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D. JASON BISHOP
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OMNES COMPLEANT:
A CONDUCTOR'S RESOURCE GUIDE TO THE OFFICE OF COMPLINE

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

BY

Dr. Dennis Shrock, Major Professor

Dr. Irvin Wagner, Chair

Dr. Sanna Pederson, Co-Chair

Dr. Roland Barrett

Dr. Steven Curtis

Dr. Marilyn Ogilvie

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CHAPTER I

Introduction

Purpose of the Study

The current study is intended to serve as a conductor's resource guide for the office of Compline according to the traditional Roman rite. One of the celebrations within the daily cycle of the Divine Office[1] in the Roman Catholic Church, Compline is the office immediately following Vespers, and intended for observance at the completion of the day, or prior to sleep. Within Compline, as within each of the offices of the liturgical hours, there exists a body of corresponding monophonic plainchant in the form of psalms, hymns, and antiphons, and smaller chants such as versicles, responsories, canticles, and others. A wealth of polyphonic settings also exists of many of these chants and texts, spanning all periods of music history.

This document is geared toward the conductor who is interested in the numerous possibilities for constructing choral programs based on the music of Compline. Serving primarily as a resource for the integration of Compline plainchant with performances of related polyphonic works, this document

[1] Common synonyms for Divine Office include Liturgy of the Hours, liturgical hours, canonical hours, and *opus Dei*. For definitions of these terms and other relevant liturgical terminology, consult the Glossary of this study, *The New Catholic Encyclopedia* online at http://www.newadvent.org/cathen, or Andrew Hughes' *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology* (Toronto: University of Toronto Press, 1982).

provides an historical overview of the evolution of the office of Compline; original editions of Compline plainchant; original translations of all Latin texts; a catalog of important polyphonic settings of the Compline psalms, hymn, antiphons, and selected other chants and texts; and a proposed concert program for a Compline-centered performance, complete with original performance editions of the suggested polyphonic works. This resource guide will ultimately serve as a volume within a future larger series consisting of similar resources for all of the Liturgical Hours, such as Matins, Lauds, Vespers, and others.

Need for the Study

Each of the hours of the Divine Office contains its own music and texts, Compline included. Most of the sacred Latin choral repertoire originates in some segment of Roman Catholic liturgy, and since the hours of the Divine Office each have an assigned corpus of texts and plainchant, a sizeable quantity of that repertoire has its roots in the traditional celebrations of the Divine Office. Moreover, the Marian Antiphons, which are among the more popularly performed sacred Latin choral texts, are specifically connected to the office of Compline. While there is a substantial amount of literature addressing the history of the Liturgical Hours and of Compline in particular, as well as guides for religious celebration and even some limited collections of polyphonic music, there are

currently no all-inclusive conductors' resources for this office. This document offers an important contribution to the reference literature in the form of a resource guide for conductors wishing to explore Compline in performance.

Survey of Related Literature

The majority of the available literature related to the office of Compline deals with its historical evolution within the context and function of Roman Catholic liturgy. A perusal of the bibliography of this study reveals that almost all of the books, dissertations, and journal articles listed pertain to the Divine Office in general. Those sources that deal specifically with Compline either focus primarily on aspects of its historical evolution or address theological issues and provide instruction pertaining to the religious observance of the office. Unlike this study, none of these sources is thoroughly or exclusively oriented to the needs of the conductor wishing to explore Compline in performance; however, by serving as reference materials for important liturgical dates, events, and terminology, such sources have proven invaluable to the historical overview of Compline that is provided in this study, and a few of them deserve special attention here.

Among the more useful and comprehensive resources is *Ad Completorium, Being the Rite of Compline for Every Day of the Liturgical Year According to the Roman Breviary of 1960*. Edited by Father Seán Finnegan and

published in 2000 by the Priestly Fraternity of St. Peter in Elmhurst, PA, *Ad Completorium* is a well-organized resource for the liturgical celebration of Compline "according to the liturgical books of the Roman Rite in force in 1962."[2] As Finnegan notes, the liturgy of the Roman Rite was "last codified in 1960," when "the typical edition of the Roman Breviary [was] issued."[3] Finnegan describes how his *Ad Completorium* reconciles the *Roman Antiphonal* of 1919 with the *Roman Breviary* of 1960 by consulting the *Liber Usualis* of 1962:

> The normative point of reference for the music of the day Hours of the Office[4] is the Roman Antiphonal, of which the last typical edition was issued in 1919. This took account of the rearrangement of the Divine Office by Pope St. Pius X. The Antiphonal was not revised to incorporate changes in the Office between that year and 1960. However, such changes were included in the *Liber Usualis* and we have therefore consulted the 1962 edition of the *Liber*, which contains the *Variationes* issued by the Sacred Congregation of Rites necessary to bring the book into conformity with the new rubrics.[5]

Finnegan's book contains all texts and chants for the celebration of Compline in the Roman Rite, prior to Vatican II, for every day of the week, and every season of the liturgical year. The texts are provided in both Latin and English, while the chants are printed in neumatic notation only. Finnegan provides most variations in the office for the entire liturgical year, although his presentation of the material for Holy Saturday is somewhat misleading, as will be

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[2] Father Seán Finnegan, ed., *Ad Completorium: Being the Rite of Compline for Every Day of the Liturgical Year According to the Roman Breviary of 1960* (London: St. Austin Press, 2000), XI.
[3] Ibid., XII.
[4] The term "day hours" can be somewhat misleading: it refers to all hours of the Divine Office prayed from sunrise (Lauds) to after sunset and before retiring to sleep (Compline).
[5] Finnegan, XIII.

noted in the portion devoted to the Sacred Triduum in Chapter III of this study. Finnegan also does not include alternate texts for the hymn **Te lucis ante terminum**, the third verse of which varies throughout the liturgical year; the current study provides a more thorough account of this and other texts used in Compline. Finally, it is my opinion that Finnegan's English translations of the Latin texts occasionally lean slightly towards a religious rather than a literal translation. Although such a slant is to be expected since his text is intended to serve as a primarily liturgical resource, the current study attempts to provide more neutral translations.

Musical resources for Compline, such as anthologies of polyphonic music, are few in number, and most are limited to specific composers, time periods, or geographical regions. One of the most extensive collections of polyphonic settings of music for Compline is Jeffrey Kurtzman's anthology published by Garland. Each volume is titled *Vesper and Compline Music* and contains a collection of seventeenth-century Italian pieces for varying numbers of voices, ranging from one to eight, and including a volume for multiple choirs. While Kurtzman's anthology is an expansive one—consisting of twenty volumes with a total of 124 pieces, many with continuo or other instrumental accompaniment—it does have its limitations. In a review of Kurtzman's work, Robert Kendrick writes

that "future scholarship will be forever in [Kurtzman's] debt for his efforts,"[6] but also describes the collection as "ever so slightly tilted toward northern Italy, toward the first two decades of the century, and toward those whose publications have survived."[7] Furthermore, Kendrick points out that the preponderance of the music in Kurtzman's collection is for Vespers, citing that "Psalm and Magnificat settings for Vespers constitute the overwhelming majority of the contents."[8]

Kurtzman's anthology is an important contribution to resources for Compline, and it has benefited the catalog of polyphonic works in the present study considerably. It is, however, limited in its scope. While Kurtzman's focus is to provide editions of a variety of scores within specific historical and geographical boundaries, the present study offers a more diverse catalog of repertoire related to Compline, representing a range of styles and languages, and spanning all periods of music history. Although performance editions have not been provided for all pieces listed, the catalog of the present study serves as a broader reference for polyphonic literature related to the office of Compline.

Another valuable reference worthy of discussion is Joseph (Stanislaus) Campbell's *From Breviary to Liturgical Hours: The Structural Reform of the Roman Office, 1964-1971*. Campbell's book, essentially a duplication of his

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[6] Robert L. Kendrick, "Vesper and Compline Music for One Principal Voice . . . Vesper and Compline Music for Multiple Choirs," *Notes: Quarterly Journal of the Music Library Association* 61, No. 1 (Sept 2004): 229.
[7] Ibid.
[8] Ibid.

dissertation, "Structural Reform of the Roman Office, 1964-1971," provides a wealth of historical information, assembled with careful scholarship, to assist the reader in sorting out the complexities of liturgical reform during the twentieth century. Especially useful is its account of the preparations for, and results of, the Second Vatican Council in the 1960s. Campbell begins with a chapter devoted to the structure of the Divine Office in the Roman Rite from the sixth to the twentieth centuries, highlighting major changes in its configuration along the way. The bulk of his text, however, is devoted to explaining the developments in the twentieth century; it concludes with chapters that summarize the resultant modifications to each of the individual offices within the Liturgy of the Hours, and an evaluation of the reform process and its results. Campbell's book has proven very useful to the present study because of the detail it provides for the reader wishing to understand the current structure of the Divine Office, and specifically of Compline.

Scope and Limitations of the Study, and Potential for Future Research

As previously stated, this document is specifically designed to serve as a musical resource for performers, especially conductors, regarding the music and texts of Compline. While considerable attention is given to tracing the historical evolution of the office of Compline, thereby offering a glimpse at the convoluted

history of the Divine Office in general, it is not the primary purpose of the current study to unravel the many complexities of the history of Roman Catholic liturgy. It is also not the intention of this document to serve as a religious or liturgical resource, but primarily a musical one. This study provides an account of the historical development of the office of Compline from its origins, to its format in the latest editions of the *Roman Breviary* and *Liber Usualis*, to its post-Vatican II format in the *Liturgia Horarum*. It is the structure of Compline in the latest edition of the *Roman Breviary* (i.e., pre-Vatican II) that will be used as the source material for this study, for reasons to be fully explained later.

Since the psalms and antiphons vary with the daily celebration of Compline in the *Roman Breviary*, the scope of the study encompasses music and texts for every day of the week, as well as addresses which elements of Compline are Ordinary (or invariable) and which are Proper (or adaptable) to certain portions of the liturgical year. The catalog of polyphonic works features selected texts from both the Ordinary and Proper elements of Compline, and includes extensive lists of notable settings, from early to recent. Finally, a sample program is provided, supplemented by original performance editions of the suggested repertoire, to demonstrate how a conductor might approach designing a Compline-themed performance. The purpose of this program is to provide a model for the interested conductor. While the vastness of the repertoire alone makes it obviously impossible to exhaust all programming possibilities within this

or any document, it is my goal through future research to continue accruing entries for the catalog of polyphonic settings, as well as to provide other options for suggested programs and to expand the inventory of performance editions. As previously mentioned, I also hope to integrate the current study into a future series of similar musical resources for all hours of the Divine Office.

CHAPTER II

Historical Evolution of the Office of Compline: An Overview

What follows in this chapter is an overview of the historical evolution of the office of Compline. Rather than attempt to untangle the many complexities of the history of the Divine Office in general (a colossal topic which authors such as Robert Taft, Joseph Campbell, and others have tackled far more comprehensively than could possibly be done here), the material in the current chapter is presented simply to highlight and summarize certain figures, phases, and events that were instrumental in the historical development of Compline. This overview traces the development of Compline from its origins in the earliest centuries of Christianity, to important reforms to the Divine Office left unrealized by the First Vatican Council in 1869-1870 and ultimately implemented by Pope Pius X in 1911. Finally, the chapter concludes with a look at the dramatic overhaul of the Divine Office during the Second Vatican Council in the 1960s, resulting in the *Liturgia Horarum* of 1971. A discussion of these most recent changes to the Divine Office will serve to elucidate my reasons for selecting the pre-Vatican II *Roman Breviary*, rather than the *Liturgia Horarum*, as the source for the material in subsequent chapters of this study.

From Night Prayer to Compline: the Fourth through Sixth Centuries

The term "Compline" (also spelled "Complin"), used to describe the final liturgical observation within the daily cycle of the Divine Office, [9] is derived from the Latin words *completorium* (complement, or completion) and *complere* (to complete, satisfy, fulfill). Compline originated in the fourth through sixth centuries, and the structure given to the office at that time saw only a few relatively minor changes until the major liturgical reforms of the twentieth century. One of the most influential figures in the nascent development of Compline, and in the course of western monasticism in general, was St. Benedict of Nursia (c. 480 to c. 547 AD). His most celebrated literary work, the *Rule of St. Benedict*, dates from the early sixth century and continues to exert considerable influence on the lives of countless Catholic monastics even today. As part of the introduction to an analysis of the *Rule of St. Benedict*, G. Cyprian Alston writes:

> Before proceeding to analyze St. Benedict's Rule and to discuss its leading characteristics, something must be said about the monasticism that preceded his times, and out of which his system grew, in order that some idea may be gained as to how much of the Rule was borrowed from his precursors and how much was due to his own initiative. Such considerations are important because there is no doubt whatever that the introduction and propagation of St. Benedict's Rule was the turning-point which changed the whole trend of monasticism in the West.[10]

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[9] The Divine Office, in its pre-Vatican II format, consists of Vigils during the night, Matins before sunrise, followed by the seven offices of the day: Lauds, Prime, Terce, None, Sext, Vespers, and Compline.

[10] G. Cyprian Alston, "Rule of St. Benedict," *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/02436a.htm; accessed 31 October 2006.

Although many may debate to what extent, there are few who would argue that Benedict's ideas were inevitably influenced by earlier writings from both eastern and western traditions; scholars largely concur that Benedict's *Rule* reflects an amalgamation of "old and new ideas."[11]

Some believe that the *Rule of St. Benedict* is the earliest extant source to ascribe the label *completorium* to the night office,[12] while others contend that sources such as the anonymous *Rule of the Master*, which also make references to Compline, antedate Benedict's *Rule*. This particular conflict is addressed in more detail later in the present chapter, but what may be said for certain is that St. Benedict, whether or not he is responsible for the label *completorium*, did not initiate the monastic custom of prayer before bedtime. Joseph Pascher was indisputably correct when he wrote, "Research into the pre-Benedictine Roman Liturgy of the Hours is confronted with pitch-darkness that can be pierced only with great difficulty";[13] however, for the purposes of the current study, there are at least a few strong pieces of evidence to support the existence of certain traditions that served as precursors to a formal Compline. According to G.E. Schidel, it was the Eastern monk and ascetic writer John Cassian (d. 453) who

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[11] Ibid.
[12] Fernand Cabrol, "Compline," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/04187a.htm; accessed 30 October 2006.
[13] Joseph Pascher, "Der Psalter für Laudes und Vesper im alten römischen Stundengebet," *Münchener theologische Zeitschrift* 8 (1957), 255-267, as quoted in Robert Taft, S.J., *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* (Collegeville, MN: The Liturgical Press, 1986)

made the earliest reference to such a tradition. Schidel writes, "In describing monastic practices of his day he [Cassian] mentions that Eastern monks were accustomed on Sunday nights to join in singing a few Psalms in their dormitory."[14] Scholars such as Robert Taft, however, tend to ascribe less importance to such passages, commenting on Cassian's *De institutis coenobiorum* (*On the Customs of the Monasteries*):

> Cassian also speaks of a psalm before and after supper (III, 12), and psalms before retiring (IV, 19:2), but he does not make it clear whether the psalm after supper and those before retiring are the same thing. Some wish to see compline in this bedtime psalmody, but I think that would be anachronistic, since Cassian omits all mention of such an office in his very detailed discussion of the Palestinian cursus. So I would prefer to consider these psalms as simply bedtime prayers before a formal office of compline had been introduced to serve this purpose.[15]

Whether or not Cassian's comments depict an ancestral version of Compline, his description of a semi-formal, communal prayer before bedtime does confirm that the tradition was in practice prior to the time of St. Benedict.

Cassian is not the only pre-Benedictine author who makes reference to some manner of liturgical devotion between Vespers and retiring to bed: a text by Callinicus dated between 447 and 450 AD refers to a canonical hour celebrated in the East known as *prothypnia*, a Greek word meaning "before sleep."[16] Certain passages in the writings of Eusebius and St. Ambrose are also highly suggestive

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[14] G.E. Schidel, "Compline," in *New Catholic Encyclopedia*, 2nd ed. (Washington, DC: The Catholic University of America and The Gale Group, 2003).
[15] Robert Taft, S.J., *The Liturgy of the Hours in East and West: The Origins of the Divine Office and Its Meaning for Today* (Collegeville, MN: The Liturgical Press, 1986), 79.
[16] Cabrol, "Compline." Today Greeks refer to this office as *apodeipnon*, meaning "after dinner."

of pre-Compline traditions in existence as early as the fourth century. Cabrol claims that, while it is impossible to discern whether these texts refer definitively to a formal Compline, at the very least they "bear witness to the private custom of saying a prayer before retiring to rest. If this was not the canonical Hour of Complin, it was certainly a preliminary step towards it."[17] Such preliminary steps eventually led to further codification of the office in the East by St. Basil, and in the west by St. Benedict. It is the work of St. Benedict in particular that served as the model for Compline within the Roman Church and ultimately provided the structure of the office found in the *Roman Breviary*. Before analyzing Benedict's efforts in further detail, a brief look at the earlier contributions of St. Basil will also prove insightful.

St. Basil the Great lived from around AD 329 to 379, and served the early Christian church as the Bishop of Caesarea. In a biographical article, Joseph McSorley refers to Basil as a member of "The Three Cappadocians," including Gregory of Nazianzus and Gregory of Nyssa, but claims that St. Basil "far outclass[ed] the other two in practical genius and actual achievement."[18] Among St. Basil's most celebrated writings are his two treatises, "The Shorter Monastic Rules" and "The Longer Monastic Rules," component parts of *The Great Asketikon* (*Ascetical Discourse*, or *Rule*). As Anna Silvas explains in the Preface

[17] Cabrol, "Compline."
[18] Joseph McSorley, "St. Basil the Great," *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/02330b.htm; accessed 31 October 2006.

to her recent study on Basil's *Asketikon*, "During the fourth century AD Christian monasticism emerged almost spontaneously in many different parts of the Christian world." With respect to the Christian East, Silva claims, "The most important document of this nascent native monasticism is the *Great Asketikon* of St. Basil the Great, of Caesarea (AD 329-79)."[19]

Around AD 356, after visiting monastic communities in Egypt, Palestine, and Mesopotamia in order to examine first-hand the lives and practices of the monks in these regions, St. Basil founded a monastery near the Iris River in Cappadocia, a region of modern-day Turkey. J.M. Besse details the parameters of what St. Basil's *Rule* does and does not contain:

> In his Rule St. Basil follows a catechetical method; the disciple asks a question to which the master replies. He limits himself to laying down indisputable principles which will guide the superiors and monks in their conduct. . . . It leaves to the superiors the care of settling the many details of local, individual, and daily life; it does not determine the material exercise of the observance or the administrative regulations of the monastery. . . . As he gave it, the Rule could not suffice for anyone who wished to organize a monastery, for it takes this work as an accomplished fact.[20]

Based on this description of St. Basil's *Rule*, particularly Besse's assessment that "it does not determine the material exercise of the observance," one does not expect to extract much specific information from Basil regarding any particular liturgical celebrations or practices. But St. Basil's response to the 37th question (in

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[19] Anna M. Silvas, *The Asketikon of St. Basil the Great* (New York: Oxford University Press, 2005), vii.
[20] J.M. Besse, "Rule of St. Basil," *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/02322a.htm; accessed 31 October 2006.

what Silva calls "The Longer Responses") lays substantial early groundwork for an office of Compline in the East. In question 37, the disciple asks of St. Basil, "Should we neglect work on a pretext of the prayers and the psalmody; and what times are suitable for prayer—but first, is it necessary to work?"[21] Basil answers the portion of that question relevant to this study—"what times are suitable for prayer?"—by first citing a scriptural reference which has historically served as biblical validation of the Divine Office, I Thessalonians 5:17, "Pray without ceasing."[22] Basil continues:

> Nevertheless, because thanksgiving at all times is laid down in the law (cf. Ps. 33:1; Phil. 4:6; I Thess. 5:18) and has been shown to be necessary to our life both by nature and reason, we must by no means overlook the established times of the prayers in the communities, times which we have necessarily chosen because each has its own special reminder of benefits received from God.[23]

Basil goes on to describe a liturgical hour at sunrise, which he calls *Orthros*,[24] followed by directives for prayer at the third, sixth, and ninth hours, all supported by multiple scriptural references. His instructions include obligations for prayer at the end of the day, before bedtime, and in the middle of the night. The following portion contains a skeletal description of what will later comprise part of the principal thematic material of the formalized office of Compline:

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[21] Silvas, 243.
[22] Ibid., 245.
[23] Ibid.; see also Silvas, 245, n. 406: "**ouj anagkaiwj ecelecameqa**," meaning "times which we have necessarily chosen." Silva writes, "Thus Basil himself had a major role in organizing the classic sequence of the Liturgy of the Hours in the Church both east and west."
[24] Silvas, 245, n. 407: "**ton men orqron**, or 'dawn' prayer."

> As the day draws to a close, let us give thanks for what has been given us during the day and for what we have done well, and let us confess what we have left undone, whether voluntary or involuntary, or an inadvertent fault in word or deed or in the heart itself, making atonement for all things through prayer. For the review of past deeds is a great help against falling into the like again. This is why it says: *What you say in your hearts, feel compunction for on your beds* (Ps. 4:4). Again, as the night begins, we ask that our rest may be without offence and free from fantasies, and of necessity we recite again at this hour the ninetieth psalm.[25]

Basil's instructions allude to certain characteristic portions of the office of Compline: first, "making atonement" as a means of concluding the day's work is the primary purpose of the Examination of Conscience and Confession, the second portion of the Opening Ordinary of Compline; and second, a reference to Psalms 4 and 90, two of what will later be designated as the three Psalms of Compline, along with Psalm 133, in the *Rule of St. Benedict.*[26] Finally, Basil's directions to pray for a rest "without offence" and "free from fantasies" bear a compelling resemblance to two definitive portions of Compline: the text of the opening benediction **Noctem quietam**[27], and the text of the hymn **Te lucis ante terminum**.[28]

St. Benedict is thought to have derived considerable inspiration and material for his own *Rule* from the writings of both Cassian and St. Basil. In the

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[25] Silvas, 246-247.
[26] q.v. Chapter III, p. 53: **"Quae dicitis in cordibus vestris, in cubilibus vestris compungimini."** "For the things you say in your hearts, you must feel remorse in your beds."
[27] q.v. Chapter III, p. 41: **"Noctem quietam et finem perfectum concedat nobis Dominus omnipotens."** "May the almighty Lord grant us a quiet night and a perfect end."
[28] q.v. Chapter III, p. 94 (verse 2 of **Te lucis ante terminum**): **"Procul recedant somnia, et noctium phantasmata..."** "May dreams and ghosts of the night retreat far from us..."

final chapter of Benedict's *Rule*, entitled "De hoc quod non omnis iustitiae observatio in hac sit regula constituta" (On the fact that not all observation of righteousness may be contained in this rule), Benedict acknowledges that his previous seventy-two chapters could not possibly have encapsulated all that is necessary for living a righteous monastic life, and he recommends the reading of St. Basil's *Rule* or Cassian's *Collationes* (*Conferences*) or *Lives of the Fathers* for further edification.[29] In Chapter 42, Benedict even specifically suggests reading Cassian prior to the celebration of Compline.[30] Therefore, not only was Benedict obviously familiar with the writings of Cassian and St. Basil, but he seems to have held them in high regard, and thus it is not unimaginable that Benedict would have borrowed from their descriptions of nighttime prayer rituals when he designed his version of the office of Compline. Nevertheless, it is Benedict's general tendencies towards structural organization and greater attention to detail that define his role in the development of western monasticism. Alston writes, "In adapting a system essentially Eastern, to Western conditions, St. Benedict gave it a coherence, stability, and organization, and the verdict of history is unanimous in applauding the results of such adaptation."[31] Likewise, it is the actual structure

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[29] St. Benedict of Nursia, *Regula* (ed. John Chamberlain in *The Rule of St. Benedict: The Abingdon Copy* [Toronto: Pontifical Institute for Mediaeval Studies, 1982], 72; and trans. Francis Aidan Cardinal Gasquet in *The Rule of St. Benedict* [New York: Cooper Square Publishers, Inc., 1966], 124); see also Schidel, "Compline."
[30] Gasquet, trans., *The Rule of St. Benedict*, 77.
[31] Alston, "Rule of St. Benedict."

that Benedict gives to Compline, particularly to its psalmody, that has proved to be his most lasting contribution to the office.

Whether or not Benedict was the first to establish Compline as a formal canonical hour, the office of Compline that ultimately appears in the *Roman Breviary* forever bears his stamp. It is possible, however, that Compline was formalized earlier in the *Rule of the Master*, an anonymous sixth-century rule presumed to have been written two or three decades prior to that of Benedict. Robert Taft labels *The Rule of the Master* as pre-Benedictine, originating "probably from Campania, southeast of Rome, in the first quarter of the sixth century."[32] Some scholars, however, disagree with this assertion,[33] but the Catholic Order of St. Benedict claims that the *Rule of the Master* was written earlier than the *Rule of St. Benedict*, and that Benedict actually copied several portions directly from the allegedly earlier Rule.[34] If this is the case, then the first references to the office of Compline as such may actually appear in the *Rule of the Master*, and not in the *Rule of St. Benedict*. Regardless, it is the work of St. Benedict, particularly his distribution of the psalmody, that had the most lasting influence on the shape of the Divine Office in the Roman rite.

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[32] Taft, 122.

[33] See Marilyn Dunn, "The Master and St. Benedict: A Rejoinder," *The English Historical Review* 197 (1992), 104-111. Dunn makes a compelling argument that the *Rule of the Master* actually came after the *Rule of St. Benedict*, a claim to which Adalbert de Vogüé, editor of the critical edition of the *Rule of the Master* (*La Règle du Maître*), strenuously objects.

[34] Website of the Order of St. Benedict, Commentary on *The Rule of St. Benedict*, available from http://www.osb.org/gen/rule.html, accessed 2 November 2006.

Benedict devotes several chapters of his *Rule* to providing instructions for the celebration of the Divine Office, and chapters 16, 17, 18, and 42 pertain specifically to Compline. Throughout these chapters, Benedict uses forms of the words *completorium* (*completorii*, *completoriis*) and of the related verb *complere* (*compleant*) to describe the liturgical office of Compline:

> **Ait propheta, 'Septies in die laudem dixi tibi;' qui septenarius sacratus numerus a nobis sic implebitur si matutini, primae, tertiae, sextae, nonae, vespere, completoriique tempore nostrae servitutis officia persolvamus.**[35]
>
> (The prophet says, "I have praised you seven times a day"; thus, this sacred number 'seven' will be fulfilled by us if we perform the duties of our daily office through Lauds, Prime, Terce, Sext, None, Vespers, and Compline.)
>
> **Omnes ergo in unum positi compleant; et, exeuntibus a completoriis, nulla sit licentia denuo cuiquam loqui aliquid.**[36]
>
> (Therefore when all are gathered together in one place, let them celebrate Compline; and, exiting from Compline, no one is permitted to say anything again.)

The preceding quotations demonstrate what many believe to be the first documented use of the words *completorium* and *complere* in reference to the final office of the day. In chapters 17 and 18, entitled "Quanti psalmi per easdem horas dicendi sint" (How many psalms are to be said throughout these hours) and "Quo ordine psalmi dicendi sint" (The order in which the psalms are to be said), Benedict proceeds to assign certain other components to the office of Compline—

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[35] Chamberlain, ed., *The Rule of Saint Benedict*, 36.
[36] Ibid., 51.

including a hymn, lesson, versicle, and blessing[37]—after which he details a plan for the distribution of the psalmody throughout the Divine Office.

Benedict specifically stresses that "care be taken that every week the whole Psalter of a hundred and fifty psalms be sung,"[38] but allocates only three of those 150 psalms to the celebration of Compline: "At Compline, the same psalms are repeated every day, namely, the fourth, the ninetieth, and the hundred and thirty-third."[39] While Benedict is credited with giving Compline a definitive structure, the psalmody within that structure may seem limited when compared to the ferial variety of some of the other hours, such as Matins or Vespers. [40] Little did Benedict know that his choice to use the same three Psalms every day for Compline would have implications for the liturgical reforms of this office for centuries to come.

Compline in the Ninth Century

As previously established, Benedict's distribution of the psalmody ensured that all 150 psalms would be recited over the course of one week. While several of the canonical hours contained at least some amount of variation in the ferial

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[37] Gasquet, trans., *The Rule of Saint Benedict,* 46.
[38] Ibid., 49.
[39] Ibid.
[40] See Joseph Campbell, *Structural Reform of the Roman Office: 1964-1971* (Ph.D. dissertation, University of Notre Dame, 1987), 14, Table 1: "Probable Distribution of Psalms in the Weekly Psalter of the Roman Office in the Sixth Century."

psalmody, the celebration of Compline used Psalms 4, 90, and 133 invariably. This distribution of psalmody remained in effect for Roman Compline from the sixth century until the ninth century, when efforts to fuse the Roman Office with Gallican practices by principal figures of the Carolingian Era such as Pepin the Short (714-768) and Charlemagne (c. 742-814) resulted in a few variations to the structure of the Divine Office. While these changes were minor, they were nevertheless widespread in their impact: the Roman Office became, as handed down in sources by Amalarius of Metz (c. 780-850), "firmly established in the churches of western Europe."[41] In this new Romano-Frankish version, Compline acquired a fourth psalm, Psalm 30. In addition, the readings were removed from the offices of Prime and Compline, and the Hymn was removed from all hours including Compline, but was eventually restored to Compline during the Middle Ages "in its customary Benedictine position."[42] Otherwise, despite many attempts to reform the Roman Office, the version of Compline as documented by Amalarius would remain essentially unchanged over the next one thousand years.[43]

[41] Campbell, *Structural Reform of the Roman Office*, 16.
[42] Ibid., 20, 23.
[43] Ibid., 29, 31.

Attempted Reforms in the Sixteenth through Nineteenth Centuries

While the structure of Compline remained relatively stable from the ninth through the nineteenth centuries, a look at the unsuccessful efforts to reform the Divine Office during that time—particularly from the Council of Trent and forward—will provide some necessary historical background for understanding the major reforms that ultimately did occur in the twentieth century. In describing the history of the Divine Office as contained in the *Roman Breviary* (the earliest version of which dates to 1099), Cabrol writes, "During the twelfth and thirteenth centuries the Breviary properly so called was emerging into being. From then till now (that is, from the fourteenth century onwards) might be termed the period of reform."[44] One of these more significant attempts—and they were, for the most part, only *attempts*—to restructure the Roman Office took place in the sixteenth century under the leadership of Francisco Cardinal Quiñones (1485-1540) at the behest of Pope Clement VII (1478-1534). The only notable change with specific respect to Compline in the Quiñones breviary was the return to three psalms (recall that a fourth psalm, Psalm 30, was added in Amalarius' version).[45]

Quiñones' revised version of the Roman Office was at first popular and was published in 1535 with the permission of Pope Paul II (1468-1549).

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[44] Fernand Cabrol, "Breviary," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/02768b.htm; accessed 2 November 2006.

[45] "Quiñones had opted for a distribution of the psalter based not on the biblical order of psalms but on the suitability and length of the individual psalm, three per hour, two short and one long, with the result that each hour had approximately the same length" (Taft, 312).

Campbell ascribes its initial popularity to the many solutions it provided for the needs expressed before and during the Council of Trent, 1545-1563. In particular, according to Campbell, "The structure of this [Quiñones'] office was a modification of that of the Roman with a view to private recitation and spiritual edification."[46] In this regard, the desires and priorities expressed at the Council of Trent—that the recitation of the Divine Office should be more conducive to individual devotional circumstances—foreshadowed concerns that would be articulated some four hundred years later at the Second Vatican Council.

The Quiñones Breviary later became somewhat controversial and was short-lived. Those who approved of it were attracted to its simplicity, but "its disadvantage was the opposition it provoked among those who thought it too radical a departure from tradition."[47] Pope Paul IV (1555-1559) was the first to revoke the breviary of Quiñones, though Pius IV (1559-1565) reinstated it.[48] Eventually, it was Pope Pius V (1566-1572) who ordered the bishops of the Council of Trent to form a commission for the purpose of "correcting" the Roman Office, the result of which in 1568 was the Tridentine Breviary, featuring a structure for the Office that was almost completely identical to the one in the records of Amalarius in the ninth century. Pius V promulgated this corrected version in his papal bull *Quod a nobis* of 1568, establishing it as the definitive

[46] Campbell, *Structural Reform of the Roman Office*, 26.
[47] Taft, 311.
[48] Ibid.

Office for the entire Western Church and expressly forbidding any further use of the Quiñones version.[49]

In the next few centuries, however, the voices of Quiñones and his supporters at the Council of Trent continued to resonate, as the Divine Office became increasingly regarded as a private activity meant to serve the personal spiritual needs of the clergy. Public celebrations of the Office among the laity did persevere to some extent at least up until the time of the French Revolution in 1789, when "the abolition of chapter foundations . . . brought it quickly to an end, at least temporarily, and struck it a blow from which a recovery has been almost impossible."[50] Campbell continues, "The Office became, outside of monasteries and priories, almost exclusively the private concern of the major clergy for their spiritual growth and edification."[51] Even as early as the seventeenth century, the leaders of individual religious communities were engaged in their own localized reforms of the Office for the purpose of making the liturgy more appropriate for private recitation, but subsequent attempts at collective reform throughout the eighteenth and nineteenth centuries by Pope Benedict XIV (1740-1758) and Pope Pius IX (1846-1878) were unproductive. The First Vatican Council (1869-1870) discussed a possible "redistribution of the psalter," as well as a "shortening of the

[49] Campbell, *Structural Reform of the Roman Office*, 29.
[50] Ibid., 30.
[51] Ibid.

Office on days when the clergy had extensive pastoral responsibilities."[52] These priorities, though left unrealized by Vatican I, became the main focus points of twentieth-century reforms.

Compline in the Twentieth Century

Perhaps the most noteworthy developments in the evolution of the office of Compline occurred in the twentieth century, in connection with major efforts to reform the *Roman Breviary* and the Divine Office in general. Two events in particular had serious, and very different, implications for the structure of Compline: the breviary reform of 1911 under the leadership of Pope Pius X, and the actions of the Second Vatican Council (1962-1965) which resulted in the replacement of the *Roman Breviary* with the *Liturgia Horarum* in 1971.

Pius X, motivated by the unfinished business of Vatican I and of his predecessors Popes Benedict XIV and Pius IX, established a commission charged with the responsibility of deliberating various requests for breviary reform that had been submitted to the Vatican. The commission responded to this challenge by designing a plan for revising the *Roman Breviary* that involved a complete redistribution of the psalter in the Divine Office, which altered the content of Compline considerably. Pius X issued his approval and promulgated the

[52] Ibid., 31

commission's work in the papal bull *Divino afflatu* on November 1, 1911. Campbell writes:

> Both in *Divino afflatu* and in Pius' *motu proprio, Abhinc duos annos* (1913), the pope indicated that the new distribution of the psalms and revised rubrics were but the first step in a comprehensive reform of the Office.[53]

The redistribution of the psalter under Pius X provided for the first time a system of ferial psalmody for the office of Compline, which is used as the basis for the material of Chapters III and IV of the present study. The original three psalms of Compline—4, 90, and 133—were assigned to its Sunday celebration, and other psalms were assigned to the remaining days of the week, as demonstrated in the present study in Chapter III, page 49, "Daily Distribution of Psalmody for Compline."

Priorities for the revision of the *Roman Breviary* continued to echo the sentiments of Quiñones from the sixteenth century, focusing largely on the need to make observances of the hours more convenient for the individual clergy who were obligated to recite them. Implicit in such a purpose is the acknowledgment that public recitation of the Office by the laity had virtually become extinct; even today, many who wish to observe or participate in the Divine Office are required to visit a monastic community in order to do so. The reforms of Pius X made considerable progress towards a goal of "reducing the burden of the Office for the

[53] Campbell, *Structural Reform of the Roman Office*, 38.

clergy at those times when pastoral duties were the heaviest,"[54] particularly through a reduction in the number of psalms assigned to *most* of the individual hours; however, such an equalization among the hours necessitated the addition of psalms to Compline, since this office had previously contained only three psalms for the entire week. As a result, clergy began to regard Compline as more rather than less cumbersome, fueling extensive debate on the content of Compline by the Second Vatican Council (Vatican II), which yielded surprising results.

The Vatican II commission responsible for reforming the Divine Office began its discussions of Compline with the usual consideration of its psalmody. One proposal suggested that the office should have only one psalm, namely Psalm 90, as mentioned by St. Basil,[55] while others advocated variety in the psalmody "in order to avoid tedium."[56] It is ironic, and somewhat peculiar, that the commission would choose to invoke Basil's name in this particular discussion, considering the following excerpt from his *Asketikon*:

> None of these hours should be overlooked by those who have freely chosen to live in watchfulness to the glory of God and his Christ. But we consider it a help when there is diversity and variety in the prayers and psalms at the assigned hours, because somehow, when there is monotony, the soul wearies more readily and becomes a prey to distraction; but when there is change and variety in the psalms and reading at each hour, its desire is refreshed and its vigilance restored.[57]

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[54] Ibid.
[55] Silvas, 246-247 (q.v. p. 17, n. 25).
[56] Stanislaus Campbell, *From Breviary to Liturgy of the Hours: The Structural Reform of the Roman Office 1964-1971* (Collegeville, MN: The Liturgical Press, 1995), 232.
[57] Silvas, 247.

At any rate, the consensus on this matter was that Compline should at least retain its original three psalms (4, 90, and 133) as per the traditional Roman and Benedictine versions.

The commission then took a vote to determine whether the psalmody of Compline should be limited to those three psalms only, or whether it should be variable on a daily basis. The majority voted for variability, but this decision was met with lukewarm reception from a number of general attendees who were concerned about the burden of Compline since the 1911 reforms of Pius X. The commission later agreed upon a reduction in the variety of the psalmody used for ferial observances, in the form of a "one-week cycle of Psalms" for Compline, "all of which were used elsewhere in the four-week distribution for the Hours other than Compline."[58] In this plan, permission was also granted for the psalms of Sunday Compline to "be used optionally in place of the given psalms for the other days of the week."[59] These concessions were especially designed with clergy in mind: the ability to memorize the office of Compline using only three psalms, or at least fewer psalms, would make it more likely that priests could observe the office faithfully in the midst of their increasing pastoral responsibilities. Although the amount of Compline psalmody was reduced overall, the psalms retained were ones that had been previously assigned to Compline since the introduction of ferial psalmody to the hour in 1911.

[58] Campbell, *From Breviary to Liturgy of the Hours*, 234.
[59] Ibid., 233.

Ultimately, however, the Second Vatican Council agreed upon sweeping reforms that drastically altered the institution of the Divine Office, reducing the number of hours to five, and reorganizing the content therein. [60] Constituting the most radical change to the Divine Office since its inception, Vatican II's liturgical reforms managed to strip the *opus Dei* of an antique structure that had survived since the days of Benedict. While Compline was maintained as "Night Prayer" and few changes were made to its individual structure, what impacted Compline the most were the complications that resulted from such a broad reconfiguration of the Office. No longer would the *Roman Breviary* serve as the official source of the Roman Office; it was supplanted by a new version entitled the *Liturgia Horarum*. In 1970, Pope Paul VI issued the *Laudis canticum*, an "Apostolic Constitution promulgating the revised book of the Liturgy of the Hours,"[61] in advance of the official release of the *Liturgia Horarum*. Having already banned the traditional Roman Mass in favor of the Vatican II format in his "General Instruction of the Roman Missal" of 1969, [62] Paul VI then writes regarding the new *Liturgia Horarum*:

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[60] The Catholic Liturgical Library, "General Instruction of the Liturgy of the Hours," available from http://www.catholicliturgy.com (Bakersfield, CA: Catholic Online, 2006), accessed 3 November 2006.

[61] The Catholic Liturgical Library, "*Laudis Canticum*—Apostolic Constitution promulgating the revised book of the Liturgy of the Hours," available from http://www.catholicliturgy.com (Bakersfield, CA: Catholic Online, 2006), accessed 3 November 2006.

[62] Paul Likoudis, "Cardinal Ratzinger Blames Church Crisis on Liturgical Collapse,"in "Opera selecta Benedicti Pp. XVI in Sacram Liturgiam," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae*, http://www.ecclesiacatholica.com, accessed 4 November 2006.

> Beginning on the effective date for use of these versions in vernacular celebrations, only the revised form of the liturgy of the hours is to be followed, even by those who continue to use Latin. For those however who, because of advanced age or for special reasons, experience serious difficulties in observing the new rite it is lawful to continue to use the former Roman Breviary, in whole or in part, with the consent of their Ordinary, and exclusively in individual recitation.[63]

The *Liturgia Horarum*, issued February 2, 1971, contained as its preface the *General Instruction of the Liturgy of the Hours*, detailing a new, condensed structure for the Divine Office and providing instruction for its observance. The new liturgy considered "Morning Prayer" and "Evening Prayer" (the equivalent of Lauds and Vespers respectively) to be the two most important components of the daily Office. As previously mentioned, the structure of Compline emerged relatively unaltered except for the reduction in the psalmody already described—a change which, when viewed in historical context, was truly not a radical one. Though the content of the other offices was more thoroughly revised, the reduction to five liturgical hours, the addition of new texts, the papal endorsement of the new liturgy at the exclusion of the traditional one, and Vatican II's authorization of the vernacular ultimately had the most significant repercussions for the celebration of all the hours, Compline included.

It is important to note that certain portions of the Second Vatican Council's *Sacrosanctum Concilium*, or "Constitution on the Sacred Liturgy," suggest that Vatican II did not intend to cause such a widespread proscription of

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[63] *Laudis Canticum*, q.v. p. 30, n. 61.

the traditional Roman liturgy: Article 4 discusses the preservation of tradition; Article 23, the necessity of an organic connection between old and new forms; and Article 36, guidelines for the use of the vernacular.[64] To be fair, as Campbell points out, "The major contemporary needs expressed before and during the reform which a revised Office was expected to meet were numerous."[65] Among these was the reiterated desire for an Office suitable for recitation by individual clergy with heavy pastoral duties. As Taft explains,

> It was simply presumed this prayer would be done, for the most part, in private. Celebration 'with the people,' as they called it, was envisioned and even desired, but the whole tenor and vocabulary of the discussions show that this was the exception and not the point of departure for understanding the hours.[66]

As a result, following diverse interpretations and implementations of Vatican II reforms, the elements of the Office that were commonly associated with its public celebration—chiefly, the music—are those which suffered most. For example, along with the new distribution of the psalmody in the *Liturgia Horarum*, several new antiphons were introduced. Because the texts of many of these antiphons do not possess corresponding Gregorian melodies in the *Roman Antiphonal* or *Liber Usualis*, they must be chanted on reciting tones like the psalms, or sung to new or borrowed melodies. This addition of new antiphon texts effectively eliminated the use of several ancient plainchant melodies in the daily celebration of the Office.

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[64] *Sacrosanctum Concilium*, "Constitution on the Sacred Liturgy," available from The Website of the Holy See, http://www.vatican.va (The Vatican, 2006).
[65] Campbell, *Structural Reform of the Roman Office*, 409.
[66] Taft, 315.

Many Catholic clerics, such as Father Joseph F. Wilson of the Diocese of Brooklyn, NY, have lamented the diminished role of Gregorian chant in the revised liturgy:

> The Roman rite was always different from all of the eastern rites, of course, but the sense of the transcendence of God, which once marked our liturgy strongly, seems rarely to find expression in our worship today. And we trashed, just trashed, a glorious tradition of liturgical music which the council of fathers at Vatican II explicitly commanded be fostered. We replaced it with . . . 'On Eagle's Wings.'[67]

Father Wilson is not alone in his views. Musicologist and composer Jacques Chailley, in an article entitled "Disputed Statements" written for the Fifth International Church Music Congress, makes the following compelling arguments for the preservation of tradition:

> The duty to preserve the imposing patrimony of sacred music, both Gregorian and polyphonic, is laid down in explicit terms by the Constitution (Article 114).[68] This obligation must not be neglected, nor should it be presented in a negative way such as a sterile reticence towards the new and necessary things that are likewise ordered by the same Constitution. . . . If one neglects the duty of preservation, one actually compromises the ultimate success of the renewal itself. Any exaggeration in one direction leads to an opposite reaction in the other. . . . We consider it contrary to the instructions of the Council (Articles 36, 114) to ostracize a language or a style that is inseparable from a repertory that according to the Council itself should be maintained. . . .
>
> We are told that the Latin chants will remain in use for celebrations on an international level. But, let us be serious for a moment! If it was possible for us to sing all together without any difficulty, at the opening of this Congress, with one voice singing the same *Veni Creator* and the *Pange lingua*, it is because each one of us knew these pieces already in his own

[67] Likoudis, "Cardinal Ratzinger Blames Church Crisis on Liturgical Collapse."
[68] Chailley is referring to Vatican II's *Sacrosanctum Concilium*, or *Constitution on the Sacred Liturgy*.

> country using the same language and the same music. To pretend that our successors deprived of the same preparation will be able spontaneously to do the same one day, when they will find themselves next to their brothers from other lands, could be justified at best by a strong act of faith in the revival of the miracle of Pentecost, but we do not see any other argument in favor of such a consolation. [69]

In the past few decades, the Holy See has also been a strong advocate of resurrecting and preserving tradition with respect to the language and music of the liturgy. In a 1988 proclamation called "Ecclesia Dei Adflicta," Pope John Paul II called for restoring the integrity of the Roman liturgy. In the form of a *motu proprio* (or papal edict issued "of his own accord"), the late pope writes:

> The extent and depth of the teaching of the Second Vatican Council call for a renewed commitment to deeper study in order to reveal clearly the Council's continuity with Tradition, especially in points of doctrine which, perhaps because they are new, have not yet been well understood by some sections of the Church. . . . To all those Catholic faithful who feel attached to some previous liturgical and disciplinary forms of the Latin tradition I wish to manifest my will to facilitate their ecclesial communion by means of the necessary measures to guarantee respect for their rightful aspirations. . . . Respect must everywhere be shown for the feelings of all those who are attached to the Latin liturgical tradition, by a wide and generous application of the directives already issued some time ago by the Apostolic See for the use of the Roman Missal according to the typical edition of 1962.[70]

The current pontiff, Pope Benedict XVI, formerly Cardinal Joseph Ratzinger, has expressed his own strong opinions regarding the liturgy. In the

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[69] Jacques Chailley, "Disputed Statements," in *Sacred Music and Liturgy Reform After Vatican II*, ed. Johannes Overath (Rome: Consociatio Internationalis Musicae Sacrae, 1969; St. Paul, MN: North Central Publishing Company), 172-173.

[70] Pope John Paul II, "Ecclesia Dei Adflicta," in *Apostolic Letter* "Ecclesia Dei" *of the Supreme Pontiff John Paul II Given* Motu Proprio; accessed from The Website of the Holy See, http://www.vatican.va (The Vatican, 2006).

same article from *The Wanderer* in which Father Wilson is quoted previously, the former Cardinal comments, "The unprecedented manner in which Pope Paul VI imposed the *Novus Ordo* of the Mass created tragic consequences for the Roman Catholic Church."[71] Ratzinger continues:

> Not only did the banning of the old Mass represent a severe departure from tradition, but the revolutionary manner in which the new Mass was imposed has created the impression that liturgy is something each community creates on its own, not something which is given. . . . I was dismayed by the banning of the old Missal, seeing that a similar thing had never happened in the entire history of the liturgy. . . . Although the Mass had undergone evolutionary changes through the history of the Church, there was always a sense of continuity. Even Pope Pius V, who reworked the Roman Missal in 1570 following the Council of Trent, allowed for the continued use of some liturgies with centuries-long traditions.[72]

Ratzinger's comment—"the impression that liturgy is something each community creates on its own"—provides further perspective on the previous discussion of the diminished role of Gregorian chant in the Divine Office. As mentioned earlier, many of the new antiphons in the *Liturgia Horarum* have no corresponding Gregorian melodies, leaving clergy and monastic communities with the responsibility of adapting pre-existing melodies to fit their purposes, or as many churches have done, turning to contemporary music as a replacement for the ancient Gregorian repertory. Permission to celebrate the Office in the vernacular rather than in Latin caused further complications for the use of Gregorian chant, due to the inseparable relationship of the melodies to the text. "For instance,"

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[71] Likoudis, "Cardinal Ratzinger Blames Church Crisis on Liturgical Collapse."
[72] Ibid.

comments Chailley, "the French version, *Saint, saint, saint* of the *Sanctus*, sounds always to anyone with a sensitive ear rather comical."[73] For obvious reasons, the Latin texts in Gregorian chant cannot be easily substituted with translations in other languages without inevitably sacrificing meaning, melodic contour, or general aesthetic qualities.

While such issues are of grave concern to many, there are many others who prefer the revised liturgy, and it should be noted that the *Liturgia Horarum* does possess many positive qualities. Ultimately, disagreements between those who support Vatican II reforms and those who prefer the traditional liturgy are reflective of the inevitable struggles that most historic institutions experience when attempting to balance tradition with innovation. Rather than make value judgments on the status of Catholic liturgy or on the music used in its religious observances—any such broad generalizations would be inherently deficient anyway, and would only reflect my personal opinions and tastes—this chapter has attempted to fulfill a twofold objective: to provide the reader with useful historical context, and to justify certain choices made in the remainder of this document. Because the current study endeavors to provide a resource enabling conductors to integrate traditional Compline plainchant with performances of related polyphonic settings, I have opted to rely on the version of Compline found in the *Roman*

[73] Chailley, "Disputed Statements."

Breviary because of its adherence to the traditional role of Gregorian chant in the liturgy, and because of the greater variety of texts and chants it provides.

My sense of the general direction of the Catholic Church with respect to the liturgy constitutes a second reason for my choice of the *Roman Breviary* over the *Liturgia Horarum*. While the aforementioned comments of Pope John Paul II and Pope Benedict XVI pertain specifically to the traditional Mass, the actions of both popes have also demonstrated implicit support for the use of the *Roman Breviary* in the celebration of the Divine Office. Pope John Paul II, in his "Ecclesia Dei Adflicta," calls for the institution of a

> Commission whose task it will be to collaborate with the bishops, with the Departments of the Roman Curia and with the circles concerned, for the purpose of facilitating full ecclesial communion of priests, seminarians, religious communities or individuals . . . who may wish to remain united to the Successor Peter in the Catholic Church, while preserving their spiritual and liturgical traditions.[74]

The result of that commission ordered by John Paul II is known today as the Priestly Fraternity of St. Peter (in Latin, *Fraternitas Sacerdotalis Sancti Petri*, or FSSP). Founded July 18, 1988, the FSSP states as part of its mission "the formation and sanctification of priests in the cadre of the traditional liturgy of the Roman rite."[75] Further, the Fraternity claims that "special attention is paid to the faithful observance of the 'liturgical and spiritual' traditions according to the dispositions of the *motu proprio* 'Ecclesia Dei Adflicta' of July 2, 1988, which is

[74] Pope John Paul II, "Ecclesia Dei Adflicta."
[75] The Website of the Priestly Fraternity of St. Peter, available from http://www.fssp.org, accessed 3 November 2006.

at the origin of the Fraternity's foundation."[76] In its description of what it means to observe the "traditional liturgy," the Fraternity states:

> We have spoken essentially of the liturgy of the Mass, but in fact the members of the Fraternity of St. Peter have at their disposition all the liturgical books that were in force in 1962 (the Missal, Breviary, Ritual, Pontifical, and Ceremonial of Bishops). This liturgy contains riches which the church has entrusted to the Fraternity as a treasure. Following the example of the good steward of the Gospel, their desire is to defend it, to live by it, and to hand it to future generations.[77]

Pope Benedict XVI, in his previous capacity as Cardinal, has a history of supporting and promoting the FSSP.[78] The comments, speeches, and actions of Benedict XVI, a former protégé and now successor of Pope John Paul II, suggest that he will continue to use his authority as pope to build upon the groundwork laid by John Paul II, and further advance the beliefs shared by the two pontiffs regarding the traditional Roman liturgy. It is my hope that, by focusing on the version of Compline found in the *Roman Breviary*, the current study may serve as a far more beneficial resource to conductors and church musicians—particularly Catholic church musicians—should this resurgence of support for the traditional Roman liturgy continue to gain strength.

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[76] Ibid.
[77] Ibid.
[78] Cardinal Ratzinger was responsible for securing the location of the Fraternity's current European seminary, a Marian shrine in Wigratzbad, Germany. (The Fraternity's only other home is located in Denton, Nebraska.) Ratzinger has also given speeches in which he praises the beauty of the old Mass at events such as the ordination of seminarians into the FSSP.

CHAPTER III

The Office of Compline in the *Roman Breviary*

Introduction

The current chapter presents the texts, psalm intonations, and plainchant melodies comprising the office of Compline according to the *Roman Breviary*. The information provided in this chapter has been compiled from multiple sources and editions, both primary and secondary.[79] Latin texts are listed in bold, with English translations in italics underneath. Solid noteheads indicate single neumes (called *puncta*), and open noteheads are roughly equivalent to the length of two *puncta*. Slur markings are used to distinguish those chants that are melodic in nature (i.e., those that do not consist primarily of recited tones, such as versicles or psalm intonations), and are meant to approximate neumatic groupings generally referred to as compound neumes. The chapter begins with a section devoted to the Ordinary or unchanging components of the office, followed by the Proper components, meaning those specifically assigned to Compline which may vary according to the day of the week or various phases of the liturgical year. The Proper consists of items such as the psalms, hymns, chapter reading, responsories,

[79] Sources for this presentation of the office of Compline include the *Roman Breviary* in printed versions published by the Catholic Church and Benziger Brothers, and also in an online version provided by the *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae*, available from http://ecclesiacatholica.com. Other sources such as the *Liber Usualis* and Father Séan Finnegan's *Ad Completorium* were also consulted. Complete citations for all sources can be found in the bibliography of this study.

versicles, canticles, prayers, Marian antiphons, and collects. The following is a summary of the Ordinary and Proper elements of Compline, for quick and easy reference:

OPENING ORDINARY

- ***De lectione brevi*** (Short Lesson)

V. Jube, domne, benedicere/Blessing: Noctem quietam
Short Lesson—I Peter 5:8-9 "Fratres, sobrii estote"
V. Tu autem/*R.* Deo Gratias

- ***De examine conscientiae et confessione*** (Examination of Conscience and Confession)

V. Adjutorium nostrum/*R.* Qui fecit
Examination of Conscience/Pater Noster (silently)/Confiteor/Misereatur
V. Converte nos/*R.* Et averte
V. Deus in adjutorium/*R.* Domine ad adjuvandum, with Alleluia or Laus Tibi

PROPER

- ***De antiphona et psalmis*** (Antiphons and Psalms)

Psalms with Antiphons

- ***De hymno*** (Hymn)

Hymn: "Te lucis ante terminum"

- ***De capitulo et responsorio brevi*** (Chapter Reading and Short Response)

Chapter Reading—Jeremiah 14:9 "Tu autem in nobis es"
Short Responsory: "In manus tuas," with *V.* Custodi nos/*R.* Sub umbra alarum

- ***De cantico "Nunc dimittis"*** (Canticle of Simeon)

Gospel Canticle—Luke 2:29-32 "Nunc dimittis" with antiphon "Salva nos"

CLOSING ORDINARY

- ***De oratione*** (Prayer)

V. Dominus vobiscum/*R.* Et cum spiritu tuo
Prayer: "Visita quaesumus"

- ***De conclusione Completorii*** (Conclusion of Compline)

V. Dominus vobiscum/*R.* Et cum spiritu tuo
V. Benedicamus Domino/*R.* Deo gratias
Benedicat et custodiat

- ***Antiphonae Finales Beatae Mariae Virginis*** (Final Antiphons to the Blessed Virgin Mary)

Marian Antiphons, with Versicle and Collect

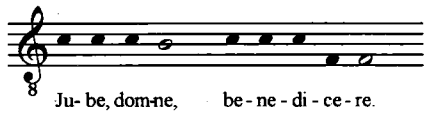
- ***Divinum auxilium*** (Divine Assistance)

OPENING ORDINARY

De lectione brevi (Short Lesson)

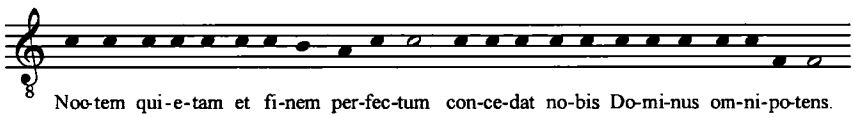
The Lector simply begins with the following versicle:[80]

V. **Jube, domne, benedicere.**
Pray, Father, your blessing.

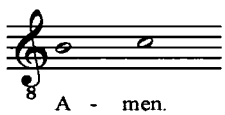


The Celebrant responds with the following benediction:

Noctem quietam et finem perfectum concedat nobis Dominus omnipotens.
May the almighty Lord grant unto us a quiet night and a perfect end.

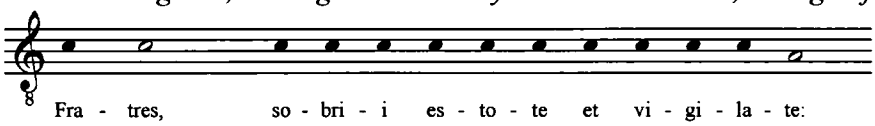


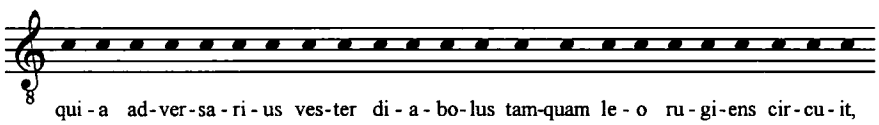
All respond: **Amen.**

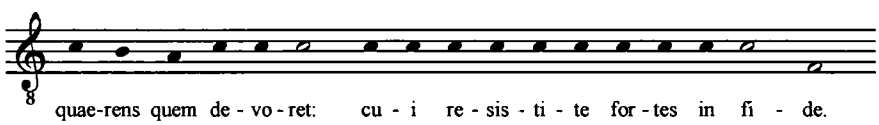


The Lector chants the short lesson from I Peter 5:8-9:

Fratres, sobrii estote et vigilate: quia adversarius vester diabolus tamquam leo rugiens circuit, quaerens quem devoret: cui resistite fortes in fide.
Brothers, be sober and remain watchful: because your enemy the devil encircles like a roaring lion, seeking whom he may devour: resist him, strong in faith.



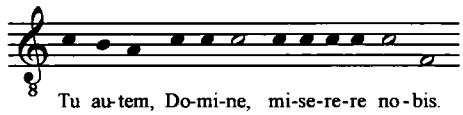




[80] These italicized remarks are translations of Latin instructions taken from the *Roman Breviary*.

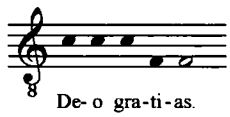
The Lector follows the scripture lesson with this versicle:

V. **Tu autem, Domine, miserere nobis.**
But you, O Lord, have mercy on us.



All respond:

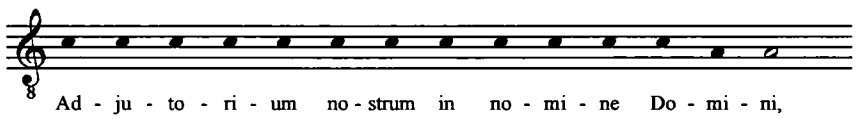
R. **Deo gratias.**
Thanks be to God.



De examine conscientiae et confessione
(Examination of conscience and confession)

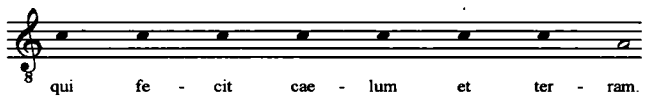
The Celebrant sings:

Adjutorium nostrum in nomine Domini,
Our help (is) in the name of the Lord,



All respond:

qui fecit caelum et terram.
who made heaven and earth.



All then make an examination of conscience and recite silently:

Pater noster, qui es in caelis, sanctificetur nomen tuum.
Our Father, you who are in heaven, hallowed be your name.
Adveniat regnum tuum. Fiat voluntas tua sicut in caelo et in terra.
May your kingdom come. May your will be done on earth as it is in heaven.
Panem nostrum quotidianum da nobis hodie,
Give us this day our daily bread,
Et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris.
And forgive us our debts, as we forgive our debtors.
Et ne nos inducas in tentationem, sed libera nos a malo. Amen.
And lead us not into temptation, but deliver us from evil. Amen.

The Celebrant recites the following confession on a low unpitched monotone, turning to the choir at "**vobis**" and "**vos**":[81]

Confiteor Deo omnipotenti, beatae Mariae semper Virgini,
I confess to God almighty, and to the blessed Mary ever virgin,
Beato Michaeli Archangelo, beato Joanni Baptistae,
And to the blessed Archangel Michael, and to the blessed John the Baptist,
Sanctis Apostolis Petro et Paulo, omnibus sanctis, et vobis fratres,
And to the holy apostles Peter and Paul, and to all the saints, and to you brethren,
Quia peccavi nimis cogitatione, verbo et opere:
Because I have sinned exceedingly in thought, word, and deed:
Mea culpa, mea culpa, mea maxima culpa.
Through my fault, my fault, my great fault.
Ideo precor beatam Mariam semper Virginem,
Therefore I implore the blessed Mary ever virgin,
Beatum Michaelem Archangelum, beatum Joannem Baptistam,
And the blessed Archangel Michael, and the blessed John the Baptist,
Sanctos Apostolos Petrum et Paulum, omnes sanctos, et vos fratres,
And the holy apostles Peter and Paul, and all the saints, and you brethren,
Orare pro me ad Dominum Deum nostrum.
To pray for me to the Lord our God.

All respond:

Misereatur tui omnipotens Deus, et dimissis peccatis tuis,
May almighty God have mercy on you, and forgive your sins,
Perducat te ad vitam aeternam. Amen.
And lead you to life eternal. Amen.

All recite the same confession as recited by the Celebrant previously, replacing the words "**vobis fratres**" *and* "**vos fratres**" *with* "**tibi Pater**" *and* "**te Pater**" *respectively, and turning to the Celebrant at* "**tibi**" *and* "**te.**"

The Celebrant then turns to the choir and replies with the "**Misereatur**" *response as recited by all previously, replacing the words* "**tui,**" "**tuis,**" *and* "**te**" *with* "**vestri,**" "**vestris,**" *and* "**vos**" *respectively.*

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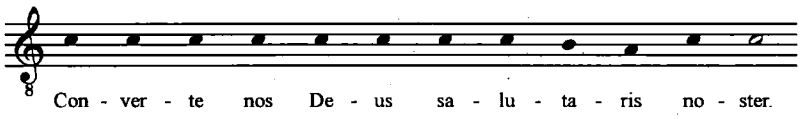
[81] "If the celebrant is not a priest, all make the confession together, saying: **Confiteor Deo...Petro et Paulo, et omnibus Sanctis, quia...Petrum et Paulum et omnes Sanctos, orare pro me...** The celebrant then says: **Misereatur nostri...et dimissis peccatis nostris...**followed by **Indulgentiam**. . ." (Finnegan, *Ad Completorium*, p. 3).

All then respond "Amen" *as the Celebrant continues:*

Indulgentiam, absolutionem et remissionem peccatorum nostrorum
Pardon, release, and remission of our sins
Tribuat nobis omnipotens et misericors Dominus.
May the almighty and merciful Lord grant unto us.

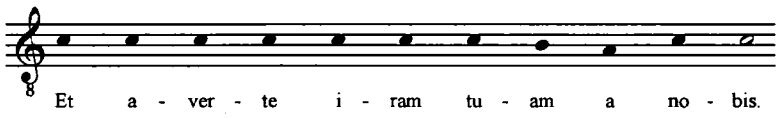
All then respond "Amen," *and the Celebrant sings the following versicle:*

Converte nos, Deus, salutaris noster.
Convert us, O God our salvation.



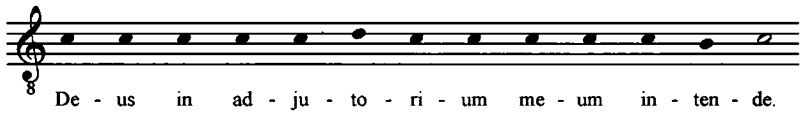
All then respond:

Et averte iram tuam a nobis.
And turn your anger away from us.



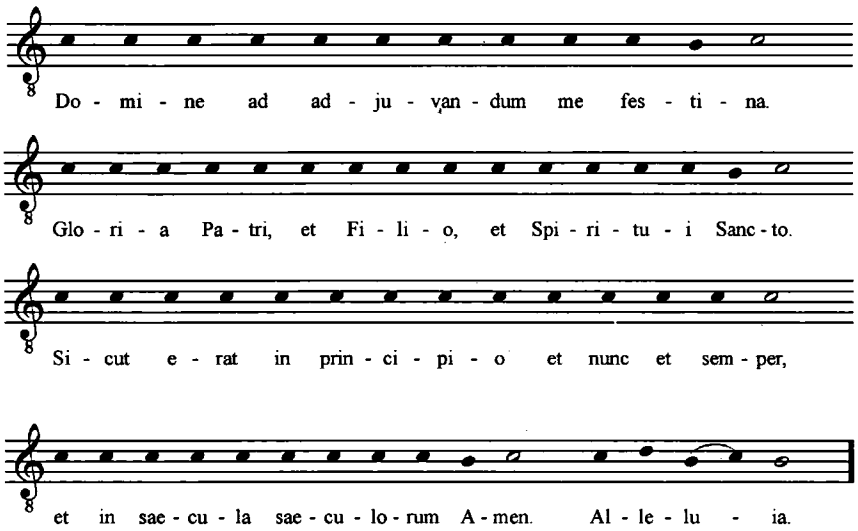
The Celebrant then sings the following versicle:

Deus, in adjutorium meum intende.
God, come to my assistance.

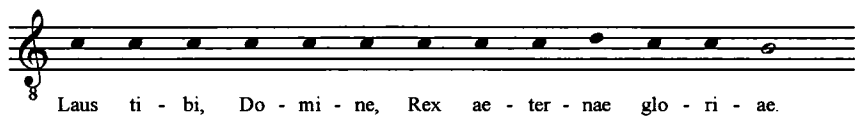


All then respond:

Domine ad adjuvandum me festina.
Lord, hurry to help me.
Gloria Patri et Filio, et Spiritui Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio, et nunc et semper,
As it was in the beginning, and is now, and always will be,
Et in saecula saeculorum. Amen. Alleluia.
And for generations of generations. Amen. Alleluia.



Beginning with Septuagesima Sunday[82] *until Easter, the Alleluia at the end of the previous response is replaced with the following:*



[82] "Septuagesima is the ninth Sunday before Easter, [and] the third before Lent" (Francis Mershman, "Septuagesima" in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/13721b.htm; accessed 29 August 2006).

PROPER

De antiphona et psalmis (Antiphons and Psalms)[83]

Following the introductory Compline Ordinary as detailed on the previous pages, the designated Psalms for each day of the week are recited with their appropriate antiphons. Some psalms are divided into two parts within one daily celebration of Compline; such divisions are indicated here with a *i* or *ii* following the number of the psalm. An explanation is also necessary regarding the numbering system used to identify the individual psalms. Numbering discrepancies exist between the Hebrew (Masoretic) and Greek (Septuagint) manuscripts, both of which are used for the vast majority of Bibles in print; the Septuagint manuscript serves as the principal source for the book of Psalms ("Liber Psalmorum") in the original Roman Catholic authorized version of the Bible known as the Latin Vulgate.[84] Therefore, depending upon which version of the Bible is consulted, one may discover that the numbers of the Psalms used in this document do not always correspond to the numbering in other versions of the Bible. The following chart is provided to assist in clarifying such numerical discrepancies:

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[83] **"Deinde, sub antiphona convenienti, dicuntur tres psalmi, prouti Officium occurrens requirit."** "Then, under the antiphon appropriate to them, three psalms are said, which the Office of the day requires to be used" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 31 August 2006).

[84] Walter Drum, "Psalms," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/12533a.htm; accessed 26 July 2006.

MASORETIC PSALMS (Hebrew)	SEPTUAGINT PSALMS (Greek)
1-8	1-8
9-10	9
11-113	10-112
114-115	113
116	114-115
117-146	116-145
147	146-147
148-150	148-150

Modern editions of the Latin Vulgate Bible now use the Hebrew as the primary numbering system for the Psalms and list the Greek as a secondary numbering in parentheses, while many Catholic liturgical texts such as the *Roman Breviary* use the Greek numbering only. For example, Psalm 90 in the *Nova Vulgata*[85] or *New Vulgate*—revised by the Second Vatican Council, authorized by Pope Paul VI and promulgated by Pope John Paul II—is actually listed as Psalm 91 (90), while in the *Roman Breviary* it is listed as Psalm 90. The numbering system for the Psalms used in this chapter will comply with the numbers as listed in the *Roman Breviary*. For example, Psalm 90 in this study will correspond to

[85] *Nova Vulgata: Bibliorum Sacrorum Editio*, available from The Website of the Holy See (The Vatican, 2006), http://www.vatican.va/archive/bible/nova_vulgata/documents/nova-vulgata_index_lt.html, accessed 26 July 2006.

Psalm 91 in the Hebrew (Masoretic) manuscript, used as the basis for versions such as *The New Oxford Annotated Bible*,[86] but will be listed as Psalm 91 (90) in the new Latin Vulgate.

The psalms have undergone several redistributions throughout the long and venerable history of the Roman Office, but their place at its foundation has never been disputed. These 150 psalms, which "formed the groundwork of the liturgy of the Jews for twelve centuries before Christ,"[87] were prayed by Christ and his apostles, and were inherited by the Catholic Church as the central form of Christian prayer. The texts of the antiphons, responsories, and versicles throughout the Divine Office are also adapted from the Psalms; therefore, the Book of Psalms forms the majority of the content of the Divine Office. In the Introduction to the 1950 edition of the *Roman Breviary*, the Rev. William J. Lallou writes, "The psalms give poetic expression to the entire gamut of religious thought and emotion from sobs of contrition to songs of confidence, from elegies of dejection to paens of delight."[88]

In the early history of the Catholic Church, those committed to the monastic life actually fulfilled their Divine Office obligations by reciting all of the 150 Psalms daily; however,

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[86] *The New Oxford Annotated Bible*, New Revised Standard Version, ed. Bruce M. Metzger and Roland E. Murphy (New York: Oxford University Press, 1994).
[87] Fernand Cabrol, "Breviary," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/02768b.htm; accessed 26 July 2006.
[88] Catholic Church, *Roman Breviary in English, restored by the Sacred Council of Trent*, Rt. Rev. Msgr. Joseph A. Nelson, DD, ed. (New York: Benziger Brothers, Inc., 1950), xii.

> This form of devotion, apart from lessons and other formularies, occupied so much time that they began to spread the recitation of the entire Psalter over a whole week. By this method each day was divided into hours, and each hour had its own portion of the Psalter.[89]

As discussed in Chapter 2, it was St. Benedict who, in the sixth century, first undertook the task of dividing the Psalter and devising an arrangement whereby certain Psalms were assigned to all of the various hours of the Divine Office, Compline included. For Compline, St. Benedict assigned Psalms 4, 90, and 133 invariably, and this Benedictine distribution remained intact until the *Roman Breviary* reforms of 1911 assigned individual ferial psalmody to the office.[90] This daily distribution of the psalms is provided in the chart below:

Daily Distribution of Psalmody for Compline

Day	***Psalms***
SUNDAY	4, 90, 133
MONDAY	6, 7*i*, 7*ii*
TUESDAY	11, 12, 15
WEDNESDAY	33*i*, 33*ii*, 60
THURSDAY	69, 70*i*, 70*ii*
FRIDAY	76*i*, 76*ii*, 85
SATURDAY	87, 102*i*, 102*ii*

[89] Cabrol, "Breviary."
[90] Joseph Campbell, "Structural Reform of the Roman Office, 1964-1971" (PhD dissertation, University of Notre Dame Department of Theology, 1987), 14, 40. Compare Campbell's Table 1, "Probable Distribution of Psalms in the Weekly Psalter of the Roman Office in the Sixth Century" with his Table 2, "Distribution of the Psalms in the Weekly Psalter of the Roman Office: 1911."

Lastly, before providing the texts and transcriptions of the psalms and their antiphons, it is necessary to explain the method by which they are intoned. The musical content of the psalms is not primarily melodic in nature, like that of the hymn or Marian antiphons; rather, the psalms are chanted on specific reciting tones belonging to the modes in which they are written. Determining the mode of a particular psalm requires identifying the following criteria: 1) the pitch on which the psalm recitation concludes, called the *final*; 2) the highest and lowest pitches of the recitation; and 3) the pitch on which the recitation is sung, called the *reciting tone,* usually prominent as a repeated note.[91] The following table demonstrates the final and reciting tone for each mode, which is also assigned a numerical identification:

Mode	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Final	D	D	E	E	F	F	G	G
Reciting Tone	A	F	C	A	C	A	D	C

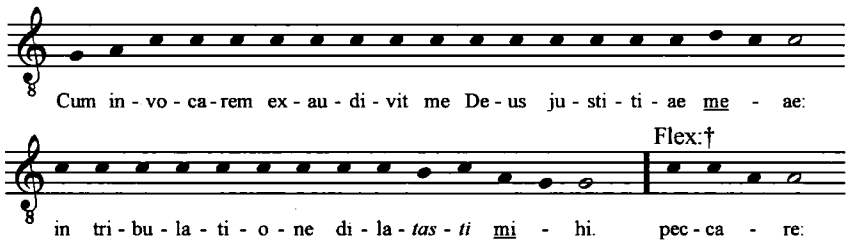
In the *Liber Usualis*, the mode of the particular psalm is labeled using the numbers from the table above. Thus, a psalm recited in mode **8** would have G as its final pitch, and C as its reciting tone. These modes are perhaps just as commonly known by their church mode titles, as provided in the chart below:

[91] Andrew Hughes, *Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology* (Toronto: University of Toronto Press, 1982), 111.

Mode Number	*Church Mode*
1	**Dorian** *Final:* D *Reciting tone:* A
2	**Hypodorian** *Final:* D *Reciting tone:* F
3	**Phrygian** *Final:* E *Reciting tone:* C
4	**Hypophrygian** *Final:* E *Reciting tone:* A
5	**Lydian** *Final:* F *Reciting tone:* C
6	**Hypolydian** *Final:* F *Reciting tone:* A
7	**Mixolydian** *Final:* G *Reciting tone:* D
8	**Hypomixolydian** *Final:* G *Reciting tone:* C

The antiphons connected to each psalm derive their text from the psalm itself. In a liturgical setting, the designated antiphon for each daily observance is chanted before the beginning of the first psalm and again after the conclusion of the final psalm. The final pitch of each antiphon is the same as the beginning pitch of the psalm intonation, thereby helping to establish the mode for the intonation. As in the *Liber Usualis*, this document provides the melody for the antiphon, as well as the pitches for the intonation of the first verse of the psalm text. The same pitches apply to the text of the remaining verses that follow, using italics and underlines to indicate the syllables where the melody moves to the lower or upper neighbor tones at the midpoint and conclusion of each full verse. In the following example, the underlined syllable of "meae" in the first half of the verse corresponds to the place where the reciting tone ascends to the upper neighbor. In the second line, at the end of the second half of the verse, the italic syllables of "dila*tasti*" indicate a movement to the lower neighbor and a return to the reciting tone, and the underlined syllable of "mihi" signals the cadence of the verse, a

pattern descending to the final of the mode, G. The *flex*, indicated at certain points in the text with the symbol †, signifies a subsidiary articulation to provide shape within half-verses containing a greater amount of text, after which the line returns directly to the reciting tone and follows the system of underlined and italicized syllables as described above.

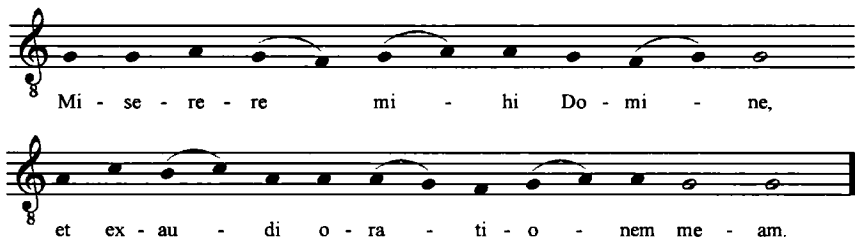


The Psalms of Compline

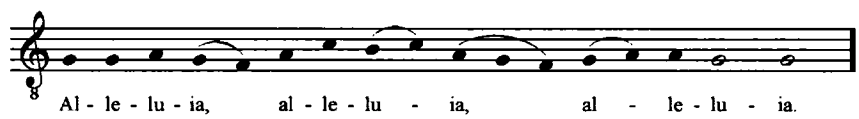
SUNDAY

ANTIPHON: **Miserere mihi, Domine** (or **Alleluia** during Eastertide)

During the year:

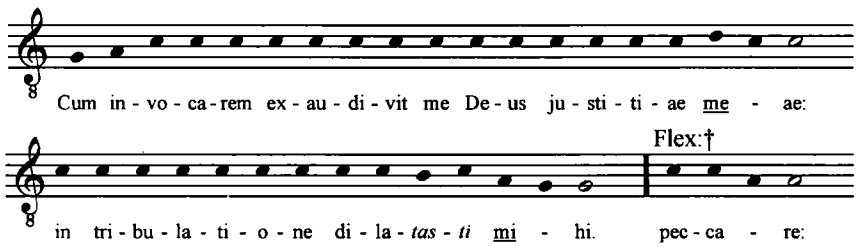


During Eastertide:[92]



[92] This same Alleluia is used as a daily antiphon during Eastertide.

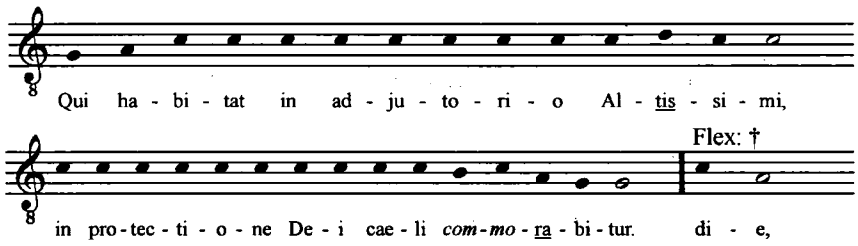
PSALM 4: **Cum invocarem, exaudivit me Deus**



Cum invocarem exaudivit me Deus justitiae meae: in tribulatione dila*tasti* mihi.
When I called, the God of my justice listened to me: in tribulation you reached out to me.
Miserere mei, et exaudi orati*onem* meam.
Have mercy on me, and listen to my prayer.
Filii hominum, usquequo gravi corde? Ut quid diligitis vanitatem, et quaeri*tis men*dacium?
Sons of men, for how long will you be of heavy heart? Why do you choose vanity, and seek after falsehood?
Et scitote quoniam mirificavit Dominus sanctum suum: Dominus exaudiet me cum clamave*ro ad* eum.
And know also the Lord has made miracles for his holy one: the Lord will hear me when I cry unto him.
Irascimini, et nolite peccare†: quae dicitis in cordibus vestris, in cubilibus vestris *compun*gimini.
Be angry, and yet do not sin: for the things you say in your hearts, you must feel remorse in your beds.
Sacrificate sacrificium justitiae† et sperate in Domino. Multi dicunt: quis ostendit *nobis* bona?
Offer up the sacrifice of justice, and put your trust in the Lord. Many say: who shows us anything good?
Signatum est super nos lumen vultus tui, Domine: dedisti laetitiam in *corde* meo.
The light of your face is a sign over us, Lord: you have given joy to my heart.
A fructu frumenti vini et olei sui, mul*tiplic*ati sunt.
From the fruit, his corn, wine, and oil have multiplied.
In pace in idipsum dormiam et *requi*escam.
In this itself I will sleep and rest in peace.
Quoniam tu, Domine, singulariter in spe con*stitu*isti me.
For you alone, Lord, have established me in hope.

Gloria Patri et Filio, et Spiritui Sancto,
Glory to the Father and to the Son, and to the Holy Spirit,
Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

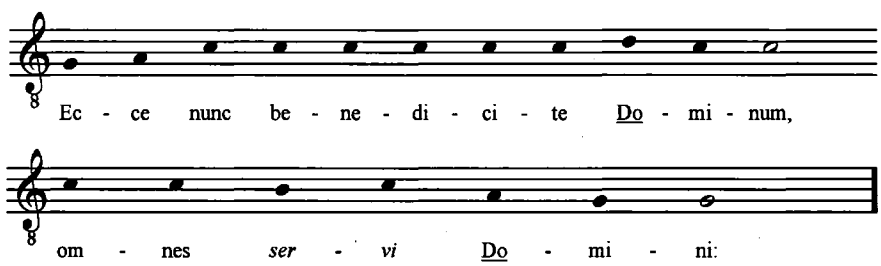
PSALM 90: **Qui habitat in adjutorio Altissimi**



Qui habitat in adjutorio Altissimi, in protectione Dei caeli *commo*rabitur.
The one who dwells in the help of the Most High will stay in the protection of the God of Heaven.
Dicet Domino: Susceptor meus es tu, et refugium meum: Deus meus spera*bo in* eum.
He will say to the Lord: You are my caretaker, and my refuge: my God in whom I will hope.
Quoniam ipse liberavit me de laqueo venantium, et a *verbo* aspero.
He himself has also freed me from the hunter, and from the harsh word.
Scapulis suis obumbrabit tibi: et sub pennis *ejus sper*abis.
He will shield you with his back: and you will find hope under his wings.
Scuto circumdabit te veritas ejus: non timebis a timo*re noc*turno.
His truth will surround you like a shield: you will not fear the dread of night.
A sagitta volante in die†, a negotio perambulante in tenebris: ab incursu, et daemonio me*ridi*ano.
From the flying arrow in the day, and from the trouble walking in the shadows: from the attack, and from the devil in the middle of the day.
Cadent a latere tuo mille†, et decem millia a dextris tuis: ad te autem non ap*propin*quabit.
A thousand will fall by your side, and ten thousand to your right: but nothing will come near you.
Verumtamen oculis tuis considerabis: et retributionem peccato*rum vi*debis.
You will behold it truly with your eyes: and you will see the reward of sinners.

Quoniam tu es, Domine, spes mea: altissimum posuisti refu*gium* tuum.
For you, Lord, are my hope: you have established refuge on high.
Non accedet ad te malum: et flagellum non appropinquabit tabernac*ulo* tuo.
No evil thing will approach you: and the scourge will not come near your dwelling-place.
Quoniam angelis suis mandavit de te: ut custodiant te in omnibus *viis* tuis.
For he has also ordered his angels to watch over you: so that they may protect you in all your ways.
In manibus portabunt te: ne forte offendas ad lapidem *pedem* tuum.
In their hands they will carry you: so that you will not accidentally strike your foot against a stone.
Super aspidem, et basiliscum ambulabis: et conculcabis leonem *et draconem*.
Upon the asp and the basilisk you will walk: and you will trample the lion and the dragon.
Quoniam in me speravit, liberabo eum: protegam eum, quoniam cognovit *nomen* meum.
As this one has hoped in me, I will liberate him: I will protect him, and he will know my name.
Clamabit ad me, et ego exaudiam eum†: cum ipso sum in tribulatione: eripiam eum et glorifi*cabo* eum.
He will cry unto me, and I will listen to him: with him I am there in the trial: I will rescue him and glorify him.
Longitudine dierum replebo eum: et ostendam illi salu*tare* meum.
I will satisfy him for the length of his days: and I will extend to him my salvation.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

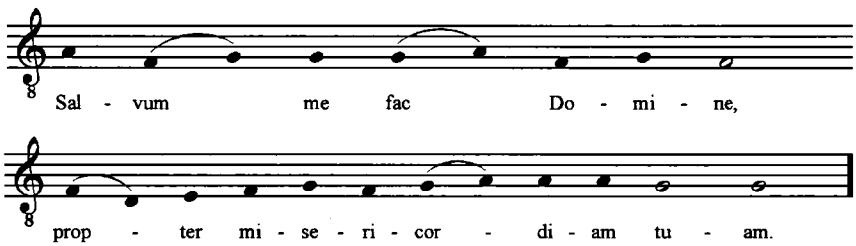
PSALM 133: **Ecce nunc benedicite, Dominum**



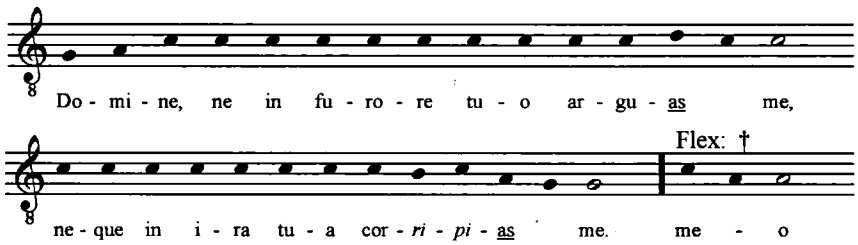
Ecce nunc benedicite Dominum, omnes *servi* Domini:
Behold now bless the Lord, all you servants of the Lord:
Qui statis in domo Domini, in atriis domus *Dei* nostri.
You who stand in the house of the Lord, in the halls of the house of our God.
In noctibus extollite manus vestras in sancta, et benedicite Dominum.
In the nights raise your hands in the holy place, and bless the Lord.
Benedicat et Dominus ex Sion, qui fecit cae*lum et* terram.
And may the Lord of Zion, he who made heaven and earth, bless you.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

MONDAY

ANTIPHON: **Salvum me fac, Domine, propter misericordiam tuam** (or **Alleluia** during Eastertide, p. 52)



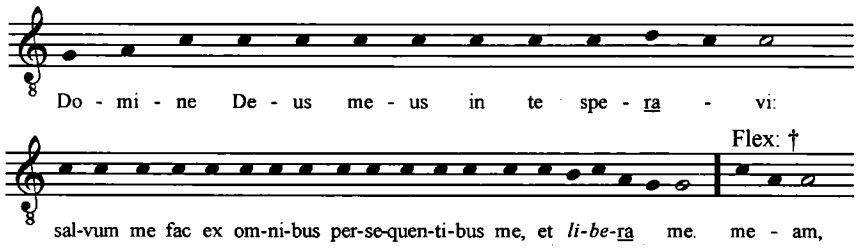
PSALM 6: **Domine, ne in furore tuo arguas me**



Domine, ne in furore tuo arguas me, neque in ira tua cor*ripias* me.
Lord, in your rage do not convict me, nor in your anger rebuke me.

Miserere mei, Domine, quoniam infirmus sum: sana me Domine, quoniam conturbata sunt ossa mea.
Have mercy on me, Lord, because I am infirm: heal me, Lord, because my bones are distressed.
Et anima mea turbata est valde: sed tu, Do*mine*, usquequo?
And my spirit is greatly troubled: but you, oh Lord, how long?
Convertere Domine, et eripe animam meam: salvum me fac propter misericor*diam* tuam.
Turn toward me Lord, and rescue my soul: make me safe because of your mercy.
Quoniam non est in morte qui memor sit tui: in inferno autem quis confite*bitur* tibi?
Because no one is in death who is mindful of you: but in hell who will confess unto you?
Laboravi in gemitu meo†, lavabo per singulas noctes lectum meum: lacrimis meis stratum me*um* *ri*gabo.
I have labored in my groaning, every night I will wash my bed: I will drench my covers with my tears.
Turbatus est a furore oculus meus: inveteravi inter omnes ini*micos* meos.
My eye is troubled by madness: I have grown old among all of my enemies.
Discedite a me omnes qui operamini iniquitatem: quoniam exaudivit Dominus vocem *fletus* mei.
Get away from me, all you who labor for iniquity: for the Lord has heard the voice of my weeping.
Exaudivit Dominus deprecationem meam: Dominus orationem me*am* *sus*cepit.
The Lord has heard my supplication: the Lord has received my prayer.
Erubescant, et conturbentur vehementer omnes inimici mei: convertantur et erubescant val*de* *ve*lociter.
All my enemies will be vehemently ashamed and distressed: they will turn back and be ashamed exceedingly quickly.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, And for generations of generations. Amen.

PSALM 7, i: **Domine Deus meus, in te speravi**

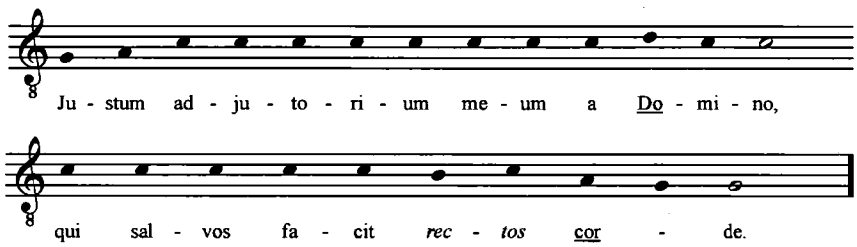


Domine Deus meus, in te speravi: salvum me fac ex omnibus persequentibus me, et *libera* me.
Lord my God, in you I have hoped: make me safe from all those who are persecuting me, and set me free.
Nequando rapiat ut leo animam meam, dum non est qui redimat, neque qui *salvum* faciat.
Do not ever let the lion seize my soul, while there is no one who will redeem me, nor anyone who will make me safe.
Domine, Deus meus, si feci istud,[93] si est iniquitas in ma*nibus* meis:
Lord, my God, if I have done anything, if there is iniquity on my hands:
Si reddidi retribuentibus mihi mala, decidam merito ab inimicis me*is* *in*anis.
If I have done any evil to those who have repaid me, I will rightfully fall empty before my enemies.
Persequatur inimicus animam meam†, et comprehendat, et conculcet in terra vitam meam, et gloriam meam in pulve*rem* *de*ducat.
May the enemy pursue my soul, and may he capture and trample my life into the dirt, and reduce my glory into dust.
Exsurge, Domine, in ira tua: et exaltare in finibus inimico*rum* *meo*rum.
Rise up, Lord, in your anger: and be exalted in the territory of my enemies.
Et exsurge Domine, Deus meus, in praecepto quod mandasti: et synagoga populorum cir*cumda*bit te.
And rise up, Lord my God, in the command which you have ordered: and a congregation of people will surround you.
Et propter hanc in altum regredere: Dominus ju*dicat* populos.
And return on high for them: The Lord judges the people.
Judica me, Domine, secundum justitiam meam, et secundum innocentiam *meam* super me.
Judge me, Lord, according to my righteouness, and according to my innocence over me.

[93] The Latin pronoun **istud** often carries a negative connotation.

Consumetur nequitia peccatorum, et diriges justum, scrutans corda et *renes*, Deus.
The evil of sinners will be destroyed, and you God, examiner of minds and hearts, will guide the just.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 7, ii: **Justum adjutorium meum a Domino**

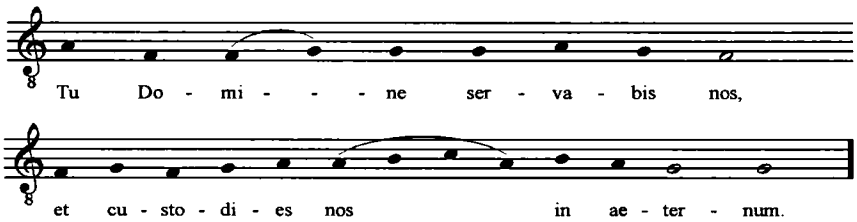


Justum adjutorium meum a Domino, qui salvos facit *rectos* corde.
My true help (comes) from the Lord, He who saves those of pure heart.
Deus iudex iustus, fortis, et patiens: numquid irascitur per sin*gulos* dies?
God the righteous judge, strong and patient: Will he always be angry every day?
Nisi conversi fueritis, gladium suum vibrabit: arcum suum tetendit, et pa*ravit* illum.
Unless you will be converted, he will brandish his sword: He has stretched his bow and prepared it.
Et in eo paravit vasa mortis: saggitas suas ardenti*bus ef*fecit.
And for this, he has prepared the tools of death: He has prepared his flaming arrows.
Ecce parturiit injustitiam: concepit dolorem, et peperit i*niquit*atem.
Behold one has brought forth injustice: He has conceived sorrow, and has brought forth iniquity.
Lacum aperuit, et effodit eum: et incidit in fove*am quam* fecit.
He has opened up a hole and dug it: and he has fallen into the pit he has made.
Convertetur dolor ejus in caput ejus: et in verticem ipsius iniquitas ejus descendet.
His pain will be turned onto his own head: and his iniquity will descend upon his own brow.

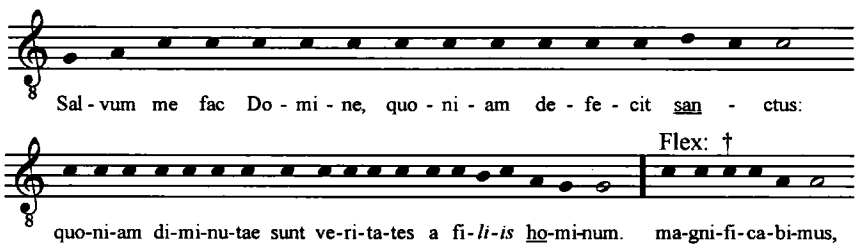
Confitebor Domino secundum justitiam ejus, et psallam nomini Domi*ni* *al*tissimi.
I will confess in the Lord according to his justice, and I will sing to the name of the Lord most high.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

TUESDAY

ANTIPHON: **Tu, Domine, servabis nos** (or **Alleluia** during Eastertide, p. 52)



PSALM 11: **Salvum me fac, Domine, quoniam defecit sanctus**

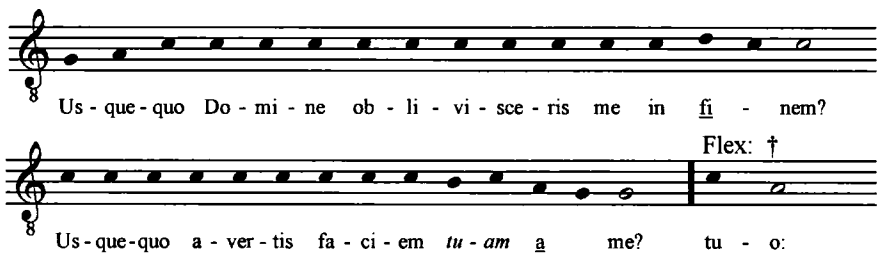


Salvum me fac, Domine, quoniam defecit sanctus: quoniam diminutae sunt veritates a fi*liis* hominum.
Save me, Lord, because virtue has failed: because truths are few among the children of men.
Vana locuti sunt unusquisque ad proximum suum: labia dolosa, in corde et corde locuti sunt.
Everyone has said vain things to his neighbor: with deceitful lips and duplicitous heart[94] *they have spoken.*

[94] "**Corde et corde**" literally means "heart and heart," implying "double" or duplicitous heart.

