy Godhead, we confess Thy lordship.
To Thee, the Father eternal, all the earth bows in reverence.
To Thee all the Angels, the heavens, and all the powers thereof,
To Thee Cherubim and Seraphim cry aloud unceasingly :
Holy, Holy, Holy, Lord God of hosts ;
The heavens and the earth are filled with the majesty of Thy glory.
To Thee, triumphant, the choir of the Apostles,
To Thee the Prophets, a company of renown,
To Thee the host of Martyrs in white robes giveth the glory.
Holy Church in all the world doth acknowledge Thee,
The Father, infinite in majesty,
The true and only-begotten Son, most worshipful,
The Holy Spirit also, Who is our Comforter.
Thou art the King of glory, O Christ,
Thou art the everlasting Son of the Father.
Thou, when Thou wouldest take our flesh to deliver us,
didst not disdain the Virgin's womb.
Thou hast overcome the sting of death ; Thou hast opened the kingdom of heaven to all who believe in Thee.

Thou sittest at the right hand of God, in the Father's glory.
 We therefore pray Thee, help Thy servants, whom Thou hast redeemed with Thy precious blood;
 Grant them to be numbered with Thy Saints in glory everlasting.
 O Lord, save Thy people, and bless Thy inheritance;
 Be Thou their ruler, and evermore exalt them.
 Day by day we give thanks unto Thee;
 And we praise Thy name for ever, world without end.
 Be pleased, O Lord, this day to preserve us from all sin.
 Have mercy upon us, O Lord, have mercy upon us;
 Let Thy mercy, O Lord, be shewed upon us, as we have hoped in Thee.
 In Thee, O Lord, hath been my hope; let me never be put to confusion.

V. Blessed art Thou, O Lord God of our fathers.
 R. And worthy to be praised, and glorious for ever.
 V: Let us bless the Father and the Son with the Holy Ghost.
 R. Let us praise and highly exalt Him for ever.
 V. Blessed art Thou, O Lord, in the firmament of heaven.
 R. And worthy to be praised, and glorious, and highly exalted for ever.

RORATE CAELI

Drop down dew, ye heavens, from above, and let the clouds rain down the Just One. (Repeat.)

1. Be not angry, O Lord, and remember no longer our iniquity: behold, the city of Thy Holy One is become a desert; Sion is become a desert; the house of Thy sanctification and of Thy glory, where our fathers praised Thee. R. Drop down dew, etc.
2. We have sinned and are become as one that is unclean; and we have all fallen as a leaf, and our iniquities like the wind have carried us away; Thou hast hidden Thy face from us, and hast crushed us in the hold of our iniquity. R. Drop down dew, etc.
3. Behold, O Lord, the affliction of Thy people, and send forth Him Who is to come; send forth the Lamb, the ruler of the earth, from the rock of the desert, to the mount of the daughter of Sion; that He may take away the yoke of our captivity. R. Drop down dew, etc.
4. Be comforted, be comforted, my people; thy salvation cometh quickly: why art thou consumed with grief? for sorrow hath estranged thee; I will save thee; fear not, for I am the Lord thy God, the Holy One of Israel, thy Redeemer. R. Drop down dew, etc.

PUER NATUS

1. A Boy is born in Bethlehem
 Joy bringing to Jerusalem.

In songs of joy with one accord.
 Adore the Birth of Christ Our Lord.

2. God the Father's Son did take
 A human nature for our sake.
3. Through Gabriel's message mild
 A virgin hath conceived a Child.

4. Like a bridegroom from his home
 Came He from His mother's womb.
 5. He lieth in a manger poor
 Whose Kingdom shall for aye endure.
 6. The Angels to the shepherds say
 The Lord is born this holy day.
 7. The Kings of Saba come and bring
 Gold, myrrh and incense to their King.
 8. One by one, the cot forlorn
 Entering, they hail their Prince new-born.
 9. In this birth's joy let all accord
 And bless for ever Christ the Lord.
 10. And praise the Holy Trinity
 Now and to all Eternity.
-

ATTENDE DOMINE

Hear, O Lord, and have mercy upon us, for we have sinned against Thee. R. Hear, O Lord, etc.

1. King high exalted, all the world's Redeemer, to Thee Thy children lift their eyes with weeping; Christ, we implore Thee, hear our supplications. R. Hear, O Lord, etc.
 2. Right hand of Godhead, headstone of the corner, path of salvation, gate of heaven's kingdom, cleanse Thou Thy people, stained with their transgressions. R. Hear, O Lord, etc.
 3. Humbly confess we, who have sinned against Thee, all our misdoings, hidden now no longer; may Thy redeeming mercy find us pardon. R. Hear, O Lord, etc.
 4. Led away captive, guiltless, unresisting, brought by false witness unto death for sinners, Christ, do Thou keep us whom Thy blood hath ransomed. R. Hear, O Lord, etc.
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STABAT MATER

1. At the Cross her station keeping
 Stood the mournful Mother weeping,
 Close to Jesus to the last.
2. Through her heart His sorrow sharing,
 All His bitter anguish bearing,
 Now at length the sword had passed.
3. O how sad and sore distress'd
 Was that Mother highly blest
 Of the sole-begotten One!
4. Christ above in torment hangs;
 She beneath beholds the pangs
 Of her dying, glorious Son.
5. Is there one who would not weep
 Whelmed in miseries so deep
 Christ's dear Mother to behold?
6. Can the human heart refrain
 From partaking in her pain,
 In that Mother's pain untold?
7. Bruised, derided, cursed, defiled,
 She beheld her tender Child,
 All with bloody scourges rent.

8. For the sins of His own nation
Saw Him hang in desolation,
Till His spirit forth He sent.
9. O thou Mother, fount of love,
Touch my spirit from above,
Make my heart with thine accord.
10. Make me feel as thou hast felt;
Make my soul to glow and melt
With the love of Christ my Lord.
11. Holy Mother, pierce me through;
In my heart each wound renew
Of my Saviour crucified.
12. Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.
13. Let me mingle tears with thee,
Mourning Him Who mourned for me,
All the days that I may live.
14. By the Cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.
15. Virgin of all virgins blest,
Listen to my fond request;
Let me share thy grief divine.

VEXILLA REGIS

1. The royal banners forward go,
The Cross shines forth in mystic glow.
Whereon our Life for us was slain,
And, dying, gave us life again.
2. There whilst He hung, His Sacred Side
By soldier's spear was opened wide.
To cleanse us in the precious flood
Of water mingled with His Blood.
3. Fulfilled is now what David told
In true prophetic song of old,
How God the heathen's King should be,
For God is reigning from the Tree.
4. O Tree of glory, Tree most fair,
Ordained those holy Limbs to bear,
How bright in purple robe it stood,
The purple of a Sovereign's blood!
5. Upon Whose arms, like balance true,
Was weighed the price for sinners due,
The price which none but He could pay
And spoiled the spoiler of his prey.
6. O Cross, in this Christ's Passion-tide
Help Thou those who in Thee confide,
In holy hearts fresh grace implant,
And pardon to the sinner grant.
7. To Thee, Eternal Three in One,
Let homage meet by all be done:
As by the Cross Thou dost restore,
So rule and guide us evermore.

Amen.

O FILII ET FILIAE

1. Alleluia, alleluia, alleluia.
Young men and maids, rejoice and sing;
The King of heaven, the glorious King
This day from death rose triumphing. Alleluia.
2. On Sunday morn by break of day,
His dear disciples haste away
Unto the tomb wherein He lay. Alleluia.
3. Nor Magdalen, nor Salome,
Nor James' mother now delay
To embalm the precious corpse straightway. Alleluia.
4. An Angel clothed in white they see,
When thither come, and thus spake he,
"The Lord is gone to Galilee." Alleluia.
5. The dear beloved apostle, John
Much swifter than St. Peter run,
And first arrived at the tomb. Alleluia.
6. While in a room the apostles were,
In midst of them did Christ appear,
And said, "Peace be upon all here." Alleluia.
7. When Didymus had heard it said
That Christ was risen from the dead,
His feeble faith yet staggered. Alleluia.
8. "O Thomas, view My side and see
The wounds in hands and feet that be;
Renounce thine incredulity." Alleluia.
9. When Thomas Jesus had surveyed
And on His Wounds his fingers laid,
"Thou art my Lord and God," he said. Alleluia.
10. On this most solemn feast let's raise
Our hearts to God in hymns of praise,
And let us bless the Lord always. Alleluia.
11. Our grateful thanks to God let's give
In humble manner, while we live,
For all the favours we receive. Alleluia.

VENI CREATOR

See English Hymn, No. 25.

CONFIRMA HOC

Confirm, O God, what Thou hast wrought for us,
For Thy holy temple in Jerusalem!
Glory be to the Father, and to the Son, and to the
Holy Ghost.
As it was in the beginning, is now and ever shall be,
world without end. Amen.

ECCE SACERDOS

Here was a great priest, whose life was acceptable to God, and proved ever faithful to him. So it was the Lord took an oath that he should be the father of his chosen people.

ALMA REDEMPTORIS

Mother of Christ! hear thou thy people's cry,
Star of the deep, and portal of the sky!
Mother of Him Who thee from nothing made,
Sinking we strive, and call to thee for aid:
Oh, by that joy which Gabriel brought to thee,
Thou Virgin first and last, let us thy mercy see.

In Advent.

- V. The angel of the Lord declared unto Mary.
R. And she conceived of the Holy Ghost.
- From Christmas Day to the Purification.*
- V. Thou, who after thy child-bearing didst remain a pure virgin.
R. Mother of God, make intercession for us.

AVE REGINA CAELORUM

Hail, O Queen of heav'n enthron'd!
Hail, by angels mistress own'd,
Root of Jesse! Gate of morn!
Whence the world's true Light was born:
Glorious Virgin, joy to thee,
Loveliest whom in Heaven they see.
Fairest thou where all are fair!
Plead with Christ our sins to spare.

- V. Reject not my praise, Virgin all holy.
R. Strengthen me to resist all thy enemies.

REGINA CAELI

Joy to thee, O Queen of Heaven! Alleluia.
He Whom thou wast meet to bear; alleluia.
As He promis'd hath arisen; alleluia.
Pour for us to Him thy prayer; alleluia.

- V. Rejoice and be glad, O Virgin Mary; alleluia.
R. For the Lord hath risen indeed; alleluia.

SALVE REGINA

Hail, holy Queen, Mother of mercy; hail, our life, our sweetness and our hope. To thee do we cry, poor banished children of Eve; to thee we send up our sighs, mourning and weeping in this vale of tears.

Turn, then, most gracious advocate, thine eyes of mercy towards us; and after this, our exile, shew unto us the blessed fruit of thy womb, Jesus. O clement, O loving, O sweet Virgin Mary.

- V. Pray for us, O holy Mother of God.
R. That we may be made worthy of the promises of Christ.

AVE MARIA

Hail Mary, full of grace, the Lord is with Thee.
Blessed art thou among women, and blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen.

SALVE MATER

Mother of mercy, pardon, hope and grace;
Mother of God, we hail thy blissfulness,
Mary Mother.

- R. Mother of mercy, etc.

Sent down from God's right hand, blest Mother-maid,
He, Who creation rules, in thee was laid,
Mary Mother.

- R. Mother of mercy, etc.

Maiden, our joy; Mother, our comfort be:
Join us, poor exiles, to heaven's company,
Mary Mother.

- R. Mother of mercy, etc.

TOTA PULCHRA

Thou art all beautiful, Mary. (*Twice.*)
And original sin is not in thee. (*Twice.*)

Thou, the glory of Jerusalem,

Thou, the joy of Israel.

Thou, the honour of thy people,

Thou, the advocate of sinners.

O Mary. (*Twice.*)

Virgin most prudent,

Mother most merciful,

Pray for us.

Intercede for us before the Lord Jesus Christ.

CHRISTUS VINCIT

Christ conquers! Christ reigns! Christ rules!

1. Graciously hear us, Christ. To the Holy Church of God, enduring prosperity.
Redeemer of the world, do Thou help her.
Holy Mary, do thou help her.
Saint Joseph, do thou help her.
Saint Michael, do thou help her.
2. Graciously hear us, Christ. To Pius the Supreme Pontiff and Pope of the universal Church, long life!
Saviour of the world, do Thou help him.
Saint Peter, do thou help him.
Saint Paul, do thou help him.
3. King of kings! Our King! Our Hope! Our Glory!
Our Mercy! Our Help! Our Strength! Our invincible Armory! Our impregnable Fortress! Our Defence and Exaltation! Our Light, our Way, our Life.
4. To Him alone be there loyalty unfailing, praise and rejoicing for ever and ever. Amen.
5. May good times come! May the Peace of Christ come! To all redeemed by the Blood of Christ. All happiness and blessings! May the reign of Christ come! Thanks be to God! Amen.

PART I
ORDINARY OF THE MASS

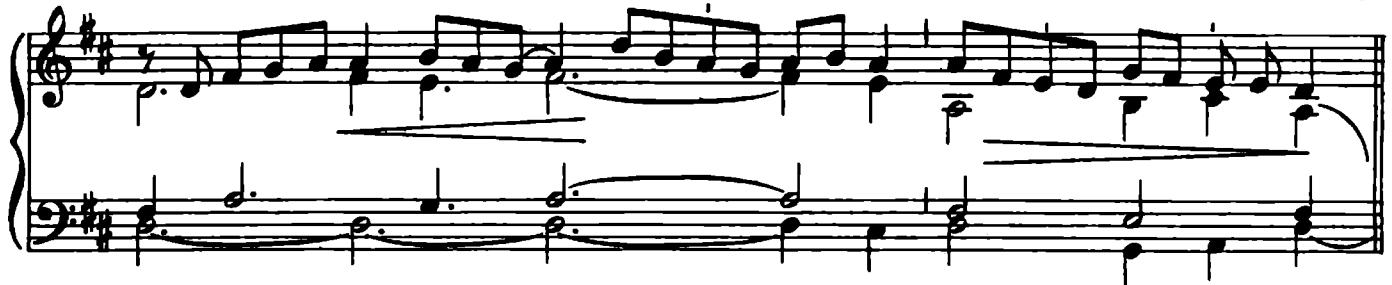
Mass 'De Angelis'

Kyrie

XV-XVI. s.

Ký-ri - e _____ * _____ e - - - lé - i - son. iii.

v



Chri-ste _____ e - - - lé - i - son. iii.



Ký-ri - e _____ e - - - lé - i - son. ij.



Ký-ri - e _____ * _____ ** e - - - lé - i - son.



MASS 'DE ANGELIS'

XVI. s.

Gló - ri - a in ex - cé - sis De - o. Et in ter - ra pax ho - mí - ni - bus
 v

bo-næ vo - lun-tá - tis. Lau-dá - mus te. Be - ne - dí - ci - mus te. —

A - do - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus - ti - bi
mp

pro-pter ma-gnam gló - ri - am tu - am. Dó - mi - ne De - us, Rex cae-lé - stis, De - us — Pa -

ter - o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te Je - su - Chri - ste.

MASS 'DE ANGELIS'

3

Dó - mi - ne De - us, — A - gnu s De - i, Fí - li - us Pa - - tris.

Qui tol - lis pec - cá - ta mun - - di, — mi - se - ré - - re no - bis.

Qui tol - lis pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem no - stram. —

Qui se - des ad déx - te - ram Pa - tris, mi - se - ré - re no - bis. Quó - ni - am tu so - lus san - ctus.

Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus, — Je - su Chri - ste.

Cum Sancto Spí - ri - tu, in gló - ri - a De - i Pa - - tris. — A - - - men.

4 MASS 'DE ANGELIS'

(XI) XII.s.

VI

San - - ctus, San - ctus, San - - ctus. Dó - - mi -

nus De-us Sá - - ba - oth. Ple-ni sunt cæ - li et -

ter - ra gló-ri - a tu - a. Ho-sán - na m ex - cé - sis.

Be-ne - dí - ctus qui ve - nit in nō-mi-ne Dó - mi - ni.

Ho-sán - na in ex - cé - sis.

MASS 'DE ANGELIS'

5

XV.s.

A - gnu - De - i, * qui tol - lis pec-cá - ta - mun - di:

VI

mi-se - ré-re no - bis. A - gnu - De - i, * qui tol - lis pec-cá -

ta - mun - di: mi-se - ré-re no - bis. A - gnu - De - i, *

qui tol - lis pec-cá - ta - mun - di: do-na no-bis pa - cem.

rall.

