

Psalm Tones and Plainsong for Psalm 50

Juhan Puhm

Edition Juhan Puhm

Psalm Tones and Plainsong for Psalm 50

It is an interesting, and maybe a somewhat complicated question, trying to understand what to sing for the plainsong sections of Allegri's "Miserere".

The twenty verses of Psalm 50 in Allegri's "Miserere" alternate between the first choir in five parts, plainsong singing, the second choir in four parts, and again plainsong singing. The final verse, instead of being sung in plainsong, is sung by the first choir and then the two choirs together.

Another name for plainsong is plainchant. It would seem that humans have been chanting or singing their religious texts since time immemorial. The Catholic tradition credits Pope Gregory I (sixth century AD) as the first to begin writing down and organizing the large body of sung scripture and religious texts. Hence Gregorian chant, plainchant, and plainsong are all somewhat synonymous.

Of course this isn't the place to try and understand how the sung and written forms of plainsong have evolved over the last 2000 years. For our times, almost the whole body of Catholic plainsong currently or historically in use, is found in the different editions of what is called the "Liber Usualis" or the *"Usual or Useful Book"*, which is almost 2000 pages long. Almost the entire pre mid-1960's sung liturgy can be found here.

The first modern edition of the Liber Usualis dates to 1896, compiled by the monks of the Abbey of Solesmes, though the chants are thought to have originated in the 11th century. The many editions of the Liber Usualis published between 1896 and the mid-1960's, tell us how Psalm 50 was incorporated into the Catholic liturgy.

Psalm 50 is sung during Holy Week on Maundy Thursday, Good Friday, and Holy Saturday. Holy Week is the most important week of the Catholic calendar. The most profound part of Holy Week is the Tenebrae service, which traditionally would be sung at Matins (usually around 2am) and Lauds (the time before dawn). Matins and Lauds are the first two "hours" of the eight canonical "hours" of the Catholic day (now reduced to seven "hours").

During Tenebrae, six and fifteen candles of two candelabras are extinguished one by one until only one candle remains lit. Psalm 50 is the first Psalm of Lauds, and on each of the three nights is sung with a different Antiphon, and to a different Psalm Tone.

An Antiphon is a short sung chant or refrain which also gives the fundamental thought or focus on how the Psalm is to be understood. The Antiphon both precedes and follows the Psalm. The three days of Holy Week when Psalm 50 is sung, tell the story of the unfolding Passion of Christ between the Last Supper, the Crucifixion, and Lying in the Sepulchre.

On each of the three days or "Triduum", Psalm 50 is sung twice, at the beginning and at the end of Lauds. As a fitting end to Lauds many composers set music to the "Miserere" or Psalm 50, which closed the profound service of Tenebrae. A tradition sprung up to have five and four voice choirs alternating verses with plainsong.

In the past the Tenebrae service was anticipated the evening before, and Tenebrae then also implied the darkness that comes with the setting of the sun. These services were well attended by the public and much new liturgical music was written for the services, including Allegri's "Miserere

"Mei Deus" from 1638, being the choral setting of Psalm 50.

Psalm 50 is also sung for the Burial Service, and at Lauds for the Office of the Dead. Again it is preceded and followed by a short Antiphon. It is also, in certain editions of the Liber Usualis, related to the Lental chant "Attende Domine".

In total we have five or six examples from the Liber Usualis telling us how Psalm 50 was sung, including the Psalm Tone it is sung to and the related Antiphons. These examples will be found complete in the appendix.

Psalms are sung to Psalm Tones and usually preceded and followed by an Antiphon. What are these Psalm Tones? Psalm Tones are short sung melodic formulas that the verses of a Psalm are sung to. While they have modal qualities such as Ionian, Aeolian, Lydian etc, they mostly do not extend over a large enough note range to determine exactly which mode they might belong.

There are eight Psalm Tones, each made up of two halves, sung or recited on the same note. The first half almost always cadences on the main recited note. The second half of the Psalm tone has many possible ending notes. Of course, if a single Psalm Tone can end on many possible endings it further obscures whether it belongs exactly to one mode or another.

A Psalm Tone is then designated in two ways; what number Tone it is from I to VIII, and its final note, so for example, VIII-G.

There is also what is called the "Peregrinus Tone" or "wandering" tone. The first half of this Tone cadences a third below the main recited tone. The recited tone of the second half is a tone lower than the main recited note, and cadences a further fourth below. Allegri's "Miserere" is said to be in "Tonus Peregrinus", as the first section of the first choir starts in G minor, the second section being answered a tone lower in F major. This however only applies to the first choir.

Putting everything together, we find Psalm 50 and its related Antiphons in the Liber Usualis sung to these Psalm Tones:

Holy Week -Maundy Thursday	VIII-G
- Good Friday	VII-c
- Holy Saturday	IV-c
Burial Service	I-f
Office for the Dead	I-f
Attende Domine - Psalm 50	V-??

Since Allegri's "Miserere" was only performed exclusively during Holy Week, it might make sense when performing the "Misere", to sing the plainsong verses to one of the three appropriate Psalm Tones of the three different days. It is uncertain historically whether the "Miserere", which is sung at the end of Lauds, also begins and ends with an Antiphon.

The "Miserere" at the end of Lauds, in the Liber Usualis, is preceded by a silent "Pater Noster" or

"Our Father", and is followed by a short chanted closing prayer, the "Respice Quaesumus" (or now on Holy Saturday the "Concede Quaesumus").

It would be interesting to know how the plainsong verses of Allegri's "Miserere" were sung almost 400 years ago. That would be a bit of historical scholarship far beyond the scope of this chapter!

When thinking about the Psalm Tones of the plainsong verses, we have to take into consideration the key Allegri's "Miserere" is in. We have as well to look at the starting and ending chords of each choir, as the plainsong is always sung between the singing of the two choirs.

First Choir - 1st part - Gm to Bb 2nd part - F to D Plainsong Verses

Second Choir - 1st part - Gm to D 2nd part - Cm to G Plainsong Verses

We can simply say that the key of Allegri's "Miserere" is G minor, with some movement into Bb major.

Between the first and second choir the harmony moves from the the D major dominant of G minor to G minor. Between the the second and first choir the harmony moves from the G major triad, (being the tonic triad with a raised third) to the G minor triad.

The plainsong verses then bridge between the end and beginning chords of the two choirs. Looking at our list of Psalm Tones we will also need to transpose the Psalm Tone accordingly to fit into the key of Allegri's "Miserere".

All modern editions of the "Miserere" dispense with the Antiphon and use different Psalm Tones from those found in the Liber Usualis for Holy Week and Psalm 50. It would be a very nice practice to re-introduce the singing of an Antiphon at the beginning and end of the "Miserere", or maybe at the end instead with the chanting of the "Respice Quaesumus".

1) Some modern editions write the plainsong verses "recto tonos", meaning "reciting tone", and the entire plainsong verses would then be sung to a single pitch. Some conjecture that this is how the plainsong verses would have been sung historically.

Our best choice of "reciting tone" to recite the plainsong Psalm verses on, would either be **G** or **D**, or both. The **G** pitch would only be in contrast to the closing D major triad of the first choir. The **D** pitch however works smoothly with all the beginning and final chords of both choirs.

Whether in contrast, or smoothly in harmony with the beginning and final chords of the two choirs, both are workable musical solutions. The plainsong either way, in some way must keep the overall G minor tonality of the "Miserere".

2) We have mentioned how the harmonic structure of the first choir can be seen as a form of "Tonus Perigrinus", where the second half of the first choir starts a tone lower than the first half. Some modern editions write the plainsong verses in "Tonus Peregrinus".

This is a nice and smooth way of connecting the two choirs and keeping the tonality of G minor

clear. We transpose this Psalm Tone up a perfect fourth from our list of Psalm Tones. The first half of the Psalm Tone starts on **D** which is in harmony with the final D major chord of choir 1, and also the final G major chord of choir 2. The first half of the Psalm Tone cadences on **Bb**. The second half of the Psalm Tone starts on the subdominant note **C**, and ends appropriately on the tonic **G**. A very nice smooth connecting Psalm Tone.

3) By far the most popular Psalm Tone for the plainsong verses is Psalm Tone II, which is transposed down a tone. The reciting tone of this Psalm Tone is **Bb**, which is neither in harmony with the final D major chord of choir 1, or the final G major chord of choir 2. The opening two introductory notes **F** and **G** of the Psalm Tone are usually omitted, the Psalm Tone starting directly on the reciting tone **Bb**. The plainsong verses then, instead of flowing naturally from the final harmony chords of the two choirs, instead provide a contrast to the proceeding harmony. The final **G** cadence of the Psalm Tone does however connect smoothly with both choirs.

Psalm Tone II is very cool sounding. It isn't a Psalm Tone connected to Psalm 50 in the Liber Usualis, so one may question where and when it first started being used for the plainsong verses. Psalm Tone II is used by W.S. Rockstro in his modern re-creation of Allegri's "Miserere", found in the 1880 edition of the "Grove Dictionary of Music and Musicians".

We can turn back now to the Psalm Tones used for Psalm 50 during Holy Week.

4) The plainsong of Psalm 50 and its Antiphon, sung on Maundy Thursday, is in Psalm Tone VIII-G. To match the key of the "Miserere" the Psalm and Antiphon are transposed down a tone. The beginning of the Psalm Tone with the introductory notes **F** and **G** moving up to the reciting tone of **Bb** provide a contrast to the final D major and G major chords of choir 1 and 2. The final **F** cadence of the Psalm Tone moves beautifully and emotionally into the G minor chord that begins both choir 1 and 2.

5) The plainsong of Psalm 50 and its Antiphon, sung on Good Friday, is in Psalm Tone VII-c. To match the key of the "Miserere" the Psalm and the Antiphon are transposed down a tone. The beginning of the Psalm Tone with the notes **Bb A Bb** moving up to the less common sub-dominant reciting tone of **C** provide a contrast to the final D major and G major chords of choir 1 and choir 2. The final **Bb** cadence of the Psalm Tone connects with the G minor chord that begins both choir 1 and 2.

6) The plainsong of Psalm 50 and its Antiphon, sung on Holy Saturday, is in Psalm Tone IV-c. To match the key of the "Miserere" the Psalm and Antiphon are transposed down a tone. The less common sub-dominant reciting tone of **C** provides a contrast to the final D major and G major chords of choir 1 and choir 2. The final **Bb** cadence of the Psalm Tone connects with the G minor chord that begins both choir 1 and 2.

Psalm Tone IV is the only Psalm Tone in the list found at two transpositions. Psalm Tones IV-c transposed down a fifth, or Psalm Tone IV-g transposed down a tone, might better be a better choice to preserve the G minor tonality of the "Miserere". The Psalm Tone reciting tone then would be **G**, which only contrasts with the final D major triad of choir 1. The final **F** cadence of the Psalm Tone moves very nicely into the G minor chord that begins both choir 1 and 2.

We have talked a lot on how to historically sing the plainsong verses of Psalm 50 at the end of Lauds during Holy Week. Ironically the "Miserere" Psalm 50 was removed from the end of Lauds in 1955! So now we must question in what way the performance of Allegri's "Miserere" can continue to fit into a liturgical context.

Of course, Allegri's "Miserere" has for a long time been performed in churches of different denominations, in concerts and so on. We continue on with a few more possible Psalm Tones.

7) For the Burial Service and the Office of the Dead, Psalm 50 is sung in Psalm Tone I-f. To match the key of the "Miserere" the Psalm and Antiphon are transposed up a fourth. The beginning of the Psalm Tone with the notes **Bb** and **C** moving up to the reciting tone of **D** provide a contrast to the final D major and G major chords of choir 1 and 2, unless the introductory notes are omitted. The final **Bb** cadence of the Psalm Tone connects with the G minor chord that begins both choir 1 and 2.

8) There is no reason why we can't choose our own Psalm Tone or even change the ending of one of the above Psalm Tones to create something different and expressive. **8a** and **8b** alter the ending sequences of Psalm Tones I and IV. **8c** and **8d** are new possible choices using Psalm Tone III-a2 transposed down a tone, with the reciting tone on **Bb**, (with or without introductory notes), and with the final cadence on **G**, or Psalm Tone VI transposed up a fourth, with the reciting tone on **D**, (with or without the introductory notes), with the final cadence on **Bb**.

When we look at the appendix for Psalm 50 in the different editions of the Liber Usualis , we can see how all the verses are marked with italics and bold letters to show how they are sung to the Psalm Tone at the cadences. When choosing a new Psalm Tone we have to work out for ourselves how to sing the verses correctly to the Psalm Tone.

The appropriate Antiphons for Psalm 50 from the Liber Usualis are also given transposed to match Allegri's "Miserere". As the "Miserere" is no longer sung at the end of Lauds we can choose ourselves whether to now as well sing one of the related Antiphons with the "Miserere".

In the Appendix will be found much of the source material for this chapter. There are also informative and interesting writings on the Tenebrae and the three days of the Triduum.

Juhan Puhm
May 2024

A Selection of Psalm Tones for Allegri's "Miserere"

7

1 - Recto Tonos (Reciting Tone) and/or

2 - Tonos Peregrinus (transposed up a perfect fourth)

3 - Psalm Tone II (transposed down one tone)

4 - Psalm Tone VIII-G (transposed down one tone) -Maundy Thursday

5 - Psalm Tone VII-c (transposed down one tone) -Good Friday

6a - Psalm Tone IV-c (transposed down one tone) -Holy Saturday

6b - Psalm Tone IV-g (transposed down one tone) -Holy Saturday

7 - Psalm Tone I-f (transposed up a perfect fourth) -Burial Service and Office of the Dead

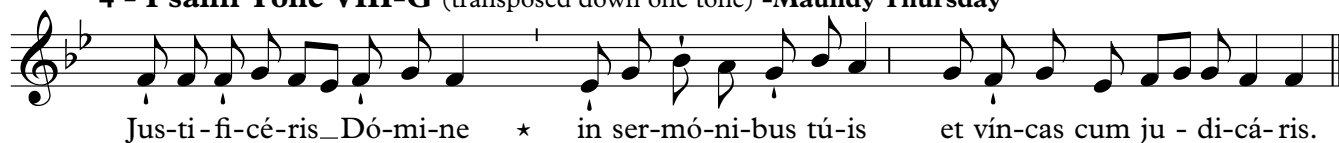
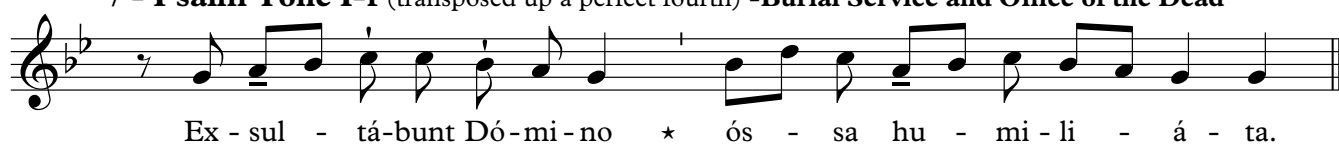
8a - Psalm Tone I-D (transposed up a perfect fourth)

8b - Psalm Tone IV-A (transposed down a perfect fifth) Psalm Tone IV-E (transposed down one tone)
F G A G F F E D

8c - Psalm Tone III-a2 (transposed down one tone)

8d - Psalm Tone VI (transposed up a perfect fourth)

The image displays musical notation for various Psalm tones. Each tone is represented by a single staff in G major (one flat). The notation includes a reciting tone (a half note followed by a quarter rest) and a versicle (a half note followed by a quarter rest). The tones are: 1 - Recto Tonos (Reciting Tone), 2 - Tonos Peregrinus (transposed up a perfect fourth), 3 - Psalm Tone II (transposed down one tone), 4 - Psalm Tone VIII-G (transposed down one tone) -Maundy Thursday, 5 - Psalm Tone VII-c (transposed down one tone) -Good Friday, 6a - Psalm Tone IV-c (transposed down one tone) -Holy Saturday, 6b - Psalm Tone IV-g (transposed down one tone) -Holy Saturday, 7 - Psalm Tone I-f (transposed up a perfect fourth) -Burial Service and Office of the Dead, 8a - Psalm Tone I-D (transposed up a perfect fourth), 8b - Psalm Tone IV-A (transposed down a perfect fifth), 8c - Psalm Tone III-a2 (transposed down one tone), and 8d - Psalm Tone VI (transposed up a perfect fourth). The notation for 8b includes a specific sequence of notes: F G A G F F E D.