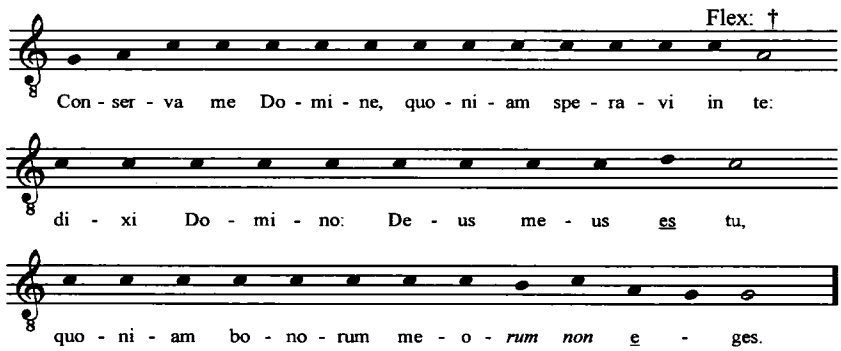
Disperdat Dominus universa labia dolosa, et lin*guam mag*niloquam.
May the Lord bring ruin upon all deceitful lips, and upon the boastful tongue.
Qui dixerunt: linguam nostram magnificabimus,† labia nostra a nobis sunt: Quis noster *Dom*inus est?
They who have said: we will greatly value our tongue, and our lips are ours: who is our Lord?
Propter miseriam inopum, et gemitum pauperum, nunc exsurgam: *dicit* Dominus.
Because of the misery of the helpless, and the groaning of the poor, now I will arise, says the Lord.
Ponam in salutari: fiducialiter a*gam in* eo.
I will place (him) in safety: I will deal faithfully with him.
Eloquia Domini, eloquia casta: argentum igne examinatum, probatum terrae, pur*gatum* septuplum.
The eloquence of the Lord is pure eloquence: silver tested by fire, acceptable to the earth, cleansed seven times over.
Tu, Domine, servabis nos, et custodies nos, a generatione hac *in ae*ternum.
You, Lord, will keep us, and will protect us, from this generation into eternity.
In circuitu impii ambulant: secundum altitudinem tuam multiplicasti fi*lios* hominum.
The ungodly walk in a circle: according to your greatness you have multiplied the children of men.
Gloria Patri et Filio, et Spirit*ui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 12: **Usquequo, Domine, oblivisceris me in finem?**



Usquequo, Domine oblivisceris me in finem? Usquequo avertis faciem *tuam* a me?
How long, Lord, will you forget me—forever? How long will you turn your face from me?
Quamdiu ponam consilia in anima mea, dolorem in corde me*o per* diem?
For how long of a time will I hold worries in my soul, and sadness in my heart all the day?
Usquequo exaltabitur inimicus meus super me? Respice, et exaudi me, Domine, *Deus* meus.
How long will my enemy be exalted over me? Look upon me, and hear me, Lord, my God.
Illumina oculos meos ne umquam obdormiam in morte: nequando dicat inimicus meus: pravalui ad*versus* eum.
Illuminate my eyes lest I ever fall asleep in death: nor let my enemy ever say: I have prevailed against him.
Qui tribulant me, exsultabunt si motus fuero: ego autem in misericordia tu*a* spe*ra*vi.
Those who trouble me will celebrate if I am disturbed: therefore I have trusted in your mercy.
Exsultabit cor meum in salutari tuo†: cantabo Domino qui bona tribuit mihi: et psallam nomini Domi*ni al*tissimi.
My heart will rejoice in your safety: I will sing to the Lord who gives good things to me: and I will sing psalms to the name of the Lord most high.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, And for generations of generations. Amen.

PSALM 15: **Conserva me, Domine**

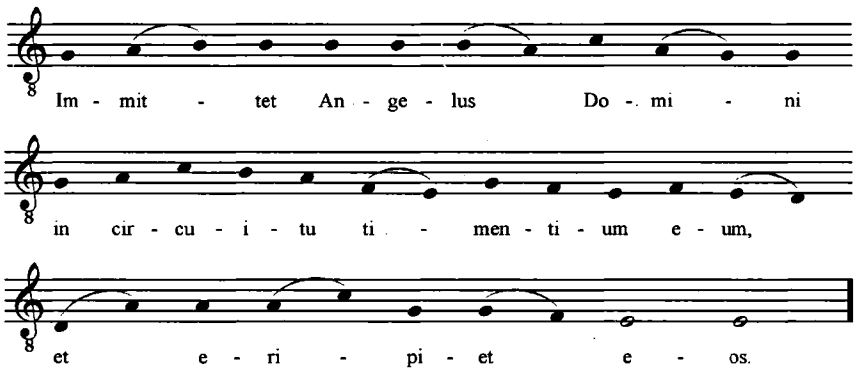


Conserva me, Domine, quoniam speravi in te†: dixi Domino: Deus meus es tu, quoniam bonorum meo*rum non* eges.
Keep me, Lord, because I have hoped in you: I said to the Lord: you are my God, and you have no need of my good things.
Sanctis, qui sunt in terra ejus, mirificavit omnes voluntates me*as in* eis.
In the saints, who are in his land, he has magnified all my good desires.
Multiplicatae sunt infirmitates eorum: postea acce*lera*verunt.
Many are the infirmities of those who have hastened afterwards.
Non congregabo conventicula eorum de sanguinibus, nec memor ero nominum eorum per la*bia* mea.
I will not flock to their assembly of blood, nor will I be mindful of their names with my lips.
Dominus pars hereditatis meae, et calicis mei: tu es, qui restitues hereditatem *meam* mihi.
The Lord is the portion of my inheritance, and of my cup: you are the one who will restore to me what is mine.
Funes ceciderunt mihi in praeclaris: etenim hereditas mea praeclar*a est* mihi.
My lots have fallen to me in distinguished places: and indeed my heritage is bright for me.
Benedicam Dominum qui tribuit mihi intellectum: insuper et usque ad noctem increpuerunt me *renes* mei.
I will bless the Lord who has given me understanding: above all even into the night my heart has rebuked me.
Providebam Dominum in conspectu meo semper: quoniam a dextris est mihi, *ne com*movear.
I will keep the Lord in my sight always: because he is on my right, I will not be troubled.
Propter hoc laetatum est cor meum, et exsultavit lingua mea: insuper et caro mea requi*escet* in spe.
Because of him my heart is joyful, and my tongue has rejoiced: and above all my flesh will rest in hope.
Quoniam non derelinques animam meam in inferno: nec dabis sanctum tuum videre cor*ruptio*nem.
Because you will not abandon my soul in hell: nor will you allow your holy one to see corruption.
Notas mihi fecisti vias vitae†, adimplebis me laetitia cum vultu tuo: delectationes in dextera tua us*que in* finem.
You have made known to me the ways of life, with your face you fill me with joy: there are delights at your right hand forever.
Gloria Patri et Filio, et Spir*itui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.

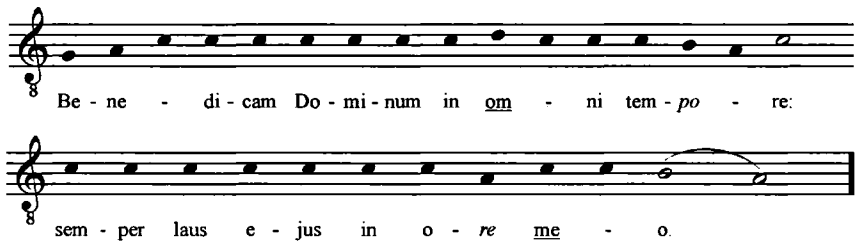
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

WEDNESDAY

ANTIPHON: **Immittet Angelus Domini** (or **Alleluia** during Eastertide, p. 52)



PSALM 33, i: **Benedicam Dominum in omni tempore**
Outside Eastertide[95]*:*



Benedicam Dominum in omni tem*po*re: semper laus ejus in o*re* meo.
I will bless the Lord at all times: His praise is always in my mouth.
In Domino laudabitur anima *mea*: audiant mansueti, *et* laetentur.
My spirit will rejoice in the Lord: may the meek ones hear and rejoice.

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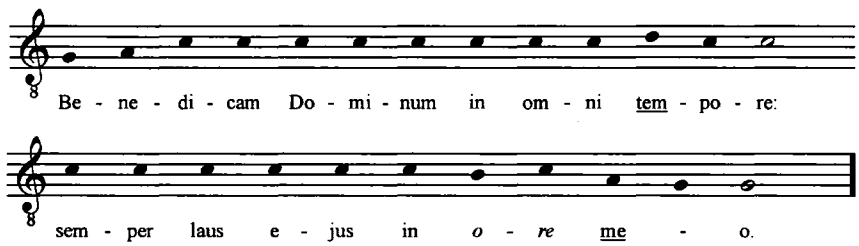
[95] Up to this point, the psalm intonations and their appropriate antiphons have been in the same mode (8). The antiphon for the Wednesday psalms outside Eastertide, "**Immittet Angelus Domini**," is in mode 3, while the **Alleluia** remains in mode 8 – hence the two different versions of the psalm, the first in mode 3 and the second in mode 8 – for the appropriate seasons. For further information regarding the modes of the psalms, refer to the *Liber Usualis,* 112-118.

Magnificate Dominum *me*cum: et exaltemus nomen ejus *in* idipsum.
Magnify the Lord with me: and let us exalt his name in itself.
Exquisivi Dominum, et exaudi*vit* me: et ex omnibus tribulationibus meis e*ri*puit me.
I have sought after the Lord, and he has heard me: and he has rescued me from all my tribulations.
Accedite ad eum, et illumina*mi*ni: et facies vestrae non *con*fundentur.
Approach him, and be enlightened: and your faces will not be dismayed.
Iste pauper clamavit, et Dominus exaudivit *e*um: et de omnibus tribulationibus ejus sal*va*vit eum.
This very poor one has cried out, and the Lord has heard him: and has saved him from all of his tribulations.
Immittet Angelus Domini in circuitu timentium *e*um: et eri*pi*et eos.
The Angel of the Lord has encircled those who fear him: and he will save them.
Gustate et videte quoniam suavis est Dom*i*nus: beatus vir qui sper*at* in eo.
Taste and see how sweet is the Lord: blessed is the man who hopes in him.
Timete Dominum, omnes sancti *e*jus: quoniam non est inopia timen*ti*bus eum.
Fear the Lord, all you his saints: for those who fear him lack in nothing.
Divites eguerunt et esuri*e*runt: inquirentes autem Dominum non minuentur *om*ni bono.
The rich ones have wanted and hungered: but those who seek the Lord will not be reduced in their goodness.
Gloria Patri et *Fi*lio, et Spiri*tu*i Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et *sem*per, et in saecula saecu*lo*rum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

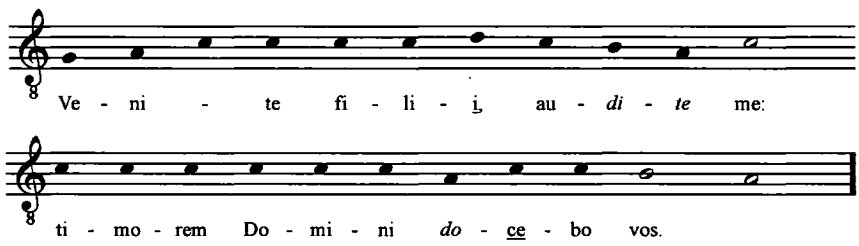
During Eastertide:



Benedicam Dominum in omni tempore: semper laus ejus in *ore* meo.
I will bless the Lord at all times: His praise is always in my mouth.

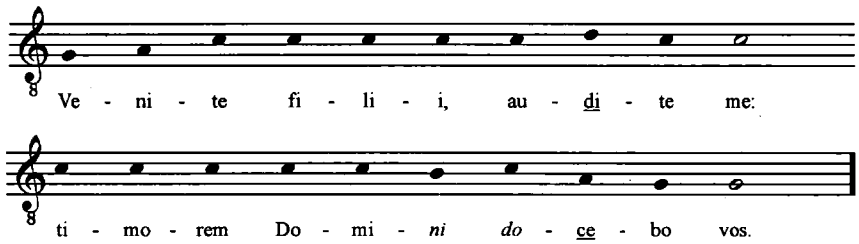
In Domino laudabitur anima mea: audiant mansueti, *et laetentur*.
My spirit will rejoice in the lord: may the meek ones hear and rejoice.
Magnificate Dominum mecum: et exaltemus nomen ejus *in idipsum*.
Magnify the Lord with me: and let us exalt his name in itself.
Exquisivi Dominum, et exaudivit me: et ex omnibus tribulationibus meis *eripuit* me.
I have sought after the Lord, and he has heard me: and he has rescued me from all my tribulations.
Accedite ad eum, et illuminamini: et facies vestrae non *confundentur*.
Approach him and be enlightened: and your faces will not be dismayed.
Iste pauper clamavit, et Dominus exaudivit eum: et de omnibus tribulationibus ejus sal*vavit* eum.
This very poor one has cried, and the Lord has heard him: and he has save him from all of his tribulations.
Immittet Angelus Domini in circuitu timentium eum: et eri*piet* eos.
The Angel of the Lord has encircled those who fear him: and he will save them.
Gustate et videte quoniam suavis est Dominus: beatus vir qui sper*at in* eo.
Taste and see how sweet is the Lord: blessed is the man who hopes in him.
Timete Dominum, omnes sancti ejus: quoniam non est inopia timen*tibus* eum.
Fear the Lord, all you his saints: for those who fear him lack in nothing.
Divites eguerunt et esurierunt: inquirentes autem Dominum non minuentur *omni* bono.
The rich ones have wanted and hungered: but those who seek the Lord will not be reduced in their goodness.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 33, ii: **Venite, filii, audite me**
Outside Eastertide:



Venite, filii, au*dite* me: timorem Domini *doce*bo vos.
Come, children, hear me: I will teach you the fear of the Lord.
Quis est homo qui vult *vi*tam: diligit dies vi*de*re bonos?
Who is the man who desires life: who aspires to see good days?
Prohibe linguam tuam a *ma*lo: et labia tua ne lo*quan*tur dolum.
Prevent your tongue from any bad thing: and let not your lips speak deceit.
Diverte a malo, et fac *bo*num: inquire pacem, et perse*que*re eam.
Turn from evil, and do good: seek after peace, and follow it.
Oculi Domini super justos: et aures ejus in pre*ces* eorum.
The eyes of the Lord are on the just ones: and his ears on their prayers.
Vultus autem Domini super facientes *ma*la: ut perdat de terra memori*am* eorum.
The face of the Lord is also on those who do evil: that he might purge the earth of their memory.
Clamaverunt iusti, et Dominus exaudivit *e*os: et ex omnibus tribulationibus eorum libe*ra*vit eos.
The just ones have cried out, and the Lord has heard them: and he has set them free from all of their tribulations.
Juxta est Dominus iis, qui tribulato *sunt cor*de: et humiles spiri*tu* salvabit.
The Lord is near to them who are troubled of heart: and he will save those of humble spirit.
Multi tribulationes *justo*rum: et de omnibus his liberabit e*os* Dominus.
Many are the tribulations of the just: and the Lord will deliver them from all of these.
Custodit Dominus omnia ossa *eo*rum: unum ex his non *con*teretur.
The Lord guards over all of their bones: not one of them will be crushed.
Mors peccatorum pessima: et qui oderunt jus*tum*, delinquent.
The death of sinners is the worst: and those who hate the just will fall.
Redimet Dominus animas servorum *suo*rum: et non delinquent omnes qui spe*rant* in eo.
The Lord will redeem the souls of his servants: and all those who hope in him will not fall.
Gloria Patri et *Filio*, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et *sem*per, et in saecula saecu*lo*rum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

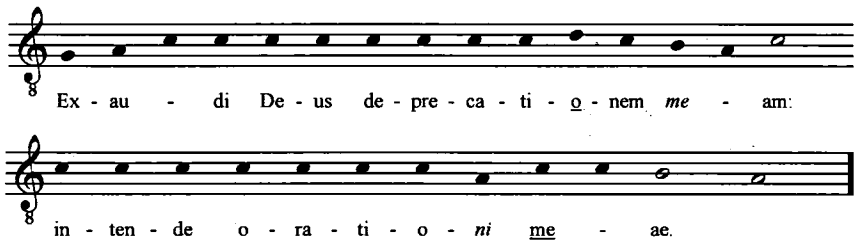
During Eastertide:



Venite, filii, audite me: timorem Domini docebo vos.
Come, children, hear me: I will teach you the fear of the Lord.
Quis est homo qui vult vitam: diligit dies videre bonos?
Who is the man who desires life: who aspires to see good days?
Prohibe linguam tuam a malo: et labia tua ne loquantur dolum.
Prevent your tongue from any bad thing: and let not your lips speak deceit.
Diverte a malo, et fac bonum: inquire pacem, et persequere eam.
Turn from evil, and do good: seek after peace, and follow it.
Oculi Domini super justos: et aures ejus in preces eorum.
The eyes of the Lord are on the just ones: and his ears on their prayers.
Vultus autem Domini super facientes mala: ut perdat de terra memoriam eorum.
The face of the Lord is also on those who do evil: that he might purge the earth of their memory.
Clamaverunt iusti, et Dominus exaudivit eos: et ex omnibus tribulationibus eorum liberavit eos.
The just ones have cried out, and the Lord has heard them: and he has set them free from all of their tribulations.
Juxta est Dominus iis, qui tribulato sunt corde: et humiles spiritu salvabit.
The Lord is near to them who are troubled of heart: and he will save those of humble spirit.
Multi tribulationes justorum: et de omnibus his liberabit *eos* Dominus.
Many are the tribulations of the just: and the Lord will deliver them from all of these.
Custodit Dominus omnia ossa eorum: unum ex his non conteretur.
The Lord guards over all of their bones: not one of them will be crushed.
Mors peccatorum pessima: et qui oderunt justum, delinquent.
The death of sinners is the worst: and those who hate the just will fall.
Redimet Dominus animas servorum suorum: et non delinquent omnes qui sperant in eo.
The Lord will save the souls of his servants: and all who hope in him will not fall.

Gloria Patri et Filio, et Spiritui Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

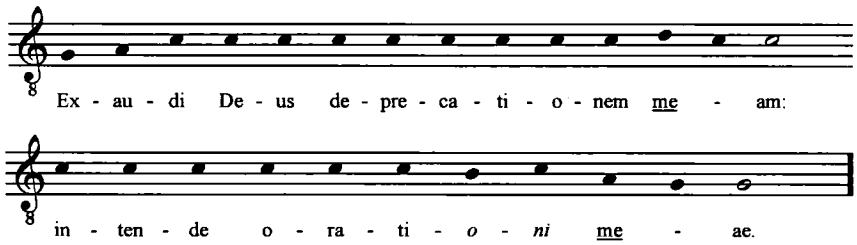
PSALM 60: **Exaudi, Deus, deprecationem meam**
Outside Eastertide:



Exaudi, Deus, deprecationem *me*am: intende oratio*ni* meae.
Hear, God, my plea: attend to my prayer.
A finibus terrae ad te cla*ma*vi: dum anxiaretur cor meum, in petra ex*al*tasti me.
From the ends of the earth I have cried to you: while my heart was troubled, you set me upon a rock.
Deduxisti me, quia factus es spes *me*a: turris fortitudinis a facie *in*imici.
You have led me, because you have become my hope: a strong tower in the face of the enemy.
Inhabitabo in tabernaculo tuo in saec*u*la: protegar in velamento al*a*rum tuarum.
I will dwell in your tabernacle forever: I will be protected in the cover of your wings.
Quoniam tu, Deus meus, exaudisti orationem *me*am: dedisti hereditatem timentibus *no*men tuum.
For you, my God, have heard my prayer: you have given inheritance to those who fear your name.
Dies super dies regis adjici*es*: annos eius usque in diem generationis et ge*ne*rationis.
You will add days to the days of the king: his years even into the day of generation after generation.

Permanet in aeternum in conspectu *Dei*: misericordiam et veritatem e*jus* quis requiret?
He will last into eternity in the sight of God: who will pine for his mercy and truth?
Sic psalmum dicam nomini tuo in saeculum saec*u*li: ut reddam vota mea de die in diem.
Thus I will sing a psalm to your name forever so that I may fulfill my vow day after day.
Gloria Patri et *Filio*, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et *sem*per, et in saecula saecu*lo*rum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

During Eastertide:

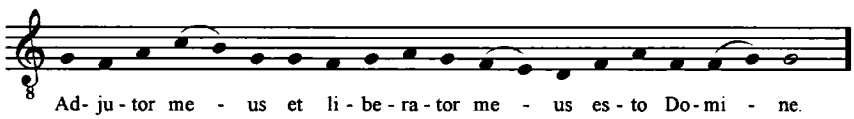


Exaudi, Deus, deprecationem meam: intende orati*oni* meae.
Hear, God, my plea: attend to my prayer.
A finibus terrae ad te clamavi: dum anxiaretur cor meum, in petra *exal*tasti me.
From the ends of the earth I have cried to you: while my heart was troubled, you set me upon a rock.
Deduxisti me, quia factus es spes mea: turris fortitudinis a facie *ini*mici.
You have led me, because you have become my hope: a strong tower in the face of the enemy.
Inhabitabo in tabernaculo tuo in saecula: protegar in velamento ala*rum tu*arum.
I will dwell in your tabernacle forever: I will be protected in the cover of your wings.
Quoniam tu, Deus meus, exaudisti orationem meam: dedisti hereditatem timentibus *nomen* tuum.
For you, my God, have heard my prayer: you have given inheritance to those who fear your name.

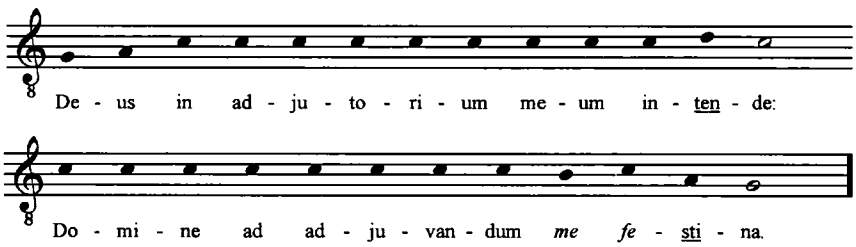
Dies super dies regis adjicies: annos eius usque in diem generationis et gener*ati*onis.
You will add days to the days of the king: his years even into the day of generation after generation.
Permanet in aeternum in conspectu Dei: misericordiam et veritatem ejus *quis re*quiret?
He will last into eternity in the sight of God: who will pine for his mercy and truth?
Sic psalmum dicam nomini tuo in saeculum saeculi: ut reddam vota mea de die *in* diem.
Thus I will sing a psalm to your name forever so that I may fulfill my vow day after day.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

THURSDAY

Antiphon: **Adjutor meus, et liberator meus** (or **Alleluia** during Eastertide, p. 52)



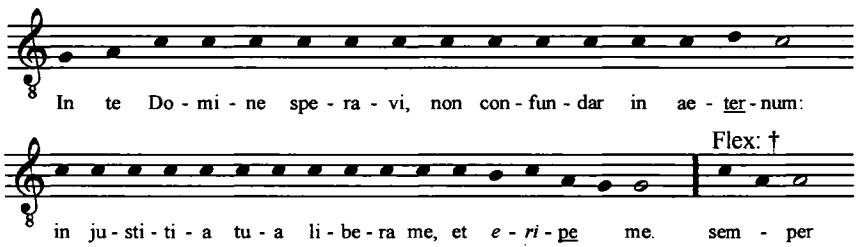
PSALM 69: **Deus in adjutorium meum intende**



Deus in adjutorium meum intende: Domine ad adjuvandum *me fe*stina.
God come to my assistance: Lord hasten to help me.
Confundantur et revereantur, qui quaerunt a*nimam* meam.
May those who seek after my soul be confounded and afraid.

Avertantur retrorsum, et erubescant, qui volunt *mihi* mala.
May those who wish evil on me be turned back, and ashamed.
Avertantur statim erubescentes, qui dicunt mihi: *Euge*, euge.
May those who say unto me "All is well" be turned right away and ashamed.
Exsultent et laetentur in te omnes quaerunt te, et dicant semper:
Magnificetur Dominus: qui diligunt salu*tare* tuum.
Let all those who seek after you rejoice and be glad in you, and may those who seek your salvation say forever: May the Lord be magnified.
Ego vero egenus, et pauper sum: Deus, *adjuva* me.
I am truly destitute, and I am poor: God, help me.
Adjutor meus, et liberator meus es tu: Domine, *ne mo*reris.
You are my help and my savior: Lord, do not delay.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

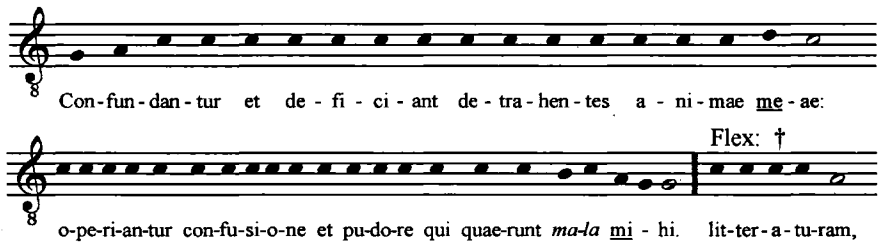
PSALM 70, i: **In te, Domine, speravi**



In te, Domine, speravi, non confundar in aeternum: in justitia tua libera me, et *eri*pe me.
In you, Lord, I have hoped, lest I be confounded forever: in your justice set me free, and rescue me.
Inclina ad me aurem tuam, *et* salva me.
Lend your ear unto me, and save me.
Esto mihi in Deum protectorem, et in locum munitum: ut salv*um me* facias.
Let there be for me in God a protector, and a secure place: so that you might make me safe.
Quoniam firmamentum meum, et refugium *meum* es tu.
For you are my support and my refuge.

Deus meus, eripe me de manu peccatoris, et de manu contra legem agentis *et iniqui*:
My God, rescue me from the hand of the sinner, and from the hand of the unjust, working against the law:
Quoniam tu es patientia mea, Domine: Domine, spes mea a juventute mea.
For you are my patience, Lord: Lord, my hope from my youth.
In te confirmatus sum ex utero: de ventre matris meae tu es protector meus.
In you I was confirmed from birth: you are my protection from the womb of my mother.
In te cantatio mea semper†: tamquam prodigium factus sum multis: et tu adjutor fortis.
In you my song will always be: I have even become a wonder to many: and you are my strong help.
Repleatur os meum laude, ut cantem gloriam tuam: tota die magnitudinem tuam.
May my mouth be filled with praise, so that I may sing your glory: and all day your greatness.
Ne projicias me in tempore senectutis: cum defecerit virtus mea, ne derelinquas me.
Do not abandon me in my old age: when my strength fades, do not neglect me.
Quia dixerunt inimici mei mihi: et qui custodiebant animam meam, consilium fecerunt in unum,
Because my enemies have spoken to me: and those who watch after my soul have conspired,
Dicentes: Deus dereliquit eum†, persequimini, et comprehendite eum: quia non est *qui* eripiat.
Saying: God has forsaken him: pursue, and capture him: because there is no one who will save him.
Deus, ne elongeris a me: Deus meus, in auxilium *meum* respice.
God, do not stay away from me: my God, provide for my assistance.
Gloria Patri et Filio, et Spiritui Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 70, ii: **Confundantur, et deficiant detrahentes animae meae**

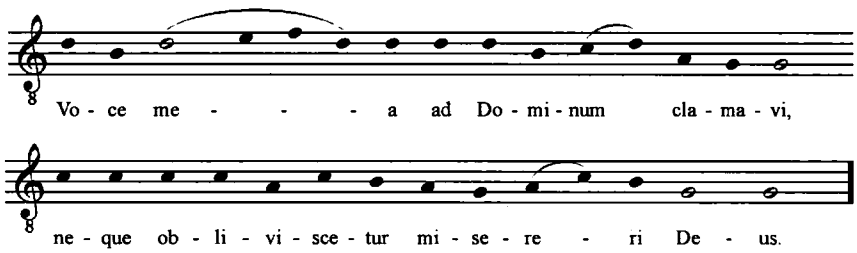


Confundantur, et deficiant detrahentes animae meae: operiantur confusione, et pudore qui quaerunt *mala* mihi.
Let those who would destroy my soul be confounded and come to nothing: let those who seek evil for me be buried in confusion and shame.
Ego autem semper sperabo: et adjiciam super omnem *laudem* tuam.
But I will always hope: and I will raise up your praise above everything.
Os meum annuntiabit justitiam tuam: tota die salu*tare* tuum.
My mouth will proclaim your justice: and all day long your salvation.
Quoniam non cognovi litteraturam†, introibo in potentias Domini: Domine, memorabor justitiae tu*ae sol*ius.
Because I have not known knowledge, I will enter into the strength of the Lord: Lord, I will remember your justice only.
Deus, docuisti me a juventute mea: et usque nunc pronuntiabo mirabi*lia* tua.
God, you have taught me from my youth: now I will ever proclaim your wonders.
Et usque in senectam et senium: Deus, ne *dere*linquas me,
And even in old age: God, do not abandon me,
Donec annuntiem brachium tuum generationi omni, *quae ven*tura est:
For as long as I may proclaim your strong arm to every generation to come:
Potentiam tuam, et justitiam tuam Deus†, usque in altissima quae fecisti magnalia: Deus, quis si*milis* tibi?
Your strength, and your justice, God, even in the highest wonders which you have done: God, who is like you?
Quantas ostendisti mihi tribulationes multas et malas†: et conversus vivificasti me: et de abyssis terrae iterum *redu*xisti me.
How many are the troubles and evils you have shown me: and turning back you have given me life: you have brought me out from the depths of earth.
Multiplicasti magnificentiam tuam: et conversus conso*latus* es me.
You have multiplied your greatness: and turning back you have consoled me.

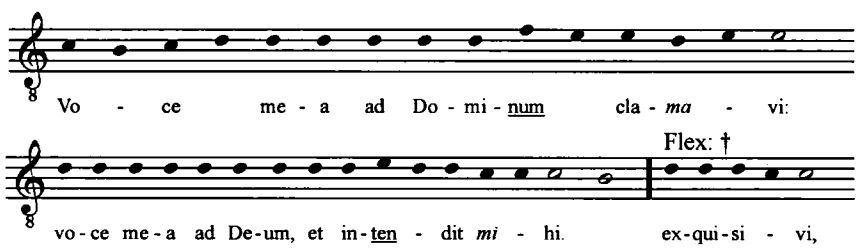
Nam et ego confitebor tibi in vasis psalmi veritatem tuam: Deus, psallam tibi in cithara, *Sanctus* Israël.
And now I will confess your truth to you in the instruments of psalm: God, I will sing to you with the harp, Holy One of Israel.
Exsultabunt labia mea cum cantavero tibi: et anima mea, quam *redemisti*.
My lips will rejoice when I sing to you: and my spirit, which you have redeemed.
Sed et lingua mea tota die meditabitur justitiam tuam: cum confusi et reveriti fuerint, qui quaerunt mala mihi.
And my tongue will meditate on your justice all day: while those who seek evil against me will be confounded and ashamed.
Gloria Patri et Filio, et Spiritui Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

FRIDAY

Antiphon: **Voce mea ad Dominum clamavi: neque obliviscetur** (or **Alleluia** during Eastertide, p. 52)

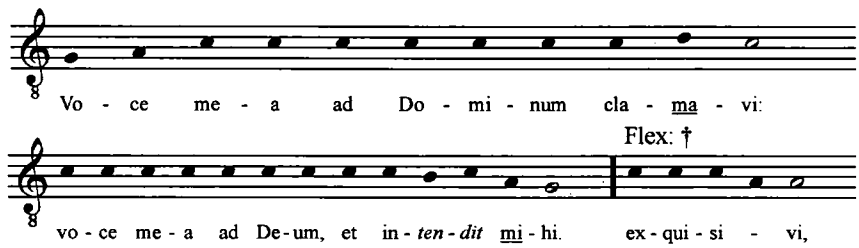


PSALM 76, i: **Voce mea ad Dominum clamavi: voce mea ad Deum**
Outside Eastertide:



Voce mea ad Dominum cla*ma*vi: voce mea ad Deum, et intendit *mi*hi.
With my voice I cried to the Lord: with my voice to God, and he heard me.
In die tribulationis meae Deum exquisivi†, manibus meis nocte contra *e*um: et non sum decep*tus*.
In the day of my tribulation I searched for God, with my hands toward him in the night: and I was not disappointed.
Renuit consolari anima mea†, memor fui Dei, et delectatus sum, et exerci*ta*tus sum: et defecit spiritus *me*us.
My soul refused to be comforted, and I remembered God and delighted, for I was troubled: and my spirit was growing weak.
Anticipaverunt vigilias oculi *me*i: turbatus sum, et non sum loc*u*tus.
My eyes awaited the watch: I was troubled and I did not speak.
Cogitavi dies antiquos: et annos aeternos in mente *ha*bui.
I thought of old days: and I had eternal years in mind.
Et meditatus sum nocte cum corde *me*o, et exercitabar, et scopebam spiritum *me*um.
And I pondered at night in my heart, and I was hard at work, and I searched my soul.
Numquid in aeternum proiiciet *De*us: aut non apponet ut complacitior sit *ad*huc?
Surely God does not abandon for eternity: or will he never be pleased?
Aut in finem misericordiam suam abs*cin*det, a generatione in generationem?
Or will he cut off his mercy to the end, from generation into generation?
Aut obliviscetur misereri *De*us? Aut continebit in ira sua misericordias *su*as?
Or will he forget to be merciful? Or will he withhold his mercies in anger?
Et dixi: nunc *coe*pi, haec mutatio dexterae exc*el*si.
And I have said: now I have begun, this is the change in the right hand of the most high.
Memor fui operum *Do*mini: quia memor ero ab initio mirabilium tu*o*rum.
I have remembered the works of the Lord: as I will remember your wonders from the beginning.
Et meditabor in omnibus operibus *tu*is: et in adinventionibus tuis exerc*e*bor.
And I will meditate on all your works: I will think on your inventions.
Gloria Patri et *Fi*lio, et Spiritui *San*cto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et *sem*per, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

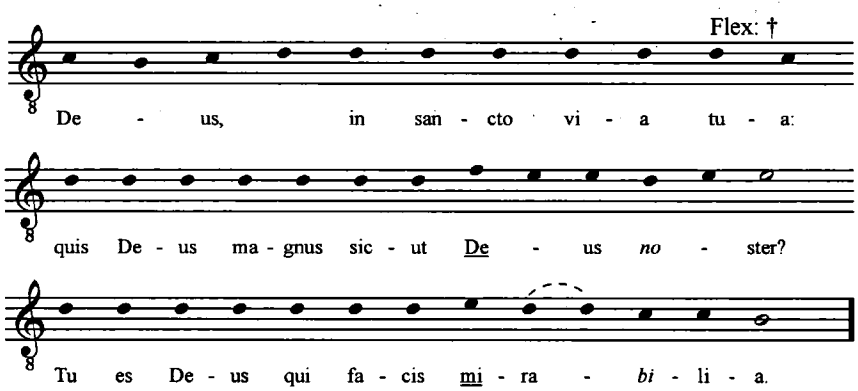
During Eastertide:



Voce mea ad Dominum clamavi: voce mea ad Deum, et in*tendit* mihi.
With my voice I cried to the Lord: with my voice to God, and he heard me.
In die tribulationis meae Deum exquisivi†, manibus meis nocte contra eum: et non *sum de*ceptus.
In the day of my tribulation I searched for God, with my hands toward him in the night: and I was not disappointed.
Renuit consolari anima mea†, memor fui Dei, et delectatus sum, et exercitatus sum: et defecit spi*ritus* meus.
My soul refused to be comforted, and I remembered God and delighted, for I was troubled: and my spirit was growing weak.
Anticipaverunt vigilias oculi mei: turbatus sum, et non *sum lo*cutus.
My eyes awaited the watch: I was troubled and I did not speak.
Cogitavi dies antiquos: et annos aeternos in *mente* habui.
I thought of old days: and I had eternal years in mind.
Et meditatus sum nocte cum corde meo, et exercitabar, et scopebam spi*ritum* meum.
And I pondered at night in my heart, and I was hard at work, and I searched my soul.
Numquid in aeternum projiciet Deus: aut non apponet ut complacitio*r sit* adhuc?
Surely God does not abandon for eternity: or will he never be pleased?
Aut in finem misericordiam suam abscindet, a generatione in gener*ati*onem?
Or will he cut off his mercy to the end, from generation into generation?
Aut obliviscetur misereri Deus? Aut continebit in ira sua misericor*dias* suas?
Or will he forget to be merciful? Or will he withhold his mercies in anger?
Et dixi: nunc coepi, haec mutatio dexter*ae* excelsi.
And I have said: now I have begun, this is the change in the right hand of the most high.
Memor fui operum Domini: quia memor ero ab initio mirabili*um tu*orum.
I have remembered the works of the Lord: as I will remember your wonders from the beginning.

Et meditabor in omnibus operibus tuis: et in adinventionibus tuis *exer*cebor.
And I will meditate on all your works: and I will think on your inventions.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

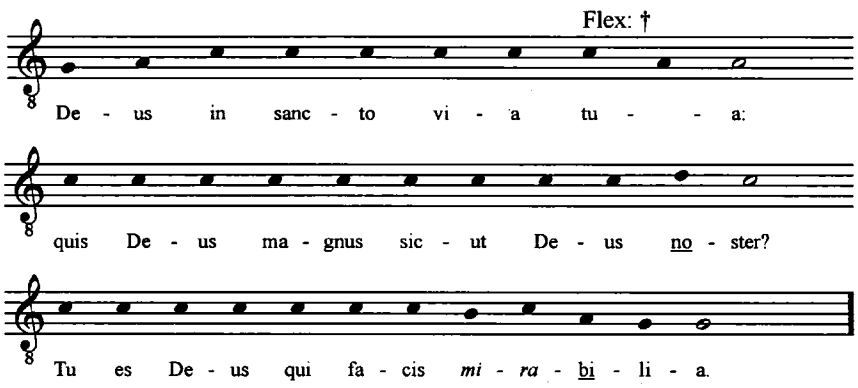
PSALM 76, ii: **Deus, in sancto via tua**
Outside Eastertide:



Deus, in sancto via tua†: quis Deus magnus sicut Deus *no*ster? Tu es Deus qui facis mira*bi*lia.
God, your way is in holiness: what god is great like our God? You are the God who makes miracles.
Notam fecisti in populis virtutem *tu*am: redemisti in brachio tuo populum tuum filios Jacob et *Jo*seph.
You have made your truth known among the people: with your arm you have redeemed your people, the children of Jacob and Joseph.
Viderunt te aquae, Deus, viderunt te *a*quae: et timuerunt, et turbati sunt a*by*ssi.
The waters saw you, God, the waters saw you: and they feared, and the depths trembled.
Multitudo sonitus a*qua*rum: vocem dederunt *nu*bes.
Great was the sound of the waters: the clouds gave forth their voice.
Etenim sagittae tuae *trans*eunt: vox tonitrui tui in *ro*ta.
And indeed your arrows crossed over: the voice of your thunder in a whirlwind.

Illuxerunt coruscationes tuae orbi *ter*rae: commota est, et contremuit *ter*ra.
Your lightning illuminated all the earth: the earth quaked and moved violently.
In mari via tua, et semitae tuae in aquis *mul*tis: et vestigia tua non cognosc*en*tur.
Your way is in the sea, and your paths in the many waters: and your steps will not be known.
Deduxisti sicut oves populum *tu*um, in manu Moysi et *A*aron.
You have led your people like sheep, in the hand of Moses and Aaron.
Gloria Patri et *Fi*lio, et Spiritui *San*cto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et *sem*per, et in saecula saeculorum. *A*men.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

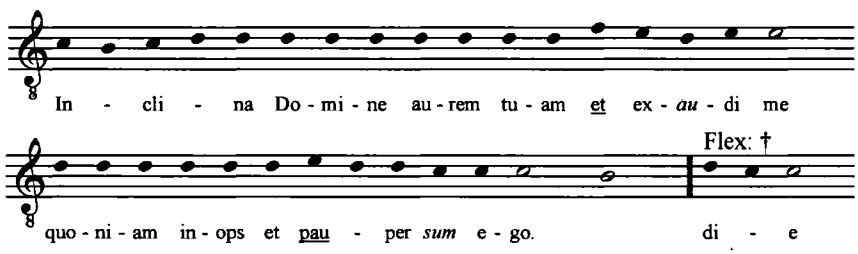
During Eastertide:



Deus, in sancto via tua†: quis Deus magnus sicut Deus noster? Tu es Deus qui facis *mira*bilia.
God, your way is in holiness: what god is great like our God? You are the God who makes miracles.
Notam fecisti in populis virtutem tuam: redemisti in brachio tuo populum tuum filios Ja*cob et* Joseph.
You have made your truth known among the people: with your arm you have redeemed your people, the children of Jacob and Joseph.
Viderunt te aquae Deus, viderunt te aquae: et timuerunt, et turbati *sunt a*byssi.
The waters saw you, God, the waters saw you: and they feared, and the depths trembled.

Multitudo sonitus aquarum: vocem de*derunt* nubes.
Great was the sound of the waters: the clouds gave forth their voice.
Etenim sagittae tuae transeunt: vox tonitrui tu*i in* rota.
And indeed your arrows crossed over: the voice of your thunder in a whirlwind.
Illuxerunt coruscationes tuae orbi terrae: commota est, et contre*muit* terra.
Your lightning illuminated all the earth: the earth quaked and moved violently.
In mari via tua, et semitae tuae in aquis multis: et vestigia tua non *cognos*centur.
Your way is in the sea, and your paths in the many waters: and your steps will not be known.
Deduxisti sicut oves populum tuum, in manu Moys*i et* Aaron.
You have led your people like sheep, in the hand of Moses and Aaron.
Gloria Patri et Filio, et Spirit*ui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 85: **Inclina, Domine, aurem tuam**
Outside Eastertide:

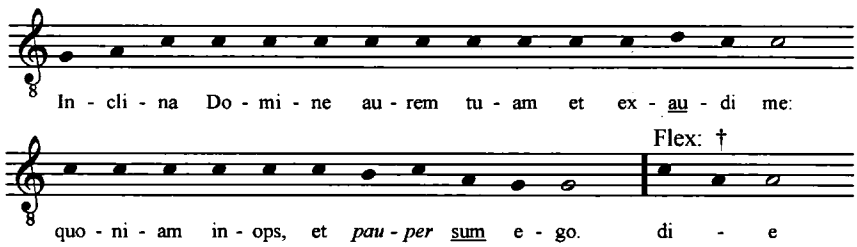


Inclina, Domine, aurem tuam, et ex*au*di me: quoniam inops, et pauper *sum* ego.
Incline your ear, Lord, and hear me: because I am helpless and poor.
Custodi animam meam, quoniam *san*ctus sum: salvum fac servum tuum, Deus meus, sperantem *in* te.
Care for my soul, because I am holy: my God, save your servant who hopes in you.
Miserere mei, Domine, quoniam ad te clamavi tota die:† laetifica animam servi *tu*i, quoniam ad te, Domine, animam meam lev*a*vi.
Have mercy on me, Lord, for to you I cry all the day: delight the soul of your servant, because I have lifted my soul to you, Lord.

Quoniam tu, Domine suavis, et *mi*tis: et multae misericordiae omnibus invocanti*bus* te.
Because you, Lord, are kind and gentle: and of great mercy for all those who call upon you.
Auribus percipe, Domine, orationem *me*am: et intende voci deprecationis *me*ae.
May you feel my prayer in your ears, Lord: attend to the voice of my supplication.
In die tribulationis meae clamavi *ad* te: quia exaud*i*sti me.
I have cried to you in the day of my tribulation: because you have heard me.
Non est similis tuis in diis, *Do*mine: et non est secundum opera *tu*a.
There is not one like you among gods, Lord: and none who can follow your works.
Omnes gentes quascumque fecisti, venient, et adorabunt coram te, *Do*mine: et glorificabunt nomen *tu*um.
All people whomsoever you have made, they will come, and they will adore you in your presence, Lord: and they will glorify your name.
Quoniam magnus es tu, et faciens mira*bi*lia: tu es Deus *so*lus.
Because you are great, and making wonders: you alone are God.
Deduc me, Domine, in via tua†, et ingrediar in veritate *tu*a: laetetur cor meum ut timeat nomen *tu*um.
Lead me, Lord, in your way, and I will go forth in your truth: may my heart rejoice so that it fears your name.
Confitebor tibi, Domine, Deus meus, in toto corde *me*o, et glorificabo nomen tuum in ae*ter*num:
I will believe in you, Lord, my God, with all of my heart, and I will glorify your name forever:
Quia misericordia tua magna est *su*per me: et eruisti animam meam ex inferno inferi*o*ri.
Because your mercy is great upon me: and you have plucked my soul from the fire of hell.
Deus, iniqui insurrexerunt super me†, et synagoga potentium quaesierunt animam *me*am: et non proposuerunt te in conspectu *su*o.
God, the wicked have risen up against me, and an assembly of the mighty have sought for my soul: and they have not set you before them in their sight.
Et tu, Domine, Deus miserator et mi*se*ricors, patiens, et multae misericordiae, et *ve*rax:
And you, Lord, compassionate and merciful God, patient, and of great mercy, and truthful:
Respice in me, et miserere mei†, da imperium tuum puero *tu*o: et salvum fac filium ancillae *tu*ae.
Look back upon me, and have mercy on me, give your authority to your servant:

and save the child of your handmaid.
Fac mecum signum in bonum†, ut videant qui oderunt me, et confun*dan*tur: quoniam tu, Domine, adjuvisti me et consolatus *es* me.
Make with me a sign in goodness, so that they who hate me may see, and they will be confounded: for you, Lord, have helped me, and you have consoled me.
Gloria Patri et *Fi*lio, et Spiritui *San*cto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et *sem*per, et in saecula saeculorum. *A*men.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

During Eastertide:

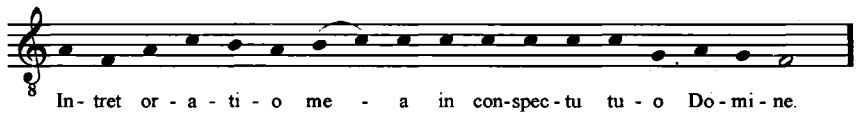


Inclina, Domine, aurem tuam, et exaudi me: quoniam inops, et *pauper* sum ego.
Incline your ear, Lord, and hear me: because I am helpless and poor.
Custodi animam meam, quoniam sanctus sum: salvum fac servum tuum, Deus meus, spe*rantem* in te.
Care for my soul, because I am holy: my God, save your servant who hopes in you.
Miserere mei, Domine, quoniam ad te clamavi tota die:† laetifica animam servi tui, quoniam ad te, Domine, animam me*am le*vavi.
Have mercy on me, Lord, for to you I cry all the day: delight the soul of your servant, because I have lifted my soul to you, Lord.
Quoniam tu, Domine suavis, et mitis: et multae misericordiae omnibus invoc*anti*bus te.
Because you, Lord, are kind and gentle: and of great mercy for all those who call upon you.
Auribus percipe, Domine, orationem meam: et intende voci deprecati*onis* meae.
May you feel my prayer in your ears, Lord: attend to the voice of my supplication.

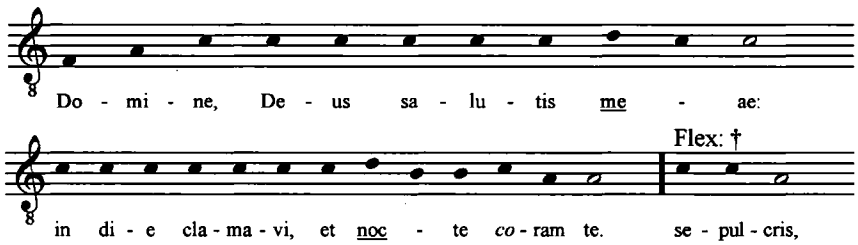
In die tribulationis meae clamavi ad te: quia *exau*disti me.
I have cried to you in the day of my tribulation: because you have heard me.
Non est similis tuis in diis, Domine: et non est secundum o*pera* tua.
There is not one like you among gods, Lord: and none who can follow your works.
Omnes gentes quascumque fecisti, venient, et adorabunt coram te, Domine: et glorificabunt *nomen* tuum.
All people whomsoever you have made, they will come, and they will adore you in your presence, Lord: and they will glorify your name.
Quoniam magnus es tu, et faciens mirabilia: tu es *Deus* solus.
Because you are great, and making wonders: you alone are God.
Deduc me, Domine, in via tua†, et ingrediar in veri*tate* tua: laetetur cor meum ut timeat *nomen* tuum.
Lead me, Lord, in your way, and I will go forth in your truth: may my heart rejoice so that it fears your name.
Confitebor tibi, Domine, Deus meus, in toto corde meo, et glorificabo nomen tuum *in ae*ternum:
I will believe in you, Lord, my God, with all of my heart, and I will glorify your name forever:
Quia misericordia tua magna est super me: et eruisti animam meam ex inferno in*feri*ori.
Because your mercy is great upon me: and you have plucked my soul from the fire of hell.
Deus, iniqui insurrexerunt super me†, et synagoga potentium quaesierunt animam meam: et non proposuerunt te in con*spectu* suo.
God, the wicked have risen up against me, and an assembly of the mighty have sought for my soul: and they have not set you before them in their sight.
Et tu, Domine, Deus miserator et misericors, patiens, et multae misericordi*ae, et* verax:
And you, Lord, compassionate and merciful God, patient, and of great mercy, and truthful:
Respice in me, et miserere mei†, da imperium tuum puero tuo: et salvum fac filium an*cillae* tuae.
Look back upon me, and have mercy on me, give your authority to your servant: and save the child of your handmaid.
Fac mecum signum in bonum†, ut videant qui oderunt me, et confundantur: quoniam tu, Domine, adjuvisti me, et conso*latus* es me.
Make with me a sign in goodness, so that they who hate me may see, and they will be confounded: for you, Lord, have helped me, and you have consoled me.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.

Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

SATURDAY
Antiphon: **Intret oratio mea** (or **Alleluia** during Eastertide, p. 52)



PSALM 87: **Domine, Deus salutis meae**
Outside Eastertide:

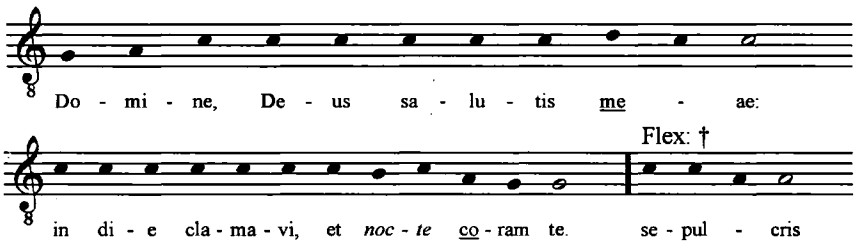


Domine, Deus salutis meae: in die clamavi, et nocte *co*ram te.
Lord, God of my salvation: in the daytime I have cried to you, and at night in your presence.
Intret in conspectu tuo oratio mea: inclina aurem tuam ad precem *me*am:
May my prayer come before your sight: incline your ear to my prayer:
Quia repleta est malis anima mea: et vita mea inferno ap*propin*quavit.
Because my soul is full of evil things: and my life has approached hell.
Aestimatus sum cum descendentibus in lacum: factus sum sicut homo sine adjutorio, inter mortuos *li*ber.
I am counted with those descending into the lake: I have become like one without help, a free man among the dead.
Sicut vulnerati dormientes in sepulcris†, quorum non es memor amplius: et ipsi de manu tua re*pul*si sunt.
As the slain sleeping in the tombs, of whom you are no longer mindful: and those who have been cast off from your hand.
Posuerunt me in lacu inferiori: in tenebrosis, et in umbra *mor*tis.
They have placed me in the lake of hell: in the shadows, and in the shade of death.

Super me confirmatus est furor tuus: et omnes fluctus tuos induxisti *su*per me.
Your anger is established over me: and all your floods you have brought upon me.
Longe fecisti notos meos a me: posuerunt me abominationem *si*bi.
You have placed all my acquaintances far from me: they hold me as an abomination to them.
Traditus sum, et non egrediebar: oculi mei languerunt prae in*o*pia.
I was betrayed, and I did not overcome: my eyes have grown weak from poverty.
Clamavi ad te, Domine, tota die: expandi ad te manus *me*as.
I have cried to you, Lord, all the day: I extended my hands to you.
Numquid mortuis facies mirabilia: aut medici suscitabunt, et confitebuntur *ti*bi?
Is it possible that you will make miracles for the dead: or will doctors awaken them, and will they confess in you?
Numquid narrabit aliquis in sepulcro misericordiam tuam, et veritatem tuam in perditi*o*ne?
Is it possible that anyone will tell of your mercy in the grave, and of your truth in destruction?
Numquid cognoscentur in tenebris mirabilia tua, et justitia tua in terra oblivi*o*nis?
Is it possible for your great works to be known among the shadows, and for your justice in the land of forgetfulness?
Et ego ad te, Domine, clamavi: et mane oratio mea praeveni*et* te.
And I have cried to you, Lord: and my prayer will come before you in the morning.
Ut quid, Domine, repellis orationem meam: avertis faciem tuam *a* me?
Why, Lord, do you spurn my prayer: have you turned your face from me?
Pauper sum ego, et in laboribus a juventute mea: exaltatus autem, humiliatus sum et contur*ba*tus.
I am poor, and in suffering from my youth: and though exalted, have also been humbled and troubled.
In me transierunt irae tuae: et terrores tui conturba*ve*runt me.
Your rages have come upon me: and your terrors have troubled me.
Circumdederunt me sicut aqua tota die: circumdederunt me *si*mul.
They have surrounded me like water all day: they have surrounded me all at once.
Elongasti a me amicum et proximum: et notos meos a mi*se*ria.
You have withdrawn my dear friends and neighbors from me in sadness.
Gloria Patri et Filio, et Spiritui *San*cto.
Glory to the Father and to the Son, and to the Holy Spirit.

Sicut erat in principio et nunc et semper, et in saecula saeculorum. *A*men.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

During Eastertide:



Domine, Deus salutis meae: in die clamavi, et *nocte* coram te.
Lord, God of my salvation: in the daytime I have cried to you, and at night in your presence.
Intret in conspectu tuo oratio mea: inclina aurem tuam ad *precem* meam:
May my prayer come before your sight: incline your ear to my prayer:
Quia repleta est malis anima mea: et vita mea inferno ap*propinqua*vit.
Because my soul is full of evil things: and my life has approached hell.
Aestimatus sum cum descendentibus in lacum: factus sum sicut homo sine adjutorio, inter mor*tuos* liber.
I am counted with those descending into the lake: I have become like one without help, a free man among the dead.
Sicut vulnerati dormientes in sepulcris†, quorum non es memor amplius: et ipsi de manu tu*a re*pulsi sunt.
As the slain sleeping in the tombs, of whom you are no longer mindful: and those who have been cast off from your hand.
Posuerunt me in lacu inferiori: in tenebrosis, et in *umbra* mortis.
They have placed me in the lake of hell: in the shadows, and in the shade of death.
Super me confirmatus est furor tuus: et omnes fluctus tuos indu*xisti* super me.
Your anger is established over me: and all your floods you have brought upon me.
Longe fecisti notos meos a me: posuerunt me abominati*onem* sibi.
You have placed all my acquaintances far from me: they hold me as an abomination to them.
Traditus sum, et non egrediebar: oculi mei languerunt *prae in*opia.
I was betrayed, and I did not overcome: my eyes have grown weak from poverty.
Clamavi ad te, Domine, tota die: expandi ad te *manus* meas.
I have cried to you, Lord, all the day: I extended my hands to you.

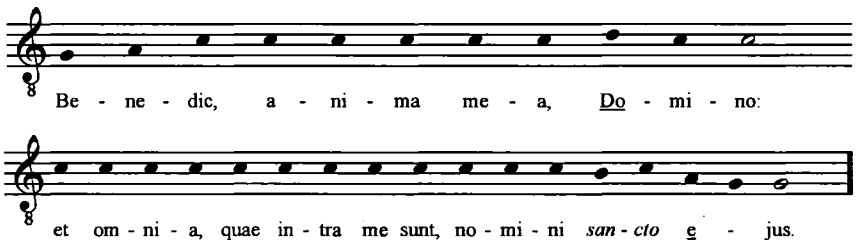
Numquid mortuis facies mirabilia: aut medici suscitabunt, et confite*buntur* tibi?
Is it possible that you will make miracles for the dead: or will doctors awaken them, and will they confess in you?
Numquid narrabit aliquis in sepulcro misericordiam tuam, et veritatem tuam in per*diti*one?
Is it possible that anyone will tell of your mercy in the grave, and of your truth in destruction?
Numquid cognoscentur in tenebris mirabilia tua, et justitia tua in terra ob*livi*onis?
Is it possible for your great works to be known among the shadows, and for your justice in the land of forgetfulness?
Et ego ad te, Domine, clamavi: et mane oratio mea prae*veni*et te.
And I have cried to you, Lord: and my prayer will come before you in the morning.
Ut quid, Domine, repellis orationem meam: avertis faciem *tuam* a me?
Why, Lord, do you spurn my prayer: have you turned your face from me?
Pauper sum ego, et in laboribus a juventute mea: exaltatus autem, humiliatus sum et *contur*batus.
I am poor, and in suffering from my youth: and though exalted, have also been humbled and troubled.
In me transierunt irae tuae: et terrores tui con*turba*verunt me.
Your rages have come upon me: and your terrors have troubled me.
Circumdederunt me sicut aqua tota die: circumdede*runt me* simul.
They have surrounded me like water all day: they have surrounded me all at once.
Elongasti a me amicum et proximum: et notos meos *a mi*seria.
You have withdrawn my dear friends and neighbors from me in sadness.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 102, i: **Benedic, anima mea, Domino**
Outside Eastertide:



Benedic, anima mea, Domino: et omnia, quae intra me sunt, nomini sancto *e*jus.
Bless the Lord, my soul: and all that is within me, his holy name.
Benedic, anima mea, Domino: et noli oblivisci omnes retributiones *e*jus.
Bless the Lord, my soul: and do not forget all his benefits.
Qui propitiatur omnibus iniquitatibus tuis: qui sanat omnes infirmitates *tu*as.
Who has been forgiving of all your iniquities: who has healed all your diseases.
Qui redimit de interitu vitam tuam: qui coronat te in misericordia et miser*atio*nibus.
Who saves your way from destruction: who crowns you in mercies and compassion.
Qui replet in bonis desiderium tuum: renovabitur ut aquilae juventus *tu*a:
Who fills your desire with good things: your youth will be renewed like the eagle's:
Faciens misericordias Dominus: et judicium omnibus injuriam pati*en*tibus.
The Lord is a maker of mercies: and of judgement to all those suffering wrong.
Notas fecit vias suas Moysi, filiis Israel voluntates *su*as.
He has made his ways known to Moses, and his desires to the children of Israel.
Miserator, et misericors Dominus: longanimis, et multum mis*e*ricors.
Compassionate and merciful Lord: long-suffering, and great in mercy.
Non in perpetuum irascetur: neque in aeternum commi*na*bitur.
He will not be angry forever: nor will he threaten forever.
Non secundum peccata nostra fecit nobis: neque secundum iniquitates nostras retribuit *no*bis.
He has not given to us according to our sins: nor has he rewarded us according to our iniquities.
Quoniam secundum altitudinem caeli a terra: corroboravit misericordiam suam super ti*men*tes se.
For according to the height of heaven over the earth: he has strengthened his mercy over those who fear him.
Quantum distat ortus ab occidente: longe fecit a nobis iniquitates *nos*tras.
As far as the east is from the west: so far has he placed our iniquities from us.
Gloria Patri et Filio, et Spiritui *San*cto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

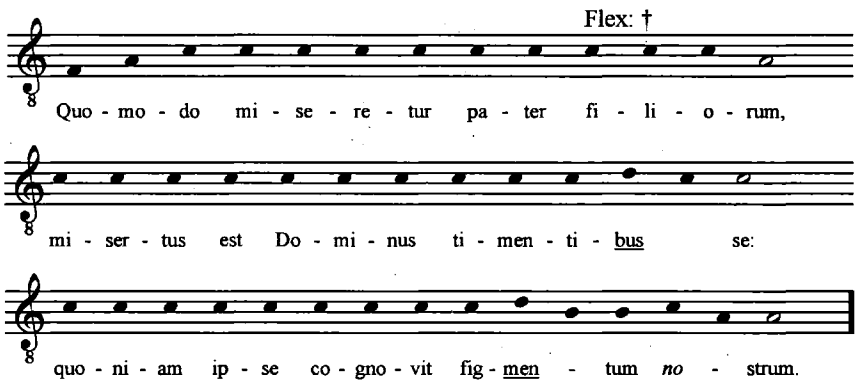
During Eastertide:



Benedic, anima mea, Domino: et omnia, quae intra me sunt, nomini *sancto* ejus.
Bless the Lord, my soul: and all that is within me, his holy name.
Benedic, anima mea, Domino: et noli oblivisci omnes retributi*ones* ejus.
Bless the Lord, my soul: and do not forget all his benefits.
Qui propitiatur omnibus iniquitatibus tuis: qui sanat omnes infirmi*tates* tuas.
Who has been forgiving of all your iniquities: who has healed all your diseases.
Qui redimit de interitu vitam tuam: qui coronat te in misericordia et mise*rati*onibus.
Who saves your way from destruction: who crowns you in mercies and compassion.
Qni replet in bonis desiderium tuum: renovabitur ut aquilae ju*ventus* tua:
Who fills your desire with good things: your youth will be renewed like the eagle's:
Faciens misericordias Dominus: et judicium omnibus injuriam *pati*entibus.
The Lord is a maker of mercies: and of judgement for all those suffering wrong.
Notas fecit vias suas Moysi, filiis Israel volun*tates* suas.
He has made his ways known to Moses, and his desires to the children of Israel.
Miserator, et misericors Dominus: longanimis, et *multum* misericors.
Compassionate and merciful Lord: long-suffering, and great in mercy.
Non in perpetuum irascetur: neque in aeternum *commi*nabitur.
He will not be angry forever: nor will he threaten forever.
Non secundum peccata nostra fecit nobis: neque secundum iniquitates nostras re*tribuit* nobis.
He has not given to us according to our sins: nor has he rewarded us according to our iniquities.
Quoniam secundum altitudinem caeli a terra: corroboravit misericordiam suam *super* timentes se.
For according to the height of heaven over the earth: he has strengthened his mercy over those who fear him.

Quantum distat ortus ab occidente: longe fecit a nobis iniqui*tates* nostras.
As far as the east is from the west: so far has he placed our iniquities from us.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

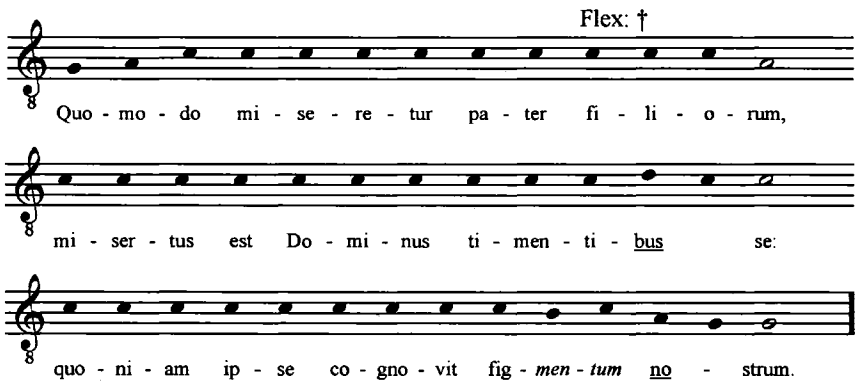
PSALM 102, ii: **Quomodo miseretur pater filiorum**
Outside Eastertide:



Quomodo miseretur pater filiorum†, misertus est Dominus timentibus se: quoniam ipse cognovit figmentum *no*strum.
In the way a father has mercy for his children, the Lord is merciful to those who fear him: because he himself has known our devices.
Recordatus est quoniam pulvis sumus†: homo, sicut foenum dies ejus, tamquam flos agri sic efflo*re*bit.
He has remembered that we are dust: as for man, his days are grass, like the flower of the field thus he will flourish.
Quoniam spiritus pertransibit in illo, et non subsistet: et non cognoscet amplius locum *su*um.
For the spirit will pass away in him, and will not last: and he will know his place no longer.
Misericordia autem Domini ab aeterno, et usque in aeternum super timentes *e*um.
The mercy of the Lord is indeed for eternity, even into eternity on those who fear him.

Et justitia illius in filios filiorum, his qui servant testamentum *e*jus:
And his justice among the children of children, for those who keep his covenant:
Et memores sunt mandatorum ipsius, ad faciendum *e*a.
And who are mindful of his commandments, for the sake of doing them.
Dominus in caelo paravit sedem suam: et regnum ipsius omnibus domi*na*bitur.
The Lord in heaven has prepared his seat: and his kingdom will rule over all.
Benedicite Domino, omnes Angeli ejus†: potentes virtute, facientes verbum illius, ad audiendam vocem sermonum *e*jus.
Bless the Lord, all his angels: all of you mighty in strength, doing his word, for the sake of hearing the voice of his word.
Benedicite Domino, omnes Virtutes ejus: Ministri ejus, qui facitis voluntatem *e*jus.
Bless the Lord, all his hosts: His ministers, who do his will.
Benedicite Domino, omnia opera ejus†: in omni loco dominationis ejus, Benedic, anima mea, *Do*mino.
Bless the Lord, all his works: in every place of his dominion, bless the Lord, my soul.
Gloria Patri et Filio, et Spiritui *San*cto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saeculorum. *A*men.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

During Eastertide:



Quomodo miseretur pater filiorum†, misertus est Dominus timentibus se: quoniam ipse cognovit fig*mentum* nostrum.
In the way a father has mercy for his children, the Lord is merciful to those who fear him: because he himself has known our devices.
Recordatus est quoniam pulvis sumus†: homo, sicut foenum dies ejus, tamquam flos agri sic sic *efflo*rebit.
He has remembered that we are dust: as for man, his days are grass, like the flower of the field thus he will flourish.
Quoniam spiritus pertransibit in illo, et non subsistet: et non cognoscet amplius *locum* suum.
For the spirit will pass away in him, and will not last: and he will know his place no longer.
Misericordia autem Domini ab aeterno, et usque in aeternum super ti*mentes* eum.
The mercy of the Lord is indeed for eternity, even into eternity on those who fear him.
Et justitia illius in filios filiorum, his qui servant testa*mentum* ejus:
And his justice among the children of children, for those who keep his covenant:
Et memores sunt mandatorum ipsius, ad faci*endum* ea.
And who are mindful of his commandments, for the sake of doing them.
Dominus in caelo paravit sedem suam: et regnum ipsius omnibus *domi*nabitur.
The Lord in heaven has prepared his seat: and his kingdom will rule over all.
Benedicite Domino, omnes Angeli ejus†: potentes virtute, facientes verbum illius, ad audiendam vocem ser*monum* ejus.
Bless the Lord, all his angels: all of you mighty in strength, doing his word, for the sake of hearing the voice of his word.
Benedicite Domino, omnes Virtutes ejus: Ministri ejus, qui facitis volun*tatem* ejus.
Bless the Lord, all his hosts: His ministers, who do his will.
Benedicite Domino, omnia opera ejus†: in omni loco dominationis ejus, benedic, anima *mea*, Domino.
Bless the Lord, all his works: in every place of his dominion, bless the Lord, my soul.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

De hymno (Hymn)[96]

Not until the twelfth century did the Roman liturgy officially include the singing of hymns in the *Roman Breviary*; their use was permitted, however, in liturgies other than the Divine Office before that time.[97] Hymn texts generally consist of short poems in varying metrical schemes, some of the earliest examples of which are found in the epistles of St. Paul in the New Testament.[98] The *Catholic Encyclopedia* states that "In the fourth and fifth centuries hymnology received a great impetus" under such prolific figures as "Prudentius, Synesius, St. Gregory of Nazianzus, St. Hilary, and St. Ambrose. . . . But it was above all in the Middle Ages that this style of composition most developed, and collections of them were made, filling several volumes."[99]

The hymn for Compline in the *Roman Breviary* is **Te lucis ante terminum**, an Ambrosian hymn dating from the seventh century.[100] The melody of this hymn varies significantly throughout the liturgical year. Certain variations in the text of the third verse also occur in correspondence to particular liturgical

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[96] **"Repetita post ultimum psalmum antiphona, dicitur hymnus."** "Having repeated the antiphon after the final psalm, the hymn is said" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 31 August 2006).
[97] Cabrol, "Breviary."
[98] Ibid.
[99] Ibid.
[100] Michael Martin, "Te lucis ante terminum," in *Thesaurus Precum Latinarum* (*Treasury of Latin Prayers*), 2005 online ed.; http://www.preces-latinae.org/thesaurus/hymni/telucis.html; accessed 4 September 2006.

seasons, and those alternate texts are provided here.[101] Following the texts and translations, all of the different plainchant melodies for **Te lucis ante terminum** in the *Liber Usualis* will be supplied here in modern transcription, with indications of the appropriate season for each.

TEXTS

1. **Te lucis ante terminum,**
   Before the ending of the light,
   Rerum Creator, poscimus,
   We ask you, Creator of all things,
   Ut pro tua clementia
   That, through your compassion,
   Sis praesul et custodia.
   You would be our patron and protection.

2. **Procul recedant somnia,**
   May dreams retreat far from us,
   Et noctium phantasmata;
   And ghosts of the night;
   Hostemque nostrum comprime,
   And subdue our enemy,
   Ne polluantur corpora.
   Lest our bodies be defiled.

3. **Praesta, Pater piissime,**
   Make it so, Father most holy,
   Patrique compar Unice[102],
   And the Only Equal to the Father
   Cum Spiritu Paraclito[103]
   With the Holy Spirit

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[101] In his *Ad Completorium*, Finnegan presents the same text for the three verses of the hymn regardless of season. The variations for the third verse provided in this document are taken from the *Liber Usualis*.

[102] **Patrique compar Unice:** "And the Only Equal to the Father," a reference to Christ between references to the Father and the Holy Spirit.

[103] **Paraclito:** The word **Paraclitus** is an appellation for the Holy Spirit.

Regnans per omne saeculum. Amen.
Reigning forevermore. Amen.

Alternate text for third verse during the Christmas season, and on feasts of the Blessed Virgin Mary and during their octaves, both in and out of Eastertide:

3. **Jesu tibi sit gloria,**
Jesus, to you be glory,
Qui natus es de Virgine,
You who were born of the Virgin,
Cum Patre et almo Spiritu,
With the Father and the loving Spirit,
In sempiterna saecula. Amen.
In eternity forever. Amen.

Alternate text for third verse during the Epiphany season:

3. **Jesu tibi sit gloria,**
Jesus, to you be glory,
Qui apparuisti gentibus,
You who appeared to the people,
Cum Patre et almo Spiritu,
With the Father and the loving Spirit,
In sempiterna saecula. Amen.
In eternity forever. Amen.

Alternate text for third verse from first Vespers of Low Sunday until Tuesday before the Ascension exclusive, and from the eve of Pentecost until the Friday before Trinity Sunday inclusive:

3. **Deo Patri sit gloria,**
To God the Father be glory,
Et Filio, qui a mortuis
And to the Son, who from death
Surrexit, ac Paraclito,
Arose, and also to the Holy Spirit,
In sempiterna saecula. Amen.
In eternity forever. Amen.

Alternate text for third verse from the eve of the Ascension until the Friday before Pentecost inclusive:

3. **Jesu tibi sit gloria,**
Jesus, to you be glory,

Qui victor in caelum redis,
You who return to heaven victorious,
Cum Patre et almo Spiritu,
With the Father and the loving Spirit,
In sempiterna saecula. Amen.
In eternity forever. Amen.

Alternate text for third verse for the feast of the Sacred Heart of Jesus:

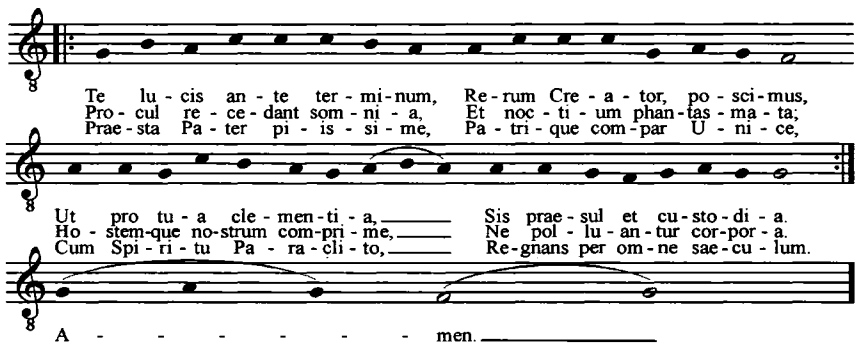
3. **Jesu tibi sit gloria,**
Jesus, to you be glory,
Qui corde fundis gratiam,
You who pour kindness into the heart,
Cum Patre et almo Spiritu,
With the Father and the loving Spirit,
In sempiterna saecula. Amen.
In eternity forever. Amen.

Alternate text for third verse for the feast of our Lord Jesus Christ King (last Sunday of October):

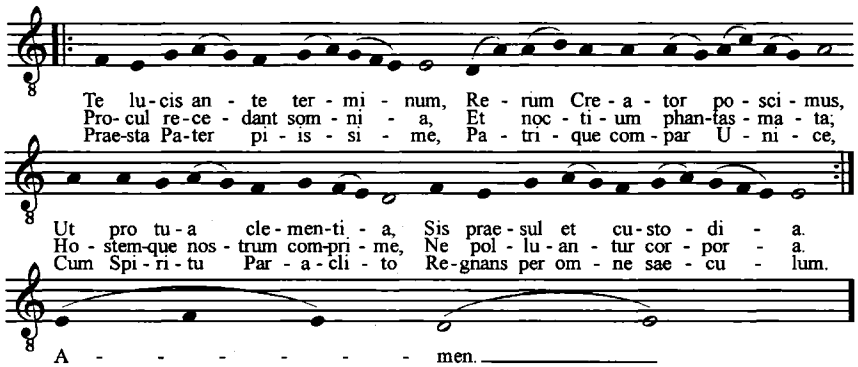
3. **Jesu tibi sit gloria,**
Jesus, to you be glory,
Qui sceptra mundi temperas,
You who control the scepter of the world,
Cum Patre et almo Spiritu,
With the Father and the loving Spirit,
In sempiterna saecula. Amen.
In eternity forever. Amen.

MELODIES

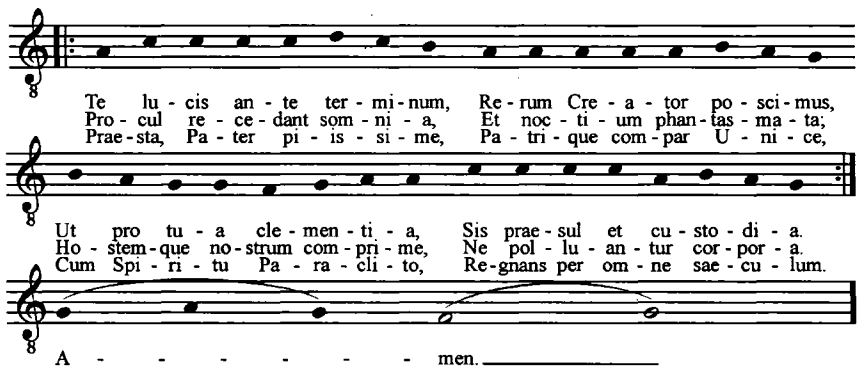
For Sundays during the year, and for feasts of the second and third class:



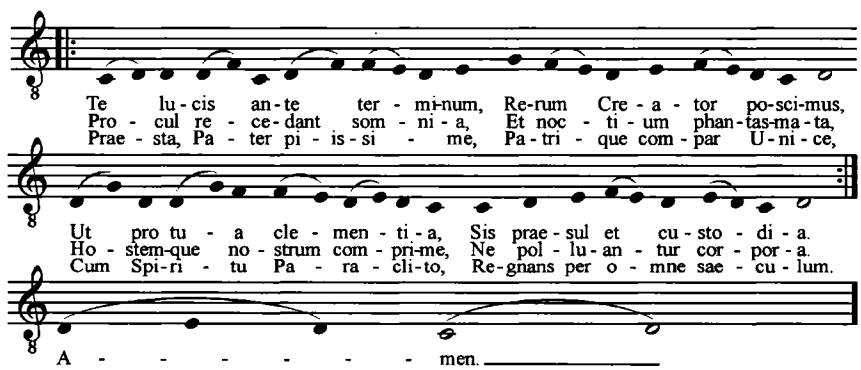
For all feasts of the first class:



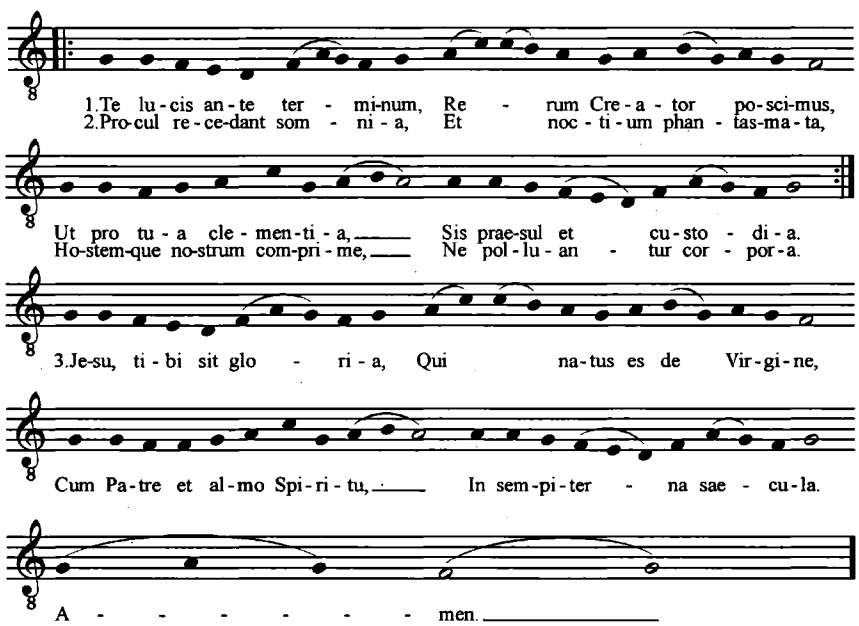
For ferias and commemorations during the year:



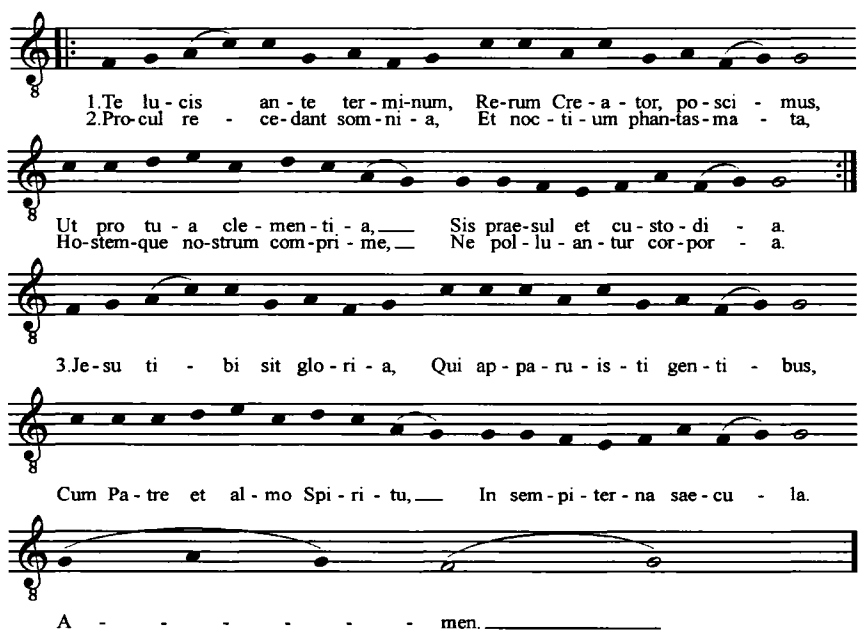
During the Advent season, from the eve of the first Sunday of Advent until Christmas Eve:



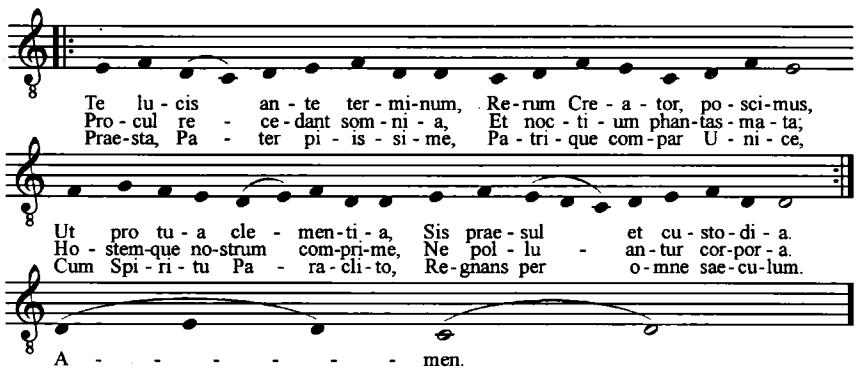
During the Christmas season, from December 24 until January 4 inclusive:
(The melody of the Hymn at Christmas Vespers may be used instead.)



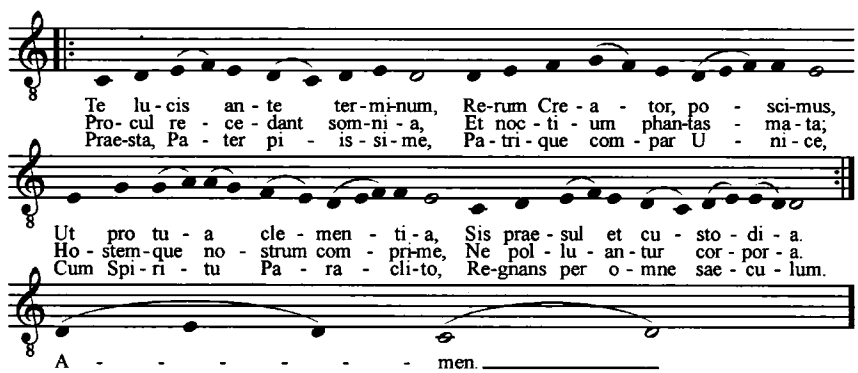
From first Vespers of Epiphany until January 13 inclusive:



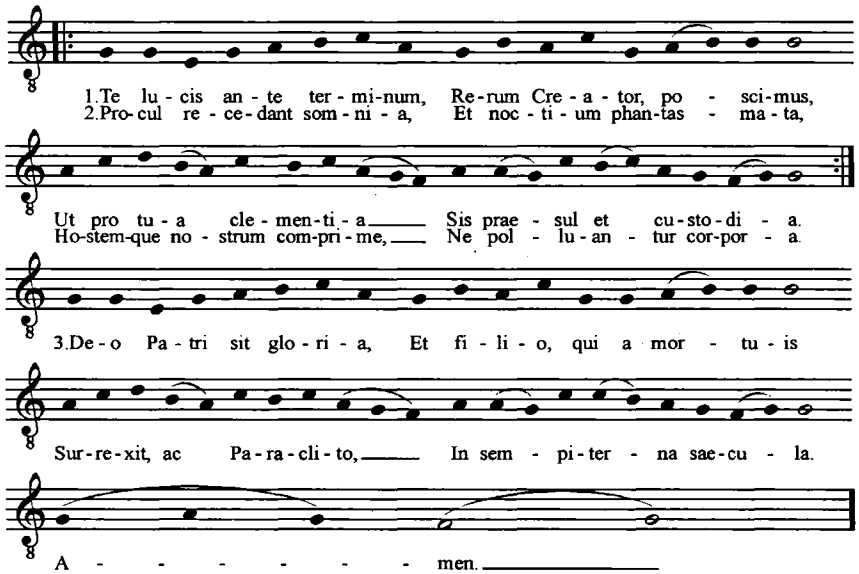
During the Lenten season, from Ash Wednesday until the Friday before Passion Sunday I (Palm Sunday):



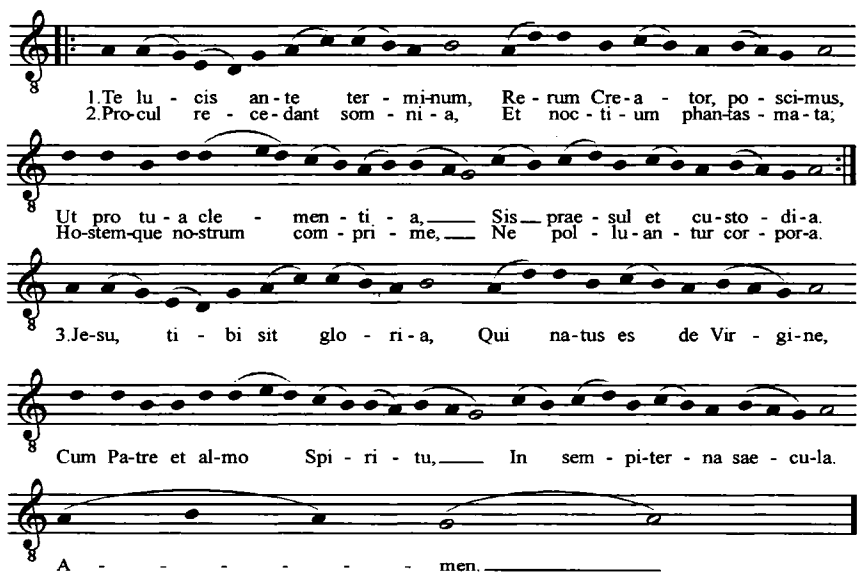
During Passiontide, from the Eve of Passion Sunday I (Palm Sunday) until the Wednesday of Holy Week:



From the first Vespers[104] *of Low Sunday*[105] *until Tuesday before the Ascension exclusive:*

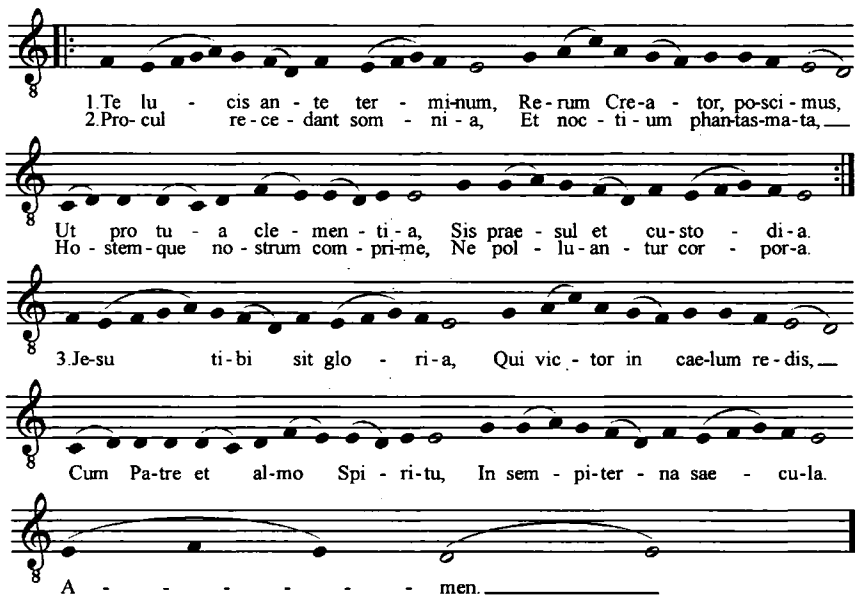


On feasts of the Blessed Virgin Mary and during their octaves:

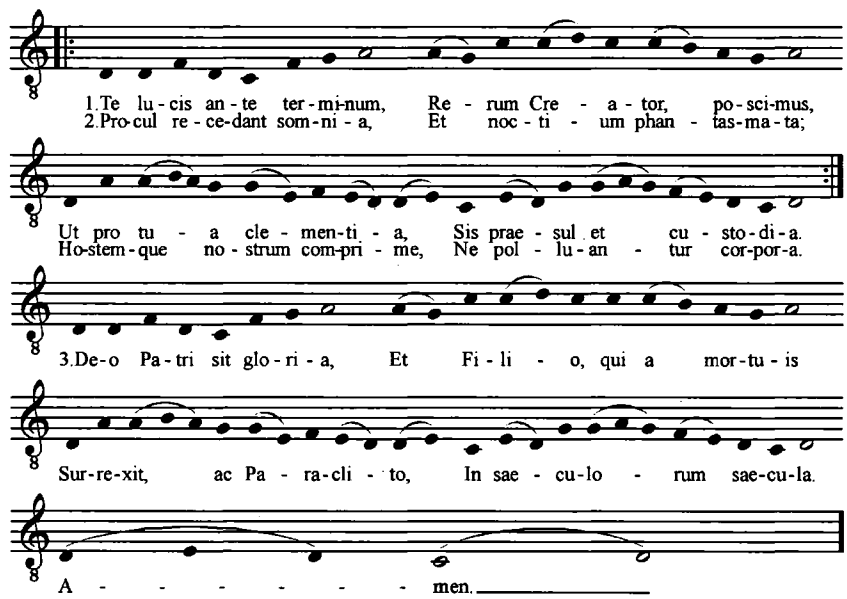


[104] The "First Vespers" of a given Sunday actually occurs on the preceding Saturday evening.
[105] Low Sunday is the first Sunday after Easter.

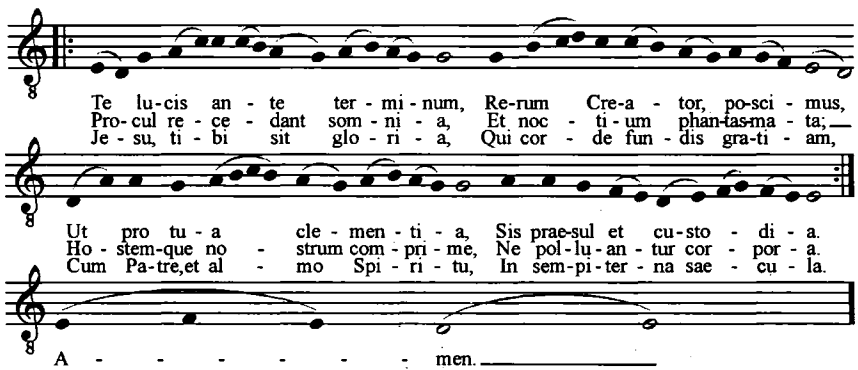
From the eve of the Ascension until the Friday before Pentecost inclusive:



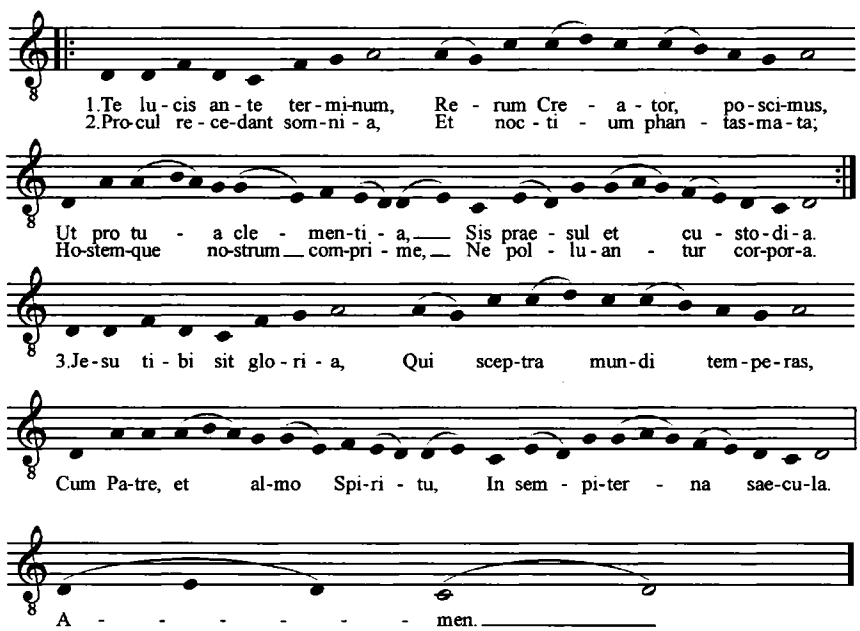
From the eve of Pentecost until the Friday before Trinity Sunday inclusive:



On the Feast of the Sacred Heart of Jesus:



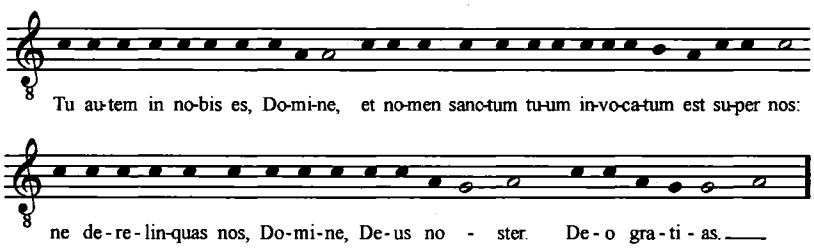
On the Feast of Our Lord Jesus Christ King (last Sunday of October):



De capitulo et responsorio brevi (Chapter Reading and Short Response)[106]

Following the hymn **Te lucis ante terminum**, the celebrant recites the Chapter Reading from Jeremiah 14:9, **Tu autem in nobis es, Domine**, ending with the response **Deo Gratias. Tu autem** is taken from a portion of the Book of Jeremiah in which the Old Testament prophet laments a "catastrophic drought and the coming military defeat of Jerusalem . . . in a Prayer for a Day of Repentance, the people confess their sins and, as they are his covenant people, plead with God to remember them."[107] The Chapter Reading from Jeremiah bears a symbolic connection to the overall theme of Compline: Jeremiah's verse serves as a reminder to the faithful that, even in the midst of impending darkness, God will not forsake them in their vulnerability.

Tu autem in nobis es, Domine, et nomen sanctum tuum invocatum est super nos:
Yet you are among us, Lord, and your holy name is invoked over us:
Ne derelinquas nos, Domine, Deus noster. *R:* **Deo gratias.**
Do not abandon us, Lord, our God. R: Thanks be to God.



[106] **"Absoluto hymno, dicitur sequens capitulum et responsorium breve."** "Having completed the hymn, the following chapter is spoken, and the short response" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 31 August 2006).
[107] *The New Oxford Annotated Bible*, New Revised Standard Version, 984OT, nn.

A Short Responsory (*responsorium breve*) follows the Chapter Reading from Jeremiah. By liturgical definition, responsories generally consist of portions of Holy Scripture, and like many other components of the Office, are adapted to the various liturgical seasons.[108] The Short Responsory, **In manus tuas**, is taken from the Gospel of Luke, 23:46: "Then Jesus, crying with a loud voice, said 'Father, into your hands I commend my spirit.'"[109] This *responsorium breve* consists of three pairs of versicles and responses; as demonstrated below, the specific arrangement of the text and the plainchant melody vary with different phases of the liturgical year.

TEXTS
During Advent:
V. **In manus tuas, Domine, commendo spiritum meum.**
R. **In manus tuas, Domine, commendo spiritum meum.**
Into your hands, Lord, I commend my spirit.

V. **Redemisti nos, Domine, Deus veritatis.**
You have redeemed us, Lord, God of truth.
R. **Commendo spiritum meum.**
I commend my spirit.

V. **Gloria Patri, et Filio, et Spiritui Sancto.**
Glory to the Father, and to the Son, and to the Holy Spirit.
R. **In manus tuas, Domine, commendo spiritum meum.**
Into your hands, Lord, I commend my spirit.

During Eastertide:
V. **In manus tuas, Domine, commendo spiritum meum. Alleluia, Alleluia.**
R. **In manus tuas, Domine, commendo spiritum meum. Alleluia, Alleluia.**
In your hands, Lord, I commend my spirit. Alleluia, Alleluia.

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[108] G. Cyprian Alston, "Responsory," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/12787a.htm; accessed 2 September 2006.
[109] Luke 23:46, NOAB (*New Oxford Annotated Bible*).

V. **Redemisti nos, Domine, Deus veritatis.**
You have redeemed us, Lord, God of truth.
R. **Alleluia, Alleluia.**
Alleluia, Alleluia.

V. **Gloria Patri, et Filio, et Spiritui Sancto.**
Glory to the Father, and to the Son, and to the Holy Spirit.
R. **In manus tuas, Domine, commendo spiritum meum. Alleluia, Alleluia.**
Into your hands, Lord, I commend my spirit. Alleluia, Alleluia.

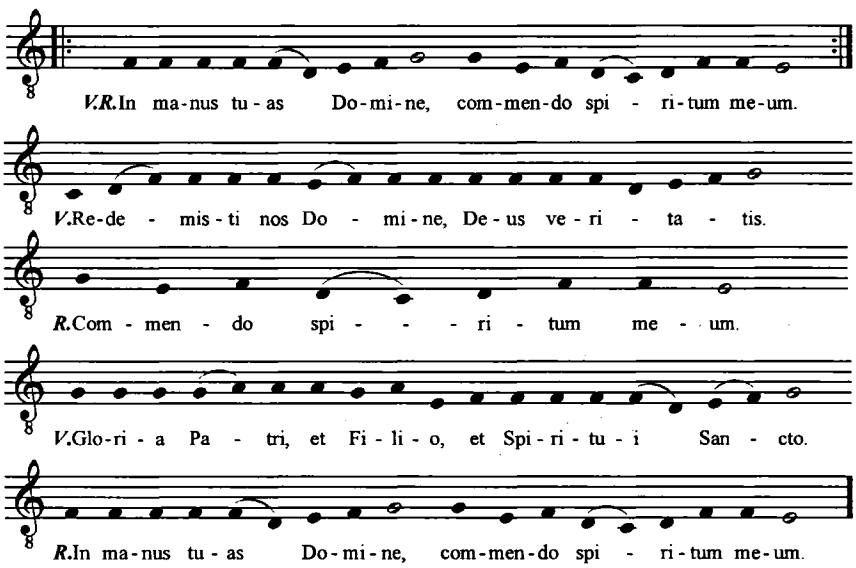
During all other times of the year, outside Advent and Eastertide:
V. **In manus tuas, Domine, commendo spiritum meum.**
R. **In manus tuas, Domine, commendo spiritum meum.**
Into your hands, Lord, I commend my spirit.