I - te, mis-sa est.
De - o grá - ti - as.

V

Mass 'Cum Jubilo'

XII.s.

I

Ky - ri - e _____ * e - lé - i - son. Ky - ri - e _____

e - lé - i - son. Ky - ri - e _____ e - lé - i - son.

Chri - ste _____ e - lé - i - son. Chri - ste _____ e - lé - i - son.

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

Ky - ri - e _____ e - lé - i - son. Ky - ri - e _____ *

MASS 'CUM JUBILO'

7

** e - lé - i - son.

A musical score for the Mass 'Cum Jubilo'. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The music consists of six measures of eighth-note patterns. A dynamic 'f' is indicated at the start. A double bar line with two stars follows. The lyrics 'e - lé - i - son.' are written above the staff. The bottom staff shows a bass clef and a common time signature. The lyrics 'rall.' are written below the staff.

XI. s.

VII

The score continues with a treble clef, one sharp key signature, and common time. The lyrics 'Gló - ri - a in ex - cé - sis De - o. Et in ter - ra pax ho -' are written above the staff. The bottom staff shows a bass clef and a common time signature.

The score continues with a treble clef, one sharp key signature, and common time. The lyrics 'mí - ni - bus bonae vo-luntá - tis. Lau-dá - mus te. Be-ne - dí-ci-mus te.' are written above the staff. The bottom staff shows a bass clef and a common time signature.

The score continues with a treble clef, one sharp key signature, and common time. The lyrics 'A-do - , rá - mus te. Glo-ri-fi-cá - mus te. Grá-ti-as á - gi-mus ti - bi' are written above the staff. The bottom staff shows a bass clef and a common time signature.

The score continues with a treble clef, one sharp key signature, and common time. The lyrics 'pro-pter ma-gnam gló - ri - am tu - am. Dó-mi-ne De - us, Rex cæ -' are written above the staff. The bottom staff shows a bass clef and a common time signature.

The score continues with a treble clef, one sharp key signature, and common time. The lyrics 'lé - stis, De - us Pa - ter o - mní - po - tens. Dó-mi-ne Fi - li u-ni-gé - ni-te' are written above the staff. The bottom staff shows a bass clef and a common time signature.

MASS 'CUM JUBILO'

Je-su Chri - ste. Dó - mi-ne De-us, A - gnus De-i, Fí-li-us Pa - tris.

Qui tol - lis pec-cá-ta mun-di, mi-se-ré - re no - bis. Qui tol - lis pec-cá-ta mun-di,

sú - sci-pe de-pre-ca-ti - 6 - nem no - stram. Qui se-des ad déx-te-ram Pa-tris,

mi-se - ré - re no - bis. Quó-ni-am tu so-lus san - ctus. Tu so-lus Dó-mi-nus.

Tu so-lus Al - tís - si-mus, Je-su Chri - ste. Cum San - cto Spí-ri-tu,

in - glo-ri-a De-i Pa - tris. A - - - - men. —

MASS 'CUM JUBILO'

9
XIV.s.

San - - - ctus,* San - ctus, San - - - etus— Dó-mi-nus

v



De - us Sá - - - ba - oth. Ple-ni — sunt cæ-li et ter - - ra



gló-ri - a__ tu - a. Ho-sán - na_ in ex-cél - sis.— Be - -



ne-dí - ctus qui ve - nit in nō - mi - ne Dó - - - mi - ni.



Ho - - - - sán - na in ex - cé - sis.



MASS 'CUM JUBILO'

(X) XIII.s.

A - gnu s De - i, __ * qui tol - lis pec-cá - ta mun - di:

v

mi - se - ré - re no - bis. A - gnu s De - i, __ * qui tol - lis pec-cá - ta

mun - di: mi - se - ré - re no - bis. A - gnu s De - i, __ * qui __

tol - lis pec-cá - ta mun - di: do - na no - bis pa - cem.

I - - - te, mis - sa est.
De - - - o grá - ti - as.
Be - ne - di - cá - mus Dó - - - mi - no.

I

Mass ‘Orbis Factor’

(X) XIV - XVI. s.

I

Ký - ri - e — * e - - - lé - i - son. ij. Chri - ste —

e - - - lé - i - son. ij. Ký - ri - e — e - - - lé - i - son. ij.

Ký - ri - e — * e - - - lé - i - son.

rall.

X. s.

II

Gló - ri - a — in — ex-cél-sis De - o. Et in ter-ra — pax ho - mí - ni -

bus_ bo - næ vo-lun-tá - tis. Lau - dá - mus_ te. Be - ne - dí - ci-mus te.

MASS 'ORBIS FACTOR'

A - do - rá - mus te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus ti - bi

pro - pter ma - gnam gló - ri - am tu - am. Dó - mi - ne De - us, Rex cælé - stis,

De - us Pa - ter o - mní - po - tens. Dó - mi - ne Fi - li u - ni - gé - ni - te

Je - su Chri - ste. Dó - mi - ne De - us, Agnus De - i Fí - li - us Pa - tris.

Qui tol - lis pec - cá - ta mun - di, mi - se - ré - re no - bis. Qui tol -

lis pec - cá - ta mun - di, sú - sci - pe de - pre - ca - ti - ó - nem no - stram.

MASS 'ORBIS FACTOR'

13

Qui se - des ad déx - te-ram Pa-tris, mi-se - re-re no - bis. Quó - ni - am

tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so - lus Al-tíssi-mus, Je - su Chri-ste.

Cum San-cto Spí-ri-tu, in glóri-a De - i Pa - - - tris. A - men.

XI. s.

San - ctus, San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

II

Ple - ni sunt cæ - li et - ter - ra gló - ri - a tu - a. Ho - sán -

na in ex - cé - sis. Be-ne - dí - ctus qui ve - nit in nó - mi -

MASS 'ORBIS FACTOR'

ne Dó - mi - ni. Ho - sán - na in ex - cel - sis.

XIV.s.

A - gnus De - i, * qui tol - lis pec - cá - ta mun-di: mi-se - ré - re no - bis.

I

A - gnus De - i, * qui tol - lis pec-cá-ta mun - di: mi-se - ré - re - no - bis.

A - gnus De - i, * qui tol-lis pec - cá - ta mun-di: do-na no - bis pa - cem.

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

Be - ne - di - cá - mus	Dó -	-	-	-	mi -	no.
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I

(In Advent, Lent and in the Mass for Peace during Forty Hours, the following is sung in place of the Ite missa est.)

Be - ne - di - cá - mus	Dó -	-	-	-	mi -	no.
De - o	gra -	-	-	-	ti -	as.

VI

Credo

I

XI. s.

Cre-do in u-num De-um, Pa - trem o-mni-po-tén-tem, fa - ctó-re-m cæ-li et ter - rae,

IV { vi-si-bí-li-um ó-mni-um — et in-vi-si-bí-li - um. Et in u-num Dó-mi-nu-m —

Je-sum Christum, Fí - li-um De-i u-ni-gé-ni - tum. Et ex Pa-tre na-tum an - te ó-mni-

a saé-cu - la. De-um de De - o, lu-men de lú-mi-ne, — De-um ve-rum de De-o ve-ro.

Gé - ni - tum, non fa - ctum, con-sub-stan - ti - á - lem Pa-tri: per quem ó - mni - a fa - cta sunt.

CREDO-I

Qui pro-pter nos hó-mi - nes et pro-pter no-stram sa - lú - tem de-scén-dit de cae - lis.

Et in-car-ná-tus est de Spí - ri - tu San-cto ex Ma - rí - a Vír - gi - ne:

Et ho-mo fa - ctus est. Cru-ci - fí - xus é - ti - am pro no-bis: sub Pón - ti - o Pi - lá - to
pas - sus, et se-púl - tus est. Et re-sur-re-xit té - ri - a di - e, se - cún - dum Scriptúras.

Et a-scén-dit in cae-lum: se - det ad dé - xte - ram Pa - tris. Et í - te - rum ven - tú - rus est cum
gló - ri - a, ju - di - cá - re vi - vos et mórtu - os: cu - jus re - gni non e - rit fi - nis.

CREDO-I

17

Et in Spí-ri-tum Sanctum, Dó-mi-num, et vi-vi-fi-cán-tem: qui ex Pa-tre Fí-li-ó-



que pro-cé - dit. Qui cum Pa-tre et Fí-li - o si - mul a - do - rá - tur, et con - glo - ri -



fi - cá - tur: qui lo - cú - tus est per Prophé - tas. Et u - nam san - ctam ca - thó - li - cam



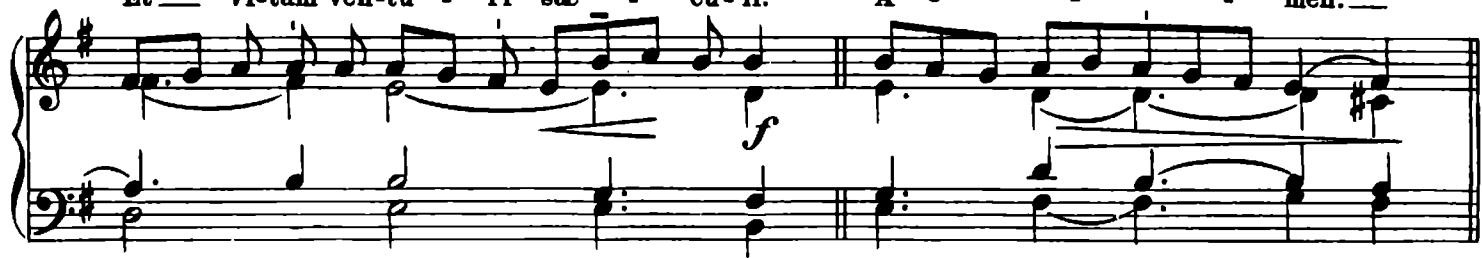
et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or u - num ba - ptís - ma



in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - pé - cto re - sur - rec - ti - ó - nem mortu ó - rum.



Et vi - tam ven - tú - ri sáe - cu - li. A - men.



Credo

III

XVII. s.

Cre-do in u-num De - um, Pa - trem o-mni-po-tén-tem, fa-ctó-re-m cæ-li et ter-ræ,

v

vi-si-bí-li-um o - mni-um, et in-vi-si-bí - li-um. Et in u-num Dó-mi-num

Je-sum Christum, Fí-li - um De-i u - ni-gé-ni-tum. Et ex Pa-tre na - tum an-te ó-mni-a

sae - cu-la. De-um de De-o, lu-men de lú-mi-ne, De-um ve-rum de De-o ve-ro.

Gé-ni-tum, non fa - ctum, con-sub-stan-ti - á-lem Pa-tri: per quem ó-mni - a fa-cta sunt.

CREDO-III

Qui pro-pter nos hó - mi - nes, et pro-pter nostram sa - lú - tem de-scéndit de cæ - lis.



Et in-car-nátus est de Spí-ri-tu San - cto ex Ma-rí-a Vír-gi-ne: Et ho-mo fa-ctus est.



Cru-ci - fí - xus é - ti - am pro no - bis: sub Pón-ti - o Pi - lá - to pas-sus,



et se - púl - tus est. Et re-sur-ré-xit té - ri - a di - e, se-cún-dum Scriptú - ras.



Et a - scén - dit in cæ - lum: se-det ad dé - xte - ram Pa - tris. Et í - te - rum ven - tū - rus

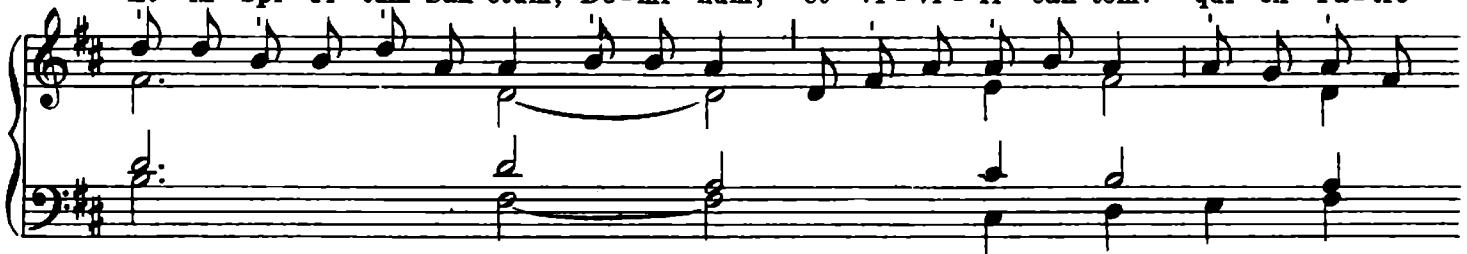


est cum gló - ri - a, ju - di - cá - re vi - vos et mó - tu - os: cu - jus re - gni non e - rit fi - nis.



CREDO-III

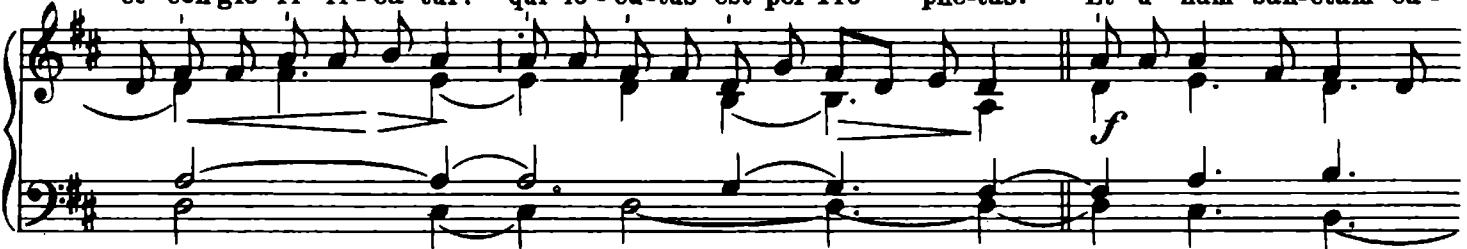
Et in Spí - ri - tum San - ctum, Dó - mi - num, et vi - vi - fi - cán - tem: qui ex Pa - tre



Fi - li - ó - que pro - cé - dit. Qui cum Pa - tre et Fí - li - o si - mul a - do - rá - tur,



et con-glo - ri - fi - cá - tur: qui lo - cú - tus est per Pro - phé - tas. Et u - nam san - ctam ca -



thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or u - num ba - ptís - ma



in re - mis - si - ó - nem pec - ca - tó - rum. Et ex - pé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.



Et vi - tam ven - tú - ri sá - cu - li. A - - - - - men.



Christmas: Midnight Mass

Introit

Dó - mi - nus, di - xit ad me: Fí - li - us me - us es tu, e -

II

go - hó - di - e gé - nu - i te. Qua-re fre-mu-é-runt gentes et pó-pu-li

rall. legato

me-di-tá-ti sunt in - á - ni - a. Gló-ri - a Pa-tri et Fí - li - o, et Spi - ri - tu - i San - cto.

Si-cut e - rat in prin-cí - pi-o et nunc et sem-per: et in saé-cu - la saé-cu - ló - rum A - men.

Gradual

Te-cum princí - pi-um in di-e vir - tú - tis tu - ae, in splendó - ri-bus sanctó - rum

I

ex ú-te-ro ante lu-cí - fe - rum gé-nu - i te. Di-xit Dó-mi-nus Dó-mi-no me - o:

CHRISTMAS: MIDNIGHT MASS

se-de a dextris me - is: do-nec ponam i - ni-mí-cos tu-os sca-béllum pedum tu-ó - rum.

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The music consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords.

Alleluia

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The music consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The vocal line includes the word "Dó" followed by a repeat sign.

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The music consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords.

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The music consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords.

Offertory

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The music consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The vocal line includes the word "Láe-tén-tur" followed by a star symbol.

Communion

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The music consists of two staves. The top staff has a treble clef, and the bottom staff has a bass clef. The key signature is B-flat major (two flats). The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The vocal line includes the word "In splendó - ri-bus San-ctó-rum" followed by a star symbol.