4 - Psalm Tone VIII-G (transposed down one tone) -**Maundy Thursday****5 - Psalm Tone VII-c** (transposed down one tone) -**Good Friday****6a - Psalm Tone IV-c** (transposed down one tone) -**Holy Saturday****6b - Psalm Tone IV-g** (transposed down one tone) -**Holy Saturday****7 - Psalm Tone I-f** (transposed up a perfect fourth) -**Burial Service and Office of the Dead**

(Burial Service -first bar only)

(Translation - "The humbled bones shall rejoice in the Lord")

Appendix

The Eight Tones of the Psalms

(from Mass and Vespers, 1957)
(pages 142-146)

The Tenebrae, Latin Text and English Translation of Psalm 50 and its Antiphons, Reflections on the Triduum

(from The Complete Office of Holy Week, 1875)
(pages 184-185, 230-233, 248-252, 326, 335-337, 411-412, 417-420)

Psalm 50 and its Antiphons

(from The Liber Usualis, 1932)
(pages 533-534, 538-540, 576-577, 581, 621-622, 626, 1123-1124, 1159)

Psalm 50 and its Antiphons

(from The Liber Usualis, 1961)
(pages 652-653, 658-660, 712-714, 719, 773-775, 776c, 1763-1764, 1799-1801, 1871-1873)

The Eight Tones of the Psalms

(from Mass and Vespers, 1957)

(pages 142-146)

The Eight Tones of the Psalms.

The first verse of a psalm is always intoned by the Cantor with the formula of intonation proper to each tone. The verses following begin on the dominant. This rule is applied even to the psalms (or divisions of psalms) which are sung under one Antiphon, provided that each ends with the doxology Glória Patri.

First Tone.

Mediant of 2 accents.

Endings of 1 accent with 2 preparatory syllables. (In the ending D^2 , the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

Int. Tenor and Flex (') Mediant Tenor

Endings

D

D

D^2

f

g

g^2

g^3

a

a^2

a^3

(') The flex is made by lowering the voice a second or a third, according to the tone, on the last syllable before the sign † or on the last syllable but one if this syllable is not accented. However, a different interpretation is allowed. The inflexion of the voice may be replaced by a simple prolongation of the dominant (tenor) and a slight pause. These rules are applied also to monosyllables and Hebrew words. (S. C. of Rites, July 8th and Dec. 12th 1912).

Second Tone.

Mediant of 1 accent.

Ending of 1 accent with 1 preparatory syllable.

Int. Tenor and Flex Mediant¹ Tenor Sole ending.

or :

A

B

Third Tone.

Mediant of 2 accents (the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

Endings of 1 accent with 1 preparatory syllable, a, b, — with 2 preparatory syllables, a², g, — with 3 preparatory syllables, g².

Int. Tenor and Flex Mediant Tenor

Endings

b

a

a²

g

g²

¹ In accordance with the decree of the Sacred Congregation of Rites, dated July 8th 1912, if a monosyllable or a Hebrew word occur in the Lessons or Versicles, or at the mediant of the psalms, it is permissible to modify the ending (B), or to keep the ordinary modulation (A).

Fourth Tone.

Mediant of 1 accent with
2 preparatory syllables.

Endings of 1 accent
with 3 preparatory syllables. (In the Termination
E, the additional note of
the dactylic cadence is
anticipated with the accen-
ted syllable and precedes
the clivis.)

Int. Tenor and Flex Mediant Tenor

or :

Another position of the same tone.

A

or :

B

Endings

g

E

c

A

A*

Fifth Tone.

Mediant of 1 accent.

Ending of 2 accents.

Int. Tenor and Flex Mediant Tenor Sole ending.

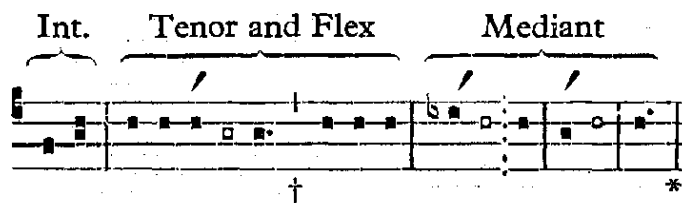
or :

B

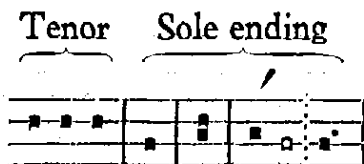
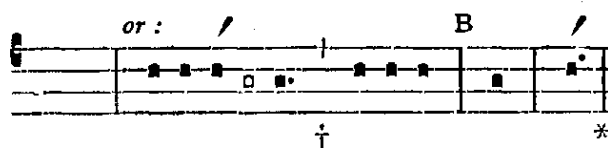
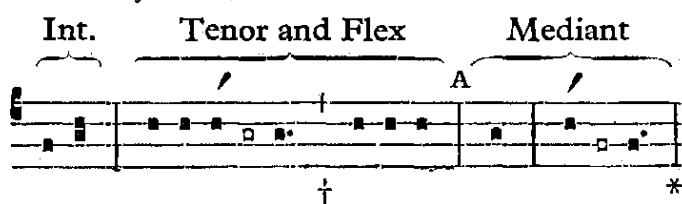
Sixth Tone.

Mediant of 2 accents — or of 1 accent
with 1 preparatory syllable.

Ending of 1 accent with 2 pre-
paratory syllables.



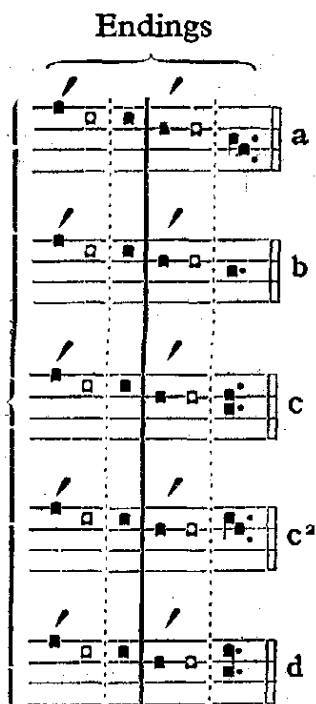
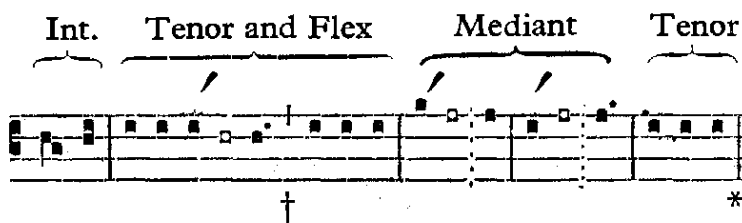
Another formula.



Seventh Tone.

Mediant of 2 accents.

Endings of 2 accents.



Eighth Tone.

Mediant of 1 accent. Endings of 1 accent with 2 preparatory syllables.

Int. Tenor and Flex Mediant Tenor

A

Endings

G

G*

C

or: B

† *

The « Peregrinus » Tone. ¹

Mediant of 1 accent with 3 preparatory syllables, — or with 2 preparatory syllables.

Ending of 1 accent with 1 preparatory syllable.

Int. Tenor and Flex Mediant Tenor Sole ending.

† *

Another formula.

Int.

† *

¹ In accordance with the authorisation granted by Rome, a *sol* may be added *ad libitum* before the *si* at the mediant of the *Peregrinus* tone. Owing to this slight change, this formula becomes regular and is of 1 accent with 3 preparatory syllables.

**The Tenebrae,
Latin Text and English Translation
of Psalm 50 and its Antiphons,
Reflections on the Triduum**

(from The Complete Office of Holy Week, 1875)

(pages 184-185, 230-233, 248-252, 326, 335-337, 411-412, 417-420)

THE TENEBRÆ.

IN the evening of Wednesday, Thursday, and Friday, the Church performs a solemn office commonly called the *Tenebræ*, which, in the following translation, is ranged under the titles of Maundy Thursday, Good Friday, and Holy Saturday, being the Matins and Lauds assigned to those days. The name of *Tenebræ* is given to it from the circumstance of extinguishing, during the course of it, all the candles which have been prepared in the sanctuary for the ceremony.

The rites of the Church upon these three days declare her concern and her trouble for the sufferings of her Redeemer and the sins of men. She lays aside every expression of joy and festivity. Her offices are not commenced with those impressive invocations by which she beseeches the Lord to open her lips to sing his praises, and to come to her assistance, to enable her to render him a homage worthy of his majesty. The sacred doxology, *Gloria Patri*, is omitted at the end of the Psalms. No hymns of divine praise are sung. No *Dominus vobiscum* is said, to ask the blessing of God upon the people. The Psalms and the Lessons that constitute her office breathe scarcely anything else but sighs and lamentations. Her canonical hours are terminated by the same prayer, imploring God to look with an eye of pity on those for whom his Son our Lord has vouchsafed to suffer death. At every other time, before she offers up a prayer, the people are invited to unite with her in spirit, and at the conclusion express their assent by the acclamation *amen*; but upon this occasion, to evince still more the greatness of her sorrow, the invitation and the acclamation are both omitted.

The six candles on the Altar, and the fifteen candles placed on the epistle side, all burning at the beginning of the office, signify the lights of faith preached by the Prophets and Jesus Christ; of which faith the fundamental article is the mystery of the Blessed Trinity, represented by the triangular candlestick. At the repetition of the fourteen Antiphons in the Matins and Lauds, fourteen of the candles in the triangular candlestick are extinguished, and at the last six verses of the *Benedictus* those on the Altar are put out, to teach us that the Jews were totally deprived of the light of faith when they put our Saviour to death. But the fifteenth candle, that represents the light of the world, Jesus Christ, is only hidden for a time under the Altar, and afterwards brought out again, still burning; to signify that, though Christ, according to his humanity, died, and was laid in the sepulchre, yet he was always alive according to his Divinity, by which he raised his body again to life

The darkness which pervades the sanctuary while the *Miserere* and Prayer are said naturally puts us in mind of the darkness that covered the whole earth at his death; and the noise made at the end of the prayer represents the confusion of nature for the loss of its Author, when the earth trembled, the rocks were rent, the graves opened, and the veil of the temple was torn from the top to the bottom.

TENEBRÆ ON WEDNESDAY,

BEING THE MORNING OFFICE OF

MAUNDY THURSDAY.

The Matins.

Aperi Domine, Pater noster, Ave Maria, and Credo are said in a low voice.

THE FIRST NOCTURN.

<i>Antiphona.</i>	Z	ELUS domus	<i>The Antiphon.</i>	T	HE zeal
		tuæ comedit me, et op-			of thy house hath eaten
		probria exprobrantium			me up, and the re-
		tibi ceciderunt super			proaches of them that
		me.			reproached thee are fall-
					en upon me.

PSALM 68.

S	ALVUM me fac	S	AVE me, O God
	Deus: * quoniam		for the waters are
	intraverunt aquæ usque		come even into my soul.
	ad animam meam.		

Infixus sum in limo	I am stuck fast in the
profundi: * et non est	mire of the deep: and
substantia.	there is no sure standing.

Veni in altitudinem	I am come into the
---------------------	--------------------

Cetera autem, cum venero disponam.

to eat, wait for one another. If any man be hungry, let him eat at home; that you come not together unto judgment. And the rest I will set in order, when I come.

R. Seniores populi consilium fecerunt, * Ut Jesum dolo tenerent, et occiderent: cum gladiis et fustibus exierunt tanquam ad latronem.

R. The ancients of the people consulted together that by subtilty they might apprehend Jesus and put him to death: they went out with swords and clubs as against a robber.

V. Colleguerunt pontifices et Pharisei concilium, * Ut Jesum, etc. Seniores, etc.

V. The priests and Pharisees held a council, how they might, etc. The ancients, etc.

The Lauds.

Ant. **J**USTIFICERIS Domine in sermonibus tuis, et vincas cum judicaris.

Ant. **T**HAT thou mayest be justified, O Lord! in thy words, and mayest overcome, when thou art judged.

PSALM 50.

MISERERE mei, Deus, * secundum

HAVE mercy on me, O God! ac-

dum magnam misericordiam tuam. cording to thy great mercy.

Et secundum multitudinem miserationum tuarum, * dele iniquitatem meam. And according to the multitude of thy tender mercies, blot out my iniquity.

Amplius lava me ab iniquitate mea: * et a peccato meo munda me. Wash me yet more from my iniquity, and cleanse me from my sin.

Quoniam iniquitatem meam ego cognosco: * et peccatum meum contra me est semper. For I know my iniquity, and my sin is always before me.

Tibi soli peccavi, et malum coram te feci: * ut justificeris in sermonibus tuis, et vincas cum judicaris. To thee only have I sinned, and have done evil before thee; that thou mayest be justified in thy words, and mayest overcome when thou art judged.

Ecce enim in iniquitatibus conceptus sum: * et in peccatis concepit me mater mea. For behold I was conceived in iniquities: and in sins did my mother conceive me.

Ecce enim veritatem dilexisti: * incerta et occulta sapientiæ tuæ manifestasti mihi. For behold thou hast loved truth: the uncertain and hidden things of thy wisdom thou hast made manifest to me.

Asperges me hyssopo, et mundabor: * lavabis me Thou shalt sprinkle me with hyssop, and I shall

me, et super nivem deal- be cleansed : thou shalt
babor. wash me, and I shall be
made whiter than snow.

Auditui meo dabis To my hearing thou
gaudium et lætitiā : shalt give joy and glad-
* et exultabunt ossa hu- ness ; and the bones that
miliata. have been humbled shall
rejoice.

Averte faciem tuam a Turn away thy face
peccatis meis : * et om- from my sins, and blot
nes iniquitates meas out all my iniquities.
dele.

Cor mundum crea in Create a clean heart in
me, Deus : * et spiritum me, O God ! and renew
rectum innova in visce- a right spirit within my
ribus meis. bowels.