V. **Redemisti nos, Domine, Deus veritatis.**
You have redeemed us, Lord, God of truth.
R. **Commendo spiritum meum.**
I commend my spirit.

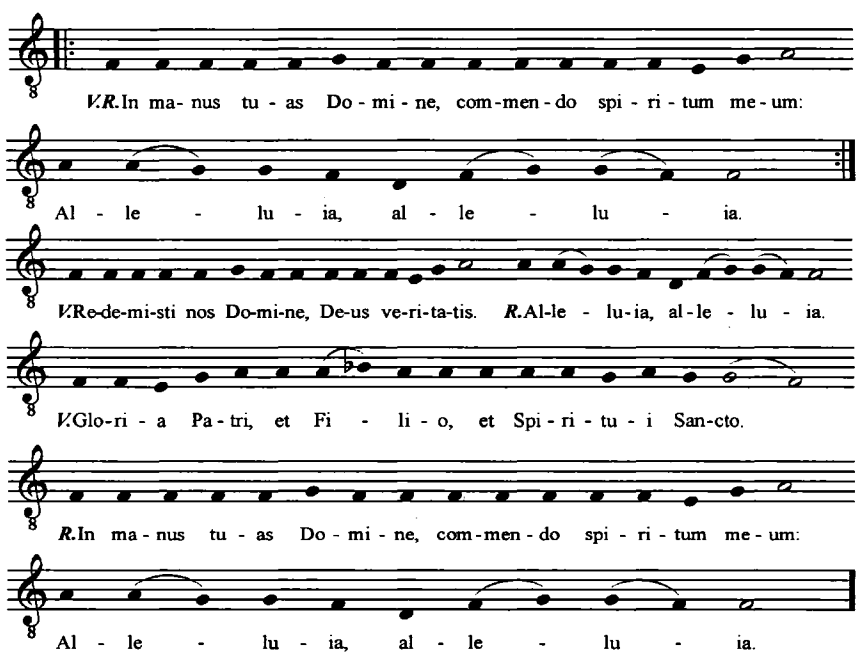
V. **Gloria Patri, et Filio, et Spiritui Sancto.**
Glory to the Father, and to the Son, and to the Holy Spirit.
R. **In manus tuas Domine, commendo spiritum meum.**
Into your hand, Lord, I commend my spirit.

MUSIC

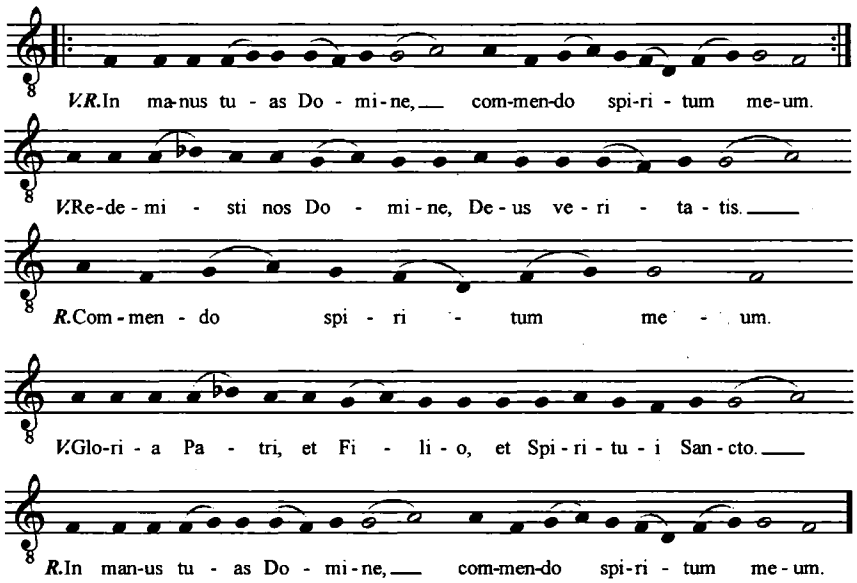
During Advent:



During Eastertide:



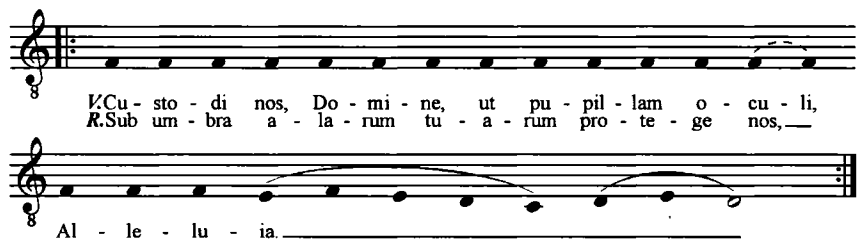
During all other times of the year, outside Advent and Eastertide:



The following Versicle and Response, **Custodi nos, Domine**, occurs at the conclusion of **In manus tuas.**[110]

During Eastertide:

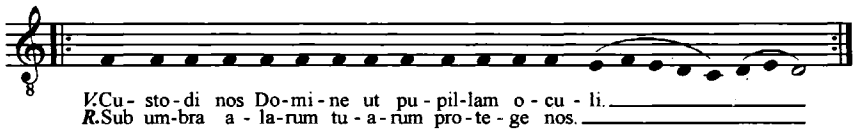
℣. **Custodi nos, Domine, ut pupillam oculi, alleluia.**
Keep us, Lord, as the center of your eye, alleluia.
℟. **Sub umbra alarum tuarum protege nos, alleluia.**
Under the shadow of your wings protect us, alleluia.



[110] "The Versicles belong . . . to the category of liturgical acclamations or shouts of joy. . . . They are, in fact, brief responsories" (Fernand Cabrol, "Breviary," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/02768b.htm; accessed 2 September 2006).

Outside Eastertide:

V. **Custodi nos, Domine, ut pupillam oculi.**
Keep us, Lord, as the center of your eye.
R. **Sub umbra alarum tuarum protege nos.**
Under the shadow of your wings protect us.



De cantico "Nunc Dimittis" (The Gospel Canticle, or Canticle of Simeon)[111]

The Gospel Canticle, also known as the Canticle of Simeon or by its *incipit* **Nunc dimittis,** is taken from the Gospel of Luke 2:29-32. The Canticle of Simeon is one of the three "Evangelical Canticles" along with the Canticle of Mary (**Magnificat**) and the Canticle of Zachary (**Benedictus**). In the Canticle of Simeon, Luke tells the story of a "righteous and devout" man named Simeon who was "looking forward to the consolation of Israel."[112] The Holy Spirit had promised Simeon that he would not die before seeing the Messiah, and thus guided him in his old age to the temple where Joseph and Mary had brought the infant Jesus. Luke writes that Simeon took the child in his arms and proclaimed

[111] **"Postea ad canticum dicitur sequens."** "After [the chapter and short response] the following is said for the canticle" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 31 August 2006).
[112] Luke 2:25, NOAB.

the words of this canticle, the text of the **Nunc dimittis** found below.[113] The same Gregorian melody is used for the chanting of the canticle regardless of liturgical season, with the exception of Holy Saturday and All Souls' Day. The antiphon **Salve nos, Domine** concludes with **Alleluia** during Eastertide only, and is to be sung both before and after the **Nunc dimittis.**

TEXT

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
Now you dismiss your servant, Lord, according to your word in peace:
Quia viderunt oculi mei salutare tuum,
For my eyes have seen your salvation,
Quod parasti ante faciem omnium populorum,
Which you have prepared before the face of all people,
Lumen ad revelationem gentium, et gloriam plebis tuae Israel.
Light for the revelation of the Gentiles, and the glory of your people Israel.
Gloria Patri et Filio, et Spiritui Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, is now and ever shall be, and in generations of generations. Amen.

Antiphon:
Salva nos, Domine, vigilantes, custodi nos dormientes;
Save us while we watch, Lord, and keep us as we sleep;
Ut vigilemus cum Christo, et requiescamus in pace. (Alleluia.)[114]
So that we may remain awake with Christ, and rest in peace. (Alleluia.)

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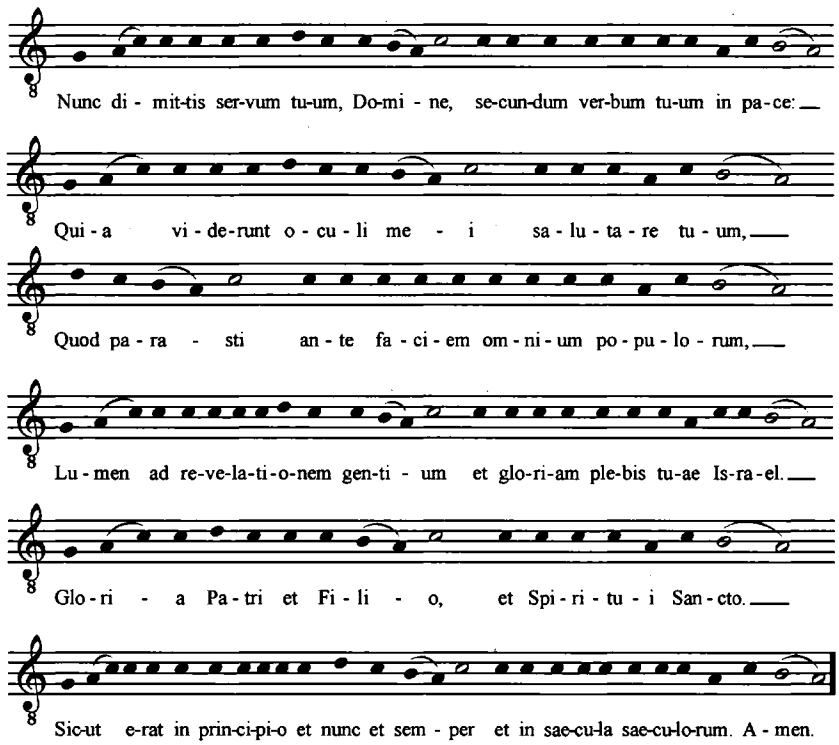
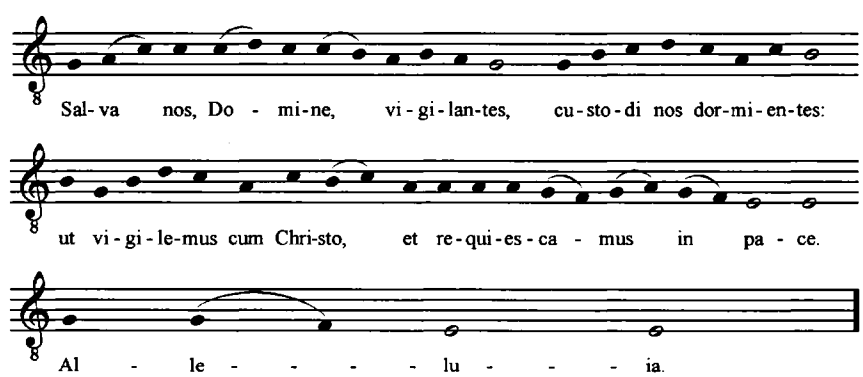
[113] Luke 2:26-32, NOAB; James F. Driscoll, "Holy Simeon," in *Catholic Encyclopedia*, 2003 online ed.; available from http://www.newadvent.org/cathen/13794c.htm; accessed 2 September 2006.

[114] Appearing next to this **Alleluia** in the *Liber Usualis* (p. 272) are the initials ***T.P.***, which presumably stand for the words **Tempus Paschale**, meaning "Paschal time" or Eastertide.

MUSIC


Nunc di - mit-tis ser-vum tu-um, Do-mi - ne, se-cun-dum ver-bum tu-um in pa-ce:
Qui - a vi - de-runt o - cu - li me - i sa - lu - ta - re tu - um,
Quod pa - ra - sti an - te fa - ci - em om - ni - um po - pu - lo - rum,
Lu - men ad re-ve-la-ti-o-nem gen-ti - um et glo-ri-am ple-bis tu-ae Is-ra-el.
Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto.
Sic-ut e-rat in prin-ci-pi-o et nunc et sem - per et in sae-cu-la sae-cu-lo-rum. A - men.


Sal- va nos, Do - mi-ne, vi - gi - lan-tes, cu - sto - di nos dor-mi - en-tes:
ut vi - gi - le-mus cum Chri-sto, et re - qui - es - ca - mus in pa - ce.
Al - le - - - - lu - - - ia.

CLOSING ORDINARY

De oratione (Prayer)[115]

The celebrant then sings the following collect to the first ferial or ancient solemn tone.[116]

When a priest or deacon presides:
V. **Dominus vobiscum.**
The Lord be with you.
R. **Et cum spiritu tuo.**
And with your spirit.

When the office is recited alone:
V. **Domine, exaudi orationem meam.**
Lord, hear my prayer.
R. **Et clamor meus ad te veniat.**
And my cry will come to you.

The celebrant then recites the following prayer:
Oremus.
Let us pray.
Visita, quaesumus, Domine, habitationem istam et omnes insidias inimici ab ea longe repelle: Angeli tui sancti habitent in ea, qui nos in pace custodiant; et benedictio tua sit super nos semper. Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti Deus, per omnia saecula saeculorum.
Visit this house, Lord, we pray, and drive away all evils of the enemy far from it: may your holy Angels dwell within it, who will keep us in peace; and may your blessing be upon us always. Through our Lord Jesus Christ your son, who with you lives and reigns in the unity of the Holy Spirit, God forevermore.

All respond:
Amen.

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[115] **"Repetita antiphona post Nunc Dimittis, statim dicitur:"** "Having repeated the antiphon after the Nunc Dimittis, immediately [this] is said:" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae*, available from http://www.ecclesiacatholica.com, accessed 31 August 2006).
[116] For more information on the ferial and ancient solemn tones for Mass and Office, consult the *Liber Usualis*, 98-111, 112-127.

De conclusione Completorii (Conclusion of Compline)[117]

When a priest or deacon presides:
V. **Dominus vobiscum.**
The Lord be with you.
R. **Et cum spiritu tuo.**
And with your spirit.

When the office is recited alone:
V. **Domine, exaudi orationem meam.**
Lord, hear my prayer.
R. **Et clamor meus ad te veniat.**
And my cry will come unto you.

The cantors sing:
V. **Benedicamus Domino.**
Let us bless the Lord.
R. **Deo gratias.**
Thanks be to God.

The celebrant concludes by singing on a monotone:
Benedicat et custodiat nos omnipotens et misericors Dominus, Pater, et Filius, et Spiritus Sanctus. Amen.
Bless and keep us almighty and merciful Lord, Father, and Son, and Holy Spirit. Amen.

Antiphonae Finales Beatae Mariae Virginis[118]
(Final Antiphons to the Blessed Virgin Mary)

The Final Antiphons to the Blessed Virgin Mary that conclude the office of Compline consist of **Alma redemptoris mater**, **Ave regina caelorum**, **Regina**

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[117] **"Post orationem additur:"** "After the prayer is added:" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 31 August 2006).

[118] **". . . immediate subiungitur una ex finalibus B. Mariae Virginis antiphonis, quae infra pro diversitate temporis assignantur"** ". . .next one of the final antiphons of the Blessed Virgin Mary is commenced, which are assigned below for the different seasons" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 31 August 2006).

caeli, and **Salve regina**. These four antiphons, which are called Marian or sometimes votive antiphons, are by far the most popular components of the office of Compline, and are among the most universally recognized sacred Latin texts found within the entire body of choral repertoire. The four antiphons listed above are not, however, the only texts that fall within the category of Marian antiphons: others include **Sub tuum praesidium**, **Sancta Maria**, **Ave maris stella**, **O virgo virginum**, **Tota pulchra es**, and several others. Nevertheless, the four Marian antiphons of Compline are considered the larger and more significant examples within the collection; moreover, **Alma redemptoris mater** is most likely the oldest Marian antiphon, and **Salve regina** is perhaps the best known.[119] The subsequent material will provide brief historical information for the four individual Marian antiphons of Compline, followed by texts, translations, and transcriptions of the chants in their simple and solemn versions.

ALMA REDEMPTORIS MATER
(From Saturday before the first Sunday of Advent until February 1st)

Alma redemptoris mater is ascribed to Hermann Contractus (Hermann the Cripple, 1013-1054). Contractus apparently took phrases from the writings of such figures as St. Fulgentius, St. Epiphanius, and St. Irenaeus to compose the

[119] Michel Huglo and Joan Halmo, "Antiphon," in *Grove Music Online*, ed. L. Macy, available from http://www.grovemusic.com, accessed 4 September 2006; Joseph Otten, "Antiphon," in *Catholic Encyclopedia*, 2003 online ed., available from http://www.newadvent.org/cathen, accessed 4 September 2006.

text of this Marian Antiphon. Although originally used in the office of Sext, **Alma redemptoris mater** has been assigned to the office of Compline since the thirteenth century.[120]

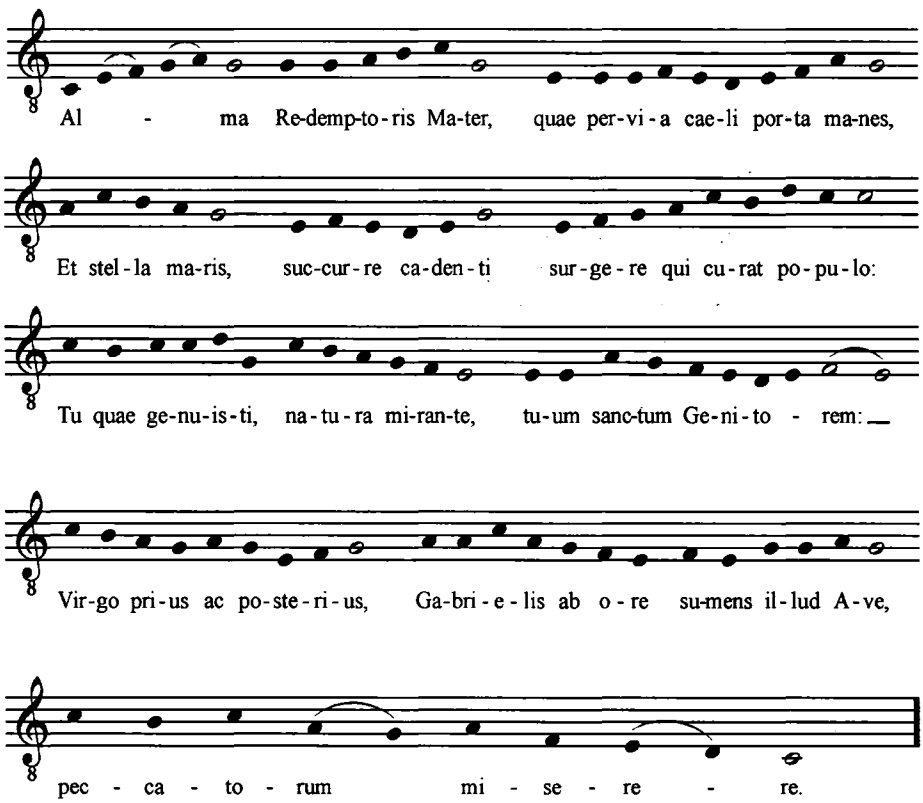
TEXT

Alma Redemptoris Mater, quae pervia caeli porta manes,
Kind Mother of Redemption, you who remain the door through to heaven,
Et stella maris, sucurre cadenti, surgere qui curat populo:
And star of the sea, come to the aid of the falling people, who strive to rise:
Tu quae genuisti, natura mirante, tuum sanctum Genitorem.
You who gave birth to your holy Creator, at the marvel of nature.
Virgo prius ac posterius, Gabrielis ab ore,
Virgin before and after, from the mouth of Gabriel
Sumens illud Ave, peccatorum miserere.
Receiving that "Ave," have mercy on the sinners.

[120] Michael Martin, "Alma Redemptoris Mater," in *Thesaurus Precum Latinarum* (*Treasury of Latin Prayers*), 2005 online ed.; available from http://www.preces-latinae.org; accessed 4 September 2006.

MUSIC

SIMPLE TONE



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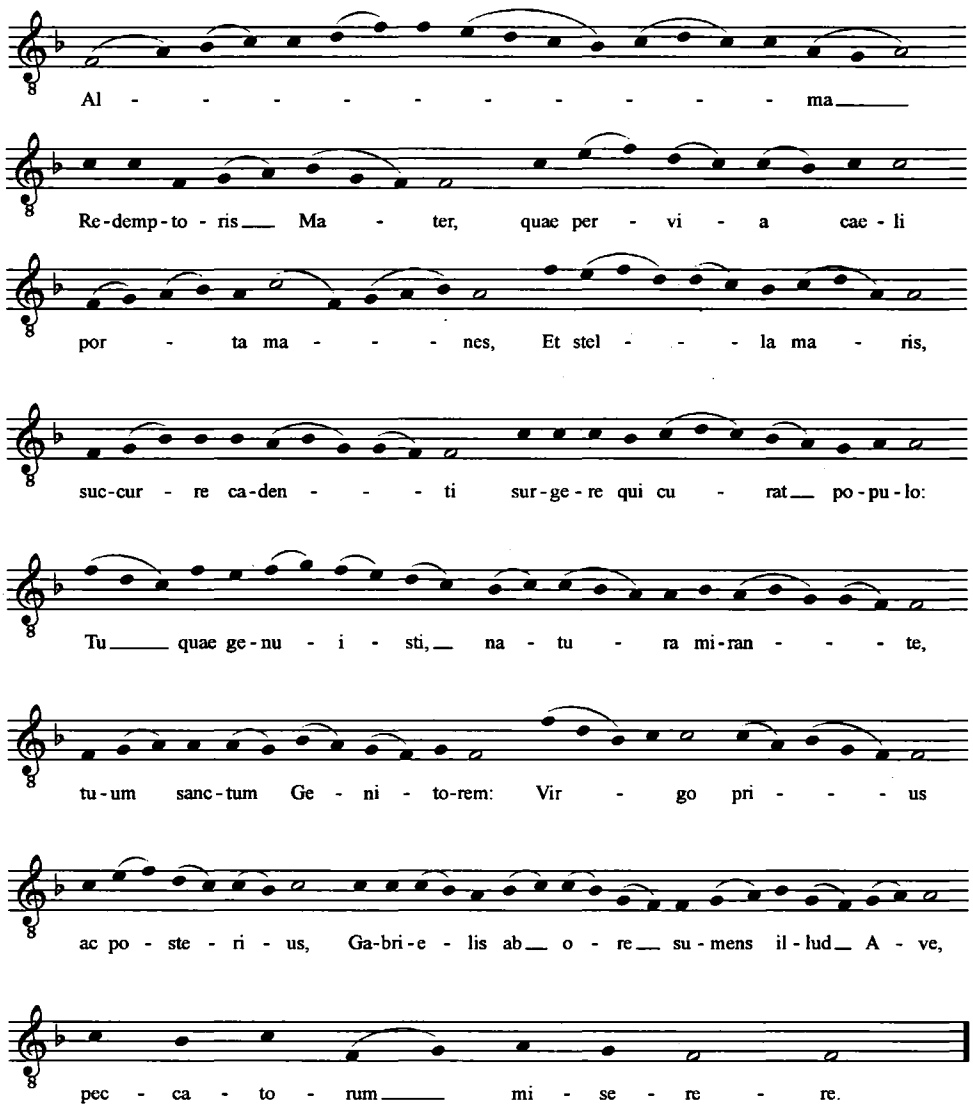


Versicle and Response with Collect (concluding prayer), during Advent:

V. **Angelus Domini nuntiavit Mariae.**
The Angel of the Lord brought word to Mary.
R. **Et concepit de Spiritu Sancto.**
And she conceived of the Holy Spirit.

Oremus.
Let us pray.
Gratiam tuam, quaesumus, Domine, mentibus nostris infunde: ut, qui Angelo nuntiante, Christi Filii tui incarnationem cognovimus; per passionem eius et crucem, ad resurrectionis gloriam perducamur. Per eundem Christum, Dominum nostrum. Amen.
We ask that you pour out your grace, Lord, into our minds: so that we, who learned of the incarnation of Christ your son from a messenger Angel, may be brought to the glory of your resurrection through his passion and crucifixion. Through the very same Christ, our Lord. Amen.

Versicle and Response with Collect (concluding prayer), from Christmas Eve until February 1st inclusive:

V. **Post partum, Virgo inviolata permansisti.**
After childbirth, you remained a Virgin pure.
R. **Dei Genitrix, intercede pro nobis.**
Mother of God, intercede for us.

Oremus.
Let us pray.
Deus, qui salutis aeterne beatae Mariae virginitate foecunda humano generi praemia praestitisti: tribue, quaesumus, ut ipsam pro nobis intercedere sentiamus, per quam meruimus auctorem vitae suscipere, Dominum nostrum Jesum Christum, Filium tuum. Amen.
God, who by the fruitful virginity of the Blessed Virgin Mary supplied the gifts of salvation to the human race forever: grant, we ask, that we may feel her interceding for us, that very one through whom we were blessed to receive the source of life, our Lord Jesus Christ, your son. Amen.

AVE REGINA CAELORUM
(From February 2nd until Wednesday of Holy Week)

The authorship of **Ave regina caelorum** is unknown, although it is often attributed to the same author of **Alma redemptoris mater**, Hermann Contractus. The antiphon itself dates from the twelfth century, and its use in the office of

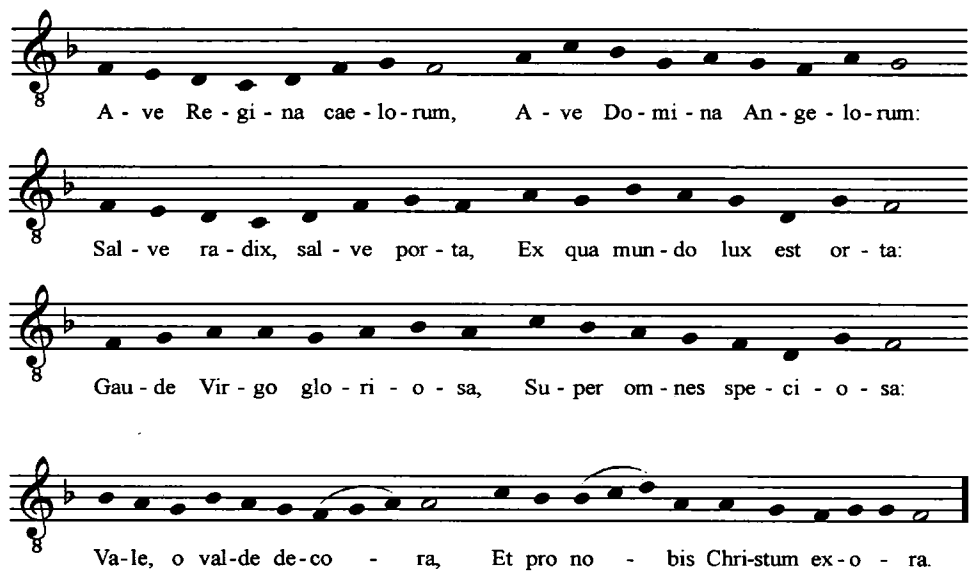
Compline dates from the thirteenth century. The versicle and response which follow, **Dignare me laudare** and **Da mihi virtutem**, can be traced to the writings of St. Ephrem the Syrian (306-373).[121]

TEXT

Ave Regina caelorum, Ave Domina Angelorum:
Hail Queen of the heavens, Hail Lady of the Angels:
Salve radix, salve porta, ex qua mundo lux est orta:
Hail root, hail gate, through whom light has come to the world:
Gaude Virgo gloriosa, super omnes speciosa:
Rejoice glorious Virgin, beautiful above all:
Vale, o valde decora, et pro nobis Christum exora.
Good night, o very graceful one, and pray to Christ for us.

MUSIC

SIMPLE TONE



[121] Michael Martin, "Ave Regina Caelorum," in *Thesaurus Precum Latinarum* (*Treasury of Latin Prayers*), 2005 online ed.; available from http://www.preces-latinae.org; accessed 4 September 2006.

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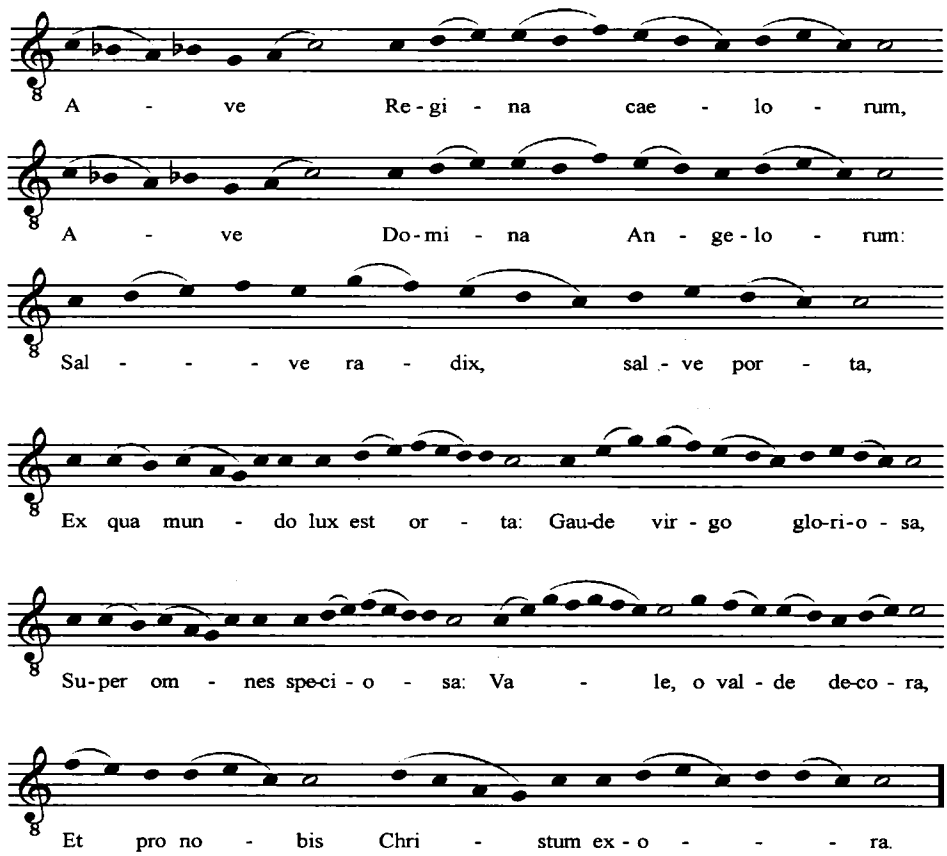

Versicle and Response with Collect (concluding prayer):
V. **Dignare me laudare te, Virgo sacrata.**
Make me worthy to praise you, holy Virgin.
R. **Da mihi virtutem contra hostes tuos.**
Give me strength against your enemies.

Oremus.
Let us pray.
Concede, misericors Deus, fragilitati nostrae praesidium: ut, qui sanctae Dei Genetricis memoriam agimus intercessionis ejus auxilio, a nostris iniquitatibus resurgamus. Per eundem Christum Dominum nostrum. Amen.
Grant, merciful God, protection in our frailty: that we who make memory of the holy Mother of God may be restored from our sins by the help of her intercession. Through the very same Christ our Lord. Amen.

REGINA CAELI
(From Easter Sunday until Friday within the Octave of Pentecost)

Regina caeli is of unknown authorship, and the date of its composition can only be estimated sometime between the ninth and twelfth centuries. An interesting legend exists, however, that if true would place the antiphon in the sixth century and ascribe its origins to St. Gregory the Great:

> The legend has it that in the year 596, during Easter time, a pestilence was ravaging Rome. St. Gregory the Great requested a procession be held to pray that the pestilence be stopped. On the appointed day of the procession he assembled with his clergy at dawn at the church of Ara Coeli. Holding in his hand the icon of our Lady that is said to have been painted by St. Luke, he and his clergy started out in procession to St. Peter's. As he passed the Castle of Hadrian, as it was called in those days, voices were heard from above singing the Regina Caeli. The astonished Pope, enraptured with the angelic singing, replied in a loud voice: 'Ora pro nobis Deum. Alleluia!' At that moment an angel appeared in a glorious light, sheathed the sword of pestilence in its scabbard, and from that day the pestilence ceased. In honor of this miraculous event, the name of the castle was then changed to Sant'Angelo and the words of the angelic hymn were inscribed upon the roof of the Church of Ara Coeli.[122]

TEXT

Regina caeli, laetare, alleluia: Quia quem meruisti portare, alleluia:
Queen of heaven, rejoice, alleluia: for the one you were worthy to bear, alleluia:
Resurrexit, sicut dixit, alleluia: Ora pro nobis Deum, alleluia.
Has risen, as he said, alleluia: pray for us to God, alleluia.

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[122] Michael Martin, "Regina Caeli," in *Thesaurus Precum Latinarum* (*Treasury of Latin Prayers*), 2005 online ed.; available from http://www.preces-latinae.org; accessed 4 September 2006.

MUSIC

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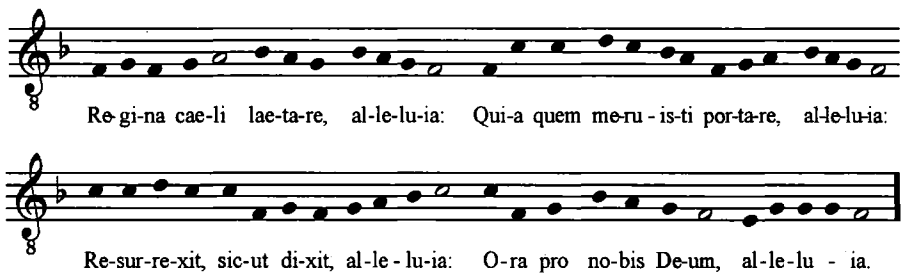

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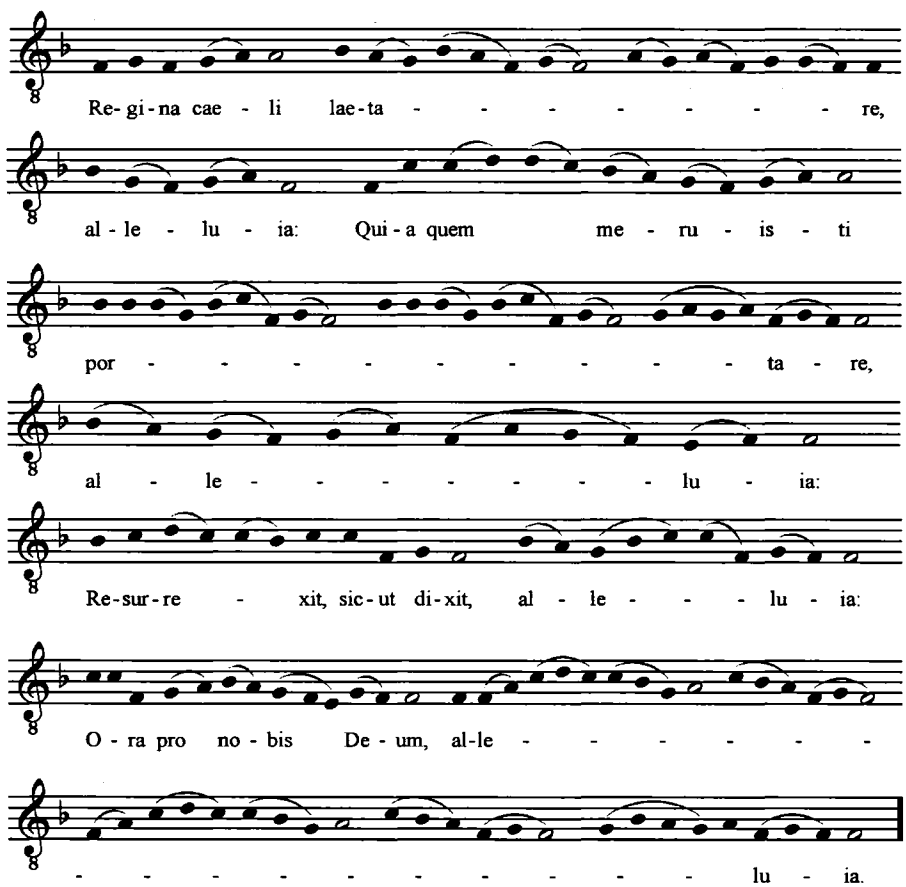

Versicle and Response with Collect (concluding prayer):
V. **Gaude et laetare, Virgo Maria, alleluia.**
Rejoice and be glad, Virgin Mary, alleluia.
R. **Quia surrexit Dominus vere, alleluia.**
For the true Lord has risen, alleluia.

Oremus.
Let us pray.
Deus, qui per resurrectionem Filii tui, Domini nostri Jesu Christi mundum laetificare dignatus es: praesta, quaesumus, ut per ejus Genetricem Virginem Mariam perpetuae capiamus gaudia vitae. Per eundem Christum Dominum nostrum, Amen.
God, you who through the resurrection of your Son our Lord Jesus Christ have allowed the world to rejoice: grant, we pray, that through his Mother Virgin Mary we may possess the joys of life everlasting. Through the very same Christ our Lord, Amen.

SALVE REGINA
(From the Eve of Trinity Sunday until Friday before the 1st Sunday of Advent inclusive)

Salve regina is perhaps the most popular of the Marian Antiphons. Its authorship is disputed; the antiphon has been attributed to a variety of sources including St. Bernard of Clairvaux; Adhemar de Monteil, Bishop of Le Puy (1087-1100); and Peter of Compostela (930 AD). It is Hermann Contractus, however, the author of **Alma redemptoris mater** and possibly of **Ave regina caelorum** as well, to whom current scholarship ascribes this antiphon. It is certain that the **Salve regina** was in use by 1135 as a processional chant at Cluny (a reformed order within the Benedictine family); in 1218 it was adopted by the Cistercians (of the Benedictine reformed order of Citeaux) as a daily processional

chant and, by 1251, as an ending to Compline. Around the same time, the Dominican, Franciscan, and Carmelite orders were using **Salve regina**, and Pope Gregory IX (1227-1241) prescribed the antiphon for Friday Compline. **Salve regina** has held a standard place in Compline of the Roman rite since the fourteenth century.[123]

TEXT

Salve Regina, mater misericordiae: Vita, dulcedo, et spes nostra, salve.
Hail Queen, mother of mercy: our life, sweetness, and hope, hail.
Ad te clamamus, exsules, filii Hevae.
To you we cry, exiles, the sons of Eve.
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.
To you we sigh, groaning and crying in this valley of tears.
Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.
See therefore, our Advocate, and turn those merciful eyes of yours toward us.
Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.
And show us Jesus, the blessed fruit of your womb, after this exile.
O clemens, O pia, O dulcis Virgo Maria.
O merciful, o holy, o sweet Virgin Mary.

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[123] Michael Martin, "Salve Regina," in *Thesaurus Precum Latinarum* (*Treasury of Latin Prayers*), 2005 online ed., available from http://www.preces-latinae.org, accessed 4 September 2006; Georges Goyau, "Le Puy," G. Cyprian Alston, "Congregation of Cluny," and F.M. Gildas, "Cistercians," in *Catholic Encyclopedia*, 2003 online ed., available from http://www.newadvent.org/cathen, accessed 4 September 2006.

MUSIC

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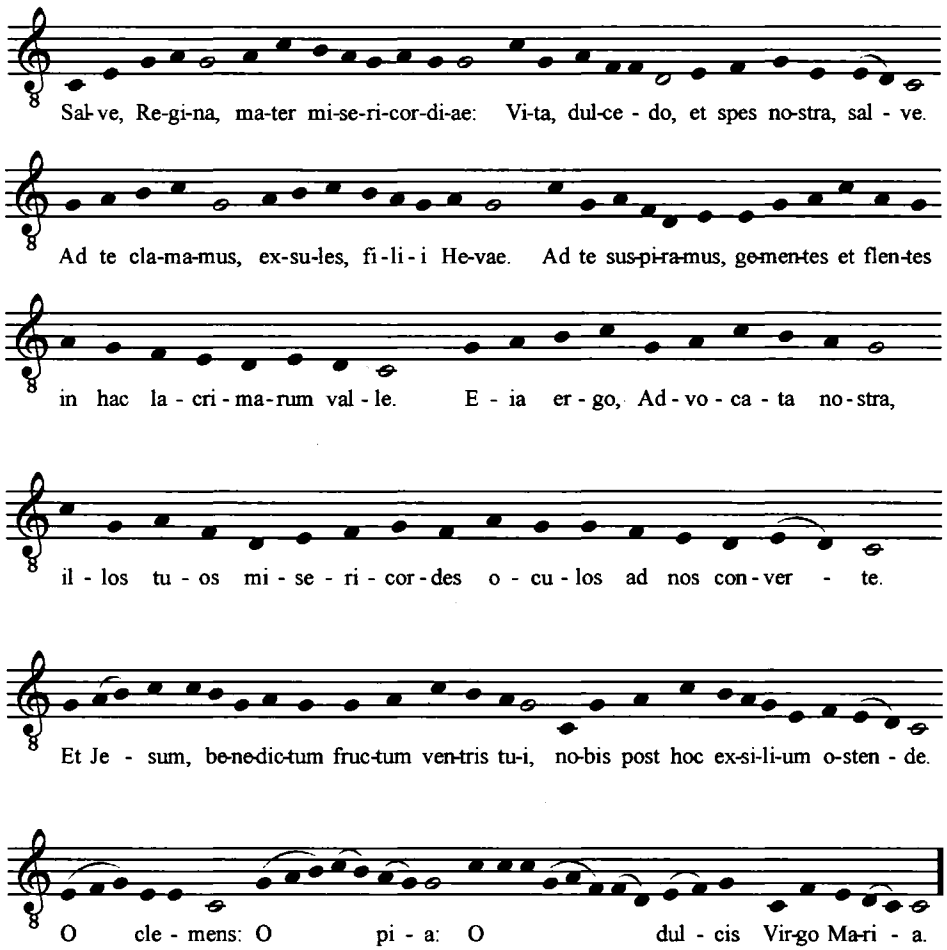

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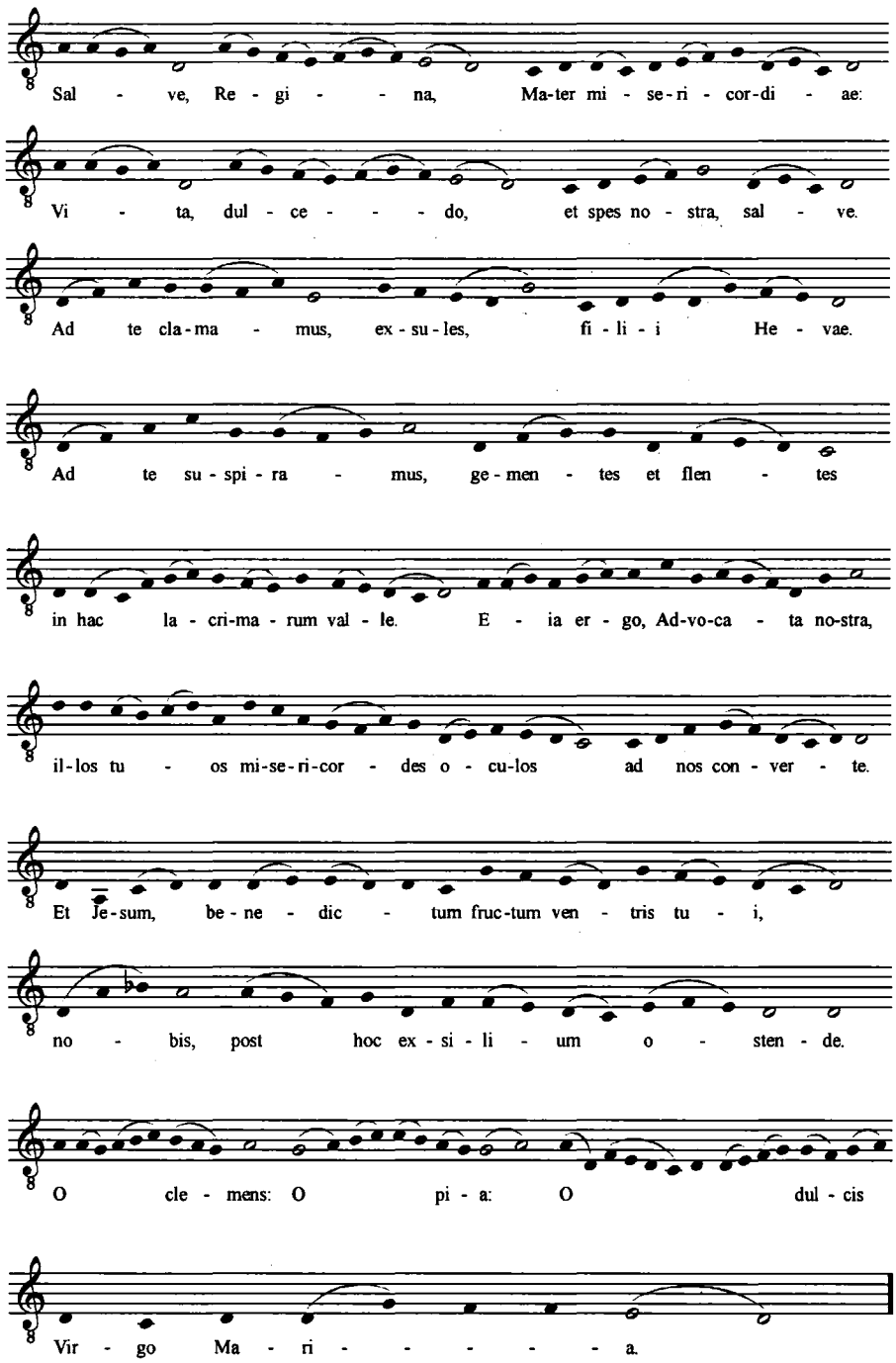
Sal - ve, Re - gi - - na, Ma-ter mi - se-ri - cor-di - ae:
Vi - ta, dul - ce - - - do, et spes no - stra, sal - ve.
Ad te cla-ma - mus, ex - su - les, fi - li - i He - vae.
Ad te su - spi - ra - mus, ge - men - tes et flen - tes
in hac la - cri-ma - rum val - le. E - ia er - go, Ad-vo-ca - ta no-stra,
il-los tu - os mi-se-ri-cor - des o - cu-los ad nos con - ver - te.
Et Je-sum, be - ne - dic - tum fruc-tum ven - tris tu - i,
no - bis, post hoc ex - si - li - um o - sten - de.
O cle - mens: O pi - a: O dul - cis
Vir - go Ma - ri - - - - - a.

Versicle and Response with Collect (concluding prayer):
V. **Ora pro nobis, Sancta Dei Genetrix.**
Pray for us, Holy Mother of God.
R. **Ut digni efficiamur promissionibus Christi.**
That we may be proven worthy of the promises of Christ.

Oremus.
Let us pray.
Omnipotens sempiterne Deus, qui gloriosae Virginis Matris Mariae corpus et animam, ut dignum Filii tui habitaculum effici mereretur, Spiritu Sancto cooperante, praeparasti: da ut, cujus commemoratione laetamur, ejus pia intercessione ab instantibus malis et a morte perpetua liberemur. Per eundem Christum Dominum nostrum. Amen.
All powerful eternal God, who prepared the body and spirit of the glorious Virgin Mother Mary so that it would become the worthy dwelling place of your Son, with the cooperation of the Holy Spirit: grant that we may be set free from threatening evils, and from eternal death, by the holy intercession of the one whose commemoration we rejoice to make. Through the very same Christ our Lord. Amen.

Divinum Auxilium (Divine Assistance)[124]

Following the singing of the appropriate Marian Antiphon, the celebrant concludes the office by singing on a low monotone:

V. **Divinum auxilium maneat semper nobiscum.**
May the divine assistance remain always with us.
R. **Amen.**
Amen.

[124] **"Absoluta vero antiphona finali cum suis versu et oratione, concluditur: 'V. Divinum auxilium...' Et ita absolvitur cursus divini Officii**" "The proper final antiphon having been finished with its versicle and collect, it is concluded: 'V. May the divine assistance...' and thus the course of the Divine Office is completed" (*Breviarium Romanum*, "Ad Completorium," available from *Archivum Liturgicum Sacrosanctae Romanae Ecclesiae,* http://www.ecclesiacatholica.com, accessed 4 September 2006).

PROPER OF THE SACRED TRIDUUM

The celebration of Compline exhibits its greatest variation during the Sacred Triduum, the three-day period preceding Easter Sunday consisting of Maundy Thursday, Good Friday, and Holy Saturday. Only monotone chant (intonation) is permitted during the Sacred Triduum prior to Holy Saturday; the hymn and antiphons are thus omitted, resulting in a total absence of melodic plainchant during this austere and contemplative period in which the crucifixion is commemorated.

Maundy Thursday

Only selected elements of the Compline Ordinary appear in the celebration of the office on Maundy Thursday. According to Finnegan and the *Liber Usualis*, all Ordinary elements prior to Examination of Conscience and the **Confiteor** are omitted.[125] Following the Examination of Conscience, the **Confiteor** is recited, along with the response **Misereatur** and the **Indulgentiam**, after which the Sunday Psalms (4, 90, and 133) are recited without antiphon and without the customary **Gloria Patri** conclusion. Following the recitation of the three Psalms, the **Nunc Dimittis** is recited without antiphon, and then all kneel to recite the following:

Christus factus est pro nobis obediens usque ad mortem.
Christ is made obedient for us even unto death.

[125] *Liber Usualis*, 665; Finnegan, 44.

The **Pater Noster** is then recited silently, after which all join together in reciting the collect **Visita, quaesumus, Domine** (without saying "**Oremus**"), as follows:

Visita, quaesumus, Domine, habitationem istam et omnes insidias inimici ab ea longe repelle: Angeli tui sancti habitent in ea, qui nos in pace custodiant; et benedictio tua sit super nos semper.
Visit this house, Lord, we pray, and drive away all evil enemies far from it: may your holy Angels dwell within it, who will keep us in peace; and may your blessing be upon us always.

The concluding portion of the collect is recited silently:

Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnat in unitate Spiritus Sancti Deus, per omnia saecula saeculorum. Amen.
Through our Lord Jesus Christ your son, who lives and reigns with you in the unity of the Holy Spirit God, forevermore. Amen.

According to Finnegan, "all then rise and leave in silence."[126]

Good Friday

The office of Compline is the same on Good Friday as on Maundy Thursday, with only one variation in the text of **Christus factus est**, as indicated in italics below:

Christus factus est pro nobis obediens usque ad mortem, *mortem autem crucis.*
Christ is made obedient for us even unto death; death, moreover, on a cross.

[126] Finnegan, 45.

Holy Saturday

Finnegan notes that "On Holy Saturday, Compline is celebrated only by those who have not attended the Vigil,"[127] referring to the elaborate Holy Saturday Vigil celebration taking the place of Vespers, as outlined in the *Liber Usualis*.[128] By grouping the celebration of Holy Saturday Compline with the other days of the Sacred Triduum, however, Finnegan allows the reader to assume that Compline on Holy Saturday is the same as that on Maundy Thursday and Good Friday.[129] According to the *Liber Usualis*, however, Compline on Holy Saturday includes all of the Ordinary elements—**Jube Domne** through **Adjutorium nostrum**—that are omitted on Maundy Thursday and Good Friday, as well as all other Ordinary elements such as the **Confiteor**, **Misereatur**, **Indulgentiam**, the versicles **Converte nos, Deus** and **Deus in adjutorium** with their appropriate responses, the **Gloria Patri**, and the **Alleluia.**[130]

Following these introductory Ordinary elements, the Sunday Psalms (4, 90, and 133) are sung as follows without an antiphon, and concluding with the usual **Gloria Patri**:

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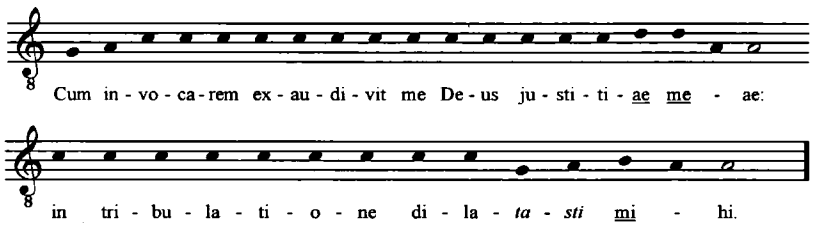
[127] Finnegan, 44.
[128] *Liber Usualis*, 738-762.
[129] Finnegan, 45: Finnegan gives only one minor distinction in Holy Saturday Compline, that the concluding lines of the collect ("**Per Dominum nostrum...**") are recited aloud.
[130] The appearance of the Alleluia, which is used only during Eastertide, indicates that the Easter Octave has already begun with the celebration of the Holy Saturday Vigil or, for those who have not attended the Vigil, Holy Saturday Compline. Here we see the same principle at work whereby the first Vespers of a given Sunday is actually considered to occur on the preceding Saturday evening.

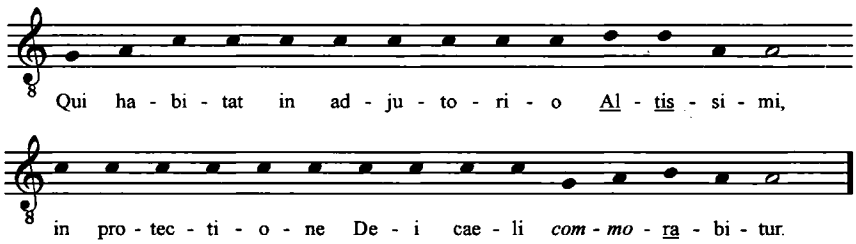
PSALM 4: **Cum invocarem, exaudivit me Deus**



Cum invocarem exaudivit me Deus justitiae meae: in tribulatione dila*tasti* mihi.
When I called, the God of my justice listened to me: in tribulation you reached out to me.
Miserere mei, et exaudi orati*onem* meam.
Have mercy on me, and listen to my prayer.
Filii hominum, usquequo gravi corde? Ut quid diligitis vanitatem, et quaeri*tis men*dacium?
Sons of men, for how long will you be of heavy heart? Why do you choose vanity, and seek after falsehood?
Et scitote quoniam mirificavit Dominus sanctum suum: Dominus exaudiet me cum clamave*ro ad* eum.
And know also the Lord has made miracles for his holy one: the Lord will hear me when I cry unto him.
Irascimini, et nolite peccare: quae dicitis in cordibus vestris, in cubilibus vestris *compun*gimini.
Be angry, and yet do not sin: the things you say in your hearts, you will be tormented for them in your beds.
Sacrificate sacrificium justitiae et sperate in Domino. Multi dicunt: quis ostendit *nobis* bona?
Offer up the sacrifice of justice, and put your trust in the Lord. Many say: who shows us anything good?
Signatum est super nos lumen vultus tui, Domine: dedisti laetitiam in *corde* meo.
The light of your face is a sign over us, Lord: you have given joy to my heart.
A fructu frumenti vini et olei sui, mul*tiplica*ti sunt.
From the fruit, his corn, wine, and oil have multiplied.
In pace in idipsum dormiam et *requie*scam.
In this itself I will sleep and rest in peace.
Quoniam tu, Domine, singulariter in spe cons*titu*isti me.
For you alone, Lord, have established me in hope.

Gloria Patri et Filio, et Spiritui Sancto,
Glory to the Father and to the Son, and to the Holy Spirit,
Sicut erat in principio et nunc et semper, et in saecula saeculorum. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

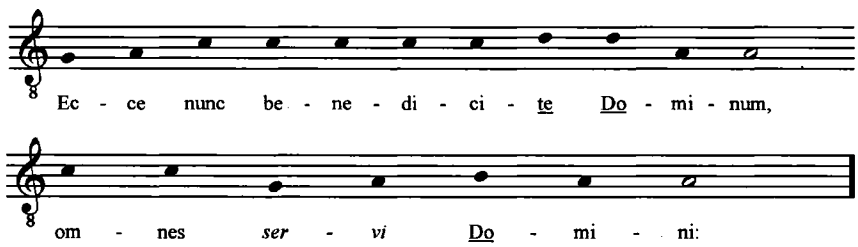
PSALM 90: **Qui habitat in adjutorio Altissimi**



Qui habitat in adjutorio Altissimi, in protectione Dei caeli *commo*rabitur.
The one who dwells in the help of the Most High will stay in the protection of the God of Heaven.
Dicet Domino: Susceptor meus es tu, et refugium meum: Deus meus spera*bo in* eum.
He will say to the Lord: You are my caretaker, and my refuge: my God in whom I will hope.
Quoniam ipse liberavit me de laqueo venantium, et a *verbo* aspero.
He himself has also freed me from the hunter, and from the harsh word.
Scapulis suis obumbrabit tibi: et sub pennis *ejus spe*rabis.
He will shield you with his back: and you will find hope under his wings.
Scuto circumdabit te veritas ejus: non timebis a timo*re noc*turno.
His truth will surround you like a shield: you will not fear the dread of night.
A sagitta volante in die, a negotio perambulante in tenebris: ab incursu, et daemonio me*ridi*ano.
From the flying arrow in the day, and from the trouble walking in the shadows: from the attack, and from the devil in the middle of the day.
Cadent a latere tuo mille, et decem millia a dextris tuis: ad te autem non ap*propin*quabit.
A thousand will fall by your side, and ten thousand to your right: but nothing will come near you.
Verumtamen oculis tuis considerabis: et retributionem peccato*rum vi*debis.
You will behold it truly with your eyes: and you will see the reward of sinners.
Quoniam tu es, Domine, spes mea: altissimum posuisti refu*gium* tuum.
For you, Lord, are my hope: you have established refuge on high.

Non accedet ad te malum: et flagellum non appropinquabit tabernaculo tuo.
No evil thing will approach you: and the scourge will not come near your dwelling-place.
Quoniam angelis suis mandavit de te: ut custodiant te in omnibus *viis* tuis.
For he has also ordered his angels to watch over you: so that they may protect you in all your ways.
In manibus portabunt te: ne forte offendas ad lapidem *pedem* tuum.
In their hands they will carry you: so that you will not accidentally strike your foot against a stone.
Super aspidem, et basiliscum ambulabis: et conculcabis leonem *et draconem*.
Upon the asp and the basilisk you will walk: and you will trample the lion and the dragon.
Quoniam in me speravit, liberabo eum: protegam eum, quoniam cognovit *nomen* meum.
As this one has hoped in me, I will liberate him: I will protect him, and he will know my name.
Clamabit ad me, et ego exaudiam eum: cum ipso sum in tribulatione: eripiam eum et glorifi*cabo* eum.
He will cry unto me, and I will listen to him: with him I am there in the trial: I will rescue him and glorify him.
Longitudine dierum replebo eum: et ostendam illi salu*tare* meum.
I will satisfy him for the length of his days: and I will extend to him my salvation.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

PSALM 133: **Ecce nunc benedicite**

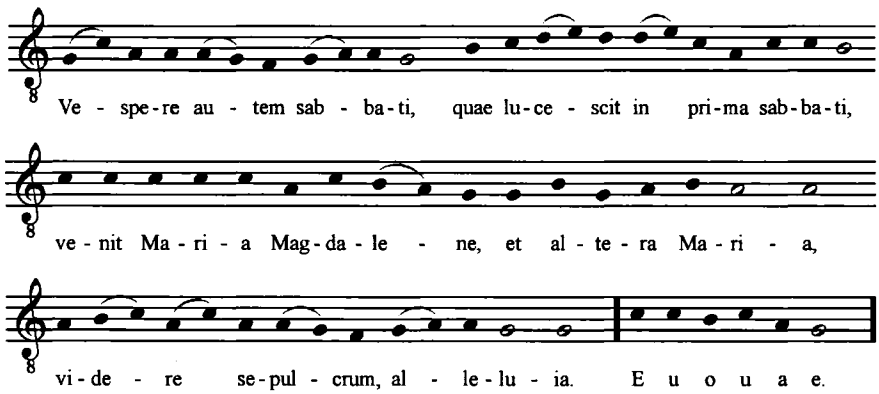


Ecce nunc benedicite Dominum, omnes *servi* Domini:
Behold now bless the Lord, all you servants of the Lord:

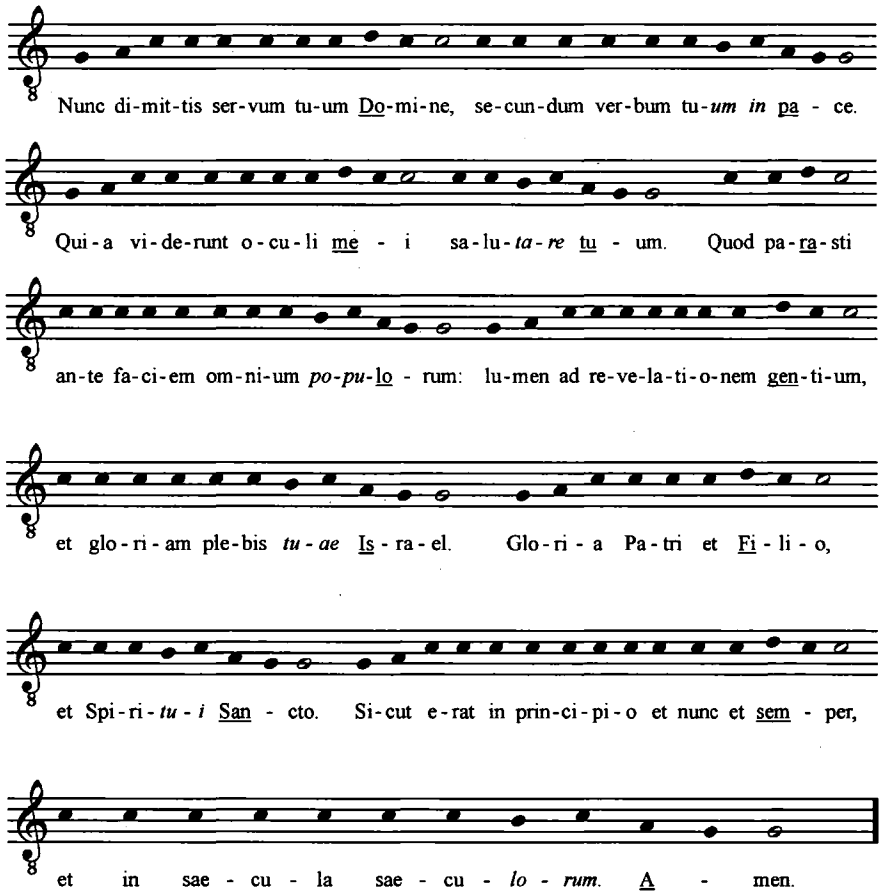
Qui statis in domo Domini, in atriis domus *Dei* nostri.
You who stand in the house of the Lord, in the halls of the house of our God.
In noctibus extollite manus vestras in sancta, et benedi*cite* Dominum.
In the nights raise your hands in the holy place, and bless the Lord.
Benedicat et Dominus ex Sion, qui fecit cae*lum et* terram.
And may the Lord of Zion, he who made heaven and earth, bless you.
Gloria Patri et Filio, et Spiri*tui* Sancto.
Glory to the Father and to the Son, and to the Holy Spirit.
Sicut erat in principio et nunc et semper, et in saecula saecu*lorum*. Amen.
As it was in the beginning, and is now, and always will be, and for generations of generations. Amen.

The usual Hymn, Chapter Reading, Short Response, and Versicle are omitted after the recitation of the psalms. The Canticle of Simeon, **Nunc dimittis,** follows, preceded and concluded by the antiphon **Vespere autem sabbati.**

Antiphon: **Vespere autem sabbati**
Vespere autem sabbati, quae lucescit in prima sabbati,
But on the evening of the Sabbath, which dawned into the beginning of the week,
Venit Maria Magdalene, et altera Maria, videre sepulcrum.
Mary Magdalene came, and the other Mary, to see the tomb.
Alleluia. E u o u a e.[131]



[131] **Euouae** is a mnemonic device used in chant manuscripts to indicate the closing **Gloria Patri.** The vowels represent the words "**saeculorum Amen**."

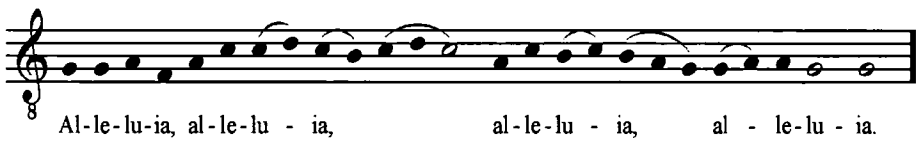


Following the **Nunc dimittis** and the repeated antiphon **Vespere autem sabbati**, all proceeds as in Sunday Compline, concluding with the singing of the appropriate Marian Antiphon, **Regina caeli.**[132]

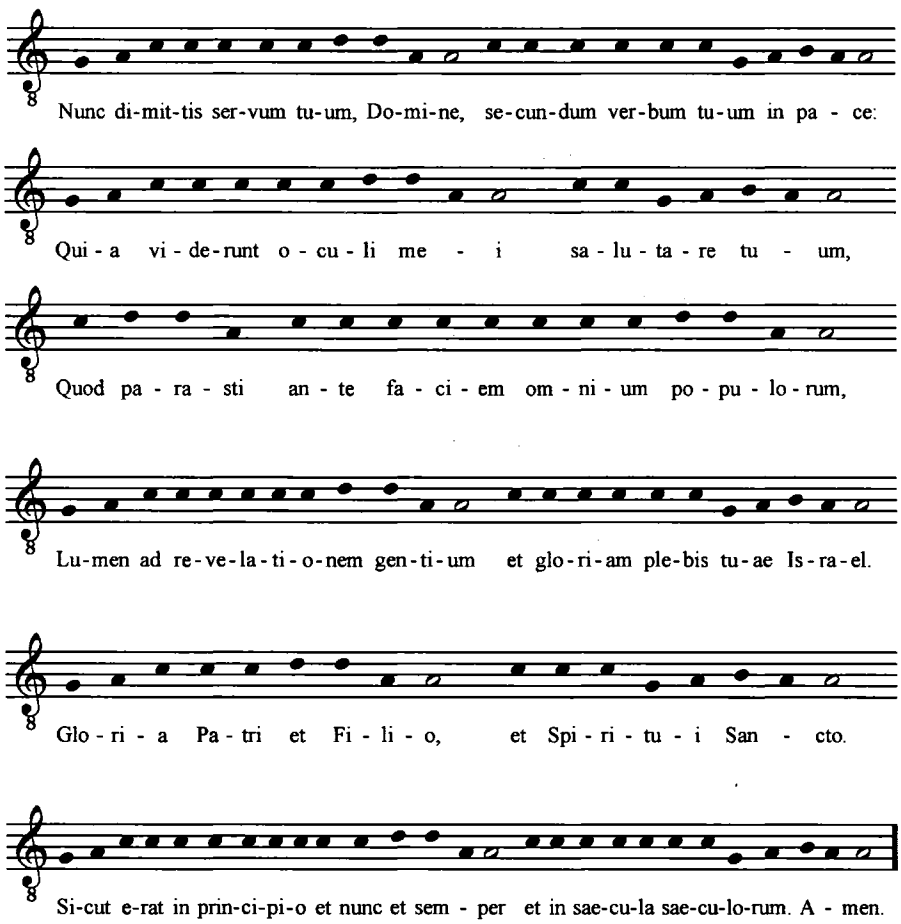
[132] q.v. p. 120: The reader will recall that **Regina caeli** is the appropriate Marian antiphon from Easter Sunday until Friday within the Octave of Pentecost. It is, therefore, sung at the conclusion of Holy Saturday Compline, since Easter Sunday has officially begun with the previous Holy Saturday Vigil.

PROPER OF THE EASTER OCTAVE

During the Easter Octave, Compline is celebrated as on a Sunday, commencing with the Ordinary elements listed previously on pages 41-45. Psalms 4, 90, and 133 are then sung as on Sundays, but consecutively and without individual antiphons, after which the following **Alleluia** is sung as the antiphon to conclude the full psalmody of the day:

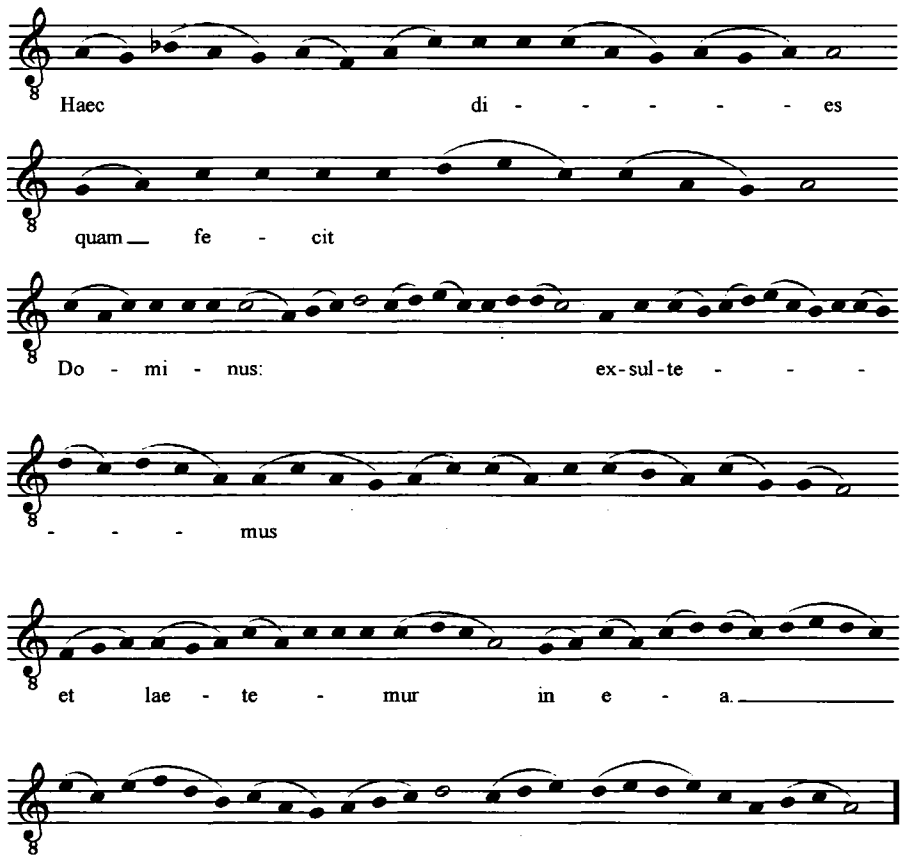


The Hymn, Chapter Reading, Short Responsory **In manus tuas**, and the Versicle and Response **Custodi nos** are all omitted, after which the **Nunc dimittis** is chanted as follows:



At the conclusion of the **Nunc dimittis**, the following antiphon is sung:

Haec dies quam fecit Dominus: exsultemus et laetemur in ea.
This is the day that the Lord has made: let us rejoice and be glad in it.

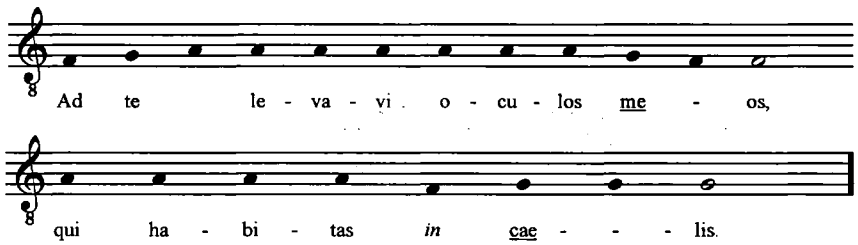


PROPER OF ALL SOULS' DAY

On All Souls' Day, celebrated on the 2nd day of November, all elements of the Compline Ordinary prior to the **Confiteor** are omitted; the celebration of Compline begins with an Examination of Conscience and the **Confiteor**, followed by the **Misereatur** and the **Indulgentiam**. The Psalms for All Souls' Day (122,

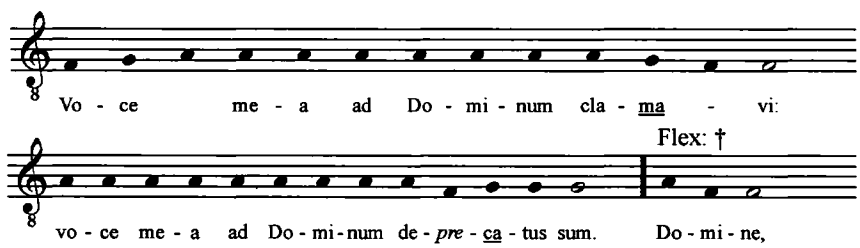
141, and 142) are chanted consecutively as follows, without antiphons, and concluding with "**Requiem aeternam...**" instead of the usual **Gloria Patri.**

PSALM 122: **Ad te levavi oculos meos**



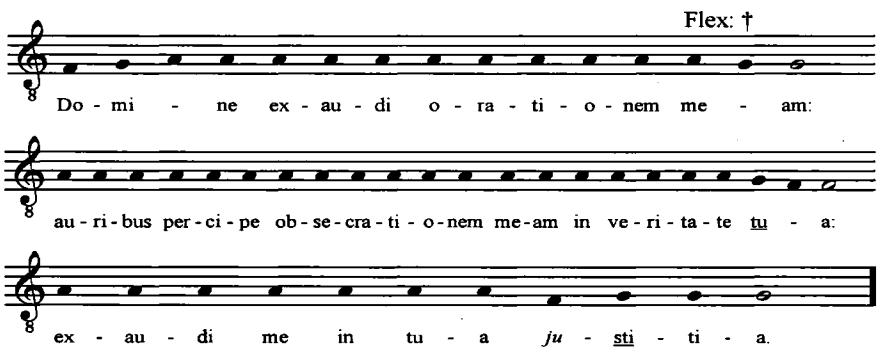
Ad te levavi oculos meos, qui habitas *in* caelis.
To you who dwell in the heavens have I lifted my eyes.
Ecce sicut oculi servorum in manibus dominorum *su*orum.
Behold, like the eyes of servants in the hands of their lords.
Sicut oculi ancillae in manibus dominae suae: ita oculi nostri ad Dominum Deum nostrum, donec misere*atur* nostri.
Like the eyes of a handmaiden in the hands of her mistress: thus are our eyes to the Lord our God, until he might show mercy on us.
Miserere nostri Domine, miserere nostri: quia multum repleti sumus despect*i*one.
Have mercy on us Lord, have mercy on us: for we are most full of contempt.
Quia multum repleta est anima nostra: opprobrium abundantibus et despectio *su*perbis.
For our spirit is most full: disgrace for the rich and disdain for the arrogant.
Requiem aeternam dona e*is* Domine.
Eternal rest, grant them Lord.
Et lux perpetua luce*at* eis.
And may perpetual light shine upon them.

PSALM 141: **Voce mea ad Dominum clamavi**



Voce mea ad Dominum clamavi: voce mea ad Dominum deprecatus sum.
With my voice I cried to the Lord: with my voice to the Lord I have prayed.
Effundo in conspectu ejus orationem meam, et tribulationem meam ante ipsum *pro*nuntio.
I pour out my prayer in his sight, and I proclaim my tribulation before him.
In deficiendo ex me spiritum meum, et tu cognovisti semi*tas* meas.
At the passing of my spirit from me, you have known my paths.
In via hac qua ambulabam, absconderunt laque*um* mihi.
In this way in which I was walking, they have hidden the shelter from me.
Considerabam ad dexteram et videbam: et non erat qui cognosceret me.
I was searching to the right and I looked: and there was none who would recognize me.
Periit fuga a me, et non est qui requirat ani*mam* meam.
An escape has eluded me, and there is none who will search for my soul.
Clamavi ad te Domine†, dixi: Tu es spes mea, portio mea in terra viventium.
I have cried to you Lord, I have said: you are my hope, and my portion in the land of the living.
Intende ad deprecationem meam: quia humiliatus *sum* nimis.
Attend to my prayer: for I am greatly humbled.
Libera me a persequentibus me: quia confortati *sunt* super me.
Set me free from those who pursue me: for they have been strengthened over me.
Educ de custodia animam meam ad confitendum nomini tuo: me expectant justi, donec retribu*as* mihi.
Lead my soul away from prison to confess in your name: the just await me, while you may reward me.
Requiem aeternam dona e*is* Domine.
Eternal rest, grant them Lord.
Et lux perpetua luce*at* eis.
And may perpetual light shine upon them.

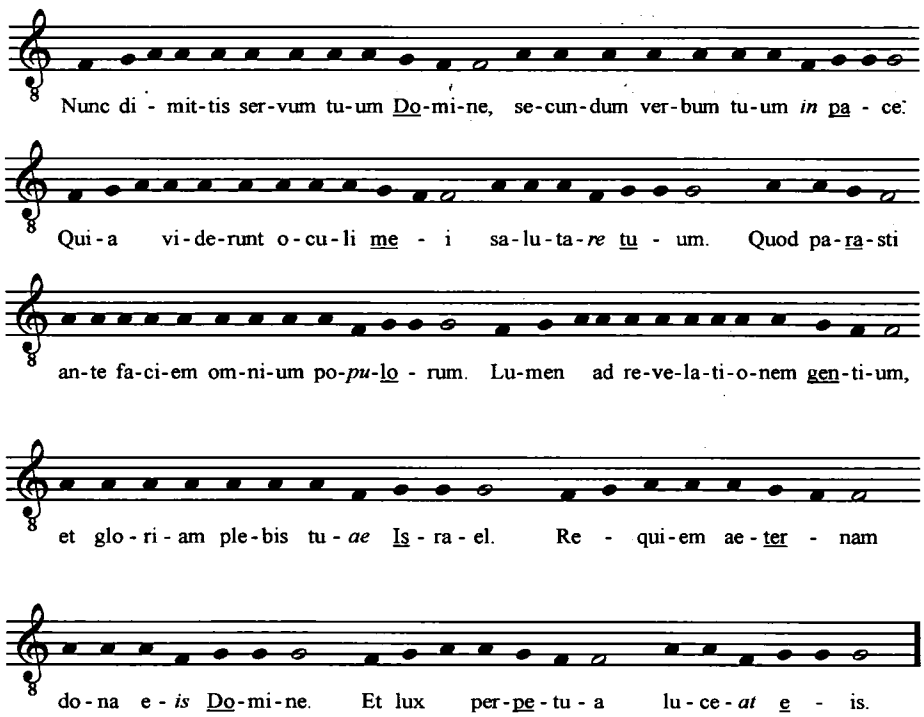
PSALM 142: **Domine exaudi orationem meam**



Domine exaudi orationem meam†: auribus percipe obsecrationem meam in veritate tua: exaudi me in tua *ju*stitia.
Lord hear my prayer: in your uprightness, may you feel my entreaty in your ears: hear me in your justice.
Et non intres in judicio cum servo tuo: quia non justificabitur in conspectu tuo om*nis* vivens.
And do not enter into judgment with your servant: for all living will not be forgiven in your sight.
Quia persecutus est inimicus animam meam: humiliavit in terra vi*tam* meam.
For the enemy has pursued my soul: he has abased my life on earth.
Collocavit me in obscuris sicut mortuos saeculi†: et anxiatus est super me spiritus meus: in me turbatum est *cor* meum.
He has set me in darkness like the dead of the world: and my spirit is troubled over me: my heart is disturbed in me.
Memor fui dierum antiquorum†, meditatus sum in omnibus operibus tuis: in factis manuum tuarum me*di*tabar.
I have remembered the days of old, and I have thought on all your works: I have considered the deeds of your hands.
Expandi manus meas ad te: anima mea sicut terra sine a*qua* tibi.
I extended my hands to you: my spirit is to you like a land without water.
Velociter exaudi me, Domine: defecit spiri*tus* meus.
Hear me quickly, Lord: my soul has faded.
Non avertas faciem tuam a me: et similis ero descendentibus *in* lacum.
Do not turn your face from me: I will be like those descending into the lake.
Auditam mihi fac mane misericordiam tuam: quia in te speravi.
Make your mercy heard by me in the morning: for I have trusted in you.
Notam fac mihi viam in qua ambulem: quia ad te levavi ani*mam* meam.
Make known to me the way in which I may walk: for to you have I lifted my spirit.
Eripe me de inimicis meis Domine, ad te confugi: doce me facere voluntatem tuam, quia Deus me*us* es tu.
Save me from my enemies Lord, to you I have fled for refuge: teach me to do your will, for you are my God.
Spiritus tuus bonus deducet me in terram rectam: propter nomen tuum Domine vivificabis me in aequita*te* tua.
Your good spirit will lead me into the right land: by your name Lord you will give life to me in your justice.
Educes de tribulatione animam meam: et in misericordia tua disperdes inimi*cos* meos.
You will lead my soul away from tribulation: and in your mercy you will ruin my enemies.

Et perdes omnes qui tribulant animam meam: quoniam ego ser*vus* tuus sum.
And you will destroy all those who trouble my soul: because I am your servant.
Requiem aeternam dona e*is* Domine.
Eternal rest, grant them Lord.
Et lux perpetua luce*at* eis.
And may perpetual light shine upon them.

Following the conclusion of Psalm 142, the **Nunc dimittis** is chanted in the same tone as the psalms, also without an antiphon, as follows:



A silent recitation of the **Pater Noster** follows, with the concluding lines of the prayer organized into a set of versicles and responses spoken aloud as follows:

V. **Et ne nos inducas in tentationem.**
And lead us not into temptation.
V. **A porta inferi.**
From the door of hell.
V. **Requiescant in pace.**
May they rest in peace.
V. **Domine, exaudi orationem meam.**
Lord, hear my prayer.

R. **Sed libera nos a malo.**
But deliver us from evil.
R. **Erue, Domine, animas eorum.**
Rescue their souls, Lord.
R. **Amen.**
Amen.
R. **Et clamor meus ad te veniat.**
And may my cry come unto you.

A priest or deacon who is presiding will add the following:

V. **Dominus vobiscum.**
The Lord be with you.
R. **Et cum spiritu tuo.**
And with your spirit.

Oremus.
Let us pray.
Propitiare, quaesumus Domine, animabus omnium famulorum famularumque tuarum, pro quibus majestatem tuam suppliciter exoramus: ut per haec piae deprecationis officia, pervenire mereantur ad requiem sempiternam. Per Dominum nostrum Jesum Christum Filium tuum, qui tecum vivit et regnàt in unitate Spiritus Sancti Deus, per omnia saecula saeculorum. Amen.
Be favorable, we ask Lord, to the souls of all your servants, for whom we humbly call upon your majesty: that through these offices of holy prayer, they may be deemed worthy to pass through to eternal rest. Through our Lord Jesus Christ your son, who lives and reigns with you in the unity of the Holy Spirit, God forevermore. Amen.

The office concludes with the following pairs of versicles and responses:

V. **Requiem aeternam dona eis Domine.**
Eternal rest grant them, Lord.
R. **Et lux perpetua luceat eis.**
And may perpetual light shine upon them.
V. **Requiescant in pace.**
May they rest in peace.
R. **Amen.**
Amen.

CHAPTER IV

Proposed Concert Program with Performance Editions, and a Catalog of Selected Polyphonic Settings

Proposed Concert Program with Performance Editions

The following is a proposed concert program based on the material for the celebration of Compline presented in Chapter III and featuring selections taken from the catalog of polyphonic settings provided in this chapter. It is my intention for this program to demonstrate the idea of a Compline-themed performance. While conductors may choose to duplicate this exact program in performance if desired, the program may prove equally or more helpful if viewed as a model for the construction of different Compline programs based on various needs, interests, or limitations. In this sample program, I suggest a combination of Compline plainchant with polyphonic settings in Latin from the Medieval and Renaissance eras; the reader should consult the extensive catalog that follows for myriad other possibilities, including settings in other languages and from other historical periods. For each title on the program, page numbers are provided directing the reader to the corresponding chant transcriptions and text/translations in Chapter III. Even in places where polyphonic settings are suggested, the conductor should feel free to pair, or replace, any polyphonic work with its plainchant counterpart.

Only the psalms of Sunday Compline are presented in this concert program, combining one psalm in intonation format (Psalm 4) with two polyphonic settings (Psalms 90 and 133). The psalm set is framed by the "Opening and Closing Antiphon" for Sunday, **Miserere mihi** (see Chapter III, p. 52). Because the psalms of Compline in the *Roman Breviary* vary on a daily basis, this program could be expanded to include polyphonic settings of Compline psalms appropriate for any day of the week, using the catalog provided. For additional programming possibilities, the conductor may utilize other Compline psalms, regardless of the day on which the performance takes place. In addition, the conductor may perform as few or as many psalms as desired on a given program.

Original performance editions for each of the suggested polyphonic settings listed in the concert program are included in Appendices A through L. The selection and preparation of these scores was largely based on consultation with published collected works in order to provide accurate, informative, and performer-friendly editions of selected early repertoire. In choosing the pieces, I turned first to those works in the catalog of this study that appear to have received no publication attention beyond their appearance in a collected works series. I hoped to represent a balance between the obvious, more prominent Medieval and Renaissance composers, such as Orlando di Lasso and G.P. da Palestrina, and those whose names may be somewhat less familiar, such as Pierre de la Rue.

Additionally, I wanted to provide fresh perspective on certain composers—such as Costanzo Festa, Carlo Gesualdo, or Jacobus Clemens non Papa—who have long been respected for their secular madrigals and chansons, but whose sacred repertoire is virtually unknown.

My decision to provide these editions was motivated, at least in part, by the reality that many collected works series are unfortunately outdated. Obsolete clefs, the absence of barlines, and other problems have made these editions, which have long held the only published copies of a significant amount of early music, rather incompatible with the needs of the average modern performer. I hope that the editions I have provided here will at least prove useful to interested performers who might not otherwise venture to explore this repertoire because of such obstacles. Finally, a brief note regarding accidentals: the appearance of *musica ficta* and *musica recta*[133] in these scores reflects a synthesis of personal choices and those of other editors. I assume full responsibility for the ultimate inclusion or exclusion of any accidentals other than those with manuscript authority, which were, of course, automatically included. All accidentals in these scores appear to the left of the notes rather than above.

[133] For more information, see M. Bent and A. Silbiger, "Musica ficta," in *Grove Music Online*, ed. L. Macy; available from http://www.grovemusic.com; accessed 4 November 2006.

Proposed Concert Program

OPENING ORDINARY[134]

Jube, domne, benedicere
Transcription and text/translation: p. 41

Noctem quietam
Transcription and text/translation: p. 41

Fratres, sobrii estote
Transcription and text/translation: p. 41
Polyphonic setting: Orlando di Lasso (Appendix A)

V. **Tu autem Domine/***R.* **Deo gratias**
Transcription and text/translation: p. 42

V. **Adjutorium nostrum in nomine Domini/***R.* **Qui fecit caelum et terram**
Transcription and text/translation: p. 42

Pater noster
Text/translation: p. 42
Polyphonic setting: Nicolas Gombert (Appendix B)

V. **Converte nos, Deus/***R.* **Et averte iram tuam**
Transcription and text/translation: p. 44

V. **Deus in adjutorium/***R.* **Domine ad adjuvandum**
Transcription and text/translation: pp. 44-45
Polyphonic setting: Jacobus Clemens non Papa (Appendix C)

Laus Tibi[135]
Transcription and text/translation: p. 45

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[134] The conductor may wish to stage the opening ordinary material as a processional in performance.
[135] **Laus Tibi** replaces the **Alleluia** as the conclusion to **Domine ad adjuvandum** from Septuagesima Sunday through Easter inclusive (see Chapter III, p. 45, and n. 82).

PSALMS[136]

Opening and Closing Antiphon: **Miserere mihi, Domine**
Transcription and text/translation: p. 52

Psalm 4: Cum invocarem
Psalm intonation and text/translation: pp. 53-54; 130-131

Psalm 90: Qui habitat in adjutorio Altissimi
Psalm intonation and text/translation: pp. 54-55; 131-132
Polyphonic setting: Adrian Willaert (Appendix D)

Psalm 133: Ecce nunc benedicite
Psalm intonation and text/translation: pp. 55-56; 132-133
Polyphonic setting: Tomás Luis de Victoria (Appendix E)

HYMN

Te lucis ante terminum[137]
Transcriptions and text/translation: pp. 94-102
Polyphonic setting: Orlando di Lasso (Appendix F)

CHAPTER READING & SHORT RESPONSE

Tu autem in nobis es
Transcription and text/translation: p. 103

In manus tuas
Transcriptions and text/translation: pp. 104-107

V. **Custodi nos**/R. **Sub umbra alarum**
Transcriptions and text/translation: pp. 107-108

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[136] Programming suggestions are provided here for Sunday psalms only. The conductor should note other options in the catalog for psalms for every day of the week and for All Souls' Day (see Chapter III, pp. 137-141).
[137] My edition of Lasso's **Te lucis** varies slightly from the original, in that Lasso used a unison plainchant melody for verses 1 and 3, and 5-voice texture for verse 2 only.

CANTICLE OF SIMEON

Nunc dimittis
Transcriptions and text/translation: pp. 108-110; 134; 135-136; 141
Polyphonic setting: Costanzo Festa (Appendix G)

Salva nos[138]
Transcription and text/translation: pp. 109-110

Haec dies[139]
Transcription and text/translation: p. 136-137
Polyphonic setting: G.P. da Palestrina (Appendix H)

MARIAN ANTIPHONS[140]

Alma redemptoris mater
Text/translation and transcriptions: pp. 113-117
Polyphonic setting: Guillaume Dufay (Appendix I)

Ave regina caelorum
Text/translation and transcriptions: pp. 117-119
Polyphonic setting: Carlo Gesualdo (Appendix J)

Regina caeli
Text/translation and transcriptions: pp. 120-122
Polyphonic setting: Jacques Arcadelt (Appendix K)

Salve regina
Text/translation and transcriptions: pp. 122-126
Polyphonic setting: Pierre de la Rue (Appendix L)

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[138] At the conductor's discretion, one of the two polyphonic settings of **Vespere autem sabbati** provided in the catalog, or its plainchant provided in Chapter III (p. 133), could be used in place of **Salva nos** on Holy Saturday.
[139] The antiphon **Haec dies** takes the place of **Salva nos** during the Easter octave.
[140] As explained in Chapter III, each Marian antiphon is associated with a particular liturgical season. As with the Psalms, conductors should feel free to program any desired selection of Marian antiphons, and may consider staging them as part of a recessional.

Catalog of Selected Polyphonic Settings

The goal of the following catalog is to provide an additional resource for conductors who wish to program polyphonic or other vocal settings of selected Compline texts. Entries in the catalog were selected based on a variety of criteria, including but not limited to the general accessibility of a work, the relative name recognition of a composer, and whether a work would contribute to the diversity of the overall list. I was mindful throughout my search of the opportunities in this study to bring certain pieces or their composers out of obscurity; as a result, I chose to list the works of many composers who may be unfamiliar to the reader, as long as sufficient information could be provided to locate their music. Any works considered "doubtful," "misattributed," "lost," or "incomplete" were excluded; also excluded were works that were determined to exist only in manuscript form.

For psalms, the search process was expanded to include both Latin *incipits* and psalm numbers (in Arabic and Roman numerals). Additionally, since portions of certain Compline psalms are commonly set as separate musical works—such as **Gustate et videte**, or "O taste and see" from Psalm 33 **(Benedicam Dominum in omni tempore)**—the search was expanded to include these settings, and the results appear in this catalog. A limited number of settings in languages other than Latin were also included, when it could be determined to a reasonable degree of

certainty that such settings were indeed direct translations of a given Latin text, and not simply poetically inspired by, or loosely based upon, the original Latin. It should be noted here, however, that due to the many possibilities for translations of certain texts, some significant settings in other languages were inevitably omitted from the present catalog. It is my intention for this catalog to serve as a resource that will hopefully lead the interested reader to the discovery of multiple other possibilities.

Each record in the catalog provides the composer's full name as listed in *The New Grove Encyclopedia of Music and Musicians* or as commonly recognized, along with birth and death dates, title of composition, scoring, as much publication information as is available, and any other relevant information deemed helpful. The reader will notice that the balance of compositions is visibly tipped in favor of composers who flourished prior to roughly the mid-eighteenth century; such chronological imbalance is reflective of a general decline in settings of sacred Latin texts starting in the middle to late 1700s, and not indicative of any personal intentions or preferences of this author. In fact, many attempts were made to balance the historical scope of the catalog through extensive searches for more modern settings, but such settings are relatively scarce within the greater body of choral music when compared to the abundance of settings by earlier composers. An ancillary result of this study might be the inspiration of modern composers to consider contributing new settings of these texts to the repertoire.