Holy Thursday

Introit

Nos au - tem * glo-ri-á - ri o - pór - tet in cru-ce Dó-mi-ni no - stri

VII

Je - su _ Chri-sti: in _ quo est sa - lus, vi-ta, et re-sur-re-cti-o no - stra: per quem sal-

vá-ti et li - be - rá - ti _ su - mus. De - us _ mi-se - re-á - tur no - stri et

be-ne - dí - cat no - bis il - lú - mi - net vul - tum su - um su - per nos et mi - se - re - á - tur no - stri.

No 'Gloria Patri'

Gradual

Christus fa-ctus est pro no - bis o - bé - di - ens us - que ad mor - tem, mor - tem au - tem cru - cis.

v

HOLY THURSDAY

Propter quod et De-us ex-al-tá-vit il-lum et de-dit il-li no-men quod est su-per o-mne no-men.

Offertory

Déx-te - ra _ Dó - mi - ni fe - cit vir - tú - tem, déx-te - ra _ Dó - mi - ni

VIII

ex - al - tá - vit me: non mó - ri - ar sed vi - vam, et nar - rá - bo ó - pe - ra Dó - mi - ni.

Communion

Dó - mi - nus Je - sus post - quam coe - ná - vit cum dis - ci - pu - lis su - is, la - vit pe - des

VIII

e - o - rum et - a - it il - lis: Sci - tis quid fe - cé - rim vo - bis e - go -

Dó - mi - nus et Ma - gí - ster? Ex - ém - plum de - di vo - bis ut et vos fa - ci - á - tis.

Easter Sunday

Introit

Re - sur - ré - xi et ad-huc te-cum sum al - le - lú - ia: po - su - í - sti su - per

IV

me_ ma-num tu-am al - le - lú - ia: mi - rá - bi - lis fa - cta est sci - én - ti -

a - tu - a, al - le - lú - ia, al - le - lú - ia. Dó - mi - ne pro - bá - sti

me et co - gno - ví - sti me: tu co - gno - ví - sti ses - si - ó - nem me - am et re - sur - rec - ti -

ó - nem me - am. Gló - ri - a Pa - tri et Fí - li - o et Spi - rí - tu - i San - cto.

EASTER SUNDAY

Sicut e - rat in prin - ci - pi - o et nunc et sem - per: Et in sæ - cu - la sæ - cu - ló - rum A - men.

Gradual

Haec di - es quam fe - cit Dó - mi - nus ex - sul - té - mus et læ - té - mur in e - a.

Con - fi - té - mi - ni Dó - mi - no quó - ni - am bo - nus: Quó - ni - am in sæ - cu - lum mi - se - ri - có -

di - a e - jus, Al - le - lú - ia al - le - lú - ia. Pa - scha no - strum im - mo - lá - tus est Chri - stus.

Sequence

Vi - cti - mae paschá - li lau - des ím - mo - lent Christi - á - ni. A - gnu s re - dé - mit o - ves:

Christus in-no-cens Pa-tri re-con-ci-li - á - vit pec-ca-tó-res. Mors et vi-ta du-él-lo

con-fli - xé - re mi-rán-do: dux vi-tae mórtu-us, re-gnat vi-vus. Dic no-bis Ma-rí - a,

quid vi-dí-sti in vi-a? Se-púlcrum Christi vi-vén - tis, et gló-ri-am vi-di re-sur-gén - tis:

An-gé-li-cos te - stes, su-dá - ri - um, et ve - stes. Sur-ré - xit Christus spes me - a:

præ - cé - det su - os in Ga - li - lâ - am. Sci-mus Christum sur-re - xís - se a mórtu -

is ve-re: tu no-bis, vi-ctor Rex, mi-se-ré - re. A - men. Al-le-lú - ia.

Offertory

Ter - ra tré-mu-it et qui-é - vit dum re-súr-ge-ret in ju - di-ci-o De-us, al - le-lú- ia.

Communion

Pa-scha no-strum im-mo-lá-tus est Christus, al - le - lú - ia. I - ta-que e - pu-lé-mur

in á - zy-mis since-ri-tá-tis et ve-ri-tá - tis, al-le-lú-ia al - le-lú-ia al-le - lú - ia.

Deo grátias

De - o grá - ti - as, al - le - lú - ia al - le - - - lú - ia. —

Pentecost Sunday

Introit

Spí-ri-tus Dó-mi-ni re-plé-vit or-bem ter-rá-rum, al-le - lú-ia. Et hoc quod cón-ti -

VI

net ó-mni-a, sci-én-ti-am ha-bet vo-cis al-le-lú-ia, al - le-lú-ia, al-le - lú - ia.

Ps. Ex - sur - gat De-us et dis-si-pén-tur i - ni-mí-ci e - jus: et fú-gi-ant qui o - dé-runt e - um

a fá-ci-e e - jus. Gló-ri - a Pa-tri et Fí - li - o et Spi-ri - tu - i San - cto:

Si-cut e - rat in prin-ci - pí - o et nunc et sem - per: et in sáe - cu - la sáe - cu - ló - rum A - men.

Alleluia

Al - le - lú - ia, al - le - lú - ia. E - mít-te, Spí-ri-tum tu - um et cre-a - bún-tur:

VI

PENTECOST SUNDAY

et re - no - vá - bis fá - ci - em - ter - rae. Al - le - lú - ia, Ve - ni San - cte Spí - ri - tus,

re-ple tu-ó-rum cor-da fi - dé - li - um et tu - i a - mó - ris in e - is i - gnem ac - cén - de.

Sequence

1. Ve-ni san-cte Spí - ri-tus, Et e - mít-te cá - li-tus Lu-cis tu - ae rá - di - um.

2. Ve-ni pa-ter pau - pe-rum, Ve-ni da-tor mú - ne-rum, Ve-ni lu-men cór - di - um.

I

3. Con-so-lá-tor óp - ti-me, Dul-cis ho - spes á - ni-mæ Dul-ce re - fri - gé - ri - um.

4. In la-bó-re ré - qui-es, In æ - stu tem-pé - ri - es In fle - tu - so-lá - ti - um.

5. O lux be - a - tís - si - ma, Re-ple cor-dis ín - ti - ma Tu - ó - rum fi - dé - li - um.

6. Si - ne tu - o nú - mi - ne, Ni - hil est in hó - mi - ne, Ni - hil est in nó - xi - um.

7. La - va quod est sór - di - dum, Ri - ga quod est á - ri - dum, Sa - na quod est sáu - ci - um.

8. Fle - cte quod est rí - gi - dum, Fo - ve quod est frí - gi - dum, Re - ge quod est dé - vi - um.

9. Da tu-is fi-dé-li-bus In te con-fi-dén-ti-bus, Sacrum septe-ná-ri-um.
 10. Da vir-tu-tis meri-tum, Da sa-lú-tis é-xi-tum, Da pe-rénne gáudi-um. A - men. Al-le-lú - ia.

A musical score for the Offertory. The top staff consists of two treble clef staves, and the bottom staff is a bass clef staff. The music is in common time. The vocal parts are labeled 'VIII' and 'VII' on the left side of their respective staves.

Offertory

Con-fír-ma hoc De - us _____ quod o-pe-rá-tus es in no - bis: a tem - pló san - cto

Continuation of the musical score for the Offertory. The top staff continues with the same two treble clef staves, and the bottom staff continues with the bass clef staff. The vocal parts are still labeled 'VIII' and 'VII'.

tu - o quod est in Je-rú-sa-lem, ti - bi óf-fe-rent re-ges mú-ne-ra al - le - lú - ia.

Continuation of the musical score for the Offertory. The top staff continues with the same two treble clef staves, and the bottom staff continues with the bass clef staff. The vocal parts are still labeled 'VIII' and 'VII'.

Communion

Fa-ctus est re-pén-te de cae - lo so-nus ad - ve - ni - én - tis Spí-ri - tus ve -

A musical score for the Communion. The top staff consists of two treble clef staves, and the bottom staff is a bass clef staff. The music is in common time. The vocal parts are labeled 'VIII' and 'VII' on the left side of their respective staves.

he - mén - tis, u - bi e - rant se - dén - tes, al - le - lú - ia: et re - plé - ti sunt o - mnes

Continuation of the musical score for the Communion. The top staff continues with the same two treble clef staves, and the bottom staff continues with the bass clef staff. The vocal parts are still labeled 'VIII' and 'VII'.

Spí-ri - tu San - cto, lo - quén - tes ma - gná - li - a De - i, al - le - lú - ia, al - le - lú - ia.

Continuation of the musical score for the Communion. The top staff continues with the same two treble clef staves, and the bottom staff continues with the bass clef staff. The vocal parts are still labeled 'VIII' and 'VII'. The word 'rall.' is written above the bass staff.

Forty Hours Mass of the Blessed Sacrament

Introit

I Ci - bá-vit e - os ex á - di - pe fru-mén - ti, Paschal Time
al - le - lú - ia:

et de pe-tra, mel - le sa-tu - rá-vit e - os Paschal Time
al - le - lú - ia,

al - le - lú - ia, al - le - lú - ia.

Ex - sul - tá - te De - o ad - ju - tó - ri no - stro:

ju - bi - lá - te De - o Ja - cob. — Gló - ri - a Pa - tri et Fí - li - o, et Spi - ri - tu - i San - cto. —

Si-cut e - rat in prin - cí - pi - o et nunc et sem - per, et in sáe - cu - la sáe - cu - ló - rum. A - men. —

Gradual and Alleluia

ó - cu - li ó - mni - um in te spe - rant Dó - mi - ne: et tu das il - lis e -

VIII

8:

Ω:

scam in té - mpo - re op - por - tū - no.

A - pe - ris tu ma - num tu - am: et im - ples o - mne

á - ni - mal be - ne - di - cti - ó - ne.

Al - le - lú - ia, al - le - lú - ia.

Ca - ro me - a ve - re

est ci - bus, et san - guis me - us ve - re est po - tus:

Qui man - dū - cat me - am car - nem et

bi - bit me - um sán - guin - em, in me ma - net et e - go in e - o, al - le - lú - ia.

FORTY HOURS: MASS OF THE BLESSED SACRAMENT

Offertory

Sa - cer-dó - tes Dó-mi - ni in - cén - sum et pa-nes óf-fe-runt De - o: et í -

I

de-o san-ctie-runt De-o su - o, et non pól-lu - ent no-men e - jus. [Paschal Time al-le-lú - ia.]

Communion

Quo - ti - es-cúm-que man-du-cá - bi - tis pa-nem hunc, et cá-li-cem bi-bé - tis

VII

mor-tem Dó - mi - ni an-nun-ti - á - bi - tis do - nec vé - ni - at: í - ta - que qui-cúm -

que man-du - cá - ve - rit pa-nem, vel bí - be - rit cá - li - cem Dó - mi - ni in - dí - gne,

re - us e - rit cór-po - ris et sán-gui - nis Dó - mi - ni.

[Paschal Time al - le - lú - ia.]

Mass for Peace

Introit

Da pa-cem Dó-mi - ne su-sti-nén-ti-bus te, ut pro-phé-tae tu - i fi - dé-les in -

IV

ve-ni-án - tur: ex - áu - di pre - ces ser - vi tu - i et ple-bis tu - ae Is - ra - el.

Lae-tá - tus sum in his quae di - cta sunt mi - hi: in do-mum Dó-mi - ni í - bi - mus.

Gló - ri - a Pa - tri et Fí - li - o et Spi - ri - tu - i San - cto. Si - cut e - rat

in prin - ci - pi - o et nunc et sem - per, Et in sáe - cu - la sáe - cu - ló - rum. A - men.

MASS FOR PEACE

Gradual and Alleluia

Rogá-te quae ad pa-cem sunt Je-rú-sa-lem: et a-bun-dán-ti-a di-li-gén-ti-bus te.

VIII

Fi-at pax in vir-tú-te tu-a: Et a-bun-dán-ti-a in túr-ri-bus tu-is. Al-le-lú-ia,

al-le-lú-ia. Lau-da Je-rú-sa-lem Dó-mi-num. Lau-da De-um tu-um Si-on: Al-le-lú-ia.

Offertory

Lau-dá-te Dó-mi-num qui-a be-ní-gnus est: psál-li-te nó-mi-ni e-jus quó-ni-

VIII

am su-á-vis est: Ó-mni-a quae-cúm-que vó-lu-it, fe-cit in cæ-lo et in ter-ra.

Communion

Pa-cem re-lín-quo vo-bis: pa-cem me-am do vo-bis, di-cit Dó-mi-nus.

v

Feast of Christ the King

INTROIT. 1. Di-gnus est Agnus qui occísus est accípere virtútem et divini - tá - tem,

INTROIT. 2. Ipsi glória et im - - - - - pé-ri-um:
 3. Deus judícum tuum Re-gi-da:
 4. Glória Patri et Fí-li-o:
 5. Sicut erat in princípio et nunc et sem - per:

GRADUAL & 1. Do-mi - nábitur a mari usque ad ma - re:
 ALLELUIA. 2. Et adorábunt eum omnes reges ter - rae:
 3. Allelúia, allelúia, potéstas ejus potéstas aetérrna quae non aufe - ré - tur:

OFFERTORY. Pó-stu - la a me et dabo tibi Gentes haereditátem tu - am:

COMMUNION. Se-dé - bit Dóminus Rex in ae - - - - - té - num:

et sapiéntiam et fortitudinem et ho - nó - rem.

Introit 2. in saécula sae - cu - ló - rum.
 (continued) 3. et justíam Fí - li - o Re - gis.
 4. et Spirí - tu - i San - cto.
 5. et in saécula saecu - - - - - ló - rum. A - men.

Gradual 1. et a flúmine usque ad términos or - - bis ter - rá - rum.
 (continued) 2. omnes gentes sér - - - - vi - ent e - i.
 3. et regnum ejus quod non corrumpétur al - le - lú - ia.

Offertory et possessióñem tuam té - - - mi - nos ter - rae.

Communion Dóminus benedíctet pópulo su - - - o in pa - ce.

O salutáris

1. O sa - lu - tár - is Hó - sti - a, Quæ cæ - li pan - dis ó - sti - um,
 2. U - ni tri - nó - que Dó - mi - no Sit sem - pi - té - na glo - ri - a:

VIII

Bel-la premunt ho - sti - li - a, Da ro - bur, fer au - xí - li - um.
 Qui vi-tam si - ne - té - ri - mo No - bis do - net in - pá - tri - a. A - men.

Tantum ergo

1. Tan - tum er - go Sa - cra - mén - tum Ve - ne - ré - mur cér - nu - i: _____
 2. Ge - ni - tó - ri, Ge - ni - tó - que Laus et ju - bi - lá - ti - o, _____

III

Et an - tí - quum do - cu - mén - tum No - vo cé - dat rí - tu - i: _____ Prae - stet
 Sa - lus, ho - nor, vir - tus quo - que Sit et be - ne - dí - cti - o: _____ Pro - ce -

fi - des sup - ple - mén - tum Sén - su - um de - fé - ctu - i.
 dén - ti ab u - tró - que Compar sit lau - dá - ti - o. A - men. _____

1. Pange língua glóriosi
Córporis mýstérium,
Sanguinísque pretiósí,
Quem in mundi pŕetiúm
Fructus ventris generósi
Rex effúdit géntium.
2. Nobis datus, nobis natus
Ex intácta Vírgine,
Et in mundo conversátus,
Sparso verbi sémine,
Sui moras incolátus
Miro clausit órdine.
3. In suprémae nocte coenæ
Recúmbens cum frátribus,
Observáta lege plene
Cibis in legálibus,
Cibum turbæ duodénae
Se dat suis máníbus.
4. Verbum caro panem verum
Verbo carnem éfficit:
Fitque sanguis Christi merum,
Et si sensus déficit,
Ad firmándum cor sincérum
Sola fides sufficit.

Adorémus

A - do - ré - mus in ae - té - - num: san-ctis-si - mum Sa - cra - mén - tum.

VI

Ps. Lau-dá - te Dó-mi-num o-mnes gen-tes: lau-dá-te e - um o - mnes pó-pu - li.

Quó - ni - am con - fir - má - ta est su - per nos mi - se - ri - cór - di - a e - jus:

et vé - ri - tas Dó - mi - ni ma - net in ae - té - num. Gló - ri - a Pa - tri,

FOR BENEDICTION

et Fí - li - o: et Spi - ri - tu - i San - cto. Si - cut e - rat in prin - ci -
pi - o, et nunc, et sem - per: et in sá - cu - la sae - cu - ló - rum. A - men.