Ne projicias me a facie Cast me not away
tua : * et spiritum sanc- from thy face ; and take
tum tuum ne auferas a not thy holy Spirit from
me. me.

Redde mihi lætitiā Restore unto me the
salutaris tui : * et spiritu joy of thy salvation, and
principali confirma me. strengthen me with a
perfect spirit.

Docebo iniquos vias I will teach the unjust
tuas : * et impii ad te thy ways : and the wick-
convertentur. ed shall be converted to
thee.

Libera me de sangui- Deliver me from blood,
nibus Deus, Deus salutis O God ! thou God of
meæ : * et exultabit lin- my salvation, and my
gua mea justitiā tuam. tongue shall extol thy
justice.

Domine, labia mea O Lord! thou wilt
aperies: * et os meum open my lips: and my
annuntiabit laudem tu- mouth shall declare thy
am. praise.

Quoniam si voluisses For if thou hadst de-
sacrificium, dedissem sired sacrifice, I would
utique: * holocaustis indeed have given it:
non delactaberis. with burnt-offerings
thou wilt not be de-
lighted.

Sacrificium Deo spiri- A sacrifice to God is
tus contribulatus: * cor an afflicted spirit; a
contritum et humiliatum contrite and humbled
Deus non despicias. heart, O God! thou wilt
not despise.

Benigne fac Domine Deal favorably, O
in bona voluntate tua Lord! in thy good-will
Sion: * ut ædificentur with Sion: that the walls
muri Jerusalem. of Jerusalem may be
built up.

Tunc acceptabis sa- Then shalt thou ac-
crificium justitiæ, obla- cept the sacrifice of
tiones, et holocausta: * justice, oblations, and
tunc imponent super al- whole burnt-offerings:
tare tuum vitulos. then shall they lay
calves upon thy altar.

Here a candle is extinguished.

Ant. Justificeris Do- *Ant.* That thou mayest
mine in sermonibus tuis, be justified, O Lord! in
et vincas cum iudicaris. thy words, and mayest
overcome, when thou
art judged.

meos, ampliavit adver- hath greatly supplanted
sum me supplantatio- me.
nem.

Ant. Traditor autem *Ant.* He that betrayed
dedit eis signum, dicens: him, gave them a sign,
Quem osculatus fuero, saying: Whomsoever I
ipse est, tenete eum. shall kiss, that is he, lay
hold on him.

THE CANTICLE OF ZACHARY. *Luke i.*

BENEDICTUS Do- **B**LESSED be the
minus Deus Israel, Lord God of Is-
* quia visitavit, et fecit rael, because he hath
redemptionem plebis visited, and wrought the
suæ: redemption of his peo-
ple:

Et erexit cornu salutis And hath raised up a
nobis, * in domo David horn of salvation to us,
pueri sui. in the house of David,
his servant.

Sicut locutus est per As he spoke by the
os sanctorum, * qui a mouth of his holy pro-
sæculo sunt, propheta- phets, who are from the
rum ejus. beginning.

Salutem ex inimicis Salvation from our
nostris, * et de manu enemies, and from the
omnium qui oderunt hand of all that hate us:
nos:

Ad faciendam miseri- To perform mercy to
cordiam cum patribus our fathers; and to re-
nostris: * et memorari member his holy cove-
testamenti sui sancti. nant.

Jusjurandum, quod The oath which he

juravit ad Abraham pa-	swore to Abraham, our
trem nostrum, * datu-	father, that he would
rum se nobis :	grant to us :

Here the last candle on the Gospel side of the Altar is extinguished, and at the next verse the last on the Epistle side, and so on, alternating one at each verse.

Ut sine timore, de	That being delivered
manu inimicorum nos-	from the hand of our
trorum liberati, * ser-	enemies, we may serve
viamus illi.	him without fear.

In sanctitate et justitia coram ipso, * omnibus diebus nostris.	In holiness and justice before him, all our days.
---	---

Et tu puer, propheta	And thou, child, shalt
Altissimi vocaberis : *	be called the prophet of
præibis enim ante faciem Domini parare vias ejus.	the Highest ; for thou shalt go before the face of the Lord to prepare his ways ;

Ad dandam scientiam salutis plebi ejus : * in remissionem peccatorum eorum :	To give knowledge of salvation to his people, unto the remission of their sins ;
--	--

Per viscera misericordiæ Dei nostri : * in quibus visitavit nos, oriens ex alto :	Through the bowels of the mercy of our God ; in which the Orient from on high hath visited us ;
---	---

Illuminare his, qui in tenebris et in umbra mortis sedent : * ad dirigendos pedes nostros in viam pacis.	To enlighten them that sit in darkness, and in the shadow of death ; to direct our feet in the way of peace.
--	--

Here the candle which was left burning at the top of the triangular candlestick is taken down, and concealed under the Epistle side of the Altar.

Ant. Traditor autem *Ant.* He that betrayed
dedit eis signum, dicens: him, gave them a sign,
Quem osculatus fuero, saying: Whomsoever I
ipse est, tenete eum. shall kiss, that is he, lay
 hold on him.

Here all kneel.

V. CHRISTUS fac- *V.* CHRIST became
tus est pro oboedient for us
nobis obediens usque ad unto death.
mortem.

Pater noster, *totum sub* Our Father, *privately.*
silentio.

The Psalm Miserere, p. 230, is recited in a low voice; and in the end, the following prayer, without the Oremus.

RESPICE, quæsu- LOOK down, O
mus Domine, su- Lord! we beseech
per hanc familiam tuam, thee, on this thy family,
pro qua Dominus noster for which our Lord Je-
Jesus Christus non du- sus Christ was pleased
bitavit manibus tradi to be delivered into the
nocentium, et crucis hands of the wicked, and
subire tormentum. *Sed* to suffer the torment of
dicitur sub silentio: Qui the cross. *But say in a*
tecum vivit et regnat in *low voice*: Who with thee
unitate Spiritus sancti and the Holy Ghost, liv-
Deus, per omnia sæcula eth and reigneth, one
sæculorum. Amen. God, world without end.
 Amen.

At the end of the prayer a little noise is made; the lighted candle is brought from under the Altar, and all rise and retire in silence.

MAUNDY THURSDAY.

THE Roman Missal and Breviary call this day *Feria quinta in Cana Domini*; this is, *The Thursday of the Lord's Supper*, being the day when our Lord, at his last supper, instituted the Sacrament of the Eucharist. It is called by the French *Jeudi Absolut*, or *Absolution Thursday*; because the sentence of Absolution was then pronounced over the public penitents. We call it *Maunday Thursday*, from the ceremony of washing the feet, called in the Rubric *Mandatum*, which is the first *Antiphon* sung during the ceremony.

The Mass on this day differs from the rest of the Office. That of the Holy Eucharist is celebrated, a subject, therefore, of joy and thanksgiving, expressed by the ringing of bells and the white color of the vestments and ornaments of the Altar. For, though the Church is wholly taken up during this week with the passion of *Christ*, and for that reason has appointed the feast of *Corpus Christi* as a day of thanksgiving for the institution of that Sacrament, yet she could not refrain from some expressions of her joy and gratitude on the very day when our Lord was pleased to give us so wonderful a pledge of his love. But after the *Gloria in Excelsis* the bells are silent during the remainder of this day, all *Good Friday* and *Holy Saturday*, until the recurrence of the same Angelical hymn on the last-mentioned day. This is intended to honor the wonderful silence of our Saviour during his passion, and to express the astonishment and mourning of the Church for the death of her Spouse.

The Rubric prescribes the consecration of two Hosts—one for the sacrifice of this day, the other to be carried in solemn procession to a place adorned with lights, where it is kept with great splendor for the office of the next day. The reason of this solemn worship of God in the B. Sacrament is to give the people an opportunity of returning thanks to God for this inestimable blessing on the very day itself of its institution; and this sentiment is strikingly evinced by them in their frequent visits to the places where it is reserved. The B. Sacrament is removed from the principal Altar, that the devotion of the passion, which was there commenced the evening before, at the *Tenebræ*, may be continued without pomp or magnificence. The custom of visiting the B. Sacrament on this day is commonly called *Visiting Sepulchres*, but very improperly and contrary to the intention of the Church, which, in her Rubric, ordains the honor given to it to be expressed by lights and the richest ornaments—things very unbecoming a Sepulchre. Besides, it would be preposterous to pay our devotions to *Jesus Christ* in his grave

before the Church commemorates his crucifixion. For this reason representations of that kind, made under the Altar where the Holy Eucharist is kept, must be esteemed a devotion of private persons or particular countries, not in accordance with the original design of the Church of *Rome*.

After the vespers, the Priest with his ministers divest the Altars of the church of their coverings and other ornaments. The Antiphon *Diviserunt* and the Psalm *Deus, Deus meus*, said by the Priest and sung by the choir during the ceremony, sufficiently show that it represents the stripping of our Saviour of his garments, for which the soldiers cast lots, and which they divided among themselves. The nakedness of the Altar signifies that Christ in his passion lost all his beauty and majesty, and was in a manner deprived of the glory of his divine nature.

On this day the clergy of some churches meet to perform the ceremony of washing the feet, called in the Rubric *Mandatum*, or the *Commandment*, because it is commanded by the example and words of *Jesus Christ*, in the gospel sung before the Priest begins to wash the feet. Hence, in each church the superior washes the feet of his inferiors; many rich do the same to the poor; and kings disdain not to stoop to the feet of their subjects. And it teaches us to imitate the humility of our Saviour, and to cleanse our souls from the stains of the smallest sins.

T h e M a s s .

The Priest begins the Mass at the foot of the Altar, as at page 13 down to Peccata mea—My sins, p. 17.

THE INTROIT.

NOS autem gloriari **W**E ought to glory
 oportet in cruce in the cross of
 Domini nostri Jesu our Lord Jesus Christ;
 Christi; in quo est salus, in whom is our salvation,
 vita et resurrectio nos- life, and resurrection;
 tra, per quem salvati et by whom we have been
 liberati sumus. *Psal.* saved, and delivered.
 Deus misereatur nostri, *The Psalm.* May God
 et benedicat nobis: illu- have mercy on us, and
 minet vultum suum su- bless us: may he cause

est dolor similis sicut any sorrow like to my
dolor meus. sorrow.

V. O vos omnes, qui *V.* O all ye that pass
transitis per viam, at- by the way! attend and
tendite et videte. * Si see. * If there be, etc.
est dolor, etc. Caliga- My eyes, etc.
verunt, etc.

The Lauds.

Ant. **P**ROPRIO *Ant.* **G**OD spared not
Filio suo his own Son,
non pepercit Deus, sed but delivered him up
pro nobis omnibus tra- for us all.
didit illum.

PSALM 50.

MISERERE mei, **H**AVE mercy on
Deus, *p.* 230. me, *p.* 230.

Here a candle is extinguished.

Ant. Proprio Filio *Ant.* God spared not
suo non pepercit Deus, his own Son, but de-
sed pro nobis omnibus livered him up for us all.
tradidit illum.

Ant. Anxiatus est su- *Ant.* My spirit is in
per me spiritus meus, in anguish within me, my
me turbatum est cor heart within me is
meum. troubled.

V. Collocavit me in obscuris. *V.* He hath made me to dwell in darkness.

R. Sicut mortuos sæculi. *R.* As those that have been dead of old.

Ant. Posuerunt super caput ejus causam ipsius scriptam : Jesus Nazarenus, Rex Judæorum. *Ant.* They put over his head his cause written : Jesus of Nazareth, the King of the Jews.

THE CANTICLE OF ZACHARY. *Luke i.*

BENEDICTUS, *p.* 248. **B**LESSED be the Lord, *p.* 248.

The candle left burning at the top of the triangular candlestick is taken down while the following Ant. is said, and concealed behind the Epistle side of the altar :

Ant. Posuerunt super caput ejus causam ipsius scriptam : Jesus Nazarenus, Rex Judæorum. *Ant.* They put over his head his cause written : Jesus of Nazareth, the King of the Jews.

The following is said kneeling :

CHRISTUS factus est pro nobis obediens usque ad mortem, mortem autem crucis. **C**HRIST became obedient for us unto death ; even the death of the cross.

Pater noster, *totum sub silentio.* Our Father, *privately.*

The Psalm Miserere, p. 230, is recited in a low voice ; and in the end the following prayer, without the Oremus.

RESPICE, quæsumus Domine. **L**OOK down, O Lord ! we beseech

per hanc familiam tuam,	thee, on this thy family,
pro qua Dominus noster	for which our Lord Jesus
Jesus Christus non dubi-	Christ was pleased to be
tavit manibus tradi no-	delivered into the hands
centium, et crucis subire	of the wicked, and to
tormentum. <i>Sed dicitur</i>	suffer the torment of the
<i>sub silentio</i> : Qui tecum	cross. <i>But say in a low</i>
vivit et regnat in unitate	<i>voice</i> : Who with thee and
Spiritus sancti Deus, per	the Holy Ghost liveth
omnia sæcula sæculo-	and reigneth, one God,
rum. Amen.	world without end.
	Amen.

At the end of the prayer a little noise is made ; the lighted candle is brought from under the Altar, and all rise and retire in silence.

GOOD FRIDAY.

MORNING OFFICE.

THE Church commemorates every day the bloody sacrifice of Jesus Christ on the cross by a true and real unbloody sacrifice, in which she offers to God the same body and blood that were given for the sins of the world. But on Good Friday she offers no sacrifice, nor is there any consecration of the Holy Eucharist; the Priest receiving the sacred Host which he had consecrated the day before. So that, in the office which is performed, instead of the Mass, she contents herself with a bare representation of the passion, and makes it her chief business to expose to the faithful Jesus Christ crucified for them. For this end she reads such Lessons and Tracts as contain predictions of his coming for their redemption, and types of his immolation on the cross, and then she reads the history of the passion, as related by St. John, to show how the Law and the prophets were verified by the Gospel.

The faithful by these Lessons are instructed in the mystery of this day, and therefore beg with the Priest the fruit and application of this passion, by praying for all sorts of persons, even *Schismatics*, *Heretics*, *Jews*, and *Pagans*. None are excluded from the suffrages of the Church on a day when Jesus Christ prayed for his persecutors, and offered his blood to his Father for the salvation of those who shed it.

Next, both Priest and people adore *Jesus Christ* crucified, expressing their adoration by kneeling thrice before they kiss the cross. The veneration of the cross is as ancient as Christianity itself. If at the bare name of Jesus every knee should bend, what feelings should arise in a Christian breast at the sight of the sacred sign of redemption? It is not to the frail materials of the cross that we pay our adoration, but to Him who on it offered for our sins the sacrifice of propitiation.

After the ceremony, the Priest brings back to the altar the body of our Lord with the same solemnity as it was carried from thence on Thursday, and finishes the office by receiving the sacred Victim that was slain this day for the redemption of mankind.

secundum legem mundantur, et sine sanguinis effusione non fit remissio. istry in like manner, he sprinkled with blood. And almost all things, according to the law, are cleansed with blood, and without the shedding of blood there is no remission.

R. Sepulto Domino, signatum est monumentum, volventes lapidem ad ostium monumenti; * Ponentes milites, qui custodirent illum. *R.* When the Lord was buried, they sealed up the sepulchre, rolling a stone before the mouth of the sepulchre, * and placing soldiers to guard him.