List of abbreviations used in catalog:
v = voice; **vv** = voices; **bc** = basso continuo; **vn** = violin; **va** = viola; **vc** = cello; **db** = double bass; **fl** = flute; **ob** = oboe; **ehn** = English horn; **cl** = clarinet; **b cl** = bass clarinet; **bsn** = bassoon; **cbsn** = contrabassoon; **tr rec** = treble recorder; **b rec** = bass recorder; **tpt** = trumpet; **tbn** = trombone; **S** = soprano; **A** = alto; **T** = tenor; **B** = bass; **Mez** = mezzo soprano; **Bar** = baritone; **Ct** = countertenor; **org** = organ; **pno** = piano; **str** = strings; **perc** = percussion; **timp** = timpani; **instr** = instruments; **orch** = orchestra; **unacc** = unaccompanied; **opt** = optional

OPENING ORDINARY

JUBE (IUBE), DOMNE, BENEDICERE

- **Amadio Freddi** (fl. 1594-1634): *Iube domne*, 5vv, vn, cornetto, org/bc; continuous setting of the texts of the Opening Ordinary of Compline including *Iube domne, Noctem quietam, Fratres sobrii, Tu autem, Deo gratias, Adjutorium nostrum, and Qui fecit*, ed. Jeffrey Kurtzman, *Vesper and Compline for Five Principal Voices, Part I* (New York: Garland, 1999)
- **Felix Mendelssohn** (1809-1847): *Jube, domne* (1822), 8vv, SATB soli, unacc, ed. Günter Graulich (Germany: Carus-Verlag, 1980), CV 40.480
- **Giovanni Antonio Rigatti** (c. 1613-1648): *Jube, domne*, TB, 2vn, bc (Venice, 1646), ed. Dennis Collins (St. Ives, Cambridgeshire, England: Prima la musica, 2004)

FRATRES, SOBRII ESTOTE

- **Gabriel Díaz Bessón** (1580-1638): *Fratres sobrii estote*, 9vv, bc; editions by J. Aroca (Madrid, 1918), and J. Etzion (London, 1996)
- **Orlando di Lasso** (1532-1594): *Fratres sobrii*, 4vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), i:129; *Orlando di Lasso: The Complete Motets*, ed. P. Bergquist (1995), xvii

PATER NOSTER

- **Hendrik Andriessen** (1892-1981): *Pater noster*, SATB, org (Utrecht, Holland: Wed. J.R. van Rossum, 1952)
- **Jacques Arcadelt** (c. 1507-1568): *Pater noster*, 8vv (1545), in *Jacques Arcadelt: Opera omnia*, ed. A. Seay (American Institute of Musicology, 1965-71), X:16.
- **Johann Sebastian Bach** (1685-1750): *Vater unser im Himmelreich*, BWV 416

- **John J. Becker** (1886-1961): *Pater noster*, 4vv, unacc (New York: C.F. Peters, 1987)
- **Franz Biebl** (1906-2001): *Pater noster*, TTBB + TTB (Germany: Tonos Musikverlags GmbH, 1967)
- **Dmitri Bortnianski** (1751-1825): *Pater noster*, SSA (ECS Publishing); SATB (France: Philippe Caillard)
- **Ernest Chausson** (1855-1899): *Pater noster*, 1v, org (1891), in *Trois Motets*, op. 16 (Boca Raton, FL: Masters Music Publications, 1998; Paris: Salabert, 1922)
- **René Clausen** (b. 1953): *The Lord's Prayer*, SATB (Mark Foster Music Co.)
- **Gordon Crosse** (b. 1937): *Pater noster*, mixed vv unacc, in *Gaudeamus: a Leicestershire garland for Europe Cantat 6*, ed. Sir Michael Tippett (London: Oxford University Press, 1976)
- **Johann Crüger** (1598-1662): *Vater unser im Himmelreich*, SATB, instr (1649) (Germany: Bärenreiter, 1983)
- **Peter Maxwell Davies** (b. 1934): *The Lord's Prayer*, SATB (Great Britain: Schott & Co., Ltd., 1962)
- **Maurice Duruflé** (1902-1986): *Notre Père*, SATB (France: Durand, 1978)
- **Costanzo Festa** (c. 1485-1545): *Pater noster*, 6vv, in *Costanzo Festa: Opera omnia*, ed. A. Main and A. Seay (1962-79), iv
- **Nicolas Gombert** (c. 1495-c. 1560): *Pater noster*, 5vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), vii:139
- **Alexander Gretchaninoff** (1864-1956): *Otche nash*, op. 29, no. 11 (1902), 8vv, unacc (Musica Russica, 1994)
- **Francisco Guerrero** (1528-1599): *Pater noster qui es in caelis* (1555), 4vv, in *Francisco Guerrero: Opera omnia,* ed. V. Garcia, M. Querol Gavaldá, et al. (1955-), vi:29; *European Sacred Music*, ed. John Rutter (New York: Oxford University Press, 1996)
- **Jacob Handl (Jacobus Gallus)** (1550-1591): *Pater noster*, 8vv, ed. Cyril F. Simkins (London: Hinrichsen Edition Ltd., 1966)
- **Hans Leo Hassler** (1564-1612): *Pater noster qui es in caelis*, 8vv (1597), in *Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961), i
- **Alan Hovhaness** (1911-2000): *The Lord's Prayer*, op. 35 (1958), SATB, org (New York: C.F. Peters, 1965)
- **Leoš Janáček** (1854-1928): *Otče náš* (Moravian *Our Father*), mixed vv, harp, org, ed. B. Štědroň (Kassel: Bärenreiter, 1963)
- **Josquin des Prez** (c. 1440-1521): *Pater noster*, 6vv, in *New Josquin Edition* (Amsterdam, 1989), NJE 20.9; see also *A Josquin Anthology: 12 Motets*, ed. Ross W. Duffin (New York: Oxford University Press, 1999)

- **Nicolas Kedroff** (1871-1940): *Otche nash*, SATB (Musica Russica, 1991)
- **Orlando di Lasso** (1532-1594): *Pater noster*, 3 settings: 6vv (1565), 4vv (1573), 6vv (1585), in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig: 1894-1926, rev. 1974), i:104, xiii:77, 81; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995), iv, xv
- **Bernhard Lewkovitch** (b. 1927): *Pater noster*, mixed vv, 6 instr (New York: W. Hansen/Chester Music, 1984)
- **Franz Liszt** (1811-1886): *Pater noster*, multiple settings: TTBB, org (Leipzig: Breitkopf & Härtel, 1853); 4 mixed vv, org, in A-flat (Leipzig: Kahnt, 1864); mixed vv, in F, org/pno (Leipzig: Kahnt, 1882); male vv, in B-flat, org/hmn/pno in *Franz Liszt: Musikalische Werke,* ed. F. Busoni, P. Raabe, P. Wolfrum, et al. (Leipzig, 1907-36), v/6
- **Giacomo Meyerbeer** (1791-1864): *Pater noster*, SATB, unacc, ed. T. Schwarz (Cologne, 1997)
- **Cristóbal de Morales** (c. 1500-1553): *Pater noster*, 5vv, in *Cristóbal de Morales: Opera omnia*, ed. H. Anglès (1952-), xx:117
- **Gabriela Moyseowicz** (b. 1944): *Pater noster*, 6vv, unacc (Berlin: Ries & Erler, 1995)
- **Louis Niedermeyer** (1802-1861): *Pater noster*, S or T solo, mixed vv, org (London: Carey & Co., 1931)
- **Otto Nicolai** (1810-1849): *Pater noster*, double SATB soli, double SATB choir, unacc (Mainz: Schott, 1996)
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Pater noster*, 2 settings: 5vv (1575) in *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome, 1939-87), viii, 1; 8vv in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), vi, 150
- **Francisco de Peñalosa** (c. 1470-1528): *Pater noster*, in *Francisco de Peñalosa: Collected Works*, ed. J.M. Hardie (Ottawa, 1994); *Francisco de Peñalosa opera omnia*, ed. D. Preciado (Madrid, 1986-91)
- **Flor Peeters** (1903-1986): *Pater noster*, op. 102f, high v, org/pno (New York: C.F. Peters, 1962); see other settings op. 102g, h, i
- **Peter Philips** (c. 1560-1628): *Pater noster*, 5vv (1612), in *P. Philips: Cantiones Sacrae Quinis Vocibus (1612)*, ed. J. Steele (Dunedin, 1992)
- **Daniel Pinkham** (b. 1923): *Pater noster*, 4vv, ob, ehn, 2bsn, opt org (Boston: Ione Press/E.C. Schirmer, 1972)
- **Sergei Rachmaninoff** (1873-1943): *Otche nash*, from *Liturgy of St. John Chrysostom* (1910), ed. Vladimir Morosan (Musica Russica, 1991)
- **Joachim Raff** (1822-1882): *Pater noster*, 8vv (WoO 32), ed. Volker Tosta (Stuttgart: Edition Nordstern, 2004)

- **Imant Raminsh** (b. 1943): *Pater noster*, Mez, Bar, double chorus (Boosey & Hawkes, 1985)
- **Nikolai Rimsky-Korsakov** (1844-1908): *Otche nash* (1883), SSATTBB (Musica Russica, 1999)
- **Andreas Romberg** (1767-1821): *Pater noster*, op. 24, mixed vv, orch (Wilhelmshaven: F. Noetzel, "Ars Musica," 2004)
- **Cipriano de Rore** (c. 1515-1565): *Pater noster*, 5vv, in *Cipriano de Rore: Opera omnia*, ed. B. Meier (1959-77), vi:49
- **Ned Rorem** (b. 1923): *The Lord's Prayer*, 1v, pno/org (New York: C.F. Peters, 1957)
- **Hans Rott** (1858-1884): *Pater noster*, Bar, str, ed. Caroline Prozeller (Vienna: Doblinger, 2005)
- **Heinrich Schütz** (1585-1672): *Pater noster*, SWV 89 and 92 in *Schütz-Werke-Verseichnis (SWV): kleine Ausgabe*, ed. W. Bittinger (Kassel, 1960); *Heinrich Schütz: Sämtliche Werke*, ed. G. Graulich et al. (Stuttgart, 1971)
- **Igor Stravinsky** (1882-1971): *Pater noster*, SATB unacc (Boosey & Hawkes, 1949)
- **Jan Sweelinck** (c. 1562-1621): *Pere de nous, qui es là haut és cieux*, 3vv (1612, 1614) in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague & Leipzig, 1894-1901), iv:31; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al. (Amsterdam, 1957-90), iv:31, vii:45
- **Sir John Tavener** (b. 1944): *The Lord's Prayer* (versions in English & Slavonic, 1982), SATB unacc (London: Chester Music, 2003)
- **Peter Ilyich Tchaikovsky** (1840-1893): *Otche nash*, 2 settings (Musica Russica, 1996)
- **Philippe Verdelot** (c. 1480-c. 1552): *Pater noster*, 6vv, in *Philippe Verdelot: Opera omnia*, ed. A.-M. Bragard (1966-79), ii
- **Giuseppe Verdi** (1813-1901): *Pater noster*, SSATB (1880), ed. Judith Blezzard (New York: Oxford University Press, 1995); *The Works of Giuseppe Verdi*, ed. P. Gossett et al. (Chicago & Milan, 1983)
- **Adrian Willaert** (c. 1490-1562): *Pater noster*, 6vv and 4vv, in *Adriani Willaert Opera omnia*, ed. H. Zenck et al. (Rome, 1950-), ii, iv

DEUS IN ADJUTORIUM MEUM INTENDE

- **Benjamin Britten** (1913-1976): *Deus in adjutorium*, SATB unacc (New York: Boosey & Hawkes, 1945)
- **William Byrd** (1543-1623): *Deus in adiutorium*, 6vv, in *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), ix:13; *William Byrd: Masses, Cantiones and Motets*, ed. P.C. Buck et al. (1928), ix:196
- **Jacobus Clemens non Papa** (c. 1510-1555): *Deus in adjutorium* (1555),

6vv, in *Clemens non Papa: Opera omnia,* ed. K.P. Bernet Kempers (1951-76), xvi:84

- **Johann Joseph Fux** (1660-1741): *Deus in adiutorium meum*, SATB, 2vn, bc, in *Johann Joseph Fux: Sämtliche Werke*, ed. H. Federhofer and O. Wessely, Johann-Joseph-Fux-Gesellschaft, 8 ser. (Graz and Kassel, 1959-), III/iv
- **Jacob Handl (Jacobus Gallus)** (1550-1591): *Deus in adjutorium meum intende*, SATB, from *Opus Musicum* VII, ed. Edo Skulj (Slovenia: Dragotin Cvetko, 1986)
- **Michael Haydn** (1737-1806): *Deus in adjutorium meum intende*, MH 454, SSA, org, in *Michael Haydn: Kirchenwerke*, ed. A.M. Klafsky (1925), IV:1
- **Heinrich Isaac** (c. 1450-1517): *Deus in adjutorium*, 4vv, in *Choralis Constantinus* i (Nuremberg, 1550), ed. E. Bezecny and W. Rabl (1989; Peer, 1990)
- **Michel-Richard de Lalande** (1657-1726): *Deus in adjutorium*, grand motet (1691), soli, 5vv, orch, org, S. 33; ed. A. Cellier (Paris: Salabert, 1958)
- **Orlando di Lasso** (1532-1594): *Deus in adjutorium*, 6vv, in Orlando di Lasso, *Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), xvii; *Orlando di Lasso, Complete Motets*, ed. P. Bergquist, (1995), xiii
- **Claudio Monteverdi** (1567-1643): *Deus in adjutorium/Domine ad adjuvandum*, from *Vespro della Beata Vergine* (1610), for 6vv, 2vn, 2 cornetts, 3tbn, 5 va da braccio, bc, in *Claudio Monteverdi: Tutte le opere*, ed. G.F. Malipiero (Asolo, 1926-42, 1954-68), xiv:123
- **Johann Pachelbel** (1653-1706): *Deus in adjutorium*, SSATB, org, str, bc, arr. Henry Woodward (Edward B. Marks Music Co., 1969)
- **Giovanni Battista Pergolesi** (1710-1736): *Deus in adjutorium* (with *Domine ad adjuvandum me*), S, SSATB, orch, editions in *G.B. Pergolesi: Opera Omnia*, ed. F. Caffarelli (Rome, 1939-42/R), xvii/1; and *G.B. Pergolesi: The Complete Works*, ed. B.S. Brook et al. (New York and Milan, 1986), xiii
- **Ned Rorem** (b. 1923): *The Seventieth Psalm*, SATB, wind ensemble (H.W. Gray Company, 1966)
- **Ludwig Senfl** (c. 1486-c. 1543): *Deus in adjutorium*, SATB, ed. Anthony G. Petti, *The German School for 4 Voices* (Great Britain: Chester Music Ltd., 1977)
- **Claudin de Sermisy** (1490-1562): *Deus in adjutorium meum*, 4vv, in *Treize livres de motets parus chez Pierre Attaignant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934-64), ix:130

DOMINE AD ADJUVANDUM ME FESTINA

- **Johann Christian Bach** (1735-1782): *Domine ad adjuvandum* in D, S, SATB, orch (1758) and *Domine ad adjuvandum* in G (1760), S, A, SATB, orch, in *The Collected Works of Johann Christian Bach 1735-1782*, ed. E. Warburton (New York, 1984-99), xlviii, xxii; see also Garland Publications (New York, 1985)
- **Giovanni Battista Bassani** (c. 1650-1716): *Domine ad adiuvandum* (1690), 2vv (S), 2vn, va or violone, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Two Principal Voices* (New York: Garland, 1996), 10-24
- **Giulio Belli** (c. 1560-c. 1620): *Domine ad adjuvandum*, 6vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Six and Seven Principal Voices, Part I* (New York: Garland, 2000), 1-4
- **Giovanni Battista Biondi** (fl. 1605-1630): *Domine ad adjuvandum*, 4vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Four Principal Voices* (New York: Garland, 1997), 1-5
- **Antonio Caldara** (1670-1736): *Domine ad adjuvandum me*, AT soli, bc, ed. Alejandro Garri, Kent Carlson (Mühlheim-am-Main: Garri Editions, 2004)
- **Maurizio Cazzati** (1616-1678): *Domine ad adjuvandum*, 4 solo vv, 4 ripieno vv, 2vn "se piace," bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Four Principal Voices* (NewYork: Garland, 1997), 6-15
- **Maurizio Cazzati** (1616-1678): *Domine ad adiuvandum*, 1v (B), 2vn, violone/chitarone, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 8-15
- **Giovanni Paolo Colonna** (1637-1695): *Domine ad adiuvandum* (1681), 8vv (2 choirs), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Eight Principal Voices, Part I* (New York: Garland, 2001), 18-27
- **Chiara Margarita Cozzolani** (1602-c. 1678): *Domine ad adiuvandum* (1650), 8vv (2 choirs), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Eight Principal Voices, Part I* (New York: Garland, 2001), 6-17
- **Ignazio Donati** (c. 1570-1638): *Domine ad adjuvandum*, 6 solo vv, 6 ripieno vv, instr, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Six and Seven Principal Voices, Part I* (New York: Garland, 2000), 5-20
- **Gaetano Donizetti** (1797-1848): *Domine ad adjuvandum*, in C, for SATB soli, chorus, orch (Boston: O. Ditson, 1894), no. 8542
- **Jacob Handl (Jacobus Gallus)** (1550-1591): *Domine ad adjuvandum*, TTB, ed. Gustav Schauerte (New York: Schwann)
- **Alessandro Grandi** (1586-1630): *Domine ad adiuvandum*, 8vv (2 choirs), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Eight Principal Voices, Part I* (New York: Garland, 2001), 1-5

- **Johann Adolf Hasse** (1699-1783): *Domine ad adjuvandum*, in C, SATB, orch, in *Kompositionen zur Vesper* (Stuttgart: Carus, 1999), CV 50.701
- **Orlando di Lasso** (1532-1594): *Domine ad adjuvandum me*, 4vv, in Orlando di Lasso, *Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), iii:32; *Orlando di Lasso, Complete Motets*, ed. P. Bergquist (1995), xiv
- **Isabella Leonarda** (1620-1704): *Domine ad adjuvandum*, 4vv, 2vn, 3rd solo vn, violone or theorbo, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Four Principal Voices* (New York: Garland, 1997), 16-28
- **Giovanni Battista Martini** (1706-1784): *Domine ad adjuvandum*, soli, chorus, str, pno/org, ed. J. Castellini (St. Louis: Concordia, 1983)
- **Johann Simon Mayr** (1763-1845): *Domine ad adjuvandum*, SATB, pno/org, ed. Douglas Kostner, available through Choral Public Domain Library, <http://www.cpdl.org>
- **Tarquinio Merula** (c. 1594-1665): *Domine ad adiuvandum*, 3vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Three Principal Voices* (New York: Garland, 1997), 1-9
- **Claudio Monteverdi** (1567-1643): *Deus in adjutorium/Domine ad adjuvandum*, from *Vespro della Beata Vergine* (1610), for 6vv, 2 vn, 2 cornetts, 3 trbn, 5 va da braccio, bc. in *Claudio Monteverdi: Tutte le opere*, ed. G.F. Malipiero (Asolo, 1926-42, 1954-68), xiv:123
- **Giovanni Battista Pergolesi** (1710-1736): *Domine ad adjuvandum me* (preceded by *Deus in adjutorium*), S, SSATB, orch, editions in *G.B. Pergolesi: Opera Omnia*, ed. F. Caffarelli (Rome, 1939-42/R), xvii/1; *G.B. Pergolesi: The Complete Works*, ed. B.S. Brook et al. (New York and Milan, 1986), xiii
- **Giacomo Puccini** (1858-1924): *Domine ad adjuvandum*, SATB, str quintet, arr. Martin Banner as *Two Puccini Psalms* (Houston: Alliance, 1998)
- **Sisto Reina** (d. after 1664): *Domine ad adiuvandum* (1660), 2vv (B), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Two Principal Voices* (New York: Garland, 1996), 1-9
- **Orazio Tarditi** (1602-1677): *Domine ad adiuvandum* (1650), 1v, 2vn, theorbo, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 1-7
- **Giuseppe Torelli** (1658-1709): *Domine in* [sic] *adjuvandum me*, SAB soli, SATB, tpt, str, bc (Köln: W.G. Haas, 1999)
- **Lodovico Viadana** (c. 1560-1627): *Domine ad adjuvandum*, 5vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Five Principal Voices, Part I* (New York: Garland, 1999), 1-4
- **Antonio Vivaldi** (1678-1741): *Domine ad adjuvandum me festina*, in G (RV 593) for 2 ensembles (ens 1: S, 4vv, 2 ob, str, bc; ens 2: 4vv, str, bc), in

Nuova edizione critica delle opere di Antonio Vivaldi, ed. Istituto Italiano Antonio Vivaldi (Milan, 1982)

PSALMS

PSALM 4: CUM INVOCAREM, EXAUDIVIT ME DEUS

- **Gabriel Díaz Bessón** (1580-1638): *Cum invocarem*, 12vv, 2org, editions by J. Aroca (Madria, 1918), and J. Etzion (London, 1996)
- **Bruno Bettinelli** (b. 1913): *Cum invocarem*, SATB (Italy: Edizioni Carrara, 1994)
- **Severo Bonini** (1582-1663): *Cum invocarem* (1609), 1v, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 36-40
- **André Campra** (1660-1744): *Cum invocarem*, in *Motets ... livre second* (1699), 1-3vv, insts, bc; see *Cantio sacra*, ed. R. Ewerhart (Cologne, 1955)
- **Marc-Antoine Charpentier** (1643-1704): *Psalmus David 4us: Cum invocarem*, 5/4vv, fl, str, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990-), no. 198
- **Orlando di Lasso** (1532-1594): *Cum invocarem*, 6vv (1570), in Orlando di Lasso, *Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), xvii:43; *Orlando di Lasso, Complete Motets*, ed. P. Bergquist (1995), vii
- **Vatroslav Lisinski** (1819-1854): *Cum invocarem* (1852), in *V. Lisinski: Izabrana djela (Selected Works)*, ed. L. Županović (Zagreb, 1969)
- **Johann Valentin Rathgeber** (1682-1750): *Cum invocarem* from *Completorium: aus der Psalmodia vespertina*, op. 9, ed. Josef Dahlberg (Köln: Dohr, 2002)
- **Giovanni Antonio Rigatti** (c. 1613-1648): *Cum invocarem* (1646), 1v (A), 2vn, va, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 76-101
- **Micheli Romano** (c. 1575-c. 1659): *Cum invocarem* (1616), 6vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Six and Seven Principal Voices, Part I* (New York: Garland, 2000), 73-90
- **Mateo Romero** (c. 1575-1647): *Cum invocarem*, 2 settings for 8vv, ed. Judith Etzion, American Institute of Musicology (Neuhausen-Stuttgart: Hänssler-Verlag, 2001)
- **Francisco Soler** (d. 1688): *Cum invocarem*, within complete Compline setting for 15vv, bc, including *Fratres sobrii estote; In te, Domine, speravi; Qui habitat; Ecce nunc; Nunc dimittis; Regina caeli*; ed. F. Bonastre (Barcelona: Biblioteca de Cataluña, 1988)

PSALM 90 (91): QUI HABITAT IN ADJUTORIO ALTISSIMI

- **Hendrik Andriessen** (1892-1981): *Qui habitat*, mixed vv, unacc (Amsterdam: G. Alsbach & Co., 1990-1993)
- **Charles Ives** (1874-1954): *Psalm 90* (English), SSAATTBB, bells (4 players), org (Bryn Mawr, PA: T. Presser, 1970)
- **Kenneth Jennings** (b. 1925): *For He Shall Give His Angels Charge over Thee*, SATB (Augsburg Fortress, 1967)
- **Claude le Jeune** (c. 1530-1600): *Qui en la garde du haut Dieu*, SAB, from *Psautier de Genève* (1554) (France: Musica Sacra)
- **Josquin des Prez** (c. 1440-1521): *Qui habitat in adiutorio Altissimi,* 4vv, in in *New Josquin Edition* (Amsterdam, 1989), NJE 18.7
- **Leonhard Lechner** (d. 1606): *Qui habitat in adiutorio Altissimi*, 6vv, ed. Ignace Bossuyt (New York/Kassel: Bärenreiter, 1988)
- **Felix Mendelssohn** (1809-1847): *Denn er hat seinen Engeln befohlen über dir* (Ps xci), double chorus (re-used in *Elijah*) (1844; Berlin, 1915); 2nd setting of *Ps xci* in *Psalm Melodies and Harmonizations* for chorus (1843), ed. P. Zappalà (Stuttgart, 1997)
- **Giacomo Meyerbeer** (1791-1864): *Psalm xci*, SATB soli & SATB double choir (Berlin, 1853; rev. Paris, 1858)
- **Kerry Milan**: *Qui habitat*, in *Completus: Six Settings from Compline*, double SATB (8vv), unacc. (Stafford: Ardross House, 2005)
- **Nicola Porpora** (1686-1768): *Psalm 90 [i.e. 91] Qui habitat in adjutorio*, SSAA, str or pno/org (New York: E.B. Marks; Melville, NY: Belwin Mills, 1976)
- **Giovanni Antonio Rigatti** (c. 1613-1648): *Qui habitat*, SATB, bc in *Salmi diversi di compieta*, ed. Dennis Collins (Dundee, Scotland: Prima la musica, 2004)
- **Mateo Romero** (c. 1575-1647): *Qui habitat*, 8vv, ed. Judith Etzion, American Institute of Musicology (Neuhausen-Stuttgart: Hänssler-Verlag, 2001)
- **Francisco Soler** (d. 1688): *Qui habitat*, within complete Compline setting for 15vv, bc, including *Fratres sobrii estote; In te, Domine, speravi; Qui habitat; Ecce nunc; Nunc dimittis; Regina caeli*; ed. F. Bonastre (Barcelona: Biblioteca de Cataluña, 1988)
- **Jan Sweelinck** (c. 1562-1621): *Qui en la garde du haut Dieu* (1613), 6vv, in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague & Leipzig, 1894-1901), iii:25; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al., (Amsterdam, 1957-90), iii:25
- **Adrian Willaert** (c. 1490-1562): *Qui habitat in adjutorio*, 4vv, in *Motetta IV vocum (1539 et 1545) Liber secundus* (Rome: American Institute of Musicology, 1950)

PSALM 133 (134): ECCE NUNC BENEDICITE

- **William Billings** (1746-1800): *Praise the Lord with One Consent* (*Psalm 134*), SATB, in *The Singing Master's Assistant* (1778); see *The Complete Works of William Billings*, ed. K. Kroeger and H. Nathan (Charlottsville, VA and Boston, 1977-90); also pub. Mark Foster & Co. (1975)
- **Dieterich Buxtehude** (c. 1637-1707): *Ecce nunc benedicite* (BuxWV 23), ATTB, 2vn, bc, in *Dietrich Buxtehudes Werke*, ed. W. Gurlitt et al. (Klecken and Hamburg, 1925-58), CW viii, 105
- **Francesco Corteccia** (1502-1571): *Ecce nunc benedicite*, 5vv, from *Due motetti: a 5 voci miste* (1571), ed. Piero Gargiulo (Rome: Pro Musica Studium; Arezzo: Fondazione Guido D'Arezzo, 1985)
- **Francesco Lucio** (c. 1628-1658): *Ecce nunc* (1646), 1v (S or T), 2vn, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 102-112
- **Emma Lou Diemer** (b. 1927): *Psalm 134* (1974), SATB unacc (Seesaw Music Corp., 1976)
- **Mikhail Ippolitov-Ivanov** (1859-1935): *Se nyne blagoslovite Gospoda* (*Psalm 133*), SSAATTBB, op. 29 no. 2 (Musica Russica, 1992); also TTBB arr. Chesnokov
- **Orlando di Lasso** (1532-1594): *Ecce nunc benedicite*, 7vv (1604), in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), xix:114; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xxi
- **Leonhard Lechner** (d. 1606): *Ecce nunc benedicite*, 5 or 6vv, in *Sacrarum cantionum quinque et sex vocum, liber secundus* (1581) (Kassel: Bärenreiter, 1982)
- **Claude Le Jeune** (c. 1528-1600): *Or sus, serviteurs du Seigneur* (*Psalm 134*), SAB, ed. Hans T. David (Mercury Music, 1945); see also *Claude Le Jeune: Psaumes à trois voix (1602-1610),* ed. D. Lamothe (Tours, 2000)
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Ecce nunc benedicite*, several settings: 2 for 4vv, 1 for 5vv, 1 for 12vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), v:128, vii: 62, xxxi:156, vii:35; *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome, 1939-87), xi:17, xxxiii:126, xxxii:1
- **Alice Parker** (b. 1925): *O Come Bless the Lord*, SATB (Lawson-Gould, 1971)
- **Richard Proulx** (b. 1937): *Psalm 134*, 2vv, handbell, tabor (GIA Publications, 1973)
- **Johann Valentin Rathgeber** (1682-1750): *Ecce nunc benedicite* in

Completorium: aus der psalmodia vespertina, op. 9, SATB soli, SATB, orch or str, bc/org (Köln: Dohr, 2002)

- **Ned Rorem** (b. 1923): *Psalm 134*, SATB, pno/org, from *Two Holy Songs* (Southern Music Company, 1970)
- **Johann Rosenmüller** (c. 1619-1684): *Ecce nunc benedicite*, A(Mez) or Bar soli, 2vn, bc (Kassel: Nagels Verglag; New York: Associated Music Publishers, 1932, 1957)
- **Francesco Santacroce** (c. 1487- c. 1556): *Ecce nunc benedicite*, in *An Anthology of Sacred Polychoral Music*, ed. Anthony F. Carver (New York: Cambridge University Press, 1988)
- **Heinrich Schütz** (1585-1672): *Lobt Gott, den Herrn der Herrlichkeit* (*Psalm 134*), SATB (Germany: Carus, 1963)
- **Jan Sweelinck** (c. 1562-1621): *Or sus, serviteurs du Seigneur* (*Ps cxxxiv*), 2 settings: 6vv (1604) and 4vv (1614) in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague and Leipzig, 1894-1901), ii:49, iv:5; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al., (Amsterdam, 1957-90), ii:49, iv:5; also *Ecce nunc benedicite Dominum* (1619), 5vv, bc, in Seiffert, vi:7 and Lagas, vi:7
- **Tomás Luis de Victoria** (1548-1611): *Ecce nunc benedicite* (*Ps cxxxiii*) (1600), 8vv (2 choirs), org, in *Thomae Ludovici Victoria Abulensis Opera omnia*, ed. F. Pedrell (Leipzig, 1912-13), vii:63; see also Concordia Publications (St. Louis, 1998)

PSALM 6: DOMINE, NE IN FURORE TUO ARGUAS ME

- **Isaac Albéniz** (1860-1909): *Salmo VI del oficio de difuntos: para 4 voces mixtas* (*Domine, ne in furore tuo*), ed. Jacinto Torres (Madrid: Instituto de Bibliografía Musical, 1994)
- **Antonia Bembo** (c. 1640- c. 1720) *Domine, ne in furore tuo arguas me*, S, T, 2 melody instr, bc, in *Les septs Psaumes de David* (Kassel: Furore, 2003)
- **William Byrd** (1543-1623): *Lord, in thy rage*, STB/ATB, in *Psalmes, Songs and Sonnets ... fit for Voyces or Viols*, 3-6vv (London, 1611); *William Byrd: Psalms, Songs and Sonnets*, ed. E.H. Fellowes, rev. T. Dart (1964); *The Byrd Edition*, general ed. P. Brett (London, 1970-)
- **Henri Desmarets** (1661-1741): *Domine, ne in furore*, soli, mixed vv, orch, ed. Jean Duron (Versailles: Editions du Centre de musique baroque de Versailles, 2000)
- **Melchior Franck** (1579-1639): *Domine, ne in furore tuo arguas me*, SATB, ed. Bruno Grusnick (Germany: Möseler Verlag)
- **Andrea Gabrieli** (c. 1532-1585): *Domine, ne in furore* (*Ps 6*) (1583), 6vv, in *Die sieben Bussspsalmen*, ed. B. Grusnick (Kassel and Basle, 1936), 1

- **Orlando di Lasso** (1532-1594): *Domine, ne in furore* (*Ps 6*) in *Psalmi Davidis Poenitentiales,* in *Orlando di Lasso: Complete Motets*, ed. P. Bergquist, in *Recent Researches in Music of the Renaissance*, lxxxvi-lxxxvii (1990)
- **Gian Francesco Malipiero** (1882-1973): *Domine, ne in furore tuo* in *Missa et psalmi*, op. post., 4-8vv, ed. Denis Arnold (Vienna: Universal Edition, 1968)
- **Luca Marenzio** (1553-1599): *Domine, ne in furore* (1616), 7vv, in *Luca Marenzio: Opera omnia*, ed. B. Meier and R. Jackson (1976-2000), i
- **Stanisław Moniuszko** (1819-1872): *Domine, ne in furore tuo* in *Piesni religijne: utwory solowe i duety z towarzyszenium organów lub fortepianu* (*Solos and duets in various combinations accompanied by organ or piano*) (Kraków: Polski Wydawnictwo Muzyczne, 1998); see also *Stanisław Moniuszko: Dziela* [Works], ed. W. Rudziński (Kraków, 1965-)
- **Claudio Monteverdi** (1567-1643): *Domine, ne in furore tuo* (1620), 6vv, bc, in *Claudio Monteverdi: Tutte le opere*, ed. G.F. Malipiero (Asolo, 1926-42), xvi:432
- **Henri Pousseur** (b. 1929): *Domine, ne in furore tuo*, in *Sept versets des psaumes de la pénitence, à 4 voix mixtes* (London: Universal Edition, 1964)
- **Heinrich Schütz** (1585-1672): *Domine, ne in furore* (*Herr, mein Gott, ach nicht in deinem Zorne,* SWV 85), SATB, in *Cantiones Sacrae* (Kassel: Bärenreiter, 1958)
- **Georg Philipp Telemann** (1681-1767): *Ach Herr, strafe mich nicht* (*Ps vi*), S or T, ob or ob d'amore, vn, bc, ed. Klaus Hofmann (Neuhausen-Stuttgart: Hänssler-Verlag, 1978); A, 2vn, bc, ed. Wolfram Steude (Leipzig: Deutsche Verlag für Musik, 1994)
- **Philippe Verdelot** (c. 1485-c. 1532): *Domine, ne in furore* (1544), 4vv, in *Philippe Verdelot: Opera omnia*, ed. A.-M. Bragard (1966-79), iii

PSALM 7, I: DOMINE, DEUS MEUS, IN TE SPERAVI

- **Giacomo Carissimi** (1605-1674): *Domine, Deus meus* (1663, 1670), S, bc, ed. *Cantio sacra*, vii (Cologne, 1956); A.V. Jones: *The Motets of Carissimi* (Ann Arbor, 1982)
- **Andrea Gabrieli** (c. 1532-1585): *Domine, Deus meus, in te speravi*, 7vv, in *Andrea Gabrieli: Edizione nazionale delle opere*, ed. D. Arnold and D. Bryant (Milan, 1988-), AG xi
- **Hans Leo Hassler** (1564-1612): *Domine, Deus meus* (1591), 4vv, in *Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961-), i
- **Orlando di Lasso** (1532-1594): *Domine, Deus meus* (1577), 3vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), i:34; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xi

- **Philippe de Monte** (1521-1603): *Domine, Deus meus, in te speravi*, 5vv, in *Liber tertius sacrarum cantionum cum quinque vocibus* (1574), ed. Piet Nuten, Milton Steinhardt (Leuven: Leuven University Press, 1978); *Philippi de Monte opera: New Complete Edition*, ed. R.B. Lenaerts et al. (Leuven, 1975-), ser. A, iii
- **Peter Philips** (c. 1560-1628): *Domine, Deus meus* (1612), 5vv, in *P. Philips: Cantiones Sacrae Quinis Vocibus* (1612), ed. J. Steele (Dunedin, 1992)
- **Jan Sweelinck** (c. 1562-1621): *Domine, Deus meus in te speravi* (1619), 5vv, bc, in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague and Leipzig, 1894-1901), vi:25; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al. (Amsterdam, 1957-90), vi:56; see also *Mon Dieu, j'ay en toy esperance* (*Ps vii*) (1614), 6vv, in Seiffert and Lagas, iv:20

PSALM 11 (12): SALVUM ME FAC, DOMINE

- **Nicolas Gombert** (c. 1495- c. 1560): *Salvum me fac, Domine*, 4vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg, (1951-75), v:36
- **Philippe de Monte** (1521-1603): *Salvum me fac, Domine* in *Liber primus sacrarum cantionum cum sex et duodecim vocibus* (1585) (Leuven: Leuven University Press, 1981, 1982); *Philippi de Monte opera: New Complete Edition*, ed. R.B. Lenaerts et al. (Leuven, 1975-), ser. A, v

PSALM 12 (13): USQUEQUO, DOMINE, OBLIVISCERIS ME IN FINEM?

- **Samuel Adler** (b. 1928): *How long, O Lord?*, SSAATTBB, brass, perc, org (Hope Publishing, 1970)
- **Ruth Anderson** (b. 1928): *How long, O Lord?*, SATB, unacc (London: Boosey & Hawkes, 1962)
- **John Bell** (b. 1949): *How long, O Lord?* from *The Last Journey: Songs for the Time of Grieving* (Chicago: GIA Publications, 1996)
- **Johannes Brahms** (1833-1897): *Psalm xiii* (*Herr, wie lange willst du mein so gar vergessen?*), op. 27, 3 female vv, org/pno, str ad lib (1864), ed. Stainton de Boufflers Taylor (London: Hinrichsen Edition, 1952); ed. Felix Greissle (New York: E.B. Marks, 1965)
- **William Byrd** (1543-1623): *O Lord, how long?* Solo v, str, ed. E.H. Fellowes (London: Stainer & Bell, 1949); *O Lord, how long wilt thou forget?*, 5vv, in *William Byrd: Psalms, Sonnets and Songs of Sadness and Piety*, ed. E.H. Fellowes, rev. P. Brett (1963), 26
- **Marc-Antoine Charpentier** (1643-1704): *Psalmus David 12us (Ps xiii), Usquequo Domine*, 2S, Bar, B, tr rec, fl, b rec, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990-), no. 196
- **François Couperin** (1668-1733): *Usquequo Domine*, in *Neuf motets*

(Latin motets, 1-3vv, orch and/or bc), ed. Philippe Oboussier (Paris: Heugel, 1972); *François Couperin: Oeuvres complètes*, ed. M. Cauchie et al., rev. K. Gilbert and D. Moroney (Monaco, 1980)

- **Henri Desmarets** (1661-1741): *Usquequo Domine*, soli, mixed vv, orch, ed. Jean Duron (Versailles: Editions du Centre de musique baroque de Versailles, 2000)
- **Domenico Maria Ferrabosco** (1513-1574): *Usquequo Domine*, in *Vier Motetten zu 5 Stimmen* (Wolfenbüttel: Möseler Verlag, 1976)
- **Andrea Gabrieli** (c. 1532-1585): *Usquequo Domine*, 7vv, in *Andrea Gabrieli: Edizione nazionale delle opere*, ed. D. Arnold and D. Bryant (Milan, 1988-), AG xi
- **Francesco Guerrero** (1528-1599): *Usquequo Domine oblivisceris me* (1566), 6vv, ed. M. Imrie (Lochs, Isle of Lewis, 1998)
- **George Frideric Handel** (1685-1759): *How long, o Lord?* from *Susanna*, mixed vv, orch (New York: Galaxy Music Corporation, 1988, piano red.)
- **Jacob Handl (Jacobus Gallus)** (1550-1591): *Usquequo, Domine, oblivisceris me in finem?* 8vv (or 2 choirs of 4vv), in *Opus Musicum* (Prague, 1586-90), ed. in *Monumenta artis musicae Sloveniae*, vii (1985-90)
- **Hans Leo Hassler** (1564-1612): *Usquequo, Domine* (1601), 6vv, in *Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961-), v-vi
- **Egil Hovland** (b. 1924): *How long, O Lord?* unacc, in *Norwegian Choral Music 1905-2005: A Selection of Famous Choral Pieces for Mixed Choir* (Oslo: Norsk Musikforlag, 2005)
- **Hermann Koppel** (1908-1998): *Usquequo, Domine*, from *Three Psalms of David* (1949), op. 48, T, mixed vv, boys vv, orch (København: Skandinavisk Musikforlag, 1951)
- **Cipriano de Rore** (1515-1565): *Usquequo, Domine* (1545), 5vv, in *Cipriano de Rore: Opera omnia*, ed. B. Meier (American Institute of Musicology, 1959), I:68
- **Ludwig Senfl** (c. 1486-c. 1543): *Usquequo Domine* (1520), 4vv, in *Ludwig Senfl: Sämtliche Werke*, ed. W. Gerstenberg et al. (Wolfenbüttel, 1937-74), iii:173
- **Peter Ilyich Tchaikovsky** (1840-1893): *How long wilt thou forget me*, solo v, org, vn obbl (*Romansy,* op. 6) (Philadelphia: T. Presser, 1936)
- **Adrian Willaert** (c. 1490-1562): *Usquequo Domine*, 4vv, in *Adrian Willaert: Opera omnia*, ed. H. Zenck et al. (Rome, 1950), ii
- **Gordon Young** (b. 1919): *Usquequo Domine: How long wilt thou forget me?* from *Missa exultate*, S/T and A/Bar soli, mixed vv, org (New York: Galaxy Music Corporation, 1964)

PSALM 15 (16): CONSERVA ME, DOMINE

- **Marc-Antoine Charpentier** (1643-1704): *Conserva me, Domine* (Ps xvi), 6/5vv, str, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990-), no. 230
- **Jacobus Clemens non Papa** (c. 1510-1555): *Conserva me, Domine* (1549), SATB, in *Clemens non Papa: Opera omnia*, ed. K.P. Bernet Kempers (1951-76), ix:82
- **Orlando di Lasso** (1532-1594): *Conserva me, Domine* (1594), 6vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), xvii:101; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xvi
- **Philippe de Monte** (1521-1603): *Conserva me, Domine*, 5vv, in *Liber primus sacrarum cantionum cum quinque vocibus* (1572), ed. Milton Steinhardt (Leuven: Leuven University Press, 1975); *Philippi de Monte opera: New Complete Edition*, ed. R.B. Lenaerts et al. (Leuven, 1975), ser. A, i
- **Osbert Parsley** (1511-1585): *Conserva me, Domine*, 5vv, in *Hugh Aston (1480?-1522), John Merbecke (1523-1585?), Osbert Parsley (1511-1585)* (New York: Broude Bros., 1963)
- **Thomas Tomkins** (1572-1656): *Preces and Psalms* (xv, xlvii) (1668), 5vv, org, in *Thomas Tomkins: Services*, ed. A. Ramsbotham (1928), 3

PSALM 33 (34), I: BENEDICAM DOMINUM IN OMNI TEMPORE

- **Dmitri Bortnianski** (1751-1825): *Vkusite i vidite* (*Taste and See*), 3 settings, in *Polnoye sobraniye dukhovno-muzïkal'nïkh sochineniy Dm. Bortnyanskago* (*Complete Collection of Bortnyansky's sacred music*), ed. P. Tchaikovsky (Moscow, 1881-82), i:1-3
- **Dietrich Buxtehude** (c. 1637-1707): *Benedicam Dominum* (BuxWV 113), 6 ens, bc: SSATB, concertato; SATB unacc; 2vn, 2va; 4tpt, trbn, bombarde; 2 cornetts, bsn; 3 trbn; in *Dietrich Buxtehude: The Collected Works*, ed. K.J. Snyder, C. Wolff et al. (New York, 1987), iv:23
- **Marc-Antoine Charpentier** (1643-1704): *Gustate et videte*, S, bc (elevation motet), in *Marc-Antoine Charpentier: Oeuvre complètes*, ed. H.W. Hitchcock (Paris, 1990-), no. 257
- **Andrea Gabrieli** (c. 1532-1585): *Benedicam Dominum in omni tempore*, 12vv, in *Andrea Gabrieli: Edizione nazionale delle opere*, ed. D. Arnold and D. Bryant (Milan, 1988-), AG xi
- **Giovanni Gabrieli** (c. 1554-1612): *Benedicam Dominum in omni tempore*, 10vv (1597), in *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris (1956-), ii
- **Edvard Grieg** (1843-1907): *O taste and see*, SATB (Lorenz, CIM1021)

- **Hans Leo Hassler** (1564-1612): *Benedicam Dominum*, 12vv, in *Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961-), ii
- **Thomas Hastings** (1784-1872): *O taste and see*, SATB, keyboard, ed. James G. Smith (Champaign, IL: Fostco/Mark Foster, 1976)
- **Michael Haydn** (1737-1806): *Benedicam Dominum*, SATB, orch (1788), in *Michael Haydn: Kirchenwerke*, ed. A.M. Klafsky (1925), iia:56
- **Heinrich von Herzogenberg** (1843-1900): *Schmecket und sehet* (Ps 34:9), SATB (Germany: Carus-Verlag, CV 40.195/10)
- **Heinrich Isaac** (c. 1450-1517): *Gustate et videte*, 4vv, in *Choralis Constantinus*, i (Nuremberg, 1550), ed. E. Bezecny and W. Rabl (1989-90), no. 10
- **Johann Philipp Krieger** (1649-1725): *Benedicam Dominum in omni tempore*, cantata in *Musicalischer Seelen-Friede*, 1v, 1-2vn obbl/ad lib (Nuremberg, 1697); *Johann Philipp Krieger: 21 ausgewählte Kirchencompositionen*, ed. M. Seiffert (1916)
- **Johan Kvandal** (1919-1999): *Benedicam Dominum*, op. 17, S, org (Oslo: Norsk musikforlag, 1973)
- **Steven C. Lance**: *O taste and see!* op. 45, SATB, keyboard (San Diego: Neil A. Kjos, 1988)
- **Orlando di Lasso** (1532-1594): *Benedicam Dominum*, 2 settings: 4vv (1585), 5vv (1562), in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), iii:73, ix:174; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), ii, xiv
- **Orlando di Lasso** (1532-1594): *Gustate et videte*, 5vv (1556), in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), v:73; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), i
- **Orlando di Lasso** (1532-1594): *Immittet Angelus Domini*, 4vv (1582), in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926, rev. 1974), iii:69; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xix
- **Jean Mouton** (c. 1459-1522): *Benedicam Dominum*, 6vv (Germany: Möseler-Verlag, 1959)
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Benedicam Dominum*, 5vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig: 1862-1907), ix:108; *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome: 1939-87), xvii:150
- **Heinrich Schütz** (1585-1672): *Benedicam Dominum* (SWV 267), STB, cornett/vn, in *Heinrich Schütz: Sämtliche Werke*, ed. P. Spitta et al. (Leipzig:

1885-1927), G v; and in *Heinrich Schütz: Neue Ausgabe sämtlicher Werke*, ed. W. Bittinger, W. Breig, W. Ehrmann et al. (Kassel, 1955-), N xiv

- **Heinrich Schütz** (1585-1672): *Psalm 34*, "Ich will den Herren loben in allezeit" (SWV 306) in *Psalmen Davids*; see *Schütz-Werke-Verzeichnis* (SWV): *kleine Ausgabe*, ed. W. Bittinger (Kassel, 1960), W. Breig (1979)
- **Ludwig Senfl** (c. 1486-c. 1543): *Gustate et videte*, 4vv, in *Ludwig Senfl: Sämtliche Werke*, ed. W. Gerstenberg et al. (Wolfenbüttel, 1937-74), ix:109
- **Sir Arthur Sullivan** (1842-1900): *O taste and see*, 4vv (London: Novello, 1900-1990?)
- **Georg Philipp Telemann** (1681-1767): *Ich will den Herren loben* (Ps xxxiv), 2vv, bc (c. 1737), in W. Menke: *Thematisches Verzeichnis der Vokalwerke von Georg Philipp Telemann* (Frankfurt, 1982-3), TVWV 7; and in M. Ruhnke: *Georg Philipp Telemann: thematisch-systematisches Verzeichnis seiner Werke: Telemann-Werkeverzeichnis,* TWV 18; see also setting for SATB (Germany: Carus-Verlag, CV 39.125)
- **Tomás Luis de Victoria** (1548-1611): *Benedicam Dominum*, 4vv, in *Thomae Ludovici Victoria Abulensis Opera omnia*, ed. F. Pedrell (Leipzig, 1902-13), viii:2; *Tomás Luis de Victoria: Motetes*, ed. S. Rubio (Madrid, 1964), iv:48
- **Ralph Vaughan Williams** (1872-1958): *O taste and see* (1952), SATB, org, (Oxford University Press, 1953)

PSALM 33 (34), II: VENITE, FILII, AUDITE ME

- **Nicolas Gombert** (c. 1495-c. 1560): *Venite, filii, audite me*, 4vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), v:10
- **Orlando di Lasso** (1532-1594): *Venite, filii, audite me,* 5vv, in Orlando di Lasso: *Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1924, rev. 1974), vii:75; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xxi

PSALM 60 (61): EXAUDI, DEUS, DEPRECATIONEM MEAM

- **Carlo Gesualdo** (c. 1561-1613): *Exaudi, Deus, deprecationem meam*, 5vv, in *Carlo Gesualdo: Sämtliche Werke*, ed. W. Weismann and G.E. Watkins (Hamburg, 1957-67), viii:42

PSALM 69 (70): DEUS IN ADJUTORIUM MEUM INTENDE

See p. 154-155

PSALM 70 (71): IN TE, DOMINE, SPERAVI

- **Agostino Agazzari** (c. 1580-1642): *In te, Domine, speravi* (selected

verses), 4vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Four Principal Voices* (New York: Garland, 1997), 32-37

- **Johann Georg Albrechtsberger** (1736-1809): *In te, Domine, speravi*, 4vv, pno (New York: Carl Fischer, 1991)
- **Dietrich Buxtehude** (c. 1637-1707): *In te, Domine, speravi* (*Auf dich, Herr, hab ich gehoffet,* BuxWV 53), SAB, bc/org, in *Dietrich Buxtehudes Werke*, ed. W. Gurlitt et al. (Klecken & Hamburg, 1925-58), vii:8
- **Giacomo Carissimi** (1605-1674): *In te, Domine, speravi*, ATB, 2vn, va da gamba, bc, in *Giacomo Carissimi: Le opere complete*, ed. C. dall'Argine et al. (1951-89)
- **Marc-Antoine Charpentier** (1643-1704): *Psalmus David 70us: In te, Domine, speravi* (Ps lxxi), 7/5vv, str, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990-), no. 228
- **Jacobus Clemens non Papa** (c. 1510-c. 1555): *In te, Domine, speravi* (1553), 5vv, in *Clemens non Papa: Opera omnia*, ed. K.P. Bernet Kempers (1951-76), xiii:39
- **Carl Czerny** (1791-1857): *In te, Domine, speravi* from *6 Gradualien*, SATB, org, op. 318 (Vienna: A. Diabelli & Corp., 1835)
- **Luigi Dallapiccola** (1904-1975): *In te, Domine, speravi*, in *Canti di prigionia* (1938-1941), mixed vv, instr (Milan: Carisch, 1940-49)
- **Ignazio Donati** (c. 1585-1638): *In te, Domine, speravi*, 2S or 2T, bc, from *Concerti ecclesiastici*, op. 4, ed. Brian Clark (Centelles, Spain: Prima la musica, 2003)
- **Giovanni Gabrieli** (c. 1554-1612): *In te, Domine, speravi* (1597), 8vv, from *Sacrae Symphoniae*, in *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris (1956-), ii; see also *Giovanni Gabrieli: A Thematic Catalogue of his Music with a Guide to the Source Materials and Tranlsations of his Vocal Texts*, ed. R. Charteris (New York, 1996), 30
- **Carlo Gesualdo** (c. 1561-1613): *In te, Domine, speravi*, 4vv, in *Salmi delle compiete* (Naples, 1620); *Carlo Gesualdo: Sämtliche Werke*, ed. W. Weismann and G.E. Watkins (Hamburg, 1957-67), x:26
- **Nicolas Gombert** (c. 1495-c. 1560): *In te, Domine, speravi,* 6vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), ix:136
- **George Frideric Handel** (1685-1759): *In thee, O Lord, have I trusted*, SATB, pno/org, from oratorio *Joseph and His Brethren* (New York: Mercury, 1959)
- **Hans Leo Hassler** (1564-1612): *In te, Domine, speravi* (1598), 12vv, in *Hans Leo Hassler: Sämtliche Werke*, ed. C.R. Crosby (Wiesbaden, 1961-), xi
- **Josquin des Prez** (c. 1440-1521): *In te, Domine, speravi, non confundar*,

4vv, ed. H. Albrecht, *Georg Rhau: Symphoniae jucundae* (Kassel and Concordia, MO, 1959)

- **Orlando di Lasso** (1532-1594): *In te, Domine, speravi*, 6vv, in *Orlando di Lasso: Sämtliche Werke: neue Reihe*, ed. S. Hermelink et al. (Kassel, 1956-), v:51
- **Giovanni Legrenzi** (1626-1690): *In te, Domine, speravi*, SATTB, bc, ed. Brian Clark (Barcelona: Prima la musica, 2003)
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *In te, Domine, speravi*, 2 settings: 4vv and 6vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), xv:22 and xviii:91; *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome, 1939-87), xxi:26, xxv:131
- **Costanzo Porta** (c. 1528-1601): *In te, Domine, speravi*, in *Motectoru...liber primus*, 5vv (1555); *C. Porta: Opera omnia*, ed. S. Cisilino (Padua, 1964-70), ii
- **Johann Valentin Rathgeber** (1682-1750): *In te, Domine, speravi* in *Completorium: aus der psalmodia vespertina*, op. 9, SATB soli, SATB, orch or str, bc/org (Köln: Dohr, 2002)
- **Giovanni Antonio Rigatti** (c. 1613-1648): *In te, Domine, speravi*, 2vv (AT), 2vn, va, va da basso, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for 2 Principal Voices* (New York: Garland, 1996), 64-94
- **Michele Romano**: *In te, Domine, speravi* (selected verses), 6vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Six and Seven Principal Voices* (New York: Garland, 2000), 91-100
- **Heinrich Schütz** (1585-1672): *In te, Domine, speravi*, SATB, from *Cantiones sacrae* and *Symphoniae Sacrae* (SWV 66, 259), ed. Gottfried Grote (Kassel/New York: Bärenreiter, 1960), and Siegfried Schmalzriedt (Stuttgart: Carus-Verlag, 1997); *In thee, O Lord, do I put my trust* (Ft. Lauderdale, FL: Plymouth Music Co., 1990)
- **Francisco Soler** (d. 1688): *In te, Domine, speravi*, within complete Compline setting for 15vv, bc, including *Fratres sobrii estote; In te, Domine, speravi; Qui habitat; Ecce nunc; Nunc dimittis; Regina caeli*; ed. F. Bonastre (Barcelona: Biblioteca de Cataluña, 1988)
- **Halsey Stevens** (1908-1989): *In te, Domine, speravi*, 4vv, pno (New York: C.F. Peters, 1962)
- **Jan Sweelinck** (1562-1621): *In te, Domine, speravi* (1619), 5vv, bc, in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague & Leipzig, 1894-1901), vi:4; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al. (Amsterdam, 1957-90), vi:4
- **Philippe Verdelot** (c. 1480-1532): *In te, Domine, speravi*, 4/5vv, in

Philippe Verdelot: Opera omnia, ed. A.-M. Bragard (1966-79), ii; *A Gift of Madrigals and Motets*, ii, ed. H.C. Slim (Chicago, 1972)

PSALM 76 (77) & PSALM 141 (142): VOCE MEA AD DOMINUM CLAMAVI[141]

- **Giovanni Battista Bassani** (fl. 1585-1615): *Voce mea ad Dominum Clamavi* (Psalm 76), 5vv, in *Concerti ecclesiastici: a cinque, sei, sette, otto & dodeci voci* (Venice, 1599), ed. R. Charteris (Middleton, WI: American Institute of Musicology, 2003)
- **Claude Le Jeune** (c. 1530-1600): *Psaume 77 (A Dieu ma voix)*, SATB, ed. Marc Honegger (France: P.I.F., 1965)
- **Orlando di Lasso** (1532-1594): *Voce mea ad Dominum clamavi* (Psalm 76), 6vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926), xix:10; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xxi
- **Philippe de Monte** (1521-1603): *Voce mea ad Dominum clamavi* (Psalm 141), in *Liber quintus sacrarum cantionum cum quinque vocibus* (1579) (Leuven: Leuven University Press, 1978); *Philippi de Monte opera: New Complete Edition*, ed. R.B. Lenaerts et al. (Leuven, 1975), ser. A, iv
- **Knut Nystedt** (b. 1915): *Psalm 77*, SSAATTBB (Hinshaw, 1974)
- **Costanzo Porta** (c. 1528-1601): *Voce mea ad Dominum clamavi* (Psalm 141), SSATB, ed. Ralph Hunter (New York: C.F. Peters, 1991)

PSALM 85 (86): INCLINA, DOMINE, AUREM TUAM

- **Samuel Adler** (b. 1928): *Bow down thine ear*, 1v, org, from *Twelve Songs of Praise* (Oxford University Press, 1988)
- **Luigi Cortese** (1899-1976): *Inclina, Domine, aurem tuam,* op. 49 (1966-68), SATB, orch (Germany: Schott Musik International)
- **Johann Crüger** (1598-1662): *Neig zu mir, Herr, deine Ohren*, SATB, instr ad lib, ed. Alexander Wagner (Germany: Carus-Verlag, 2000), CV06.400
- **Giovanni Gabrieli** (c. 1554-1612): *Inclina, Domine* (1587), 6vv, in *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris (1956-), i
- **Gustav Holst** (1874-1934): *Psalm 86 (LXXXVI),* SSAATBB, pno/org or str (Boston: ECS Publishing, 1990s), 1.5016
- **Heinrich Isaac** (c. 1450-1517): *Inclina, Domine*, 4vv, in *Choralis Constantinus* i (Nuremberg, 1550), ed. E. Bezecny and W. Rabl (1989; Peer, 1990), cycle 17
- **Orlando di Lasso** (1532-1594): *Inclina, Domine,* 2 settings: 4vv and 9vv,

[141] Because Psalms 76 (77) and 141 (142) share the same *incipits*, these settings have been listed together and distinctions indicated.

in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926), iii:26, xxi:106; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xvii, xxi

- **Cristóbal de Morales** (c. 1500-1553): *Inclina, Domine, aurem tuam* 3/4vv, in *Cristóbal de Morales: Opera omnia*, ed. H. Anglès (1952-), xxxiv:45
- **Joseph Rheinberger** (1839-1901): *Inclina, Domine*, op. 118 no. 4, SS, org (Germany: Ferrimontana Musikverlag, 1990); SA, org (Canada: Alliance des chorales du Québec, 2000)
- **Claudin de Sermisy** (c. 1490-1562): *Inclina, Domine*, 8vv, in *Claudin de Sermisy: Opera omnia*, ed. G. Allaire and I. Cazeaux (1970-), ii:39

PSALM 87 (88): DOMINE, DEUS SALUTIS MEAE

- **Marc-Antoine Charpentier** (1643-1704): *Domine, Deus salutis meae* (Ps lxxxviii), 6/4vv, fl, str, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchock (Paris, 1990-), no. 207
- **Michael Haydn** (1737-1806): *Domine, Deus salutis meae* (1803), SATB soli, SATB, orch, ed. F. Jöde (Wolfenbüttel, 1925); C.H. Sherman and T.D. Thomas: *Johann Michael Haydn: a Chronological Thematic Catalogue of His Works* (Stuyvesant, NY, 1993), 827; *Michael Haydn: Kirchenwerke*, ed. A.M. Klafsky (1925), III:22
- **Orlando di Lasso** (1532-1594): *Domine, Deus salutis meae* (1585), 4vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926), iii:91; and in *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xiv

PSALM 102 (103): BENEDIC, ANIMA MEA, DOMINO

- **J.S. Bach** (1685-1750): *Nun lob, mein Seel, den Herren* (BWV 389, 390), 4vv, from *Joh. Seb. Bachs vierstimmige Choral-gesänge*, ed. J.P. Kirnberger and C.P.E. Bach (Leipzig, 1784-7); *J.S. Bach: Neue Ausgabe sämtlicher Werke (Neue Bach-Ausgabe)*, ed. Johann-Sebastian-Bach-Institut, Göttingen (Kassel and Basle, 1954-), III/ii.2, 3
- **Diane Bish**: *Psalm 103*, S solo, SATB, org, fl (Hinshaw Music, Inc.)
- **Luigi Cortese** (1899-1976): *Benedic, anima mea, Domino*, from *Tre salmi*, op. 53, S, orch (Milan: Edizioni Suvini Zerboni, 1979)
- **Alfonso Ferrabosco** (1543-1588): *Benedic, anima mea, Domino*, 5vv, in *Alfonso Ferrabosco the Elder (1543-1588): Opera omnia*, ed. R. Charteris (1984-8), i:91
- **Andreas Hammerschmidt** (c. 1611-1675): *My soul, now bless thy maker* (*Nun lob, mein Seel, den Herren*), S or unison chorus, 2tpt, 4tbn, bc, ed. Harold Mueller (St. Louis: Concordia, 1973)

- **Heinrich von Herzogenberg** (1843-1900): *Lobe den Herrn, meine Seele*, SATB (Germany: Edition Musica Rinata, 1991)
- **David J. Hurd**: *Bless the Lord, o my soul*, SATB, org (Chicago: GIA Publications, 1987)
- **Mikhail Ippolitov-Ivanov** (1859-1935): *Blagoslovi, dushé moyá, Ghóspoda*, op. 37 no. 2, SATB (Musica Russica, 1995)
- **Orlando di Lasso** (1532-1594): *Benedic, anima mea, Domino*, 4vv (1585) and 6vv (1570), in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig 1894-1926, rev. 1974), i:152, xv:169; and *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xiv, vii
- **Austin C. Lovelace** (b. 1919): *Bless the Lord, o my soul,* children's chorus, SATB, pno (Dallas: Choristers Guild, 1980)
- **George Malcolm** (1917-1997): *Benedic, anima mea, Domino*, SSA or TTB, unacc. (Bury St. Edmunds, Suffolk: K. Mayhew, 1993)
- **Michael Praetorius** (1571-1621): *Nun lob, mein Seel, den Herren*, SATB (Germany: Bärenreiter, 1988); arrangements for 16vv, SA, SATB, and SATBx2 (Germany: Carus-Verlag, CV 01.423, 01.082, 03.202, 01.025)
- **Sergei Rachmaninoff** (1873-1943): *Bless the Lord, O my soul, (Blagoslovi, dushé moyá, Ghóspoda)* from *All-Night Vigil (Vespers)*, op. 37 (Madison, CT: Musica Russica, 1992)
- **Johann Hermann Schein** (1586-1630): *Nun lob, mein Seel, den Herren*, 6vv, from *Gelegenheitskompositionen: Motetten und Konzerte zu 2 bis 6 stimmen*, ed. Claudia Theis (Kassel/New York: Bärenreiter, 2004)
- **Heinrich Schütz** (1585-1672): *Nun lob, mein Seel, den Herren*, double SATB + double SSATB, bc (SWV 41, 201, 201a) (Germany: Carus-Verlag, CV 20.041); also 18vv, org/bc (Germany: Bärenreiter)

PSALM 122 (123): AD TE LEVAVI OCULOS MEOS

- **François Couperin** (1668-1733): *Ad te levavi*, B, 2vn, bc, in *François Couperin: Oeuvres complètes*, ed. M. Cauchie et al. (Paris, 1932-3), rev. and suppl. K. Gilbert and D. Moroney (Monaco, 1980-); *François Couperin: Neuf motets*, ed. P. Oboussier (Paris, 1972)
- **Carlo Gesualdo** (c. 1561-1613): *Ad te levavi*, 6vv, in *Carlo Gesualdo: Sämtliche Werke*, ed. W. Weismann and G.E. Watkins (Hamburg, 1957-67), ix:77
- **Nicolas Gombert** (c. 1495-c. 1560): *Ad te levavi oculos meos*, 5vv, in *Nicolas Gombert: Opera omnia*, ed. Joseph Schmidt-Görg (American Institute of Musicology, 1970), VIII:73
- **Heinrich Isaac** (c. 1450-1517): *Ad te levavi*, 4vv, in *Choralis*

Constantinus, i (Nuremberg, 1550), ed. E. Bezecny and W. Rabl (1989; Peer, 1990), cycles 26, 39

- **Orlando di Lasso** (1532-1594): *Ad te levavi* (1570), 6vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig 1894-1926, rev. 1974), xvii:125; and *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), vii
- **Matthew Locke** (c. 1621-1677): *Ad te levavi oculos meos* (1665), 3vv, 2 tr viol/vn, 2 b viol, bc, (for the Oxford Music School), in *M. Locke: Anthems and Motets*, ed. P. le Huray (1976)
- **Philippe de Monte** (1521-1603): *Ad te levavi oculos meos*, in *Liber primus sacrarum cantionum cum quinque vocibus* (1572) (Leuven: Leuven University Press, 1975); *Philippi de Monte opera: New Complete Edition*, ed. R.B. Lenaerts et al. (Leuven, 1975), ser. A, i
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Ad te levavi* (1584), 3 settings: 4vv, 5vv and 12vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), v:130, xxvi:139, ix:3; *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome, 1939-87), xvii:1, xi:20; 5vv setting from *Offertoria totius anni secundum Sanctae Romanae Ecclesiae consuetudinem*, 5vv (Rome, 1593)
- **Josef Rheinberger** (1839-1901): *Ad te levavi*, in *Advent-Motetten*, op. 176 SATB, unacc, ed. Jean Lunn and Günter Graulich (Stuttgart: Carus, 1983), CV 40.445/01
- **Cipriano de Rore** (c. 1515-1565): *Ad te levavi*, 5vv, in *Cipriano de Rore: Opera omnia*, ed. B. Meier (1959-77), vi:135
- **Virgil Thomson** (1896-1989): *Ps cxxiii*, SA/TB from *Three Antiphonal Psalms* (1922-24) (New York: G. Schirmer/Leeds Music Corp., 1951)

PSALM 142 (143): DOMINE EXAUDI ORATIONEM MEAM

- **Andrea Gabrieli** (c. 1533-1585): *Domine exaudi orationem meam* (1583), 6vv, in *Die sieben Busspsalmen*, ed. B. Grusnick (Kassel and Basle, 1936), no. 7
- **Giovanni Gabrieli** (c. 1554-1612): *Domine exaudi*, 8vv and 10vv (1597), in *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris (1956-), i, ii
- **Josquin des Prez** (c. 1440-1521): *Domine exaudi*, 4vv, in *New Josquin Edition* (Amsterdam, 1989-), NJE 16.5; see also STTB (Germany: Möseler-Verlag, 80.064)
- **Orlando di Lasso** (1532-1594): *Domine exaudi orationem meam* (1585), 4vv, in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig 1894-1926), iii:33; and *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xiv
- **Krzysztof Penderecki** (b. 1933): *Psalm CXLII: Domine exaudi orationem*

meam, in *Psalmy Dawida*, mixed vv, perc (Kraków: Polskie Wydawnictwo Muzyczne, 1980)

- **Heinrich Schütz** (1585-1672): *Herr, mein Gebet erhör in Gnad* (SWV 248), SATB, from *Psalmen Davids* (Germany: Carus-Verlag, 1967), CV 06.036

HYMN

TE LUCIS ANTE TERMINUM

- **William Byrd** (1543-1623): *Te lucis ante terminum*, 4 parts (no text), in *The Byrd Edition*, general ed. P. Brett (London, 1970-), xvii
- **Bob Chilcott** (b. 1955): *Te lucis ante terminum*, in *Canticles of Light*, SATB, orch (Oxford: Oxford University Press, 2000)
- **Peter Maxwell Davies** (b. 1934): *Te lucis ante terminum*, SATB, 2fl, ob, 2cl, tpt, 2tbn, vc, glock, guitar (London: Schott; New York: Associated Music Publishers, 1967)
- **Henry Balfour Gardiner** (1877-1950): *Evening Hymn: Te lucis ante terminum*, SATB, org (London: Novello; New York: H.W. Gray, 1930s)
- **Michael Haydn** (1737-1806): *Te lucis ante terminum*, mixed vv, orch in *Completorium: für gemischten Chor und Orchester*, ed. Mária P. Eckhardt and Imre Mezo (Zürich/New York: Eulenberg, 1979)
- **Orlando di Lasso** (1532-1594): *Te lucis ante terminum*, 2 settings for 4vv, in *Orlando di Lasso: Sämtliche Werke: neue Reihe*, ed. S. Hermelink et al. (Kassel, 1956-), xviii: 50, 166
- **Juan Navarro** (c. 1530-1580): *Te lucis ante terminum*, 4vv, ed. Bruno Turner (Lochs: Vanderbeek & Imrie, 1998)
- **Daniel Pinkham** (b. 1923): *Te lucis ante terminum*, from *Two motets for soprano or tenor, flute, guitar*, ed. Robert P. Sullivan (Boston: E.C. Schirmer, 1971)
- **Micheli Romano** (c. 1575-c. 1662): *Te lucis ante terminum* (1616), 6vv, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Six and Seven Principal Voices Part II* (New York: Garland), 256-259
- **Francesco Santacroce** (c. 1487-1556): *Te lucis ante terminum*, in *Opere sacre e profane* (Padova: CLEUP, 2003)
- **Thomas Tallis** (c. 1505-1585): *Te lucis ante terminum*, 2 settings for 5vv, in *Cantiones quae ab argumento sacrae vocantur*, 5-7vv (London, 1575); *Thomas Tallis* (*Tudor Church Music*), ed. P.C. Buck et al. (1928), 214, 215
- **Lodovico Viadana** (c. 1560-1627): *Te lucis ante terminum* (1606), 8vv (2 choirs), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Eight Principal Voices, Part II* (New York: Garland, 2002), 225-234
- **Adrian Willaert** (c. 1490-1562): *Te lucis ante terminum*, 4vv, in *I sacri e*

santi salmi che si cantano a Vespro e Compieta (Venice, 1555-1571); J.B. Weidensaul: *The Polyphonic Hymns of Adrian Willaert* (dissertation, Rutgers University, 1978)

- **Healey Willan** (1880-1968): *Te lucis ante terminum* (English trans. J.M. Neale), SATB (Toronto: Chantelclair Music, 1979)

SHORT RESPONSORY

IN MANUS TUAS

- **William Byrd** (1543-1623): *In manus tuas, Domine*, 4vv, in *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), v:111; *William Byrd: Gradualia, Books 1 and 2*, ed. P.C. Buck et al. (1927), vii:163; *The Byrd Edition*, general ed. P. Brett (London, 1970-), vi*b*:51
- **Lorenz Lemlin** (c. 1495-1549): *In manus tuas* (1538), 4vv (Stuttgart: Cornetto, 2004)
- **Thomas Morley** (c. 1557-1602): *In manus tuas,* 5vv (inc), in *T. Morley: Collected Motets*, ed. H.K. Andrews and T. Dart (London, 1959)
- **Lloyd Pfautsch**: *Into your hands, o Lord*, mixed vv, unacc (Lawson-Gould; Van Nuys, CA: Alfred, 1996)
- **Giovanni Antonio Rigatti** (c. 1613-1648): *In manus tuas*, 1v (S or T), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 113-115
- **John Sheppard** (c. 1515-1558): *In manus tuas*, 3 settings: 1 for 3vv, 2 for 4vv, in *John Sheppard: Responsorial Music*, ed. D. Chadd (1977); *Sechs Responsorien zu 4 und 6 Stimmen* (Wolfenbüttel: Möseler, 1960)
- **Thomas Tallis** (c. 1505-1585): *In manus tuas*, 5vv, in *Cantiones quae ab argumento sacrae vocanturi 5-7vv* (London, 1575); *Thomas Tallis*, ed. P.C. Buck et al. (1928), no. 202

CUSTODI NOS

- **Rodrigo de Ceballos** (c. 1525-1581): *Custodi nos*, 4vv, from *Compline*, in *Obras completas de Rodrigo de Ceballos*, ed. R.J. Snow (Granada and Santiago de Compostela, 1995-9)
- **Nino Rota** (1911-1979): *Custodi nos*, female/children's vv, 2vv, org (Mainz: Schott, 1997)

CANTICLE OF SIMEON

NUNC DIMITTIS

- **J.C. Bach** (1642-1703): *Herr, nun lässest du deinen Diener in Friede fahren*, 8vv, org ad lib, ed. Günter Graulich (Neuhausen-Stuttgart: Hänssler-Verlag, 1980)
- **Adrian Batten** (1591-1637): *Magnificat and Nunc dimittis*, SAATB, org, ed. Richard King (London: Novello, 1987)
- **Amy Marcy Beach** (1867-1944): *Nunc dimittis*, mixed vv, org (Boston: Arthur P. Schmidt, 1891)
- **Judith Bingham** (b. 1952): *Nunc dimittis*, from *Evening Canticles*, SATB, org (Kenley: Maecenas Music, 1995)
- **John Blow** (c. 1648-1708): *Magnificat and Nunc dimittis*, from *Short Service no. 4 in F*, SATB (London: Oxford University Press, 1958; Novello, 1971)
- **Diana Burrell** (b. 1948): *Magnificat and Nunc dimittis*, treble vv, org (London: United Music Publishers, 1996)
- **William Byrd** (1543-1623): *Nunc dimittis servum tuum*, 5vv, in *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), iv:17; *William Byrd: Gradualia, Books 1 and 2*, ed. P.C. Buck et al. (1927), vii:11; *The Byrd Edition*, general ed. P. Brett (London, 1970-), v:19
- **Andrew Carter** (b. 1939): *Nunc dimittis*, in *Wakefield Service*, SATB, org (Oxford: Oxford University Press, 1997)
- **Jacobus Clemens non Papa** (c. 1510-1556): *Nunc dimittis*, 4vv, in *Clemens non Papa: Opera omnia*, ed. K.P. Bernet Kempers (1951-76), xix:9
- **David Conte** (b. 1955): *Nunc dimittis (Now let thy servant depart in peace)*, SATB, org (Boston: E.C. Schirmer, 2006)
- **Peter Maxwell Davies** (b. 1934): *Magnificat and Nunc dimittis*, mixed vv, org (Mainz/New York: Schott, 2004)
- **Costanzo Festa** (c. 1485-1545): *Nunc dimittis*, 4vv, in *Costanzo Festa: Opera omnia*, ed. A. Main and A. Seay (1962-79), v
- **Giovanni Gabrieli** (c. 1554-1612): *Nunc dimittis* (1597), 14vv, *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris (1956-), ii
- **Orlando Gibbons** (1583-1625): *Nunc dimittis*, in *First (Short) Service*, and *Second (Verse) Service*, 4vv, in *Orlando Gibbons [Services and Anthems]*, ed. P.C. Buck et al. (1925), 30, 68
- **Alexander Gretchaninov** (1864-1956): *Nyne otpushchayeshi* (*Lord, now lettest Thou*), op. 34, no. 1, SSAATTBB, unacc (Madison, CT: Musica Russica, 1989)

- **John Harbison** (b. 1938): *Nunc dimittis*, male chorus, pno (New York: Associated Music Publishers, 1982)
- **Hans Leo Hassler** (1564-1612): *Nunc dimittis* (1591), 5vv, in *Hans Leo Hassler: Sämtliche Werke,* ed. C.R. Crosby (Wiesbaden, 1961-), i
- **Michael Haydn** (1737-1806): *Nunc dimittis* (1784), SATB, orch, in *Michael Haydn: Kirchenwerke*, ed. A.M. Klafsky (1925), IIb:1; ed. M. Eckhardt (Kassel, 1976)
- **Lee Hoiby** (b. 1926): *Nunc dimittis*, op. 38, chorus, org or str, harp (Long Eddy, NY: Rock Valley Music, 1993)
- **Gustav Holst** (1874-1934): *Nunc dimittis*, SSAATTBB, unacc (Borough Green, Kent: Novello, 1979)
- **Herbert Howells** (1892-1983): *Nunc dimittis*, SSAATTBB, org, ed. David Hill (London: Novello, 2000)
- **John Joubert** (b. 1927): *Magnificat and Nunc dimittis in C*, op. 103, SATB, org (London: Novello, 1985)
- **Viktor Kalinnikov** (1870-1927): *Nïñe otpushcháyeshï, (Lord, now lettest Thou)*, ed. Vladimir Morosan (Madison, CT: Musica Russica, 2001)
- **Orlando di Lasso** (1532-1594): *Nunc dimittis*, 13 settings, 12 published in *Orlando di Lasso: Sämtliche Werke: neue Reihe*, ed. S. Hermelink et al. (Kassel, 1956), xxiv: 37, 59, 29, 76, 83, 46, 94, 68, 54, 24, 11, 17
- **Giovanni Legrenzi** (1626-1690): *Nunc dimittis*, SATTB, bc, in *Compiete con la lettanie*, ed. Brian Clark (Huntingdon, England: King's Music, 1993)
- **Elisabeth Lutyens** (1906-1983): *Magnificat and Nunc dimittis*, SATB, unacc (London: Schott, 1966)
- **James MacMillan** (b. 1959): *Magnificat and Nunc dimittis*, mixed vv, org (London: Boosey & Hawkes, 2000)
- **Giovanni Battista Martini** (1706-1784): *Nunc dimittis*, 5 settings, ed. E. Desderi (Brescia, 1963)
- **William Mathias** (1934-1992): *Magnificat and Nunc dimittis*, mixed vv, org (London: Oxford University Press, 1973)
- **Felix Mendelssohn** (1809-1847): *Nunc dimittis* in E-flat, from *Three Motets,* solo vv, chorus (1847), op. 69, in *Felix Mendelssohn Bartholdy's Werke: kritisch durchgesehene Ausgabe*, ed. J. Rietz (Leipzig, 1874-7), xiv/C5; *Herr, nun lässet du deinen Diener in Frieden fahren*, from *Drei Motetten für vierstimmigen gemischten Chor a cappella*, op. 69 (Wiesbaden: Breitkopf & Härtel, 1960s)
- **Kerry Milan**: *Nunc dimittis*, in *Completus: Six Settings from Compline*, double SATB (8vv), unacc (Stafford: Ardross House, 2005)
- **Daniel Moe** (b. 1926): *Nunc dimittis*, unison vv, org/pno (Chicago: Agape, 1972)

- **Thomas Morley** (c. 1557-1602): *Nunc dimittis*, from *The First Service* (London: Oxford University Press, 1964); *T. Morley: Services*, ed. J. Morehen (1998), ii
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Nunc dimittis*, 4 settings: 4vv, 5vv, 8vv, 12vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), xxxii:49, xxi:158, vii:181, vii:44; *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome, 1939-87), xxxii:15
- **Alice Parker** (b. 1925): *The Song of Simeon*, SATB, brass quintet or pno (Chapel Hill, NC: Hinshaw Music, 1979)
- **Horatio Parker** (1863-1919): *Nunc dimittis*, anthem setting in E-flat, SATB, org (London: Novello, 1893)
- **Sir Hubert Parry** (1848-1918): *Nunc dimittis*, from *Evening Service No. 2 in D*, SATB, org, ed. Jeremy Dibble (London: Stainer & Bell, 1984)
- **Arvo Pärt** (b. 1935): *Nunc dimittis* (2001), SATB unacc (Vienna: Universal Edition, 2002)
- **Vincent Persichetti** (1915-1987): *Magnificat and Nunc dimittis*, op. 8, SATB, org (Bryn Mawr, PA: Elkan-Vogel, 1980)
- **Daniel Pinkham** (b. 1923): *Nunc dimittis*, from *Three Canticles from Luke*, high v, org (Boston: Ione Press/E.C.S. Publishing, 1993)
- **Hieronymous Praetorius** (1560-1629): *Nunc dimittis*, 8vv (2 choirs), ed. Frederick Kent Gable (Madison, WI: A-R Editions, 1974)
- **Henry Purcell** (1659-1695): *Lord, now lettest Thou*, in *Fünf geistliche Chöre zu 4-6 Stimmen*, ed. Friedrich Blume (Wolfenbüttel: Möseler, 1932)
- **Sergei Rachmaninoff** (1873-1943): *Nïñe otpushcháyeshï rabá Tvoyegó* (*Lord, now lettest Thou thy servant*), SSAATTBBB, T solo, no. 5 from *All-Night Vigil* (*Vespers*), op. 37 (Madison, CT: Musica Russica, 1992)
- **Giovanni Antonio Rigatti** (c. 1613-1648): *Nunc dimittis* (1646), 1v, 2vn, bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for One Principal Voice* (New York: Garland, 1995), 116-128
- **Ned Rorem** (b. 1923): *Nunc dimittis*, SAT, unacc, in *Canticles: English settings of seven liturgical songs* (New York: Boosey & Hawkes, 1972)
- **Edmund Rubbra** (1901-1986): *Magnificat and Nunc dimittis*, op. 65, A-flat, mixed vv, org (London: A. Legnick, 1949)
- **John Rutter** (b. 1945): *Depart in Peace (Nunc dimittis)*, SATB, org (Chapel Hill, NC: Hinshaw, 1989)
- **Gunther Schuller** (b. 1925): *Nunc dimittis*, SATB, org (G. Schirmer, Associated Music Publishers, Inc., 1994)

- **Heinrich Schütz** (1585-1672): *Nunc dimittis*, AATTB, in *Musikalische Exequien*, ed. Günter Graulich, Paul Horn, et al. (Neuhausen-Stuttgart: Hänssler-Verlag, 1972)
- **Francesco Soriano** (c. 1548-1621): *Nunc dimittis* (1616), 8vv (2 choirs), bc, ed. Jeffrey Kurtzman, *Vesper and Compline Music for Eight Principal Voices, Part I* (New York: Garland, 2001), 60-68
- **Leo Sowerby** (1895-1968): *Magnificat and Nunc dimittis in E minor*, SATB, org (Bryn Mawr, PA: T. Presser, 1987)
- **Sir Charles Villiers Stanford** (1852-1924): *Magnificat and Nunc dimittis in F: The Queen's service*, SATB, org, ed. Ralph Woodward (London: Stainer & Bell, 1995)
- **Halsey Stevens** (1908-1989): *Nunc dimittis,* 4vv, unacc (Marquette, MI: Mark Foster, 1972)
- **Conrad Susa** (b. 1935): *Magnificat and Nunc dimittis*, mixed chorus 5-8vv, org (Boston: ECS Publishing, 1993)
- **Giles Swayne** (b. 1946): *Nunc dimittis*, op. 44, SATB, org (London: Novello, 1996)
- **Jan Sweelinck** (1562-1621): *Cantique de Siméon*, 5/6vv, in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague and Leipzig, 1894-1901), ii:51; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al. (Amsterdam, 1957-90), ii:51
- **Thomas Tallis** (c. 1505-1585): *Nunc dimittis*, 5vv, in *Thomas Tallis*, ed. P.C. Buck et al. (1928), 73
- **Sir John Tavener** (b. 1944): *Magnificat and Nunc dimittis*, SATB, unacc. (London: J.W. Chester/Edition Wilhelm Hansen, 1988)
- **Sir Michael Tippett** (1905-1998): *Magnificat and Nunc dimittis*, SATB, org (London: Schott, 1962)
- **Thomas Tomkins** (1572-1656): *Nunc dimittis*, several settings, in *Thomas Tomkins: Services*, ed. A. Ramsbotham (1928), 17, 50, 82, 176, 213
- **Christopher Tye** (c. 1505-1573): *Nunc dimittis*, 3 settings for 4vv in *Christopher Tye: English Sacred Music*, ed. J. Morehen (1977)
- **Sir William Walton** (1902-1983): *Nunc dimittis*, SATB, from *Shorter Choral Works without Orchestra*, ed. Timothy Brown (Oxford/New York: Oxford University Press, 1999); published separately as *Magnificat and Nunc dimittis*, SATB (London: Oxford University Press, 1976)
- **David Ashley White**: *Nunc dimittis*, from *Two Canticles*, S, SATB unacc. (Boston: E.C. Schirmer, 2000)
- **Ralph Vaughan Williams** (1872-1958): *Magnificat and Nunc dimittis*, SATB, org (London: J. Curwen & Sons; New York: G. Schirmer, 1925);

Evening Service in D minor, unison vv, SATB, org (London: Oxford University Press, 1939)

- **Tomás Luis de Victoria** (1548-1611): *Nunc dimittis* (1600), 4vv, in *Thomae Ludovici Victoria Abulensis Opera omnia*, ed. F. Pedrell (Leipzig, 1902-13), iii:107
- **Sir William Walton** (1902-1983): *Magnificat and Nunc Dimittis*, in *Shorter Choral Works without Orchestra*, ed. Timothy Brown (Oxford/New York: Oxford University Press, 1999)
- **Healey Willan** (1880-1968): *Magnificat and Nunc dimittis*, SATB, org (London: Oxford University Press, 1955)

SALVA NOS, DOMINE, VIGILANTES

- **Guillaume Dufay** (c. 1400-1474): *Salva nos*, 3vv, in *Guillelmi Dufay opera omnia*, ed. H. Besseler (1951-66), v:39
- **Heinrich Finck** (1445-1527): *Salva nos*, 5vv, from *Ausgewählte Werke: Messen, Motetten und deutsche Lieder, zweiter Teil*, ed. Lothar Hoffmann-Erbrecht, Helmut Lomnitzer (Frankfurt-am-Main: C.F. Peters, 1981)
- **Thomas Lupo** (1571-c. 1627): *Salva nos, Domine* in *Thomas Lupo, the Complete Vocal Music*, ed. Richard Charteris (Ireland: Boethius, 1982)
- **Jean Mouton** (c. 1459-1522): *Salva nos*, 6vv (misattrib. to Josquin, Willaert), in *The Medici Codex of 1518*, ed. E.E. Lowinsky (1968), 227
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Salva nos*, 4vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), xxxii:50
- **Adrian Willaert** (c. 1490-1562): *Salva nos*, from *Motetta VI vocum* (1542), ed. Walter Gerstenberg (Rome: American Institute of Musicology, 1952)

PRAYER

VISITA, QUAESUMUS, DOMINE

- **William Byrd** (1543-1623): *Visita, quaesumus, Domine*, 4vv, in *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), v:76; *William Byrd: Gradualia, Books 1 and 2*, ed. P.C. Buck et al. (1927), vii:148; *The Byrd Edition*, general ed. P. Brett (London, 1970), vi*b*:19
- **Jacquet of Mantua** (1483-1559): *Visita, quaesumus* (1538), 4vv, in *Jacquet of Mantua: Collected Works*, ed. P. Jackson and G. Nugent (1971-86), iv

MARIAN ANTIPHONS

SALVE REGINA

- **Johann Christian Bach** (1735-1782): *Salve regina*, 2 settings for S, orch, in E-flat and F, in *The Collected Works of Johann Christian Bach 1735-1782*, ed. E. Warburton (New York, 1984-99), xviii
- **Vincenzo Bellini** (1801-1835): *Salve regina*, mixed vv, orch, ed. Gerhard Frommel (Stuttgart: Carus-Verlag, 1984), CV40.061/01
- **Heinrich Ignaz Franz Biber** (1644-1704): *Salve regina*, S, va da gamba, bc, ed. Jirí Sehnal (Salzburg: Selke Verlag, 2001)
- **Antonio Caldara** (1670-1736): *Salve regina*, S, 2vn, va, vc, org, ed. Friedrich Hägele (Sankt Augustin: J. Butz, 1996)
- **Marchetto Cara** (c. 1465-1525): *Salve regina*, 3vv, ed. Giovanni Antonio Brocco (Bologna: UT Orpheus, 1999)
- **Pablo Casals** (1876-1973): *Salve Montserratina (Salve regina)*, TTBB/SATB, org (New York: A. Broude, 1966)
- **Pier Francesco Cavalli** (1602-1676): *Salve regina*, ATTB, bc, ed. Raymond Leppard (London: Faber Music, 1969)
- **Joan Cererols** (1618-1676): *Salve regina*, 8vv (2 choirs), bc (Spain: Scala Aretina, 2001)
- **William Cornyshe** (d. 1523): *Salve regina*, 5vv, in *The Eton Choirbook*, ed. F.L. Harrison (1956, rev. 1967), x:116
- **François Couperin** (1668-1733): *Salve regina*, haute-contre, bc, in *François Couperin: Oeuvres complètes*, ed. M. Cauchie et al. (Paris, 1932-3), rev. K. Gilbert and D. Moroney (Monaco, 1980-); *François Couperin: Neuf motets*, ed. P. Oboussier (Paris, 1972)
- **Carl Czerny** (1791-1857): *Salve regina*, op. 726, mixed vv, orch (Milan: Ricordi, 1843)
- **Anton Diabelli** (1781-1858): *Salve regina*, SATB soli, SATB, solo vn or fl, 2vn, 2hn or tpt, vc, org, ed. Friedrich Hägele (Sankt Augustin: J. Butz, 2005)
- **Ignazio Donati** (c. 1585-1638): *Salve regina*, S, bc, ed. Dennis Collins (St. Ives, Cambridgeshire, England: Prima la musica, 2004)
- **Guillaume Dufay** (c. 1400-1474): *Salve regina*, 4vv, ed. Ralph W. Buxton (New York: NDC Editions; Glendale, NY: C.F. Peters, 2000)
- **John Dunstable** (c. 1390-1453): *Salve regina*, 3 settings for 3vv (one attrib. Leonel Power), in *John Dunstable: Complete Works*, ed. M.F. Bukofzer (1953), rev. by M. Bent, I. Bent, and B. Trowell (1970), 45, 46, 63
- **Francesco Durante** (1684-1744): *Salve regina*, 2B, unacc, ed. Alejandro Garri (Frankfurt-am-Main: Garri Editions, 2005)

- **Johann Ernst Eberlin** (1702-1762): *Salve regina*, SA, bc, ed. Alejandro Garri (Mühlheim: Garri Editions, 2004)
- **Gabriel Fauré** (1845-1924): *Salve regina*, op. 67, S or T, org/pno, in *Musique réligieuse: für Chor, Ensemble oder Solisten mit Instrumenten*, ed. Jean Michel Nectoux (Stuttgart: Carus, 2005)
- **Robert Fayrfax** (1464-c. 1521): *Salve regina*, 5vv, in *Robert Fayrfax: Collected Works*, ed. E.B. Warren (1959-66)
- **Johann Joseph Fux** (1660-1741): *Salve regina*, 17 settings, 1 published: 2S, bc, G minor, in *Johann Joseph Fux: Sämtliche Werke*, ed. H. Federhofer and O. Wessely, Johann-Joseph-Fux-Gesellschaft, 8 ser. (Graz and Kassel, 1959-), III/ii
- **Nicolas Gombert** (c. 1495-1560): *Salve regina*, 2 settings for 4vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), vi:48, 92
- **Nicolas Gombert** (c. 1495-1560): *Vita dulcedo*, 4vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), vi:117
- **Francisco Guerrero** (c. 1528-1599): *Salve regina*, mixed vv, org, ed. José M. Llorens (Andalusia: Junta de Andalucía; Barcelona: Fundació Jaume Callís, 1997)
- **George Frideric Handel** (1685-1759): *Salve regina*, G minor, S, 2vn, vc, org, bc (HWV 241); *George Friedrich Handels Werke: Ausgabe der Deutschen Handelgesellschaft*, ed. F.W. Chrysander (Leipzig and Bergedorf bei Hamburg, 1858-94, 1902), xxxviii:136
- **Johann Adolf Hasse** (1699-1783): *Salve regina*, 13 settings, with few published: *Salve Regina* in A, A solo, 2vn, va, bc, ed. Wolfgang Hochstein (Stuttgart: Carus-Verlag, 1993), CV40.967/01; *Salve Regina* in F, ed. Wolfgang Hochstein in *Litaneien und Tantum ergo* (Stuttgart: Carus-Verlag, 2004), CV50.703
- **Joseph Haydn** (1732-1809): *Salve regina* in E, S, 4vv, 2vn, bc (org) (Hob. XXIIIb:1), ed. H.C. Robbins Landon (Vienna: Doblinger, 1990)
- **Michael Haydn** (1737-1806): *Salve regina* in A (MH634), SATB, 2hn, 2vn, bc, ed. Thomas Pumberger (Stuttgart: Carus-Verlag, 1997); in G, Bar, SATB, orch, ed. Alejandro Garri and Kent Carlson (Mühlheim-am-Main: Garri Editions, 2006)
- **Stephen Hough** (b. 1961): *Salve regina*, from *Three Marian Hymns* for children's vv, org (London: J. Weinberger, 2005)
- **Herbert Howells** (1892-1983): *Salve regina*, SATB, from *Four Anthems to the Blessed Virgin Mary*, op. 9 (*Salve regina* and *Regina coeli* only two extant), ed. Patrick Russill (London: Novello, 1987)

- **Josquin des Prez** (c. 1440-1521): *Salve regina*, 2 settings: 4vv, 5vv; *A Josquin Anthology: 12 Motets*, ed. Ross W. Duffin (New York: Oxford University Press, 1999)
- **Trond Kverno** (b. 1945): *Salve regina*, mixed vv, unacc (Oslo: Norsk Musikforlag, 1996)
- **Orlando di Lasso** (1532-1594): *Salve regina*, 2 for 4vv; 1 for 5vv; 3 for 6vv; 1 for 8vv; *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1864-1926), v:115; xiii:125, 128; xxi:18; i:83, 89; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xx, xiii, xix, ix
- **Giovanni Legrenzi** (1626-1690): *Salve regina*, SATTB, bc, ed. Brian Clark (Barcelona: Prima la musica, 2003)
- **Leonardo Leo** (1694-1744): *Salve regina*, S, 2vn, bc (Köln: Verlag E. Bieler, 1960)
- **Isabella Leonarda** (1620-1704): *Salve regina*, op. 11, B, bc, ed. Dragan Karolic (Kassel: Furore, 2005)
- **Franz Liszt** (1811-1886): *Salve regina*, SATB unacc, in *Zwölf Stücke für gemischten Chor und Orgel*, ed. Thomas Kohlhase (Stuttgart: Carus-Verlag, 1984), CV40.171/01
- **Antonio Lotti** (1666-1740): *Salve regina*, 4vv (London: J. & W. Chester, 1930)
- **Jean-Baptiste Lully** (1632-1687): *Salve regina*, Catherine Massip (Béziers: Société de Musicologie de Languedoc, 1988)
- **Luca Marenzio** (1553-1599): *Salve regina*, 5vv, ed. Roland Jackson, American Institute of Musicology (Neuhausen-Stuttgart: Hänssler-Verlag, 1978)
- **Johannes Martini** (d. 1497): *Salve regina*, 4vv, in *Drei geistliche Gesänge zu 4 Stimmen*, ed. Rudolf Gerber (Wolfenbüttel: Möseler, 1937)
- **Felix Mendelssohn** (1809-1847): *Salve regina*, S, str, ed. Günter Graulich (Stuttgart: Carus-Verlag, 1980), CV40.798/01
- **Darius Milhaud** (1892-1974): *Salve regina*, from *Cinq prières: pour chant et orgue ou piano* (Paris: Heugel, 1946)
- **Claudio Monteverdi** (1567-1643): *Salve regina*, 3 settings: T, bc; T, T, 2vn, bc; T, T (or S, S), bc; *Claudio Monteverdi: Tutte le opere*, ed. G.F. Malipiero (Asolo, 1926-42, 1954-68), xvi:502, xv:724, xv:736; *Claudio Monteverdi: Opera omnia*, ed. Fondazione Claudio Monteverdi (1970-), xv:916, 933
- **Johann Gottlieb Naumann** (1741-1801): *Salve regina*, SATB unacc, ed. Percy M. Young (New York: Broude Bros., 1988)
- **Jacob Obrecht** (c. 1457-1505): *Salve regina*, 3 settings: 3vv, 4vv, 6vv; *New Obrecht Edition*, ed. C. Maas et al. (Utrecht, 1983-99), xvi: 85, 97, 104

- **Johannes Ockeghem** (c. 1410-1497): *Salve regina*, 4vv, in *Johannes Ockeghem: Sämtliche Werke: Motets and Chansons*, ed. R. Wexler with D. Plamenac (Philadelphia, 1992), iii: 13-17
- **György Orbán** (b. 1947): *Salve regina*, SATB unacc (Chapel Hill, NC: Hinshaw Music, 1996)
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Salve regina*, 2 settings: 4vv, 5vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), xxxi:147; p.vi
- **Arvo Pärt** (b. 1935): *Salve regina*, SATB, org (Vienna/New York: Universal Edition, 2002)
- **Giovanni Battista Pergolesi** (1710-1736): *Salve regina*, 2 settings for S, str, org, in *G.B. Pergolesi: Opera omnia*, ed. F. Caffarelli (Rome, 1939-42), xv/1; *G.B. Pergolesi: The Complete Works*, ed. B.S. Brook et al. (New York and Milan, 1986-), xv
- **Peter Philips** (c. 1560-1628): *Salve regina*, 3 settings: 5vv, 6vv, 8vv, 2 published in *P. Philips: Cantiones Sacrae Quinis Vocibus* (1612), ed. J. Steele (Dunedin, 1992), and *P. Philips: Cantiones Sacrae Octonis Vocibus* (1613), ed. J. Steele (1992)
- **Daniel Pinkham** (b. 1923): *Salve regina*, from *Four Marian Antiphons*, high v, org (Ione Press; Boston: E.C. Schirmer, 1988)
- **Nicola Porpora** (1686-1786): *Salve regina*, SSAA, str, bc, ed. T.J. Martino (New York: Mannheim Editions, 2006)
- **Francis Poulenc** (1899-1963): *Salve regina*, SATB unacc (Paris: Éditions Salabert, 1941); *Intégrale de la musique pour choeur a cappella* (Paris: Éditions Salabert, 1994)
- **Giacomo Puccini** (1858-1924): *Salve regina*, solo v, pno, ed. Michael Kaye (New York: Oxford University Press, 1988)
- **Joachim Raff** (1822-1882): *Salve regina*, mixed vv, unacc, from *Vier Marianische Antiphonen*, WoO 27, ed. Volker Tosta (Stuttgart: Edition Nordstern, 1999)
- **Valentin Rathgeber** (1682-1750): *Salve regina*, S, vn, vc, org, ed. Friedrich Hägele (Sankt Augustin: J. Butz, 1999)
- **Josef Rheinberger** (1839-1901): *Salve regina* (*Gruss, Himmelskönigin*), op. 107, no. 4, in *Geistliche Chormusik für gemischten Chor*, ed. Wolfgang Bretschneider (Stuttgart: Carus-Verlag, 2001), CV50.265
- **Giovanni Antonio Rigatti** (c. 1613-1648): *Salve regina*, 6vv, ed. Linda Maria Koldau (Middleton, WI: A-R Editions, 2003)
- **Mateo Romero** (c. 1575-1647): *Salve regina*, 8vv, in *Matthei Rosmarini opera omnia latina*, ed. Judith Etzion, American Institute of Musicology (Neuhausen-Stuttgart: Hänssler-Verlag, 2001)

- **Pierre de la Rue** (c. 1452-1518): *Salve regina*, 6 settings for 4vv, in *Pierre de la Rue: Opera omnia*, ed. N.S.J. Davison, J.E. Kreider and T.H. Keaney (1989-), ix
- **Alessandro Scarlatti** (1660-1725): *Salve regina*, SA 2 vn/bc, ed. Jean-Louis Roblin (Lyon: Symétrie, 2001); SATB, 2vn, bc, ed. Lajos Rovatkay (Wolfenbüttel: Möseler-Verlag, 1979)
- **Domenico Scarlatti** (1685-1757): *Salve regina*, S, pno/org, ed. Raymond Leppard (London: Faber; New York: G. Schirmer, 1979); in A minor, SA, bc, ed. Loek Hautus (Kassel: Bärenreiter, 1971); Mez, str, bc, ed. Rudolf Ewerhart (Köln: Arno Volk, 1960)
- **Franz Schubert** (1797-1828): *Salve regina* in F (D. 27), S, orch, org; in B-flat (D. 106), T, orch, org; *Deutsches Salve regina* in F (D. 379), SATB, org; *Salve regina* in B-flat (D. 386), SATB; in A (D. 676), S, str; in C (D. 811), TTBB; *Franz Schuberts Werke: Kritisch durchgesehene Gesamtausgabe*, ed. E. Mandyczewski, J. Brahms et al. (Leipzig, 1884-97), xiv: 17, 47, 215, 220, 224; *Franz Schubert: Neue Ausgabe sämtlicher Werke*, ed. W. Dürr, A. Feil, C. Landon et al. (Kassel, 1964-), i/8
- **Claudin de Sermisy** (c. 1490-1562): *Salve regina*, 4vv, in *Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535*, ed. A. Smijers and A.T. Merritt (Paris and Monaco, 1934-64), xii:115
- **Barbara Strozzi** (1619-1677): *Salve regina*, S, bc, ed. Dennis Collins (Dundee: Prima la musica, 2005)
- **Philippe Verdelot** (c. 1480-1532): *Salve regina*, 6vv, in *Philippe Verdelot: Opera omnia*, ed. A.-M. Bragard (1966-79), ii
- **Tomás Luis de Victoria** (1548-1611): *Salve regina*, 4 settings: 2 for 5vv; 1 for 6vv; 1 for 8vv (2 choirs), org; in *Thomae Ludovici Victoria Abulensis Opera omnia*, ed. F. Pedrell (Leipzig, 1902-13), vii:104, 108, 112, 120; *Tomás Luis de Victoria: Opera omnia*, ed. H. Anglès (1965-8), xxxi:46; xxvi:108; xxxi:109
- **Antonio Vivaldi** (1678-1741): *Salve regina*, 4 settings: 2 for 2 choirs, instr (RV 616 and 618); 1 for S solo, instr (RV 617); in *Le opere di Antonio Vivaldi*, ed. G.F. Malipiero et al. (Milan, 1947-72), and *Nuova edizione critica delle opere di Antonio Vivaldi*, ed. Istituto Italiano Antonio Vivaldi (Milan, 1982)
- **Niccolò Zingarelli** (1752-1837): *Salve regina*, B, org, ed. Arturo Saccheti (Bergamo: Edizioni Carrara, 1994)

REGINA CAELI (COELI)

- **Jacques Arcadelt** (c. 1507-1568): *Regina caeli*, 5vv, in *Jacques Arcadelt: Opera Omnia*, ed. A. Seay (American Institute of Musicology, 1970), X:11
- **Johannes Brahms** (1833-1897): *Regina coeli*, in *Three Sacred Choruses for Four Female Voices*, op. 37, in *Johannes Brahms sämtliche Werke*, ed. H.