Repeat Adorémus.

O salutáris

1. O Sav - ing Vic - tim op 'ning wide The Gate of Heav'n to men be - low,
2. All praise and thanks to Thee as - cend For ev - er more blest Three in One,

I

Our foes press on from ev - 'ry side Thy strength supply, Thine aid be - stow.
O grant us life that shall not end In our true na - tive land with Thee. A - men.

Another O SALUTÁRIS, especially in Advent.

1. O Sav - ing Vic - tim op 'ning wide The Gate of Heav'n to men be - low,
2. All praise and thanks to Thee as - cend For ev - er more blest Three in One,

IV

Our foes press on from ev - 'ry side Thy strength supply, Thine aid be - stow.
O grant us life that shall not end In our true na - tive land with Thee. A - men.

Adorémus

Let us a - dore for ev - er the Most Ho - ly



Sa - cra - ment. Praise the Lord all you Gen - tiles: Let all the na - tions of the world



do Him hon - our. A - bun - dant has His mer - cy been to - wards us: The



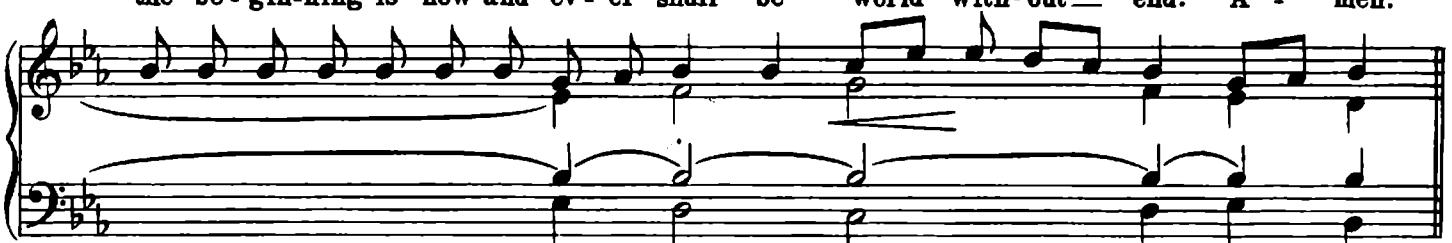
Lord re - mains true to His word for ev - er. Glo - ry be to the



Fa - ther and to the Son and to the Ho - ly Ghost. As it was in



the be - gin - ning is now and ev - er shall be world with - out end. A - men.



Adóro te

A - dó - ro te de - vó - te, la - tens Dé - i - tas Quae sub his fi - gú - ris
 God-head here in hid - ing Whom I do a - dore Masked by these bare shad - ows,

The musical score consists of two staves. The top staff is for the voice (V) and the bottom staff is for the piano. The key signature is A major (two sharps). The music is in common time. The vocal line starts with eighth-note chords and moves to a sustained note with eighth-note grace notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

ve - re lá - ti - tas: Ti - bi se_ cor me - um to - tum súb - ji - cit, Qui - a te con -
 shape and nothing more; See, Lord, at Thy serv - ice low lies here a heart Lost, all lost in

The musical score continues with two staves. The vocal line begins with eighth-note chords and sustained notes. The piano accompaniment follows with eighth-note chords and sustained notes. The vocal line ends with a sustained note followed by eighth-note grace notes.

tém - plans to-tum dé - fi - cit.
 won - der at the God Thou art.

The first phrase of each succeeding
 verse begins thus:

A - men...

etc.

The musical score concludes with three staves. The vocal line ends with a sustained note followed by eighth-note grace notes. The piano accompaniment ends with eighth-note chords. The vocal line then begins again with the first phrase of the next verse.

2. Visus, tactus, gustus in te fállitur,
 Sed audítu solo tuto créditur:
 Credo quidquid dixit Dei Filius:
 Nil hoc veritátis verbo vérius.

5. O memoriále mortis Dómini,
 Panis vivus vitam práestans hómini,
 Praesta meæ menti de te vívere,
 Et te illi semper dulce sápere.

3. In cruce latébat sola Déitas,
 At hic latet simul et humánitas:
 Ambo tamen credens atque cónfitens,
 Peto quod petívit latro páenitens.

6. Pie pellicáne Jesu Dómine,
 Me immúndum munda tuo sanguine,
 Cujus una stilla salvum fáceré
 Totum mundum quit ab omni scélere.

4. Plagas, sicut Thomas, non intúeor:
 Deum tamen meum te confíteor:
 Fac me tibi semper magis crédere,
 In te spem habére, te diligere.

7. Jesu, quem velátum nunc adspício,
 Oro fiat illud quod tam sítio:
 Ut te reveláta cernens fácie,
 Visu sim beátus tuae glóriæ. Amen.

Ave verum

A - ve ve - rum* Cor-pus na-tum de Ma-ri-a Vír - gi - ne:—

VI

Ve - re pas-sum, im-mo-lá-tum in cru-ce pro hó - mi-ne:— Cu-jus la-tus per-fo -

rá - tum flu-xit a - qua et sán - gui-ne:— Es-te no-bis piae-gu -

stá - tum mor-tis in e - xá - mi-ne:— O Je-su dul - cis!

O Je-su pi - e! O Je - su, fi - li Ma-ri - ae.—

THANKSGIVING

Te Deum

Te De - um lau - dá - mus: * te Dó-mi-num con-fi-té - mur. Te ae-tér-num

III

Pa - trem omnis ter-ra ve-ne-rá - tur. Ti-bi omnes Án - ge-li, ti-bi Cae-li et u-ni-vér-sae

Po-te-stá - tes: Ti-bi Ché-ru-bim et Sé - ra-phim in-ces-sá-bi - li vo-ce pro-clá - mant:

San - ctus: San - ctus: San - ctus Dó-mi-nus De-us Sá-ba-oth.

Ple-ni sunt cæ-li et ter - ra ma-jes-tá - tis gló-ri - ae tu - ae. Te glo-ri -

ó - sus A - po-sto-ló-rum cho - rus: Te Pro-phe-tá - rum lan-dá - bi - lis nú-me-rus:

TE DEUM: THANKSGIVING

45

Te Mártyrum can-di-dá-tus lau-dat e-xér-ci-tus. Te per or-bem ter-rá-rum

sancta con-fi-té-tur Ec-clé-si-a: Pa-trem im-mén-sæ ma-jes-tá-tis:

Ve-ne-randum tu-um ve-rum et ú-ni-cum Fí-li-um. Sanctum quoque Pa-rá-cli-tum

Spí-ri-tum. Tu Rex gló-ri-æ, Chri-ste. Tu Pa-tris sem-pi-tér-nus es Fí-li-us.

Tu ad li-be-randum su-sceptú-rus hó-mi-nem, non hor-ru-í-sti Vírgi-nis ú-ter-um.

Tu de-ví-cto mortis a-cú-le-o, a-pe-ru-í-sti cre-dénti-bus re-gna cae-ló-rum.

TE DEUM: THANKSGIVING

Tu ad déx-te-ram De-i se - des, in gló-ri-a Pa - tris. Ju-dex cré-de-ris

es - se ven-tú - rus. Te er - go quáe-su-mus, tu - is fá - mu-lis súb - ve - ni,

quos pre-ti - ó - so sán-gui-ne re-de-mí - sti. AE - té - na fac cum Sanctis

tu - is in gló-ri-a nu-me-rá - ri. Sal - vum fac pó-pu-lum tu - um Dó-mi-ne,

et bé - ne-dic he-re - di-tá-ti tu - ae. Et re - ge e - os, et ex -

tól - le il-los u-sque in ae - té - num. Per síngu-los di - es, be - ne - dí - ci - mus te.

TE DEUM: THANKSGIVING

47

Et laudá-mus no-men tu-um in sǽ-cu-lum, et in sǽ-cu-lum sǽ-cu-li.

Digná-re Dó-mi-ne di-e i-sto si-ne pec-cá-to nos cu-sto-dí-re.

Mi-se-ré-re no-stri Dó-mi-ne, mi-se-ré-re no-stri. Fi-at mi-se-ri-

cór-di-a tu-a Dó-mi-ne su-per nos, quem-ádmo-dum spe-rá-vi-mus in te.

In te Dó-mi-ne spe-rá-vi non con-fún-dar in ae-tér-num.

- V. Benedicámus Patrem et Fílium cum Sancto Spíritu.
R. Laudémus et superexaltémus eum in sǽcula.
V. Benedictus es Dómine in firmaménto cæli.
R. Et laudábilis, et gloriósus, et superexaltátus in sǽcula.
V. Dómine exáudi oratióne meam.
R. Et clamor meus ad te veniat.
V. Dóminus vobiscum.
R. Et cum spíritu tuo.

Orémus

Deus, cuius misericordiae non est númerus, et bonitatis infinitus est thesaúrus: piússimae majestati tuae pro collátis donis grátias ágimus, tuam semper cleméntiam exorántes; ut qui petentibus postuláta concédis, eosdem non déserens, ad præmia futura dispónas. Per Christum Dóminum nostrum.

R. Amen.

Roráte cæli

Ro - rá - te cæ - li dé - su - per, et nu - bes plu - ant ju - stum.

The Choir repeats Roráte

1. Ne i - ra - scá - ris Dó - mi-ne, ne ul - tra me-mí - ne - ris in - i - qui - tis

ec - ce cí - vi - tas San - cti fa - cta est de - sér - ta: Si - on de - sér - ta fa - cta est

Je - rú - sa - lem de - so - lá - ta est: do - mus san - cti - fi - ca - ti - ó - nis tu - ae

et gló - ri - ae tu - ae, u - bi - lau - da - vé - runt te pa - tres no - stri.

Repeat Roráte.

FOR ADVENT

49

2. Pec-cá - vi-mus, et fa-cti su-mus tamquam im-mún-dus nos, et ce-cí-di-mus

qua-si fó-li-um u-ni-vér-si: et in-i-qui-tá-tes no-stræ qua-si ven-tus

ab-stu-lé-runt nos: ab-scon-dí-sti fá-ci-em tu-am a no-bis,

et al-li-sí-sti nos in ma-nu in-i-qui-tá-tis no-stræ.

Repeat Rorátæ.

3. Vi-de Dó-mi-ne af-fli-cti-ó-nem pó-pu-li tu-i, et mit-te

quem mis-sú-rus es: e-mít-te A-gnum do-mi-na-tórem ter-ræ,

FOR ADVENT

de pe - tra de - sé - ri ad mon - tem fí - li - ae Si - on: ut áu -

fe - rat ip - se ju - gum cap - ti - vi - tá - tis no - stræ.

Repeat Roráte

4. Con-so - lá - mi - ni, con-so - lá - mi - ni, pó - pu - le me - us: ci - to vé - ni - et

sa - lus tu - a: qua - re moe - ró - re con - sú - me - ris, qui - a in - no - vá - vit

te - do - lor? Sal - vá - bo te, no - li ti - mé - re, e - go - e -

nim sum Dó - mi - nus De - us tu - us, San - ctus Is - ra - el, re - dém - ptor tu - us.

Repeat Roráte

Puer natus

Puer natus in Béthle-hem, al - le - lú - ia: Un - de gau-det Je - rú - sa - lem, al - le - lu -

ia, al - le - lú - ia. R. In cor-dis jú - bi - lo Christum na-tum a - do - ré - mus, Cum no - vo cán - ti - co.

2. Assúmpsit carnem Fílius, allelúia,
Dei Patris altíssimus, allelúia, allelúia. R. In cordis, etc.
3. Per Gabriélem núntium, allelúia,
Virgo concépit Fílium, allelúia, allelúia. R. In cordis.
4. Tamquam sponsus de thálamo, allelúia,
Procéssit Matris útero, allelúia, allelúia. R. In cordis.
5. Hic jacet in præsépio, allelúia,
Qui regnat sine térmico, allelúia, allelúia. R. In cordis.
6. Et Angelus pastóribus, allelúia,
Revélat quod sit Dóminus, allelúia, allelúia. R. In cordis.
7. Reges de Saba véniant, allelúia,
Aurum, thus, myrrham ófferunt, allelúia, allelúia. R. In cordis.
8. Intrántes domum ínvicem, allelúia,
Novum salútant Príncipem, allelúia, allelúia. R. In cordis.
9. In hoc natáli gáudio, allelúia,
BENEDICÁMUS DÓMINO, allelúia, allelúia. R. In cordis.
10. Laudétur sancta Trínitas, allelúia,
DEO dicámus CRÁTIAS, allelúia, allelúia. R. In cordis.

Atténde Dómine

At-tén-de Dó-mi-ne, et mi-se-ré-re, qui-a pec-cá-vi-mus ti - bi.

The Choir repeats Atténde.

1. Ad te Rex sum-me, ó - mni-um re - dém - ptor, ó - cu - los no - stros
2. Déx-te - ra Pa - tris, la - pis an - gu - lá - ris, vi - a sa - lú - tis,
3. Ro - gá - mus, De - us, tu - am ma - je - stá - tem: áu - ri - bus sa - cris
4. Ti - bi fa - té - mur crí - mi - na ad - mí - sa: con-trí - to cor - de

su - ble - vá - mus flen - tes: e - xáu - di, Chri-ste, sup - pli - cán - tum pre - ces.
já - nu - a cæ - lé - stis, á - blu - e no - stri má - cu - las de - lí - cti.
gé - mi - tus e - xáu - di: crí - mi - na no - stra plá - ci - dus in - dül - ge.
pán - di - mus oc - cùl - ta: tu - a, Re - dém - ptor, pí - e - tas i - gnó - scat.

Repeat Atténde.

Stabat Mater

1. Stabat Mater do - lo-ró - sa Jux - ta crucem lacri-mó - sa, Dum pende - bat Fí - li - us.
2. Cu - jus á - ni - mam ge - mé - ntem, Contri - státam et do - lén - tem Per - transí - vit gládi - us. A - men.

3. O quam tristis et afflicta
Fuit illa benedicta
Mater Unigéniti!

4. Quae moerébat, et dolébat,
Pia Mater, dum vidébat
Nati poenas ínlyti.

5. Quis est homo qui non fleret,
Matrem Christi si vidéret
In tanto supplicio?

6. Quis non posset contristári,
Christi Matrem contemplári
Doléntem cum Fílio?

7. Pro peccátis suæ gentis,
Vidit Jesum in torméntis,
Et flagéllis subditum.

8. Vidit suum dulcem natum
Moriéndo desolátum,
Dum emísit spíritum.

9. *Eia Mater, fons amoris
Me sentire vim doloris,
Fac, ut tecum lugeam.*
10. *Fac ut ardeat cor meum
In amando Christum Deum,
Ut sibi complacem.*
11. *Sancta Mater, istud agas,
Crucifixi fige plagas
Cordi meo valide.*
12. *Tui nati vulnerati,
Tam dignati pro me pati,
Poenas mecum divide.*
13. *Fac me tecum pie flere,
Crucifixo condolere,
Donec ego vixero.*
14. *Juxta crucem tecum stare,
Et me tibi sociare
In planctu desidero.*

15. *Virgo virginum praeclera,
Mihi jam non sis amara,
Fac me tecum plangere.*
16. *Fac ut portem Christi mortem,
Passionis fac consortem,
Et plagas recolare.*
17. *Fac me plagis vulnerari,
Fac me cruc' inepti,
Et cruce Filii.*
18. *Flammis ne urar succensus,
Per te, Virgo, sim defensus
In die judicii.*
19. *Christe, cum sit hinc exire,
Da per Matrem me venire
Ad palmam victoriae.*
20. *Quando corpus morietur,
Fac ut animae donetur
Paradisi gloria. Amen.*

Vexilla Regis

I Ve-xil - la Re - gis pró - de-unt: Ful-get Cru-cis my-sté - ri-um, — Qua vi-ta

mor-tem pér - tu-lit, — Et mor - te vi - tam pró - tu-lit. — A - men.