V. Accedentes principes sacerdotum ad Pilatum, petierunt illum. * Ponentes, etc. Sepulchro Domino, etc. *V.* The chief priests went to Pilate and asked him. * And placing soldiers, etc. When the Lord, etc.

The Lauds.

Ant. **O** MORSE, ero mors tua; morsus tuus ero, inferne. *Ant.* **O** DEATH! I will be thy death; O hell! I will be thy bite.

PSALM 50.

MISERERE mei, **H**AVE mercy on
Deus, *p.* 230. me, *p.* 230.

Here a candle is extinguished.

Ant. O mors, ero *Ant.* O death! I will
mors tua; morsus tuus be thy death; O hell!
ero, inferne. I will be thy bite.

Ant. Plangent eum *Ant.* They shall
quasi unigenitum, quia mourn for him as for an
innocens Dominus occi- only son, because our
sus est. innocent Lord is slain.

PSALM 42.

JUDICA me Deus, et **J**UDGE me, O God!
discerne causam and distinguish my
meam de gente non cause from the na-
sancta, * ab homine ini- tion that is not holy;
quo et doloso erue me. deliver me from the un-
just and deceitful man.

Quia tu es Deus for- For thou art God, my
titudo mea: * quare me strength: why hast thou
repulisti? et quare tris- cast me off? and why do
tis incedo, dum affligit I go sorrowful, whilst
me inimicus? the enemy afflicteth me?

Emitte lucem tuam et. Send forth thy light
veritatem tuam: * ipsa and thy truth; they
me deduxerunt, et ad- have conducted me, and
duxerunt in montem brought me to thy holy
sanctum tuum, et in mountain, and into thy
tabernacula tua. tabernacles.

Et introibo ad altare And I will go in to the
altar of God: to God.

Ant. O vos omnes qui
transitis per viam, atten-
dite et videte, si est do-
lor sicut dolor meus.

V. Caro mea requies-
cet in spe.

R. Et non dabis Sanc-
tum tuum videre cor-
ruptionem.

Ant. Mulieres seden-
tes ad monumentum la-
mentabantur, flentes Do-
minum.

Ant. O all ye that pass
by the way! * behold
and see, if there be grief
like to my grief.

V. My flesh shall rest
in hope.

R. And thou wilt not
give thy holy One to
see corruption.

Ant. The women sit-
ting at the sepulchre la-
mented, weeping for our
Lord.

THE CANTICLE OF ZACHARY. *Luke i.*

BENEDICTUS, *p.* **B**LESSED be the
248. Lord, *p.* 248.

*The candle left burning at the top of the triangular candlestick is
taken down while the following Ant. is said, and concealed behind
the Epistle side of the altar :*

Ant. Mulieres seden-
tes ad monumentum la-
mentabantur, flentes Do-
minum.

Ant. The women sit-
ting at the sepulchre la-
mented, weeping for our
Lord.

The following is said kneeling :

V. **C**HRISTUS factus
est pro nobis obe-
diens usque ad mortem,
mortem autem crucis :
propter quod et Deus
exaltavit illum, et dedit

V. **C**HRIST became
obedient for us
unto death ; even the
death of the cross ;
wherefore God hath also
exalted him. and hath

illi nomen, quod est su- given him a name which
per omne nomen. is above every name.

Pater noster, *totum sub* Our Father, *privately.*
silentio.

The Psalm Miserere, p. 230, is recited in a low voice ; and in the end the following prayer, without the Oremus.

RESPICE, quæsu- LOOK down, O
mus Domine, su- Lord ! we beseech
per hanc familiam tuam, thee, on this thy family,
pro qua Dominus noster for which our Lord Jesus
Jesus Christus non dubi- Christ was pleased to be
tavit manibus tradi no- delivered into the hands
centium, et crucis subire of the wicked, and to
tormentum. *Sed dicitur* suffer the torment of the
sub silentio : Qui tecum cross. *But say in a low*
vivit et regnat in unitate *voice :* Who with thee and
Spiritus sancti Deus, per the Holy Ghost liveth
omnia sæcula sæculo- and reigneth, one God,
rum. Amen. world without end.
Amen.

At the end of the prayer a little noise is made ; the lighted candle is brought from under the Altar, and all rise and retire in silence.

HOLY SATURDAY.

THE *Tenebræ* or *Matins*, with the other Canonical hours for this day, are consecrated to the memory of our Lord in his sepulchre ; at Mass, he is represented to the faithful as coming out of the grave, and triumphing over death by his resurrection. The word *Night*, used in the benediction of the Paschal Candle, in the Collect of the Mass, in the Preface and *Communicantes*, shows that the Office and Mass, now said in the middle of the day, were formerly said in the following night, to honor the time of our Saviour's resurrection, which happened in this night.

The altars, deprived of their ornaments on *Maundy-Thursday*, are again clothed with them, and a new *Fire* is blessed, to illuminate them. The Office begins with lighting a *triple Candle*, which is emblematic of the *light of Christ*, and signifies that the faith of the blessed Trinity proceeds from the light communicated to us by Christ risen from the dead. The *Paschal Candle*, blessed in the next place by the Deacon, is a figure of the body of Jesus Christ, and, not being lighted at first, represents him dead ; and the five blessed *Grains of incense* fixed in it denote the aromatic spices that embalmed him in the sepulchre. The lighting of the *Paschal Candle* is a representation of his rising again to a new life ; and the lighting of the lamps, and other candles afterwards, teaches the faithful that the resurrection of the Head will be followed by that of the members.

After this ceremony, the Church disposes the Catechumens for a worthy receiving of baptism ; for which purpose she reads twelve Lessons out of the Old Testament, called *Prophecies*, and after each says a solemn Prayer ; by both of which she not only instructs them in the effects and fruit of that sacrament, but begs for them, of Almighty God, all the advantages of it. The Church could not have appointed a more suitable time for the solemn administration of baptism, which is a lively representation of our Lord's resurrection. As he was laid in the sepulchre truly dead, and came out again truly alive, so the sinner is buried in the baptismal water, as in a mystical grave, and is taken out again animated with a new life of grace. *For we are buried together with him by baptism unto death ; that as Christ is risen from the dead by the glory of the Father, so we also may walk in newness of life* (Rom. vi. 4).

Before the administration of the sacrament, the *Baptismal Font* is blessed with ceremonies that are full of mysteries. 1. The Priest divides the water in the form of a cross, to teach us that it confers grace and sanctity by the merits of Christ crucified. 2. He touches the water

with his hand, praying that it may be free from all impressions of evil spirits. 3. He signs it thrice with the sign of the cross, to bless it in the name of the Holy Trinity. 4. He separates it with his hand, and casts out some of it towards the four parts of the world, to instruct us that the grace of baptism, like the rivers of paradise, flows all over the earth. 5. He breathes thrice upon it in the form of a cross, desiring God to bless it with the infusion of his holy Spirit, that it may perceive the virtue of sanctifying the soul. 6. He plunges the Paschal Candle thrice into it, praying that the Holy Ghost may descend upon it, as he did at the baptism of Christ in the waters of Jordan. 7. He mixes holy Oil and Chrism with it, to signify that baptism consecrates us to God, and gives spiritual strength to wrestle with and overcome all the enemies of our soul.

After the benediction of the font, the sacrament of baptism is solemnly administered to such as are prepared for it; and then the Litany and Mass are sung, to obtain of God that the new baptized may persevere in the grace they have received. Incense is used at the Gospel, to represent the perfumes carried by the women to our Saviour's monument; but no lights are carried, as at other times, because they and the Apostles did not yet believe his resurrection; for which reason the Creed is also not said. The Offertory, the kiss of peace, and the Antiphon, called the *Communion*, are omitted, because the faithful did not receive the blessed Eucharist at this Mass, but waited till Easter-day.

The Blessing of the New Fire.

At a convenient hour, the altars are dressed; but the candles are not lighted till the beginning of the Mass. Then, without the church, fire is struck from a flint, and coals are lighted with it; after which the Priest (attended by the Ministers with the cross, holy-water, and incense, before the church gate, if it can be conveniently done, otherwise in the very entrance of the church, blesses the new fire, saying:

V. DOMINUS vo- V. THE Lord be
biscum. with you.

R. Et cum spiritu tuo. R. And with thy spirit.

Oremus.

Let us pray.

Deus, qui per Filium O God! who by thy
tuum, angularem scili- Son, the corner-stone,
cet lapidem, claritatis hast bestowed on the
tuæ ignem fidelibus con- faithful the fire of thy

Psalm 50 and its Antiphons

(from The Liber Usualis, 1932)

(pages 533-534, 538-540, 576-577, 581, 621-622, 626, 1123-1124, 1159)



rent, et oc- cí- de- rent: cum glá-di-
is et fú- sti- bus ex- i- é- runt tamquam ad
la-tró- nem. V. Col-legérunt pontí- fi-ces et pha-ri-
saé- i con-cí- li- um. * Ut Jé- sum. R. Se-
ni- ó- res.

AD LAUDES.

1. Ant.
8. G
(sol-do)



Justi- fi-cé-ris Dómi-ne * in sermó-ni-bus tú- is,
et víncas cum ju- di-cá- ris.

Psalmus 50.



1. Mi-se-ré-re mé- i Dé- us, se-cúndum mágnam mi-
se-ri-córdi- am tú- am.

2. Et secúndum multitudinem miserationum tuárum, * dele iniquitátem méam.

3. Amplius láva me ab iniquitáte méa : * et a peccáto méo munda me.

4. Quóniam iniquitátem méam égo cognósko : * et peccátum meum contra me est sémper.

5. Tibi sóli peccávi, et málum coram te féci : * ut justificéris in sermónibus tuis, et vincas cum *judicáris*.

6. Ecce enim in iniquitátibus concéptus sum : * et in peccátis concépit me *máter* méa.

7. Ecce enim veritátem dilexísti : * incérta et occúlta sapiéntiae túae manifestásti míhi.

8. Aspérges me hyssópo, et mundábor : * lavábis me, et super nivem dealbábor.

9. Auditui méo dábis gáudium et laetítiam : * et exsultábunt óssa humiliáta.

10. Avérte faciém túam a peccátis méis : * et ómnes iniquitátes méas *déle*.

11. Cor múndum créa in me **Déus** : * et spíritum réctum innova in *viscéribus* méis.

12. Ne projicias me a *facie* túa : * et spíritum sánctum túum ne *áuferas* a me.

13. Rédde míhi laetítiam salutáris tui : * et spíritu principáli *confirma* me.

14. Docébo iníquos vías túas : * et impii ad te *converténtur*.

15. Líbera me de sanguínibus Déus, Déus salutis méae : * et exsultábit língua méa *justítiam* túam.

16. Dómine lábia méa apéries : * et os méum annuntiábit *laudem* túam.

17. Quóniam si voluísset sacrificium, dedissem útique : * holocáustis non *delectáberis*.

18. Sacrificium Déo spíritus contribulátus : * cor contrítum et humiliátum Déus *non despíci*s.

19. Benigne fac Dómine in bóna voluntáte túa **Síon** : * ut aedificéntur múra *Jerúsalem*.

20. Tunc acceptábis sacrificium justítiae, oblatiónes et holocáusta : * tunc impónent super altáre *tuum* vítulos.

2. Ant. 2. D (ré-fa)

Dó-mi-nus * tamquam ó-vis ad ví-cti-mam

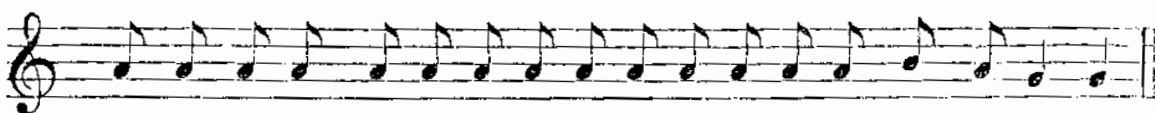
ductus est, et non a-pé-ru-it os sú-um.

Psalmus 89.

1. Dómi-ne, re-fú-gi-um fáctus es nó-bis : * a ge-ne-ra-ti-ó-ne in ge-ne-ra-ti-ó-nem. Flexa : tránse-at, †

4. Qui númerat multitudinem stellárum : * et ómnibus éis nómīna vócat.
5. Mágnum Dóminus noster, et mágna virtus éjus : * et sapiéntiae éjus non est númerus.
6. Suscípíens mansuétos Dóminus : * humilians autem peccatóres usque ad térram.
7. Praecínite Dómino in confessióne : * psállite Déo nostro in cithara.
8. Qui óperit caelum núbibus : * et párat térrae plúviam.
9. Qui producit in móntibus foenum : * et hérbam servitúti hóminum.
10. Qui dat juméntis éscam ipsórum : * et púllis corvórum invocántibus éum.
11. Non in fortitúdine équi voluntátem habébit : * nec in tibiis viri beneplácitum érit éi.
12. Beneplácitum est Dómino super timéntes éum : * et in éis, qui spérant super misericórdia éjus.

Capitulum et Hymnus non dicuntur in hoc triduo.

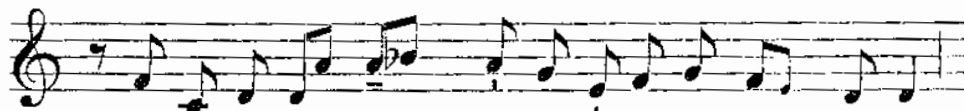


V. Hómo pá-cis mé-ae in quo spe-rá-vi.

R. Qui edébat pánes méos, ampliávit
adversum me supplantá-ti-ó-nem.

Ad Bened.

Ant. 1. g
(ré-la)



Trá-dí-tor au-tem * dé-dit é-is sígnum, dí-cens :



Quem o-scu-lá-tus fú-e-ro, í-pse est, te-né-te é-um.

Canticum Zachariae.

Luc. I. 68-79.