Gál and E. Mandyczewski (Leipzig, 1926-7), xxi:159; *Johannes Brahms: Neue Ausgabe sämtlicher Werke* (Munich, 1996-), v/5

- **Antoine Busnoys** (c. 1430-1492): *Regina caeli*, 2 settings for 4vv, in *Antoine Busnoys: Collected Works*, ii-iii: *The Latin-Texted Works*, ed. R. Taruskin (New York, 1990), 168, 178; *Van Ockeghem tot Sweelinck*, ed. A. Smijers (Amsterdam, 1939-56), i:16
- **William Byrd** (1543-1623): *Regina coeli*, 3vv, in *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), v:176; *William Byrd: Gradualia, Books 1 and 2*, ed. P.C. Buck et al. (1927), vii:192; *The Byrd Edition*, general ed. P. Brett (London, 1970-), vi*b*:109
- **Antonio Caldara** (1670-1736): *Regina coeli*, mixed vv, bc, ed. Thomas Kohlhase (Kassel: Bärenreiter, 1978); (Brooklyn: Arista, 1971)
- **Giacomo Carissimi** (1605-1674): *Regina coeli*, SATB, bc, ed. Gian Nicola Vessia (Lucca: Otos, 2000)
- **Marc-Antoine Charpentier** (1643-1704): *Regina coeli*, 2 settings: 2 S, bc; haute-contre, T, B, bc or solo hautre-contre, 2fl, bc; in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990-), 16, 30, 31
- **François Couperin** (1668-1733): *Regina coeli laetare*, 2 S, bc, in *François Couperin: Oeuvres complètes*, rev. ed. K. Gilbert and D. Moroney (Monaco, 1980-); *François Couperin: Neuf motets*, ed. P. Oboussier (Paris, 1972)
- **Costanzo Festa** (c. 1485-1545): *Regina caeli*, 7 settings: 3 for 4vv; 2 for 5vv; 1 for 6vv; 1 for 7vv; in *Costanzo Festa: Opera omnia*, ed. A. Main and A. Seay (1962-79), iii, iv, v
- **Johann Joseph Fux** (1660-1741): *Regina coeli*, 9 settings, 1 published: mixed vv, str/org, ed. Friedrich Hägele, Albert Kupp (Sankt Augustin: J. Butz, 2000)
- **Giovanni Gabrieli** (c. 1554-1612): *Regina coeli laetare*, 12vv (1597), in *Giovanni Gabrieli: Opera omnia*, ed. D. Arnold and R. Charteris (1956-), ii
- **Baldassare Galuppi** (1706-1785): *Regina coeli*, S solo, str orch, ed. Hermann Müller (Edition Kunzelmann, 1984)
- **Nicolas Gombert** (c. 1495-c. 1560): *Regina caeli*, 12vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), x:156
- **Johann Adolf Hasse** (1699-1783): *Regina caeli*, A solo, SATB, orch, ed. Wolfgang Hochstein, Paul Horn (Stuttgart: Carus-Verlag, 1993), CV40.692/03
- **Michael Haydn** (1737-1806): *Deutsches Regina caeli*, 2 S soli, SS, orch, in *Michael Haydn: Kirchenwerke*, ed. A.M. Klafsky (1925), VI:25
- **Herbert Howells** (1892-1983): *Regina coeli*, from *Four Anthems to the Blessed Virgin Mary*, op. 9, SATB (*Salve regina* and *Regina coeli* only two extant); ed. Patrick Russill (London: Novello, 1988)

- **Heinrich Isaac** (c. 1450-1517): *Regina caeli laetare*, 5vv, in *Vier Marienmotetten zu 4 und 5 Stimmen*, ed. Martin Just (Wolfenbüttel: Möseler Verlag, 1965); *Regina caeli laetare*, ed. Ralph W. Buxton (New York: NDC Editions/C.F. Peters, 1999)
- **Michel Richard de Lalande** (1657-1726): *Regina coeli*, soli, mixed vv, small orch (Paris: Durand, 1951)
- **Orlando di Lasso** (1532-1594): *Regina coeli*, 7 settings: 1 for 4vv; 3 for 5 vv; 2 for 6 vv; 1 for 7vv; in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926), i:81; v:106, 109, 112; xiii:118, 122; xix:84; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xv, xix, xxi, xviii
- **Giovanni Legrenzi** (1626-1690): *Regina coeli laetare*, SATTB, bc, ed. Brian Clark (Dundee: Prima la musica, 2003)
- **Antonio Lotti** (1666-1740): *Regina caeli*, 4vv, ed. Charles Marshall (Bryn Mawr, PA: O. Ditson, T. Presser, 1981)
- **Jean-Baptiste Lully** (1632-1687): *Regina coeli*, petit motet, 3vv, bc; ed. Catherine Massip (Béziers: Société de Musicologie de Languedoc, 1988); ed. Jonathan Hirsh (Chapel Hill, NC: Treble Clef Music Press, 2001)
- **Pietro Mascagni** (1863-1945): *Regina coeli*, from *Cavalleria rusticana*, SATB, pno, arr. Greg Pliska (New York: Metropolitan Opera Guild/Boosey & Hawkes, 1993)
- **Gian Carlo Menotti** (b. 1911): *Regina caeli*, SATB, unacc. (New York: G. Schirmer; Milwaukee: Hal Leonard, 1999)
- **Philippe de Monte** (1521-1603): *Regina coeli*, 5vv, from *Liber quartus motettorum quinque vocum*, ed. Charles Van den Borren and Jules van Nuffel (New York: Broude Bros., 1965)
- **W.A. Mozart** (1756-1791): *Regina coeli*, 3 settings: K. 108 for S, SATB, 2ob/fl, 2hn, 2tpt, timp, str, bc; K. 127 for S, SATB, 2ob/fl, 2hn, str, bc; K. 276 for SATB soli, SATB, 2ob, 2tpt, timp, 2vn, b, bc; in *Wolfgang Amadeus Mozart's Werke*, ed. J. Brahms et al. (Leipzig, 1877-1905), III/i, 63, 87, 118; *Wolfgang Amadeus Mozart: Neue Ausgabe sämtlicher Werke*, ed. Internationale Stiftung Mozarteum Salzburg (Kassel, 1955-91), I:3, 74; I:3, 120; I:3, 243
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Regina coeli*, 4 settings: 2 for 4vv, 2 for 8vv; 3 published, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), vi:165, xxx:175, xxxii:51
- **Peter Philips** (c. 1560-1628): *Regina caeli*, 2 settings: 5vv, 8vv, in *P. Philips: Cantiones Sacrae Quinis Vocibus* (1612), ed. J. Steele (Dunedin, 1992); *P. Philips: Cantiones Sacrae Octonis Vocibus* (1613), ed. J. Steele (1992)
- **Daniel Pinkham** (b. 1923): *Regina caeli laetare*, from *Four Marian Antiphons*, high v, org (Ione Press; Boston: E.C. Schirmer, 1988)

- **Joachim Raff** (1822-1882): *Regina coeli laetare*, mixed vv, unacc, from *Vier Marianische Antiphonen*, WoO 27, ed. Volker Tosta (Stuttgart: Edition Nordstern, 1999)
- **Valentin Rathgeber** (1682-1750): *Regina coeli, laetare*, soli, mixed vv, 2vn, vc, org, ed. Rudolf Walter (Altötting: Alfred Coppenrath, 1995)
- **Cipriano de Rore** (c. 1515-1565): *Regina caeli laetare*, 3vv, in *Cipriano de Rore: Opera omnia*, ed. B. Meier (American Institute of Musicology, 1977), VIII:34
- **Jan Sweelinck** (1562-1621): *Regina coeli*, 3-5vv, bc (1619), in *Jan Pieterszn. Sweelinck: Werken*, ed. M. Seiffert (The Hague and Leipzig, 1894-1901), vi:33; *Jan Pieterszoon Sweelinck: Opera omnia, editio altera*, ed. R. Lagas et al. (Amsterdam, 1957-90), vi:33
- **Tomás Luis de Victoria** (1548-1611): *Regina coeli*, 2 settings: 5vv and 8vv (2 choirs), in *Thomae Ludovici Victoria Abulensis Opera omnia*, ed. F. Pedrell (Leipzig, 1902-13), vii:91, 95; *Tomás Luis de Victoria: Opera omnia*, ed. H. Anglès (1965-8), xxxi:40
- **Julian Wachner** (b. 1969): *Regina coeli*, S solo, SATB, orch (Boston: ECS Publishing, 2002)
- **Charles-Marie Widor** (1844-1937): *Regina coeli*, op. 18 (1874, with *Tantum ergo*), chorus, org (Paris: J. Hamelle, 1900s, published as op. 36)
- **Adrian Willaert** (c. 1490-1562): *Regina celi* [sic] *laetare*, 3vv, in *Fantasie recercari contrapunti*, ed. R. Judd (New York and London, 1994); *Regina coeli laetare*, 4vv and 5vv, in *Adriani Willaert Opera omnia*, ed. H. Zenck et al. (Rome, 1950), ii, iii; 6vv, in *Adrian Willaert and His Circle: Canzone villanesche alla napolitana and villotte*, ed. D.G. Cardamone (1978), 314

ALMA REDEMPTORIS MATER

- **William Byrd** (1543-1623): *Alma redemptoris mater*, 4vv, in *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), v:93; *William Byrd: Gradualia, Books 1 and 2*, ed. P.C. Buck et al. (1927), vii:155; *The Byrd Edition,* general ed. P. Brett (London, 1970-), vi*b*:35
- **Marc-Antoine Charpentier** (1643-1704): *Alma redemptoris mater*, 2S, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990), 21
- **Stephen Chatman** (b. 1950): *Alma redemptoris mater*, SSAATBB, opt. pno/org (Boston: Highgate Press, ECS Publishing, 2005)
- **Peter Maxwell Davies** (b. 1934): *Alma redemptoris mater* (1957), TB soli, 2 TB choirs, vc, db, 2tbn, bsn, cbsn, in *Five Motets* (New York: Boosey & Hawkes, 1966)

- **Guillaume Dufay** (c. 1400-1474): *Alma redemptoris mater*, 2 settings for 3vv, in *Guillelmi Dufay opera omnia*, ed. H. Besseler (1951-66), rev. D. Fallows (1995), v:115, 117
- **Costanzo Festa** (c. 1485-1545): *Alma redemptoris mater*, 2 settings: 4vv, 6vv, in *Costanzo Festa: Opera omnia*, ed. A. Main and A. Seay (1962-79), iii, iv
- **Johann Joseph Fux** (1660-1741): *Alma redemptoris mater*, 21 settings, 3 published: SA, 2vn, bc; SS, bc; S, 2vn, bc; in *Johann Joseph Fux: Sämtliche Werke*, ed. H. Federhofer and O. Wessely, Johann-Joseph-Fux-Gesellschaft, 8 ser. (Graz and Kassel, 1959-), III/i, III/ii; see also editions by Alejandro Garri (Frankfurt-am-Main, Garri Editions, 2005) and Ron Babcock (Denton, TX: Kagarice Brass Editions, 1995)
- **Baldassare Galuppi** (1706-1785): *Alma redemptoris mater*, solo A, str, bc, ed. Wolfram Hader (Frankfurt-am-Main: Laurentius-Musikverlag, 2004)
- **Nicolas Gombert** (c. 1495-c. 1560): *Alma redemptoris mater*, 4vv, in *N. Gombert: Opera omnia*, ed. J. Schmidt-Görg (1951-75), vi:92
- **Francisco Guerrero** (c. 1528-1599): *Alma redemptoris mater*, SATB, ed. Martyn Imrie (Mapa Mundi, 1981)
- **Lou Harrison** (b. 1917): *Alma redemptoris mater*, Bar, tack piano, vn, tbn (New York: Peer International Corp., 1962)
- **Johann Adolf Hasse** (1699-1783): *Alma redemptoris mater*, A, str, bc, ed. Maurizio Machella (Padova: Armelin Musica, 2005)
- **Michael Haydn** (1737-1806): *Alma redemptoris mater*, in *Chorbuch Mozart-Haydn*, unacc or pno, ed. Armin Kircher (Stuttgart: Carus-Verlag, 2005), 2.111
- **Heinrich Isaac** (c. 1450-1517): *Alma redemptoris mater*, 4vv, ed. M. Just, "Heinrich Isaacs Motetten in italienischen Quellen," in *Analecta Musicologica*, no. 1 (1963), 1-19
- **Josquin des Prez** (c. 1440-1521): *Alma redemptoris mater*, with *Ave regina caelorum*, double motet (London: Pro Musica, 2003); *Werken van Josquin des Près*, ed. A. Smijers et al. (Amsterdam, 1921-69), *Motetten:* i:7, no. 21; ii:21, no. 38
- **Orlando di Lasso** (1532-1594): *Alma redemptoris mater*, 4 settings: 1 for 5vv; 2 for 6vv; 1 for 8vv; in *Orlando di Lasso: Sämtliche Werke*, ed. F.X. Haberl and A. Sandberger (Leipzig, 1894-1926), v:102; xiii:105, 108; xxi:14; *Orlando di Lasso: Complete Motets*, ed. P. Bergquist (1995-), xiii, xix, xx, xxi
- **Giovanni Legrenzi** (1626-1690): *Alma redemptoris mater*, SATTB, bc, ed. Brian Clark (Barcelona: Prima la musica, 2003)
- **Luca Marenzio** (1553-1599): *Alma redemptoris mater*, mixed vv, ed. Roland Jackson, American Institute of Musicology (Neuhausen-Stuttgart: Hänssler-Verlag, 1979)

- **Jacob Obrecht** (c. 1457-1505): *Alma redemptoris mater*, 3vv, in *New Obrecht Edition*, ed. C. Mass et al. (Utrecht, 1983-99), xv:1
- **Johannes Ockeghem** (c. 1410-1497): *Alma redemptoris mater*, 4vv, in *Johannes Ockeghem: Sämtliche Werke, Motets and Chansons,* ed. R. Wexler and D. Plamenac (Philadelphia, 1992), iii:3-5
- **Giovanni Perluigi da Palestrina** (c. 1525-1594): *Alma redemptoris mater,* 4 settings, 3 published: 1 for 4vv, 2 for 8vv, in *Giovanni Perluigi da Palestrina: Werke*, ed. F.X. Haberl et al. (Leipzig, 1862-1907), v:156, vi:159, vii:73; *Giovanni Perluigi da Palestrina: Le opere complete*, ed. R. Casimiri et al. (Rome, 1939-87), xi:52, xxxiv:20
- **Peter Philips** (c. 1560-1628): *Alma redemptoris mater*, 2 settings: 5vv (1612) in *P. Philips: Cantiones Sacrae Quinis Vocibus*, ed. J. Steele (Dunedin, 1992); 8vv (1613) in *P. Philips: Cantiones Sacrae Octonis Vocibus*, ed. J. Steele (1992)
- **Daniel Pinkham** (b. 1923): *Alma redemptoris mater*, from *Four Marian Antiphons*, high v, org (Ione Press; Boston: E.C. Schirmer, 1988)
- **Costanzo Porta** (c. 1528-1601): *Alma redemptoris mater*, in *100 Antiphonae super cantu planu de communi sanctorium*, ed. Siro Cisilino and Giovanni M. Luisetto (Padova: Biblioteca Antoniana, Basilica del Santo, 1971)
- **Leonel Power** (d. 1445): *Alma redemptoris mater*, 2 settings for 3vv (also attrib. Dunstable), in *Leonel Power: Complete Works*, ed. C. Hamm (1969-76), i:16, 21; *John Dunstable: Complete Works*, ed. M. F. Bukofzer (1953, rev. 1970), 40, 60
- **Joachim Raff** (1822-1882): *Alma redemptoris mater*, mixed vv, unacc, from *Vier Marianische Antiphonen*, WoO 27, ed. Volker Tosta (Stuttgart: Edition Nordstern, 1999)
- **Valentin Rathgeber** (1682-1750): *Alma redemptoris mater*, solo S, vn, vc, org, ed. Friedrich Hägele (Sankt Augustin: J. Butz, 1999)
- **Josef Rheinberger** (1839-1901): *Alma redemptoris mater* from *Marianische Hymnen*, op. 171 no. 2a, SA, org (Stuttgart: Carus-Verlag, 1994), CV50.171/20
- **Giovanni Antonio Rigatti** (c. 1613-1648): *Alma redemptoris mater*, S or T, bc, ed. Dennis Collins (Dundee, Scotland: Prima la musica, 2004)
- **Giovanni Rovetta** (c. 1596-1668): *Alma redemptoris mater*, 2S or 2T, bc, ed. Dennis Collins (Dundee, Scotland: Prima la musica, 2003)
- **Ludwig Senfl** (c. 1486-1542): *Alma redemptoris mater*, 6vv, ed. Ole Kongsted (Copenhagen: Capella Hafniensis Editions, 2001)
- **Tomás Luis de Victoria** (1548-1611): *Alma redemptoris mater*, 2 settings: 5vv (1572), 8vv (2 choirs), in *Thomae Ludovici Victoria Abulensis Opera*

omnia, ed. F. Pedrell (Leipzig, 1902-13), vii:68, 73; *Tomás Luis de Victoria: Opera omnia*, ed. H. Anglès (1965-8), xxvi:65

- **Adrian Willaert** (c. 1490-1562): *Alma redemptoris mater*, 6vv, in *Adriani Willaert Opera omnia*, ed. H. Zenck et al. (Rome, 1950-), v

AVE REGINA CAELORUM (COELORUM)

- **Giovanni Bassano** (fl. 1585-1615): *Ave regina coelorum*, 12vv, opt instr, ed. Richard Charteris (Albany, CA: PRB Productions, 1994)
- **Anton Bruckner** (1824-1896): *Ave regina coelorum*, unison chorus, org, in *Anton Bruckner: Sämtliche Werke*, ed. H. Bauernfeind and L. Nowak (Vienna, 1951-), xxi:148-9
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- **Giovanni Francesco Anerio** (c. 1567-1630): *Christus factus est*, 4vv (London: Chester, 1938)
- **Anton Bruckner** (1824-1896): *Christus factus est* (WAB 10), D minor, SSAATTBB, str, 3tbn (1873), in *Anton Bruckner: Sämtliche Werke* (Vienna, 1951-), xxi, ed. H. Bauernfeind and L. Nowak
- **Giacomo Carissimi** (1605-1674): *Christus factus est*, 9vv, bc, ed. Laurence K.J. Feininger (Trent: Societas Universalis S. Ceciliae, 1964); *For us Christ was made obedient*, ed. Edward Klammer (Chicago: GIA Publications, 1988)
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- **Johann Enrst Eberlin** (1702-1762): *Christus factus est*, mixed vv, unacc (New York: Arista, 1979)
- **Michael Haydn** (1737-1806): *Christus factus est* (1761), SATB, in *Vier Stücke für gemischten Chor*, ed. C.H. Sherman (Stuttgart: Carus-Verlag, 1986), CV 50.340/01
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- **Mateo Romero** (c. 1575-1647): *Christus factus est*, 4vv, bc, in *Miscellanea 4-8 vocum*, ed. Judith Etzion, American Institute of Musicology (Neuhausen-Stuttgart: Hänssler-Verlag, 2001)
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VESPERE AUTEM SABBATI

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- **Thomas Stoltzer** (c. 1480-1526): *Vespere autem sabbati*, 4vv, in *Thomas Stoltzer: Ausgewählte Werke*, ed. L. Hoffmann-Erbrecht (1969, 1983), iii:83

FROM THE EASTER OCTAVE

HAEC DIES QUAM FECIT DOMINUS

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- **William Byrd** (1543-1623): *Haec dies*, 3 settings: 3vv, 5vv, 6vv, in *The Collected Works of William Byrd*, rev. ed. T. Dart (London, 1962-), iii:228; *The Byrd Edition*, general ed. P. Brett (London, 1970-), iii:251, vi*b*:121, vii*a*:111; *The Collected Works of William Byrd*, ed. E.H. Fellowes (London, 1937-50), v:189, vii:132; *William Byrd: Gradualia, Books 1 and 2*, ed. P.C. Buck et al. (1927), vii: 198, 267
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- **Marc-Antoine Charpentier** (1643-1704): *Haec dies*, 2S, 2fl, bc, in *Marc-Antoine Charpentier: Oeuvres complètes*, ed. H.W. Hitchcock (Paris, 1990), no. 308
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- **Henry Du Mont** (c. 1610-1684): *Alleluya! Haec dies*, S/Ct, B, viol/vn ad lib, bc (1652), ed. D. Launay, *Anthologie du motet latin polyphonique en France* (1963); *Henry Du Mont: Oeuvres complètes*, ed. Centre de musique baroque de Versailles, Patrimoine musical français, Monument a les, II (Versailles, 1992-), 3/i
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- **Ludwig Senfl** (c. 1486-1543): *Haec dies quam fecit*, 4vv, in *Ludwig Senfl: Sämtliche Werke*, ed. W. Gerstenberg et al. (Wolfenbüttel, 1937-74), viii:79
- **John Sheppard** (c. 1515-1558): *Haec dies quam fecit Dominus*, 6vv, in *John Sheppard: Responsorial Music*, ed. D. Chadd (1977)

COMPLETE COMPLINE SETTINGS

- **Rodrigo de Ceballos** (c. 1525-1581): *Compline*, 4vv: *Qui habitat in adjutorio Altissimi* (Ps xc); *Ecce nunc benedicite* (Ps cxxxiii); *In manus tuas* (responsory); *Custodi nos, Domine* (versicle); *Nunc dimittis*, in *Obras completas de Rodrigo de Ceballos*, ed. R.J. Snow (Granada and Santiago de Compostela, 1995-9)
- **Carlo Gesualdo** (c. 1560-1613): *Salmi delle compiete de diversi musici napolitani*, 4vv, ed. M. Magnetta (Naples, 1620)
- **Michael Haydn** (1737-1806): *Completorium: für gemischten Chor und Orchester* (Zürich/New York: Eulenberg, 1979)
- **Giovanni Legrenzi** (1626-1690): *Compiete con la lettanie*, SATTB, bc: *Nunc dimittis; In te, Domine, speravi; Alma redemptoris mater; Ave regina coelorum; Regina coeli laetare; Salve regina* (all listed in previous categories)
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- **Valentin Rathgeber** (1682-1750): *Completorium: aus der Psalmodia vespertina,* op. 9, ed. Josef Dahlberg: *Cum invocarem, In te Domine speravi, Qui habitat, Ecce nunc benedicite, Te lucis ante terminum, Nunc dimittis* (Köln: Dohr, 2002)
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- **Lodovico Viadana** (c. 1560-1627): *Completorium Romanum, Liber Primus,* 8vv (1597); *Completorium Romanum, Liber Secondus,* 8vv, bc, org, op. 16 (1606); *Completorium Romanum, Liber Primus*, 4vv, bc, org, op. 21 (1609) (all published in Venice)

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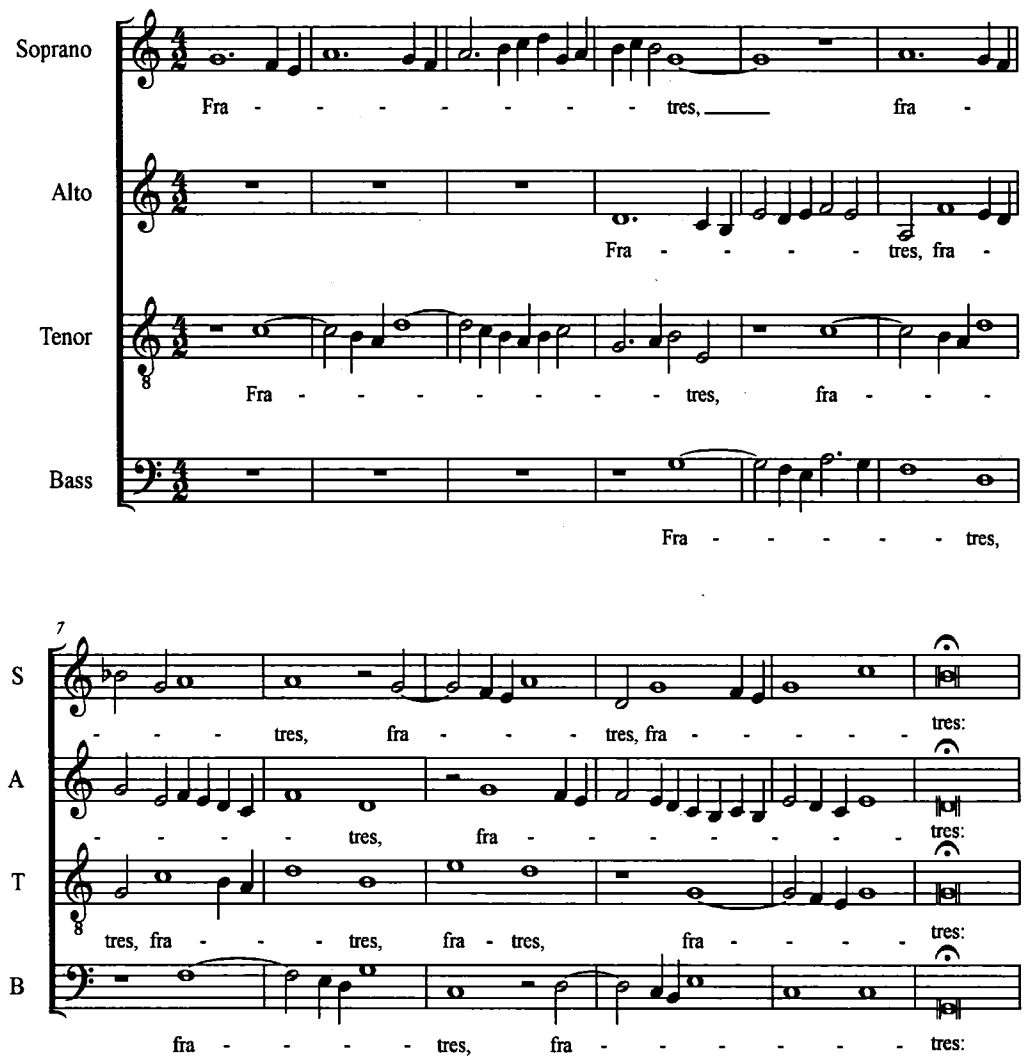
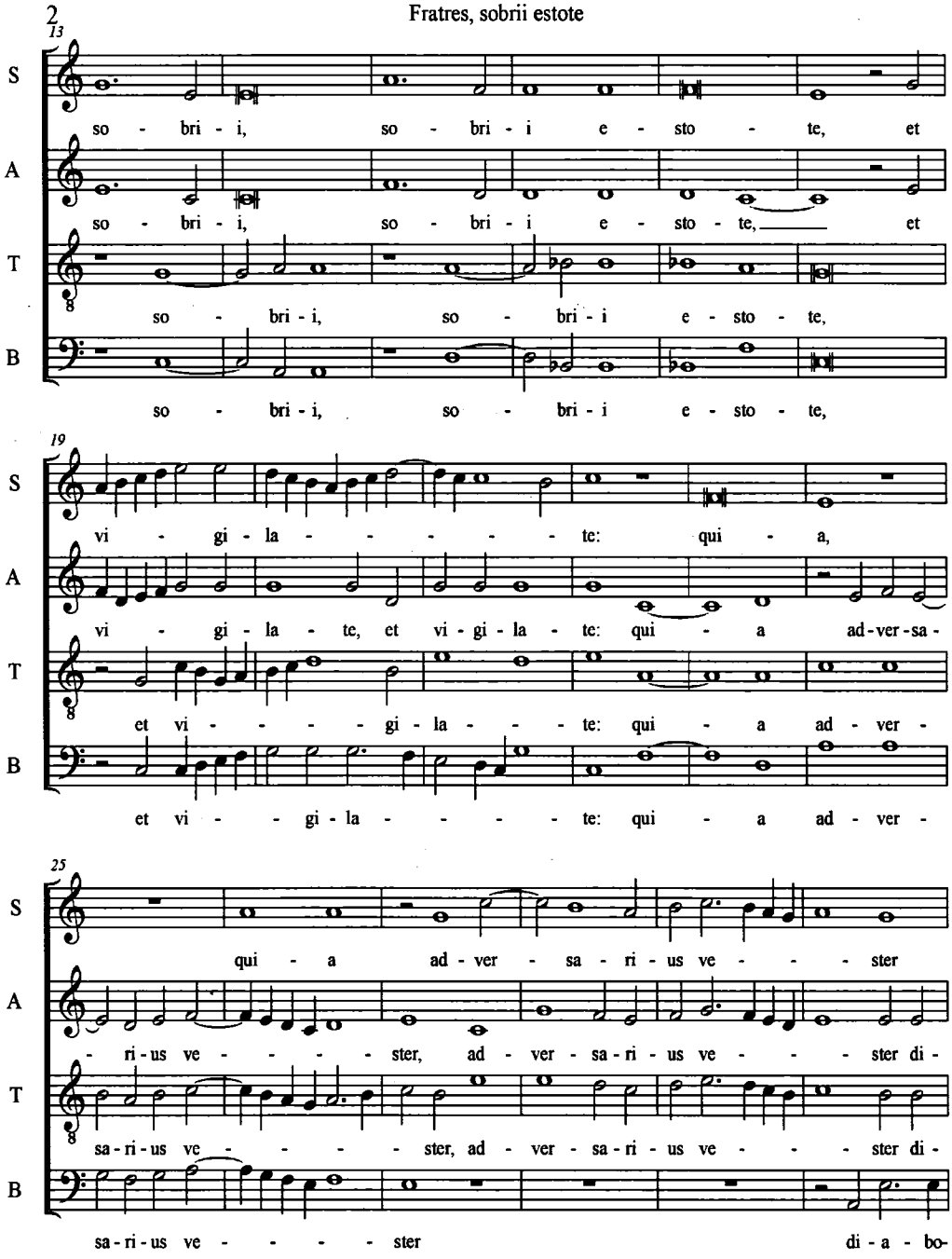
Appendix A

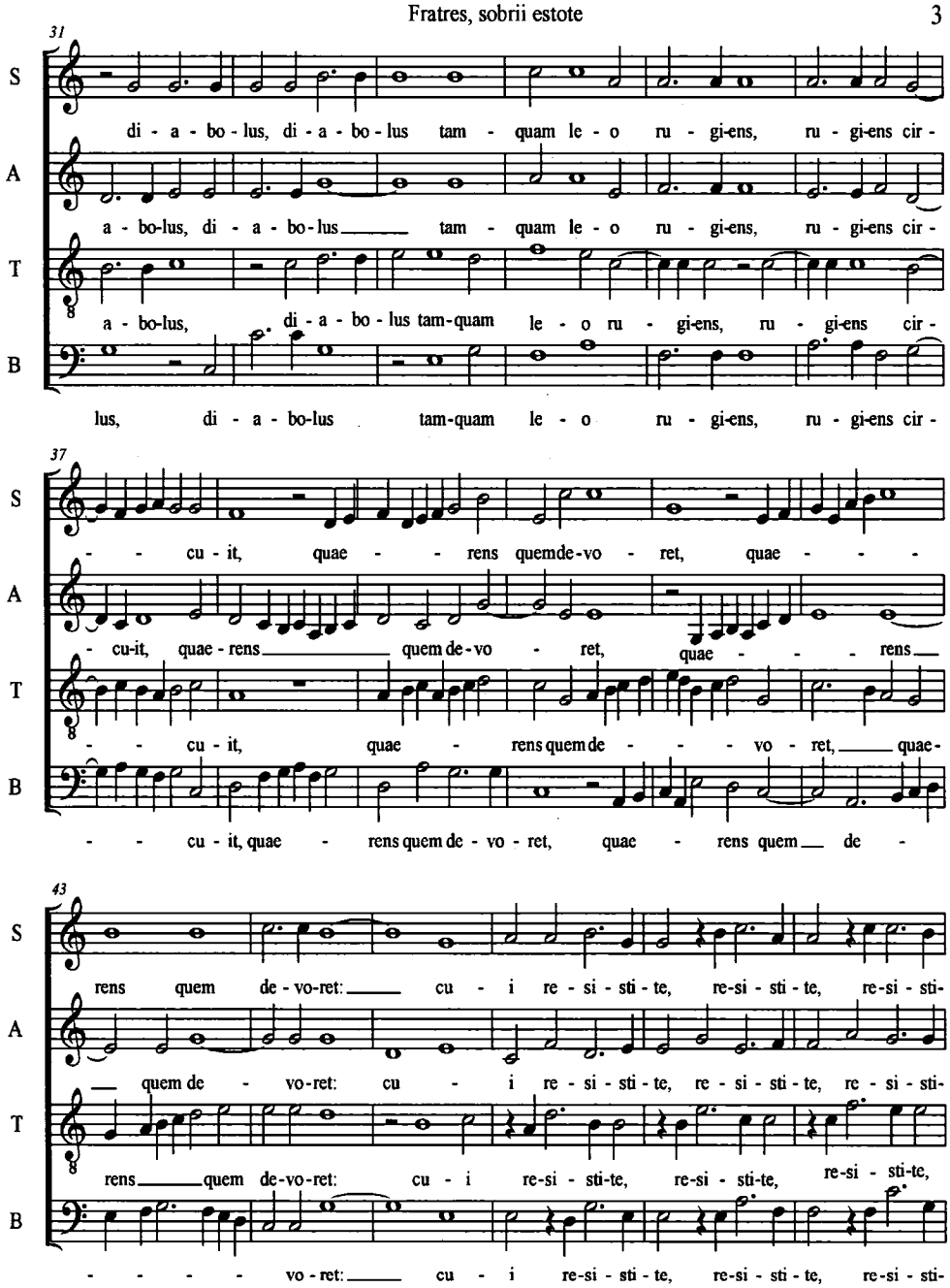
Fratres, sobrii estote

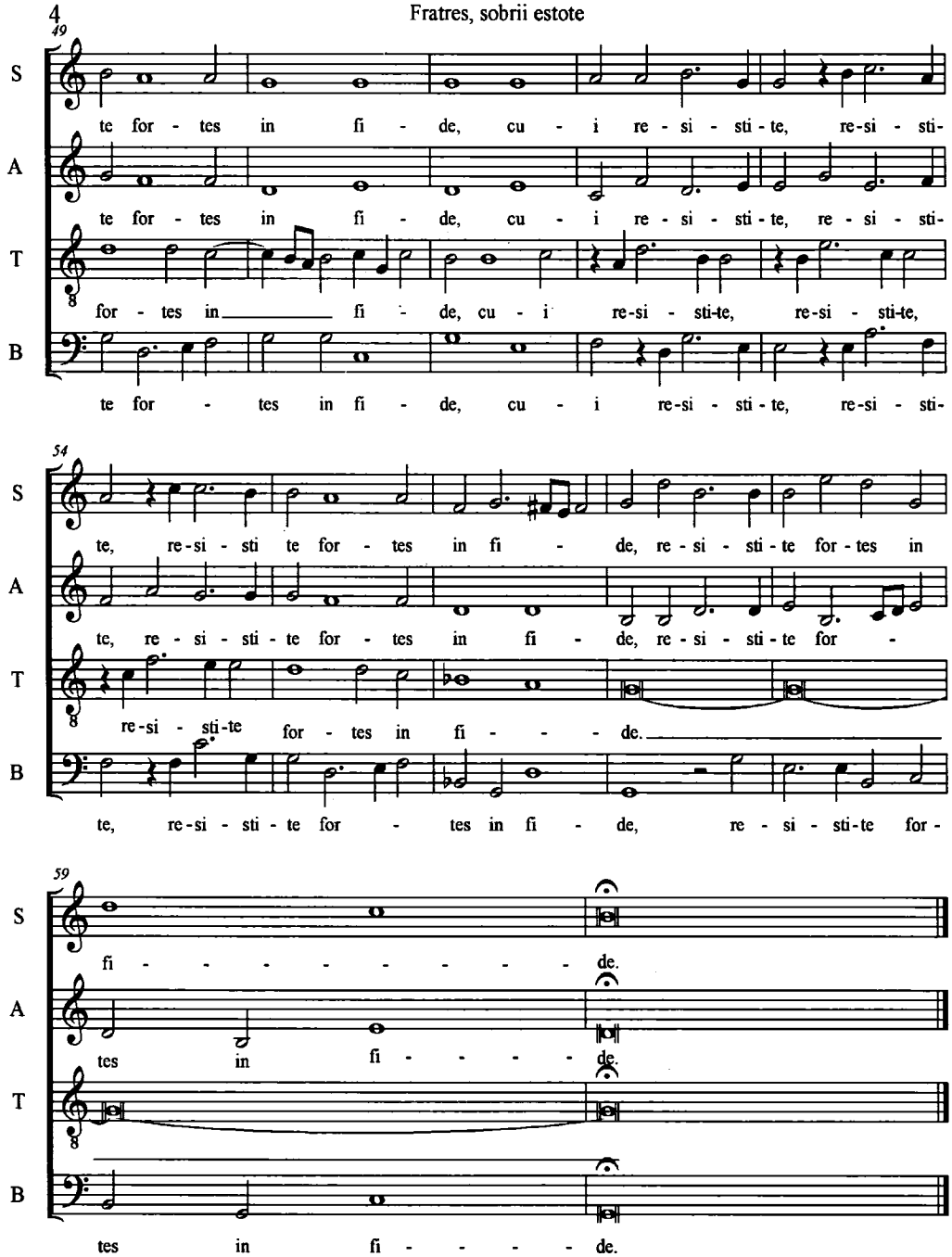
Orlando di Lasso
(1532-1594)
ed. D. Jason Bishop



Fratres, sobrii estote



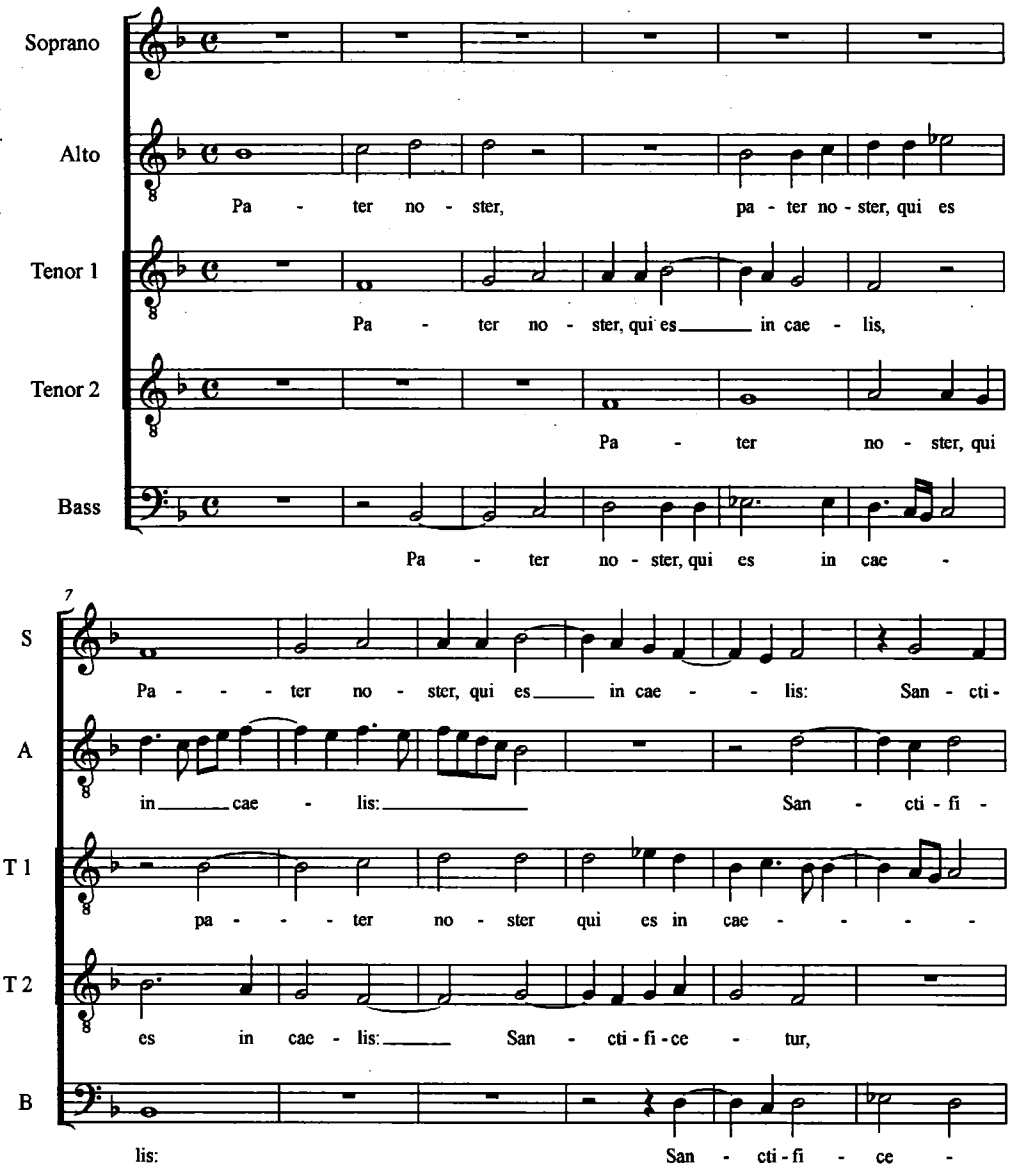

31
S
di - a - bo - lus, di - a - bo - lus tam - quam le - o ru - gi-ens, ru - gi-ens cir -
A
a - bo-lus, di - a - bo-lus tam - quam le - o ru - gi-ens, ru - gi-ens cir -
T
a - bo-lus, di - a - bo - lus tam-quam le - o ru - gi-ens, ru - gi-ens cir -
B
lus, di - a - bo-lus tam-quam le - o ru - gi-ens, ru - gi-ens cir -
37
S
- - cu - it, quae - - rens quemde-vo - ret, quae - - -
A
- cu-it, quae - rens quem de - vo - ret, quae - - - rens
T
- - cu - it, quae - rens quem de - - - vo - ret, quae -
B
- - cu - it, quae - rens quem de - vo - ret, quae - rens quem de -
43
S
rens quem de - vo-ret: cu - i re - si - sti - te, re-si - sti - te, re-si - sti -
A
quem de - vo-ret: cu - i re - si - sti - te, re - si - sti - te, re - si - sti -
T
rens quem de-vo-ret: cu - i re-si - sti-te, re-si - sti-te, re-si - sti-te,
B
vo - ret: cu - i re-si - sti - te, re-si - sti - te, re-si - sti -

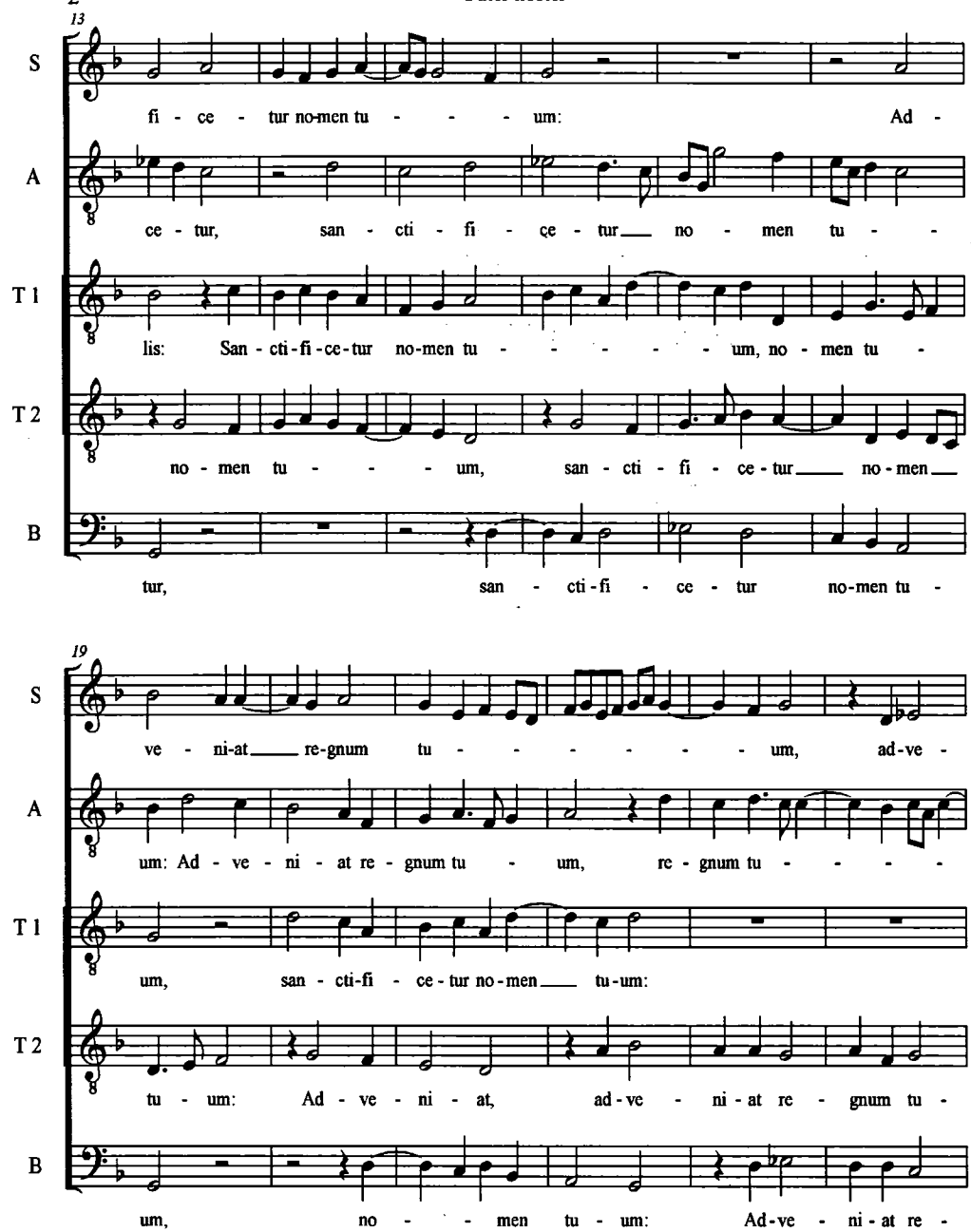

49
S
te for - tes in fi - de, cu - i re - si - sti - te, re-si - sti-
A
te for - tes in fi - de, cu - i re - si - sti - te, re - si - sti-
T
for - tes in fi - de, cu - i re-si - sti-te, re-si - sti-te,
B
te for - tes in fi - de, cu - i re-si - sti - te, re-si - sti-
54
S
te, re-si - sti te for - tes in fi - de, re - si - sti - te for - tes in
A
te, re - si - sti - te for - tes in fi - de, re - si - sti - te for -
T
re-si - sti-te for - tes in fi - de.
B
te, re-si - sti - te for - tes in fi - de, re - si - sti-te for -
59
S
fi - de.
A
tes in fi - de.
T
B
tes in fi - de.

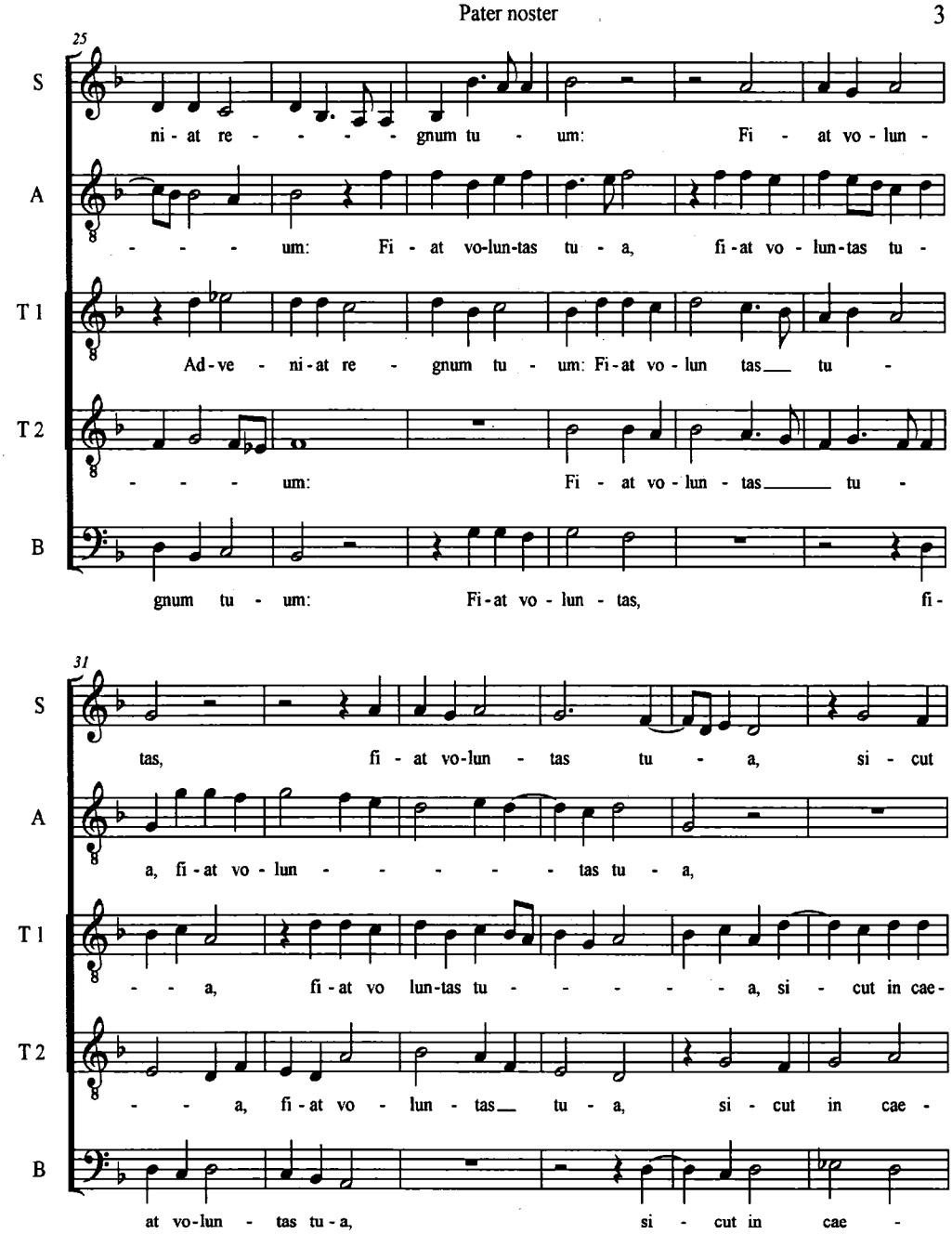
Appendix B

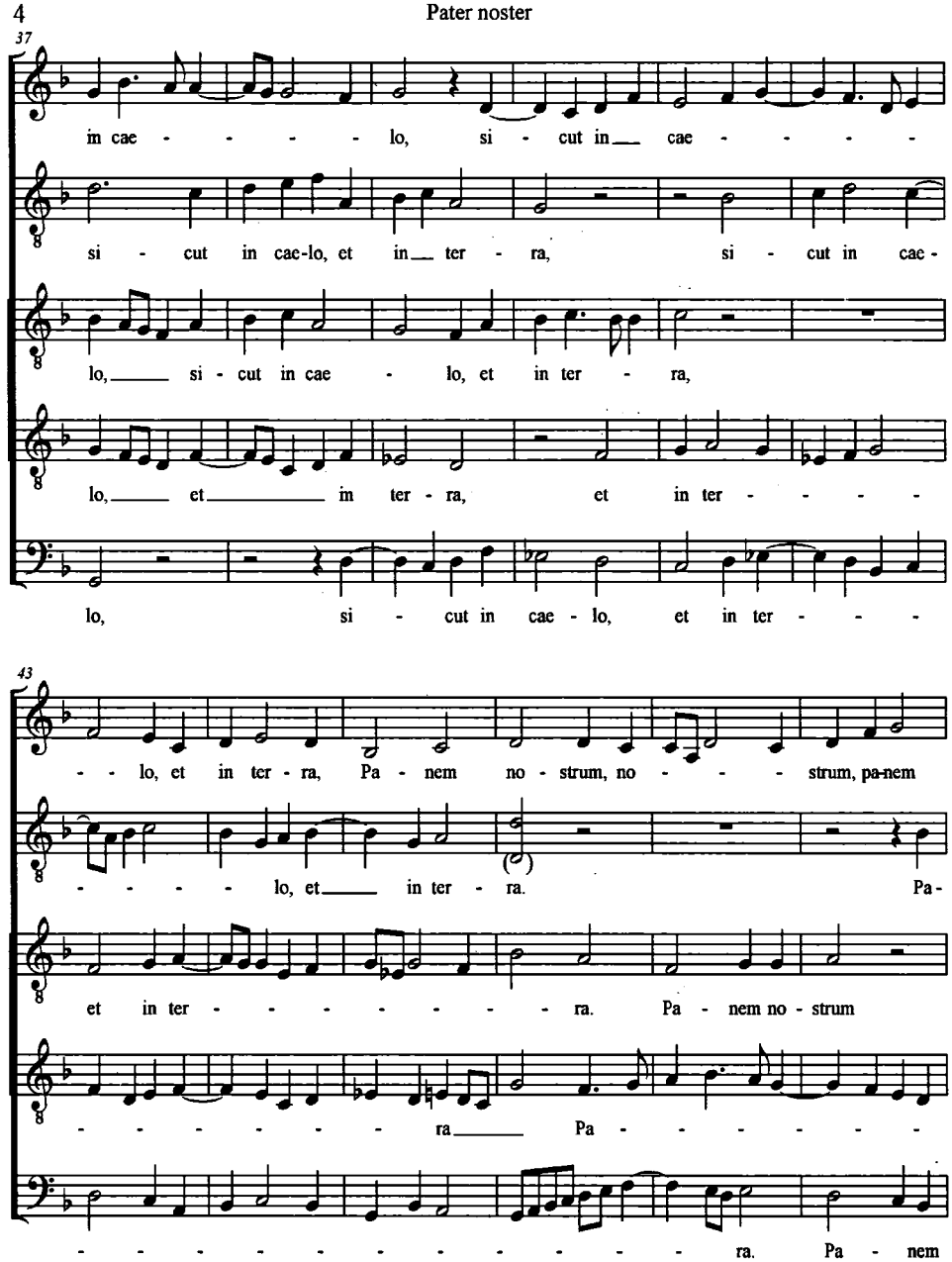
Pater noster

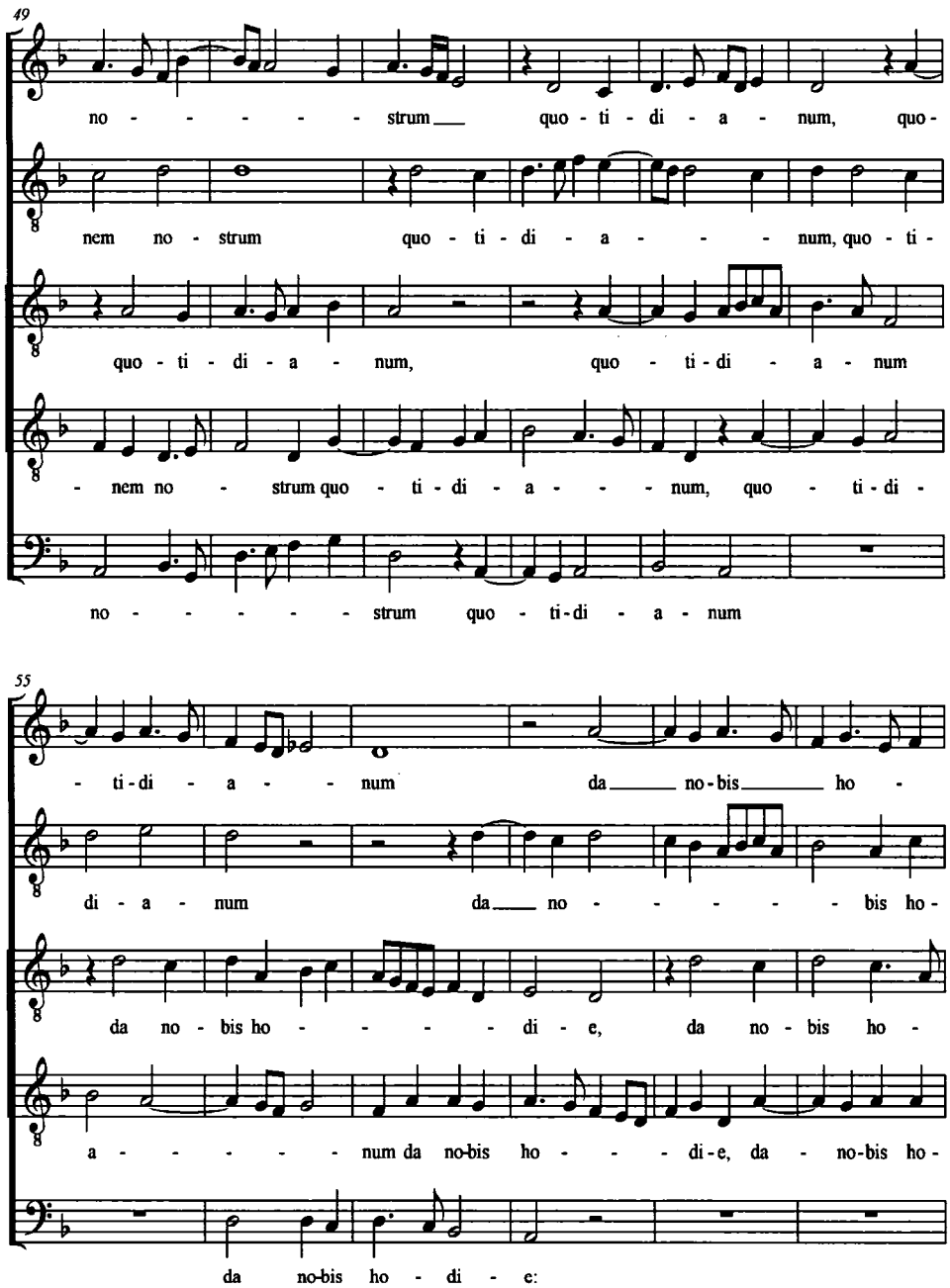
Nicolas Gombert
(c. 1495-1560)
ed. D. Jason Bishop

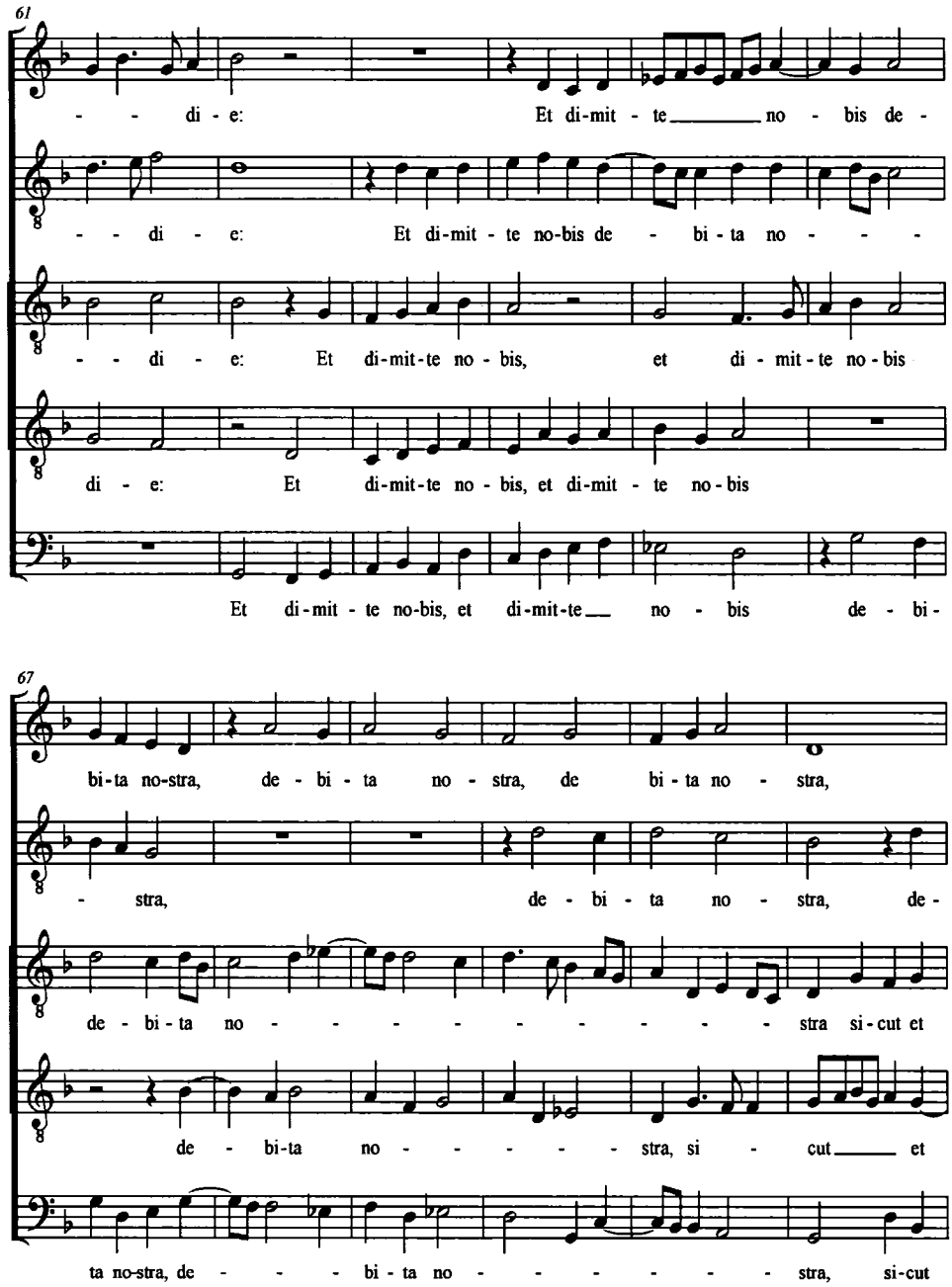


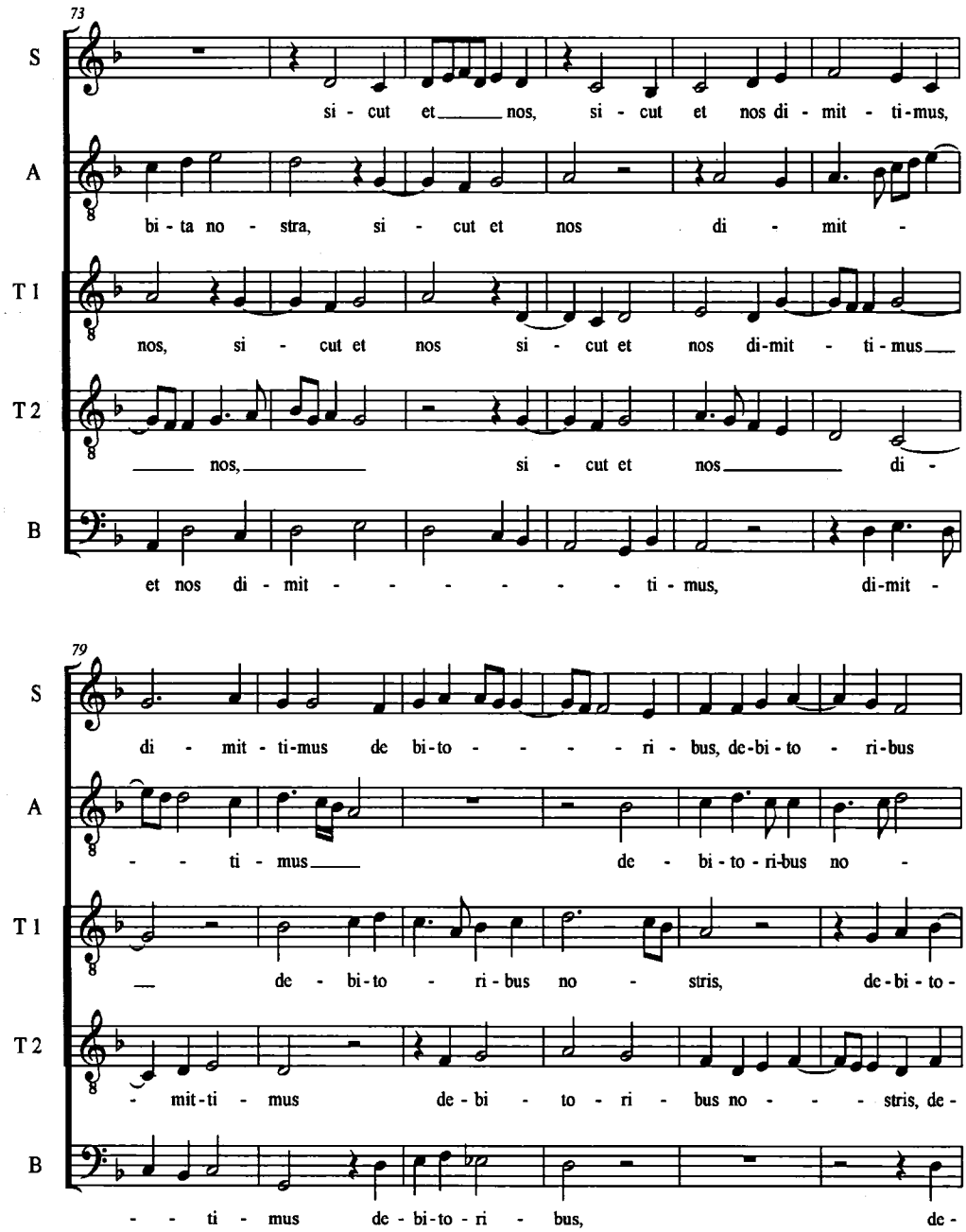

13
S
fi - ce - tur no-men tu - - - um: Ad -
A
ce - tur, san - cti - fi - ce - tur no - men tu - -
T 1
lis: San - cti - fi - ce - tur no-men tu - - - - - - um, no - men tu -
T 2
no - men tu - - - - um, san - cti - fi - ce - tur no - men
B
tur, san - cti - fi - ce - tur no-men tu -
19
S
ve - ni-at re-gnum tu - - - - - - - um, ad-ve -
A
um: Ad - ve - ni - at re - gnum tu - um, re - gnum tu - - - - -
T 1
um, san - cti-fi - ce - tur no - men tu-um:
T 2
tu - um: Ad - ve - ni - at, ad - ve - ni - at re - gnum tu -
B
um, no - - - men tu - um: Ad-ve - ni - at re -

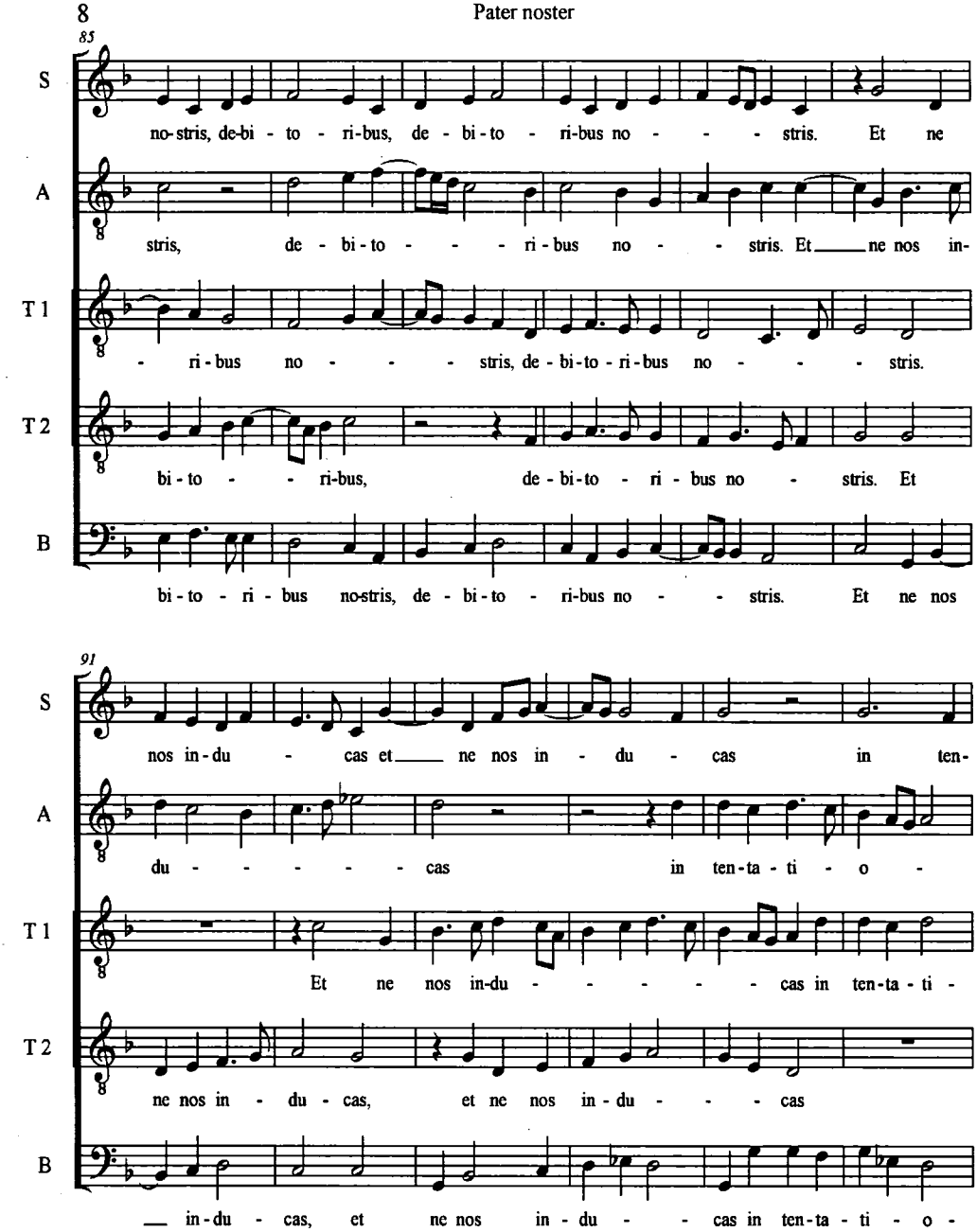

25
S
ni - at re - - - - - gnum tu - um: Fi - at vo - lun -
A
- - - - um: Fi - at vo-lun-tas tu - a, fi - at vo - lun-tas tu -
T 1
Ad - ve - ni - at re - gnum tu - um: Fi - at vo - lun tas tu -
T 2
- - - - um: Fi - at vo - lun - tas tu -
B
gnum tu - um: Fi - at vo - lun - tas, fi -
31
S
tas, fi - at vo-lun - tas tu - a, si - cut
A
a, fi - at vo - lun - - - - - tas tu - a,
T 1
- - a, fi - at vo lun-tas tu - - - - - a, si - cut in cae -
T 2
- - a, fi - at vo - lun - tas tu - a, si - cut in cae -
B
at vo-lun - tas tu - a, si - cut in cae -

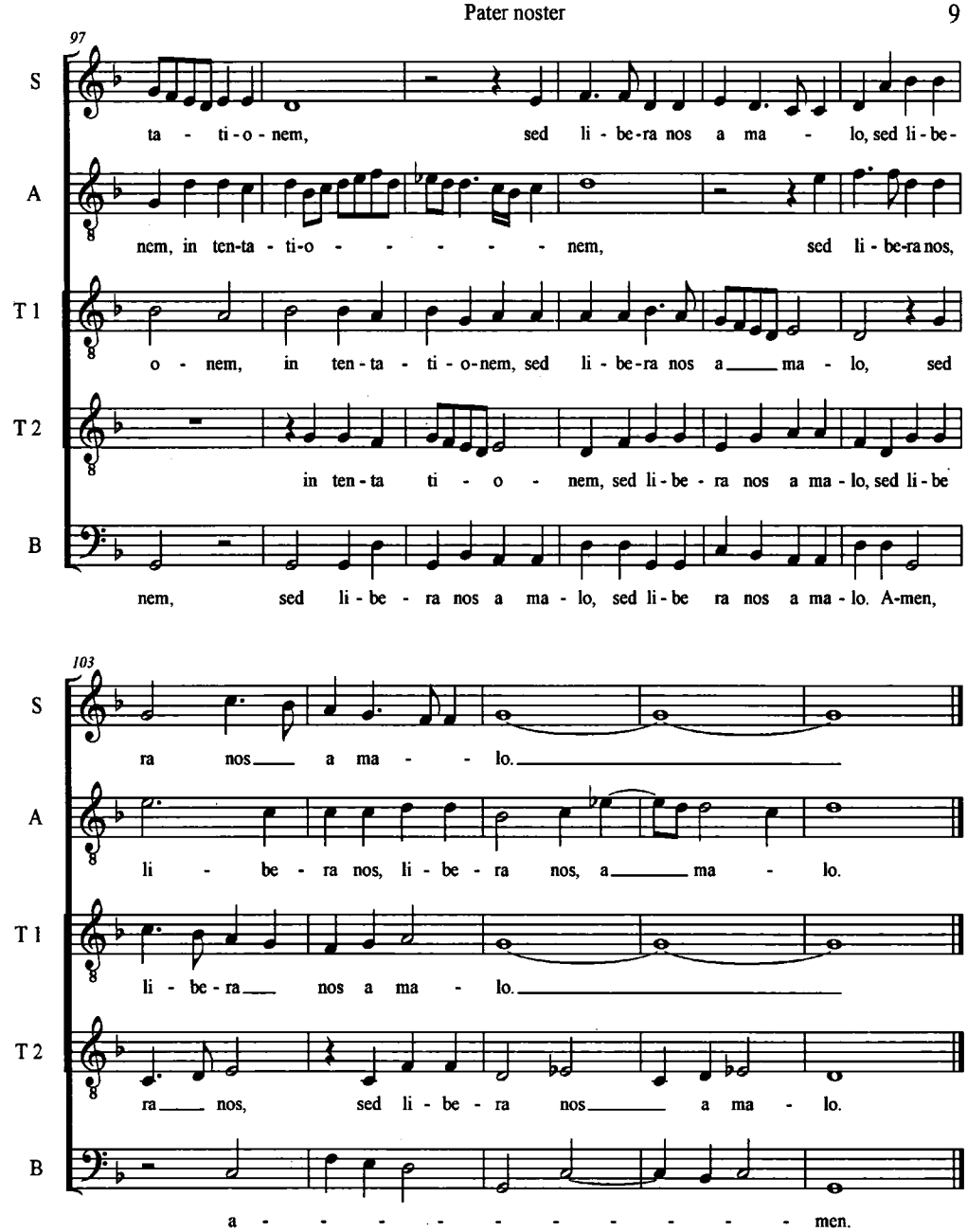

37
S
in cae - - - - - lo, si - cut in cae - - - - -
A
si - cut in cac-lo, et in ter - ra, si - cut in cac -
T 1
lo, si - cut in cae - lo, et in ter - ra,
T 2
lo, et in ter - ra, et in ter - - - - -
B
lo, si - cut in cae - lo, et in ter - - -
43
S
- - lo, et in ter - ra, Pa - nem no - strum, no - - - strum, pa-nem
A
- - - - - lo, et in ter - ra. Pa -
T 1
et in ter - - - - - - - - ra. Pa - nem no - strum
T 2
- - - - - - - ra Pa - - - - - - -
B
- - - - - - - - - - - - - - ra. Pa - nem


49
S
no - - - - - - strum quo - ti - di - a - num, quo -
A
nem no - strum quo - ti - di - a - - - num, quo - ti -
T 1
quo - ti - di - a - num, quo - ti - di - a - num
T 2
- nem no - strum quo - ti - di - a - - - num, quo - ti - di -
B
no - - - - - - strum quo - ti - di - a - num
55
S
- ti - di - a - - num da no - bis ho -
A
di - a - num da no - - - - - bis ho -
T 1
da no - bis ho - - - - - di - e, da no - bis ho -
T 2
a - - - - - - num da no-bis ho - - - - di - e, da - no-bis ho -
B
da no-bis ho - di - e:


61
S
- - di - e: Et di-mit - te no - bis de -
A
- - di - e: Et di-mit - te no-bis de - bi - ta no - - -
T 1
- - di - e: Et di-mit-te no - bis, et di - mit - te no - bis
T 2
di - e: Et di-mit-te no - bis, et di-mit - te no - bis
B
Et di-mit - te no-bis, et di-mit-te no - bis de - bi -
67
S
bi-ta no-stra, de - bi - ta no - stra, de bi - ta no - stra,
A
- stra, de - bi - ta no - stra, de -
T 1
de - bi - ta no - - - - - - - - - stra si - cut et
T 2
de - bi-ta no - - - - - stra, si - cut et
B
ta no-stra, de - - - bi - ta no - - - - - - stra, si-cut


73
S
si - cut et nos, si - cut et nos di - mit - ti-mus,
A
bi - ta no - stra, si - cut et nos di - mit -
T 1
nos, si - cut et nos si - cut et nos di-mit - ti - mus
T 2
nos, si - cut et nos di -
B
et nos di - mit - - - - - - - ti - mus, di-mit -
79
S
di - mit - ti-mus de bi-to - - - - - ri - bus, de-bi - to - ri-bus
A
- - ti - mus de - bi - to - ri-bus no -
T 1
de - bi-to - ri - bus no - stris, de-bi - to -
T 2
- mit-ti - mus de - bi - to - ri - bus no - - - stris, de -
B
- - ti - mus de - bi-to - ri - bus, de -

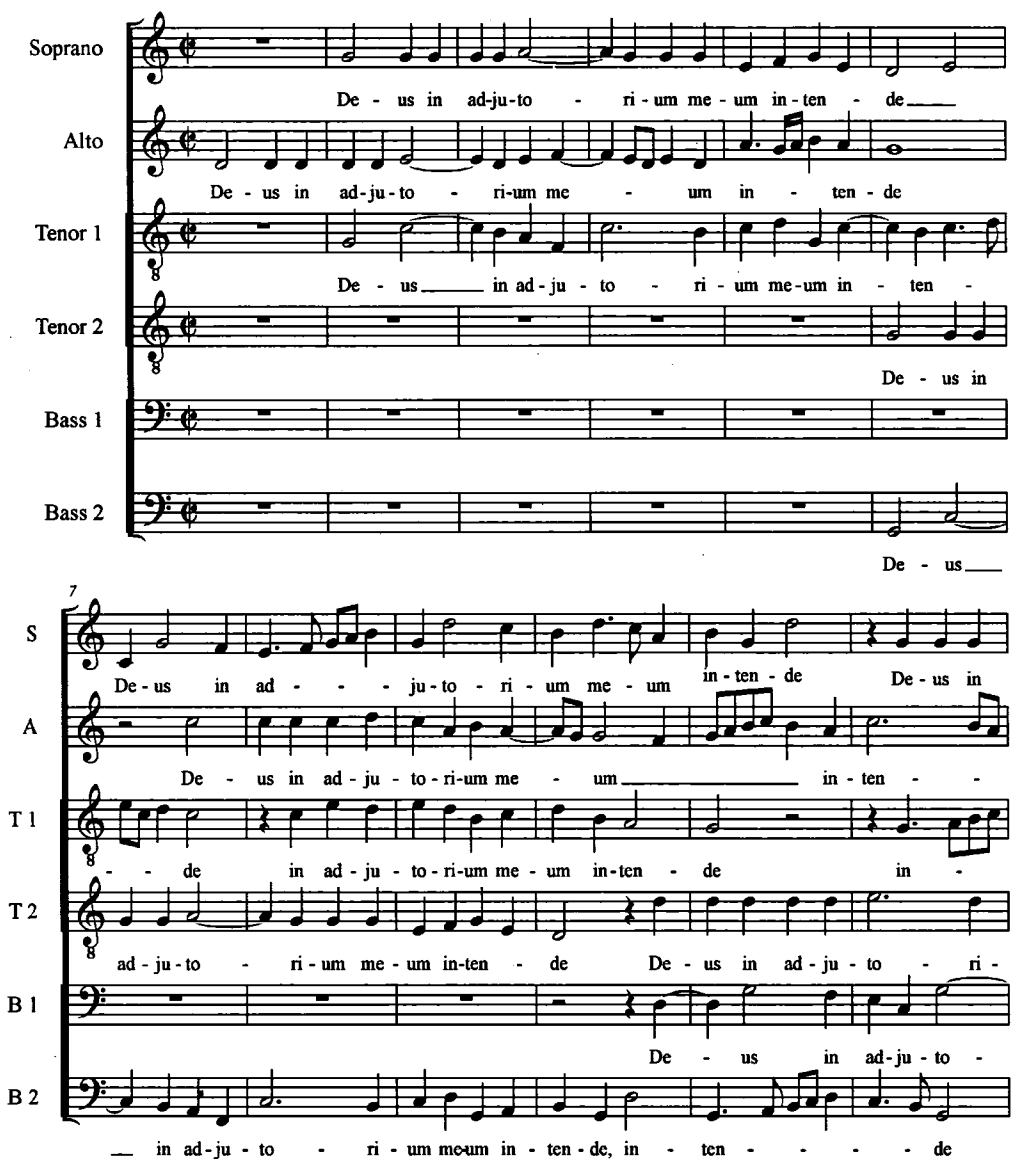

85
S
no-stris, de-bi - to - ri-bus, de - bi-to - ri-bus no - - - stris. Et ne
A
stris, de - bi-to - - - - ri-bus no - - stris. Et ne nos in-
T1
- ri-bus no - - - stris, de - bi-to - ri-bus no - - - stris.
T2
bi-to - - ri-bus, de - bi-to - ri - bus no - stris. Et
B
bi-to - ri - bus no-stris, de - bi-to - ri-bus no - - stris. Et ne nos
91
S
nos in-du - cas et ne nos in - du - cas in ten-
A
du - - - - - - cas in ten-ta - ti - o -
T1
Et ne nos in-du - - - - - - cas in ten-ta - ti -
T2
ne nos in - du - cas, et ne nos in - du - - - cas
B
in-du - cas, et ne nos in - du - - cas in ten-ta - ti - o -

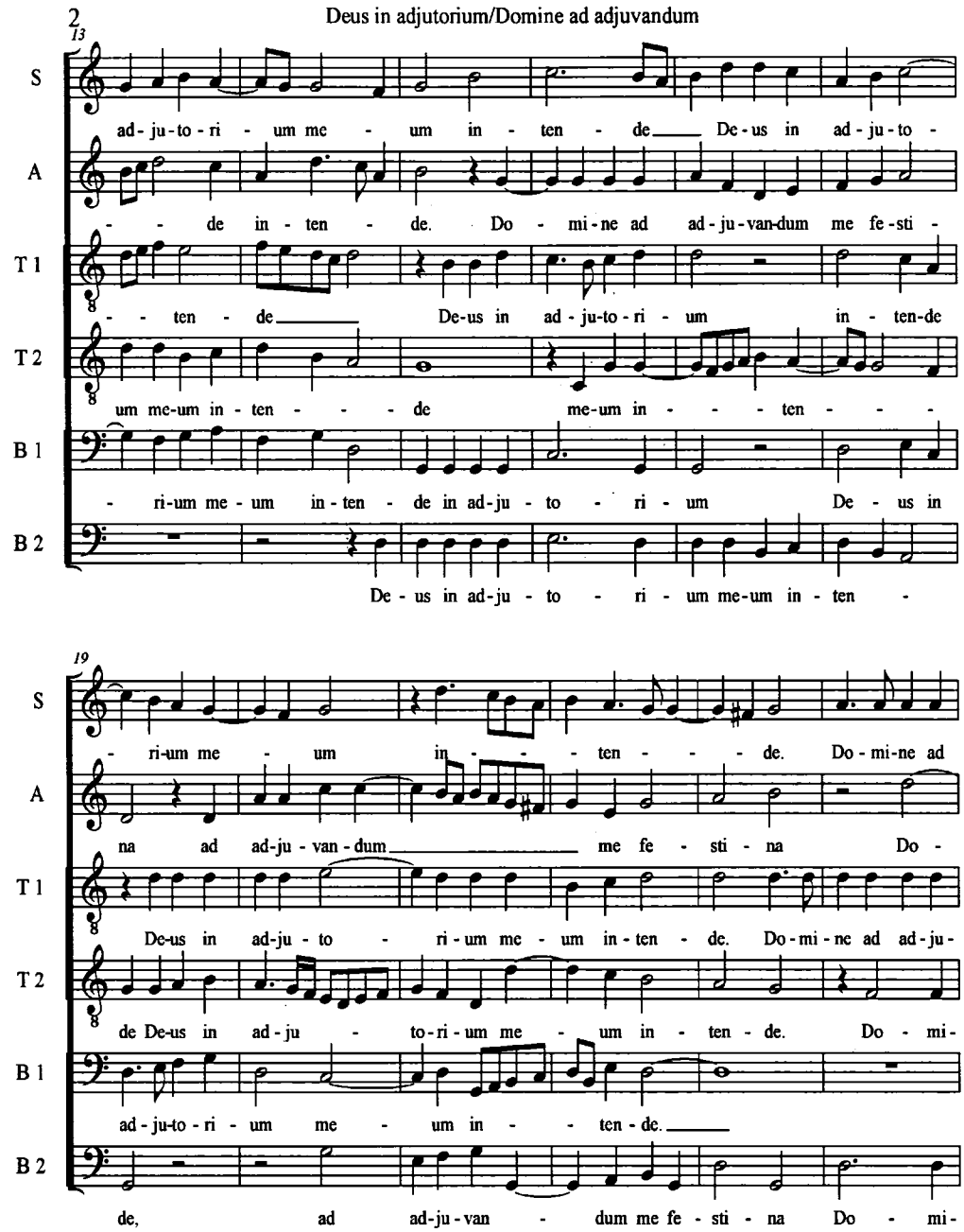

97
S
ta - ti-o - nem, sed li - be-ra nos a ma - lo, sed li - be-
A
nem, in ten-ta - ti-o - - - - - - nem, sed li - be-ra nos,
T 1
o - nem, in ten - ta - ti - o-nem, sed li - be-ra nos a ma - lo, sed
T 2
in ten - ta ti - o - nem, sed li - be - ra nos a ma - lo, sed li - be
B
nem, sed li - be - ra nos a ma - lo, sed li - be ra nos a ma - lo. A-men,
103
S
ra nos a ma - - lo.
A
li - be - ra nos, li - be - ra nos, a ma - lo.
T 1
li - be - ra nos a ma - lo.
T 2
ra nos, sed li - be - ra nos a ma - lo.
B
a - - - - - - - - - - men.