2. *Quæ vulnerata lances
Mucrone diro, criminum
Ut nos lavaret sordibus,
Manavit und' et sanguine.*
3. *Impléta sunt quæ concinit
David fideli cármine,
Dicendo natióibus:
Regnávit a ligno Deus.*
4. *Arbor decóra et fulgida,
Ornata Régis púrpura,
Electa digno stípite
Tam sancta membra tágere.*

5. *Beáta, cujus bráchiis
Prétium pepéndit saéculi:
Statéra facta cóporis,
Tulítque prædam tartari.*
6. *O Crux ave, spes única,
Hoc Passiónis témpore:
Piis adáuge grátiam,
Reisque dele crímina.*
7. *Te, fons salútis Trínitás,
Colláudet omnis spíritus:
Quibus Crucis victóriam
Largíris, adde præmíum. Amen.*

FOR EASTER

O filii

Al-le-lú-ia, al-le-lú-ia, al-le-lú-ia. 1. O fí-li-i et fí-li-æ,

Repeat Allelúia.

Rex cæ-lé-stis, Rex gló-ri-æ, Mor-te sur-ré-xit hó-di-e, al-le-lú-ia.

Repeat Allelúia.

2. Et mane prima sábbati,
Ad óstium monuménti
Accessérunt discípuli, allelúia.
3. Et María Magdaléne,
Et Jacóbi et Salóme,
Venérunt corpus úngere, allelúia.
4. In albis sedens Angelus
Prædixit muliéribus:
In Galiléa est Dóminus, allelúia.
5. Et Joánnes Apóstolus
Cucúrrit Petro cítius,
Monuménto venit prius, allelúia.
6. Discípulis adstántibus,
In médio stetit Christus,
Dicens: Pax vobis ómnibus, allelúia.

7. Ut intelléxit Dídymus
Quia surréxerat Jesus,
Remánsit fere dúbius, allelúia.
8. Vide Thoma, vide latus,
Vide pedes, vide manus,
Noli esse incrédulus, allelúia.
9. Quando Thomas Christi latus,
Pedes vidi atque manus,
Dixit: Tu es Deus meus, allelúia.
10. In hoc festo sanctíssimo
Sit laus et jubiláio,
BENEDICÁMUS DÓMINO, allelúia.
11. De quibus nos humillímas
Devótas atque débitas
DEO dicámus GRÁTIAS, allelúia.

FOR PENTECOST
or
FOR CONFIRMATION

Veni Crreator

Ve-ni Cre-á-tor Spí-ri-tus, Men-tes tu-ó-rum ví-si-ta: Imple su-

pér - na grá-ti - a Quæ tu cre - á - sti pé-cto-ra. A - men.

2. Qui díceris Paráclitus,
Altíssimi donum Dei,
Fons vivus, ignis, cáritas,
Et spiritális únctio.
3. Tu septifórmis múnere,
Dígítus patérnæ déxteræ,
Tu rite promíssum Patris,
Sermóne ditans gúttura.
4. Accénde lumen sénsibus,
Infund' amórem córdibus,
Infírma nostri córporis
Virtúte firmans pérpeti.
5. Hostem repéllas lóngius,
Pacémque dones prótinus:
Ductóre sic te právio,
Vitémus omne nójum.
6. Per te sciámus da Patrem,
Noscámus atque Fílium,
Teque utriúsque Spíritum
Credámus omni témpore.
7. Deo Patri sit glória,
Et Fílio, qui a mórtuis
Surréxit, ac Paráclito,
In saeculórum sácula. Amen.

℣. Emítte spíritum tuum, et creabúntur.
℟. Et renovábis fáciem terræ.

Orémus.

Deus qui corda fidélium, Sancti Spíritus illustrátiōne docústi; da
nobis in eódem Spíritu recta sápere, et de ejus semper consolatiōne
gaudére per Dóminum nostrum Jesum Christum Fílium tuum, qui
tecum vivat et regnat in unitáte ejúsdem Spíritus Sancti Deus, per
ómnia sácula sáculórum. Amen.

Confírma hoc

Con-fírma hoc De - us * quod o-pe - rá-tus es in no - bis, a tem - plo san - cto

VIII

tu - o, quod est in Je - rú - sa - lem. ℣. Gló - ri - a Pa - tri et Fí - li - o, et Spi - ri - tu - i San - cto.

℟. Si - cut e - rat in prin - ci - pi - o, et nunc, et semper, et in sá - cu - la sá - cu - ló - rum. A - men.

Repeat Confírma hoc

RECEPTION OF A BISHOP

Ecce sacérdos

Ec - ce sa - cér-dos ma - gnus qui in di - e - bus su - is plá - cu - it

De - o et in - ven-tus est jus - tus I - de - o ju - re - ju - ran -

do fe - cit il - lum Dó - mi - nus cre-sce - re in ple - bem su - am.

IN HONOUR OF OUR LADY

Alma Redemptóris

From Saturday Vespers before first Sunday of Advent till Vespers of February 2nd inclusive.

Al - ma * Re - demptó - ris Ma - ter, quæ pér - vi - a cæ - li por - ta ma - nes,

v

Et stel-la ma - ris, suc-cúr-re ca - dén - ti, súr - ge - re qui cu - rat pô - pu - lo: Tu quæ ge - nu - í - sti,

na - tú - ra mi - rán - te, tu - um sanctum Ge - ni - tó - rem: Vir - go pri - us ac po - sté - ri - us,

IN HONOUR OF OUR LADY

57

Ga-bri-é-lis ab o-re su-mens il-lud A-ve, pec-ca-tó-rum mi-se-ré - re.

In Advent:

V. Angelus Dómini nuntiávit Maríae.
R/. Et concépit de Spírito Sancto.

Orémus.

Grátiam tuam, quásumus Dómine, méntibus nostris infúnde: ut qui, Angelo nuntiánte, Christi Fílii tui incarnationem cognóvimus, per passiónem ejus et crucem ad resurrectiōnis glóriam perducámur. Per eúndem Christum Dóminum nostrum. R/. Amen.

From first Vespers of Christmas onwards:

V. Post partum Virgo invioláta permansísti.
R/. Dei Génitrix intercéde pro nobis.

Orémus.

Deus, qui salútis aetérnæ, beátæ Maríæ virginítate foecúnda, humáno géneri præmia præstítisti: tribue, quásumus; ut ipsam pro nobis intercédere sentiámus; per quam merúmus auctórem vitæ suscípere, Dóminum nostrum Jesum Christum Fílium tuum. R/. Amen.

Ave Regína

From Compline of February 2nd until Compline of the Wednesday in Holy Week inclusive.

A - ve Re-gí-na cæ-ló-rum, * A - ve Dó-mi-na An-ge-ló-rum: Sal-ve ra-dix, sal-

VI

ve por-ta, Ex qua mun-do lux est or-ta.

Gau-de Vir-go glo-ri-ó-sa, Su-per omnes spe-

ci-ó-sa Va-le, o val-de de-co - ra, Et pro no - bis Christum e - xó - ra.

V. Dignáre me laudare te Virgo sacráta.

R/. Da mihi virtutem contra hostes tuos.

Orémus.

Concéde, misericors Deus, fragilitati nostræ præsidium: ut qui sanctæ Dei Genitricis memoriā ágimus intercessiōnis ejus auxilio a nostris ini-quitatibus resurgámus. Per eúndem Christum Dóminum nostrum.

R/. Amen.

Regina cæli

From Compline of Holy Saturday until None of the Saturday within the Octave of Pentecost inclusive.

Re-gí-na cæ-li * lae-tá-re, al-le-lú-ia: Qui-a quem me-ru-í-sti por-tá-re, al-le-lú-ia:

VI

Re-sur-ré-xit, si-cut di-xit, al-le-lú-ia: O-ra pro no-bis De-um, al-le-lú - ia.

℣. Gaude et lætare Virgo María, alleluia.

R. Quia surréxit Dóminus, vere, alleluia.

Orémus.

Deus, qui per resurrectiōnem Fílli tui Dómini nostri Jesu Christi mundum laetificare dignátus es: præsta, quæsumus; ut per ejus Genitricem Virginem Mariam perpétuae capiámus gáudia vitæ. Per eúndem Christum Dóminum nostrum.

R. Amen.

Salve Regina

From first Vespers of Trinity Sunday till None of the Saturday before Advent inclusive.

Sal-ve Re-gí-na, * Ma-ter mi-se - ri-cór-di-ae: Vi-ta dul-cé - do, et spes no-stra, sal - ve.

v

Ad te cla-má-mus, ex-su-les fí-li- i He-vae.

Ad te su-spi-rá-mus, ge-mén-tes et flen-tes

in hac la-cri-má-rum val-le.

E - ia er - go, Ad - vo - cá - ta no - stra, il - los tu - os

IN HONOUR OF OUR LADY

59

mi-se - ri - cór - des ó - cu - los ad nos con-vér - te. Et Je - sum, be - ne - dí - ctum fru -

ctum ventris tu - i, no - bis post hoc ex - sí - li - um o - stén - de. O cle - mens,

O pi - a, O dul - cis Vir - go Ma - rí - a.

℣. Ora pro nobis sancta Dei Génitrix.

℟. Ut digni efficiámur promissióibus Christi.

Orémus.

Omnipotens sempiterne Deus, qui gloriósae Vírginis Matris Mariæ corpus et ánimam, ut dignum Fílli tui habitáculum éffici mereréetur Spíritu Sancto cooperánte praeparásti: da, ut cujus commemoratione laetamur, ejus pia intercessióne ab instántibus malis et a morte perpétua liberémur. Per eúmdem Christum Dóminum nostrum. R. Amen.

Ave María

A - ve Ma - rí - a, * grá - ti - a ple - na, Dó - mi - nus te - cum, be - ne - dí - cta tu

I

in - mu - li - é - ri - bus, et be - ne - dí - ctus fructus ven - tris tu - i, Je - sus.

IN HONOUR OF OUR LADY

San-cta Ma-ri - a, Ma-ter De - i, o - ra pro no - bis pec - ca -

tó - ri - bus, nunc et in - ho - ra mor-tis no - strae. A - men.

Salve Mater

Sal - ve ma - ter mi - se - ri - cór - di - ae, Ma - ter De - i, et ma - ter vé - ni - ae,

Ma - ter spe - i, et ma - ter grá - ti - ae, Ma - ter ple - na san - ctæ lae - tí - ti - ae, O Ma - ri - a!

Repeat Salve mater.

1. Sal - ve fe - lix Vir - go pu - er - pé - ra: Nam qui se - det in Pa - tris déx - te - ra,
2. E - sto, Ma - ter, no - strum so - lá - ti - um; No - strum e - sto, tu Vir - go, gáu - di - um;

Cæ-lum re-gens, ter-ram et aé-the-ra, In - tra tu - a se clau-sit ví-sce-ra, O Ma - ri - a!
Et nos tandem post hoc ex-sí - li - um, Lae-tos jun - ge cho - ris cæ - lé - sti - um, O Ma - ri - a!

Repeat Salve mater.

Tota pulchra

To - ta pul-chra es, Ma - rí - a. To - ta pul-chra es, Ma - rí - a. Et má - cu -

la o - ri - gi - ná - lis, non est in te. Et má - cu - la o - ri - gi - ná - lis, non est in te.

Tu gló - ri - a Je - rú - sa - lem. Tu lae - tí - ti - a Is - ra - el. Tu ho - no - ri - fi -

cén - ti - a pó - pu - li no - stri. Tu ad - vo - cá - ta pec - ca - tó - rum. O Ma - rí - a.

O Ma - rí - a. Vir - go pru - den - tís - si - ma. Ma - ter cle - men - tís - si - ma.

O - ra pro - no - bis. In - ter - cé - de pro no - bis ad Dó - mi - num Je - sum Chri - stum.

rall.

Christus vincit

VIII. c

Schola

Chri-stus vin-cit! Chri-stus re-gnat! Christus im-pe-rat!

(Choir repeats)

Schola

1. E - xáu - di, Chri-ste.

Choir

Ec - clé - si - ae san - ctæ De - i sa - lus per - pé - tu - a.

Schola

Re-dém - ptor mun - di,

Choir

Tu il-lam ád-ju - va.

Schola

Sancta Ma-ri - a, —

Choir

Tu il-lam ád-ju - va.

Schola

Sancte Jo -

Choir

seph, Tu il-lam ád-ju - va.

Schola

Sancte Mi - cha - él, —

Choir

Tu il-lam ád-ju - va.

Repeat Christus vincit! as above.

Schola

Choir

2. E - xáu - di, Chri-ste. Pi - o sum-mo Pon-tí - fi - ci et u - ni-ver-sá - li Pa-pæ, vi - ta!

CHRISTUS VINCIT!

63

Schola

Sal-vá-tor mun - di,

Choir

Tu il - lum ád - ju - va.

Schola

San-cte Pe - tre, —

Soprano (Schola): Sal-vá-tor mun - di, Tu il - lum ád - ju - va.

Bass (Schola): San-cte Pe - tre, —

Soprano (Choir): Tu il - lum ád - ju - va.

Bass (Choir): San-cte Pau - le, —

Choir

Tu il - lum ád - ju - va.

Schola

San-cte Pau - le, —

Choir

Tu il - lum ád - ju - va.

Soprano (Schola): Tu il - lum ád - ju - va.

Bass (Schola): San-cte Pau - le, —

Soprano (Choir): Tu il - lum ád - ju - va.

Schola and Choir alternating

Repeat Christus vincit! as above.

3. Rex re - gum! Rex no - ster! Spes no - stra! Gló - ri - a no - stra! Mi - se - ri - cór - di -

Soprano (Schola): Mi - se - ri - cór - di -

Bass (Schola): a no - stra!

Soprano (Choir): a no - stra!

Bass (Choir): Au - xí - li - um no - strum!

For - ti - tú - do no - stra! Ar - ma no - stra

Soprano (Schola): Ar - ma no - stra

Bass (Schola): in - vi - ctís - si - ma!

Soprano (Choir): in - vi - ctís - si - ma!

Bass (Choir): Mu - rus no - ster in - ex - pu - gná - bi - lis!

De - fén - si - o et

Soprano (Schola): De - fén - si - o et

Bass (Schola): Mu - rus no - ster in - ex - pu - gná - bi - lis!

Soprano (Choir): Mu - rus no - ster in - ex - pu - gná - bi - lis!

Bass (Choir): 8:

All

ex - al - tá - ti - o no - stra! Lux, vi - a, et vi - ta no - stra. —

Soprano (Schola): Lux, vi - a, et vi - ta no - stra. —

Bass (Schola): ex - al - tá - ti - o no - stra!

Soprano (Choir): ex - al - tá - ti - o no - stra!

Bass (Choir): f

Repeat Christus vincit! as above.

CHRISTUS VINCIT!

Schola

Choir

4. Ip - si so - li im - pé - ri - um, ★ laus et ju - bi - lá - ti - o,

All

per in - fi - ní - ta sáe - cu - la sáe - cu - ló - rum. A - men.

Schola

Choir

Schola

5. Tém-po - ra bo - na vé - ni - ant! Pax Chri-sti vé - ni - at! Re - dém-ptis

Alternating

sán-gui-ne Chri-sti: Fe - lí - ci - ter! Fe - lí - ci - ter! Fe - lí - ci - ter!

All

Re - gnum Chri-sti vé - ni - at! De - o grá - ti - as. A - - - men.

PART II

ENGLISH HYMNS

BLESSED TRINITY

1

Act of Faith

SIR E. ELGAR 1857-1934

$\text{♩} = 100$

1. Firmly I believe and truly
God is Three and God is One;
And I next acknowledge duly
Manhood taken by the Son.
2. And I trust and hope most fully
In that Manhood crucified;
And each thought and deed unruly
Do to death as He has died.

3. Simply to His Grace and wholly
Light and life and strength belong;
And I love supremely, solely
Him the Holy, Him the strong.
4. And I hold in veneration
For the love of Him alone
Holy Church as His creation,
And her teachings as His own.

5. Adoration aye be given
With and through the angelic host
To the God of earth and heaven,
Father, Son and Holy Ghost.

(Cardinal J. H. Newman, 1801-90.)

2 Holy God we praise Thy Name

Katholisches Gesangbuch 1774
Arr. by P. Jones

$\text{♩} = 112$

The musical score consists of three identical staves of music. Each staff begins with a treble clef, a key signature of one flat, and a common time signature. The first staff has a dynamic marking of $p.$. The second staff starts with a bass clef. The third staff continues the bass clef. The music features eighth-note patterns and quarter notes, with some slurs and rests. The first staff ends with a fermata over the last note. The second and third staves end with a final cadence. A small star symbol is located at the top right of the third staff.