1. Be-ne- díctus Dómi-nus Dé-us Isra-el : * qui- a



vi-si-tá-vit, et fé-cit red-empti-ónem plé-bis sú-ae :

2. Et eréxit córnu salutis nóbis : * in dómo Dávid, púeri súi.
3. Sicut locútus est per os sanctórum, * qui a saéculo sunt, prophetárum éjus :
4. Salútem ex inimícis nóstis, * et de mánu ómnium qui odérunt nos :
5. Ad faciéndam misericórdiam cum pátribus nóstis : * et memorári testaménti súi sancti.
6. Jusjurándum, quod jurávit ad Abraham, pátre nóstro, * datúrum se nóbis :

7. Ut sine timóre, de mánu inimicórum nostrórum *liberáti*, * *serviámus illi*.

8. In sanctitáte, et justítia *coram ipso*, * *ómnibus diébus nóstris*.

9. Et tu, púer, Prophéta Altíssimi *vocáberis* : * *praeíbis enim ante fáciem Dómini paráre vías ejus* :

10. Ad dándam sciéntiam *salútis plébi ejus* : * *in remissionem peccatórum eórum* :

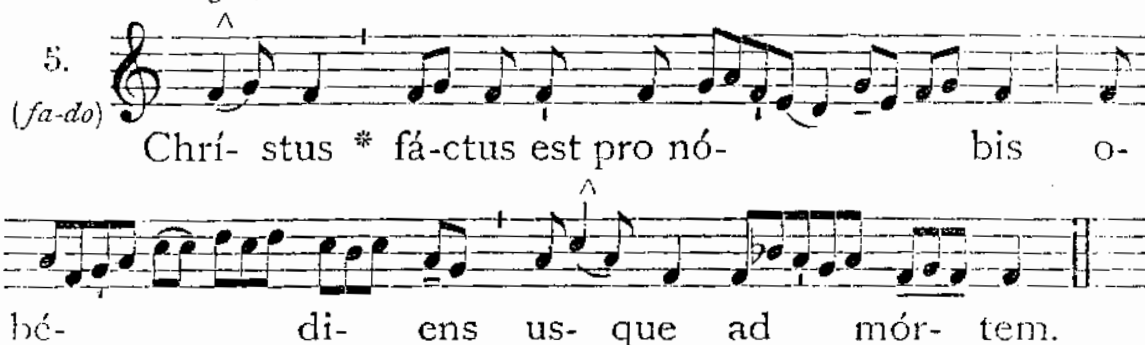
11. Per víscera misericórdiae *Déi nóstri* : * *in quíbus visitávit nos, oriens ex álto* :

12. Illumináre his, qui in ténébris, et in úmbra *mórtis sédent* : * *ad dirigéndo pedes nóstros in viám pácis*.

Interim dum dicitur Cant. Benedictus, extinctis prius omnibus candelis in candelabro triangulari, praeter unam, quae posita est in summitate candelabri, exstinguuntur paulatim sex candelae positae a principio supra Altare, ita ut in ultimo versu exstinguatur ultima candela : similiter exstinguuntur lampades et luminaria per Ecclesiam. — Cum repetitur Ant. Tráditor. accipitur suprema candela ex candelabro, et absconditur sub Altari in cornu Epistolae.

Repetita Antiphona post Benedictus, dicitur V. sequens :

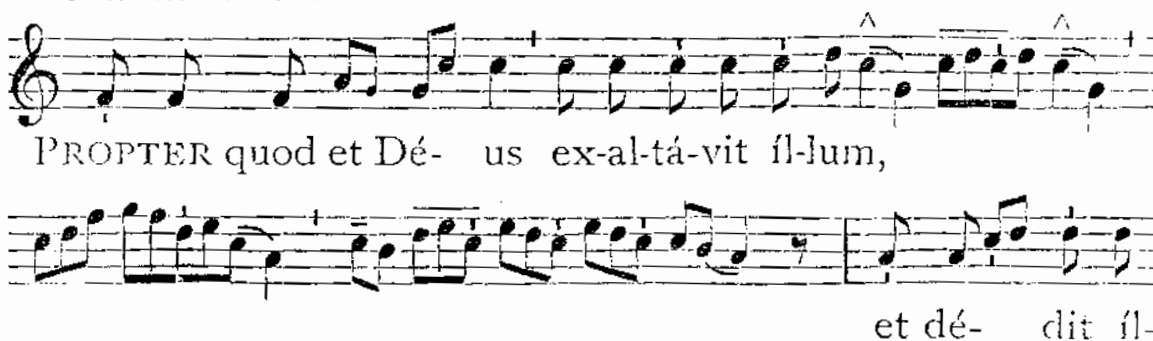
(M.M. ♩ = 152.)



Secunda nocte additur :



Tertia nocte additur :





Et sic dicitur etiam per omnes Horas diei (sed sine cantu).

Cum incipitur V. Christus factus est. omnes genuflectunt, et eo finito, dicitur Pater noster, totum sub silentio. Postea Ps. Miserere. 563. aliquantulum altius.

Quo finito, sine Orémus. dicitur simili voce.

Oratio.

Respice, quaesumus Domine, super manibus tradi nocentium, et crucis sub hanc familiam tuam, pro qua Dominus noster Jesus Christus non dubitavit

Sed Qui tecum vivit. dicitur sub silentio. — Finita Oratione, fit fragor et strepitus aliquantulum: mox profertur candela accensa de sub Altari, et omnes surgunt, et cum silentio discedunt.

AD HORAS.

Tertia, Sexta et Nona, dictis secreto Pater noster, Ave Maria, absolute inchoantur a Psalmis ut in Festis; quibus finitis dicitur V. Christus factus est, etc., flexis genibus, et dicitur secreto Pater noster. Ps. Miserere. Oratio. Respice. ut supra (totum sine cantu). In hoc triduo non annuntiatur aliquid de Martyrologio, nec dicitur Pretiosa.

AD MISSAM.





AD LAUDES.



Psalmus 50.



2. Et secúndum multitudínem miserationum tuárum, * dele iniquitátem méam.
3. Amplius láva me ab iniquitáte méa : * et a peccáto méo munda me.
4. Quóniam iniquitátem méam égo cognósko : * et peccátum méum contra mé est sémp̃er.
5. Tibi sóli peccávi, et málum córam te féci : * ut justificéris in sermónibus tuis, et vínkas cum judicáris.
6. Ecce enim in iniquitatibus concéptus sum : * et in peccátis concépit me máter méa.
7. Ecce enim veritátem dilexísti : * incérta et occúltá sapiéntiae tuac manifestásti míhi.
8. Aspérges me hyssópo, ét mundábor : * lavábis me, et super nivem dealbábor.
9. Audítui méo dábis gáudium ét laetítiam : * et exsultábunt óssa humiliáta.
10. Avérte faciém tuam a peccátis méis : * et ómnes iniquitátes méas dele.
11. Cor múndum créa ín me Déus : * et spíritum réctum innova in viscéribus méis.
12. Ne projicias me a fácie túa : * et spíritum sáncctum túum ne áuferas á me.
13. Rédde míhi laetítiam salutáris tui : * et spíritui principáli confírma me.
14. Docébo iníquos vías túas : * et impíi ad te converténtur.
15. Líbera me de sanguínibus Déus, Déus salutis méae : * et exsultábit língua méa justítiam túam.
16. Dómine lábia méa apéries : * et os méum annuntiábit láudem túam.

17. Quóniam si voluisses sacrificium, dedissem útique : * holocáustis non delectáberis.

18. Sacrificium Déo spíritus contribulátus : * cor contrítum et humiliátum Dénus **nón** despícies.

19. Benigne fac Dómine in bóna voluntáte **túa** Sion : * ut aedificéntur **múri** Jerúsalem.

20. Tunc acceptábis sacrificium justitiae, oblatiónes et holocáusta : * tunc impónent super altáre **tuum** vítulos.





Cant. Benedictus Dóminus. 538.

Deinde dicitur Christus factus est. *cum reliquis, ut supra,* 539.

AD MISSAM PRAESANCTIFICATORUM.

Finita Nona, Sacerdos et Ministri, induti paramentis nigri coloris, sine luminaribus et incenso, procedunt ad Altare : et ante illud prostrati aliquandiu orant. Facta oratione, Sacerdos cum Ministris ascendit ad Altare, et osculatur illud in medio ; deinde Lector accedit ad legendum Prophetiam in loco ubi legitur Epístola, et incipit eam sine titulo.

Osee 6.

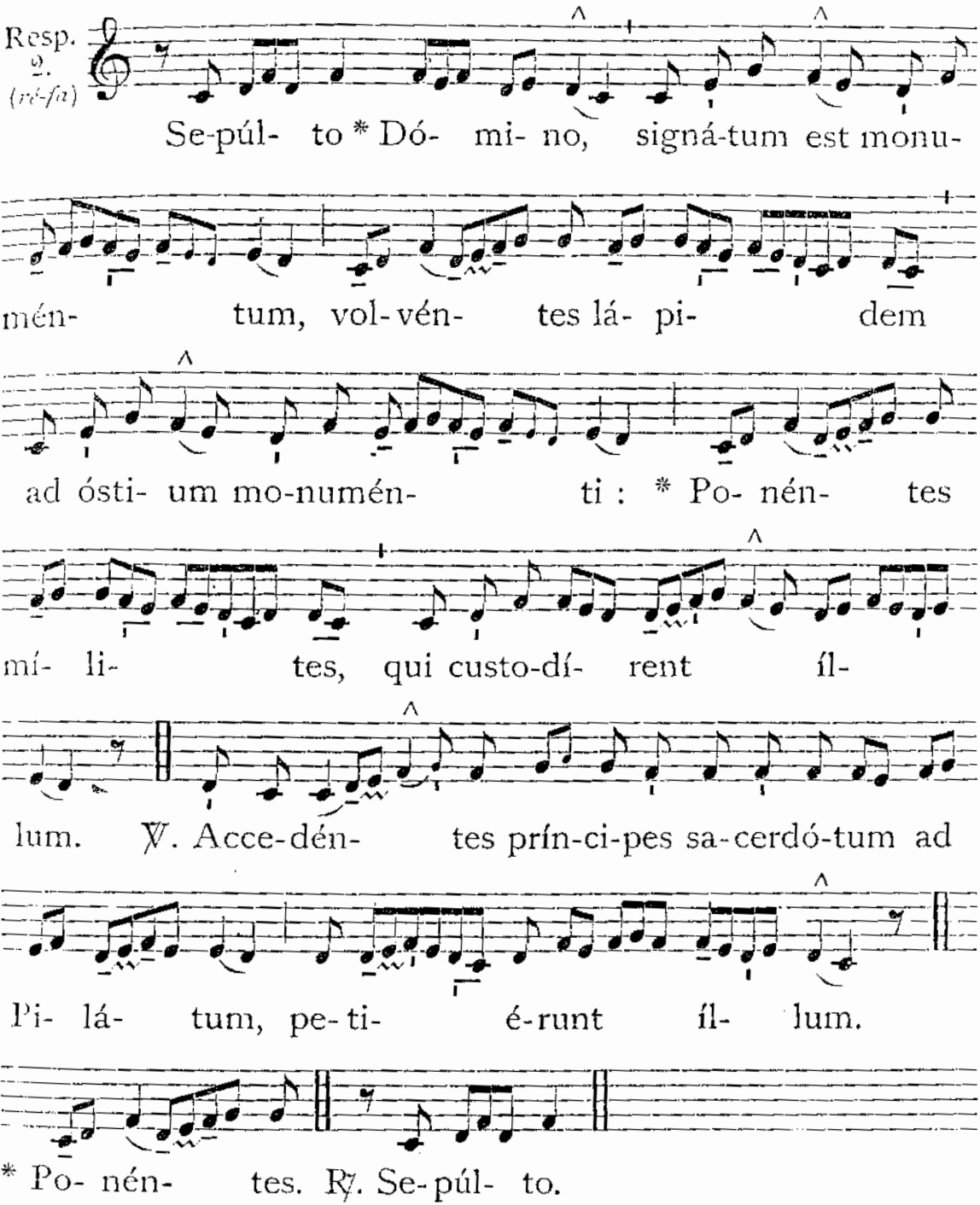
Haec dicit Dóminus : In tribulatione tua mane consurgens ad me : Venite, et revertamur ad Dóminum : quia ipse cepit et sanabit nos : percutiet, et curabit nos. Vivificabit nos post duos dies : in die tertia suscitabit nos, et vivemus in conspectu ejus. Sciemus, sequemurque ut cognoscamus Dóminum : quasi diluculum prae paratus est egressus ejus, et veniet quasi imber nobis temporaneus et serotinus terrae. Quid faciam tibi Ephraim? quid faciam tibi Juda? Misericordia vestra quasi nubes matutina, et quasi ros mane pertransiens. Propter hoc dolavi in prophetis, occidi eos in verbis oris mei : et judicia tua quasi lux egrediuntur. Quia misericordiam volui, et non sacrificium, et scientiam Dei plus quam holocausta.

(M.M. ♩ = 160.)

Tract. 2.
(ré-fa)

Dómi- ne, * au-
dí- vi au- dí- tum tú- um, et
tí- mu- i : consi- de- rá- vi
ó- pe- ra tú- a, et ex- pá- vi.
2. V. In mé-

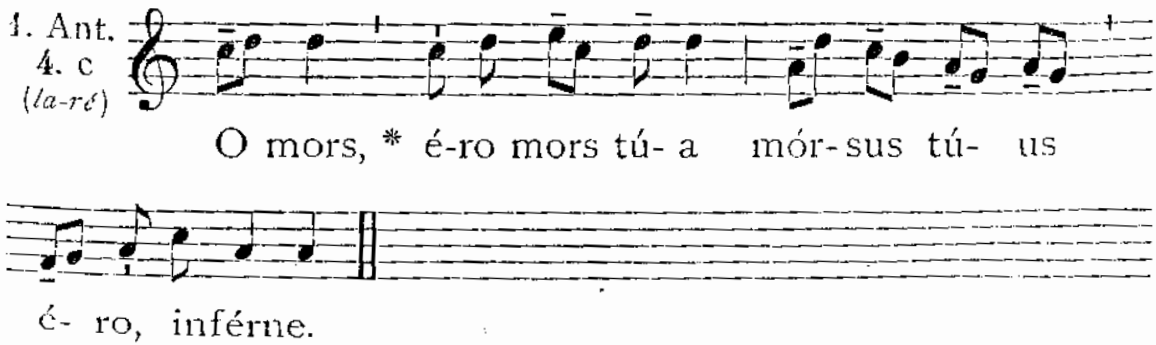
Resp.
2.
(ré-fa)



Se-púl- to * Dó- mi- no, signá-tum est monu-
mén- tum, vol-vén- tes lá- pi- dem
ad ósti- um mo-numén- ti : * Po- nén- tes
mí- li- tes, qui custo-dí- rent il-
lum. V. Acce-dén- tes prín-ci-pes sa-cerdó-tum ad
Pi- lá- tum, pe-ti- é-runt il- lum.
* Po- nén- tes. R. Se-púl- to.

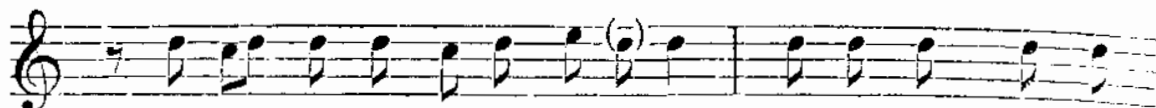
AD LAUDES.

1. Ant.
4. c
(la-ré)



O mors, * é-ro mors tú- a mór-sus tú- us
é- ro, inférne.

Psalmus 50.



1. Mi-se- ré- re *mé-* i Dé- us, * se-cúndum mágnam



mi-se-ri-córdi- am tú- am.