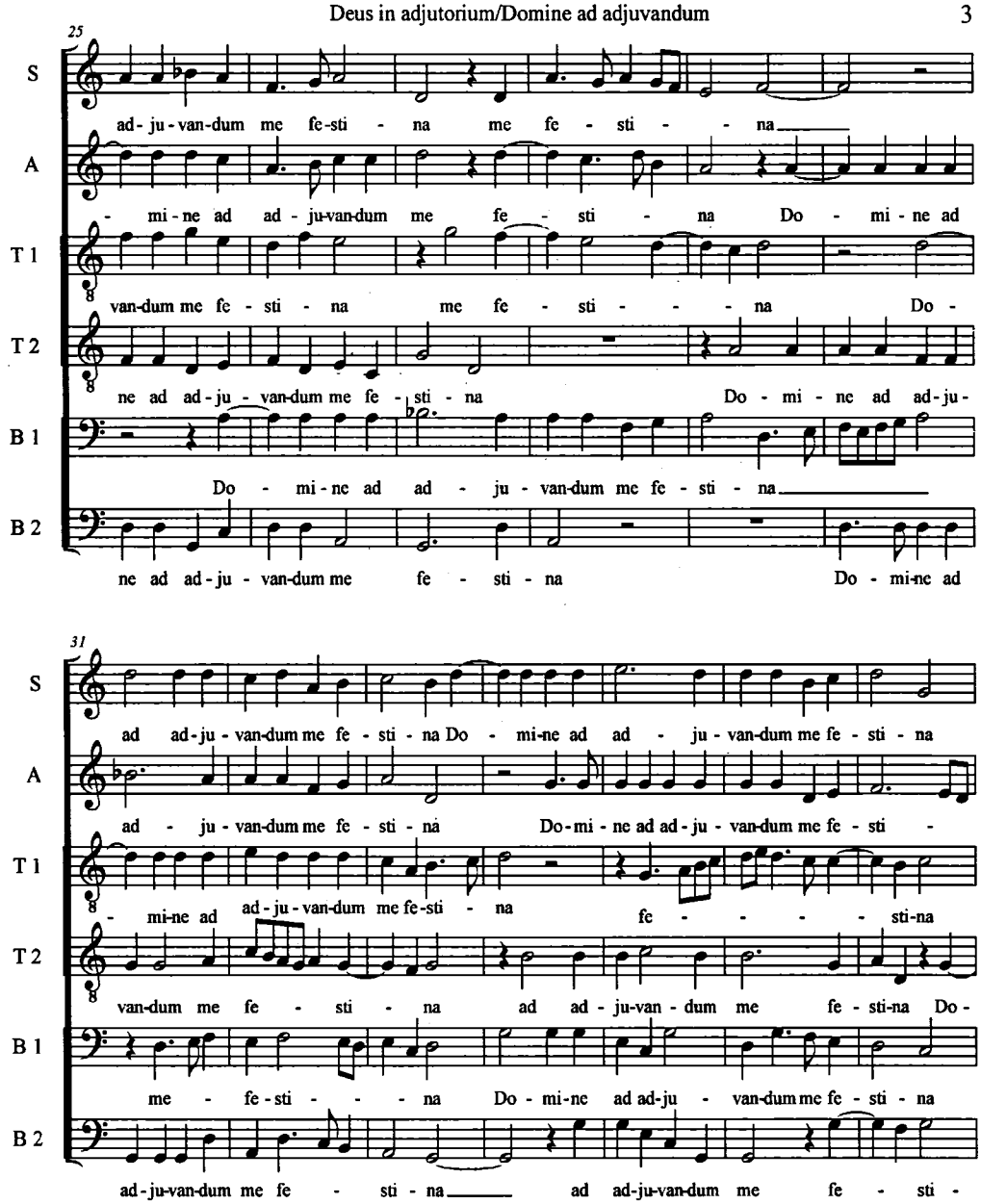
Appendix C

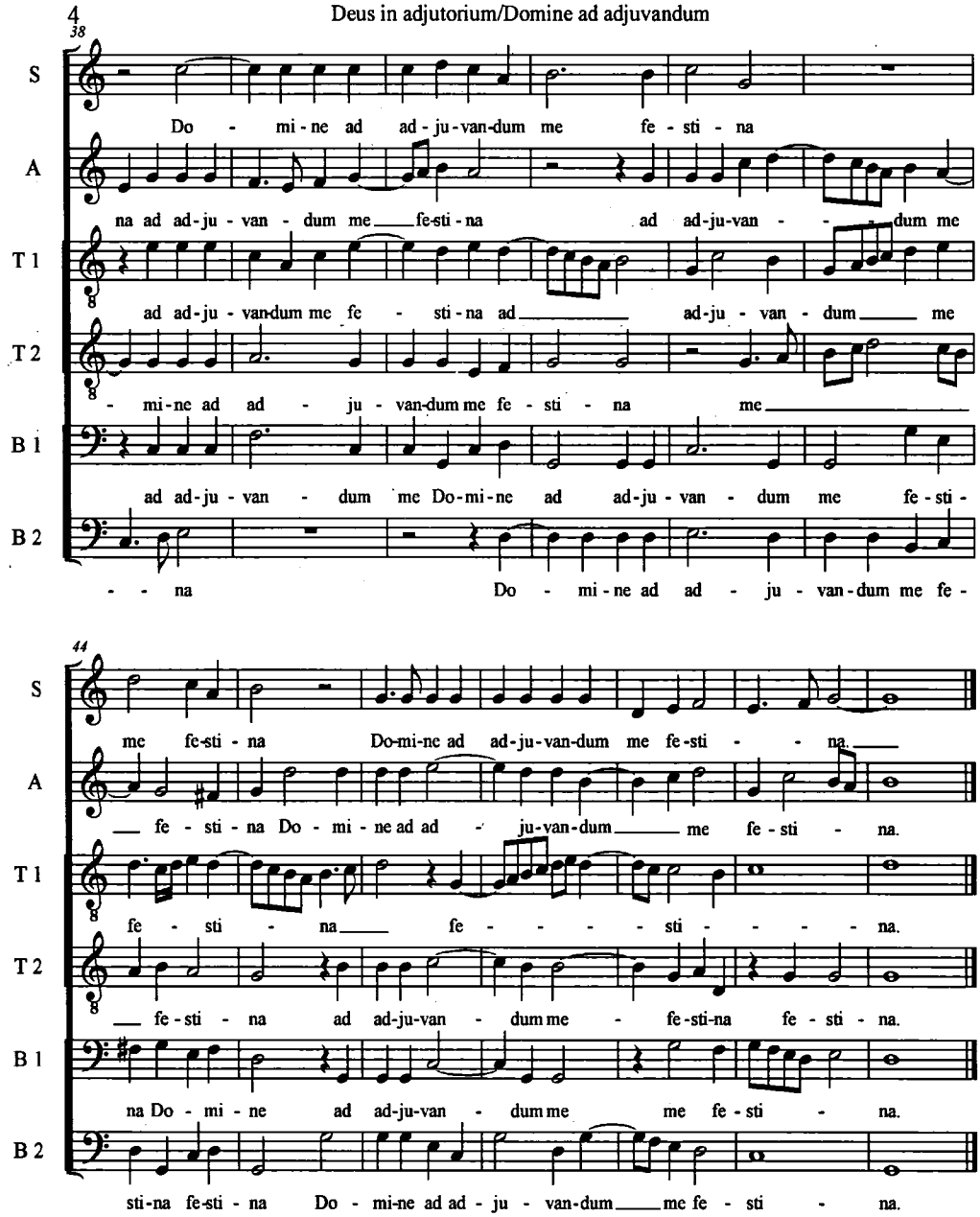
Deus in adjutorium/Domine ad adjuvandum

Jacobus Clemens non Papa
(c. 1510-1555)
ed. D. Jason Bishop




2
Deus in adjutorium/Domine ad adjuvandum
13
S
A
T 1
T 2
B 1
B 2
ad - ju - to - ri - um me - um in - ten - de De - us in ad - ju - to -
de in - ten - de. Do - mi - ne ad ad - ju - van-dum me fe - sti -
ten - de De-us in ad - ju-to - ri - um in - ten-de
um me-um in - ten - de me-um in - ten
ri-um me - um in - ten - de in ad-ju - to - ri - um De - us in
De - us in ad-ju - to - ri - um me-um in - ten -
19
S
A
T 1
T 2
B 1
B 2
ri-um me - um in - ten - de. Do - mi-ne ad
na ad ad-ju - van - dum me fe - sti - na Do -
De-us in ad-ju - to - ri - um me - um in - ten - de. Do - mi - ne ad ad - ju -
de De-us in ad - ju - to-ri - um me - um in - ten - de. Do - mi -
ad - ju-to - ri - um me - um in - ten - de.
de, ad ad-ju-van - dum me fe - sti - na Do - mi -

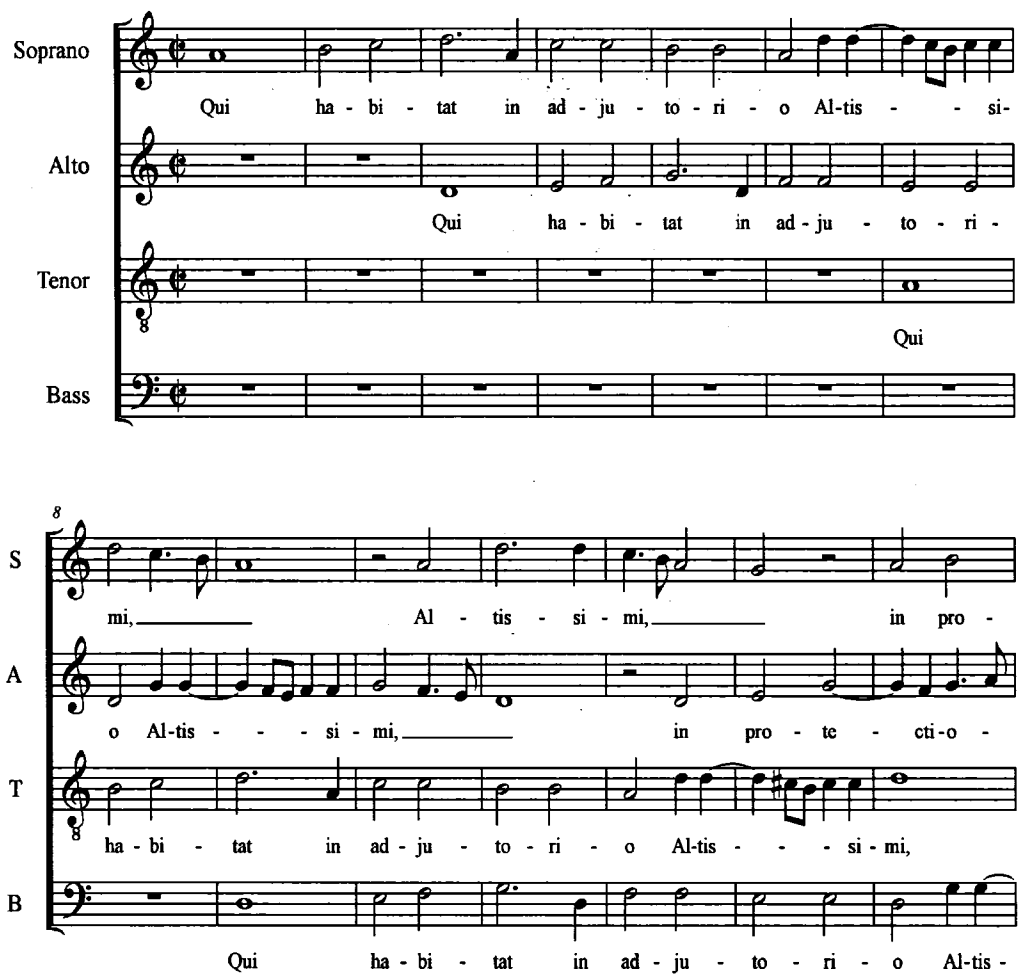

25
S
ad - ju - van-dum me fe-sti - na me fe - sti - - na
A
- mi - ne ad ad - ju-van-dum me fe - sti - na Do - mi - ne ad
T 1
van-dum me fe - sti - na me fe - sti - - - na Do -
T 2
ne ad ad-ju - van-dum me fe - sti - na Do - mi - ne ad ad-ju-
B 1
Do - mi - ne ad ad - ju - van-dum me fe - sti - na
B 2
ne ad ad-ju - van-dum me fe - sti - na Do - mi-ne ad
31
S
ad ad-ju - van-dum me fe - sti - na Do - mi-ne ad ad - ju - van-dum me fe - sti - na
A
ad - ju - van-dum me fe - sti - na Do-mi - ne ad ad-ju - van-dum me fe - sti -
T 1
- mi-ne ad ad-ju-van-dum me fe-sti - na fe - - - - sti-na
T 2
van-dum me fe - sti - na ad ad - ju-van - dum me fe - sti-na Do -
B 1
me - fe-sti - - - na Do - mi-ne ad ad-ju - van-dum me fe - sti - na
B 2
ad-ju-van-dum me fe - sti - na ad ad-ju-van-dum me fe - sti -

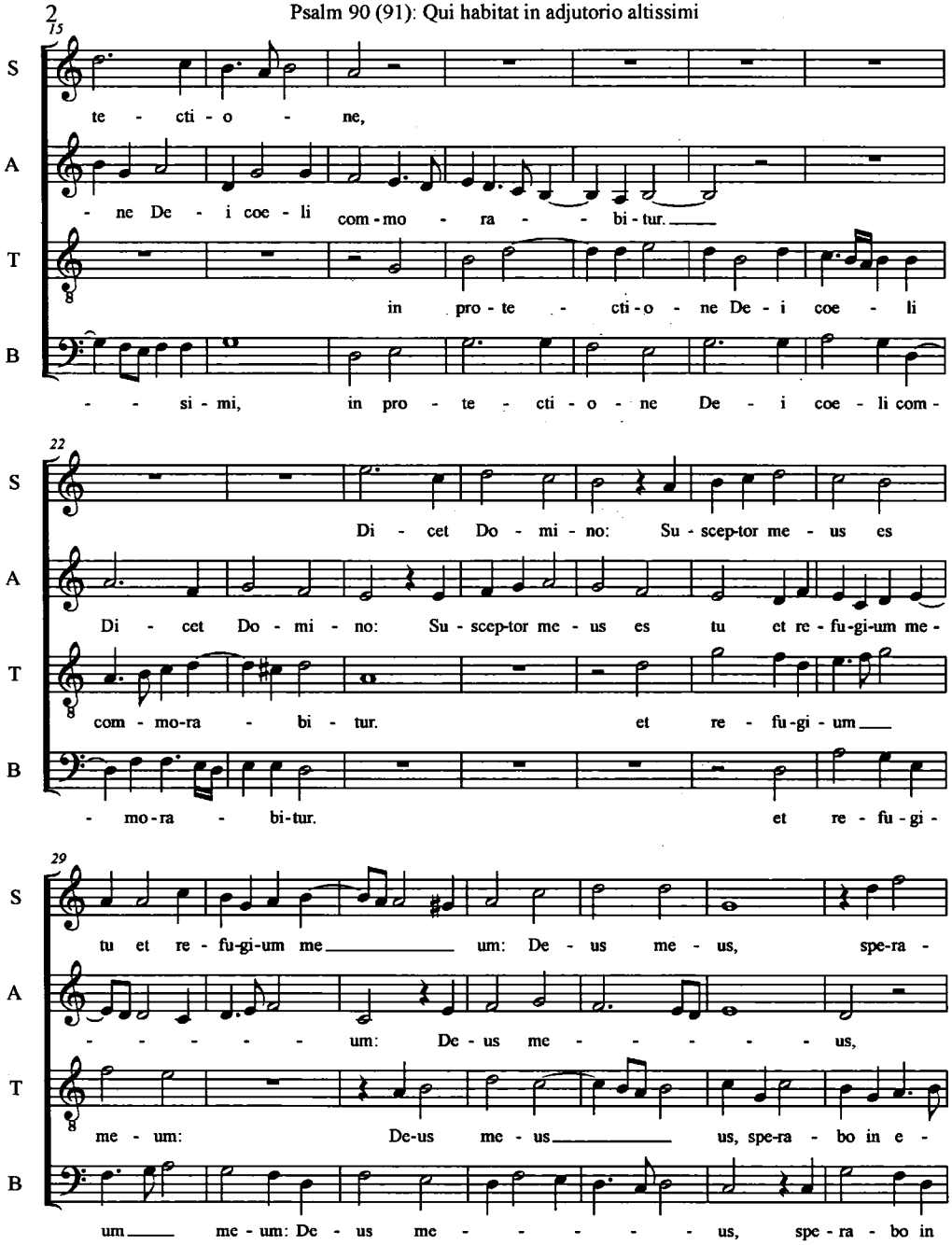

38
S
Do - mi - ne ad ad - ju - van-dum me fe - sti - na
A
na ad ad-ju - van - dum me fe-sti - na ad ad-ju-van - - - dum me
T 1
ad ad-ju - van-dum me fe - sti - na ad ad-ju - van - dum me
T 2
- mi-ne ad ad - ju - van-dum me fe - sti - na me
B 1
ad ad-ju - van - dum me Do-mi-ne ad ad-ju - van - dum me fe - sti -
B 2
- - na Do - mi - ne ad ad - ju - van-dum me fe -
44
S
me fe-sti - na Do-mi-ne ad ad-ju-van-dum me fe-sti - - na.
A
fe - sti - na Do - mi - ne ad ad - ju-van-dum me fe - sti - na.
T 1
fe - sti - na fe - - - - sti - - - - na.
T 2
fe - sti - na ad ad-ju-van - dum me - fe-sti-na fe - sti - na.
B 1
na Do - mi - ne ad ad-ju-van - dum me me fe - sti - na.
B 2
sti-na fe-sti - na Do - mi-ne ad ad - ju - van-dum me fe - sti - na.

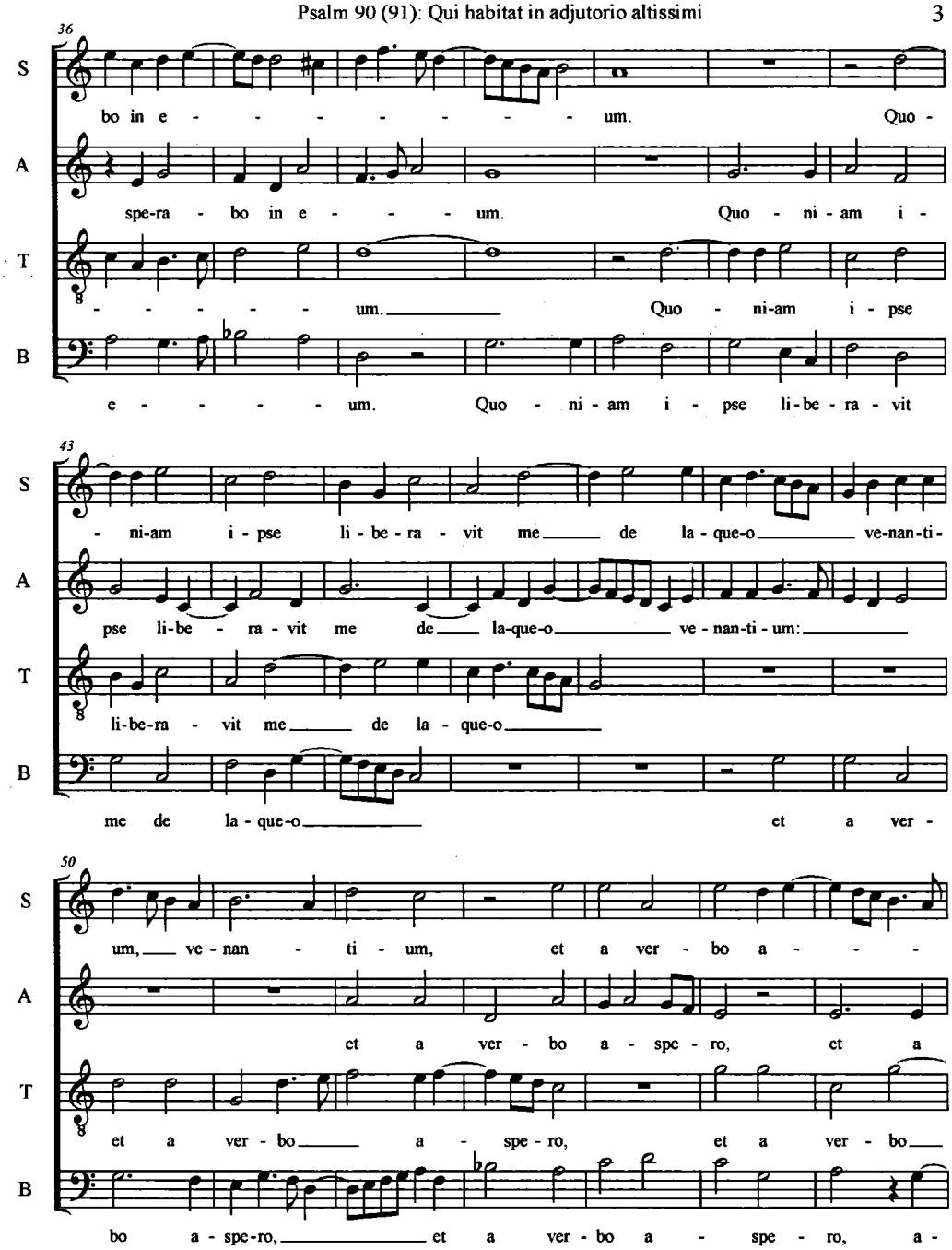
Appendix D

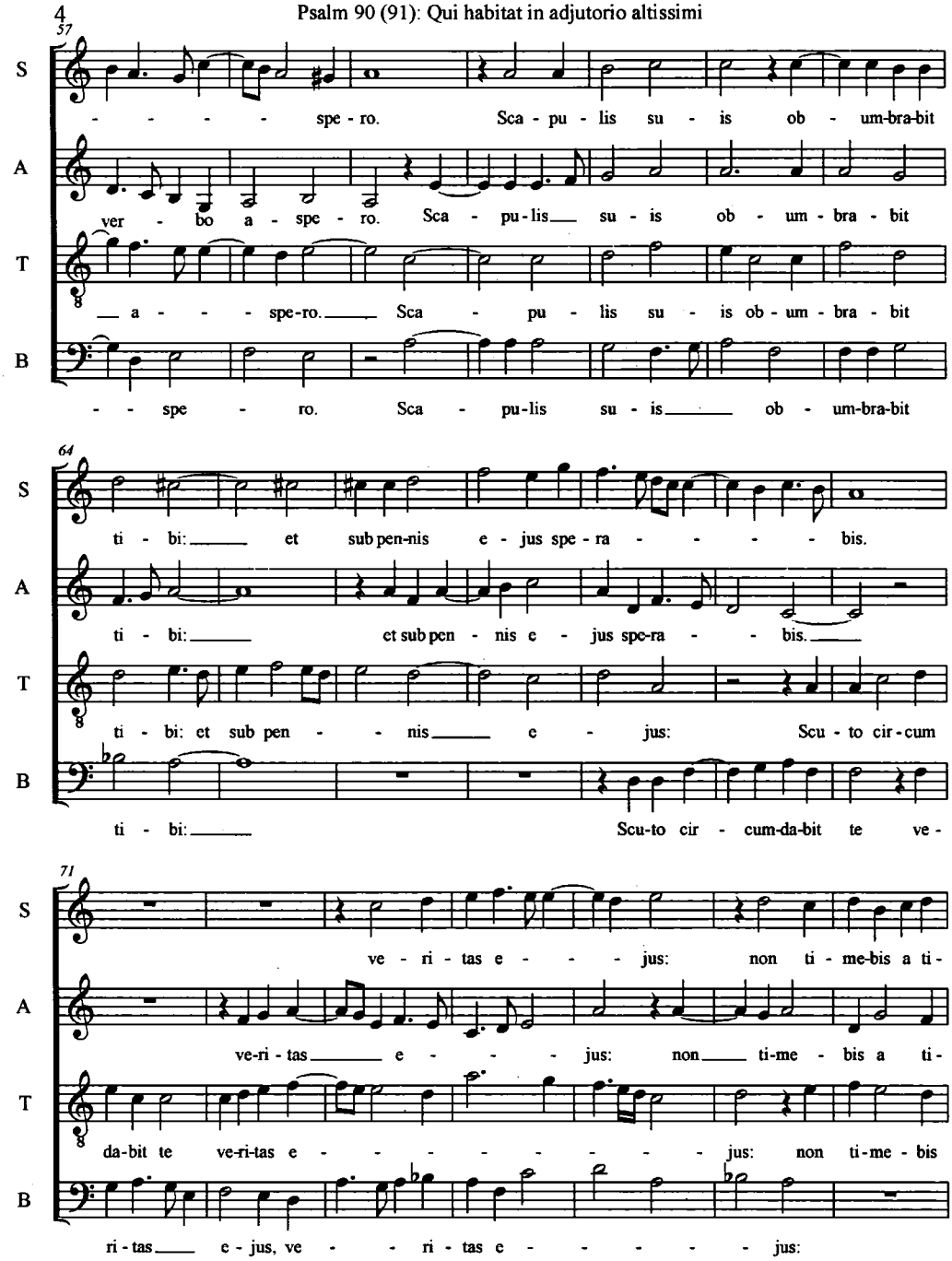
Psalm 90 (91): Qui habitat in adjutorio Altissimi

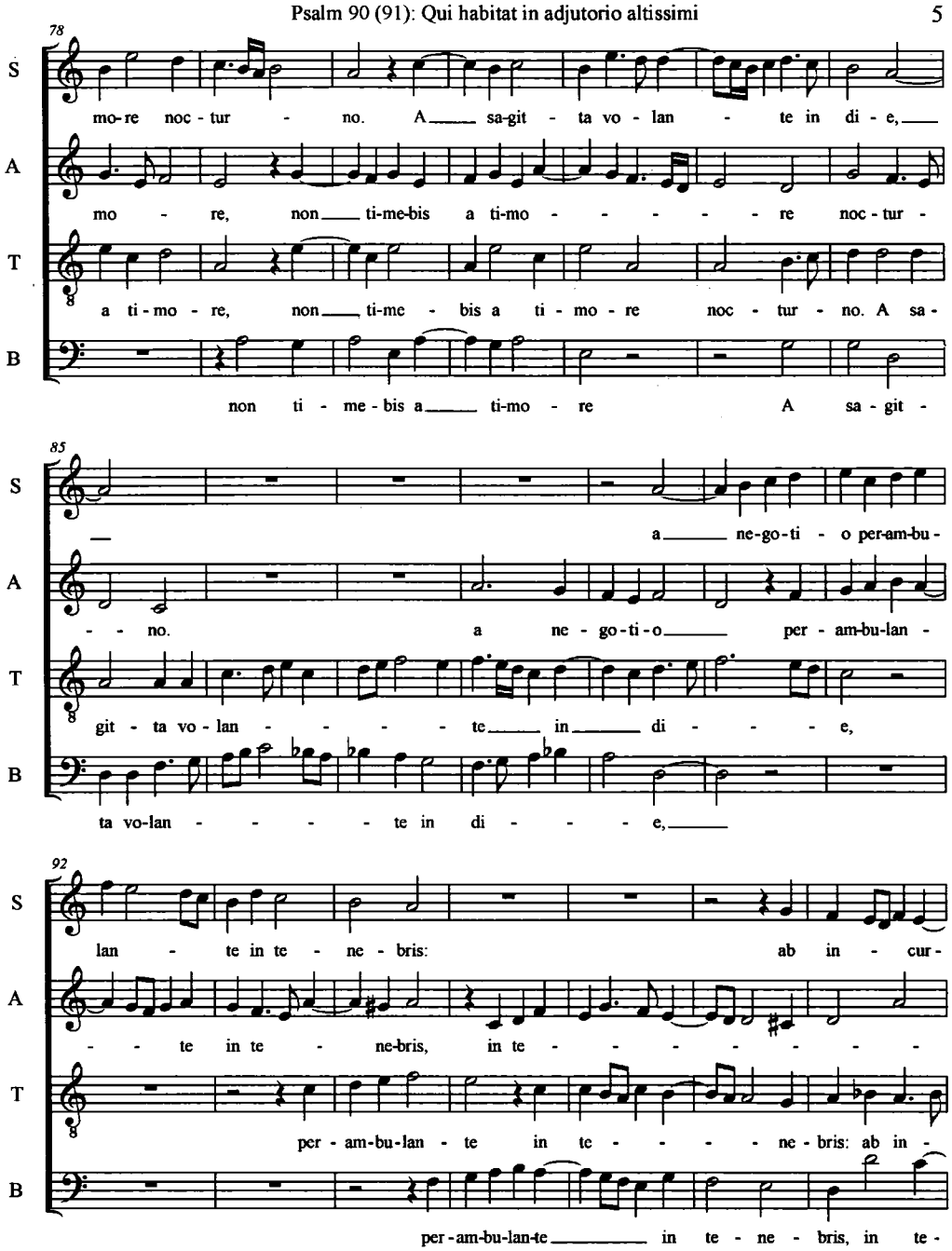
Adrian Willaert
(c. 1490-1562)
ed. D. Jason Bishop

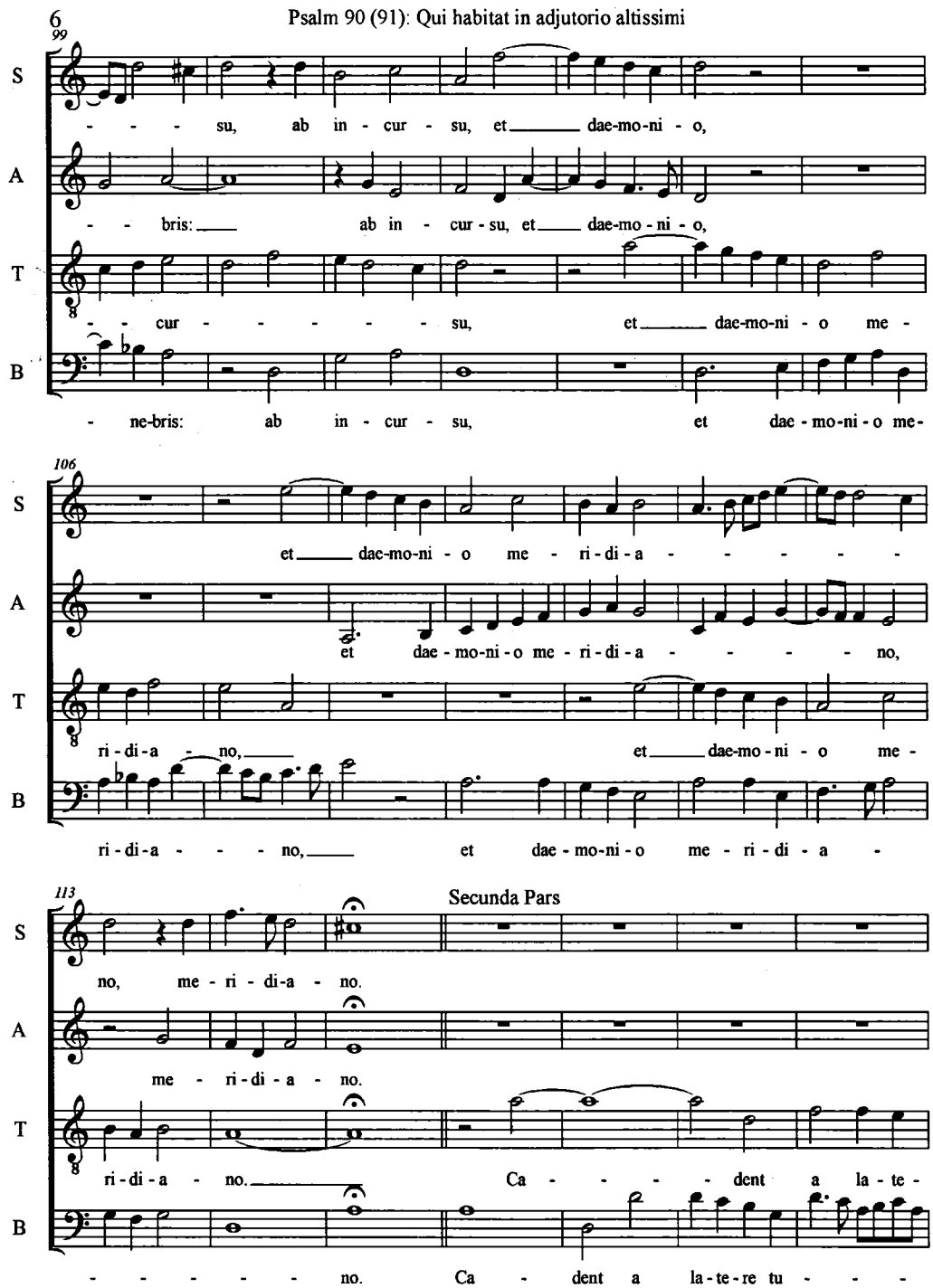


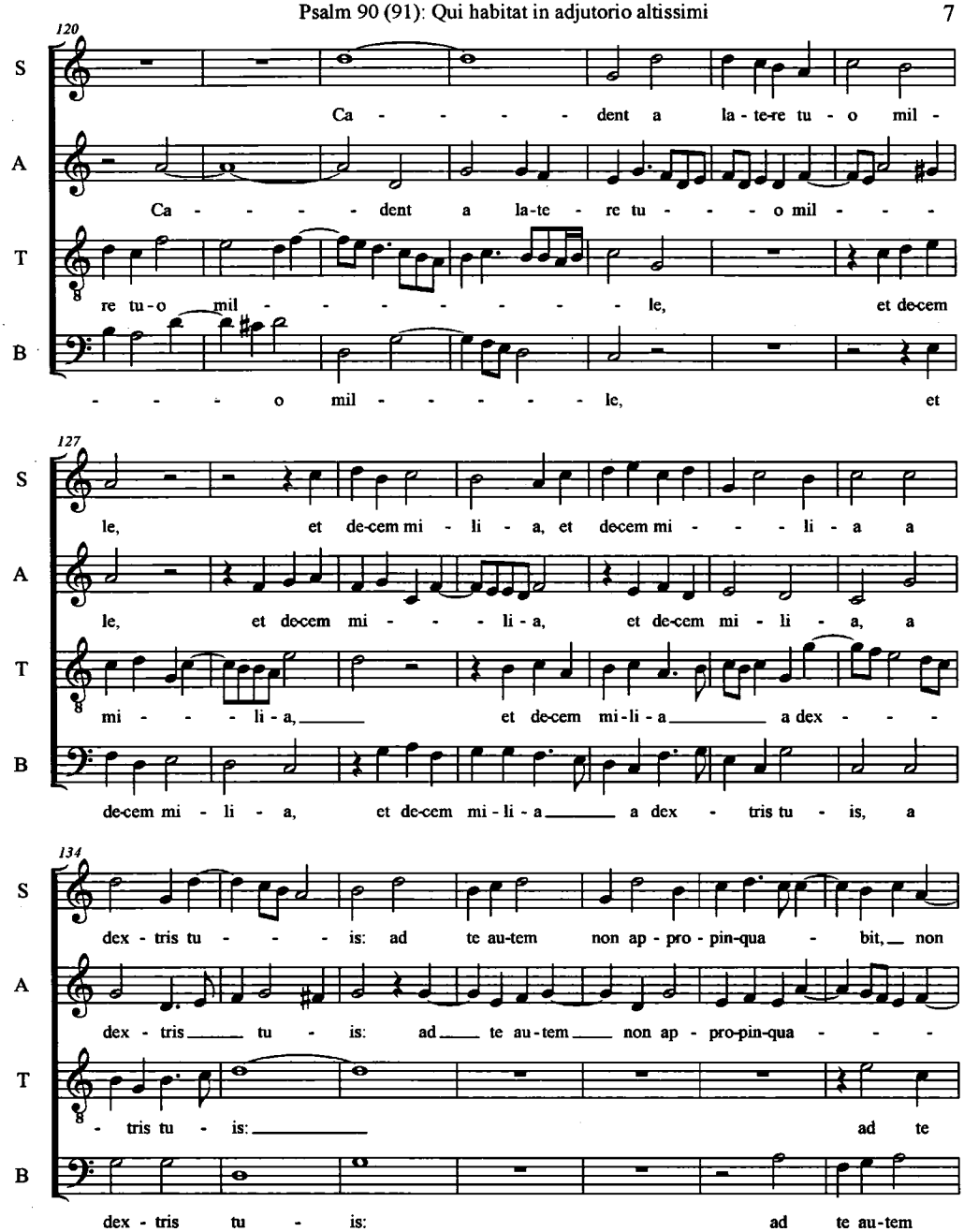

15
S
te - cti - o - ne,
A
- ne De - i coe - li com - mo - ra - - bi - tur.
T
in pro - te - cti - o - ne De - i coe - li
B
- - si - mi, in pro - te - cti - o - ne De - i coe - li com -
22
S
Di - cet Do - mi - no: Su - scep-tor me - us es
A
Di - cet Do - mi - no: Su - scep-tor me - us es tu et re - fu-gi-um me -
T
com - mo-ra - bi - tur. et re - fu-gi - um
B
- mo-ra - bi-tur. et re - fu - gi -
29
S
tu et re - fu-gi-um me um: De - us me - us, spe-ra -
A
- - - - - - um: De - us me - - - - - - us,
T
me - um: De-us me - us us, spe-ra - bo in e -
B
um me - um: De - us me - - - - - - us, spe - ra - bo in

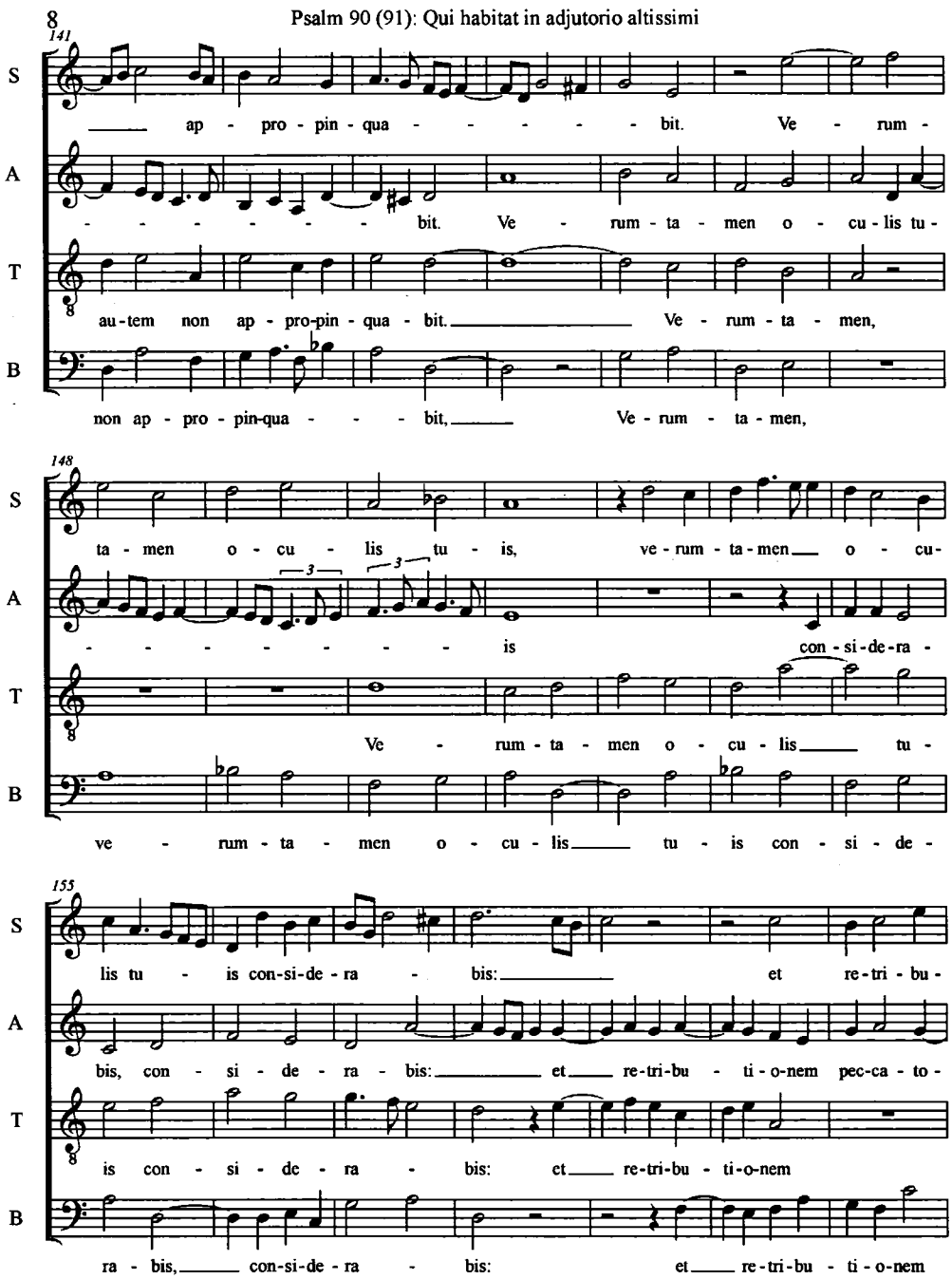

36
S
bo in e - - - - - - - - - um. Quo -
A
spe-ra - bo in e - - - - um. Quo - ni - am i -
T
- - - - - - um. Quo - ni-am i - pse
B
e - - - - - - um. Quo - ni - am i - pse li-be - ra - vit
43
S
- ni-am i - pse li - be - ra - vit me de la - que-o ve-nan-ti-
A
pse li-be - ra - vit me de la-que-o ve - nan-ti - um:
T
li-be-ra - vit me de la - que-o
B
me de la - que-o et a ver -
50
S
um, ve - nan - ti - um, et a ver - bo a - - -
A
et a ver - bo a - spe - ro, et a
T
et a ver - bo a - spe - ro, et a ver - bo
B
bo a - spe-ro, et a ver - bo a - spe - ro, a -

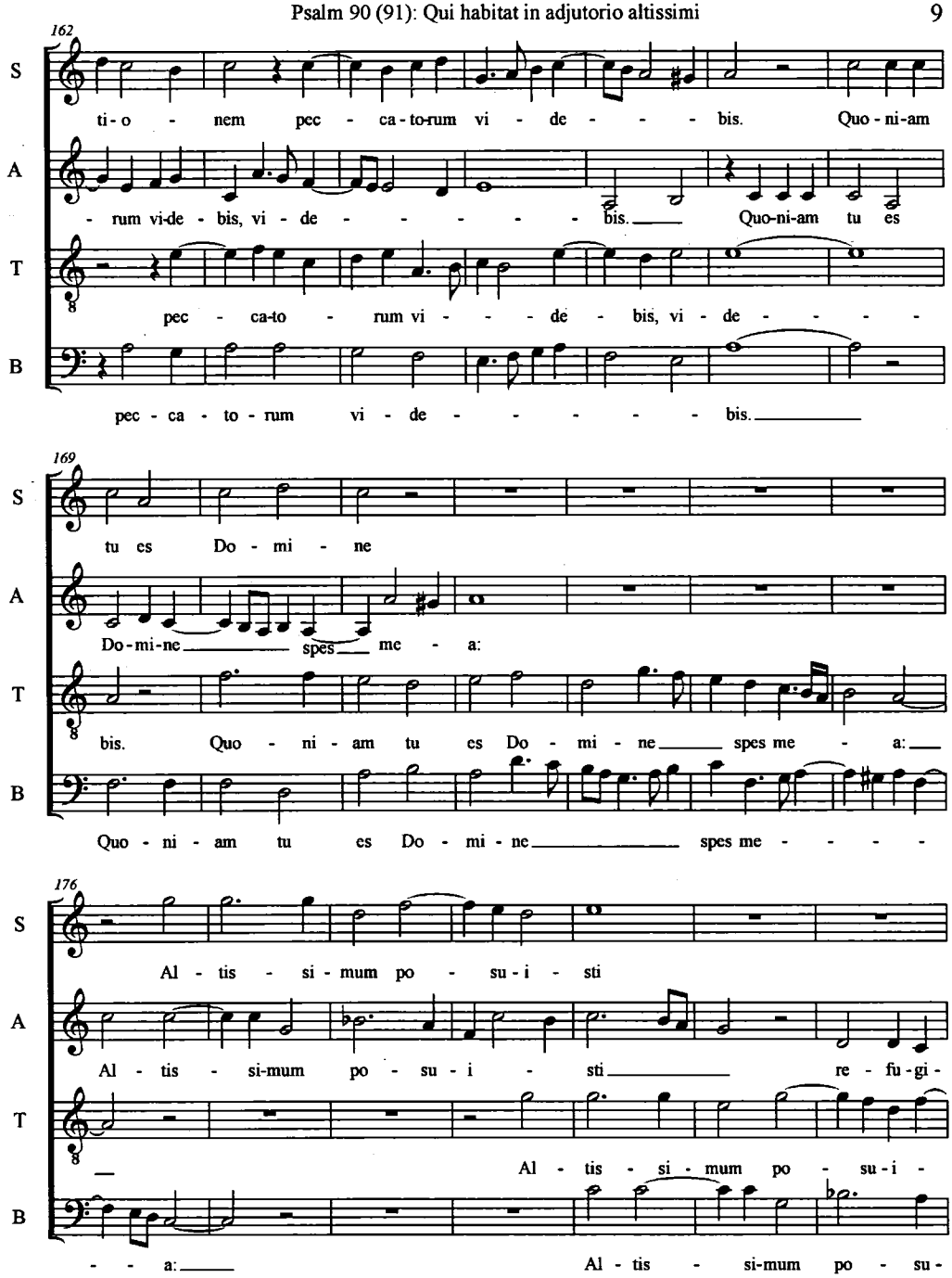

57
S
- - - - - spe - ro. Sca - pu - lis su - is ob - um-bra-bit
A
ver - bo a - spe - ro. Sca - pu-lis su - is ob - um - bra - bit
T
a - - - spe-ro. Sca - pu - lis su - is ob - um - bra - bit
B
- - spe - ro. Sca - pu-lis su - is ob - um-bra-bit
64
S
ti - bi: et sub pen-nis e - jus spe - ra - - - - bis.
A
ti - bi: et sub pen - nis e - jus spe-ra - - bis.
T
ti - bi: et sub pen - - nis e - jus: Scu - to cir - cum
B
ti - bi: Scu-to cir - cum-da-bit te ve -
71
S
ve - ri - tas e - - - jus: non ti - me-bis a ti -
A
ve-ri - tas e - - - jus: non ti-me - bis a ti -
T
da-bit te ve-ri-tas e - - - - - - - - jus: non ti - me - bis
B
ri - tas e - jus, ve - - ri - tas e - - - - - jus:

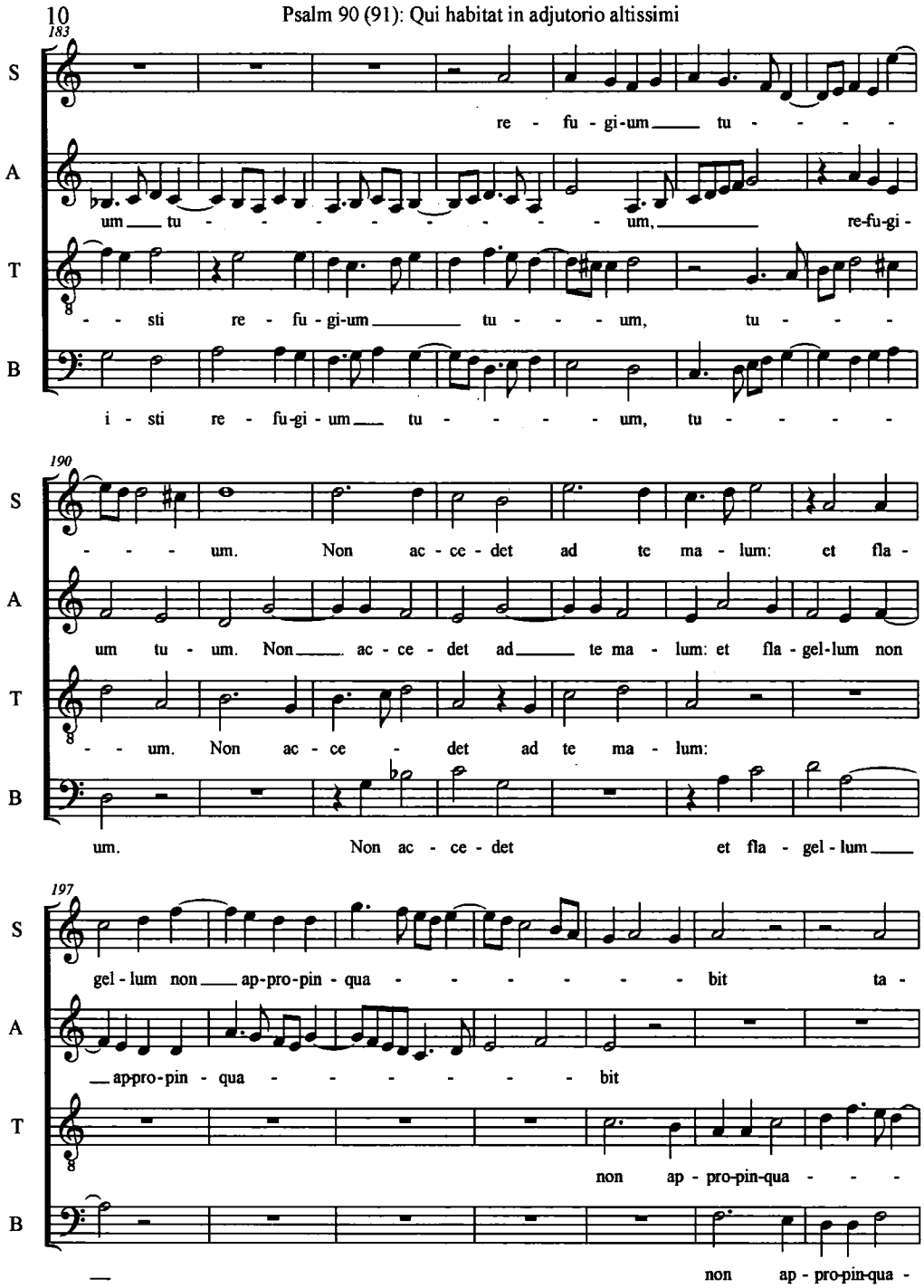

78
S
mo-re noc - tur - no. A sa-git - ta vo - lan - te in di - e,
A
mo - re, non ti-me-bis a ti-mo - - - - - re noc - tur -
T
a ti - mo - re, non ti-me - bis a ti - mo - re noc - tur - no. A sa -
B
non ti - me - bis a ti-mo - re A sa - git -
85
S
a ne-go-ti - o per-am-bu -
A
- - no. a ne - go-ti-o per - am-bu-lan -
T
git - ta vo - lan - - - - te in di - - - - e,
B
ta vo-lan - - - - te in di - - - - e,
92
S
lan - te in te - ne - bris: ab in - cur -
A
- - te in te - ne-bris, in te - - - - - - - -
T
per - am-bu-lan - te in te - - - - ne - bris: ab in -
B
per - am-bu-lan-te in te - ne - bris, in te -

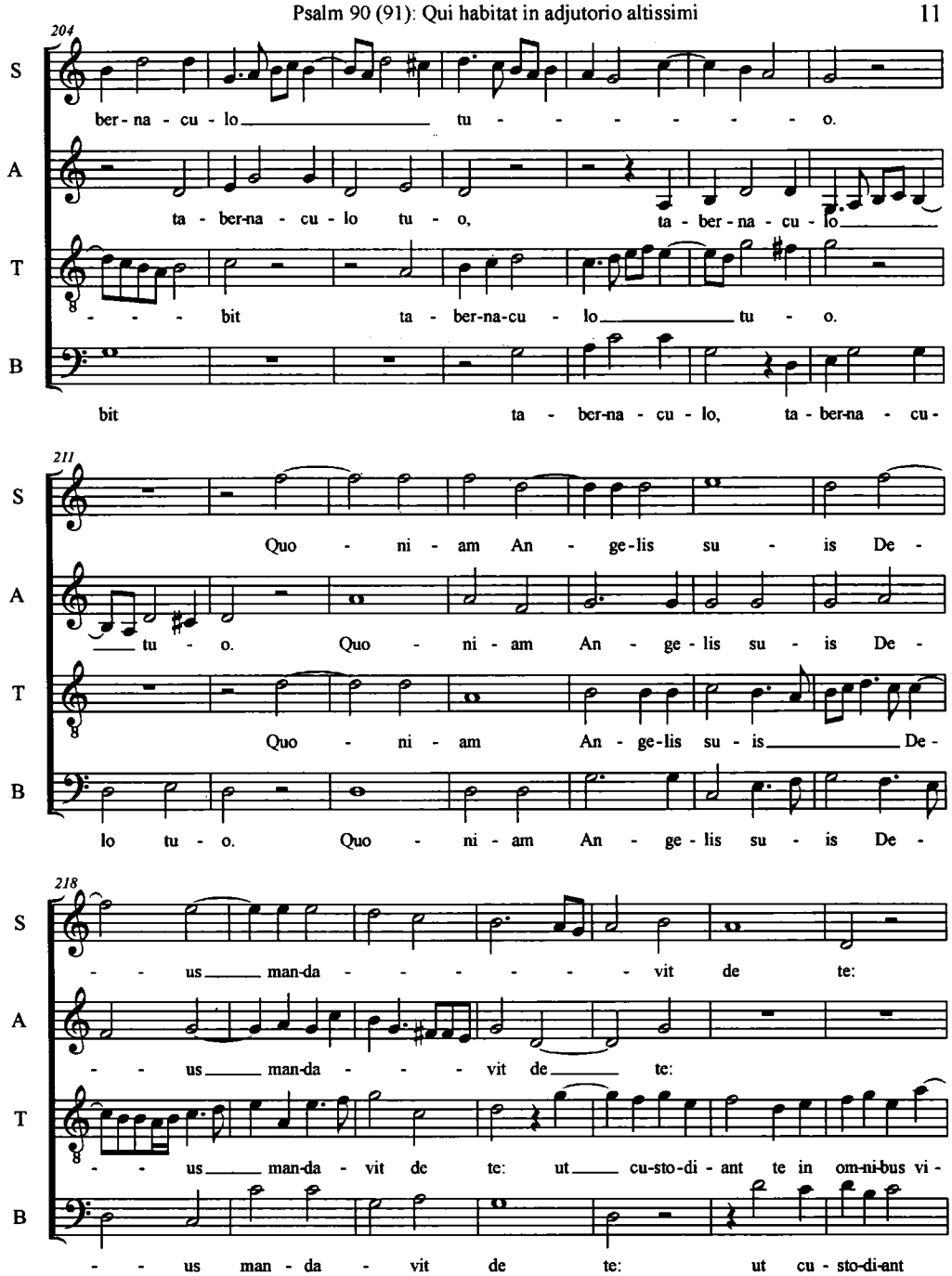

6
Psalm 90 (91): Qui habitat in adjutorio altissimi
99
S
su, ab in - cur - su, et dae-mo-ni - o,
A
bris: ab in - cur - su, et dae-mo - ni - o,
T
cur su, et dae-mo-ni - o me -
B
ne-bris: ab in - cur - su, et dae - mo-ni - o me-
106
S
et dae-mo-ni - o me - ri - di - a
A
et dae - mo-ni - o me - ri - di - a no,
T
ri - di - a no, et dae-mo - ni - o me -
B
ri - di - a no, et dae - mo-ni - o me - ri - di - a -
113
Secunda Pars
S
no, me - ri - di-a - no.
A
me - ri - di - a - no.
T
ri - di - a - no. Ca dent a la - te -
B
no. Ca - dent a la - te - re tu -

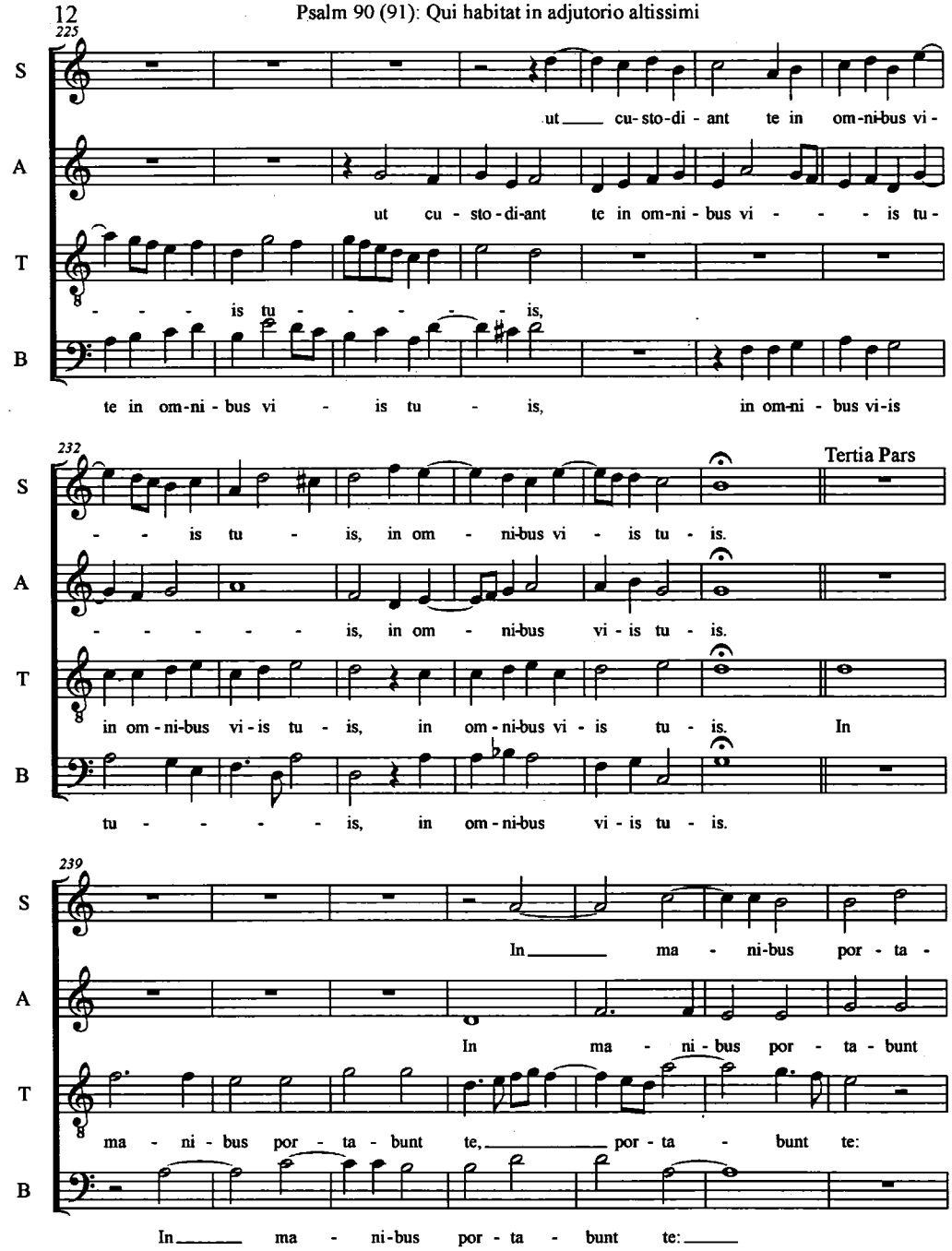

120
S
Ca - - - - - dent a la - te-re tu - o mil -
A
Ca - - - - dent a la-te - re tu - - - - o mil - - -
T
re tu-o mil - - - - - - - - le, et de-cem
B
- - - - o mil - - - - - - le, et
127
S
le, et de-cem mi - li - a, et de-cem mi - - - li - a a
A
le, et de-cem mi - - - li - a, et de-cem mi - li - a, a
T
mi - - - li - a, et de-cem mi-li - a a dex - - -
B
de-cem mi - li - a, et de-cem mi - li - a a dex - tris tu - is, a
134
S
dex - tris tu - - - is: ad te au-tem non ap - pro - pin-qua - bit, non
A
dex - tris tu - is: ad te au - tem non ap - pro-pin-qua - - -
T
- tris tu - is: ad te
B
dex - tris tu - is: ad te au-tem

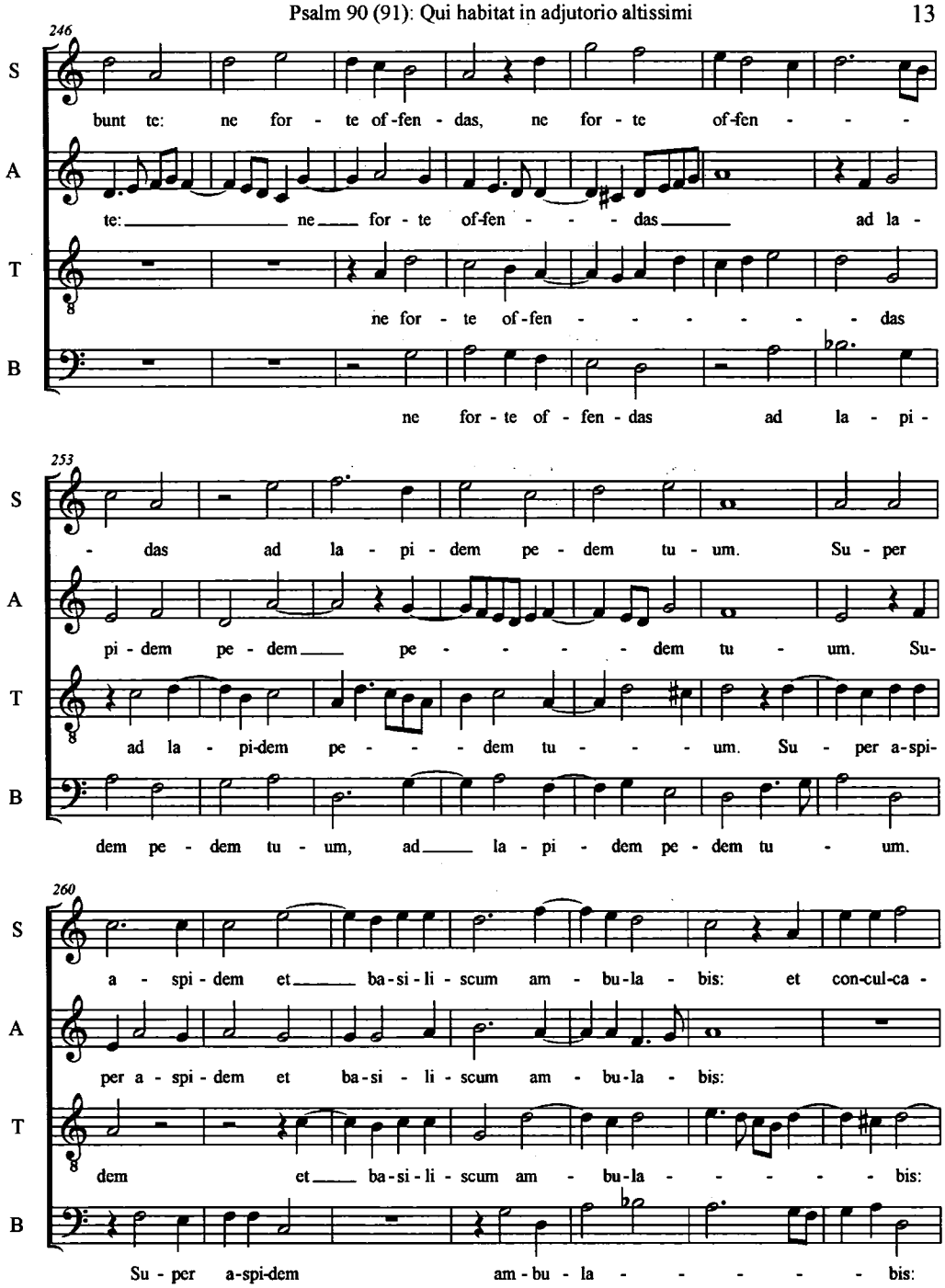

Psalm 90 (91): Qui habitat in adjutorio altissimi
141
S
ap - pro - pin - qua - - - - - bit. Ve - rum -
A
- - - - - - - bit. Ve - rum - ta - men o - cu - lis tu -
T
au - tem non ap - pro - pin - qua - bit. Ve - rum - ta - men,
B
non ap - pro - pin - qua - - - bit, Ve - rum - ta - men,
148
S
ta - men o - cu - lis tu - is, ve - rum - ta - men o - cu -
A
- - - - - - - - - is con - si - de - ra -
T
Ve - rum - ta - men o - cu - lis tu -
B
ve - rum - ta - men o - cu - lis tu - is con - si - de -
155
S
lis tu - is con - si - de - ra - bis: et re - tri - bu -
A
bis, con - si - de - ra - bis: et re - tri - bu - ti - o - nem pec - ca - to -
T
is con - si - de - ra - bis: et re - tri - bu - ti - o - nem
B
ra - bis, con - si - de - ra - bis: et re - tri - bu - ti - o - nem

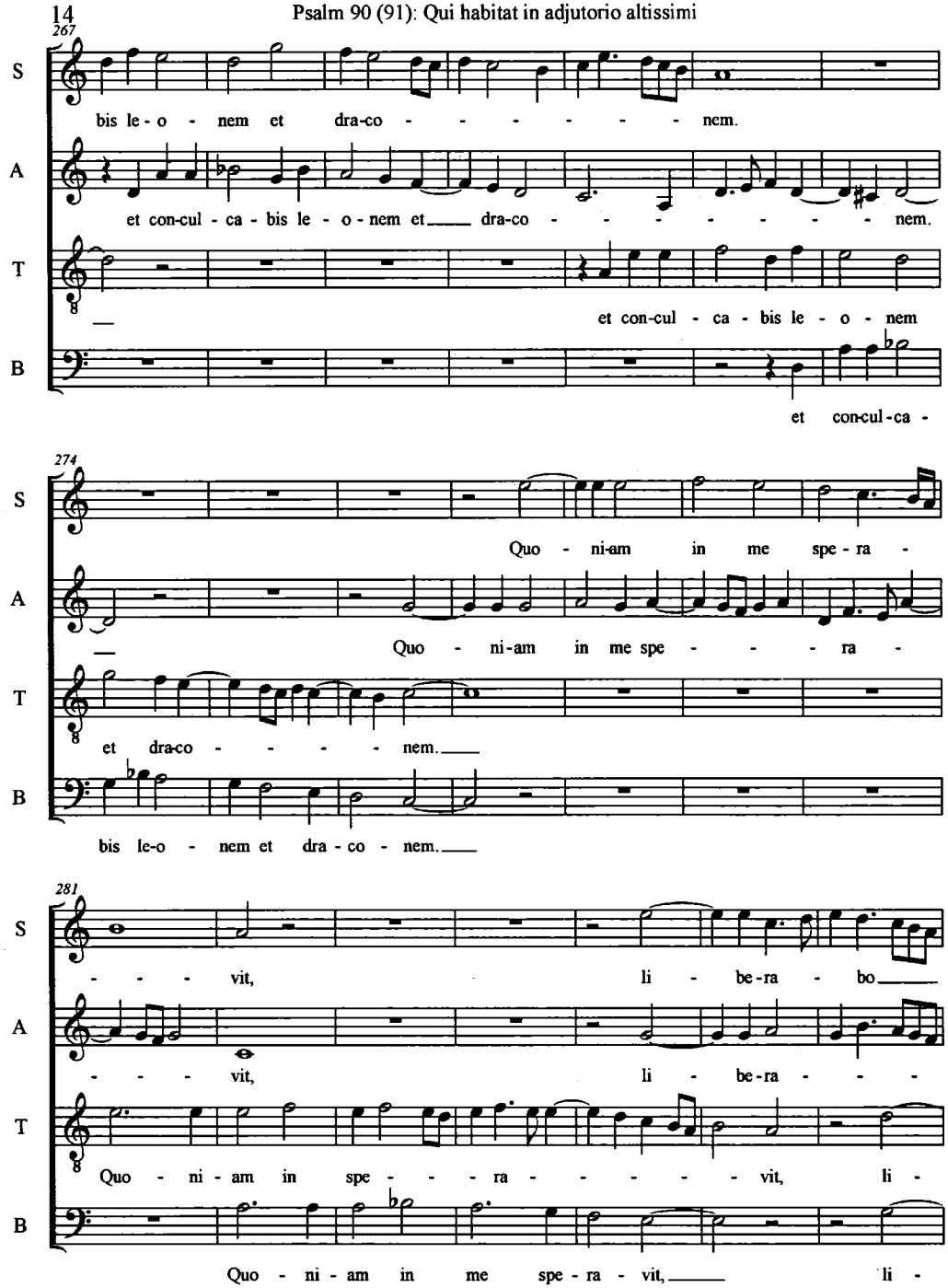

162
S
ti - o - nem pec - ca - to-rum vi - de - - - - bis. Quo - ni - am
A
- rum vi-de - bis, vi - de - - - - - - bis. Quo-ni-am tu es
T
pec - ca-to - rum vi - - - de - bis, vi - de - - - -
B
pec - ca - to - rum vi - de - - - - - bis.
169
S
tu es Do - mi - ne
A
Do-mi-ne spes me - a:
T
bis. Quo - ni - am tu es Do - mi - ne spes me - a:
B
Quo - ni - am tu es Do - mi - ne spes me - - - -
176
S
Al - tis - si - mum po - su - i - sti
A
Al - tis - si-mum po - su - i - sti re - fu - gi -
T
Al - tis - si - mum po - su - i -
B
- - a: Al - tis - si-mum po - su -

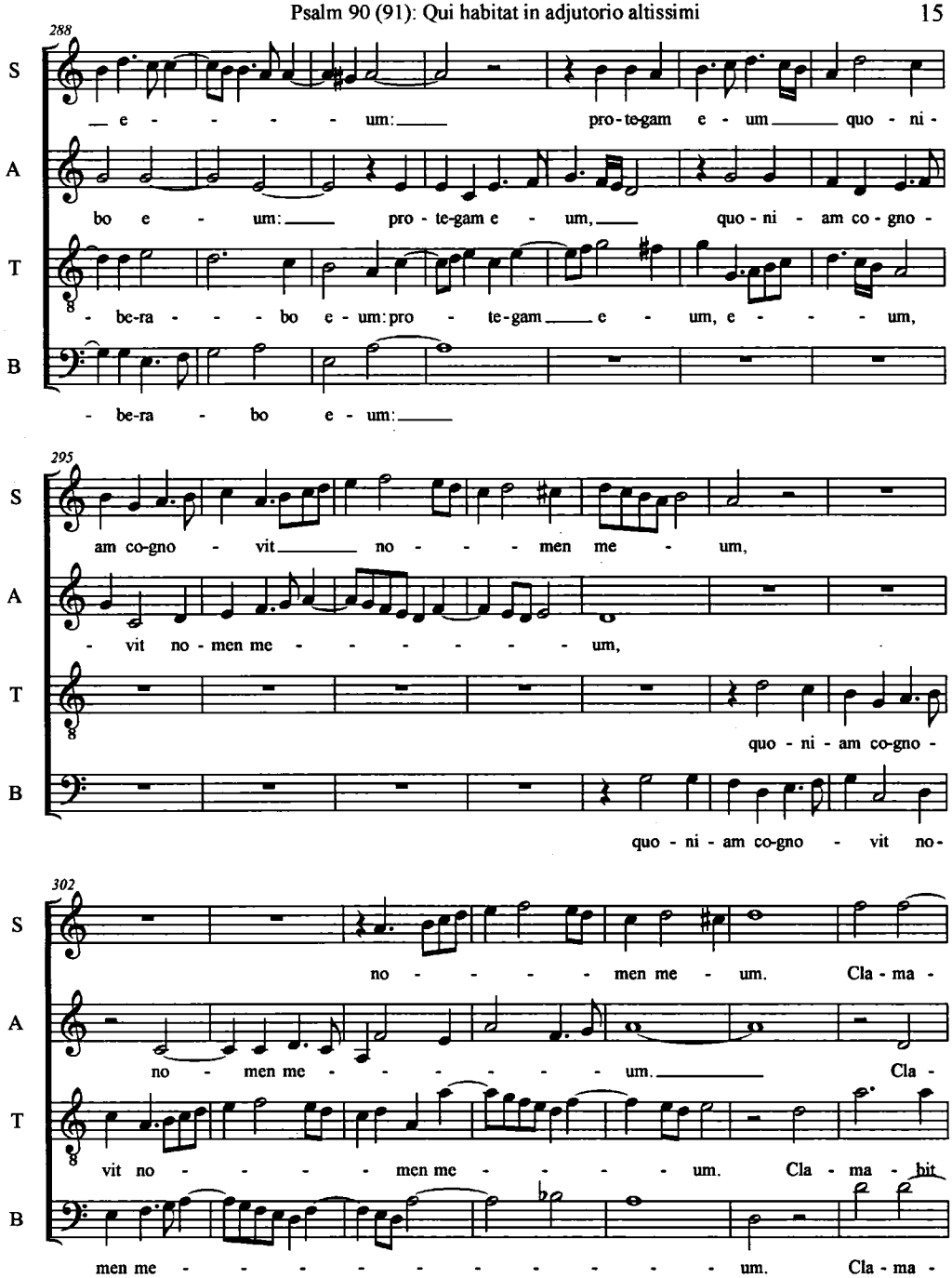

183
S
re - fu - gi-um tu - - - - -
A
um tu - - - - - - - - - - um, re-fu-gi -
T
- - sti re - fu - gi-um tu - - - - um, tu - - - -
B
i - sti re - fu-gi - um tu - - - - - um, tu - - - - -
190
S
- - - - um. Non ac - ce - det ad te ma - lum: et fla -
A
um tu - um. Non ac - ce - det ad te ma - lum: et fla - gel-lum non
T
- - um. Non ac - ce - det ad te ma - lum:
B
um. Non ac - ce - det et fla - gel - lum
197
S
gel - lum non ap-pro-pin - qua - - - - - - - bit ta -
A
ap-pro-pin - qua - - - - - - - bit
T
non ap - pro-pin-qua - - -
B
non ap - pro-pin-qua -

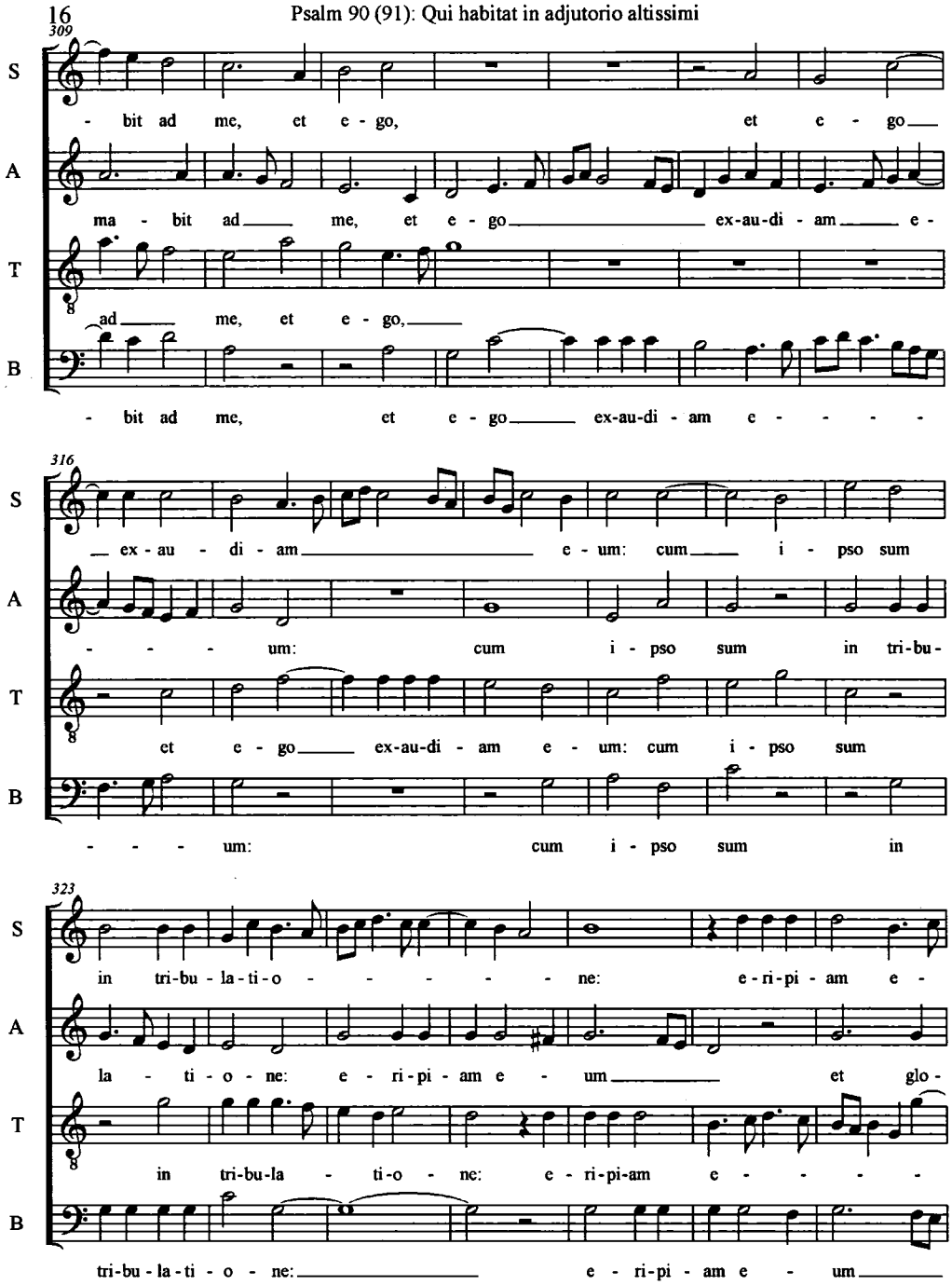

204
S
ber - na - cu - lo tu - o.
A
ta - ber-na - cu - lo tu - o, ta - ber - na - cu - lo
T
bit ta - ber-na-cu - lo tu - o.
B
bit ta - ber-na - cu - lo, ta - ber-na - cu -
211
S
Quo - ni - am An - ge-lis su - is De -
A
tu - o. Quo - ni - am An - ge - lis su - is De -
T
Quo - ni - am An - ge-lis su - is De -
B
lo tu - o. Quo - ni - am An - ge - lis su - is De -
218
S
us man-da - vit de te:
A
us man-da - vit de te:
T
us man-da - vit de te: ut cu-sto-di - ant te in om-ni-bus vi -
B
us man - da - vit de te: ut cu - sto-di-ant

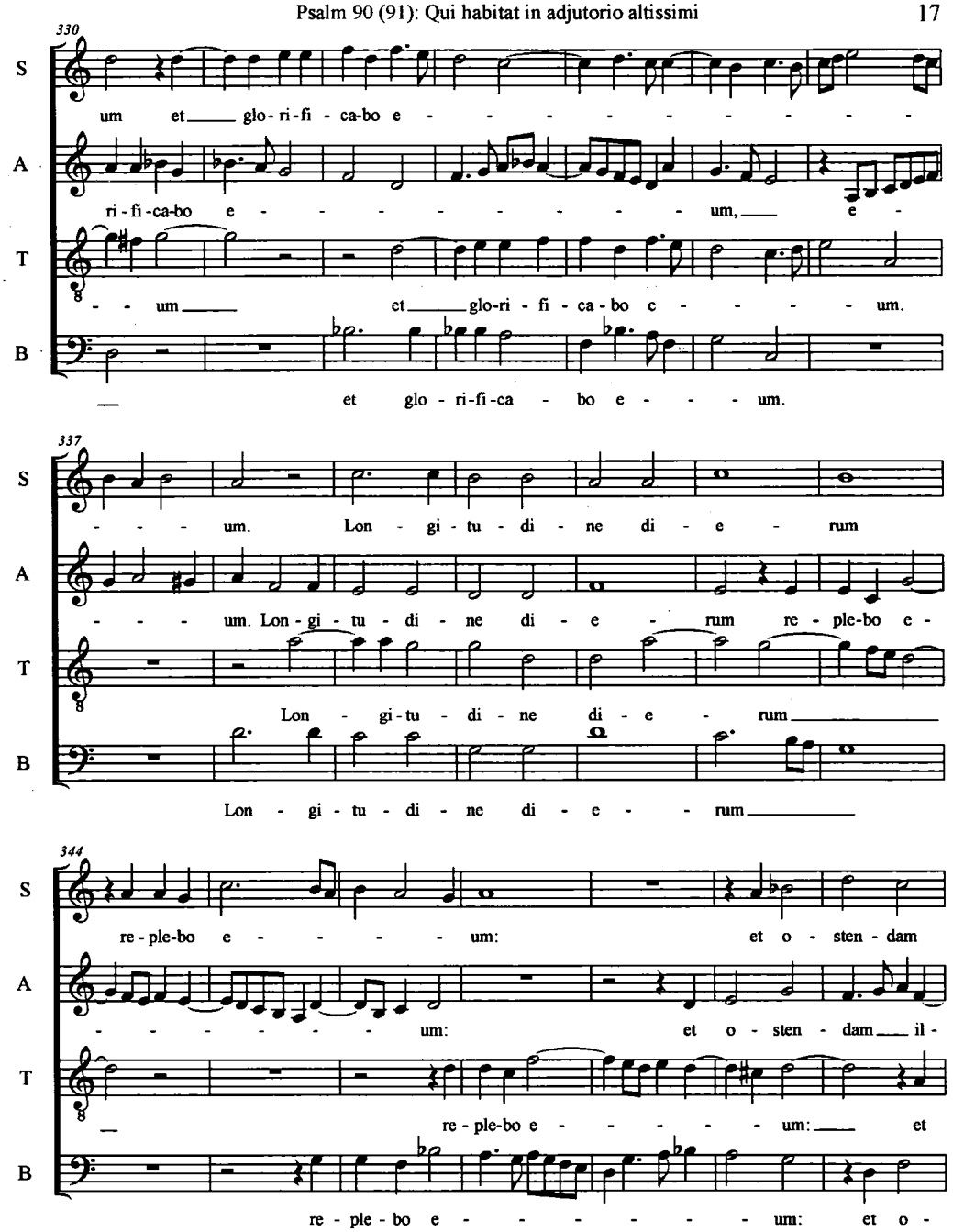

225
S
ut cu-sto-di-ant te in om-ni-bus vi-
A
ut cu-sto-di-ant te in om-ni-bus vi - - - is tu-
T
- - - is tu - - - - - is,
B
te in om-ni-bus vi - is tu - is, in om-ni-bus vi-is
232
Tertia Pars
S
- - is tu - is, in om - ni-bus vi - is tu - is.
A
- - - - - - is, in om - ni-bus vi - is tu - is.
T
in om-ni-bus vi-is tu - is, in om-ni-bus vi - is tu - is. In
B
tu - - - - - is, in om-ni-bus vi - is tu - is.
239
S
In ma - ni-bus por - ta -
A
In ma - ni - bus por - ta - bunt
T
ma - ni - bus por - ta - bunt te, por - ta - bunt te:
B
In ma - ni-bus por - ta - bunt te:

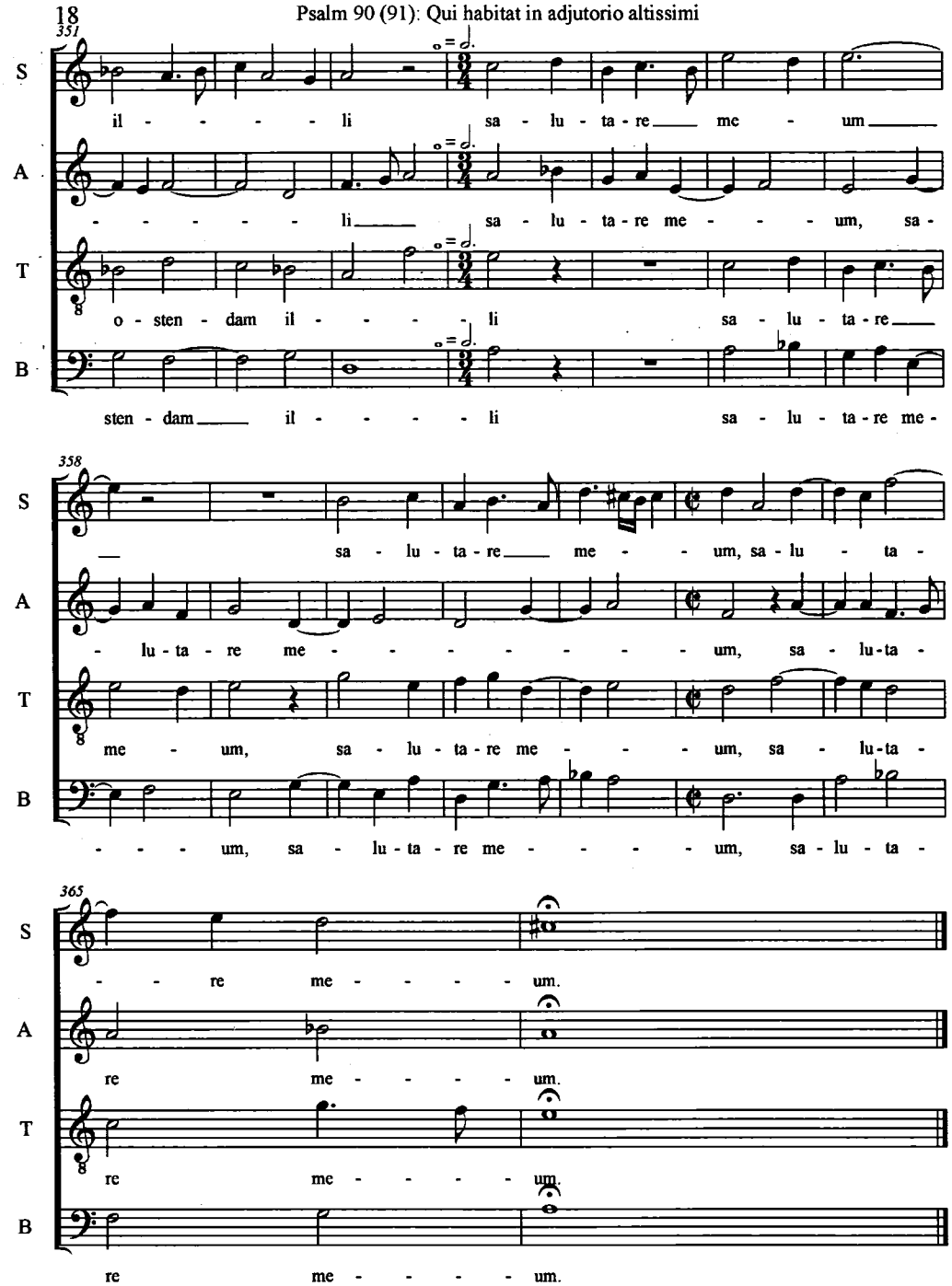

246
S
bunt te: ne for - te of-fen - das, ne for - te of-fen - - -
A
te: ne for - te of-fen - - - das ad la -
T
ne for - te of-fen - - - - - - - das
B
ne for - te of - fen - das ad la - pi -
253
S
- das ad la - pi - dem pe - dem tu - um. Su - per
A
pi - dem pe - dem pe - - - - dem tu - um. Su-
T
ad la - pi-dem pe - - - dem tu - - - um. Su - per a-spi-
B
dem pe - dem tu - um, ad la - pi - dem pe - dem tu - um.
260
S
a - spi - dem et ba - si - li - scum am - bu - la - bis: et con-cul-ca -
A
per a - spi - dem et ba - si - li - scum am - bu - la - bis:
T
dem et ba - si - li - scum am - bu - la - - - - - bis:
B
Su - per a-spi-dem am - bu - la - - - - - bis:


267
S
bis le - o - nem et dra-co - - - - - - - nem.
A
et con-cul - ca - bis le - o - nem et dra-co - - - - - - - nem.
T
et con-cul - ca - bis le - o - nem
B
et con-cul - ca -
274
S
Quo - ni-am in me spe - ra -
A
Quo - ni-am in me spe - - - - ra -
T
et dra-co - - - - - nem.
B
bis le-o - nem et dra - co - nem.
281
S
- - - - vit, li - be-ra - bo
A
- - - - vit, li - be-ra - - -
T
Quo - ni - am in spe - - - ra - - - - - - vit, li -
B
Quo - ni - am in me spe - ra - vit, li -


288
S
e - - - - - um: pro-te-gam e - um quo - ni -
A
bo e - um: pro - te-gam e - um, quo - ni - am co - gno -
T
- be-ra - - - bo e - um: pro - te-gam e - um, e - - - um,
B
- be-ra - bo e - um:
295
S
am co-gno - vit no - - - men me - um,
A
- vit no - men me - - - - - - - um,
T
quo - ni - am co-gno -
B
quo - ni - am co-gno - vit no-
302
S
no - - - - - men me - um. Cla - ma -
A
no - men me - - - - - - - um. Cla -
T
vit no - - - - - men me - - - - - um. Cla - ma - hit
B
men me - - - - - - - - - - - - um. Cla - ma -


309
S
- bit ad me, et e - go, et e - go
A
ma - bit ad me, et e - go ex-au-di - am e -
T
ad me, et e - go,
B
- bit ad me, et e - go ex-au-di - am e - - - -
316
S
ex - au - di - am e - um: cum i - pso sum
A
- - - um: cum i - pso sum in tri-bu-
T
et e - go ex-au-di - am e - um: cum i - pso sum
B
- - - um: cum i - pso sum in
323
S
in tri-bu - la-ti-o - - - - - - ne: e-ri-pi - am e -
A
la - ti - o - ne: e - ri-pi - am e - um et glo -
T
in tri-bu-la - ti-o - ne: e - ri-pi-am e - - - -
B
tri-bu - la-ti - o - ne: e - ri-pi - am e - um

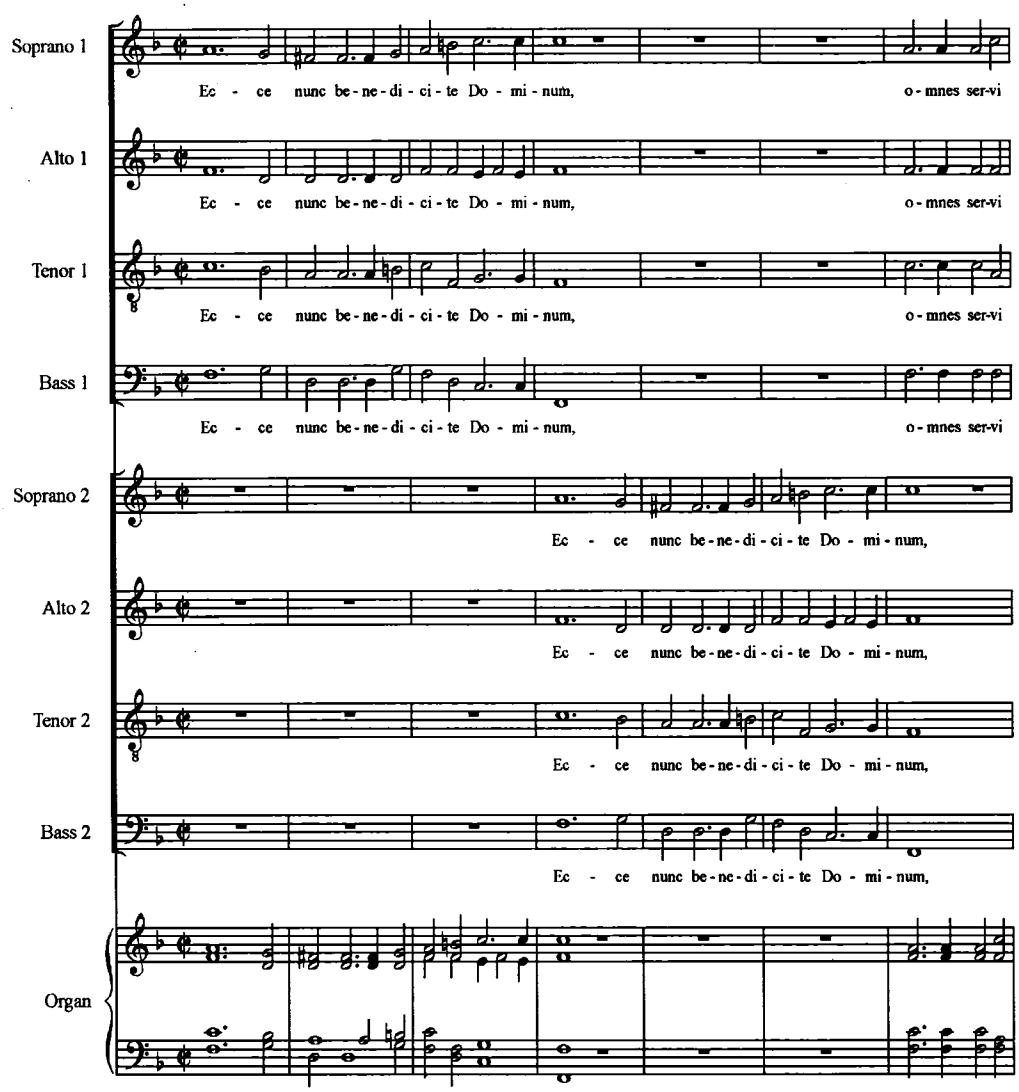

330
S
um et glo- ri-fi - ca-bo e - - - - - - - - - -
A
ri - fi - ca-bo e - - - - - - - - - um, e -
T
- - um et glo-ri - fi - ca - bo e - - - - - um.
B
et glo - ri-fi-ca - bo e - - - - um.
337
S
- - - - um. Lon - gi - tu - di - ne di - e - rum
A
- - - - um. Lon - gi - tu - di - ne di - e - rum re - ple-bo e -
T
Lon - gi-tu - di - ne di - e - rum
B
Lon - gi - tu - di - ne di - e - - rum
344
S
re - ple-bo e - - - - - um: et o - sten - dam
A
- - - - - - - - um: et o - sten - dam il -
T
re - ple-bo e - - - - - um: et
B
re - ple - bo e - - - - - - - um: et o -


351
S
il - - - - - li sa - lu - ta - re me - um
A
- - - - - - li sa - lu - ta - re me - - - um, sa -
T
o - sten - dam il - - - - li sa - lu - ta - re
B
sten - dam il - - - - li sa - lu - ta - re me -
358
S
sa - lu - ta - re me - - um, sa - lu - ta -
A
- lu - ta - re me - - - - - - - um, sa - lu - ta -
T
me - um, sa - lu - ta - re me - - - um, sa - lu - ta -
B
- - - - um, sa - lu - ta - re me - - - - - um, sa - lu - ta -
365
S
- - re me - - - - - um.
A
re me - - - - - um.
T
re me - - - - - um.
B
re me - - - - - um.