1. Holy God, we praise Thy Name,
Lord of all, we bow before Thee;
All on earth Thy sceptre claim,
All in heaven above adore Thee:
Infinite Thy vast domain,
Everlasting is Thy reign.

2. Hark! the loud celestial hymn
Angel choirs above are raising;
Cherubim and Seraphim
In unceasing chorus praising
Fill the heavens with sweet accord;
Holy, holy, holy Lord.

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

(C. A. Walworth, 1820-1900.)

3

For God

(National Hymn of the Holy Name Society)

"Noi Vogliam Iddio"
Arr. by P. Jones

J = 108

1. We stand for God! and for His glory;
The Lord supreme and God of all;
Against His foes we raise His standard;
Around the Cross we hear His call!

Strengthen our faith, Redeemer;
Guard us when danger is nigh;
To Thee we pledge our lives and service;
For God we live, for God we'll die,
To Thee we pledge our lives and service,
For God we live, for God we'll die!

2. We stand for God! Jesus our Master
Has died to save with love untold;

His law divine and truth unchanging
In this our land their place must hold.

Strengthen our faith, Redeemer, etc.

3. We stand for God! Let us be loyal!
Our love proclaim with ev'ry breath!
To Christ the King and Lord of Lords,
We will be faithful unto death.

Strengthen our faith, Redeemer, etc.

4. We stand for God: In ages olden
He placed "The Cross" our stars beside;
Oh may our land gracious and golden
Be faithful to the Crucified!

Strengthen our faith, Redeemer, etc.

(Fr. J. P. O'Daly, O.P. Last verse by "John O'Brien.")

BLESSED TRINITY

4 I love Thee, O Thou Lord most high

Irish traditional melody
Arr. by P. Jones

1. I love Thee, O Thou Lord most high,
Because Thou first hast loved me;
I seek no other liberty
Than that of being bound to Thee.
2. May memory no thought suggest
But shall to Thy pure glory tend,
My understanding find no rest
Except in Thee its only end.
3. All mine is Thine: say but the word,
Whate'er Thou wildest shall be done;
I know Thy love, all Gracious Lord,
I know it seeks my good alone.
4. Apart from Thee, all things are nought;
Then grant, O my supremest Bliss,
Grant me to love Thee as I ought;
Thou givest all in giving this.

(St. Ignatius of Loyola. Tr.: Fr. Caswall.)

5

Jesus, the very thought of Thee

Traditional

d = 96

1. Jesus, the very thought of Thee
 With sweetness fills my breast;
 But sweeter far Thy face to see.
 And in Thy presence rest.
 Nor voice can sing, nor heart can frame,
 Nor can the mem'ry find
 A sweeter sound than Thy blest Name.
 O Saviour of mankind.

2. O hope of ev'ry contrite heart,
 O joy of all the meek,
 To those who fall, how kind Thou art,
 How good to those who seek!
 But what to those who find? Ah! this
 Nor tongue nor pen can show:
 The love of Jesus, what it is
 None but His lovers know.

3. May ev'ry heart confess Thy Name,
 And ever Thee adore;
 And seeking Thee itself inflame
 To seek Thee more and more.
 Jesus, our only joy be Thou,
 As Thou our prize wilt be;
 Jesus, be Thou our glory now,
 And through eternity.

(Anon. XI. century. Tr.: Fr. Caswall.)

6 To Jesus' Heart all burning

Anon.

d = 92

1. To Jesus' Heart all burning
 With fervent love for men,
 My heart, with fondest yearning,
 Shall raise its joyful strain.
 While ages course along,
 Blest be, with loudest song,
 The Sacred Heart of Jesus
 By ev'ry heart and tongue,

The Sacred Heart of Jesus
 By ev'ry heart and tongue.

2. Oh! Heart for me on fire,
 With love no man can speak
 My yet untold desire
 God gives me for Thy sake.
 While ages course along, etc.

(Fr. A. J. Christie, S.J., 1817-91.)

7

O Sacred Heart

SIR J. STEVENSON

$\text{♩} = 126$

1. O Sacred Heart,
Our home lies deep in Thee;
On earth Thou art an exile's rest,
In Heaven the glory of the blest,
O Sacred Heart, O Sacred Heart.

2. O Sacred Heart,
Thou fount of contrite tears;
Where'er those living waters flow,
New life to sinners they bestow.
O Sacred Heart, O Sacred Heart.

3. O Sacred Heart,
Our trust is all in Thee:
For, though earth's night be dark and drear,
Thou breathest rest when Thou art near,
O Sacred Heart, O Sacred Heart.

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

(Fr. F. Stanfield, 1835-1914.)

O God of Gentleness

P. JONES

$\text{♩} = 72$

1. O God of Gentleness
Descending from above,
How eager to possess
My heart's abundant love!
Dear Jesus by your courtesy,
I am Your child of grace,
And sacramentally,
Your holy dwelling place.

2. I try, but cannot find
A prayer to praise You well;
Your Beauty fills my mind
With thoughts no tongue can tell.
I close my eyes in wonderment,
In helplessness I pray,
But You will be content,
With what I cannot say.

3. Beneath the form of Bread
No splendour I perceive;
But rev'rently my head
I bow, I do believe.
With perfect faith I trust You, Lord,
Within the Sacred Host;
And You will be adored,
Because I love You most.

4. O Infinite Delight
And Loveliness supreme,
My Starlight in the night,
My soul's eternal dream!
I worship You in silence, and
I hold Your Heart to mine:
And You will understand,
And make my life Divine.

(Fr. L. Feeney, S.J.)

9

Come to Me all ye who labour

Irish traditional melody
Arr. by P. Jones

d = 104

1. "Come to Me all ye who labour, come and I will give you rest;"

Such, dear Lord, Thine invitation to each soul become Thy guest;
And we answer, with deep longing, while our sinfulness we see,
"Jesus, Lord, I am not worthy, yet in pity come to me."

2. Here upon this altar lowly, is the home Thou lovest most,
And we own our Lord and Master hidden in the sacred Host;
Life without Thee would be lonely, and our hearts still cry to Thee,
"Jesus, Lord, I am not worthy, yet in pity come to me."

3. All is joy when Thou art near us, earth can never bliss impart,
Like the peace and heav'ly sweetness of Thy visit to each heart;
All unfehl are grief and sorrow, as with trust we cry to Thee,
"Jesus, Lord, I am not worthy, yet in pity come to me."

(Anon.)

10

Sweet Sacrament Divine

FR. F. STANFIELD

d = 72

1. Sweet Sacrament Divine,
Hid in Thine earthly home,
Lo, round Thy lowly shrine,
With suppliant hearts we come:
Jesus, to Thee our voice we raise,
In songs of love and heartfelt praise,
Sweet Sacrament Divine!
Sweet Sacrament Divine!

2. Sweet Sacrament of Peace,
Dear Home of ev'ry heart,
Where restless yearnings cease,
And sorrows all depart.
There, in Thine ear, all trustfully,
We tell our tale of misery,
Sweet Sacrament of Peace,
Sweet Sacrament of Peace.

3. Sweet Sacrament of Rest,
Ark from the ocean's roar,
Within Thy shelter blest,
Soon may we reach the shore.
Save us, for still the tempest raves,
Save lest we sink beneath the waves,
Sweet Sacrament of Rest.
Sweet Sacrament of Rest.

4. Sweet Sacrament Divine,
Earth's Light and Jubilee,
In Thy far depths doth shine
Thy Godhead's Majesty;
Sweet Light, so shine on us, we pray
That earthly joys may fade away,
Sweet Sacrament Divine.
Sweet Sacrament Divine.

(Fr. F. Stanfield.)

11

Jesus, my Lord, my God, my all

Anon.

Arr. by P. Jones

$\text{♩} = 108$

1. Jesus, my Lord, my God, my all
How can I love Thee as I aught?
And how revere this wondrous Gift
So far surpassing hope or thought?

Sweet Sacrament, we Thee adore,
Oh make us love Thee more and more,
Oh make us love Thee more and more.

2. Had I but Mary's sinless heart
How I would love Thee, dearest King!
Oh! with what burst of fervent praise
Thy goodness Jesus would I sing.
Sweet Sacrament, etc.
3. Thy Body, Soul and Godhead, all,
O mystery of love divine!
I cannot compass all I have
For all Thou art and hast, is mine.
Sweet Sacrament, etc.

(Tr.: Fr. F. Faber, 1814-63.)

12

Soul of my Saviour

FR. W. J. MAHER S.J. 1823-77

d = 66

The musical score consists of three staves of music for two voices. The top staff is for the soprano voice and the bottom staff is for the basso voice. Both staves are in common time and have a key signature of three flats. The music is composed of quarter notes and eighth notes. The first staff ends with a star symbol.

1. Soul of my Saviour, sanctify my breast;
Body of Christ, be Thou my saving Guest;
Blood of my Saviour, bathe me in Thy tide;
Wash me, ye waters, gushing from His Side.
2. Strength and protection may Thy Passion be,
O Blessed Jesus, hear and answer me,
Deep in Thy Wounds, Lord, hide and shelter me,
So shall I never, never part from Thee.
3. Guard and defend me from the foe malign,
In death's dread moments make me only Thine;
Call me, and bid me come to Thee on high,
Where I may praise Thee, with Thy saints for aye.

(Pope John XXII, † 1334. Tr.: Anon.)

13

Jesus, ever-loving Saviour

Irish melody
Arr. by P. Jones

$\text{♩} = 100$

1. Jesus, ever loving Saviour,
Thou didst live and die for me;
Living I will live to love Thee,
Dying I will die for Thee.
Jesus, Jesus,
By Thy life and death and sorrow
Help me in my agony.
2. Jesus, when in cruel anguish
Dying on the shameful tree;
All abandoned by Thy Father,
Thou didst hang in agony.
Jesus, Jesus,
By those three long hours of sorrow
Thou didst purchase hope for me.

3. When the last dread hour approaching,
Fills my guilty soul with fear,
All my sins rise up before me,
All my virtues disappear,
Jesus, Jesus,
Turn not Thou in anger from me;
Mary, Joseph, then be near.
 4. Then, by all that Thou didst suffer,
Grant me mercy in that day;
Help me, Mary, my sweet Mother,
Holy Joseph, near me stay.
Jesus, Jesus,
Let me die, my lips repeating,
Jesus mercy, Mary pray.
- (Anon.)

14

To Christ our Eucharistic King

P. JONES

$\text{♩} = 112$

The musical score consists of three staves of music for piano. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is two flats. The tempo is marked as $\text{♩} = 112$. The music includes various note values such as eighth and sixteenth notes, and rests. There are several dynamic markings like p (piano), f (forte), and $d.$ (dotted). A star symbol (*) is placed above the first measure of the top staff.

1. Behold, O Christ, our Lord and King, before Thy throne to-day,
The tribute of our love we bring and rev'rent homage pay.
Of all hearts, King, we Thee proclaim, and King of nations,
too;
May ev'ry creature bless Thy Name and to Thy cause be true.
2. Beneath Thy royal banner, Lord, Australia's children stand,
O Heart of Jesus lov'd, ador'd, bless Thou our native land.
To Thee our hearts we consecrate, our homes and all beside,
Thou art supreme in Church and State, in Thee may all abide.
3. If Thou, dear Lord, wert only known and all Thy charms
so sweet,
The hearts of men before Thy throne would worship at Thy
Fleet.
But we, Thy children, lovingly, with loyal hearts will sing.
May we be ever true to Thee, Our Eucharistic King.

(Sister of Mercy, Albury, N.S.W.)

15 Praised be Jesus Christ, our King

GRATTAN FLOOD 1859-1928

$\text{♩} = 96.$

1. Hail, Redeemer, King Divine!
Priest and Lamb, the Throne is Thine,
King, Whose reign shall never cease,
Prince of everlasting peace!
Angels, Saints and Nations sing;
"Praised be Jesus Christ, our King;
Lord of life, earth, sky and sea,
King of Love on Calvary."
2. King, Whose Name creation thrills,
Rule our minds, our hearts, our wills,
Till in peace each nation rings
With Thy praises, King of Kings!
Angels, Saints and Nations sing,
"Praised be Jesus Christ, our King;
Lord of life, earth, sky and sea,
King of Love on Calvary."

3. King most holy, King of Truth,
Guide the lowly, guide the youth;
Christ, Thou King of Glory bright,
Be to us Eternal Light.
Angels, Saints and Nations sing;
"Praised be Jesus Christ, our King;
Lord of life, earth, sky and sea,
King of Love on Calvary."

4. Crimson streams, O King of Grace,
Drenched Thy thorn-crowned Head and Face;
Floods of Love's redeeming tide
Tore Thy Hands, Thy Feet, Thy Side.
Sing all tongues, let none be dumb:
"Sacred Heart, Thy Kingdom come!"
To the King of Ages then,
Honour, glory, love! Amen.

(Fr. P. Brennan, C.SS.R.)

16

To Christ the King

J. GOSS 1800-80

d = 96

1. Thee, O Christ, the Prince of ages,
Thee, the nations' glorious King,
Praise we now with exultation,
Men and Angels answering,
And to Thee with meek devotion,
Hearts and minds and senses bring.

2. Come, O Lord, assure Thy Kingship,
Rebel hearts Thy pow'r can gain;
Bend the stubborn will of rulers,
Who from homage still refrain:
In the home as in the city
Be supreme, O Christ, and reign.

3. From our own dear land, Australia,
Drive the night of heresy.
That, in holy Church united,
All may love and worship Thee:
Who, upon the Cross uplifted
Drawest all in charity.

(Anon.)

17

An Australian Christmas Carol

Irish traditional melody
Arr. by P. Jones

1. O little Babe of Bethlehem!
The Southern Cross shines down,
As once a Star shone glorious
Above an eastern town.
2. The hearts of Bethlehem are cold,
The streets are hushed with snow,
The doors are barred, there is no room
Dear Lord, where wilt Thou go?
3. O come, sweet Jesus, come to us!
Australia's sun is warm,
And here are loving hearts enough
To shield Thee from the storm.
4. Come! we will give Thee all we have,
Each bird and flower and tree,
The breeze that stirs the silver gums,
The music of the sea.

5. And sweet wild clématis starry-eyed,
With delicate ferns we'll bring;
Our wattle trees shall shower their gold
In tribute to our King.
6. We'll watch, when evening sounds begin,
And dreaming flowers nod,
Thy Mother fold Thee in her arms,
Thou little Lamb of God.
7. Bell-birds shall ring their silver peal
From gullies green and deep,
And mingle with the magpies' note
To call Thee from Thy sleep.
8. O little Babe of Bethlehem
Australia loves Thee well,
Come to our hearts this Christmastide,
And there forever dwell.

(I.B.V.M.)

18

Silent Night

F. GRUBER 1787-1863
Arr. by P. Jones

$\text{♩} = 104$

1. Silent Sight, Holy Night,
Bethlehem sleeps, yet what light
Floats around the holy pair,
Songs of Angels fill the air.
Strains of heavenly peace,
Strains of heavenly peace.
2. Silent Night, Holy Night,
Shepherds first see the light,
Hear the Alleluias ring
Which the Angel chorus sing,
Christ the Saviour has come,
Christ the Saviour has come.
3. Silent Night, Holy Night,
Son of God, O what light
Radiates from Thy manger bed
Over realms with darkness spread;
Thou in Bethlehem born,
Thou in Bethlehem born.

(J. Mohr, 1782-1848.)

19

The first Noël

Traditional English Carol

d = 116

1. The first Noël the Angel did say,
Was to certain poor shepherds in fields as they lay ;
In fields where they lay keeping their sheep,
On a cold winter's night that was so deep :

Noël, Noël, Noël,
Born is the King of Israel.

2. Then wise men guided by a star
Came from the Eastern countries far ;
To seek for a King was their intent,
And to follow the star wherever it went :

Noël, Noël, etc.

5. Then let us all with one accord
Sing praises to our heavenly Lord
That hath made heaven and earth of nought,
And with His Blood mankind hath bought :

Noël, Noël, etc.

3. This star drew nigh to the north-west,
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay :

Noël, Noël, etc.

4. Then entered in those Wise men three
Full reverently upon their knee ;
And offered there, in His Presence
Their gold and myrrh and frankincense :

Noël, Noël, etc.