2. Et secúndum multitudinem miserationum *tuárum*, * déle iniquitatem *méam*.

3. Amplius láva me ab iniquitate *méa* : * et a peccáto méo *múnda* me :

4. Quóniam iniquitatem *méam* *égo cognósco* : * et peccátum *méum* contra me est *sémp*er.

5. Tibi sóli peccávi, et málum *córam te* *féci* : * ut justificéris in sermónibus tuis, et víncas cum iudicáris.

6. Ecce enim in iniquitatibus *concéptus* sum : * et in peccátis *concépit* me máter *méa*.

7. Ecce enim veritatem *dilexísti* : * incérta et occúlta sapiéntiae túae manifestásti *míhi*.

8. Aspérges me hyssópo, *et mundábor* : * lavábis me, et super nivem dealbábor.

9. Audítui méo dábis gáudium *et laetítiam* : * et exsultábunt óssa humiliáta.

10. Avérte fáciem túam a peccátis *méis* : * et ómnes iniquitátes méas *déle*.

11. Cor múndum créa *in me* *Déus* : * et spíritum réctum innova in visceribus *méis*.

12. Ne projicias me a fácie *túa* : * et spíritum sáncctum túum ne áuferas *á* me.

13. Ródde *míhi* laetítiam salutáris *túi* : * et spíritu principáli confírma me.

14. Docébo iníquos *vías* *túas* : * et impíi ad te converténtur.

15. Líbera me de sanguínibus, *Déus*, *Déus salutis méae* : * et exsultábit língua *méa* justítiam *túam*.

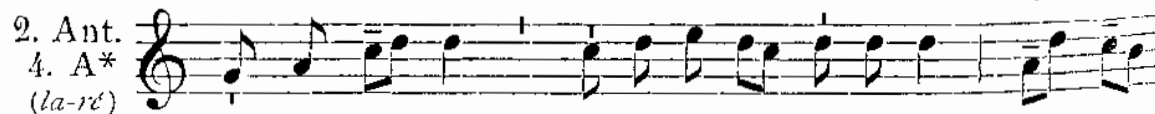
16. Dómine, lábia *méa* *apéries* : * et os *méum* annuntiábit láudem *túam*.

17. Quóniam si volúisses sacrificium, *dedíssem* *útique* : * holocáustis non delectáberis.

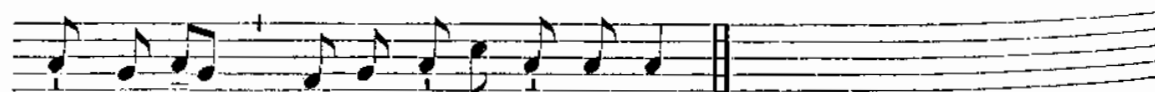
18. Sacrificium *Déo* spíritus *contribulátus* : * cor contrítum et humiliátum *Déus* non despícies.

19. Benigne fac Dómine in bóna voluntáte *túa* *Síon* : * ut aedificéntur múri *Jerúsalem*.

20. Tunc acceptábis sacrificium justítiae, oblatiónes et *holocáusta* : * tunc impónent super altáre túum *vítulos*.

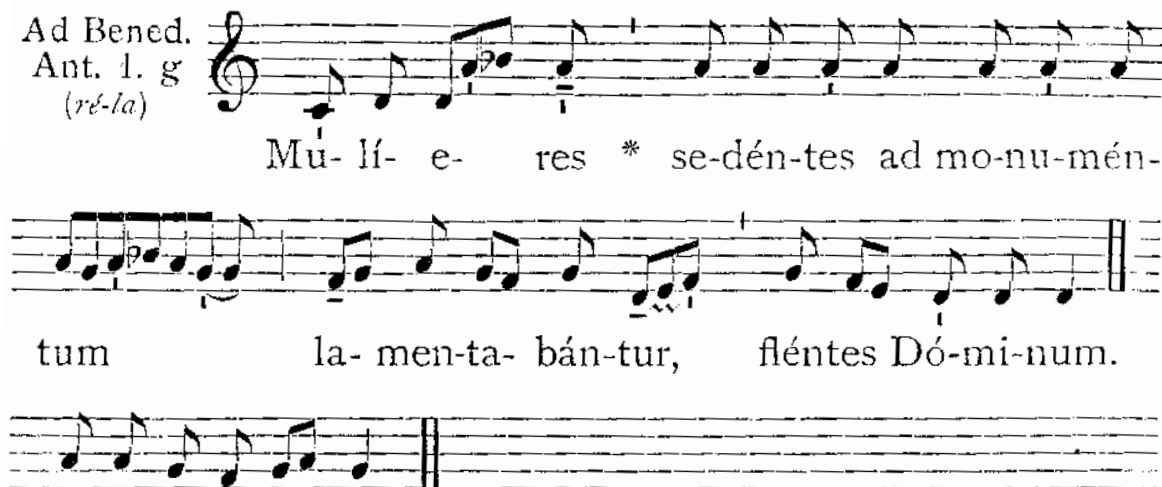


Plángent é- um * qua-si u-ni- gé-ni-tum, qui- a



ínno-cens Dómi-nus occí-sus est.

Ad Bened.

Ant. 1. g
(re-la)

E u o u a e.

Cant. Benedictus Dóminus Dóminus Deus Israel. 538.*Deinde* V. Christus factus est. *cum reliquis*, 539.

IN VIGILIA PASCHAE.

Dicta Nona, Sacerdos, astantibus sibi Ministris cum Cruce, aqua benedicta, et incenso, ante portam Ecclesiae, si commode potest, vel in ipso aditu Ecclesiae, benedicit novum ignem, dicens :

V. Dóminus vobiscum. R7. Et cum spíritu tuo.

Orémus.

DEus, qui per Filium tuum, angulárem scilicet lápidem, claritátis tuae ignem fidélibus contulisti : productum e sílice, nostris profutúrum úsibus, novum hunc ignem sancti-**f**ica : et concéde nobis, ita per haec festa paschália caeléstibus desidériis inflammári ; ut ad perpétuae claritátis, puris méntibus, valeámus festa pertingere. Per eúndem Christum Dóminum nostrum. R7. Amen.

Orémus.

Domine Deus, Pater omnípotens, lumen indeficiens, qui es cónditor ómnium lúminum : béne-**d**ic hoc lumen, quod a te sanctificátum atque benedictum est, qui illuminásti omnem mundum : ut ab eo lúmine accendámur, atque illumi-

némur igne claritátis tuae : et sicut illuminásti Móysen exeúntem de Aegýpto, ita illúmines corda et sensus nostros ; ut ad vitam et lucem aetérnam pervenire mereámur. Per Christum Dóminum nostrum. R7. Amen.

Orémus.

Domine sancte, Pater omnípotens, aetérne Deus : benedicéntibus nobis hunc ignem in nómine tuo, et unigéniti Filii tui Dei ac Dómini nostri Jesu Christi, et Spíritus Sancti, cooperári dignéris ; et adjuva nos contra igníta tela inimíci, et illústra grátia caelésti. Qui vivis et regnas cum eódem Unigénito tuo, et Spíritu Sancto, Deus : per ómnia saécula saeculórum. R7. Amen.

Deinde benedicit quinque grana incensi ponenda in Cereo, dicens absolute hanc Orationem :

Veniat, quaésumus omnípotens Deus, super hoc incénsum larga tuae benedictiónis infusio : et hunc noctúrnus splendórem invisibilis regenerátor accénde ; ut non solum sacrificium, quod hac nocte litátum est, arcána lúminis tui

admixtióne refúlgeat ; sed in quocúmque loco ex hujus sanctificatiónis mystério áliquíd fuerit deportátum, expúlso diabólicae fraudis nequítia, virtus tuae majestátis assístat. Per Christum Dóminum nostrum. R7. Amen.

EXSEQUIARUM ORDO.

Parochus indutus superpelliceo et stola nigra, vel etiam pluviali ejusdem coloris, clerico praeferente crucem, et alio aquam benedictam, ad domum defuncti procedit.

Parochus vero, antequam cadaver efferatur, illud aspergit aqua benedicta; mox dicit Antiphonam : Si iniquitates.

Psalmus 129.

DE profundis clamavi ad te Dómine : *
Dómine exáudi vócem méam.

Fiant áures túae intendéntes * in vó-
cem deprecationis méae.

Si iniquitates observáveris Dómine : *
Dómine, quis sustinébit?

Quia apud te propitiatio est : * et pro-
pter légem túam sustinui te Dómine.

Sustinuit ánima méa in vérbo éjus : *
sperávit ánima méa in Dómino.

A custódia matutína usque ad nó-
ctem, * spéret Israel in Dómino.

Quia apud Dóminum misericórdia : *
et copiósa apud éum redemptio.

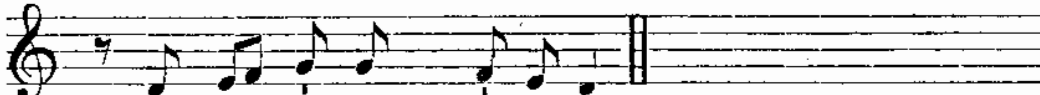
Et ípse rédimet Israel * ex ómnibus
iniquitatibus éjus.

Réquiem aetérnam * dóna éi Dómine.¹
Et lux perpétua lúceat éi.

Repetit Antiphonam totam : Si iniquitates observáveris Dómine : Dómine, quis sustinébit?

Deinde cadaver effertur, Parochusque de domo procedens, statim gravi voce intonat Antiphonam :

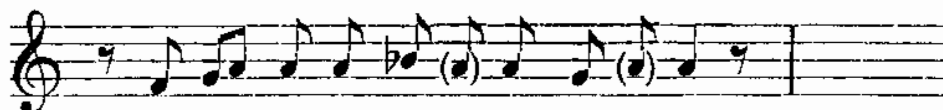
Ant.
1. f
(ré-la)



Exsul- tá-bunt Dómi-no.

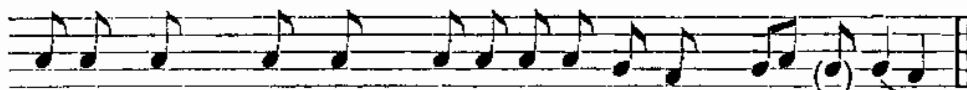
Psalmus 50.

Cantores
inchoant :



1. Mi-se- ré-re mé- i Dé- us, *

Clero
alternatim
prosequente :



secúndum mágnam mi-se-ri-córdi-am tú- am.

2. Et secúndum multitúdinem miseratiónum tuárum, * dele iniquitátem méam.

3. Amplius láva me ab iniquitáte méa : * et a peccáto méo múncta me.

4. Quóniam iniquitátem méam égo cognósco : * et peccátum méum contra me
est sémper.

5. Tibi sóli peccávi, et málum coram te féci : * ut justificéris in sermónibus
túis, et vincas cum judicáris.

¹ Si exsequiae fiant pro pluribus Defunctis, in hoc versu, et in omnibus versiculis et Orationibus, pro singulari ponatur numerus pluralis, praeterquam in Oratione *Non intres*.

6. Ecce enim in iniquitatibus concéptus sum : * et in peccátis concépit me *máter méa*.

7. Ecce enim veritatem **dilexísti** : * incérta et occúlta sapiéntiae túae manife-
stásti míhi.

8. Aspérges me hyssópo, **et mundábor** : * lavábis me, et super nivem *dealbábor*.

9. Auditui méo dábis gáudium **et laetítiam** : * et exsultábunt óssa *humiliáta*.

10. Avérte fáciem túam a peccátis **méis** : * et ómnes iniquitátes *méas dele*.

11. Cor mún-dum créa **in me Déus** : * et spíritum réctum innova in viscéribus
méis.

12. Ne projicias me a **fácie túa** : * et spíritum sánctum túum ne *áuferas a* me.

13. Rédde míhi laetítiam salutáris **túi** : * et spíritu *principáli confírma* me.

14. Docébo iníquos **vías túas** : * et impíi ad te *conver-téntur*.

15. Líbera me de sanguínibus Déus, Déus salutis **méae** : * et exsultábit língua
méa justítiam túam.

16. Dómine lábia **méa apéries** : * et os méum annuntiábit *láudem túam*.

17. Quóniam si voluisses sacrificium, **dedíssem útique** : * holocáustis non
delectáberis.

18. Sacrificium Déo spíritus **contribulátus** : * cor contrítum et humiliátum Déus
non despícies.

19. Benigne fac Dómine in bóna voluntáte **túa Sión** : * ut aedificéntur *múri*
Jerúsalem.

20. Tunc acceptábis sacrificium justítiae, oblatiónes et **holocáusta** : * tunc
impónent super altáre túum vítulos.

21. Réquiem aetérnam * *dóna éi* **Dómine**.

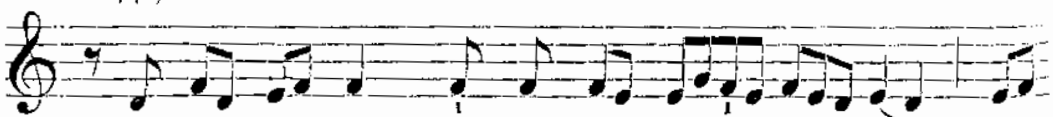
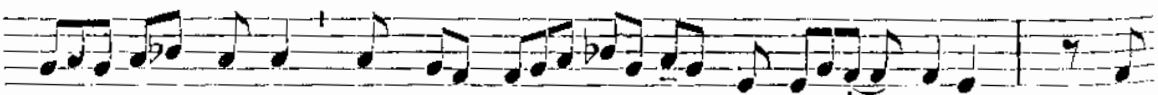
22. Et **lux perpétua** * *lúceat éi*.

Ac si longitudo itineris postulaverit, dicantur Psalmi Graduales, Ad Dóminum cum tribulárer, etc., vel alii Psalmi ex Officio Mortuorum, et in fine cujuslibet Psalmi dicitur : Réquiem aetérnam dona éi Dómine, etc.; qui Psalmi devote, distincte, graviqve voce recitari debent usque ad ecclesiam.

Ad ingressum ecclesiae repetitur Antiphona :

1. 
(ré-la) Exsul- tábunt Dómi-no ós- sa hu- mi- li- á- ta.

Deinde ecclesiam ingressi, cantant Responsorium, Cantore incipiente et Clero alternatim respondente, videlicet :

(M.M. ♩ = 144.)
4. 
(mi-la) Subve- ní- te * Sáncti Dé- i, oc-

cúr- ri-te Ange- li Dómi- ni : * Sus-

Quotiescumque, loco praecedentis R̃., dicuntur tres Nocturni, cantatur R̃. Libera me ... de morte, ut supra, 1126.

AD LAUDES.

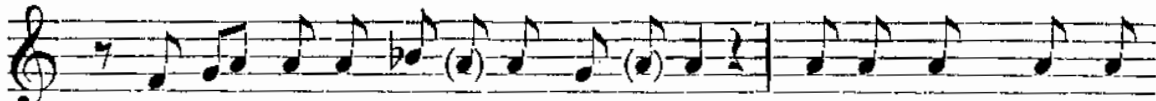
Absolute incipitur.

1. Ant. 1. f
(ré-la)



Exsul-tá-bunt Dómi-no * ós-sa hu-mi-li-á-ta.

Psalmus 50.