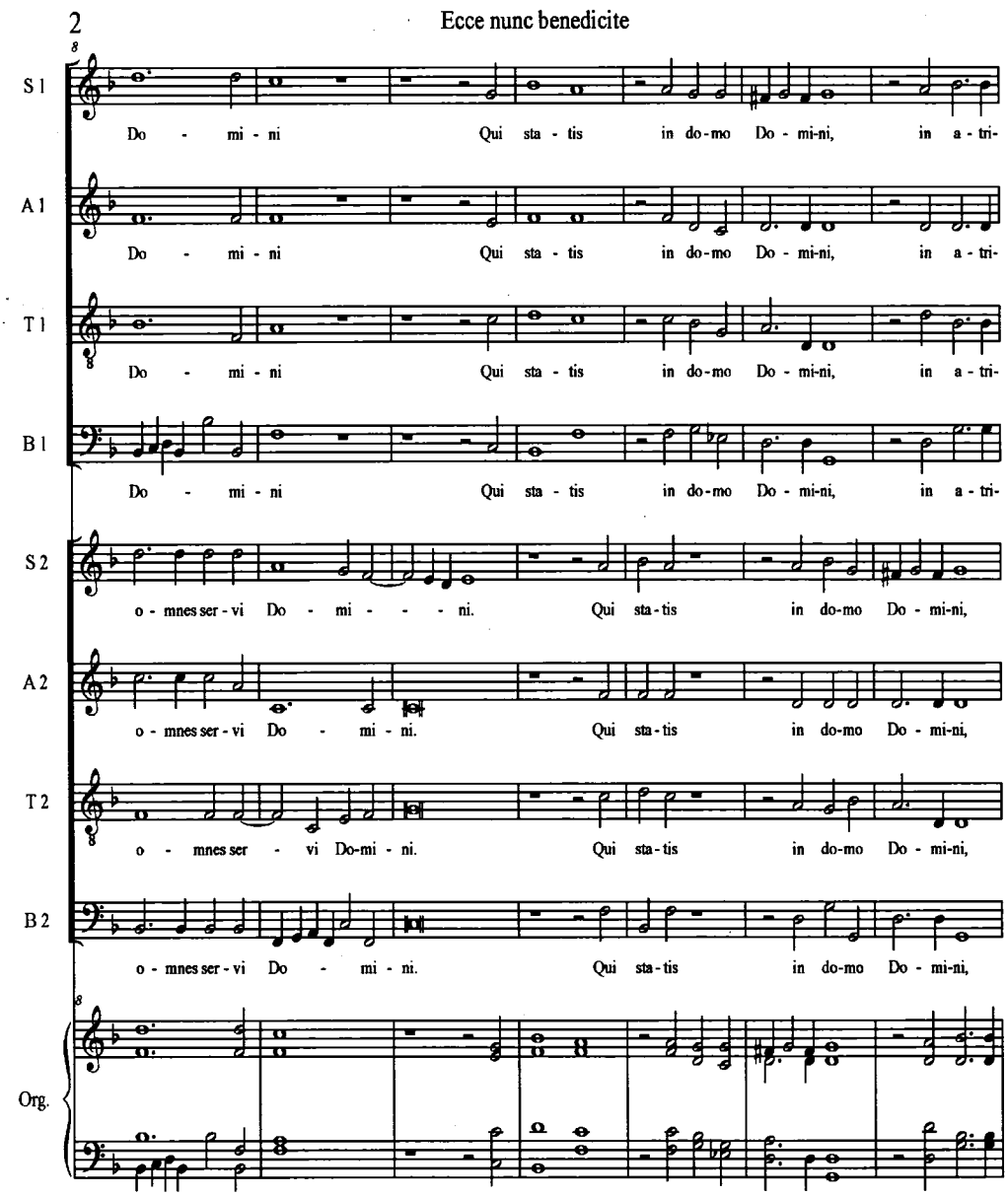
Appendix E[1]

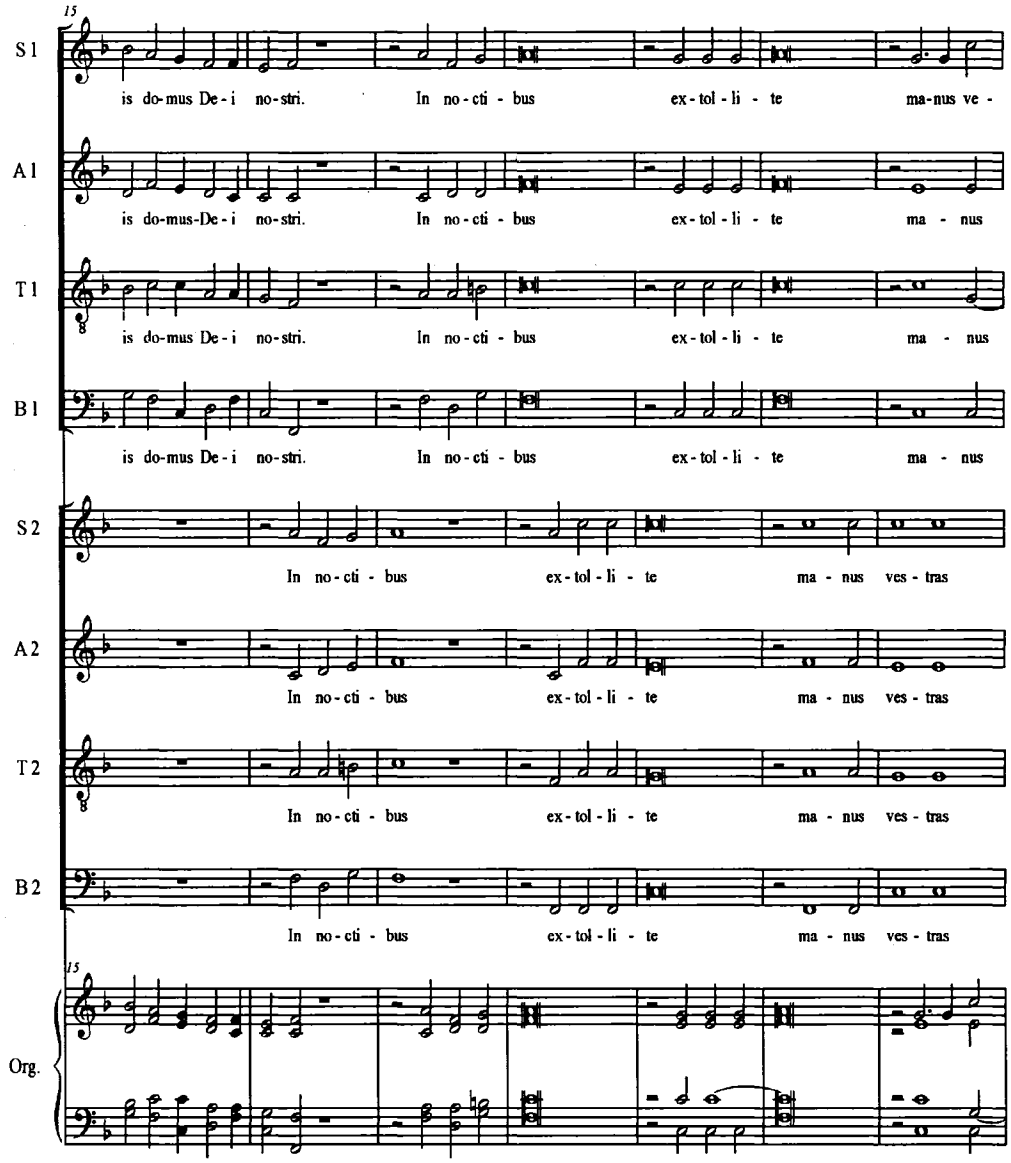
Psalm 133 (134): Ecce nunc benedicite

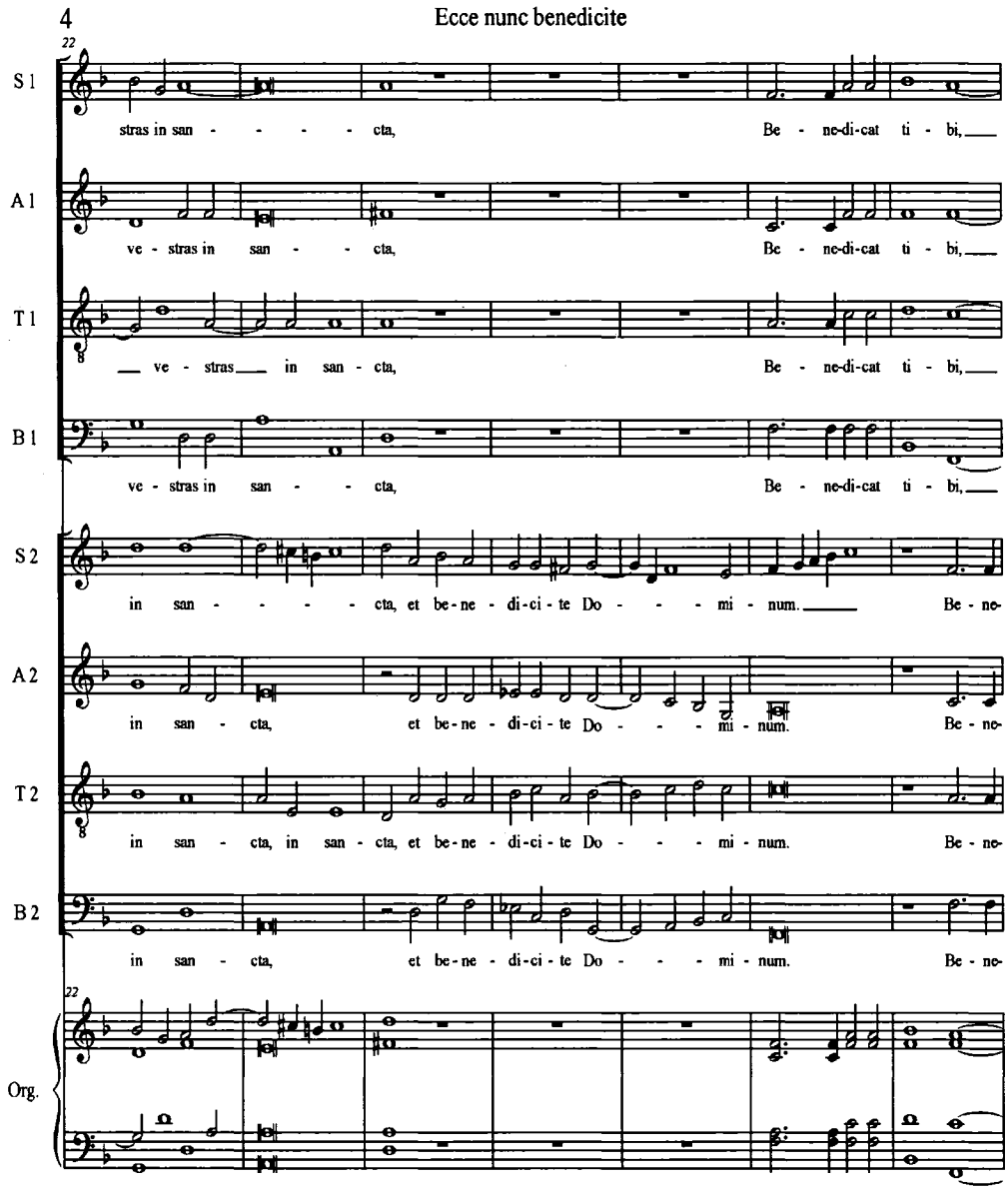
Tomás Luis de Victoria
(1548-1611)
ed. D. Jason Bishop

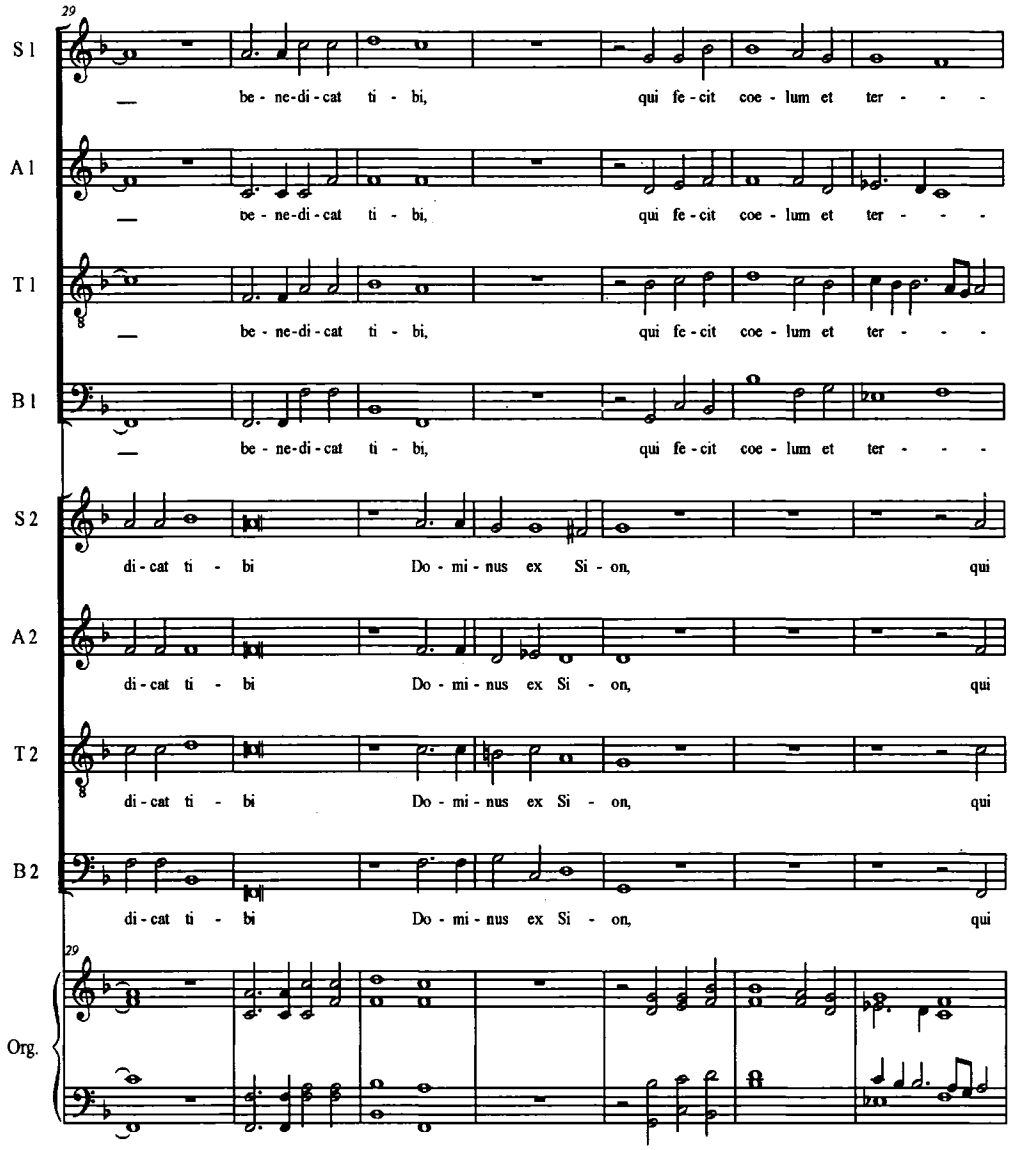


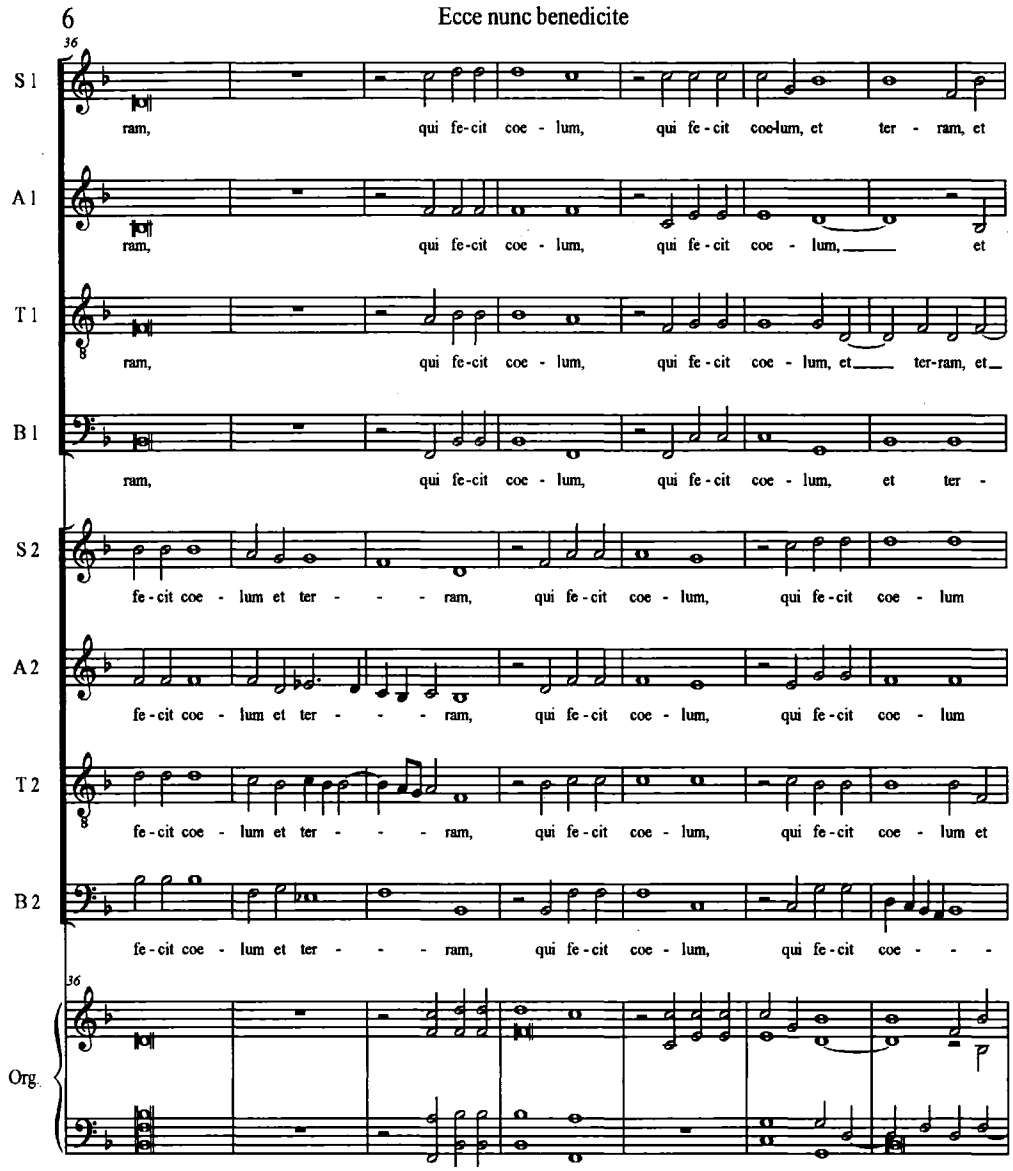
[1] Organ part fully realized by Victoria.

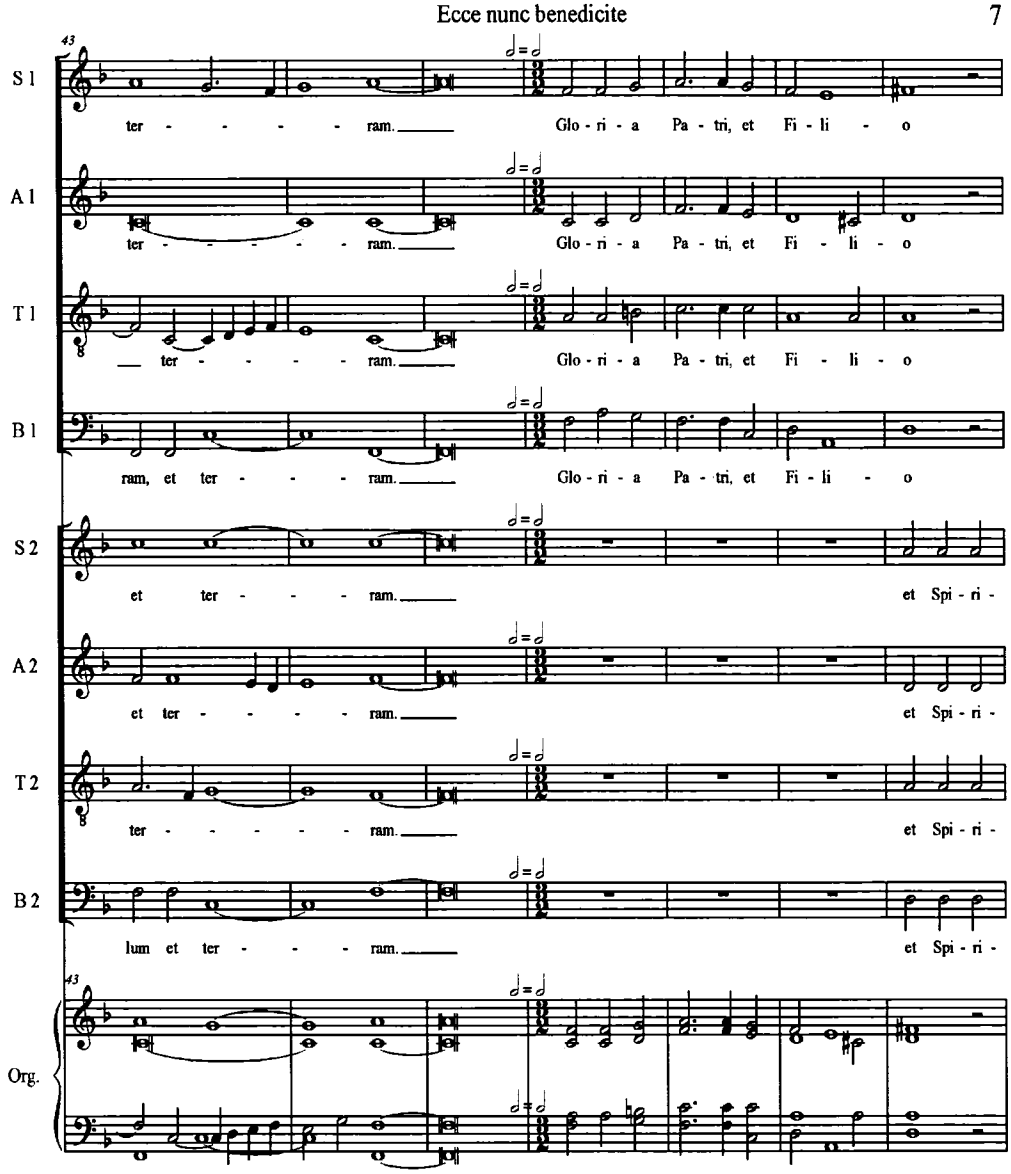

2
Ecce nunc benedicite
S 1
Do - mi - ni Qui sta - tis in do-mo Do - mi-ni, in a - tri-
A 1
Do - mi - ni Qui sta - tis in do-mo Do - mi-ni, in a - tri-
T 1
Do - mi - ni Qui sta - tis in do-mo Do - mi-ni, in a - tri-
B 1
Do - mi - ni Qui sta - tis in do-mo Do - mi-ni, in a - tri-
S 2
o - mnes ser - vi Do - mi - - - ni. Qui sta - tis in do-mo Do - mi-ni,
A 2
o - mnes ser - vi Do - mi - ni. Qui sta - tis in do-mo Do - mi-ni,
T 2
o - mnes ser - vi Do-mi - ni. Qui sta - tis in do-mo Do - mi-ni,
B 2
o - mnes ser - vi Do - mi - ni. Qui sta - tis in do-mo Do - mi-ni,
Org.

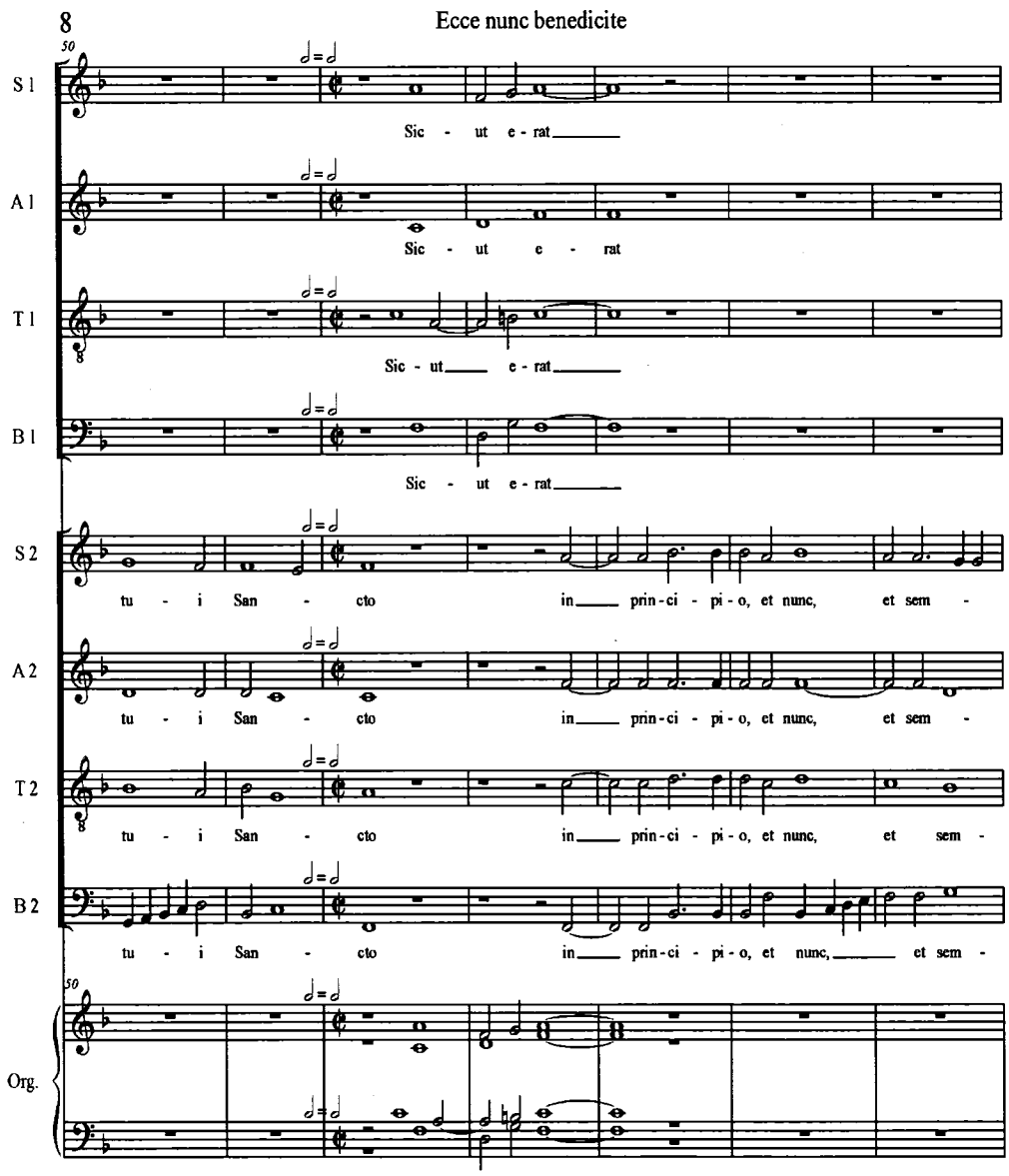

15
S1
is do-mus De-i no-stri. In no-cti-bus ex-tol-li-te ma-nus ve-
A1
is do-mus-De-i no-stri. In no-cti-bus ex-tol-li-te ma-nus
T1
is do-mus De-i no-stri. In no-cti-bus ex-tol-li-te ma-nus
B1
is do-mus De-i no-stri. In no-cti-bus ex-tol-li-te ma-nus
S2
In no-cti-bus ex-tol-li-te ma-nus ves-tras
A2
In no-cti-bus ex-tol-li-te ma-nus ves-tras
T2
In no-cti-bus ex-tol-li-te ma-nus ves-tras
B2
In no-cti-bus ex-tol-li-te ma-nus ves-tras
15
Org.

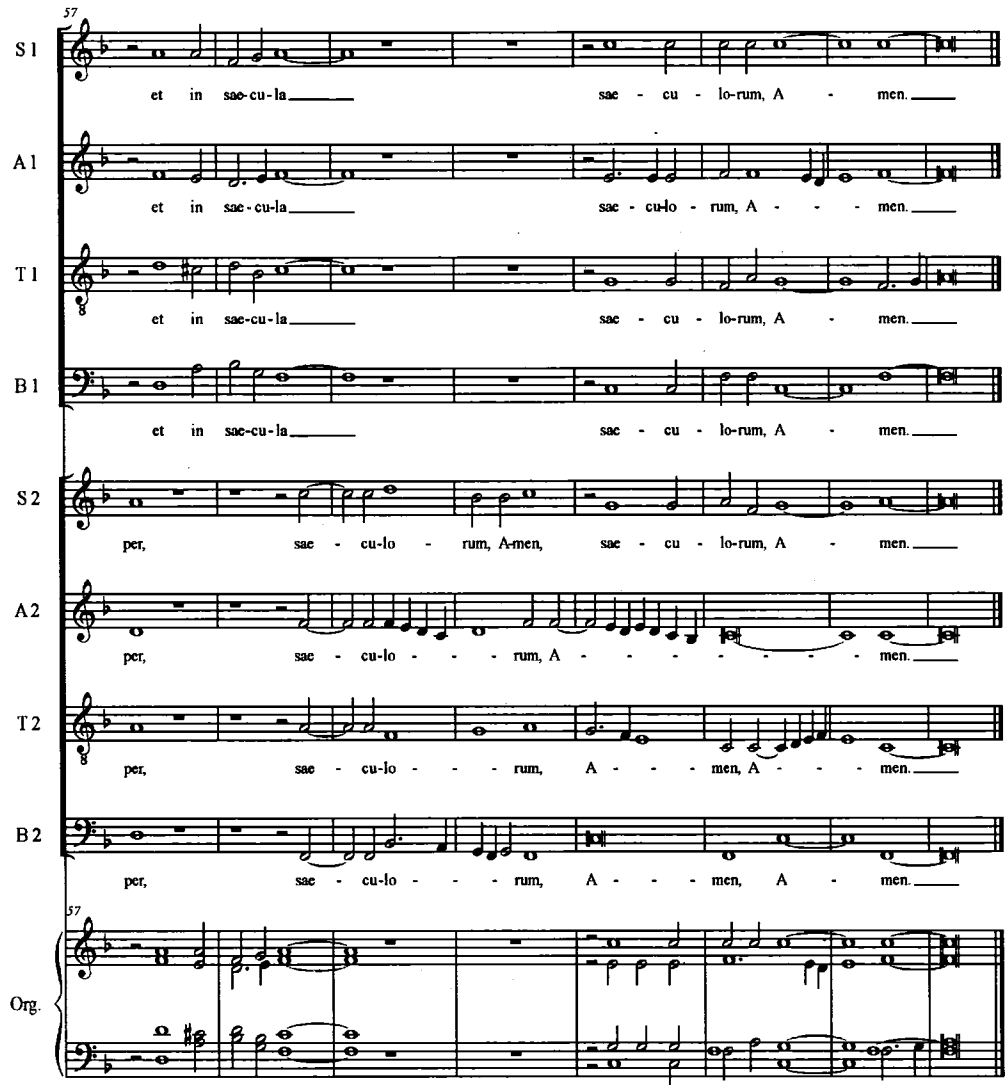

22
S 1
stras in san - - - - cta, Be - ne-di-cat ti - bi,
A 1
ve - stras in san - - cta, Be - ne-di-cat ti - bi,
T 1
ve - stras in san - cta, Be - ne-di-cat ti - bi,
B 1
ve - stras in san - - cta, Be - ne-di-cat ti - bi,
S 2
in san - - - - cta, et be-ne - di-ci - te Do - - - mi - num. Be - ne-
A 2
in san - cta, et be-ne - di-ci - te Do - - - mi - num. Be - ne-
T 2
in san - cta, in san - cta, et be-ne - di-ci - te Do - - - mi - num. Be - ne-
B 2
in san - cta, et be-ne - di-ci - te Do - - - mi - num. Be - ne-
22
Org.


29
S 1
be - ne-di - cat ti - bi, qui fe - cit coe - lum et ter - - -
A 1
be - ne-di - cat ti - bi, qui fe - cit coe - lum et ter - - -
T 1
be - ne-di - cat ti - bi, qui fe - cit coe - lum et ter - - -
B 1
be - ne-di - cat ti - bi, qui fe - cit coe - lum et ter - - -
S 2
di - cat ti - bi Do - mi - nus ex Si - on, qui
A 2
di - cat ti - bi Do - mi - nus ex Si - on, qui
T 2
di - cat ti - bi Do - mi - nus ex Si - on, qui
B 2
di - cat ti - bi Do - mi - nus ex Si - on, qui
29
Org.


36
S 1
ram, qui fe-cit coe - lum, qui fe-cit coe-lum, et ter - ram, et
A 1
ram, qui fe-cit coe - lum, qui fe-cit coe - lum, et
T 1
ram, qui fe-cit coe - lum, qui fe-cit coe - lum, et ter-ram, et
B 1
ram, qui fe-cit coe - lum, qui fe-cit coe - lum, et ter -
S 2
fe-cit coe - lum et ter - - - ram, qui fe-cit coe - lum, qui fe-cit coe - lum
A 2
fe-cit coe - lum et ter - - - ram, qui fe-cit coe - lum, qui fe-cit coe - lum
T 2
fe-cit coe - lum et ter - - - ram, qui fe-cit coe - lum, qui fe-cit coe - lum et
B 2
fe-cit coe - lum et ter - - - ram, qui fe-cit coe - lum, qui fe-cit coe - - -
36
Org.
p


43
S 1
ter - - - - - ram. Glo - ri - a Pa - tri, et Fi - li - o
A 1
ter - - - - - ram. Glo - ri - a Pa - tri, et Fi - li - o
T 1
ter - - - - - ram. Glo - ri - a Pa - tri, et Fi - li - o
B 1
ram, et ter - - - - ram. Glo - ri - a Pa - tri, et Fi - li - o
S 2
et ter - - - - ram. et Spi - ri -
A 2
et ter - - - - ram. et Spi - ri -
T 2
ter - - - - - ram. et Spi - ri -
B 2
lum et ter - - - - ram. et Spi - ri -
43
Org.

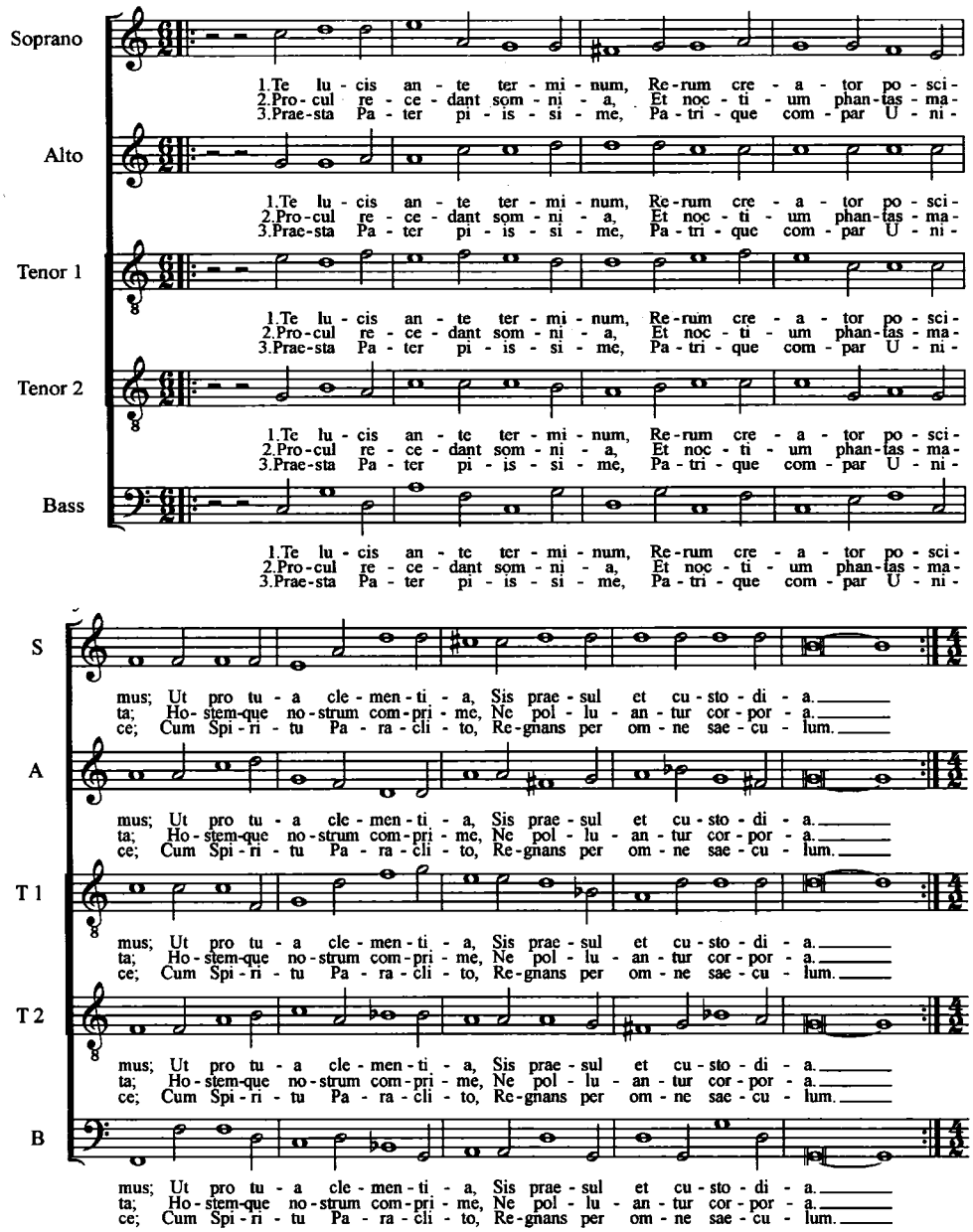

8
Ecce nunc benedicite
S 1
A 1
T 1
B 1
S 2
A 2
T 2
B 2
Org.
Sic - ut e - rat
Sic - ut e - rat
Sic - ut e - rat
Sic - ut e - rat
tu - i San - cto in prin - ci - pi - o, et nunc, et sem -
tu - i San - cto in prin - ci - pi - o, et nunc, et sem -
tu - i San - cto in prin - ci - pi - o, et sem -
tu - i San - cto in prin - ci - pi - o, et nunc, et sem -

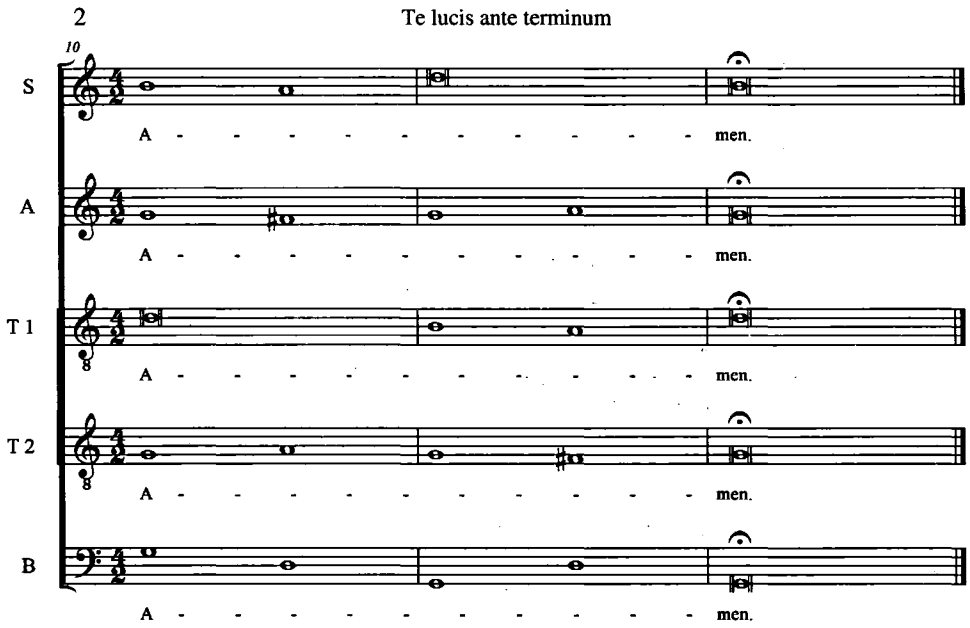

57
S1
et in sae-cu-la sae - cu - lo-rum, A - men.
A1
et in sae-cu-la sae - cu-lo - rum, A - - - men.
T1
et in sae-cu-la sae - cu - lo-rum, A - men.
B1
et in sae-cu-la sae - cu - lo-rum, A - men.
S2
per, sae - cu-lo - rum, A-men, sae - cu - lo-rum, A - men.
A2
per, sae - cu-lo - - - rum, A - - - - - - - men.
T2
per, sae - cu-lo - - - rum, A - - - men, A - - - men.
B2
per, sae - cu-lo - - - rum, A - - - men, A - men.
57
Org.

Appendix F

Te lucis ante terminum

Orlando di Lasso
(1532-1594)
ed. D. Jason Bishop

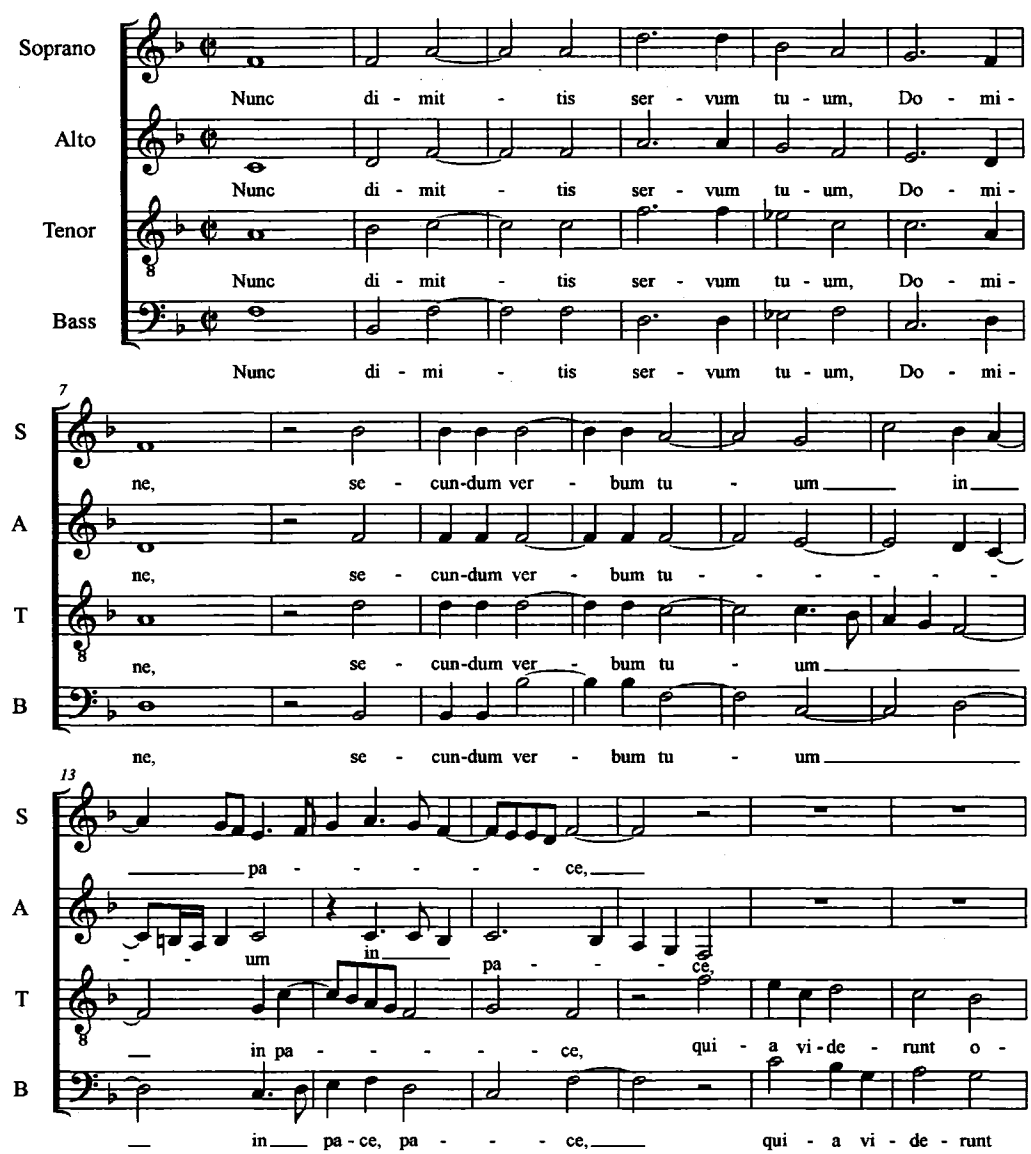


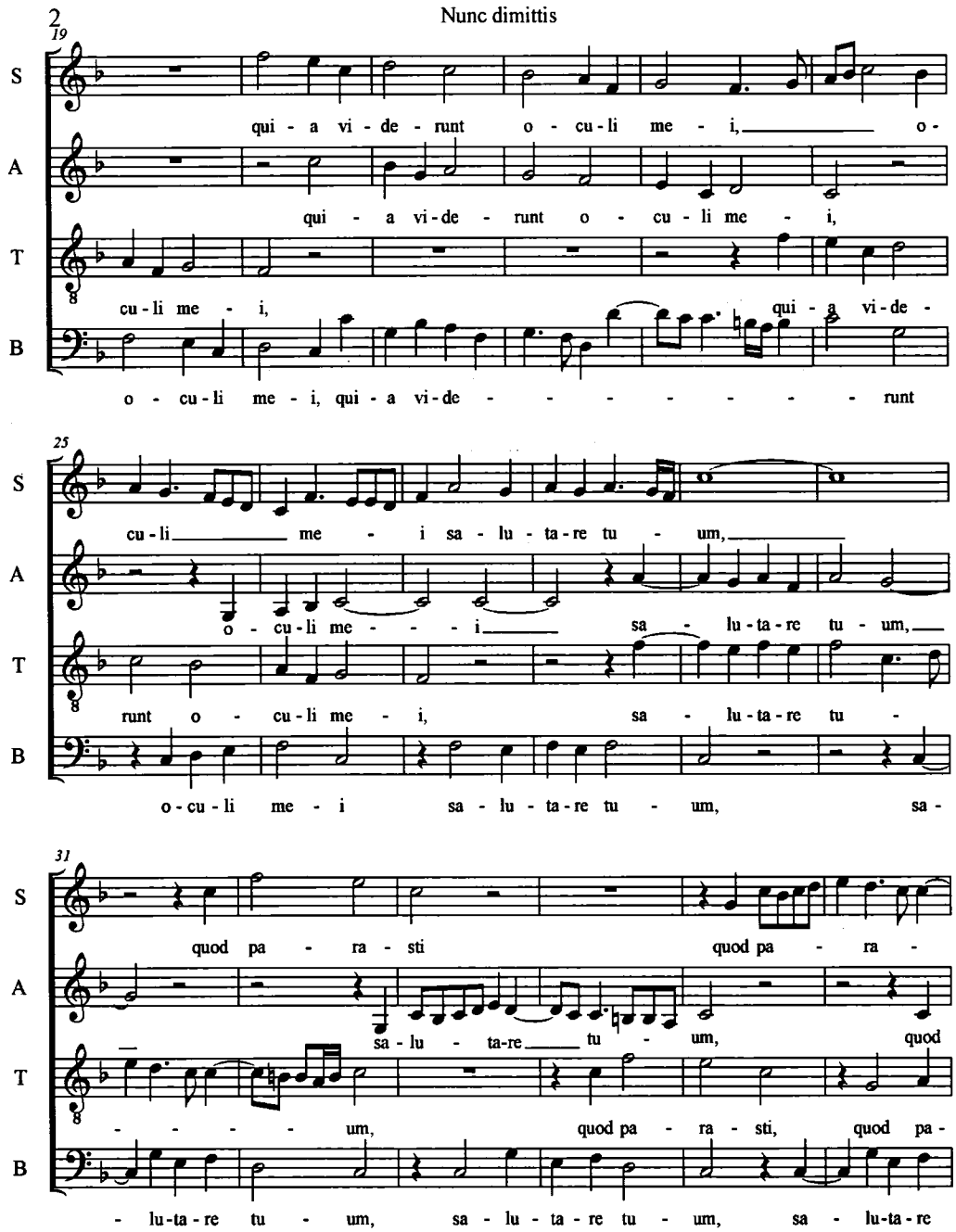

2
Te lucis ante terminum
10
S
A
T 1
T 2
B
A - - - - - - - - - - men.

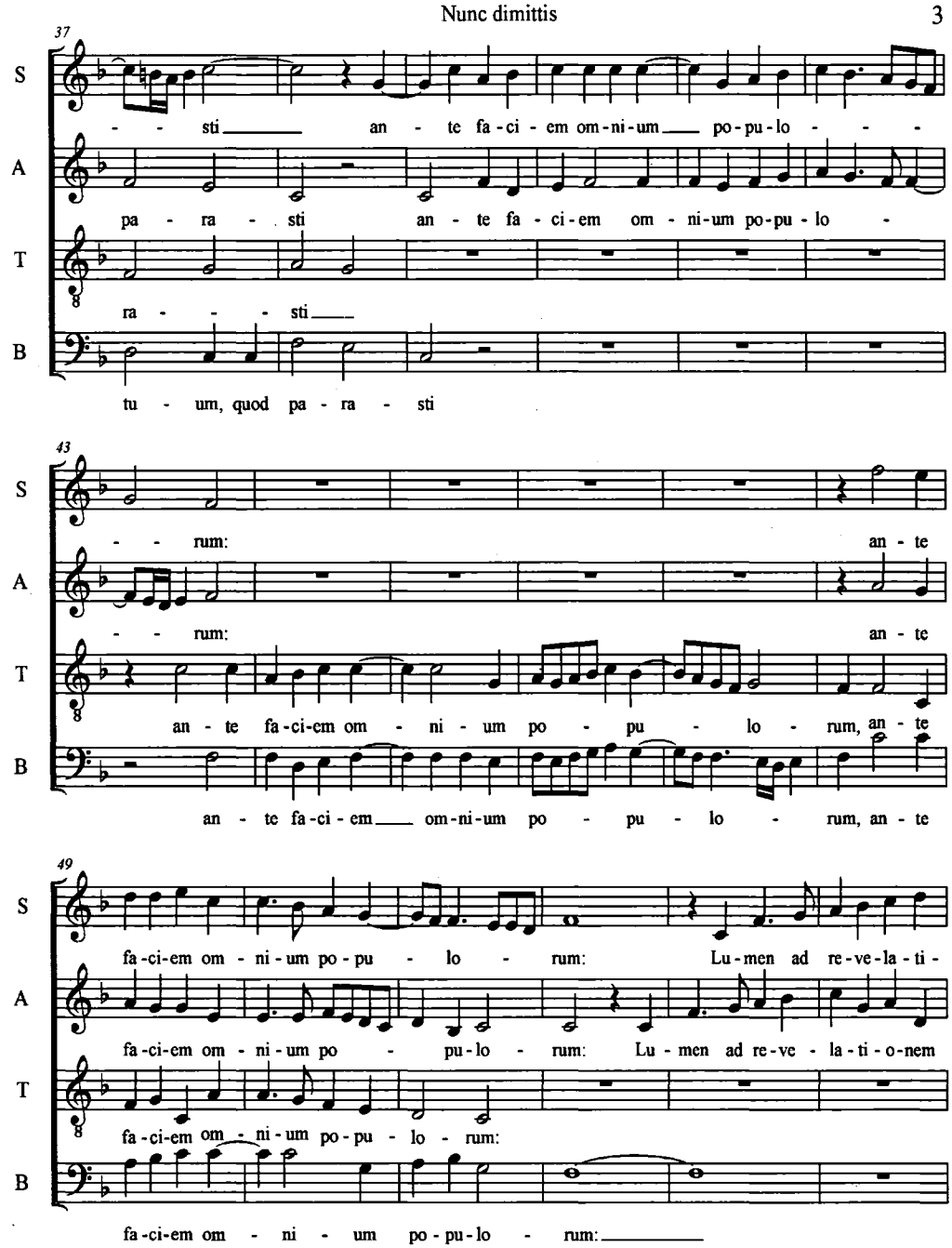
Appendix G

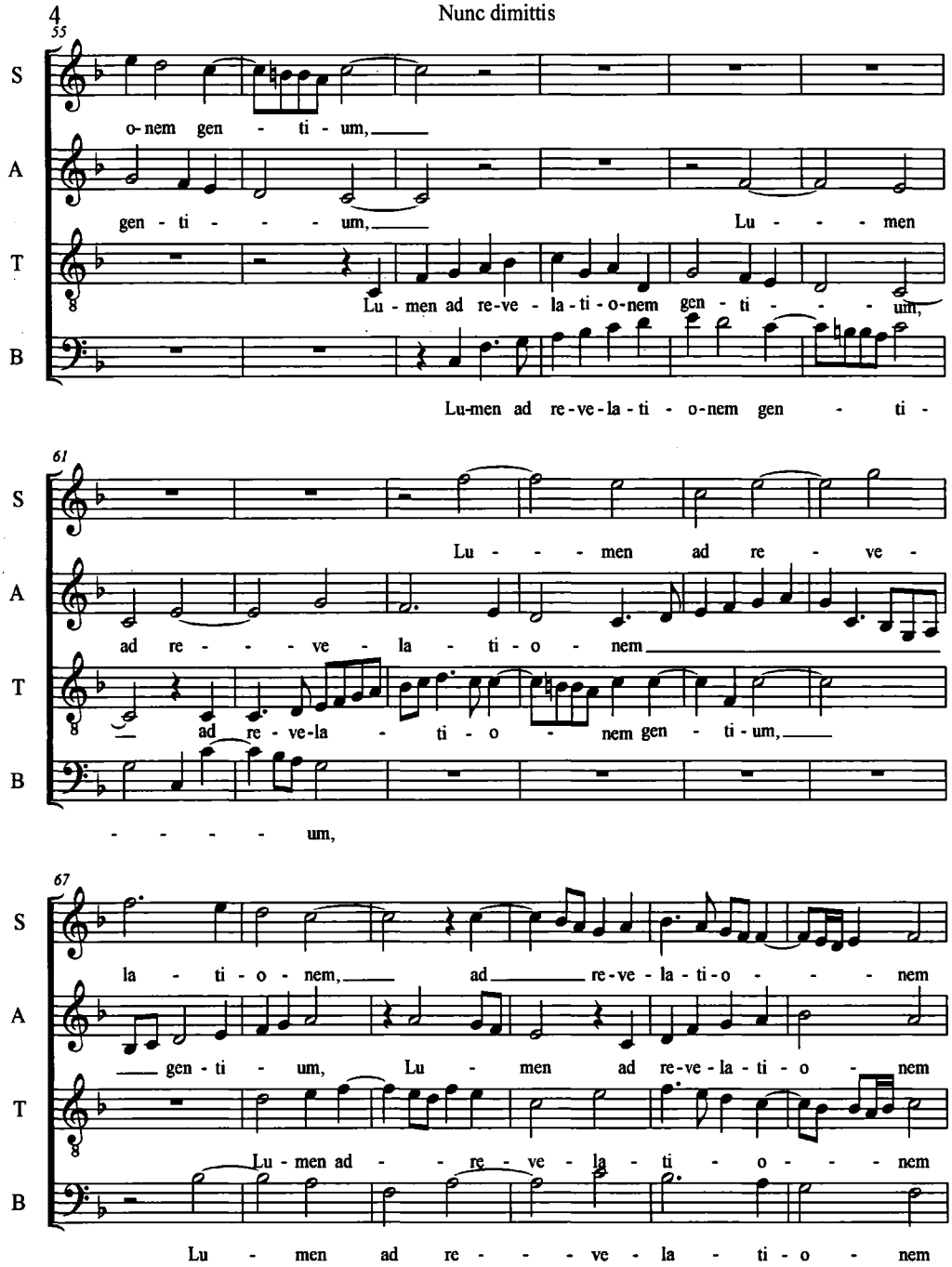
Nunc dimittis

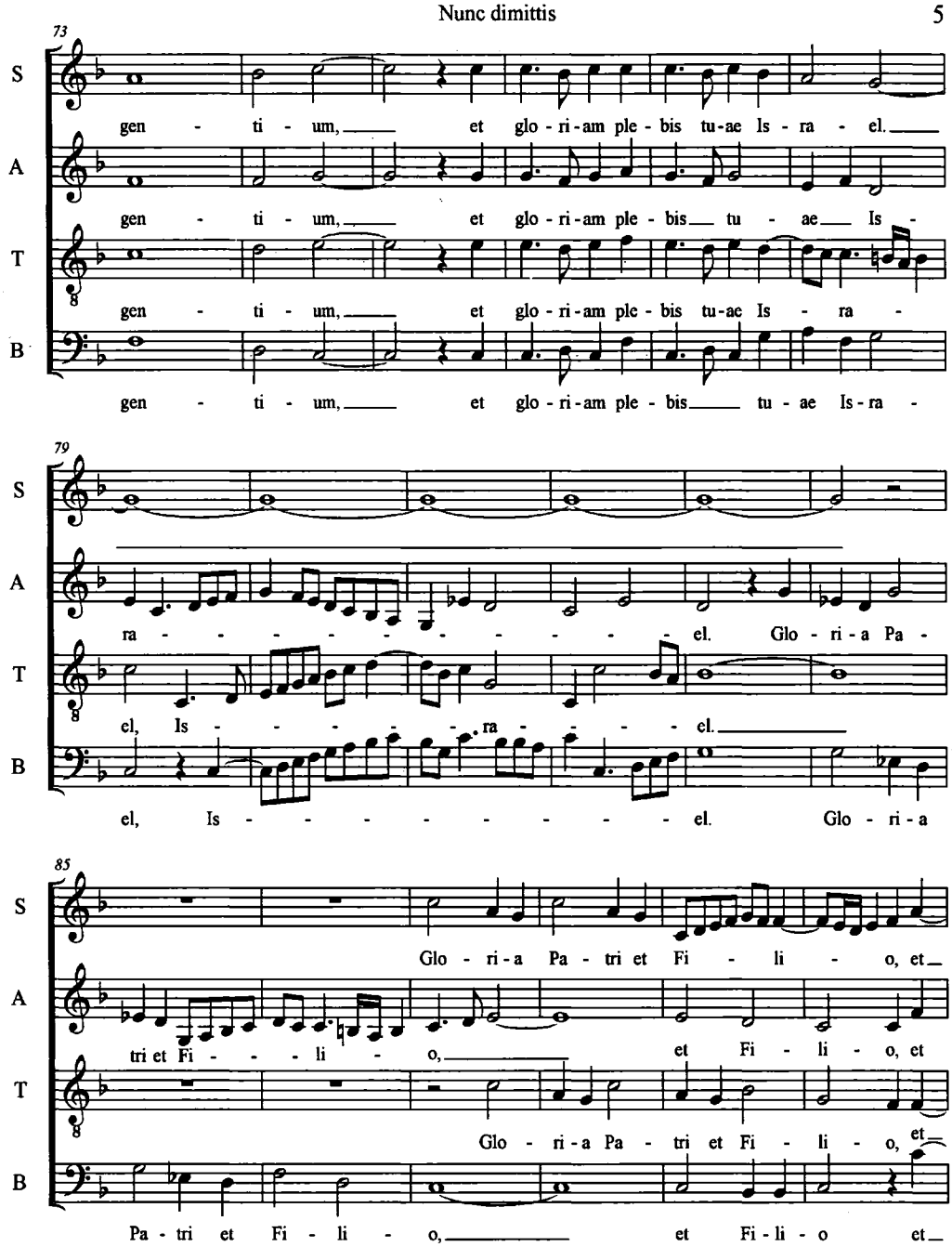
Costanzo Festa
(c. 1485-1545)
ed. D. Jason Bishop

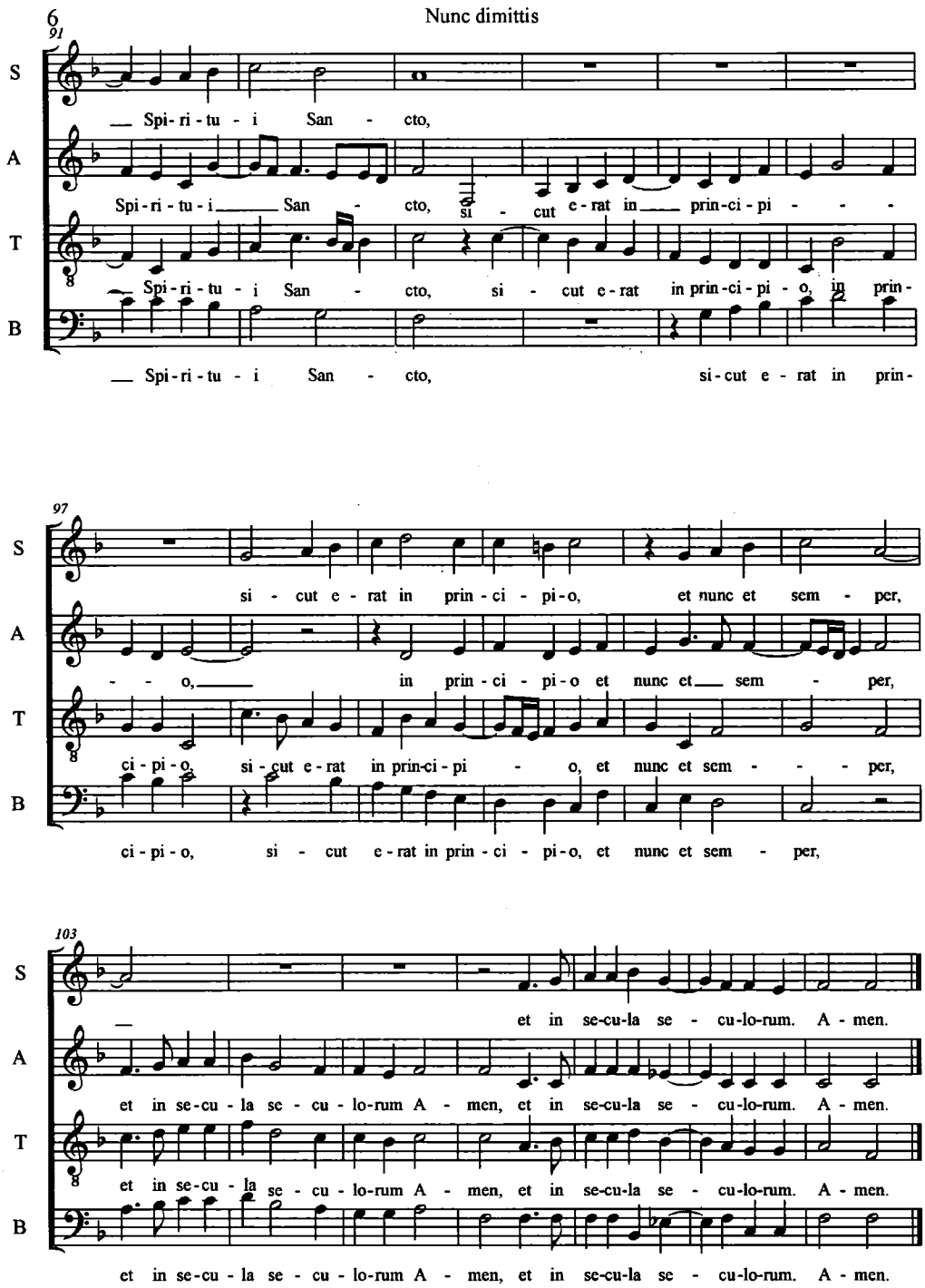



19
S
qui - a vi - de - runt o - cu - li me - i, o -
A
qui - a vi - de - runt o - cu - li me - i,
T
cu - li me - i, qui - a vi - de -
B
o - cu - li me - i, qui - a vi - de - runt
25
S
cu - li me - i sa - lu - ta - re tu - um,
A
o - cu - li me - i sa - lu - ta - re tu - um,
T
runt o - cu - li me - i, sa - lu - ta - re tu -
B
o - cu - li me - i sa - lu - ta - re tu - um, sa -
31
S
quod pa - ra - sti quod pa - ra -
A
sa - lu - ta - re tu - um, quod
T
um, quod pa - ra - sti, quod pa -
B
- lu - ta - re tu - um, sa - lu - ta - re tu - um, sa - lu - ta - re


37
S
- - sti an - te fa - ci - em om - ni - um po - pu - lo - - -
A
pa - ra - sti an - te fa - ci - em om - ni - um po - pu - lo -
T
ra - - - sti
B
tu - um, quod pa - ra - sti
43
S
- - rum: an - te
A
- - rum: an - te
T
an - te fa - ci - em om - ni - um po - pu - lo - rum, an - te
B
an - te fa - ci - em om - ni - um po - pu - lo - rum, an - te
49
S
fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti -
A
fa - ci - em om - ni - um po - pu - lo - rum: Lu - men ad re - ve - la - ti - o - nem
T
fa - ci - em om - ni - um po - pu - lo - rum:
B
fa - ci - em om - ni - um po - pu - lo - rum:


55
S
o-nem gen - ti - um,
A
gen - ti - - - - um, Lu - - - - men
T
Lu - men ad re-ve - la-ti - o-nem gen - ti - - - - um,
B
Lu-men ad re-ve-la-ti - o-nem gen - ti -
61
S
Lu - - - - men ad re - - ve -
A
ad re - - - - ve - la - ti - o - nem
T
ad re - ve-la - ti - o - nem gen - ti - um,
B
- - - - - um,
67
S
la - ti - o - nem, ad re-ve - la - ti - o - - - - nem
A
gen - ti - um, Lu - men ad re-ve - la - ti - o - nem
T
Lu - men ad - - re - ve - la - ti - o - - - - nem
B
Lu - men ad re - - - - ve - la - ti - o - nem

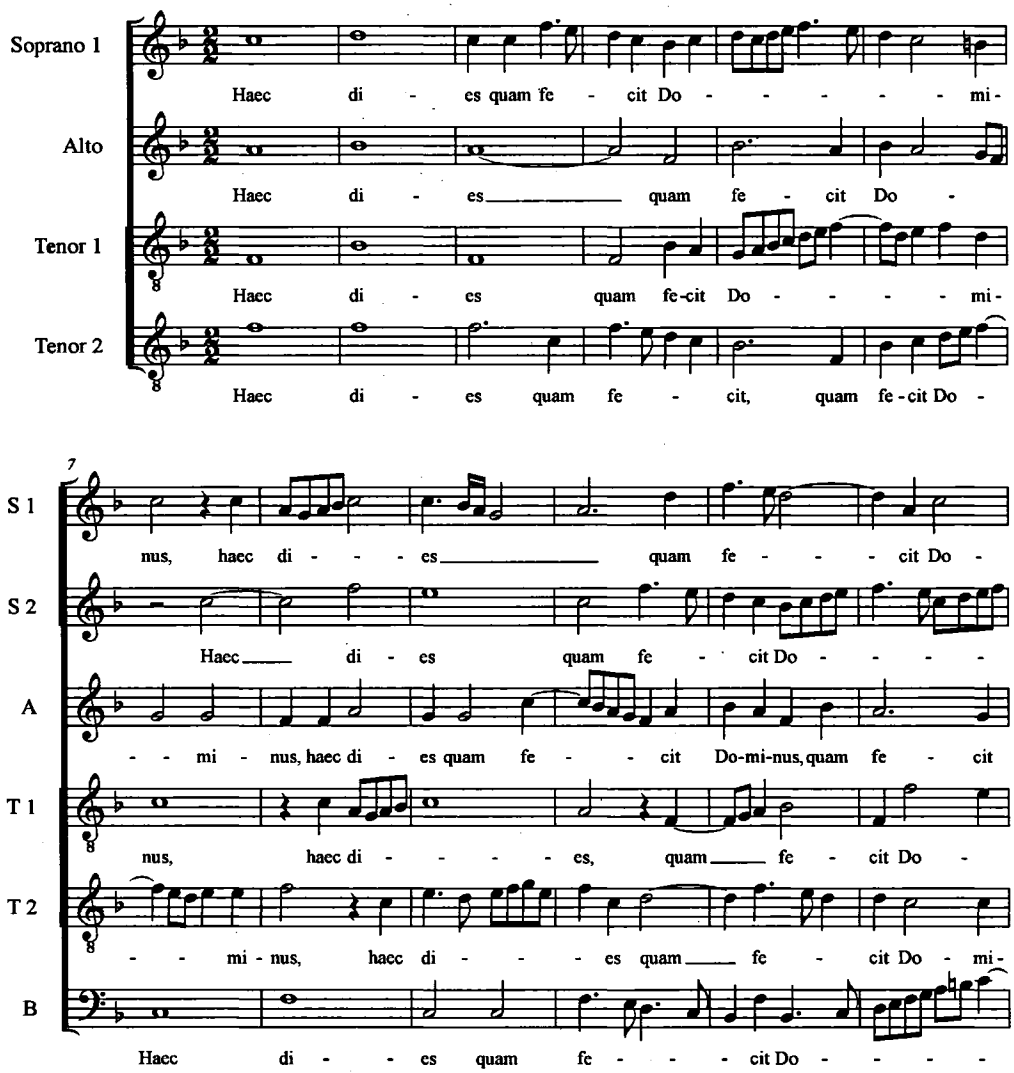

73
S
gen - ti - um, et glo - ri - am ple - bis tu-ae Is - ra - el.
A
gen - ti - um, et glo - ri - am ple - bis tu - ae Is -
T
gen - ti - um, et glo - ri - am ple - bis tu-ae Is - ra -
B
gen - ti - um, et glo - ri - am ple - bis tu - ae Is-ra -
79
S
A
ra - - - - - - - - - el. Glo - ri - a Pa -
T
el, Is - - - - - - ra - - - el.
B
el, Is - - - - - - - - - el. Glo - ri - a
85
S
Glo - ri - a Pa - tri et Fi - li - o, et
A
tri et Fi - - - li - o, et Fi - li - o, et
T
Glo - ri - a Pa - tri et Fi - li - o, et
B
Pa - tri et Fi - li - o, et Fi - li - o et

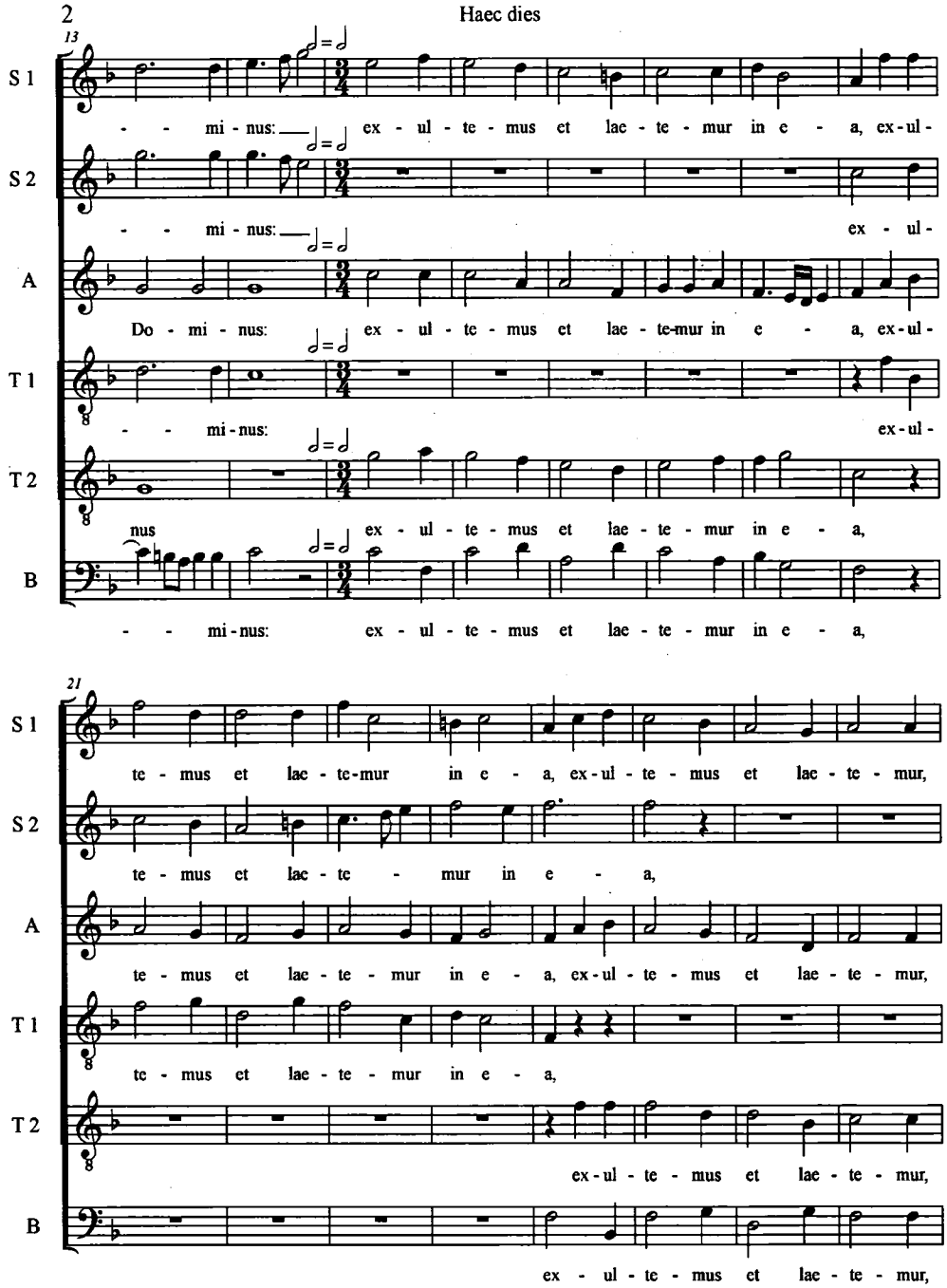

Nunc dimittis
6
91
S
A
T
B
Spi-ri-tu-i San-cto,
Spi-ri-tu-i San-cto, si-cut e-rat in prin-ci-pi-
Spi-ri-tu-i San-cto, si-cut e-rat in prin-ci-pi-o, in prin-
Spi-ri-tu-i San-cto, si-cut e-rat in prin-
97
si-cut e-rat in prin-ci-pi-o, et nunc et sem-per,
-o, in prin-ci-pi-o et nunc et sem-per,
ci-pi-o, si-cut e-rat in prin-ci-pi-o, et nunc et sem-per,
ci-pi-o, si-cut e-rat in prin-ci-pi-o, et nunc et sem-per,
103
et in se-cu-la se-cu-lo-rum. A-men.
et in se-cu-la se-cu-lo-rum A-men, et in se-cu-la se-cu-lo-rum. A-men.
et in se-cu-la se-cu-lo-rum A-men, et in se-cu-la se-cu-lo-rum. A-men.
et in se-cu-la se-cu-lo-rum A-men, et in se-cu-la se-cu-lo-rum. A-men.

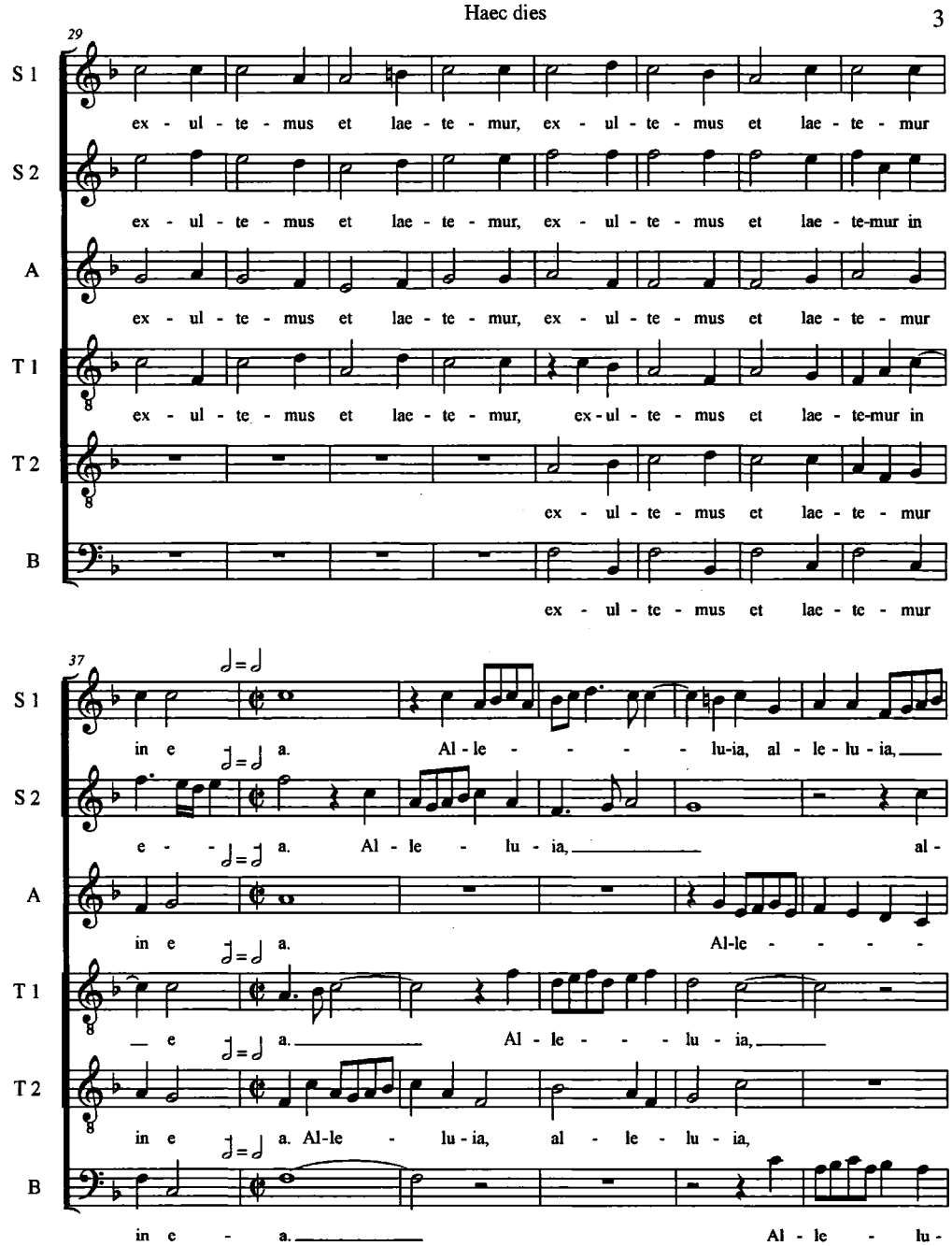
Appendix H

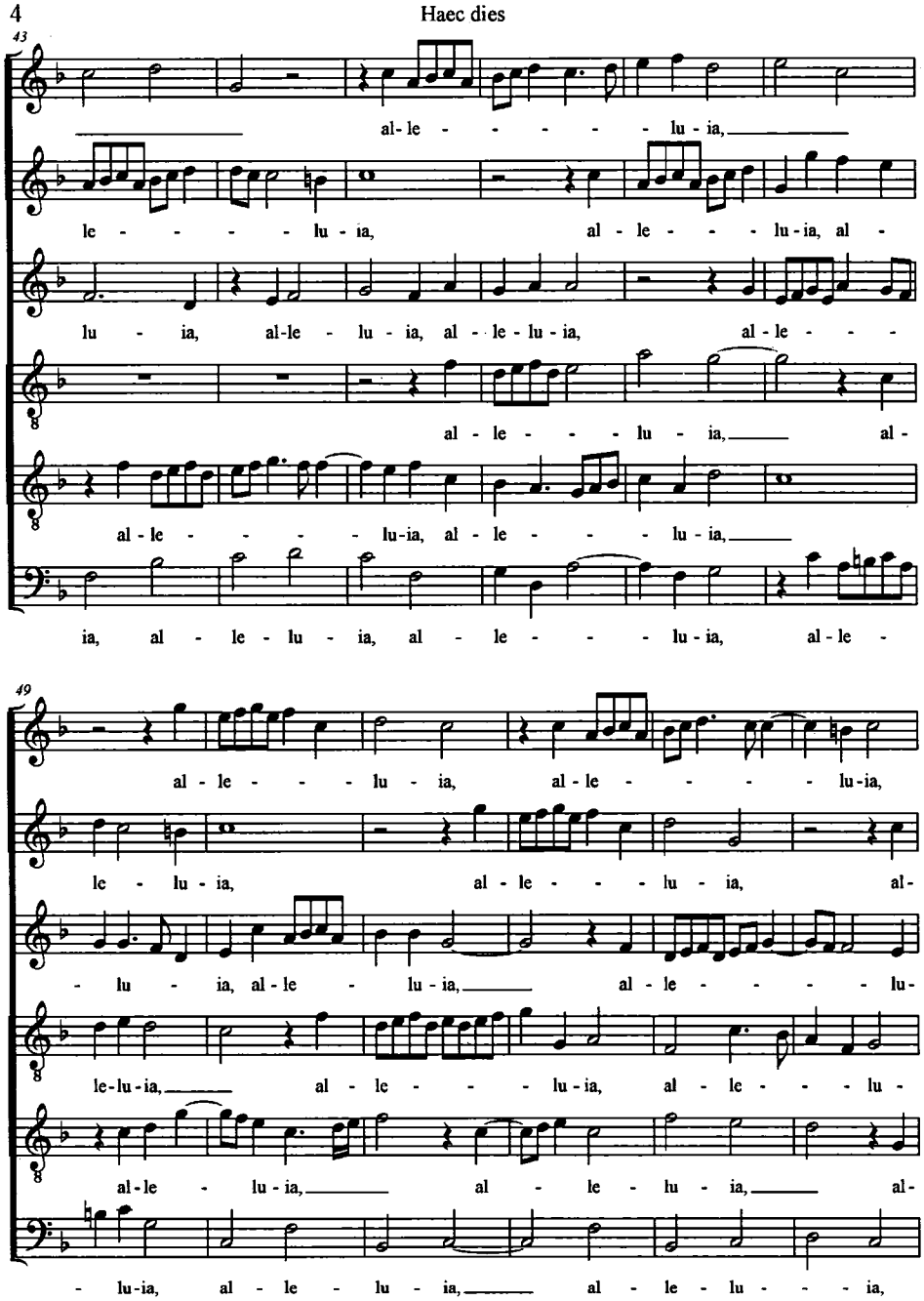
Haec dies

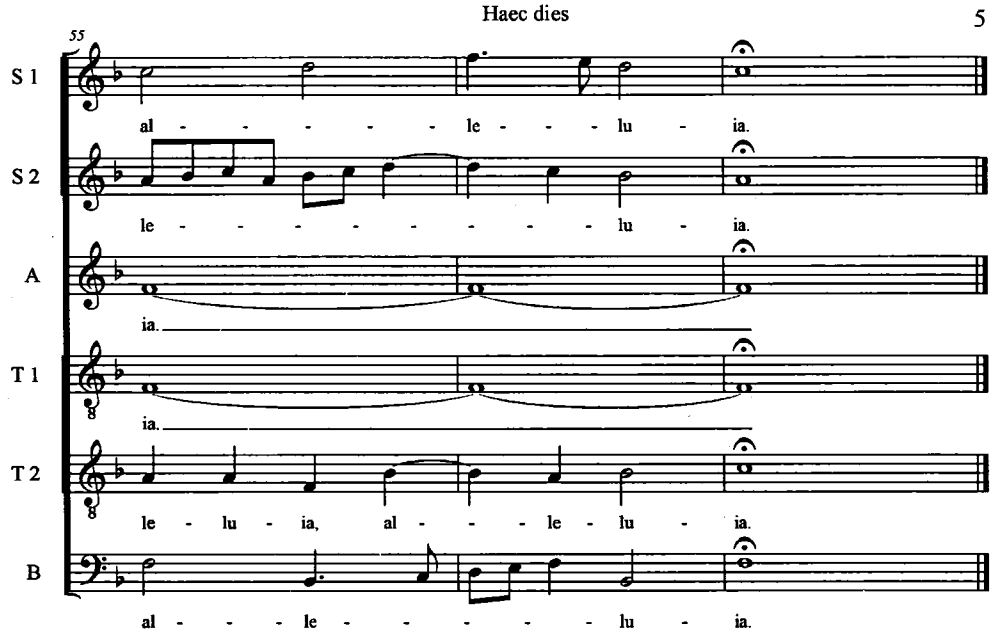
G.P. da Palestrina
(c. 1525-1594)
ed. D. Jason Bishop




13
S 1
- - mi - nus: ex - ul - te - mus et lae - te - mur in e - a, ex - ul -
S 2
- - mi - nus: ex - ul -
A
Do - mi - nus: ex - ul - te - mus et lae - te-mur in e - a, ex - ul -
T 1
- - mi - nus: ex - ul -
T 2
nus ex - ul - te - mus et lae - te - mur in e - a,
B
- - mi - nus: ex - ul - te - mus et lae - te - mur in e - a,
21
S 1
te - mus et lae - te-mur in e - a, ex - ul - te - mus et lae - te - mur,
S 2
te - mus et lae - te - mur in e - a,
A
te - mus et lae - te - mur in e - a, ex - ul - te - mus et lae - te - mur,
T 1
te - mus et lae - te - mur in e - a,
T 2
ex - ul - te - mus et lae - te - mur,
B
ex - ul - te - mus et lae - te - mur,


29
S 1
ex - ul - te - mus et lae - te - mur, ex - ul - te - mus et lae - te - mur
S 2
ex - ul - te - mus et lae - te - mur, ex - ul - te - mus et lae - te-mur in
A
ex - ul - te - mus et lae - te - mur, ex - ul - te - mus et lae - te - mur
T 1
ex - ul - te - mus et lae - te - mur, ex-ul - te - mus et lae - te-mur in
T 2
ex - ul - te - mus et lae - te - mur
B
ex - ul - te - mus et lae - te - mur
37
S 1
in e a. Al - le - - - - lu-ia, al - le - lu - ia,
S 2
e - a. Al - le - lu - ia, al -
A
in e a. Al-le - - - -
T 1
— e a. Al - le - - - lu - ia,
T 2
in e a. Al-le - lu-ia, al - le - lu - ia,
B
in e - a. Al - le - lu -

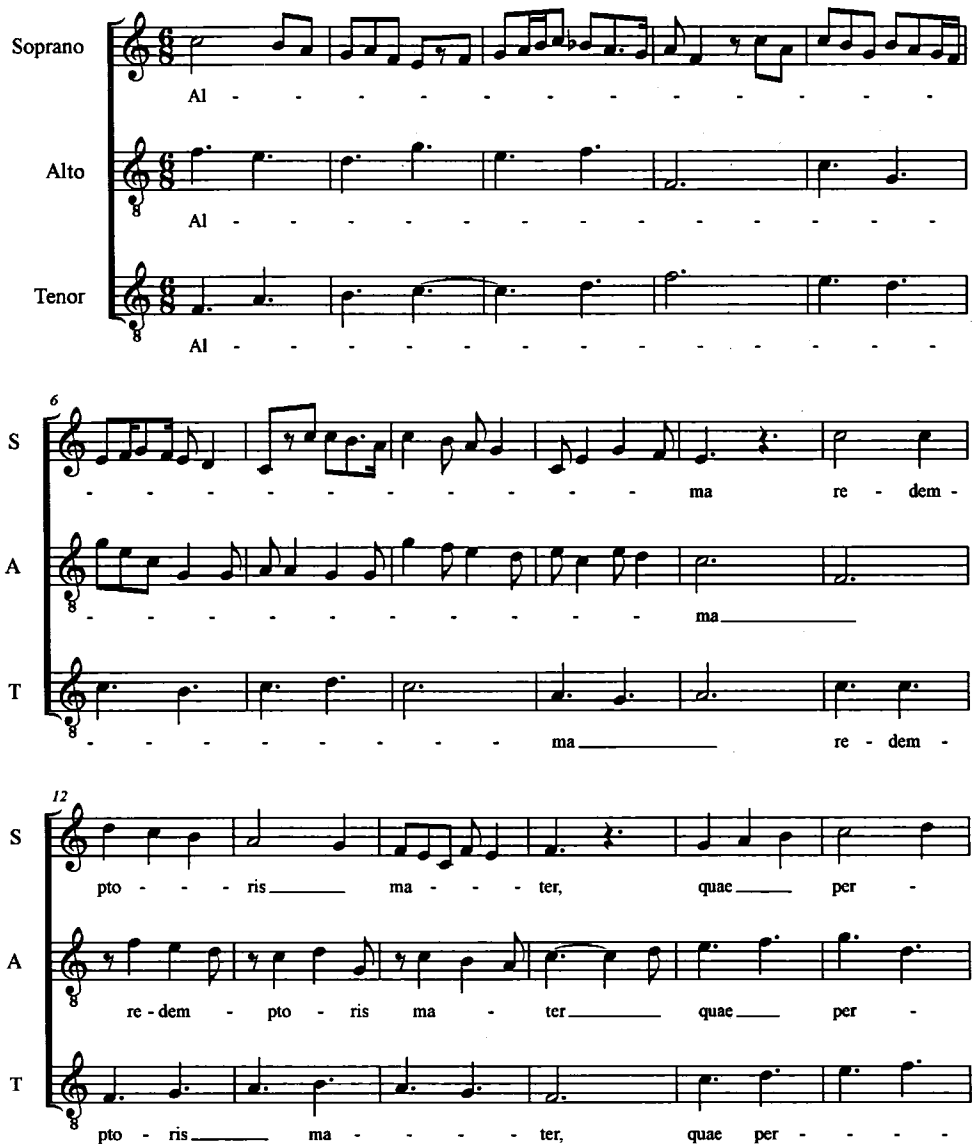

43
S 1
al-le - - - - - lu - ia,
S 2
le - - - - - lu - ia, al - le - - - lu-ia, al -
A
lu - ia, al-le - lu - ia, al - le-lu - ia, al - le - - -
T 1
al - le - - - lu - ia, al -
T 2
al - le - - - - lu-ia, al - le - - - lu - ia,
B
ia, al - le - lu - ia, al - le - - - lu - ia, al-le -
49
S 1
al - le - - - lu - ia, al - le - - - - lu-ia,
S 2
le - lu - ia, al - le - - - lu - ia, al -
A
- lu - ia, al-le - lu - ia, al - le - - - - lu -
T 1
le-lu-ia, al - le - - - lu-ia, al - le - - - lu -
T 2
al-le - lu - ia, al - le - lu - ia, al -
B
- lu-ia, al - le - lu - ia, al - le - lu - - - ia,

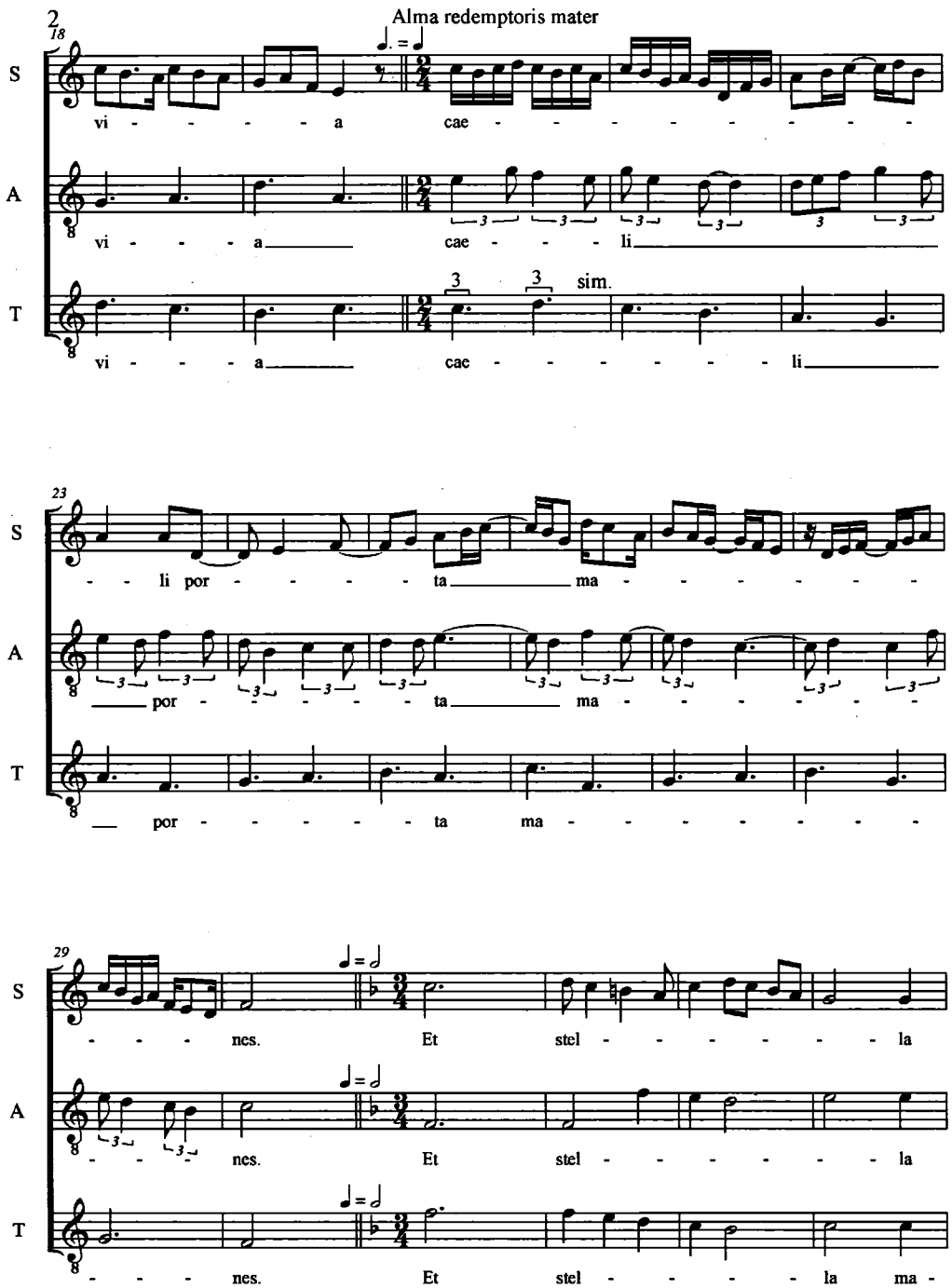

55
S 1
al - - - - - - le - - - - lu - ia.
S 2
le - - - - - - - - - - - lu - ia.
A
ia.
T 1
ia.
T 2
le - lu - ia, al - - - le - lu - ia.
B
al - - - - le - - - - - - lu - ia.

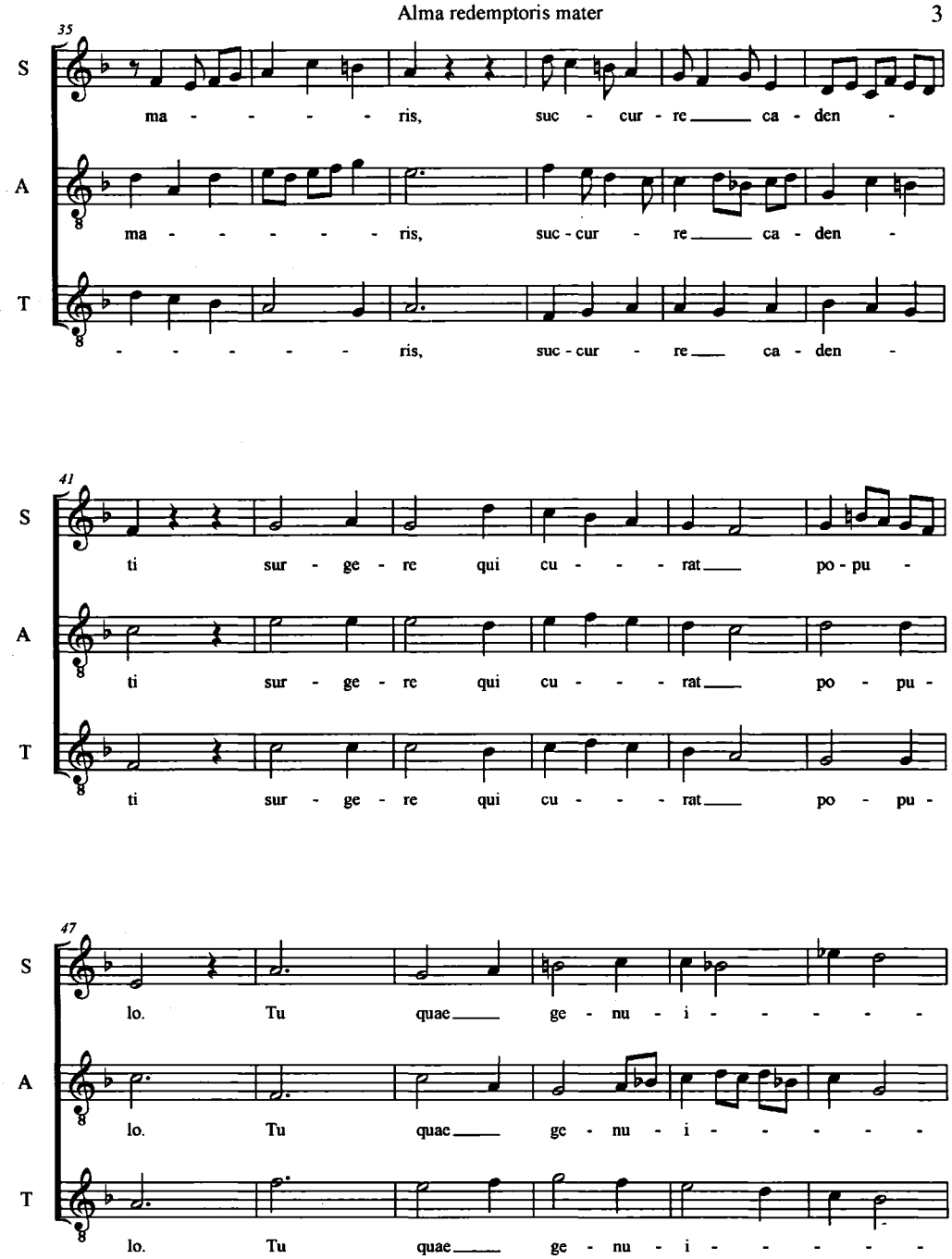
Appendix I

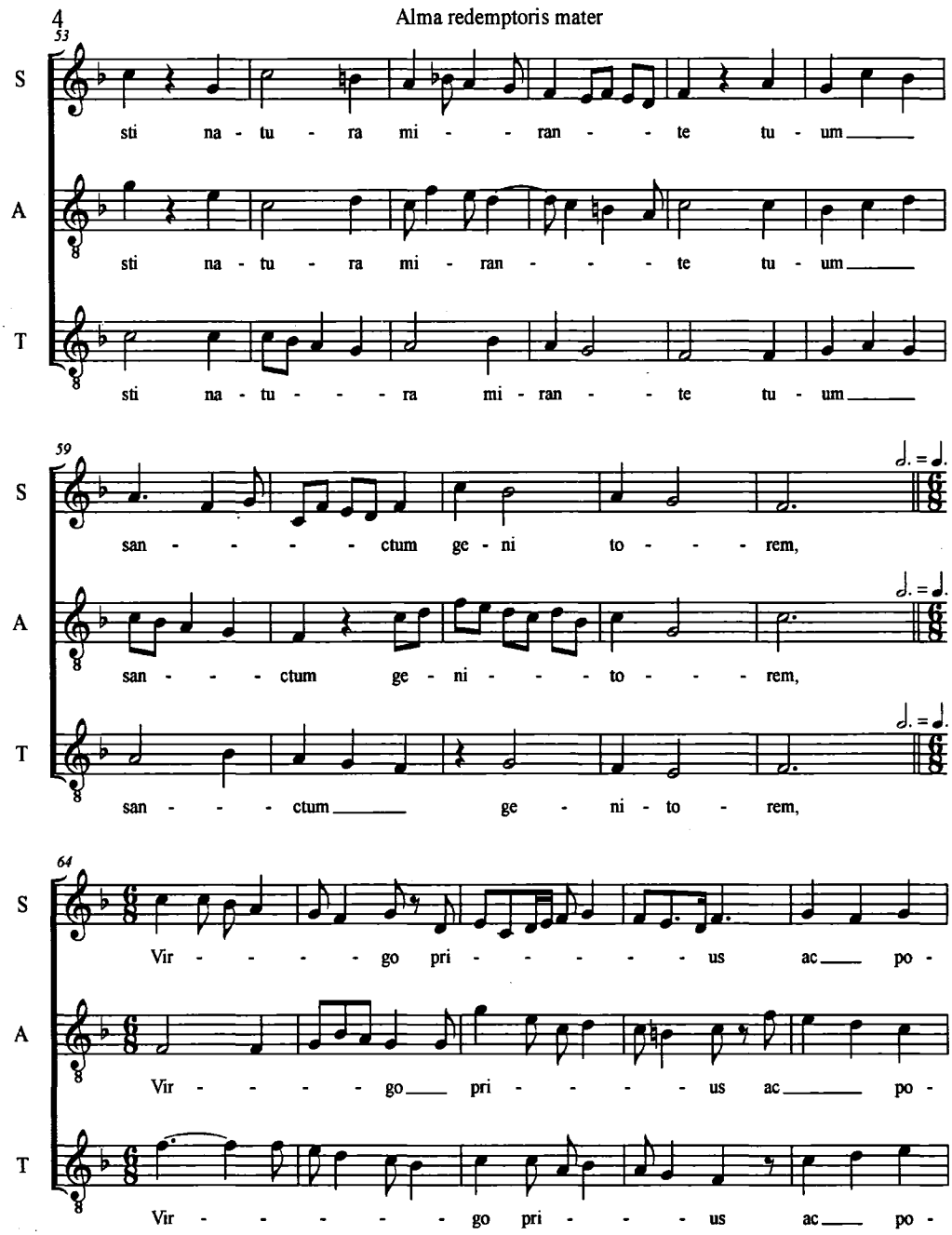
Alma redemptoris mater

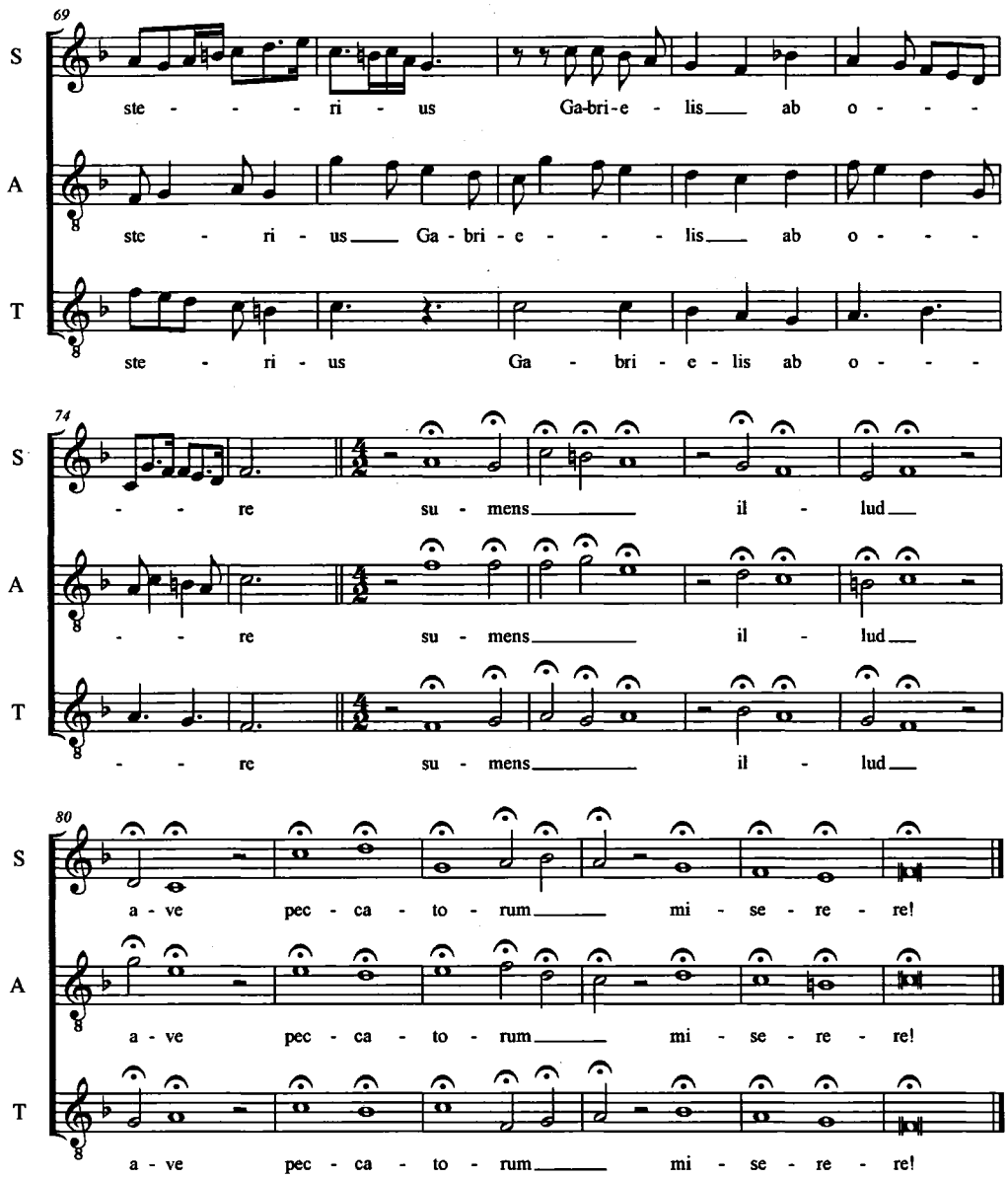
Guillaume Dufay
(c. 1400-1474)
ed. D. Jason Bishop




2
18
Alma redemptoris mater
S
A
T
vi - - - - - a cae - - - - - - - - - -
vi - - - - a cae - - - - li
3 3 sim.
vi - - - - a cae - - - - - - - - li
23
- - li por - - - - - ta ma - - - - - - -
por - - - - - ta ma - - - - - - -
por - - - - - ta ma - - - - - - -
29
- - - - nes. Et stel - - - - - - - la
- - - - nes. Et stel - - - - - - - la
- - - - nes. Et stel - - - - - la ma -


35
S
A
T
ma - - - - - ris, suc - cur - re ca - den -
ma - - - - - ris, suc - cur - re ca - den -
- - - - - - ris, suc - cur - re ca - den -
41
S
A
T
ti sur - ge - re qui cu - - - rat po - pu -
ti sur - ge - re qui cu - - - rat po - pu -
ti sur - ge - re qui cu - - - rat po - pu -
47
S
A
T
lo. Tu quae ge - nu - i - - - - -
lo. Tu quae ge - nu - i - - - - -
lo. Tu quae ge - nu - i - - - - -

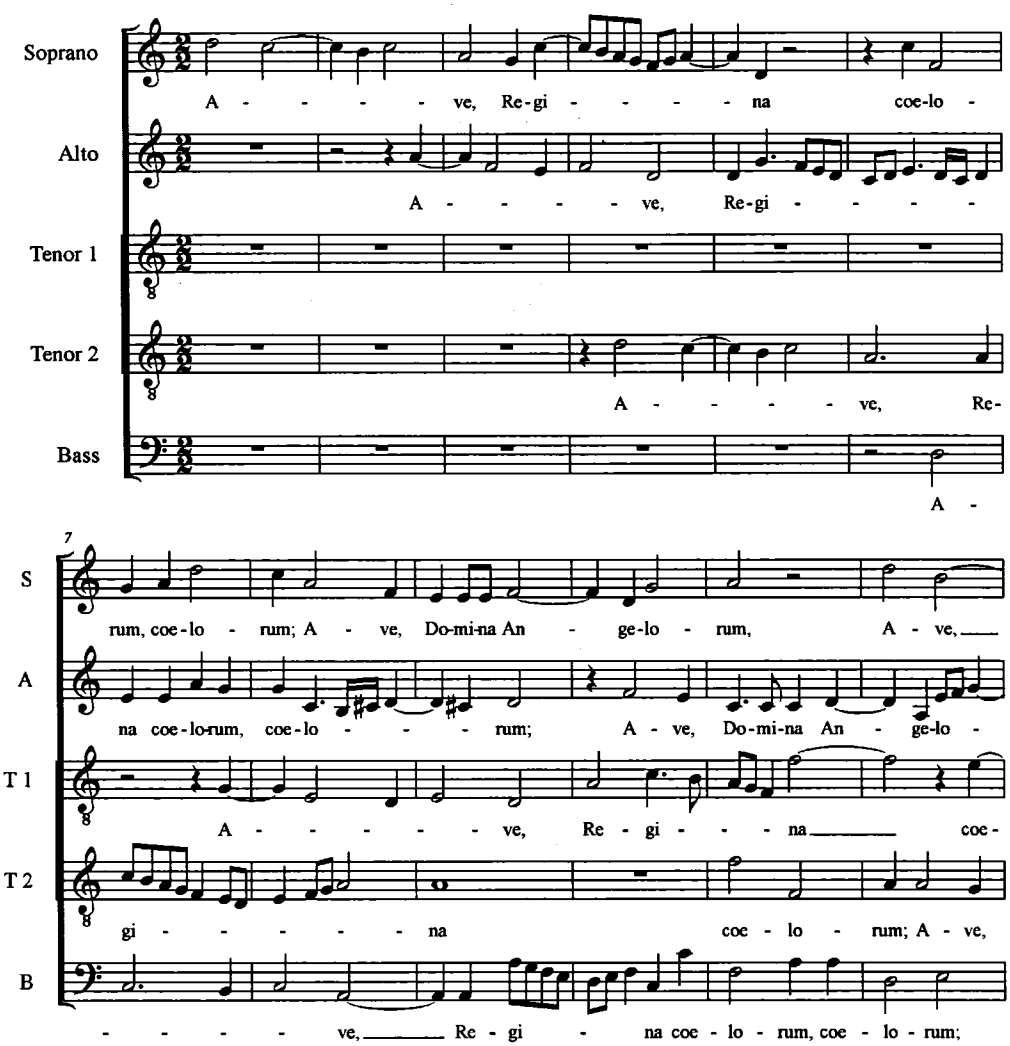

53
S
sti na - tu - ra mi - - ran - - te tu - um
A
sti na - tu - ra mi - ran - - - te tu - um
T
sti na - tu - - - ra mi - ran - - te tu - um
59
S
san - - - - - ctum ge - ni to - - - rem,
A
san - - - ctum ge - ni - - - to - - - rem,
T
san - - - ctum ge - ni - to - rem,
64
S
Vir - - - - go pri - - - - - us ac po -
A
Vir - - - - go pri - - - - us ac po -
T
Vir - - - - - go pri - - - us ac po -

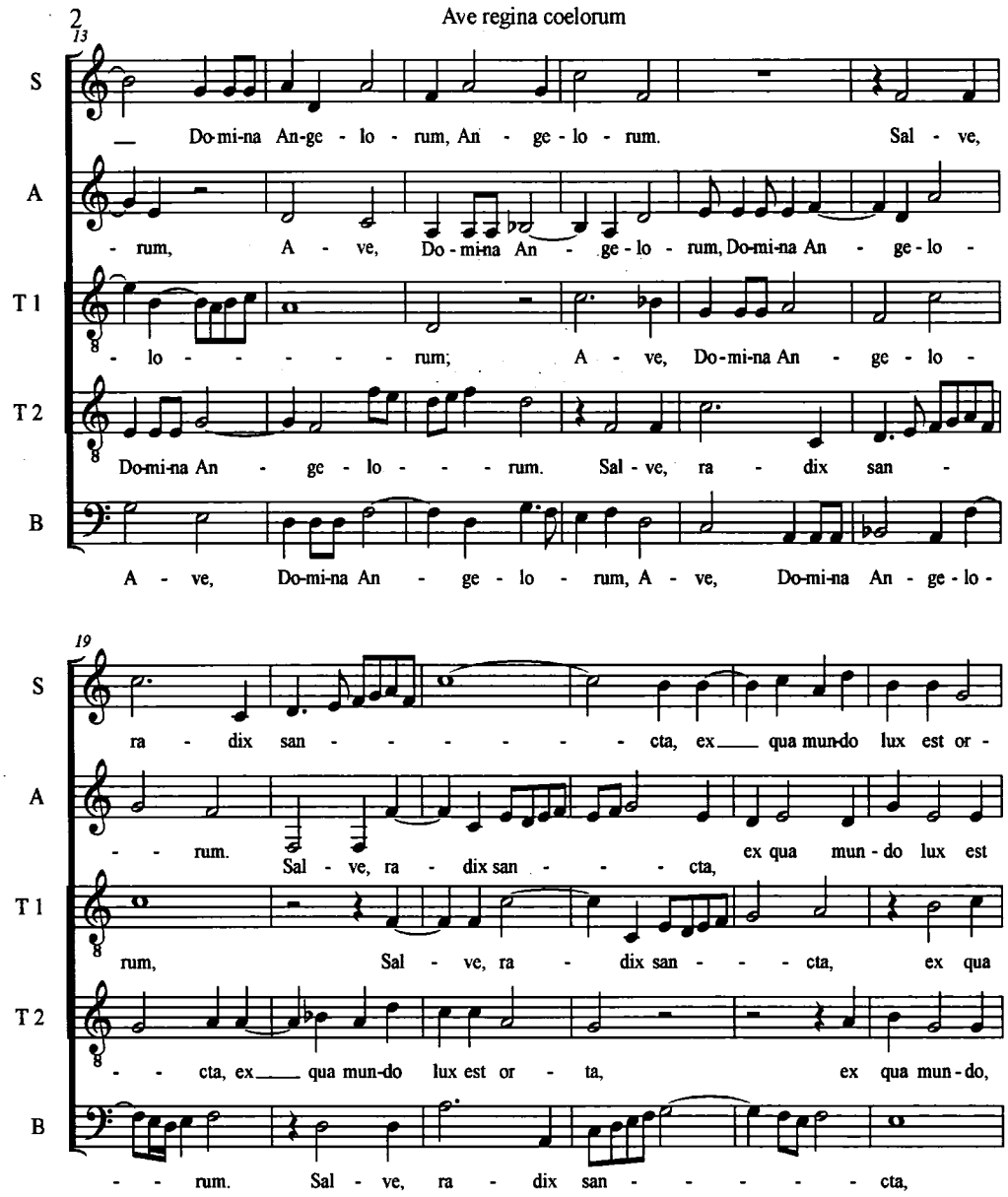

69
S
ste - - - - ri - us Ga-bri-e - lis ab o - - -
A
ste - ri - us Ga - bri - e - - - lis ab o - - -
T
ste - ri - us Ga - bri - e - lis ab o - - -
74
S
- - re su - mens il - lud
A
- - re su - mens il - lud
T
- - re su - mens il - lud
80
S
a - ve pec - ca - to - rum mi - se - re - re!
A
a - ve pec - ca - to - rum mi - se - re - re!
T
a - ve pec - ca - to - rum mi - se - re - re!