(English Traditional.)

20

Angels we have heard on high

French Noël

J = 116

1. Angels we have heard on high.
Sweetly singing o'er our plains
And the mountains in reply,
Echoing their joyous strains.
Gloria in excelsis Deo, Gloria in excelsis Deo.
2. Shepherds, why this Jubilee?
Why your rapturous strain prolong?
What may the gladsome tidings be
Which inspire your heav'nly song?
Gloria, etc.

3. Come to Bethlehem and see
Him whose birth the angels sing;
Come, adore on bended knee,
Christ the Lord, the new-born King.
Gloria, etc.
4. See Him in a manger laid,
Whom the choirs of angels praise
Mary, Joseph, lend your aid
While our hearts in love we raise.
Gloria, etc.

(Most Rev. Dr. J. Chadwick, 1813-82.)

21

Adeste Fideles

Anon. 18th cent.

d = 116

1. Come, all ye faithful, joyful and triumphant,
O hasten, O hasten to Bethlehem;
Come and behold Him born the King of Angels.

O come let us adore Him,
O come let us adore Him,
O come let us adore Him, Christ the Lord.

2. God of God eternal, Light from Light proceeding,
He deigns in the Virgin's womb to lie;
Very God of very God, begotten, not created.
O come let us adore Him, etc.

3. Sing, Alleluia, all ye choirs of angels;
Sing, all ye citizens of heaven above,
Chanting His glory, glory in the highest;
O come let us adore Him, etc.

(Tr.: Fr. F. Oakeley, 1802-80.)

22

God of Mercy and Compassion

Traditional French melody
(adapted)

d = 72

1. God of mercy and compassion,
Look with pity upon me.
Father, let me call Thee Father,
'Tis Thy child returns to Thee.

Jesus Lord I ask for mercy,
Let me not implore in vain;
All my sins, I now detest them,
Never will I sin again.

2. By my sins I have abandon'd
Right and claim to Heav'n above,
Where the Saints rejoice forever
In a boundless sea of love.
Jesus Lord, etc.

3. See our Saviour bleeding, dying
On the Cross of Calvary;
To that Cross my sins have nail'd Him
Yet He bleeds and dies for me.
Jesus Lord, etc.

(Fr. E. Vaughan, C.S.S.R., 1827-1908.)

23

Stabat Mater

Traditional

d = 63

1. At the Cross her station keeping
Stood the mournful Mother weeping,
Close to Jesus to the last.
2. Through her heart His sorrow sharing,
All His bitter anguish bearing,
Now at length the sword had passed.
3. O how sad and sore distress'd
Was that Mother highly blest
Of the sole-begotten One!
4. Christ above in torment hangs ;
She beneath beholds the pangs
Of her dying, glorious Son.
5. Is there one who would not weep
Whelmed in miseries so deep
Christ's dear Mother to behold?
6. Can the human heart refrain
From partaking in her pain,
In that Mother's pain untold?
7. Bruised, derided, cursed, defiled,
She beheld her tender Child,
All with bloody scourges rent.
8. For the sins of His own nation
Saw Him hang in desolation,
Till His spirit forth He sent.
9. O thou Mother, fount of love,
Touch my spirit from above,
Make my heart with thine accord.
10. Make me feel as thou hast felt ;
Make my soul to glow and melt
With the love of Christ my Lord.
11. Holy Mother, pierce me through ;
In my heart each wound renew
Of my Saviour crucified.
12. Let me share with thee His pain,
Who for all my sins was slain,
Who for me in torments died.
13. Let me mingle tears with thee,
Mourning Him Who mourned for me,
All the days that I may live.
14. By the Cross with thee to stay,
There with thee to weep and pray,
Is all I ask of thee to give.
15. Virgin of all virgins blest,
Listen to my fond request ;
Let me share thy grief divine.

24 Magdalen, cease from sobs and sighs

German melody 1623
(Harm. by C. Wood)

d. = 66

1. Magdalen, cease from sobs and sighs;
Wipe the teardrop from off thine eyes:
Simon the Leper's feast is o'er;
Christ to-day needs thy nard no more.
Now thousand times may'st thou rejoice;
Now thousand times uplift thy voice.

Alleluia, Alleluia, Alleluia, Alleluia.
Alleluia, Alleluia, Alleluia, Alleluia.

2. Magdalen, bind upon thee now
Garland of gladness o'er thy brow;
Banish'd afar is grief and pain:

Welcome is sunshine after rain.
For Jesus Christ the world hath freed,
Triumphing over Death indeed.

Alleluia.

3. Magdalen Joy! Dispel thy gloom,
Jesus hath left His three-day tomb,
Lo, the sad scene is past away:
Foughten hath He and won the day,
Him, Whom thou mournest 'mid the dead
Go greet Him ris'n as He foresaid.

Alleluia.

(Reprinted from the "Cowley Carol Book," by permission of the publishers, A. R. Mowbray & Co. Ltd.)

25

Come, Holy Ghost

T. TALLIS c. 1510-85

d = 104

1. Come, Holy Ghost Creator, come
From Thy bright heav'nly throne;
Come take possession of our souls,
And make them all Thy own.
 2. Thou Who art called the Paraclete,
Best gift of God above,
The living spring, the living fire,
Sweet unction and true love.
 3. Thou Who art sev'nfold in Thy Grace
Finger of God's right hand,
His promise teaching little ones
To speak and understand.
 4. O guide our minds with Thy bless'd light,
With love our hearts inflame,
And with Thy strength which ne'er decays
Confirm our mortal frame.
 5. Far from us drive our deadly foe,
True peace unto us bring,
And through all perils lead us safe
Beneath Thy Sacred Wing.
 6. All glory to the Father be
With His co-equal Son,
The same to Thee Great Paraclete
While endless ages run.
- (Rabanus Maurus ? 776-856. Tr.: Anon.)

26

O breathe on me, Breath of God

Ancient Irish Hymn
Arr. by P. Jones

$\text{d} = 116$

1. O breathe on me, Breath of God,
Fill me with life a-new;
That I may love what Thou dost love,
And do what Thou wouldest do.
2. O breathe on me, Breath of God,
Until my heart is pure;
Until with Thee I have one will
To do and to endure.
3. O breathe on me, Breath of God,
Till I am wholly Thine,
Until this earthly part of me
Glowes with Thy fire divine.
4. O breathe on me, Breath of God,
So shall I never die,
But live with Thee the perfect life
Of Thine eternity.

(Anon.)

27

O Purest of Creatures

'Paderborn Gesangbuch' 1765

$\text{♩} = 116$

1. O purest of creatures, sweet Mother! sweet maid!
The one spotless womb wherein Jesus was laid!
Dark night hath come down on us Mother, and we
Look out for Thy shining Sweet Star of the Sea!
2. Deep night hath come down on this rough spoken world,
And the banners of darkness are boldly unfurled:
And the tempest-tost Church all her eyes are on thee,
They look to Thy shining Sweet Star of the Sea!
3. He gazed on thy soul; it was spotless and fair;
For the empire of sin—it had never been there,
None had e'er owned thee, dear Mother, but He.
And He blessed thy shining Sweet Star of the Sea!
4. Earth gave Him one lodging; 'twas deep in thy breast,
And God found a home where the sinner finds rest;
His home and His hiding-place both were in thee,
He was won by thy shining Sweet Star of the Sea!
5. Oh, blissful and calm was the wonderful rest,
That thou gavest thy God in thy virginal breast;
For the Heaven He left He found Heaven in thee,
And He shone in thy shining Sweet Star of the Sea!

(Fr. F. Faber.)

28

I'll sing a hymn to Mary

H. F. HEMY

d = 108

1. I'll sing a hymn to Mary,
The Mother of my God,
The Virgin of all virgins,
Of David's royal blood.
O teach me, Holy Mary,
A loving song to frame,
When wicked men blaspheme thee,
To love and bless thy name.

2. O Lily of the Valley,
O Mystic Rose, what tree,
Or flower, e'en the fairest,
Is half so fair as thee?
O let me, though so lowly,
Recite my Mother's fame,
When wicked men blaspheme thee,
I'll love and bless thy name.

5. The Saints are high in glory
With golden crowns so bright,
But brighter far is Mary
Upon her throne of light.
Oh that which God did give thee
Let mortal ne'er disclaim,
When wicked men blaspheme thee.
I'll love and bless Thy name.

3. O noble tower of David,
Of gold and ivory,
The ark of God's own promise,
The gate of Heav'n to me.
To live and not to love thee
Would fill my soul with shame,
When wicked men blaspheme thee,
I'll love and bless thy name.

4. When troubles dark afflict me
In sorrow and in care
Thy light doth ever guide me,
O beauteous morning star,
So I'll be ever ready
Thy goodly help to claim
When wicked men blaspheme thee
To love and bless thy name.

(Fr. J. Wise, 1825-98.)

29

O Mary of graces

P. JONES

The musical score for "O Mary of graces" is composed of three staves of music in 3/4 time. The key signature is A major, indicated by three sharps. The tempo is marked as $d = 84$. The music is divided into measures by vertical bar lines. The first staff (treble clef) starts with a quarter note followed by eighth-note pairs. The second staff (bass clef) begins with a half note. The third staff (bass clef) starts with a half note. A star symbol is placed above the third staff, indicating a repeat sign. The music continues with various note heads, stems, and rests.

1. O Mary of Graces and Mother of God,
May I tread the paths that the righteous have trod.
And mayest thou save me from evil's control,
And mayest thou save me in body and soul.

2. And mayest thou save me by land and by sea,
And mayest thou save me from tortures to be.
May the guard of the Angels above me abide,
May God be before me and God at my side.

(Irish poem. Tr.: Douglas Hyde.)

30

Hail Queen of Heaven

H. F. HEMY 1818-86

 $d = 108$

1. Hail Queen of Heav'n, the ocean Star!
Guide of the wand'r'er here below;
Thrown on life's surge, we claim Thy care,
Save us from peril and from woe.
Mother of Christ, Star of the Sea,
Pray for the wanderer, pray for me.

2. O gentle, chaste and spotless Maid,
We sinners make our prayers through thee;
Remind thy Son that He has paid
The price of our iniquity.
Virgin most pure, Star of the Sea,
Pray for the sinner, pray for me.

3. Sojourners in this vale of tears
To thee, blest advocate, we cry;
Pity our sorrows, calm our fears,
And soothe with hope our misery
Refuge in grief, Star of the Star
Pray for the mourner, pray for me.

4. And while to Him Who reigns above
In Godhead One, in Persons Three,
The source of life, of grace, of love,
Homage we pay on bended knee,
Do thou, bright Queen, Star of the Star,
Pray for thy children, pray for me.

(Rev. Dr. J. Lingard, 1771-1851.)

31

The Lourdes Hymn

Traditional

J = 108

1. The bells of the Angelus
Calleth to pray,
In sweet tones announcing
The sacred Ave.

Ave, Ave, Ave Maria,
Ave, Ave, Ave Maria!
2. An angel of mercy,
Led Bernadette's feet,
Where flows the deep torrent,
Our Lady to greet.

Ave Ave, etc.
3. To her well-belovéd
Thus deigned she to state,
I am the Conception,
All Immaculate,

Ave, Ave, etc.
4. Immaculate Mary!
Our hearts are on fire.
That title so wondrous
Fills all our desire!

Ave, Ave, etc.
5. We pray for God's glory
May His Kingdom come,
We pray for His Vicar,
Our Father in Rome.

Ave, Ave, etc.
6. We pray for our Mother,
The Church upon earth,
And bless, sweetest Lady,
The land of our birth.

Ave, Ave, etc.
7. O Mary! O Mother!
Reign o'er us once more
Be all lands thy "dowry"
As in days of yore.

Ave, Ave, etc.
8. In grief and temptation,
In joy, or in pain,
We'll seek thee, our Mother,
Nor seek thee in vain.

Ave, Ave, etc.
9. O bless us, dear Lady
With blessings from heav'n.
And to our petitions
Let answer be giv'n.

Ave, Ave, etc.
10. In death's solemn moment,
Our Mother, be nigh;
As Children of Mary
Oh teach us to die!

Ave, Ave, etc.

(Anon.)

32

Look down, O Mother Mary

J. RICHARDSON

 $\text{♩} = 116$

The musical score for "Look down, O Mother Mary" features a soprano and bass vocal line with harmonic support from a piano. The piano part is primarily in the bass and middle octaves, providing a harmonic foundation. The vocal parts are in a two-part setting, with the soprano often taking the lead in melodic phrases.

1. Look down, O Mother Mary,
From thy bright throne above;
Cast down upon thy children
One only glance of love;
And if a heart so tender
With pity flows not o'er,
Then turn away, O Mother,
And look on us no more.
Look down, O Mother Mary,
From thy bright throne above;
Cast down upon thy children
One only glance of love.

2. See how, ungrateful sinners,
We stand before thy Son;
His loving heart upbraids us
The evil we have done.
But if thou wilt appease Him,
Speak for us but one word;
For thus thou can't obtain us
The pardon of our Lord.
Look down, O Mother Mary,
From thy bright throne above;
Cast down upon thy children
One only glance of love.

3. O Mary, dearest Mother,
If thou wouldst have us live,
Say that we are thy children,
And Jesus will forgive.
Our sins make us unworthy
That title still to bear,
But thou art still our Mother;
Then show a Mother's care.
Look down, O Mother Mary,
From thy bright throne above;
Cast down upon thy children
One only glance of love.

33

O sanctissima

Sicilian Air

d = 116

1. O sanctissima, O piissima,
Ducis Virgo Maria,
Mater amata, intemerata,
Ora, ora pro nobis.
2. Tota pulchra es, O Maria
Et macula non est in te
Mater amata, intemerata.
Ora, ora pro nobis.
3. Sicut lignum inter spinas,
Sic Maria inter filias
Mater amata, intemerata,
Ora, ora pro nobis.
4. In miseria, in angustia,
Ora, Virgo, pro nobis.
Pro nobis ora, in mortis hora,
Ora, ora pro nobis.

(Anon.)

34

O Mother blest

F. WESTLAKE

d = 116

1. O Mother blest, whom God bestows
 On sinners and on just,
 What joy, what hope thou givest those
 Who in thy mercy trust.
 Thou art clement, thou art chaste,
 Mary, thou art fair;
 Of all mothers sweetest, best;
 None with thee compare.

2. O heav'ly Mother, mistress sweet!
 It never yet was told
 That suppliant sinner left thy feet
 Unpitied, unconsoled.
 Thou art clement, etc.

3. O Mother pitiful and mild,
 Cease not to pray for me;
 For I do love thee as a child,
 And sigh for love of thee.
 Thou art clement etc.

35

Daily, daily, sing to Mary

H. F. HEMY

d = 116

The musical score consists of four staves of music, likely for a piano or organ. The top two staves are treble clef, and the bottom two are bass clef. The key signature is three sharps (F major). The tempo is indicated as *d = 116*. The music features a steady, repetitive pattern of eighth and sixteenth notes.

1. Daily, daily, sing to Mary,
Sing, my soul, her praises due;
All her feasts, her actions worship,
With the heart's devotion true.
Lost in wond'ring contemplation
Be her majesty confessed:
Call her Mother, call her Virgin,
Happy Mother, Virgin blest.
2. She is mighty to deliver;
Call her, trust her lovingly:
When the tempest rages round thee,
She will calm the troubled sea.
Gifts of heaven she has given,
Noble Lady! to our race:
She, the Queen, who decks her subjects
With the light of God's own grace.
3. All our joys do flow from Mary,
All then join her praise to sing:
Gladly hail the Virgin Mother,
Mother of our Lord and King.
While we sing her wondrous glory,
Far above our fancy's reach,
Let our hearts be quick to offer
Love the heart alone can teach.

(St. Bernard of Cluny, XII cent. Tr. H. Bittleston)

36

O Mother will it always be

P. JONES

J = 116

1. O Mother will it always be
 That ev'ry passing year
 Shall make thee seem more beautiful,
 Shall make thee grow more dear?
 We know thou art not infinite,
 And yef thou dost unfold
 Fresh glories ev'ry feast that comes,
 New grandeurs yet untold.

2. We knew thee to be free from sin
 As is the sun's white beam;
 We knew God's Mother must be great
 Above what we could dream.
 Yet now it seems we knew thee not;
 Each feast-day we begin
 To know thee in a truer way,
 And truer love to win.