1. Mi-se-ré-re mé- i Dé-us, * se-cúndum mágnam
mi-se-ri-córdi-am tú-am.

2. Et secúndum multitudinem miseratiónum tuárum, * dele iniquitátem méam.

3. Amplius láva me ab iniquitáte méa : * et a peccáto méo múncta me.

4. Quóniam iniquitátem méam égo cognósko : * et peccátum méum contra me est sémper.

5. Tibi sóli peccávi, et málum coram te féci : * ut justificéris in sermónibus tuis, et víncas cum iudicáris.

6. Ecce enim in iniquitatibus concéptus sum : * et in peccátis concépit me máter méa.

7. Ecce enim veritátem dilexísti : * incérta et occúlta sapiéntiae tuae manifestásti míhi.

8. Aspérget me hyssópo, et mundábor : * lavábis me, et super nivem dealbábor.

9. Auditui méo dábis gáudium et laetítiam : * et exultábunt óssa humiliáta.

10. Avérte faciém tuám a peccátis méis : * et ómnes iniquitátes meas dele.

11. Cor múnctum créa in me Déus : * et spíritum réctum innova in viscéribus méis.

12. Ne projicias me a faciē tua : * et spíritum sánctum túum ne áuferas á me.

13. Rédde míhi laetítiam salutáris tui : * et spírítu principáli confírma me.

14. Docébo iníquos vías tuas : * et impii ad te converténtur.

15. Libera me de sanguínibus Déus, Déus salutis méae : * et exultábit língua méa justítiam tuám.

16. Dómine lábia méa apéries : * et os méum annuntiábit laudem tuám.

17. Quóniam si voluisses sacrificium, dedíssem útique : * holocáustis non delectáberis.

18. Sacrificium Déo spíritus contríbulátus : * cor contrítum et humiliátum Déus non despíciēs.

19. Benígne fac Dómine in bóna voluntáte túa Sión : * ut aedificéntur múra Jerúsalem.

20. Tunc acceptábis sacrificium justítiae, oblatiões et holocáusta : * tunc impónent super altáre túum vítulos.

21. Réquiem aetérnam * dóna éis Dómine.

22. Et lúx perpétua * líceat éis.

Psalm 50 and its Antiphons

(from The Liber Usualis, 1961)

(pages 652-653, 658-660, 712-714, 719, 773-775, 776c, 1763-1764, 1799-1801, 1871-1873)

AT LAUDS

1 Ant.

8 G

J

Usti-ficé-ris, Dómine, * in sermónibus tú-is, et

vín-cas cum judicá-ris.

Psalm 50 (*New psalter, p. 36**)

1. Mí-serére mé-i, Dé-us, * secúndum mágnam mí-se-ricór-

di-am tú- am.2. Et secúndum multitúdinem miseratiónum tuárum, * *déle iniquitátem méam.*3. Amplius láva me ab iniquitáte *méa* : * et a peccáto *méo mún*da me.4. Quóniam iniquitátem méam égo cognósko : * et peccátum méum contra *me est sémp*er.5. Tibi sóli peccávi, et málum coram te féci : * ut justificéris in sermónibus túis, et vín-cas cum *judicá*ris.6. Ecce enim in iniquitátibus concéptus sum : * et in peccátis concépit me *má*ter *méa*.7. Ecce enim veritátem dilexísti : * incérta et occúlta sapiéntiae túae manifestásti *mí*hi.8. Aspérget me hyssópo, et mundábor : * lavábis me, et super nívem *dealbá*bor.9. Audítui méo dábis gáudium et laetítiam : * et exsultábunt óssa *humiliá*ta.10. Avérte faciém túam a peccátis *méis* : * et ómnes iniquitátes *méas. dé*le.11. Cor mún-dum créa in me, Déus : * et spíritum réctum innova in viscéribus *méis*.12. Ne prócias me a faci-e *túa* : * et spíritum sánctum túum ne áu-feras a me.13. Rédde *mí*hi laetítiam salutáris *túi* : * et spírítu principáli *confírma* me.

14. Docébo iníquos vias tuas : * et impii ad te *converténtur*.

15. Libera me de sanguinibus, Deus, Deus salutis meae : * et exsultábit língua mea *justítiam* tuam.

16. Dómine, lábia mea apéries : * et os méum annuntiábit *laudem* tuam.

17. Quóniam si voluísses sacrificium, dedíssem útique : * holocáustis non *delectáberis*.

18. Sacrificium Déo spíritus contribulátus : * cor contrítum, et humiliátum, Deus, *non despícies*.

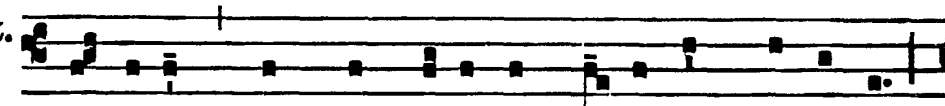
19. Benígne fac, Dómine, in bóna voluntáte tua Sión : * ut aedificéntur múri *Jerúsalem*.

20. Tunc acceptábis sacrificium justítiae, oblatiónes, et holocáusta : * tunc impónent super altáre *tuum* vítulos.

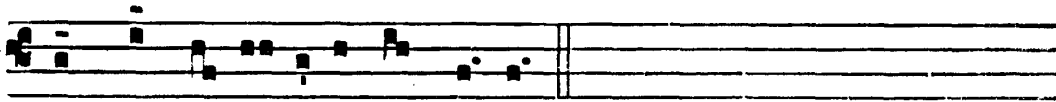
2 Ant.

2 D

D

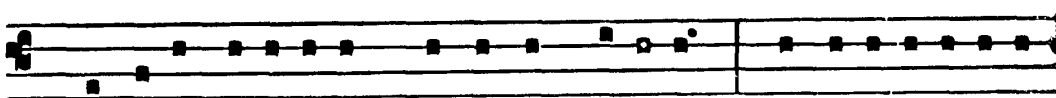


Ominus * tamquam óvis ad ví-ctimam dúctus est,

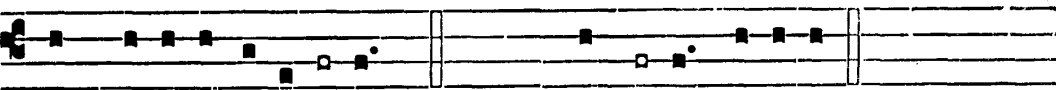


et non a-pé-ru-it os sú-um.

Psalm 89 (New psalter, p. 37*)



I. Dómine, refúgi-um fáctus es nó- bis : * a genera-ti-óne



in genera-ti-ó- nem. *Flex* : tránse-at, †

2. Priúsqum móntes fierent, aut formarétur térra et orbis : * a saéculo et usque in saéculum tu es, Deus.

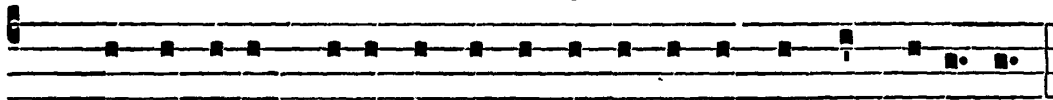
3. Ne avértas hóminem in humilitátem : * et dixísti : Converte-míni, filii hóminum.

4. Quóniam mílle ánni ante óculos tuos, * tamquam dies hestérna quae *praetériit*.

5. Et custódia in nócte, * quae pro níhilo habéntur, eórum ánni érun-t.

6. Mane sicut hérba tránseat, † mane flóreat, et tránseat : * véspere décidat, indúret et *aréscat*.

The Little Chapter is not said, nor a Hymn.



℣. Hómo pácis mé-ae, in quo sperá-vi.
 ℞. Qui edébat pánes méos, ampliávit
 advérsus me supplanta- ti-ó-nem.

Or :



℣. Hómo pácis mé-ae, in quo spe-rá-vi.
 ℞. Qui edébat pánes méos, ampliávit
 advérsus me supplanta-ti-ónem.

At Bened.

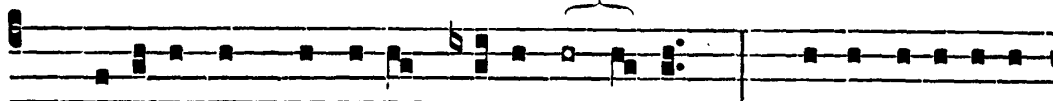
Ant. 1 g

T

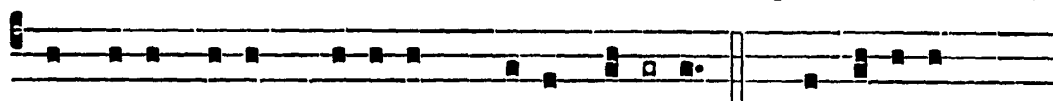
Rádi-tor autem * dédit é- is sígnum, dí-cens : Quem

oscu-látus fú-ero, ípse est, tené-te é- um.

Canticle of Zachary (New psalter, p. 40) Luc. 1, 68-79*



1. Benedíctus Dóminus Dé-us Isra-ël, * qui- a vi-si-távit,



et fécit redempti-ónem plébis sú- ae : 2. Et eréxit...

The intonation is sung at each verse.

2. Et eréxit córnu *salútis* nóbis : * in dómo Dávid, púeri súi.

3. Sicut locútus est *per os sanctórum*, * qui a saéculo sunt, *prophetárum* éjus :

4. *Salútem* ex inimícis nóstris, * et de mánu ómnium qui odérunt nos :

5. Ad faciéndam misericórdiam cum *pátribus* nóstris : * et memorári testaménti súi *sánc*ti.

6. Jusjurándum, quod jurávit ad Abraham, *pátrem* nóstrum, * datúrum *se* nóbis :

7. Ut sine timóre, de mánu inimicórum nostrórum *liberáti*, * *serviámus* illi.

8. In sanctitáte, et justítia *coram* ipso, * *ómnibus diébus* **nóstris**.

9. Et tu, púer, Prophéta *Altíssimi vocáberis* : * *praeíbis enim* ante fáciem Dómini paráre *vías éjus* :

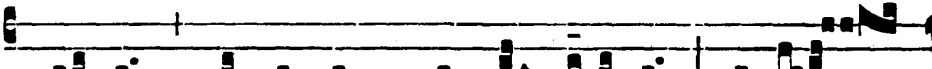
10. Ad dándam sciéntiam *salútis plébi éjus* : * in remissiónem *peccatórum eórum* :

11. Per víscera misericórdiae *Déi nóstri* : * in quíbus visitávit nos, *óriens ex álto* :

12. Illumináre his, qui in ténebris, et in úmbra *mórtis sédent* : * ad dirigéndos pédes *nóstris* in *viam pácis*.

The candles on the triangular candlestick having been extinguished as has already been explained, the one at the top of the triangle alone remains lighted. During the Canticle Benedictus, the candles on the altar are likewise extinguished one by one, from each side alternately, at every second verse, so that by the last verse all are extinguished. All other lights and lamps in the church are also put out.

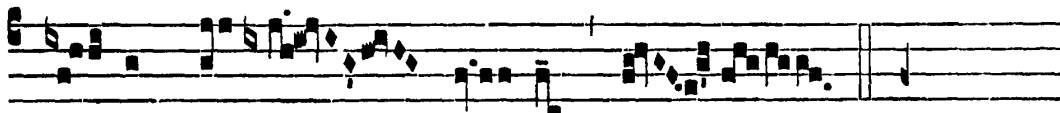
After the repetition of the Antiphon at the Benedictus, all kneel and sing :

Ant. 
 Hrí-stus * fáctus est pro nó- bis obé-



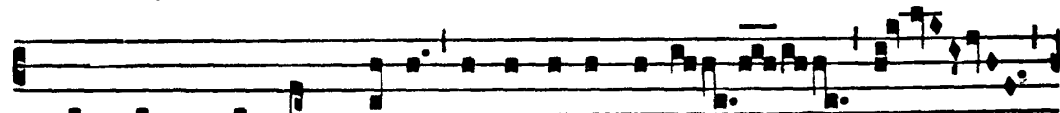
di- ens usque ad mór-tem.

On Thursday is added :

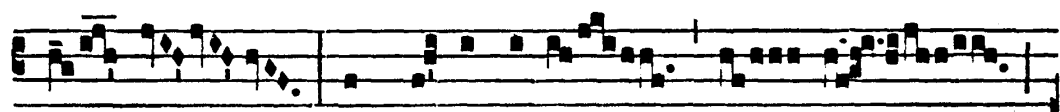


MORTEM au- tem crú- cis.

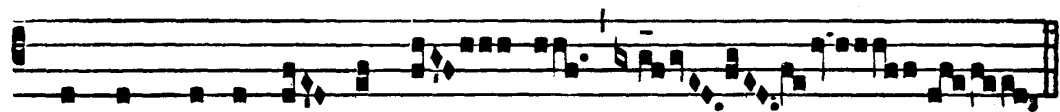
On Friday is added :



PROPTER quod et Dé-us exaltávit íllum,



et dé-dit íl-li nó- men,



quod est super ómne nó- men.

This verse is said at the end of all the other Hours, but is not then sung. When the antiphon Christus factus est is finished, Pater noster is said, in silence throughout.

Then is sung, without Orémus, to the ferial tone B (or the ancient simple tone) :

On Thursday and Friday

Respice, quaesumus, Domine, | tradi nocentium, * et crucis sub-
super hanc familiam tuam, † | ire tormentum. *And in silence :*
pro qua Dominus noster Jesus | Qui tecum vivit et regnat in
Christus non dubitavit manibus | unitate...

On Saturday

Concede, quaesumus, omnipotens Deus : † ut qui Filii tui resurrectionem devota expectatione praevenimus; * ejusdem resurrectionis gloriam consequamur. *And in silence :* Per eundem Dominum nostrum Jesum Christum.

All then rise and retire in silence.

AT THE LITTLE HOURS

The Little Hours are recited at a suitable time, without chant. The candles are not lit. These Hours begin directly with the Sunday Psalms, without an antiphon. At Prime the Psalm Deus, in nomine tuo is said as on feast days, p. 226 (new psalter, p. 14). After the Psalms, all kneel and say V. Christus factus est, etc. (as above), then the Pater noster is said in silence throughout, and the Collect Respice or Concede, as at Lauds. On these days the Martyrology and the whole of Pretiosa are omitted.*

THE MASS AND HOLY COMMUNION

On Maundy Thursday the ancient tradition of the Roman Church should be observed whereby all the priests and clerics assist at the sacrifice in *Cena Domini*, where it is fitting that they should receive Holy Communion. (Cf. C. J. C. can. 862).

Yet where pastoral reasons demand it, the local Ordinary may allow, besides the principal Mass in *Cena Domini*, one or two low Masses in each public church or oratory, and one only in semi-public oratories. But, if for some reason, the principal Mass in *Cena Domini* cannot be celebrated even with the simple rite, the Ordinary, for pastoral reasons, may allow two low Masses in public churches and oratories and one in semi-public oratories. The object of this is to make it possible for all the faithful on this holy day to be present at the sacrifice of the Mass and to receive the Body of Christ. These Masses are allowed during the same hours as the solemn Mass in *Cena Domini*.

On Maundy Thursday, Holy Communion may be given to the people only during the evening Masses or immediately afterwards; except in the case of the sick, to whom Holy Communion may be taken in the morning or afternoon.

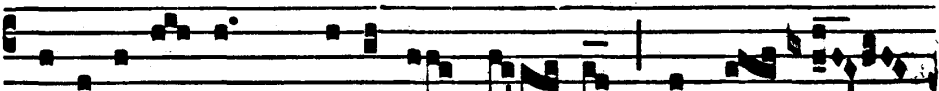
The Bishop of the diocese may allow priests who have charge of two or more parishes to say twice the Mass in *Cena Domini*.