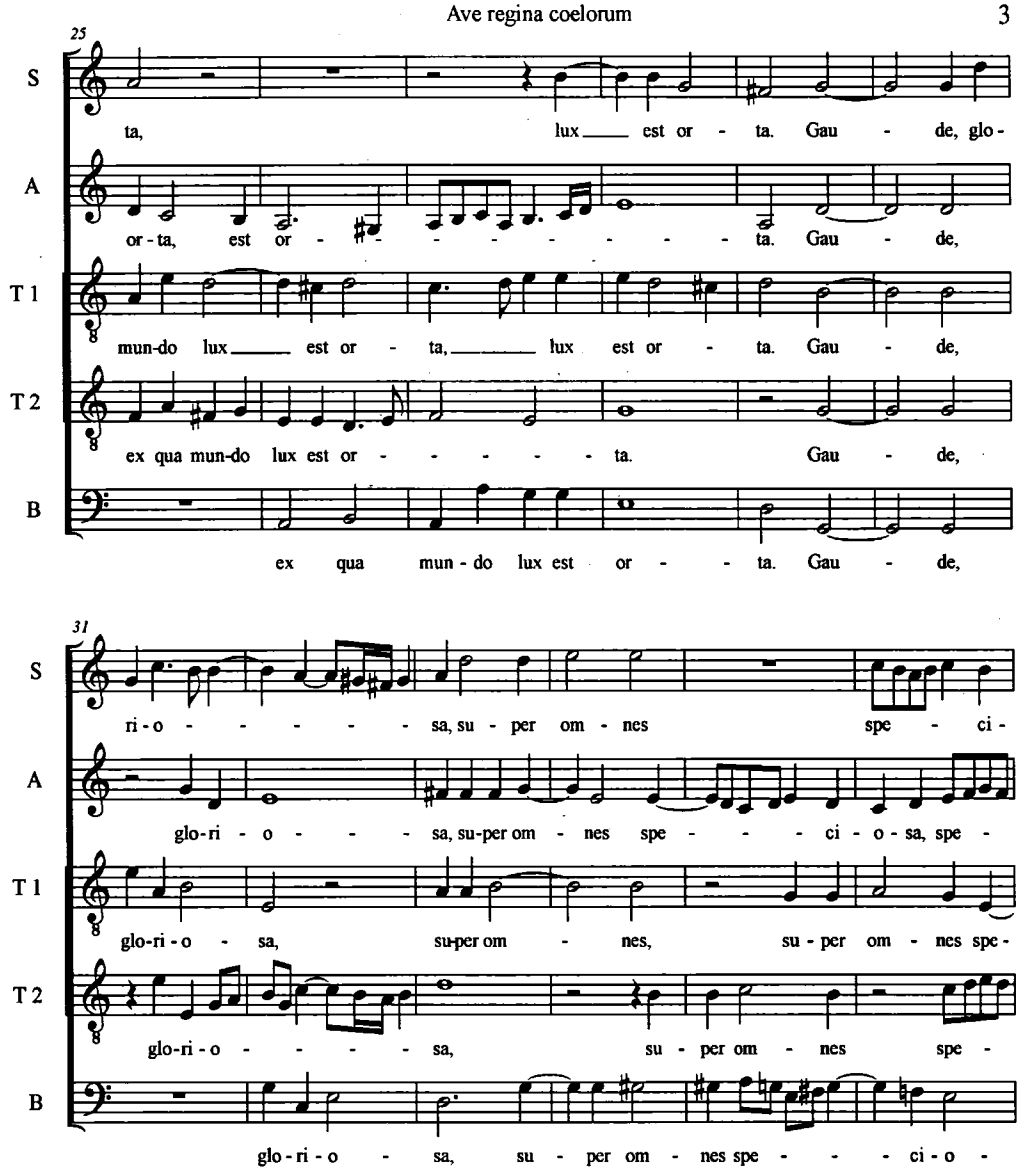
Appendix J

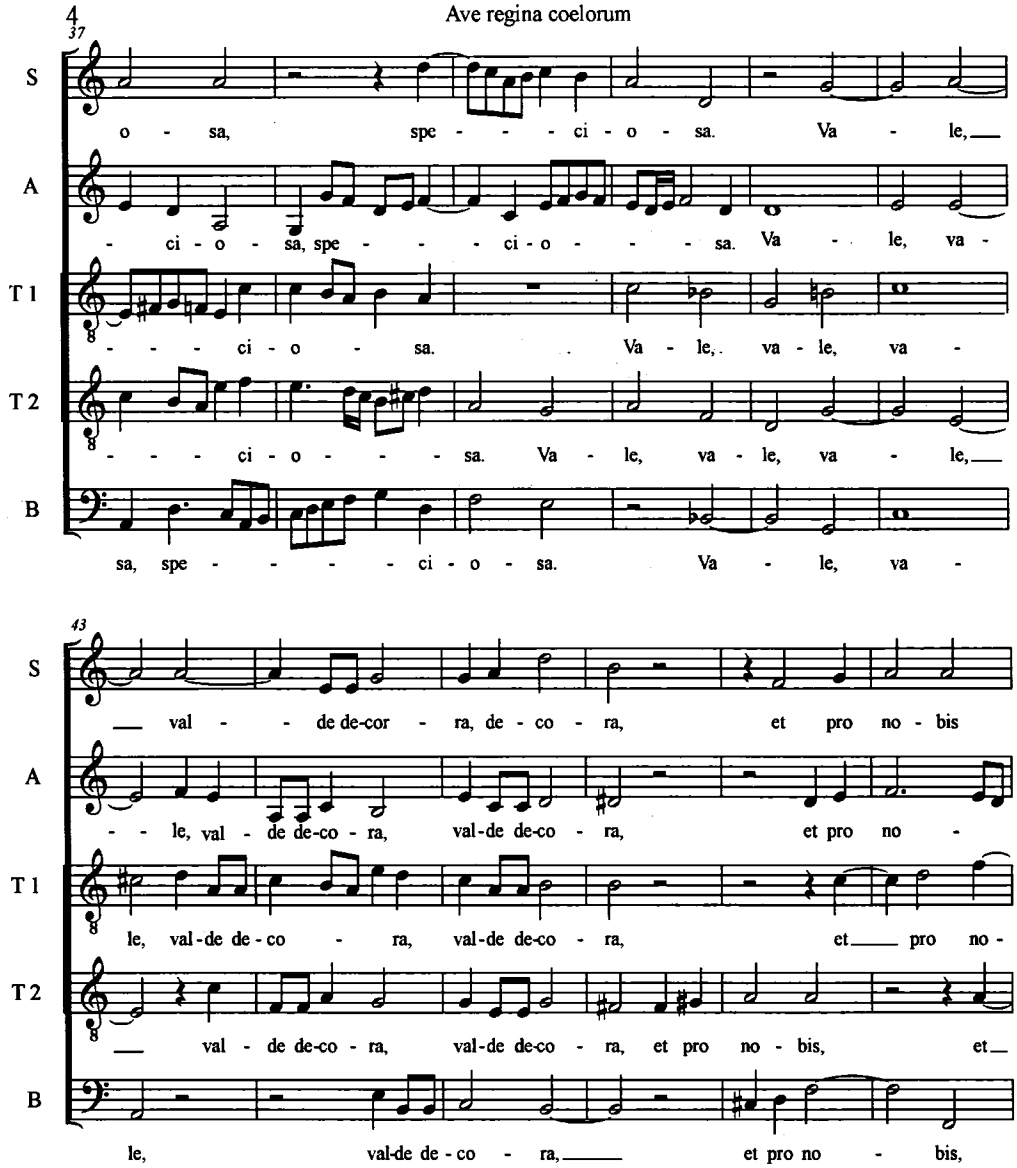
Ave regina coelorum

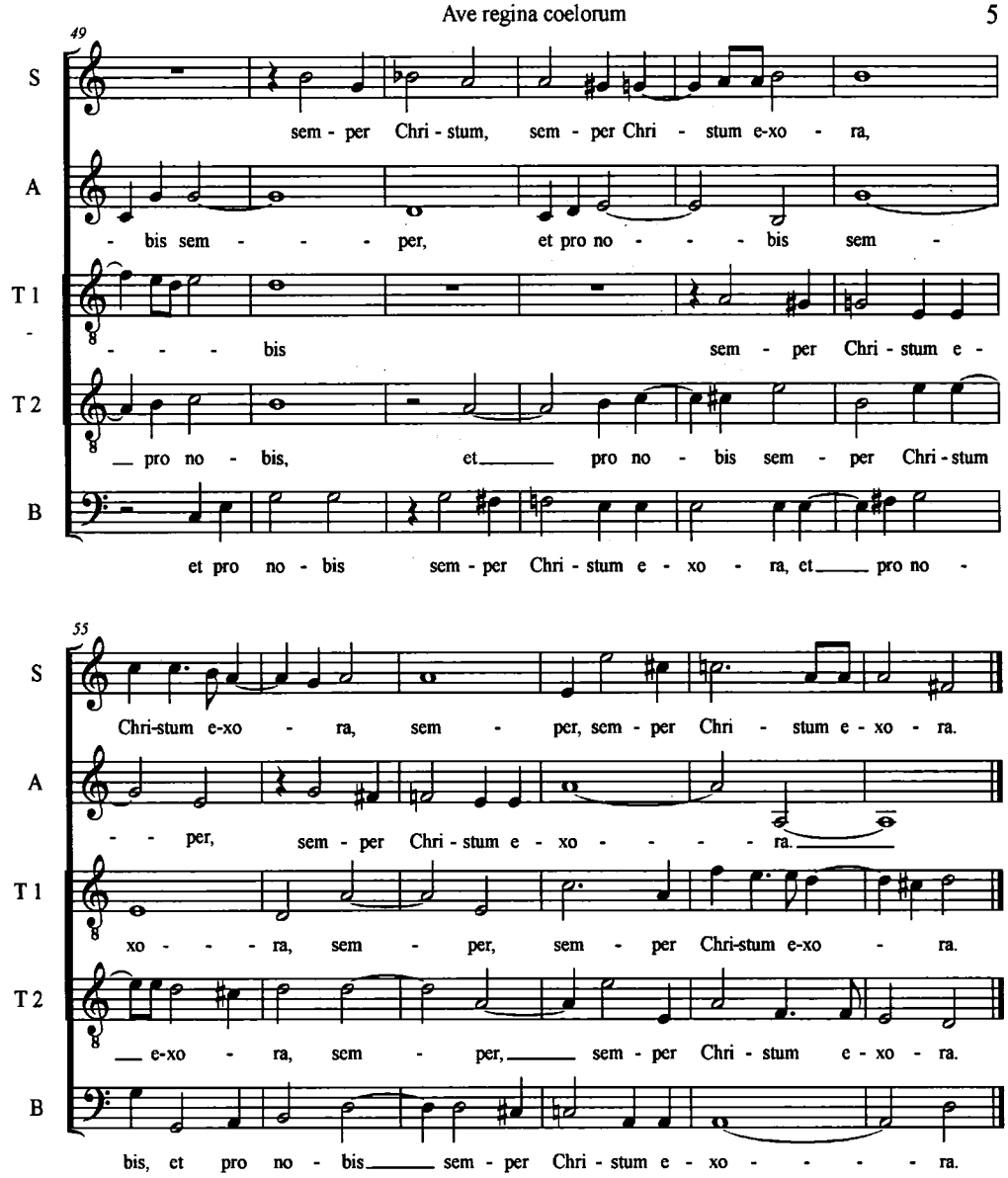
Carlo Gesualdo
(c. 1561-1613)
ed. D. Jason Bishop




2
Ave regina coelorum
13
S
A
T 1
T 2
B
Do-mi-na An-ge - lo - rum, An - ge - lo - rum. Sal - ve,
- rum, A - ve, Do - mi-na An - ge - lo - rum, Do-mi-na An - ge - lo -
- lo - - - - - rum; A - ve, Do-mi-na An - ge - lo -
Do-mi-na An - ge - lo - - - rum. Sal - ve, ra - dix san -
A - ve, Do-mi-na An - ge - lo - rum, A - ve, Do-mi-na An - ge - lo -
19
ra - dix san - - - - - - cta, ex qua mun-do lux est or -
- - rum. Sal - ve, ra - dix san - - - cta, ex qua mun - do lux est
rum, Sal - ve, ra - dix san - - - cta, ex qua
- - cta, ex qua mun-do lux est or - ta, ex qua mun - do,
- - rum. Sal - ve, ra - dix san - - - - - cta,


25
S
ta, lux est or - ta. Gau - de, glo -
A
or - ta, est or - ta. Gau - de,
T 1
mun-do lux est or - ta, lux est or - ta. Gau - de,
T 2
ex qua mun-do lux est or - ta. Gau - de,
B
ex qua mun - do lux est or - ta. Gau - de,
31
S
ri - o - sa, su - per om - nes spe - ci -
A
glo-ri - o - sa, su-per om - nes spe - ci - o - sa, spe -
T 1
glo-ri - o - sa, su-per om - nes, su - per om - nes spe -
T 2
glo-ri - o - sa, su - per om - nes spe -
B
glo - ri - o - sa, su - per om - nes spe - ci - o -

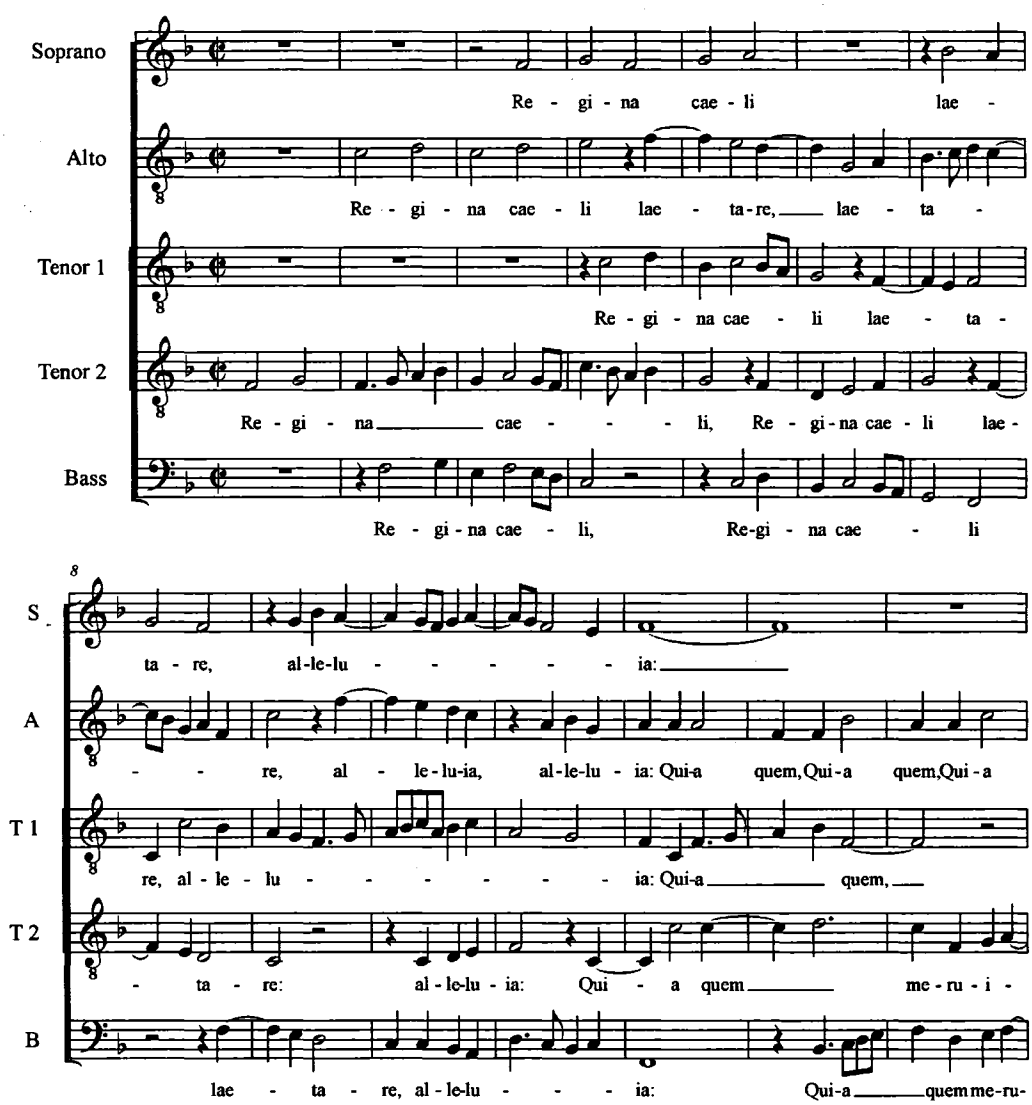

37
S
o - sa, spe - - - - ci - o - sa. Va - le,
A
- ci - o - sa, spe - - - - ci - o - - - sa. Va - le, va -
T 1
- - - - ci - o - sa. Va - le, va - le, va -
T 2
- - - - ci - o - - - sa. Va - le, va - le, va - le,
B
sa, spe - - - - - ci - o - sa. Va - le, va -
43
S
val - - de de-cor - ra, de - co - ra, et pro no - bis
A
- - le, val - de de-co - ra, val-de de-co - ra, et pro no -
T 1
le, val-de de - co - ra, val-de de-co - ra, et pro no -
T 2
val - de de-co - ra, val-de de-co - ra, et pro no - bis, et
B
le, val-de de - co - ra, et pro no - bis,

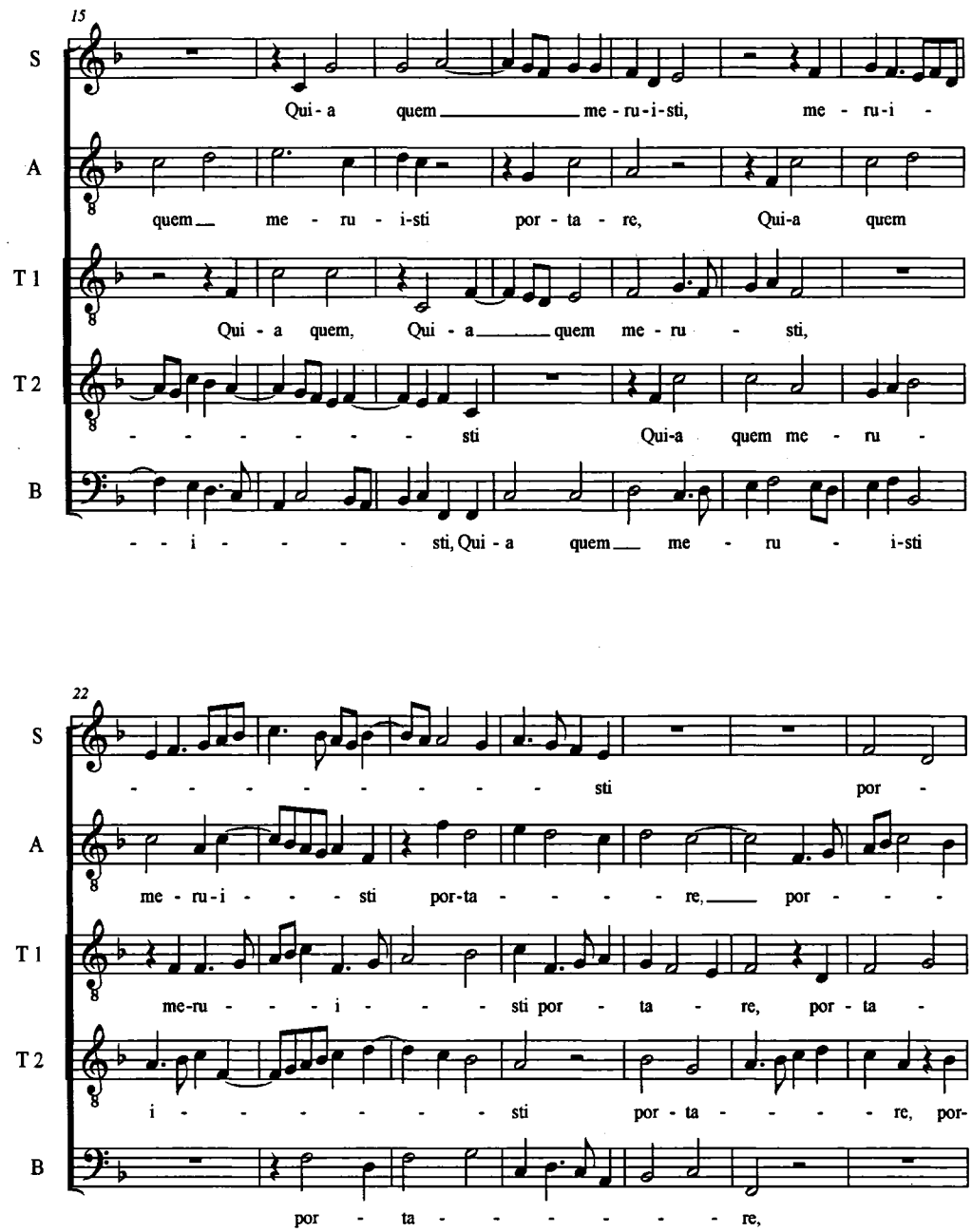

49
S
sem - per Chri - stum, sem - per Chri - stum e-xo - ra,
A
- bis sem - - - - per, et pro no - - - - bis sem -
T 1
- - - - bis sem - per Chri - stum e -
T 2
__ pro no - bis, et_____ pro no - bis sem - per Chri - stum
B
et pro no - bis sem - per Chri - stum e - xo - ra, et_____ pro no -
55
S
Chri-stum e-xo - ra, sem - per, sem - per Chri - stum e - xo - ra.
A
- - per, sem - per Chri - stum e - xo - - - - ra.
T 1
xo - - - ra, sem - per, sem - per Chri-stum e-xo - ra.
T 2
__ e-xo - ra, sem - per,_____ sem - per Chri - stum e - xo - ra.
B
bis, et pro no - bis_____ sem - per Chri - stum e - xo - - - - ra.

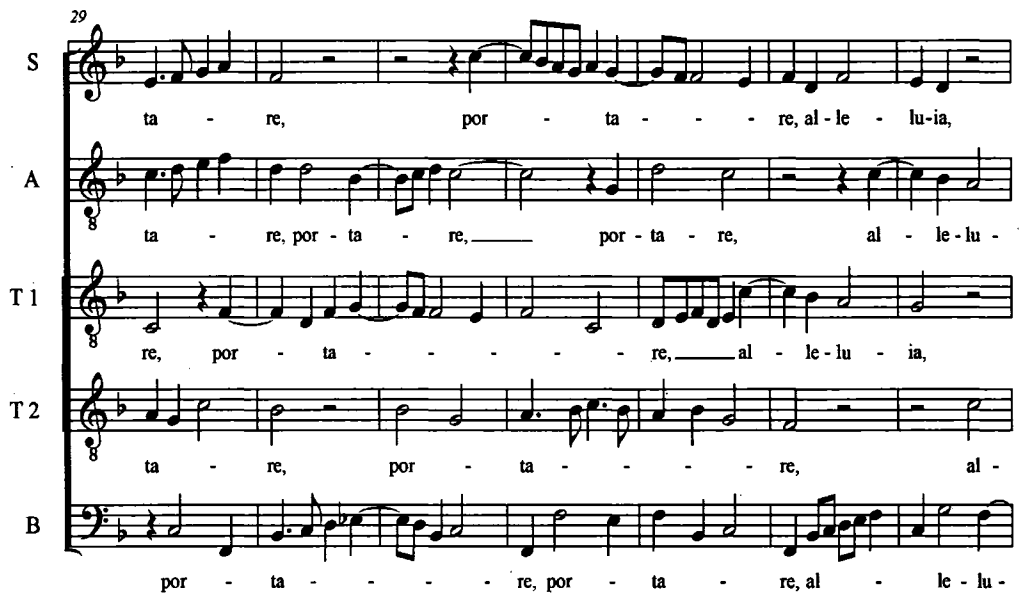
Appendix K

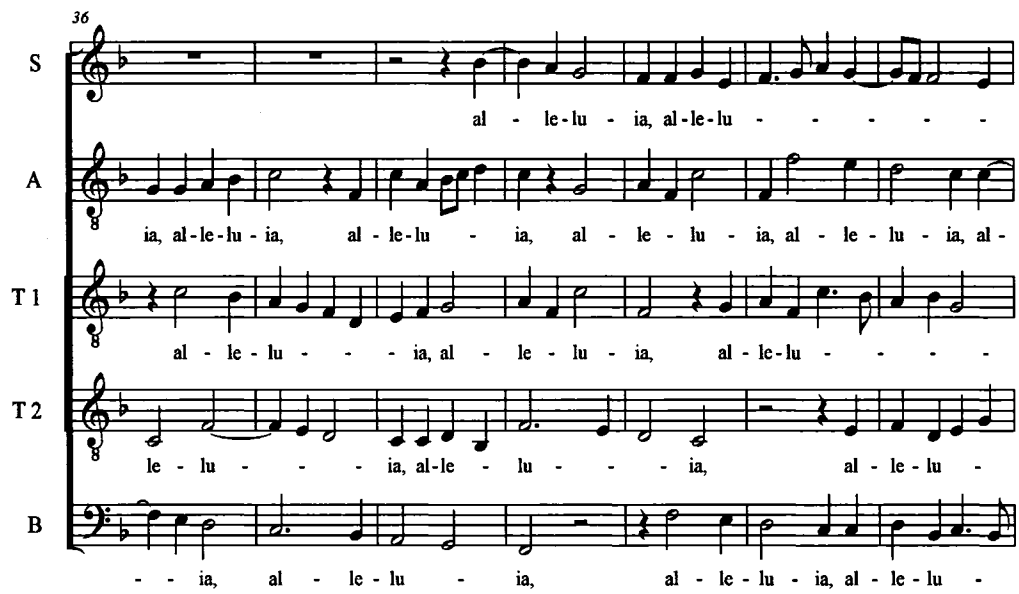
Regina caeli

Jacques Arcadelt
(c. 1507-1568)
ed. D. Jason Bishop

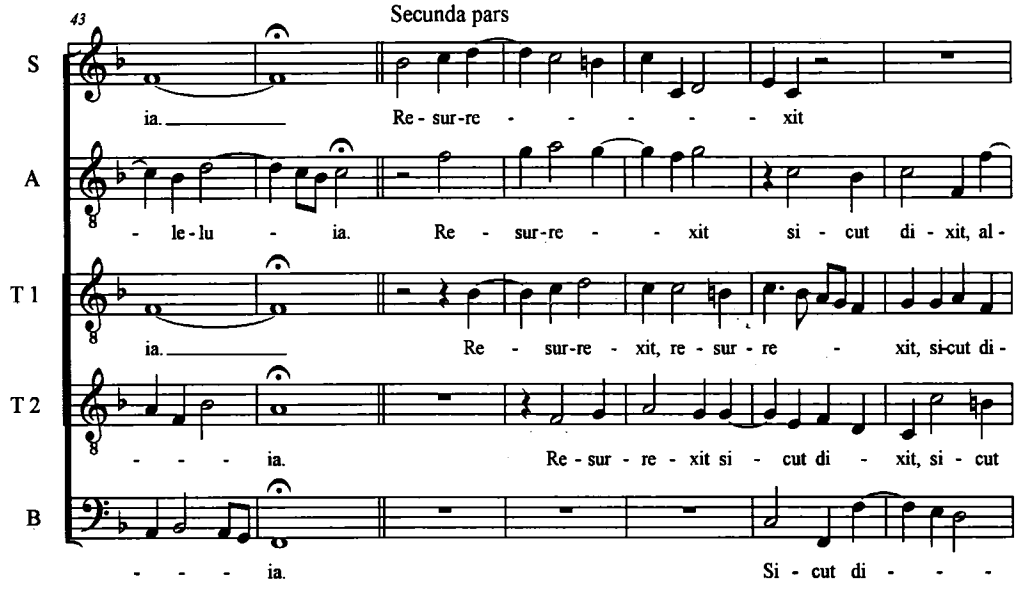


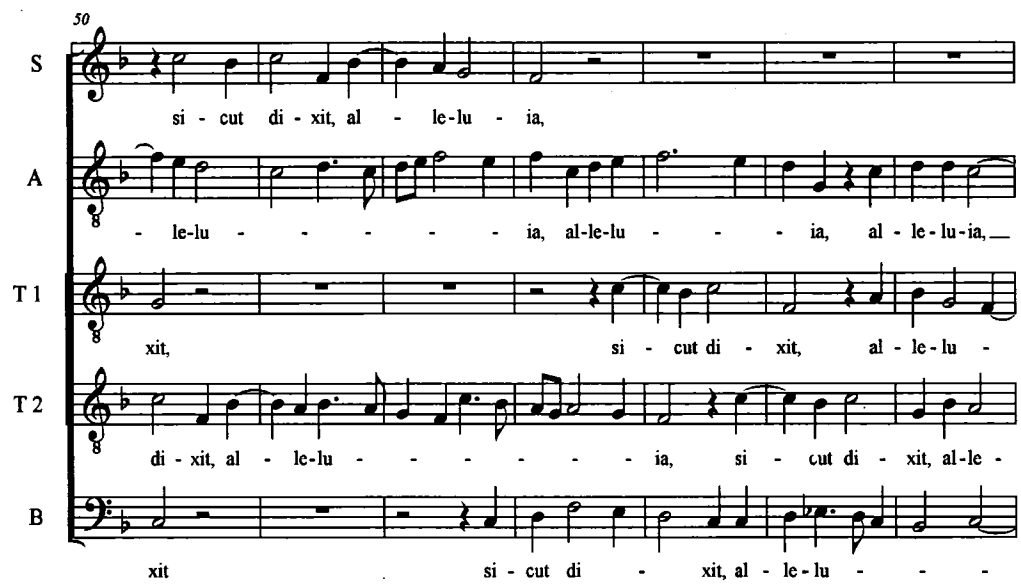

15
S
Qui - a quem me - ru - i - sti, me - ru - i -
A
quem me - ru - i-sti por - ta - re, Qui-a quem
T 1
Qui - a quem, Qui - a quem me - ru - sti,
T 2
- - - - - - - sti Qui-a quem me - ru -
B
- - i - - - - sti, Qui - a quem me - ru - i-sti
22
S
- - - - - - - - - - sti por -
A
me - ru - i - - - sti por-ta - - - - - re, por - - -
T 1
me-ru - - - i - - - sti por - ta - re, por - ta -
T 2
i - - - - - - - sti por - ta - - - - re, por-
B
por - ta - - - - - - - re,

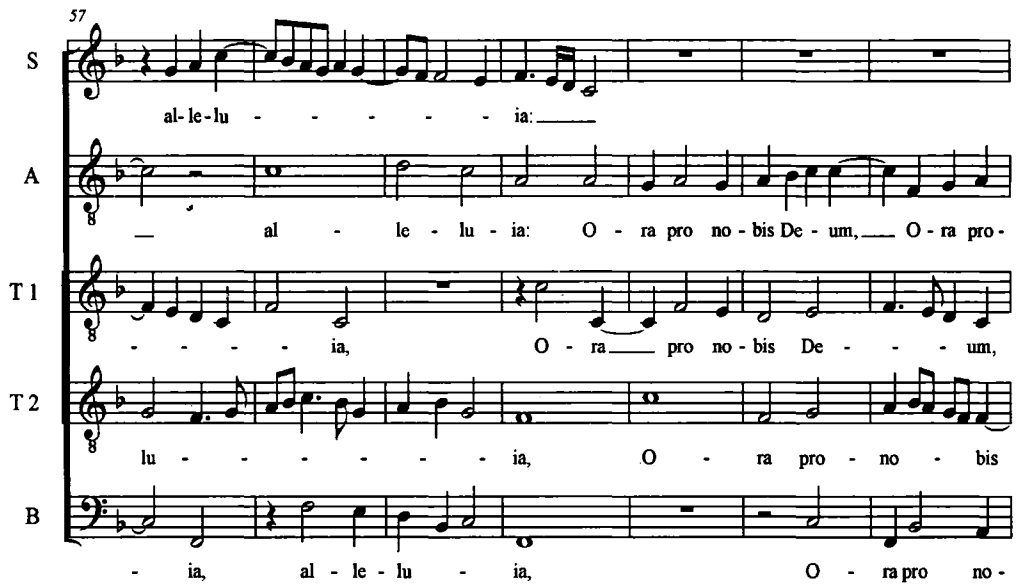

29
S
ta - re, por - ta - - - re, al - le - lu-ia,
A
ta - re, por - ta - re, por - ta - re, al - le-lu -
T 1
re, por - ta - - - - - re, al - le-lu - ia,
T 2
ta - re, por - ta - - - - re, al -
B
por - ta - - - - re, por - ta - re, al - le - lu -

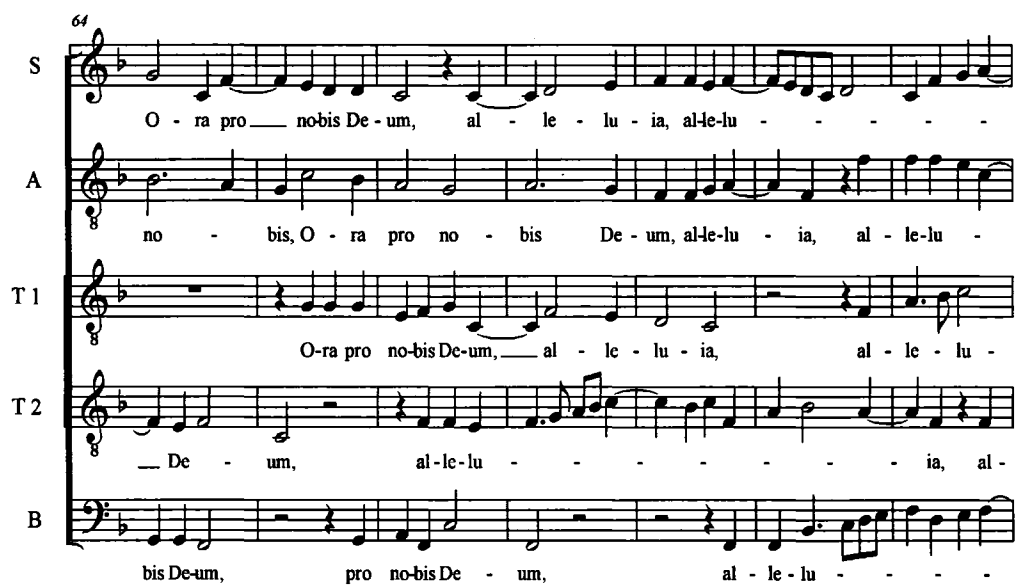

36
S
al - le-lu - ia, al-le-lu - - - - -
A
ia, al-le-lu - ia, al - le-lu - ia, al - le - lu - ia, al - le - lu - ia, al -
T 1
al - le - lu - - - ia, al - le - lu - ia, al - le-lu - - - -
T 2
le - lu - - - ia, al-le - lu - - - ia, al - le - lu -
B
- - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

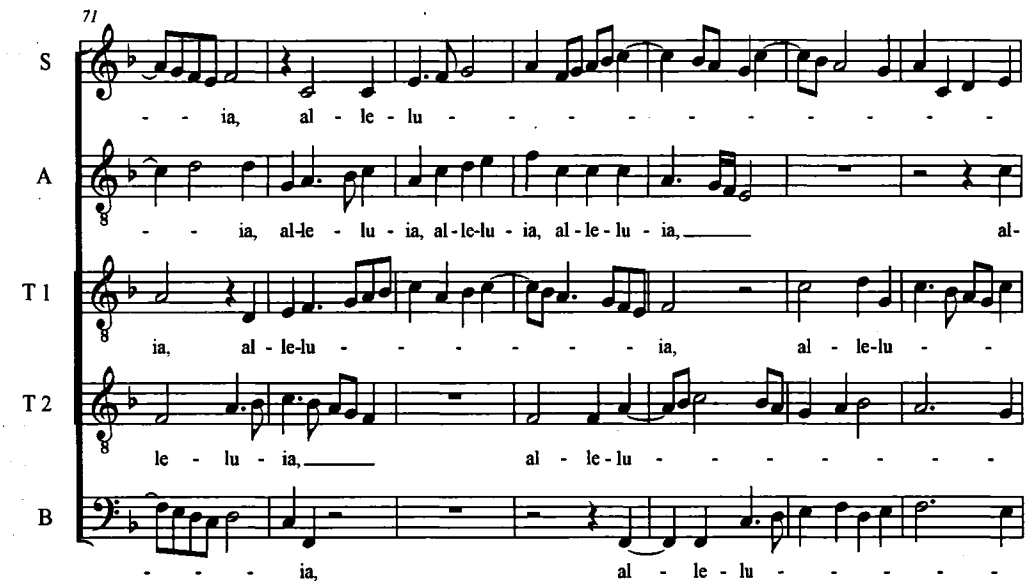
Secunda pars

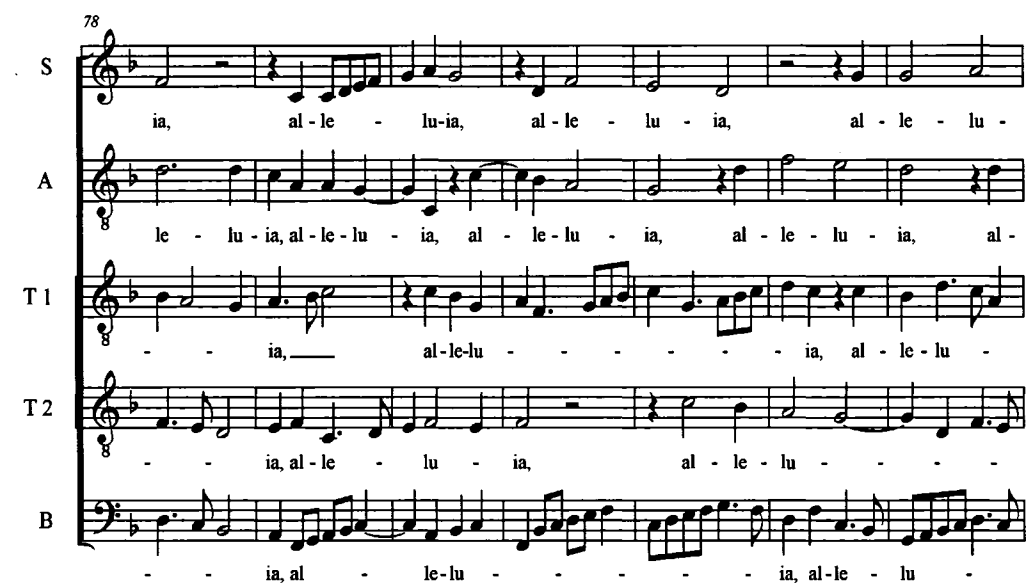


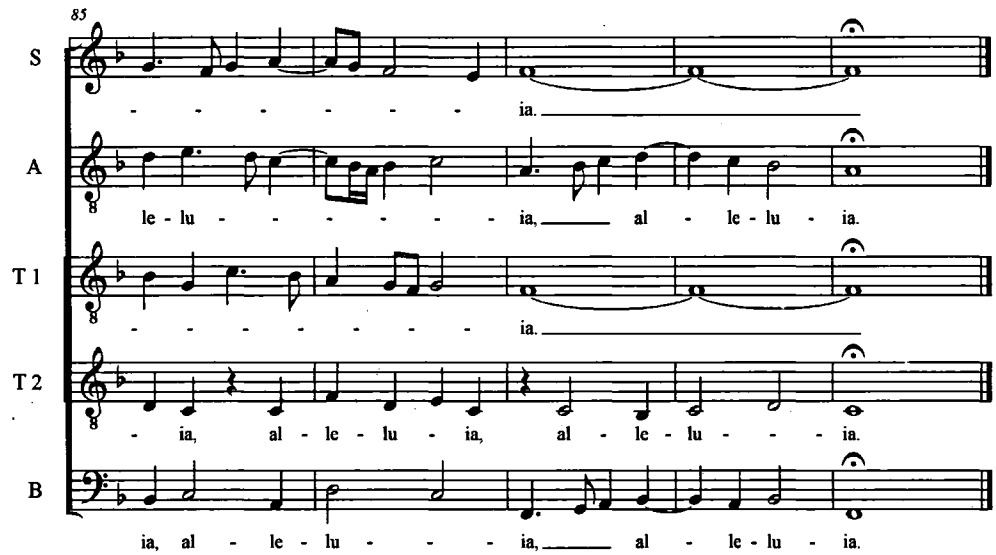



57
S
al- le - lu - - - - - - ia:
A
al - le - lu - ia: O - ra pro no - bis De - um, O - ra pro -
T 1
- - - - - ia, O - ra pro no - bis De - - - - um,
T 2
lu - - - - - - - - ia, O - ra pro - no - bis
B
- ia, al - le - lu - ia, O - ra pro no -


64
S
O - ra pro nobis De - um, al - le - lu - ia, al-le-lu - - - - -
A
no - bis, O - ra pro no - bis De - um, al-le-lu - ia, al - le-lu -
T 1
O-ra pro no-bis De-um, al - le - lu - ia, al - le - lu -
T 2
De - um, al-le-lu - - - - - - - - - ia, al -
B
bis De-um, pro no-bis De - um, al - le - lu - - - - -


71
S
ia, al - le - lu -
A
ia, al-le - lu - ia, al - le-lu - ia, al - le - lu - ia, al-
T 1
ia, al - le-lu - ia, al - le-lu -
T 2
le - lu - ia, al - le-lu -
B
ia, al - le - lu -

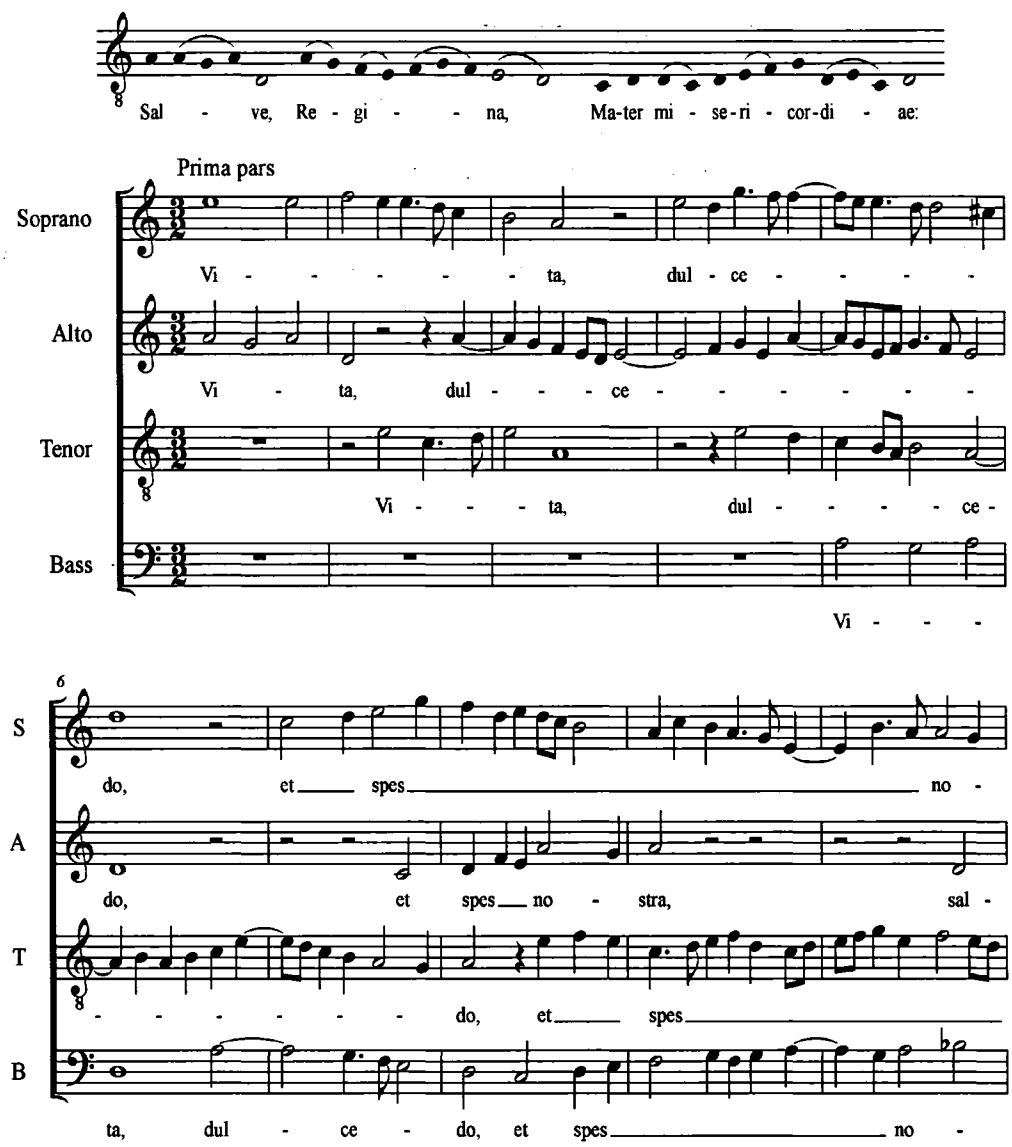

78
S
ia, al - le - lu-ia, al - le - lu - ia, al - le - lu -
A
le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -
T 1
ia, al-le-lu - ia, al - le - lu -
T 2
ia, al - le - lu - ia, al - le - lu -
B
ia, al - le-lu - ia, al-le - lu -

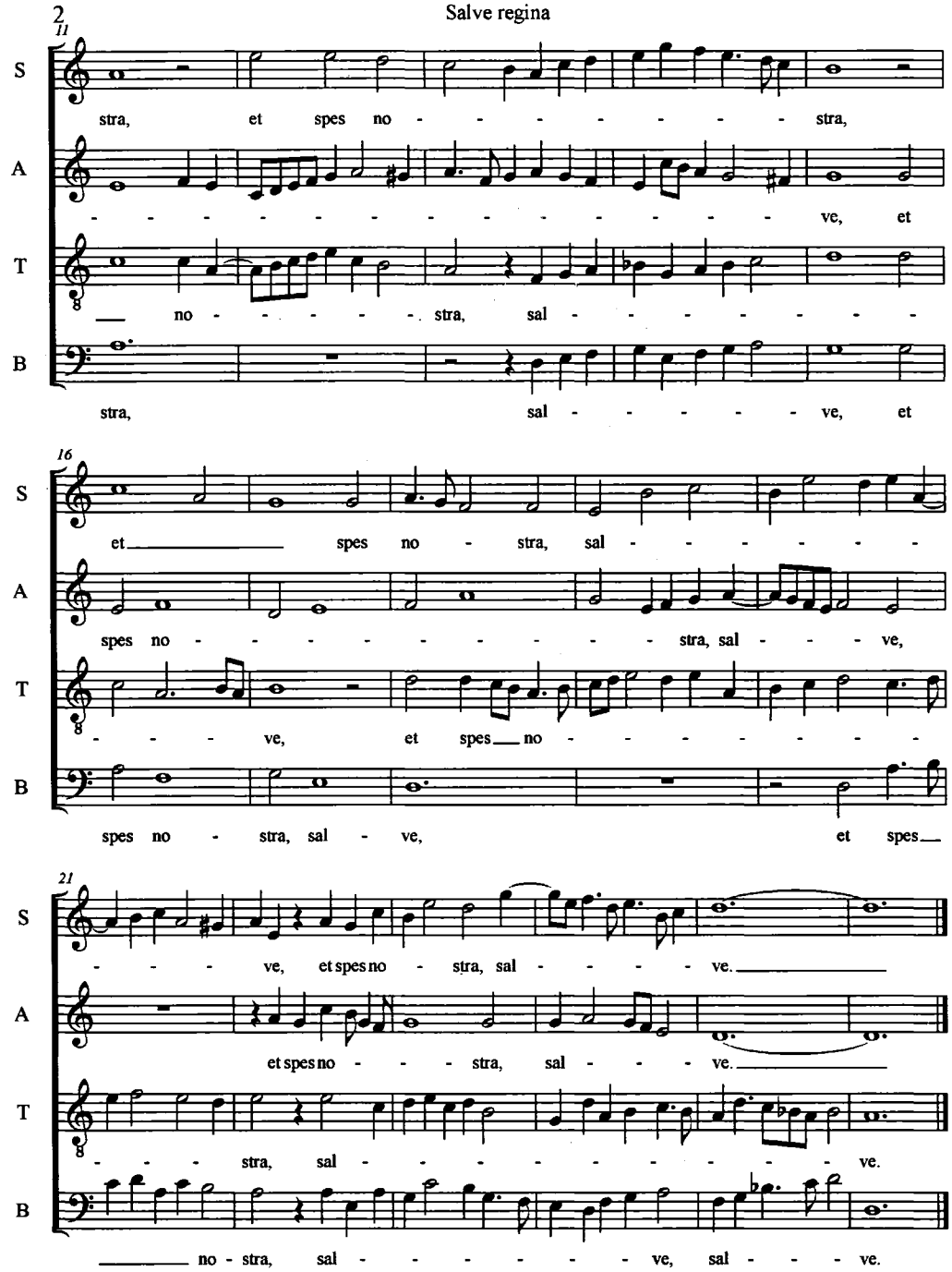

85
S
- - - - - - - - ia.
A
le - lu - - - - - - - - ia, al - le - lu - ia.
T 1
- - - - - - - - - ia.
T 2
- ia, al - le - lu - ia, al - le - lu - - - ia.
B
ia, al - le - lu - - - - ia, al - le - lu - ia.

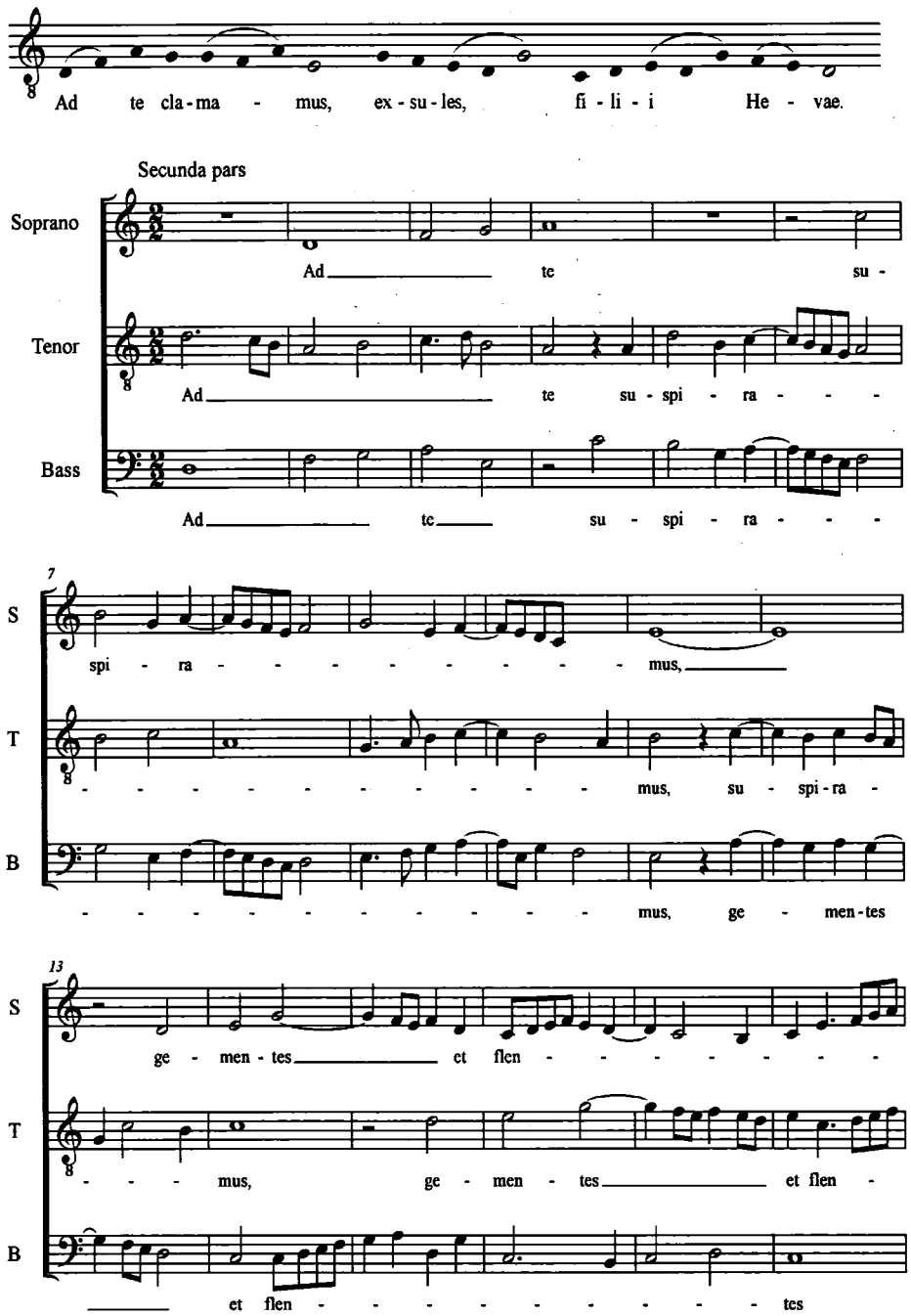
Appendix L

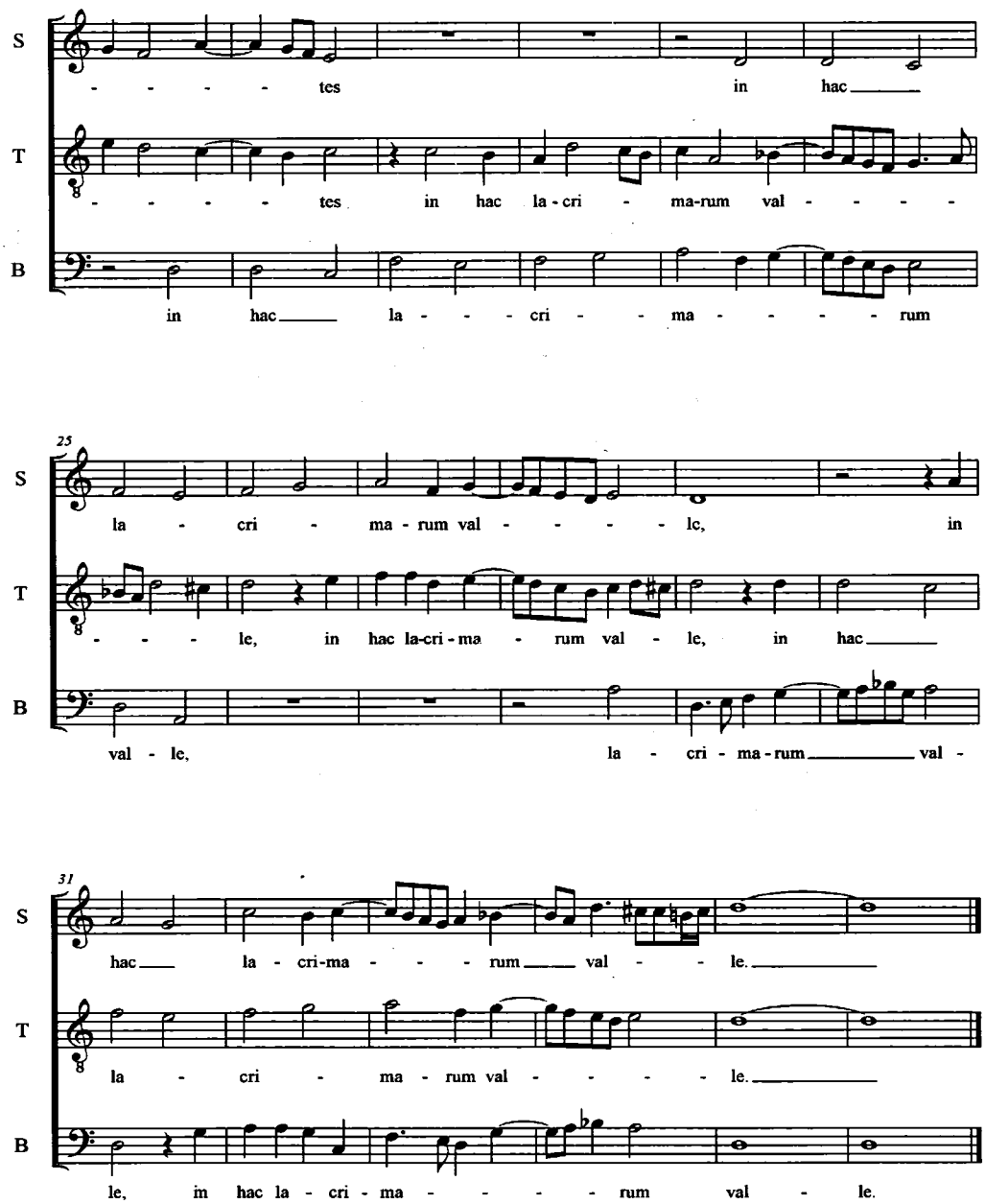
Salve regina

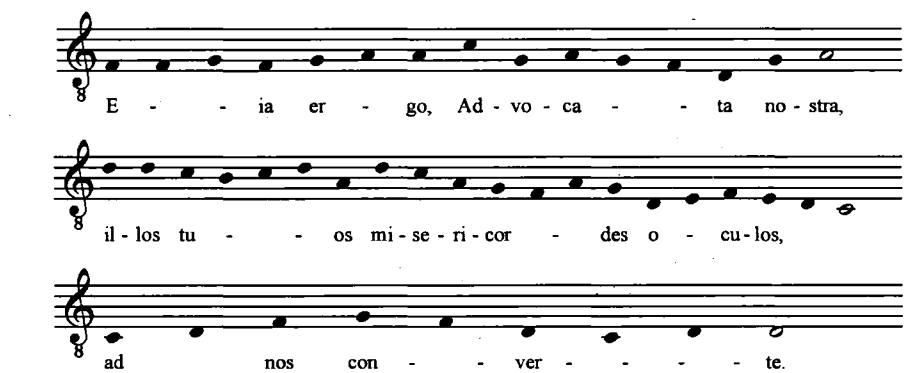
Pierre de la Rue
(c. 1452-1518)
ed. D. Jason Bishop

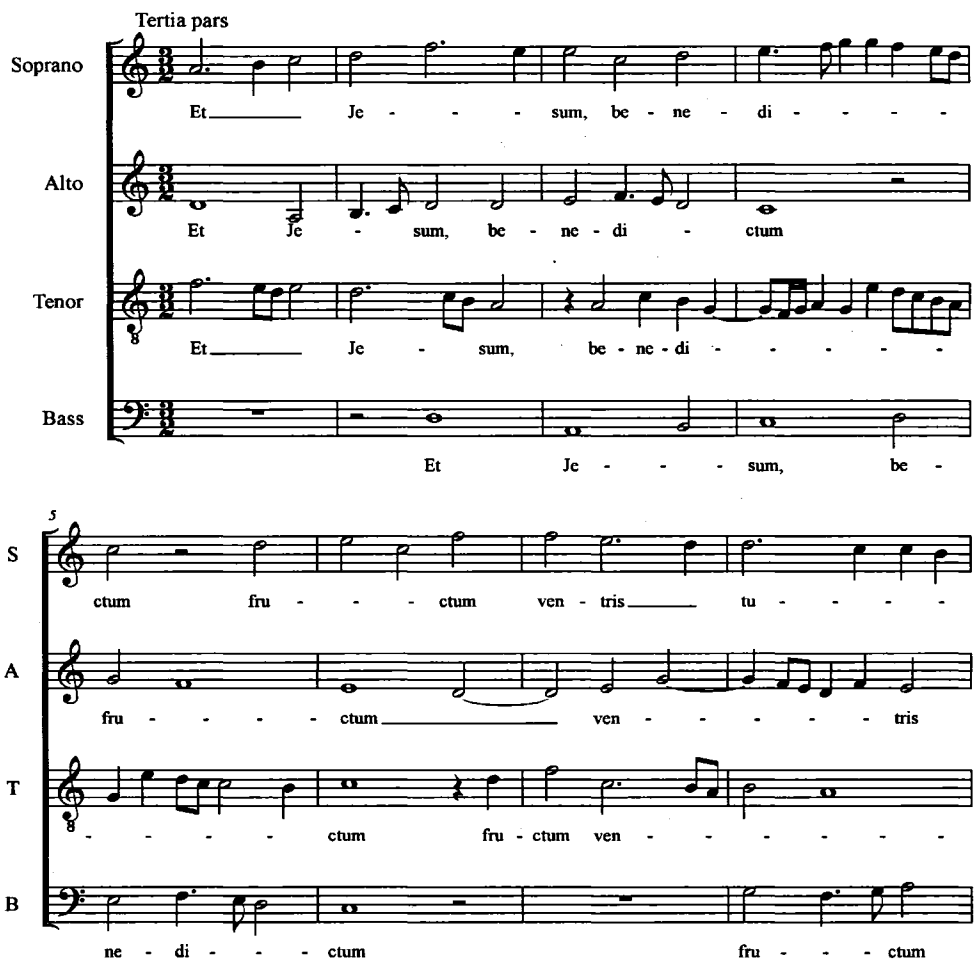


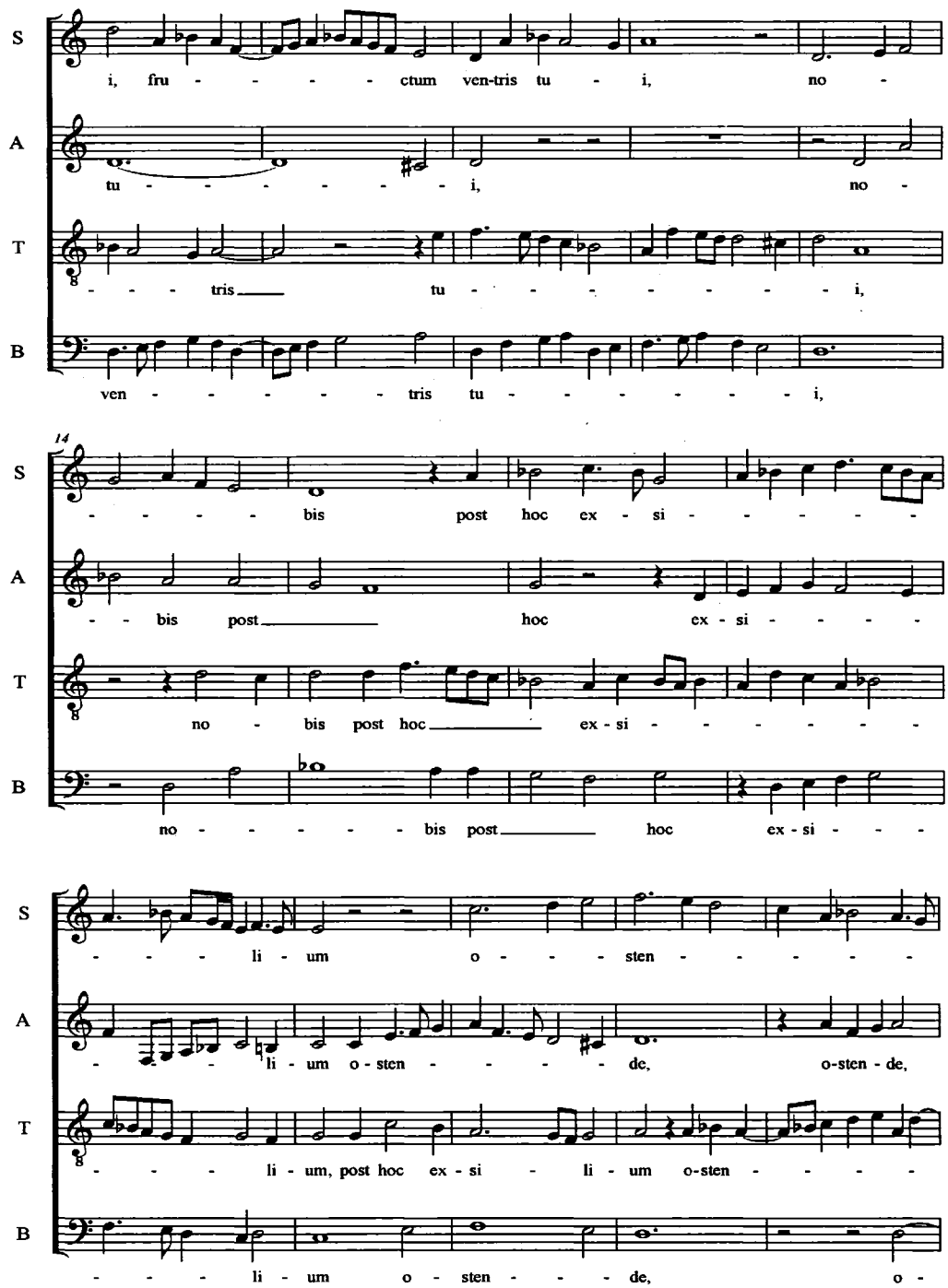

11
S
stra, et spes no - - - - - - - - stra,
A
- - - - - - - - - - - - - - - - ve, et
T
no - - - - - - stra, sal - - - - - - - -
B
stra, sal - - - - - - ve, et
16
S
et spes no - stra, sal - - - - - - -
A
spes no - - - - - - - - - - stra, sal - - - - ve,
T
- - - - ve, et spes no - - - - - - - - -
B
spes no - stra, sal - ve, et spes
21
S
- - - - ve, et spes no - stra, sal - - - - - ve.
A
et spes no - - - - stra, sal - - - - ve.
T
- - - - stra, sal - - - - - - - - - - ve.
B
no - stra, sal - - - - - - - - ve, sal - - - - ve.

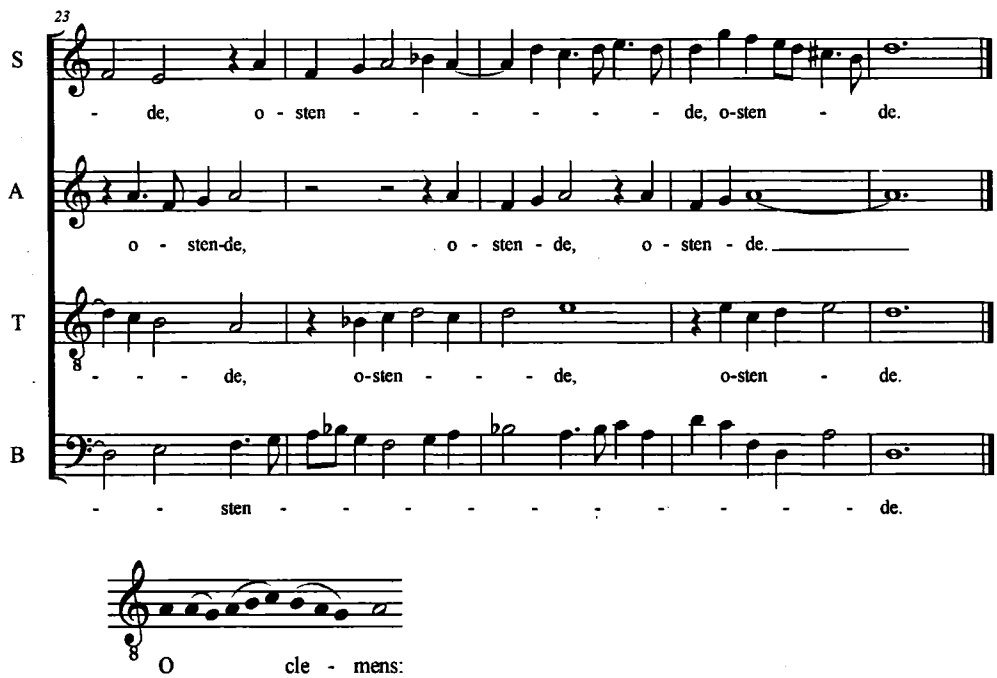

Ad te cla-ma - mus, ex - su - les, fi - li - i He - vae.
Secunda pars
Soprano
Tenor
Bass
Ad te su -
Ad te su - spi - ra - - -
Ad te su - spi - ra - - -
7
S
T
B
spi - ra - - - - - - - - - mus,
- - - - - - - - - - - - mus, su - spi - ra -
- - - - - - - - - - - - mus, ge - men - tes
13
S
T
B
ge - men - tes et flen - - - - - - -
- - - - mus, ge - men - tes et flen -
et flen - - - - - - - - - tes

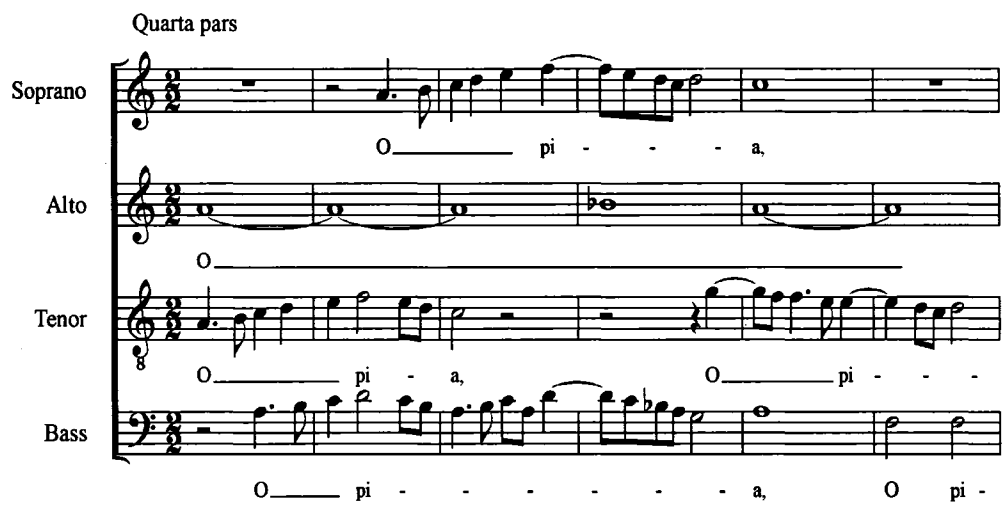

S
T
B
- - - - - tes in hac
- - - - - tes in hac la - cri - ma-rum val - - - - -
in hac la - - - cri - - ma - - - - - rum
25
la - cri - ma - rum val - - - - - le, in
- - - - le, in hac la-cri - ma - rum val - le, in hac
val - le, la - cri - ma - rum val -
31
hac la - cri-ma - - - - rum val - - - le.
la - cri - ma - rum val - - - - - le.
le, in hac la - cri - ma - - - - - rum val - le.

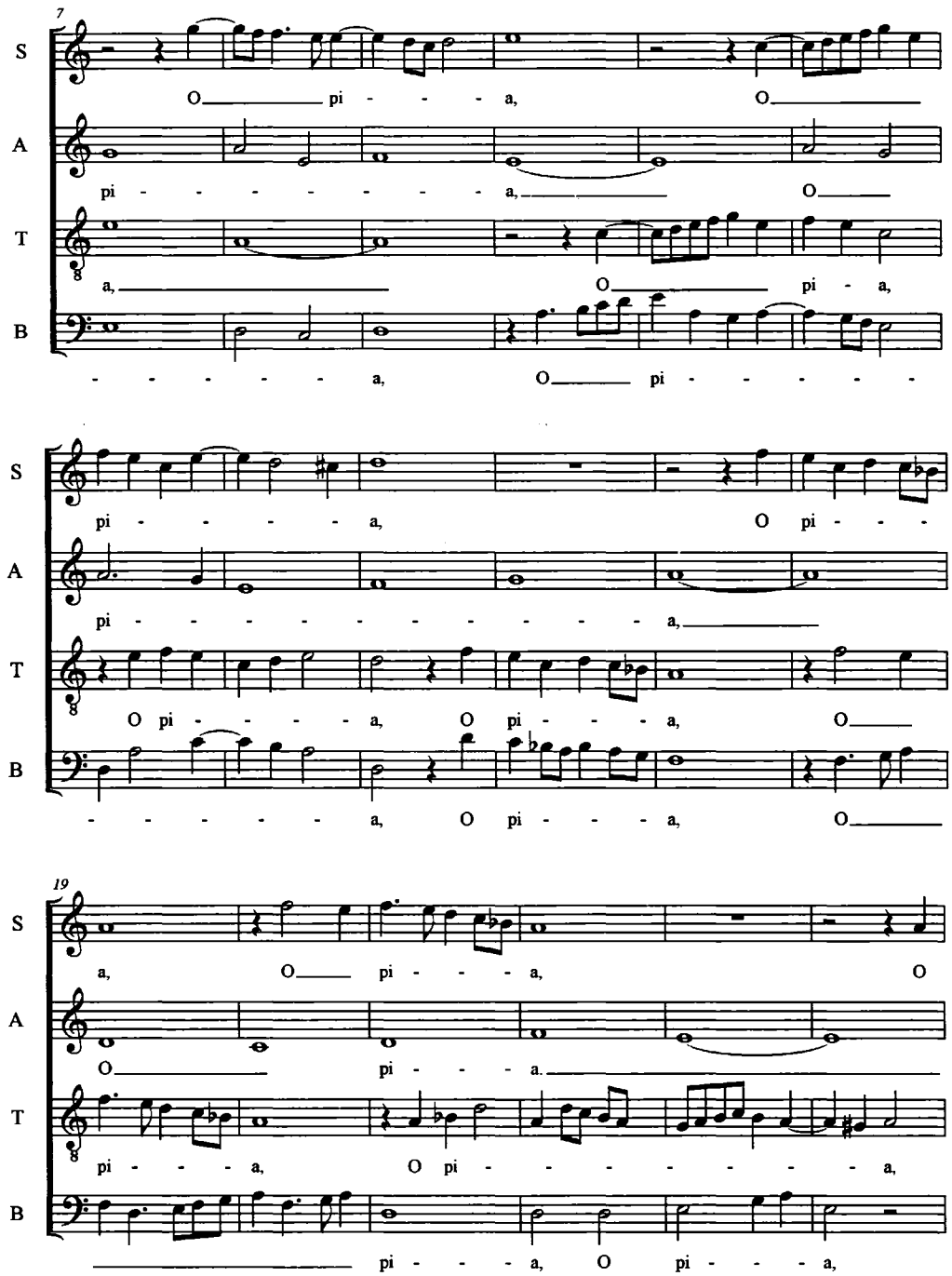

E - - ia er - go, Ad - vo - ca - - ta no - stra,
il - los tu - - os mi - se - ri - cor - des o - cu - los,
ad nos con - - ver - - - - - te.

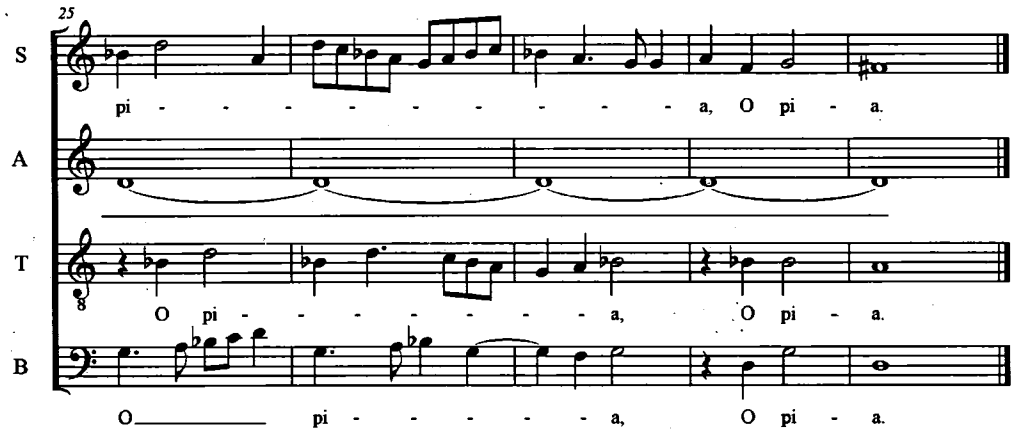

Tertia pars
Soprano
Et Je - - - sum, be - ne - di - - - -
Alto
Et Je - sum, be - ne - di - ctum
Tenor
Et Je - sum, be - ne - di - - - - -
Bass
Et Je - - - sum, be -
5
S
ctum fru - - - ctum ven - tris tu - - - -
A
fru - - - - ctum ven - - - - - tris
T
- - - - ctum fru - ctum ven - - - - - -
B
ne - di - - - ctum fru - - - ctum


S
A
T
B
i, fru - - - - - ctum ven-tris tu - i, no -
tu - - - - - - - i, no -
- - - tris tu - - - - - - - - - i,
ven - - - - - - tris tu - - - - - - - - i,
14
- - - - - bis post hoc ex - si - - - - - -
- - bis post hoc ex - si - - - - -
no - bis post hoc ex - si - - - - - - -
no - - - - - - bis post hoc ex - si - - -
- - - - li - um o - - - sten - - - - - -
- - - li - um o - sten - - - - de, o-sten - de,
- - - - li - um, post hoc ex - si - li - um o-sten - - - - -
- - - - li - um o - sten - - - de, o -


23
S
- de, o - sten - - - - - - - de, o-sten - de.
A
o - sten-de, o - sten - de, o - sten - de.
T
- - - de, o-sten - - - de, o-sten - de.
B
- - sten - - - - - - - - - - - - de.
O cle - mens:


Quarta pars
Soprano
O pi - - - a,
Alto
O
Tenor
O pi - a, O pi - - -
Bass
O pi - - - - - - - a, O pi -


7
S
A
T
B
O pi - - - a, O
pi - - - - - - - - a, O
a, O pi - a,
- - - - - - a, O pi - - - - - -
pi - - - - - a, O pi - - - -
pi - - - - - - - - - - - a,
O pi - - - - a, O pi - - - - a, O
- - - - - - a, O pi - - - - a, O
19
a, O pi - - - a, O
O pi - - - a.
pi - - - a, O pi - - - - - - - - a,
pi - - - a, O pi - - - - a,


25
S
pi - - - - - - - - - - a, O pi - a.
A
T
O pi - - - - - - - - a, O pi - a.
B
O pi - - - - - - a, O pi - a.

GLOSSARY

This glossary was compiled with assistance from many sources, including The New Catholic Dictionary, *available online from http://www.catholic-forum.com/saints/indexncd.htm*, Catholic Encyclopedia, *available online from http://www.newadvent.org/cathen*, *and Andrew Hughes'* Medieval Manuscripts for Mass and Office: A Guide to their Organization and Terminology. *Refer to the Bibliography of the present study for complete citations. Some definitions are directly quoted from the aforementioned sources, while others are paraphrased.*

Antiphon: 1) a psalm or hymn sung in alternate chant by two choirs or by choir and congregation; 2) a short verse or sentence sung before and after a psalm or canticle to determine its musical mode and to provide the key to its liturgical or mystical meaning; 3) an anthem.

Ascension: a major feast, having a vigil and an octave, commemorating the elevation of Christ into Heaven on the fortieth day after his resurrection; it is celebrated on a Thursday, the fortieth day after Easter.

Bull, papal: originally, the document used by a pope to appoint a bishop; generally accepted to describe any papal letter.

Breviary: the liturgical book containing the Divine Office assigned to the Canonical Hours. Besides the *Roman Breviary*, the use of which is immeasurably the most widespread, there also exist monastic breviaries, e.g. Benedictine and Dominican, and books corresponding to the Breviary for those using rites other than the Roman, e.g. the Horologion of the Byzantine Rite. The *Roman Breviary* is usually issued in four volumes corresponding to the four seasons of the year.

Canticle: in the Divine Office, a sacred chant or prayer from Scripture apart from the Psalms, to which it bears a resemblance, however, in structure and poetic form. The *Benedictus*, *Magnificat*, and *Nunc Dimittis* are called the "Evangelical Canticles" and are taken from the Gospel of St. Luke.

Celebrant: the priest who celebrates Mass or Office; a bishop celebrating is said to pontificate.

Christmas: a major feast celebrated on December 25, preceded by the preparatory season of Advent and by a special vigil, to commemorate the birth of Christ.

Collect: a short, variable prayer expressive of the spirit of the feast or season, repeated as the concluding prayer of the Canonical Hours. Collects are constructed according to a definite rhythmic form of stress-accent called *cursus* and consist of invocation, petition, and conclusion.

Compline: the night hour of the Divine Office, celebrated at 9 P.M. or before bedtime, following the office of Vespers.

Divine Office: as contained in approved Breviaries, the group of psalms, hymns, prayers, readings from the Old and New Testaments, patristic homilies, and lives of saints, arranged and formulated by the Church, whereby daily public or liturgical prayer is offered to God. The Divine Office is also called *cursus*, canonical hours, *opus Dei*, and sometimes liturgical hours.

Epiphany: a feast celebrated on January 6 commemorating the manifestation of the glory of Christ to the Gentiles in the person of the Magi, as well as his baptism and first miracle.

Feast: a day designated for giving special honor to God, to the Savior, to saints, and to holy things. Some feasts are on fixed days every year, while others are movable; some major feasts have octaves, extending the celebration of the feast over the course of eight days.

Feria (ferial): a liturgical designation for weekdays on which no ecclesiastical feast is celebrated, i.e., a normal weekday.

Holy See: a synonym of Apostolic See, designating Rome as the official seat of the papacy as well as the power of the Pope personally, or that of the various Roman congregations, tribunals, and offices.

Hours, canonical: the fixed portion of the Divine Office appointed by the Church to be recited at specific different times. Original canonical hours included Vigils, Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline.

Intonation: typically refers to the manner in which psalms are sung in liturgical celebration, involving the use of reciting tones and a system of bold, italicized and/or underlined syllables in the text to indicate cadential patterns.

Lauds: the canonical hour of the Divine Office which follows **Matins**, sometimes considered together with Matins as one hour. Originally, the conclusion of the night vigil in early Christianity was called *matutinae laude* (morning praises)

because it was sung at dawn and comprised the praise psalms 148, 149, and 150; from the early Middle Ages, the word has signified the office in which the church praises God as the coming light of the world (prior to sunrise).

Lent: a season of penance set apart by the church in memory of the forty days' fast of Jesus in the desert; it begins on Ash Wednesday and consists of 40 fasting days before Easter.

Liturgia Horarum: Latin term meaning "liturgy of the hours;" title of the 1971 revised version of the Office, a product of the Second Vatican Council replacing the *Roman Breviary* as the official text for the Roman Office.

Liturgy of the Hours: often used as a synonym for Divine Office since the Second Vatican Council; more commonly refers to the restructured version of the Divine Office offered in the *Liturgia Horarum* of 1971

Low Sunday (Whitsunday, Quasimodo Sunday, Dominica in albis): first Sunday after Easter.

Masoretic: Hebrew text of the Bible, approved for general use in Judaism. It is widely used in translations of the Old Testament portion of both Protestant and Roman Catholic Bibles.

Matins: from the Latin word *matutinum* ("of the morning"), the first canonical hours of the Divine Office. It probably derives from the primitive Vigils of the early Christian church and gradually replaced the term Vigil as the part of the service held between midnight and dawn.

Motu proprio: Latin term meaning "of [his] own accord;" designates the informal method a Pope uses to make a decree.

None: hour of the Divine Office celebrated at 3 P.M., following the office of Sext.

Octave: a period of liturgical time consisting of a feast day and the seven days following it.

Office, Divine: as contained in approved Breviaries, the group of psalms, hymns, prayers, readings from the Old and New Testaments, patristic homilies, and lives of saints arranged and formulated by the Church, whereby daily public or liturgical prayer is offered to God. In the present study, "Office" refers to the Divine Office in general; "Roman Office" refers to the version of the Divine

Office as contained in the *Roman Breviary*, and "office" refers to an individual canonical hour within the Divine Office (e.g., the office of Compline)

Ordinary: invariable portion of a particular liturgy.

Paschaltide (Paschal time): a liturgical season beginning with Easter and continuing through Low Sunday and Trinity Sunday.

Plainchant: church music of the early Middle Ages, before the advent of polyphony; the most idiomatic and appropriate accompaniment of the liturgy.

Prime: the first of the day hours of the Divine Office, so called because it was recited at the first hour after sunrise, or about 6 A.M.

Proper: term used to describe two portions of the Breviary and Missal called *Proper of the Season* (Proprium de Tempore), comprising lessons, antiphons, and other liturgical passages appointed for days of the year having special Mass and Office, and *Proper of Saints* (Proprium Sanctorum), comprising those liturgical portions appointed for feasts of saints in calendar order.

Reciting tone: in psalm intonation, a prominent repeated note, belonging to the mode of a psalm, on which the majority of the text of the psalm is sung.

Responsory: 1) an answer; 2) a short phrase or sentence, often drawn from the Psalms, recited by choir or congregation in answer to a preceding versicle, e.g. "Et cum spiritu tuo," or "Deo gratias;" 3) a series of versicles and responses recited or chanted in the Divine Office between the lessons of Matins or after the Little Chapters of the other canonical hours; in the latter case it is called Short Response (Responsory).

Rite: 1) any one religious function or group of such functions; 2) the whole collection of services used in the public worship of any church or group of churches (e.g., the Roman rite)

Rule: a plan of life after the spirit of the Gospel, imposed on members of religious orders to help them work in common for the special objects of their institute.

Sacred Triduum: holy period of three days preceding a particular feast. Frequently refers to the three-day period preceding Easter, consisting of Maundy Thursday, Good Friday, and Holy Saturday.

Septuagesima Sunday: time period within 70 days before Easter, marking the beginning of the penitential season with the wearing of purple vestments and the omission of the Alleluia.

Septuagint: the name given to the Greek translation of the Old Testament made from the Hebrew by different authors, between 300 and 130 BCE, at Alexandria for the Jewish colonists of Egypt.

Sext: the hour of the Divine Office celebrated at noon or midday, following the office of Terce.

Terce: the second division of the day hours of the Divine Office, celebrated at 9 A.M, following the office of Prime; traditionally considered as corresponding to the hour of Christ's condemnation to death.

Versicle: a phrase or sentence, sometimes scriptural, sung by the officiant (**celebrant**), to which the choir and/or congregation respond.

Vespers: the evening hour of the Divine Office, celebrated at 6 P.M., following the office of None.

Vigil(s): preparation before a great feast; observance begins in the morning and consists of special Mass, Office, and fasting.

Vulgate: early fifth-century version of the Bible in Latin partly revised and partly translated by St. Jerome on the orders of Pope Damasus I in 382. It takes its name from the phrase *versio vulgata*, or "translation made public," and was written in a common fourth-century style of literary Latin in conscious distinction to the more elegant Ciceronian Latin. It was the first, and for many centuries, the only Christian Bible with an Old Testament translated directly from the Hebrew (Masoretic) rather than Greek (Septuagint) manuscript.