3. O Mother thou art like the life
 The blessed lead above,
 Unchangeable, yet growing still
 In glory and in love.
 How close to God, how full of God
 Dear Mother, must thou be,
 For still the more we know of God
 The more we think of thee.

(Fr. F. Faber.)

37

Mother of Mercy

A. S. SCOTT-GATTY

$\text{♩} = 116$

The musical score consists of three staves of music for piano. The top staff is in treble clef, the middle is in bass clef, and the bottom is also in bass clef. The music is in 3/4 time. Various dynamics are indicated throughout the piece, including forte, piano, and sforzando.

1. Mother of Mercy! day by day
My love of thee grows more and more;
Thy gifts are strewn upon my way,
Like sands upon the great sea-shore.
2. But scornful men have coldly said
Thy love was leading me from God;
And yet in this I did but tread
The very path my Saviour trod.
3. They know but little of thy worth
Who speak these heartless words to me;
For what did Jesus love on earth
One half so tenderly as thee?
4. Jesus, when His three hours were run,
Bequeath'd thee from the cross to me;
And Oh! how can I love thy Son,
Sweet Mother! if I love not thee?

(Fr. F. Faber)

38

Our Lady of Sorrows

Dutch melody
Arr. by P. Jones

J. = 96

1. By stony streets my Jesus bears
The Cross to Calvary.
See with what love His Mother shares
The Cross He chose for me.

Mary now your all is given;
Through your soul the sword is driven;
Mary, Maid of Nazareth,
Pardon me my Jesus' death.
2. Unto the earth my Jesus falls
Beneath men's mocking gaze.
See Mary watches and recalls
The steps of baby days.

Mary now your all, etc.
3. Upon the Cross my Jesus hangs
In grief and agony.
O Mary, in His dying pangs,
The Lord is still with thee.

Mary now your all, etc.
4. In Mary's arms my Jesus lies
And all His pain is done.
See Mary kiss those tired eyes,
'Tis still her little Son.

Mary now your all, etc.
(Anon.)

39

Magnificat and Antiphon

P. JONES

d = 80

Who is She that com-eth forth as the morn-ing ris - ing, fair as the moon

bright as the sun, ter-ri-ble as an arm - y set in bat - tle ar - ray.

1. My soul doth magni - - - fy the Lord: and my spirit hath rejoiced in God my Sa-viour.

2. Because He hath regarded the humility of His hand-maid: for behold from henceforth all generations shall call me bless-ed.
3. For He that is mighty hath done great things to me: and Holy is His Name.
4. And His mercy is from genera-tions unto genera-tions: to them that fear Him.
5. He hath showed might in His arm: He hath scattered the proud in the conceit of their heart.
6. He hath put down the mighty from their seat: and hath exalt - - - ed the hum-ble.
7. He hath filled the hungry with good things: and the rich He hath sent emp-ty a - way.
8. He hath received Is - - - rael His ser-vant: being mindful of His mer-cy.
9. As He spoke to our fa-thers: to Abraham and to his seed for ev - er.
10. Glory be to the Father and to the Son: and to the Ho-ly Ghost.
11. As it was in the beginning is now and ev - er shall be: world without end, A - men.

40

Ave of Fatima

Fatima traditional
Arr. by P. Jones

$\text{♩} = 88$

1. In Cova da Iria to three little shepherds
Our Lady came shining with heavenly light.
The world was in sorrow, for war shook the nations,
And faith glimmered dimly in darkness like light.
All hail, Our Lady of Fatima, hail!
Immaculate Heart of Our Mother, all hail.
2. The mother of Jesus and our Blessed Mother
Then gently commanded the children to pray.
For sinners who still wound the Heart of Our
Saviour,
And far from their Mother Immaculate stray.
All hail, Our Lady, etc.
3. In May came our Lady to Cova da Iria,
The month of the Rosary saw her depart.
O Mother of Jesus, lead all souls to Heaven,
Forever to love thy Immaculate heart.
All hail, Our Lady, etc.

(I.B.V.M.)

41

Lady of Fatima, Lady of Light

Fatima traditional
Arr. by P. Jones

$\text{♩} = 116$

Chorus

1. Mother of all and Mother of each,
To first and to last thy love doth reach.
Shine on thy children, Star of our night,
Lady of Fatima, Lady of Light.
2. Mother of Mercy, Mother of Grace,
Show us thy Son's compassionate Face.
Shine on thy children, etc.

3. Virgin most loving, Virgin most pure,
Be to us all a refuge secure.
Shine on thy children, etc.
4. Sun for thy footstool, Stars are thy crown,
On exiles of earth look lovingly down.
Shine on thy children, etc.

(I.B.V.M.)

42

Consecration to Mary

P. JONES

$\text{♩} = 88$

I am all thine, My Queen my Mother,
And all that I have is thine.
I am all thine, My Queen my Mother,
And all that I have is thine.

43

Australia's salute to St. Patrick

Gaelic Hymn to St. Patrick
Arr. by P. Jones

D = 104

1. Patrick! from your kindling
Lit on Slane's green hill,
Faith's pure fire undwindling,
Burns, all deathless, still.
Drear days could not hinder
Warm expanse of its flame:
Travail gave new tinder,
New flint, penal shame.

2. Patrick! from this firing
Faith's brave banners unfurled,
Borne by priests desiring,
For Christ's sake, the world;
Hearts throbbed to their warming,
Hope glowed where they trod,
Exiles' loss transforming,
To great gain for God.

3. Patrick! from this glowing,
Faith's flame mounts and towers,
Knowledge full bestowing,
Eire's feast is ours!
Hear us then rejoicing,
Rising young and strong:
Gratefully glad-voicing
Prayerful praise in song.

(George D. Walton.)

44

St. Joseph

A. G. STEIN 1852

d = 104

The musical score for "St. Joseph" consists of three staves of music. The top two staves are in common time (indicated by a 'C') and the bottom staff is also in common time. The key signature is G major, indicated by a single sharp sign (F#) at the beginning of each staff. The notation includes various note heads (solid black, open, and hollow), stems, and bar lines. The first staff begins with a solid black note followed by a series of eighth notes. The second staff begins with an open note followed by a series of eighth notes. The third staff begins with a solid black note followed by a series of eighth notes.

1. Great Saint Joseph! Son of David,
Foster-father of our Lord.
Spouse of Mary ever Virgin,
Keeping o'er them watch and ward!
In the stable thou didst guard them
With a father's loving care;
Thou by God's command didst save them
From the cruel Herod's snare.

2. Three long days in grief and anguish
With His Mother sweet and mild,
Mary, Virgin, thou didst wander,
Seeking the belovéd Child.
In the Temple thou didst find Him:
Oh what joy then filled thy heart!
In thy sorrows, in thy gladness,
Grant us, Joseph, to have part.

3. Clasped in Jesus' arms and Mary's
When death gently came at last,
Thy pure spirit sweetly sighing
From its earthly dwelling passed.
Dear Saint Joseph! by that passing
May our death be like to thine;
And with Jesus, Mary, Joseph
May our souls for ever shine.

(Tr.: Right Rev. Dr. Casartelli.)

45 To St. Teresa, flower of grace

(Patroness of Missions and Australia)

'Piae Cantiones' 1582

$\text{♩} = 116$

1. Saint Teresa, flow'r of grace,
Hidden save from God thy worth,
Turn not from our earnest prayer,
Show'r thy roses on the earth,
Little Flow'r of God.
2. God alone the Leader was,
On His shoulders thou wert borne,
Like an eagle's were His wings
Spread to guard thee night and morn,
Little Flow'r of God.
3. From above, now thou canst see
All earth's grief and bitter pain,
Save the world and our dear land,
Pray that Christ our King may reign,
Little Flow'r of God.

(Anon.)

46

To St. John Baptist De La Salle

(Patron of Teachers)

English traditional
Arr. by P. Jones*d = 84*

1. Saint John Baptist, we, thy children,
 Sing the glory of thy name:
 Thou, with Faith and Zeal resplendent,
 Didst for God young souls reclaim.
 Glorious Saint La Salle we praise thee,
 Guide and help us here below.
 Friend of children! We implore thee!
 Shield us from our deadly foe.

2. Thou for youthful souls hast suffered
 Persecution, toil and strife;
 Honours, riches, both renouncing,
 Training youth for Christian life.
 Glorious Saint La Salle, etc.

3. Like thee, we will honour Mary
 With her Son, the Child Divine.
 And her Spouse, the great St. Joseph.
 So our lives will be like thine.
 Glorious Saint La Salle, etc.

4. May we love the Church, our mother,
 And her head, the Pope in Rome;
 Make us true to all her precepts,
 To reach at last, our Heav'nly home!
 Glorious Saint La Salle, etc.

(Dr. Camillus, F.S.C.)

47

To St. Francis Xavier

(Patron of Missions and Australia)

Tochter Sion, 1741

J = 88

1. O Saint of boundless love
Protect from Heav'n above,
This world beneath the Southern Cross where once
you trod.
Our Patron and our friend,
On you our hopes depend;
Commend our land to God.
2. In youth, from day to day,
You heard Ignatius say,
'What profits it to gain the world and lose one's soul?'
At length God claim'd your heart,
And you kept back no part
But gave to Him the whole.
3. Make us, your children, feel
The ardour of your zeal,
To gain the world for Christ you gladly toiled and
and died.
Help us our hearts to give
And always so to live
That God be glorified.

(B. O'Brien, S.J.)

48

Dear Angel ever at my side

R. L. DE PEARSALL

d = 96

The musical score consists of two staves of music. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The key signature is one sharp (G major). The time signature is 2/4. The tempo is indicated as *d = 96*. The music features various note values including eighth and sixteenth notes, with some rests and dynamic markings like *p* (piano) and *f* (forte). The bass staff includes bass clef, a bass clef, and a bass clef with a sharp sign.

1. Dear Angel ever at my side,
How loving must thou be
To leave thy home it: Heav'n to guard
A sinful child like me.
2. Thy beautiful and shining face
I see not, though so near;
The sweetness of thy soft, low voice
I am too deaf to hear.
3. But when, dear Spirit, I kneel down
At morn and night to prayer,
Something there is within my heart
Which tells me thou art there.
4. Yes, when I pray thou prayest too,
Thy prayer is all for me;
But when I sleep, thou sleepest not,
But watchest patiently.
5. Ah me, how lovely they must be
Whom God has glorified,
Yet one of them, O sweetest thought!
Is ever at my side.
6. Then love me, love me, Angel dear,
And I will love thee more;
And help me when my soul is cast
Upon the eternal shore.

(Fr. F. Faber.)

49

Faith of our Fathers

Traditional

d = 88

The musical score consists of three staves of music. The top staff uses a treble clef and has a key signature of two flats. The middle staff uses a bass clef and also has a key signature of two flats. The bottom staff uses a bass clef and has a key signature of two flats. The music is in common time. The tempo is marked as *d = 88*. The notation includes various note values such as eighth and sixteenth notes, and rests. There are several measures of music, separated by vertical bar lines. A small star symbol is located at the end of the first measure of the top staff.

1. O Faith of our Fathers living still,
In spite of dungeon, fire and sword:
O how our hearts beat high with joy,
Whene'er we hear that glorious word.

O Faith of our Fathers, Holy Faith,
We will be true to thee till death.
2. Our Fathers chain'd in prisons dark,
Were still in heart and conscience free:
How sweet would be their children's fate,
If they, like them, could die for thee.

O Faith of our Fathers, etc.

3. O Faith of our Fathers, Mary's prayers
Shall win our countrymen to thee
And through the truth that comes from God
Australia shall indeed be free.

O Faith of our Fathers, etc.

4. O Faith of our Fathers, we will love
Both friend and foe in all our strife:
And preach thee, too, as love knows how
By kindly words and virtuous life.

O Faith of our Fathers, etc.

(Fr. F. Faber.)

50

The Kiss of Christ

P. JONES

d = 72

1. How sweet to be a little child
And hear the Saviour say,
"Let little children come to me,
And turn them not away."
What other day in all our lives
Can be so sweet as this,
When Christ bestows on children's lips
Their first Communion kiss?
2. And yet another day will come
As full of joy as this,
My last and first Communion day
Will bring me equal bliss.
When Jesus o'er my pillow bends
To soothe my dying tongue,
The kiss of Christ will be as sweet
As when my lips were young.

(Anon.)

51

O Mary Mother, Sweetest, Best

French
Arr. by P. Jones

D. = 66

1. O Mary Mother, sweetest, best,
From Heav'n's immortal bowers,
Do gather for a little child
A bouquet of sweet flowers.
I wish my little heart to be
A cradle fair and gay,
Where Blessed Jesus may repose } twice
On my first Communion day.

2. My little child, I can obtain
So bright a wreath for thee,
That Jesus will delight to come
Within thy heart to be.
I'll give thee lovely charity,
More warm than rose's glow;
I'll give thee heav'nly purity,
More white than lily snow.

3. The violet of humility
Shall yield a sweet perfume;
And Jesus will delight to be
Within thy little room.
But then remember, dearest child,
The blossoms that I give
Require the wat'ring of a prayer,
Or they will cease to live.

(Anon.)

52

The little Infant Jesus

A SISTER OF CHARITY

d = 104

The musical score consists of three staves of music for piano. The top staff uses the treble clef, the middle staff uses the bass clef, and the bottom staff uses the bass clef. The key signature is two flats. The tempo is marked as *d = 104*. The music features various note values including eighth and sixteenth notes, with dynamics like *p.* (piano) and *f.* (forte). There are also slurs and grace notes. A star symbol (*) is placed above the first measure of the top staff.

1. The little Infant Jesus
Came down to earth one day,
To find a sweet and pretty place,
A little while to stay.
And so he saw your heart, my child,
And found a garden there;
Where rosebuds near a lily grew,
And daisies white and fair.

2. It was so pure and spotless there,
The Babe was pleased to stay,
He loves you much, but most of all
On first Communion day.
Jesus will come again, my child,
So keep those flowers bright;
To be with children good and true
Is His one great delight.

3. He will tell His holy Mother
Of the little child He met,
And she will be your Mother, too.
She'll not this day forget.
Your gentle Guardian Angel who
Has watched each step you trod
Is very happy on this day,
Dear little child of God.

(Anon.)

53

O perfect Love

R. R. TERRY

$\text{♩} = 100$

1. O perfect Love, all human thought transcending,
Lowly we kneel in prayer before thy throne,
That theirs may be the love that knows no ending,
Whom thou for evermore dost join in one.
2. O perfect life, be thou their full assurance
Of tender charity and steadfast faith,
Of patient hope, and quiet, brave endurance,
With child-like trust that fears not pain nor death.
3. Grant them the joy which brightens earthly sorrow,
Grant them the peace which calms all earthly strife;
And to life's day the glorious unknown morrow
That dawns upon eternal love and life.

(D. F. Gurney)

54

O salutaris 1

S. WEBBE

J = 88

A - men.

55

O salutaris 2

From LA FEILLÉE

J = 88

A - men.

1. O Salutaris Hostia,
Quae coeli pandis ostium,
Bella premunt hostilia,
Da robur, fer auxilium.

2. Uni trinoque Domino,
Sit sempiterna gloria.
Qui vitam sine termino,
Nobis donet in patria.

Amen.

56

Tantum ergo

S. WEBBE

d = 88

A - men.

1. Tantum ergo, Sacramentum,
Veneremur cernui;
Et antiquum documentum,
Novo cedat ritui;
Praestet fides supplementum,
Sensuum defectui.

2. Genitori, Genitoque,
Laus et jubilatio;
Salus, honor, virtus quoque,
Sit et benedictio:
Procedenti ab utroque,
Compar sit laudatio.

Amen.

57

Adorémus

d = 63

A - do - ré - mus in ae - té - num
Sanc - tis - si - mum

Sa - ora - men - tum.
Lau-dá - te
Dóminum, o - - - - -
2. Quónium confirmáta est super nos misericórdi -
3. Glória Patri
4. Sicut erat in princípio et nunc

mnes gen - tes:
a e - jus:
et Fí - li - o:
et sem - per:

landáte eum o - -
et véritas Dómini manet in ae - té - num
et Spirí - - - tu - - i - San - cto,
et in saecula saecu - - ló - - rum. A - men.

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