Where on Maundy Thursday, after the Mass in *Cena Domini* even with the simple rite, the Translation and Reservation of the B. Sacrament takes place, it is strictly required that the Good Friday afternoon Liturgy should be carried out in the same church or oratory.

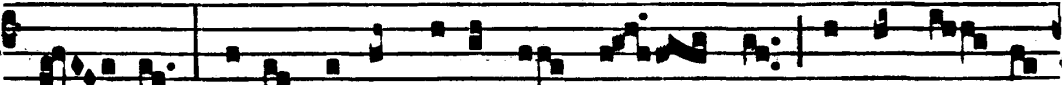
LESSON IX

NEC quisquam sumit sibi honorem, sed qui vocatur a Deo, tamquam Aaron. Sic et Christus non semetipsum clarificavit ut Póntifex fleret : sed qui locutus est ad eum : Fílius meus es tu, ego hódie génui te. Quemádmódum et in álio loco dicit : Tu es sacérdos in aetérnum secúndum órđinem Melchisedech. Qui in diébus carnis suae, preces supplicationésque ad eum, qui possit illum salvum fácere a morte, cum clamóre válido et lácrimis, ófferens, exaudítus est pro sua reveréntia. Et quidem cum esset Fílius Dei, dídicit ex iis quae passus est, obediéntiam : et consummátus, factus est ómnibus obtemperántibus sibi causa salutis aetérnae, appellátus a Deo Póntifex juxta órđinem Melchisedech.

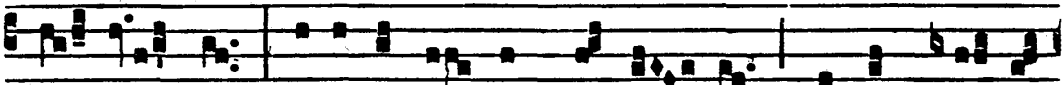
Resp. 9



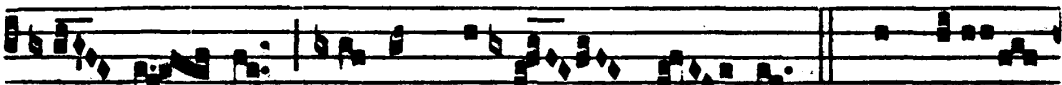
C Aligavé- runt * ócu-li mé- i a flé- tu



mé- o : qui- a e-longátus est a me, qui conso- la-



bá- tur me : Vidé-te, ómnes pó-pu- li, * Si est dó- lor



sí- mi- lis sic-ut dó- lor mé- us. *℣*. O vos



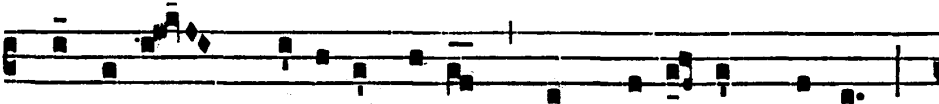
ómnés, qui transí-tis per ví- am, atténde-te et vi-



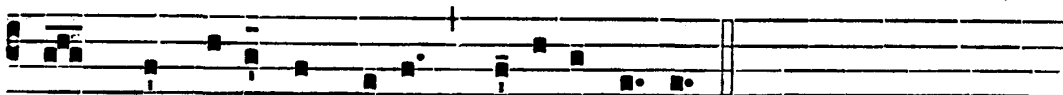
dé- te. * Si est. *℟*. Ca-ligavé- runt.

AT LAUDS

1 Ant.
7 c



P Rópri-o * Fí-li-o sú-o non pepércit Dé- us,

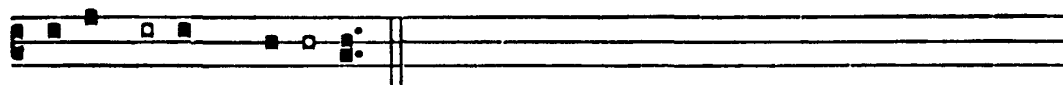


sed pro nobis ómnibus tradidit íl-lum.

Psalm 50 (*New psalter, p. 51**)



I. Mi-se-ré-re mé- i, Dé- us, * secúndum mágnam mi-se-



ricórdi- am tú- am.

2. Et secúndum multitudínem miseratiónum tuárum, * déle iniquitátem méam.

3. Amplius láva me ab iniquitáte méa : * et a peccáto méo mún-da me.

4. Quóniam iniquitátem méam égo cognósco : * et peccátum méum contra me est sémper.

5. Tíbi sóli peccávi, et málum córam te féci : * ut justificéris in sermónibus tuis, et víncas cum iudicáris.

6. Ecce enim in iniquitatibus concéptus sum : * et in peccátis concépit me máter méa.

7. Ecce enim veritátem dilexísti : * incérta et occúlta sapiéntiae túae manifestásti míhi.

8. Aspérges me hyssópo et mundábor : * lavábis me, et super nívem dealbábor.

9. Audítui méo dábis gáudium et laetítiam : * et exsultábunt óssa humiliáta.

10. Avérte fáciem túam a peccátis méis : * et ómnes iniquitátes meas déle.

11. Cor mún-dum créa in me, Déus : * et spíritum réctum ínno-va in viscéribus méis.

12. Ne projícias me a fácie túa : * et spíritum sánctum túum ne áu-feras a me.

13. Rédde míhi laetítiam salutáris túi : * et spírítu principáli confírma me.

14. Docébo iníquos vías túas : * et ímpii ad te converténtur.

15. Líbera me de sanguínibus, Déus, Déus salútis méae : * et exsultábit língua méa justítiam túam.

16. Dómine, lábia méa apéries : * et os méum annuntiábit láudem túam.

17. Quóniam si volúisses sacrificium, dedíssem útique : * holocáustis non delectáberis.

18. Sacrificium D^{eo} sp^{iritus} contribulatus : * cor contritum et humiliatum, D^{eus}, non despicias.

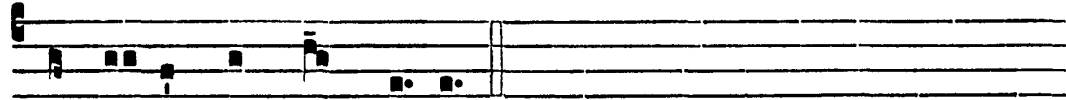
19. Benigne fac, D^{omine}, in bona voluntate tua Sion : * ut aedificentur m^{uri} Jer^{usalem}.

20. Tunc acceptabis sacrificium justitiae, oblationes et holocausta : * tunc imp^{onent} super altare tuum vitulos.

2 Ant.

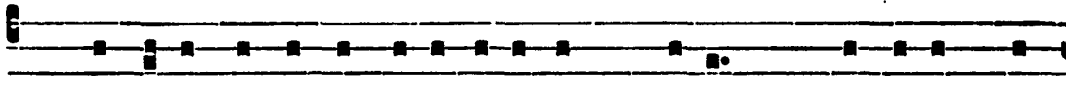
4 E
A

Nxi-átus est in me * spí-ri-tus mé-us : in me

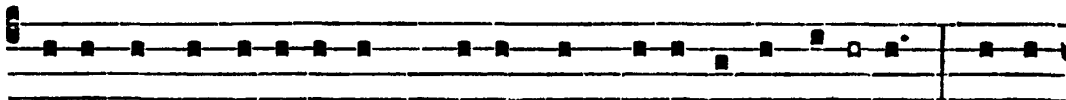


turbá-tum est cor mé-um.

Psalm 142 (New psalter, p. 52*)



1. D^{omine}, exáudi ora-ti-ónem mé-am : † áuribus pér-



cipe obsecra-ti-ónem mé-am in ve-ri-tá-te tú-a : * exáu-



di me in tú-a justí-ti-a. Flex : antiquó-rum, †

2. Et non intres in iudicium cum servo tuo : * quia non justificabitur in conspectu tuo *omnis* vivens.

3. Quia persecutus est inimicus *ánimam* méam : * humiliavit in terra *vítam* méam.

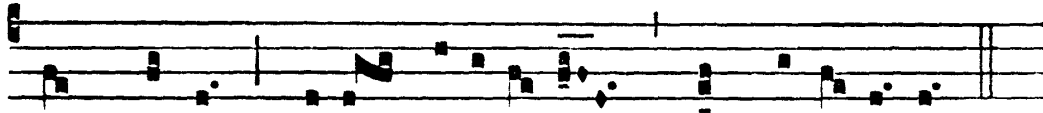
4. Collocavit me in obscuris sicut mórtuos saéculi : * et anxiatus est super me sp^{iritus} méus, in me turbatum est cor méum.

5. Mémor fúi diérum antiquórum, † meditatus sum in ómnibus opéribus tuis : * in fáctis mánuum tuárum meditábar.

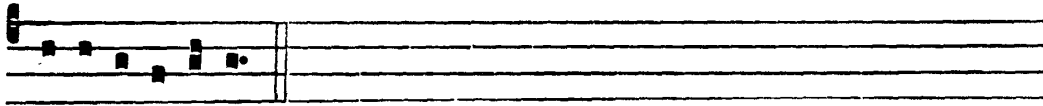
6. Expánderé mánus méas ad te : * ánima mea sicut terra sine áqua tibi.

7. Velóciter exáudi me, D^{omine} : * defécit sp^{iritus} méus.

8. Non avértas faciém tuám a me : * et símilis éro descendéntibus in lácum.



us scríptam : Jésus Nazaré-nus, Rex Judae-ó-rum.



E u o u a e.

Cant. Benedictus Dóminus. p. 658 (new psalter, p. 68).*

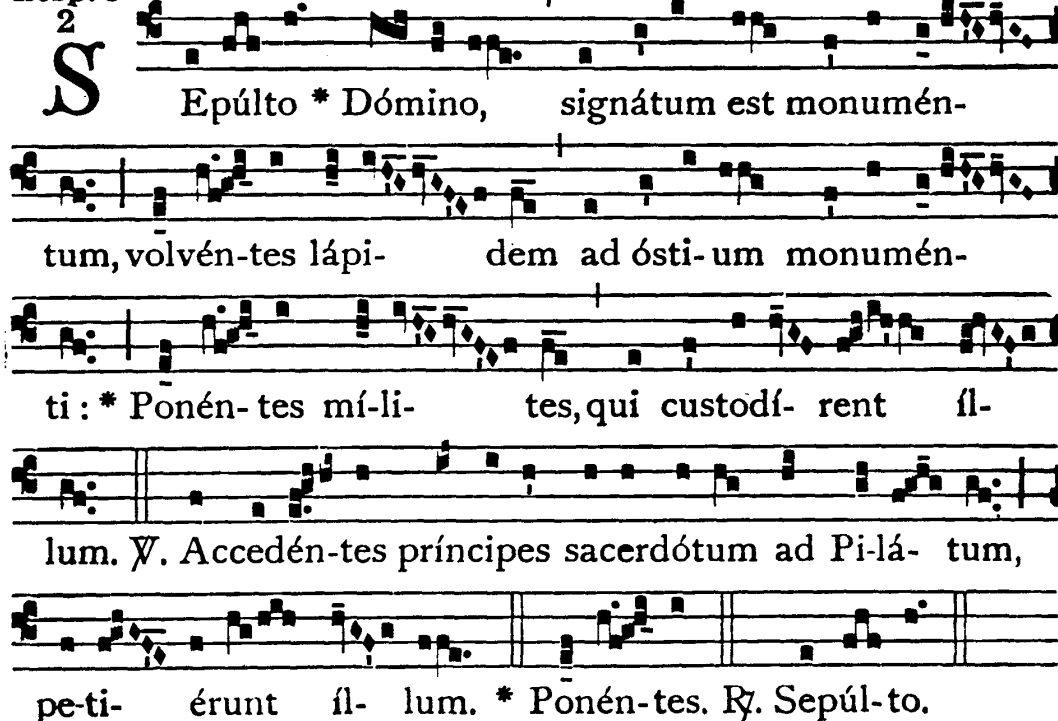
Christus fáctus est is then sung, and all that follows is said, as on p. 659.



LESSON IX

Lecto enim omni mandáto legis ad vos Deus. Etiam tabernáculum, et ómnia vasa ministérii accípiens sánguinem vitulórum, ságuine simíliter aspérsit : et et hircórum, cum aqua et lana ómnia pene in ságuine secúndum legem mundántur : et sine coccínea, et hyssópo : ipsum ságuinis effusióne non fit remíssio. quoque librum, et omnem pópulum aspérsit dicens : Hic sanguis testaménti, quod mandávit

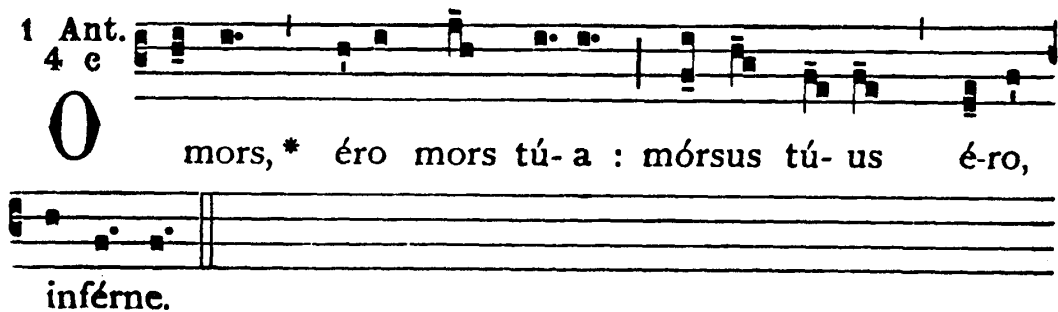
Resp. 9



AT LAUDS

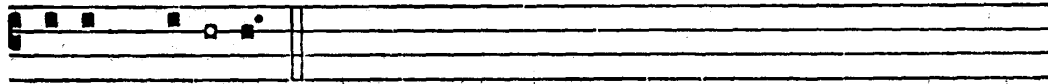
1 Ant.

4 c



Psalm 50 (*New psalter, p. 61**)

I. Mi-seré-re *mé-i*, Dé- us, * secúndum mágnam mi-se-ricór-



di-am tú- am.

2. Et secúndum multitúdinem miseratiónum *tuárum*, * déle iniquitátem *méam*.

3. Amplius láva me ab iniquitáte *méa* : * et a peccáto méo *múnda* me :

4. Quóniam iniquitátem *méam* *égo cognósco* : * et peccátum méum contra me est *sémper*.

5. Tíbi sóli peccávi, et málum *coram te féci* : * ut justificéris in sermónibus *túis*, et víncas cum iudicáris.

6. Ecce enim in iniquitátibus *concéptus* sum : * et in peccátis concépit me máter *méa*.

7. Ecce enim veritátem *dilexisti* : * incérta et occúlta sapiéntiae túae manifestásti *míhi*.

8. Aspérges me hyssópo, *et mundábor* : * lavábis me, et super nívem dealbábor.

9. Audítui méo dábis gáudium *et laetítiam* : * et exsultábunt óssa humiliáta.

10. Avérte fáciem túam a peccátis *méis* : * et ómnes iniquitátes méas *déle*.

11. Cor múndum créa *in me*, Déus : * et spíritum réctum innova in viscéribus *méis*.

12. Ne projícias me a fácie *túa* : * et spíritum sánctum túum ne áuferas *a me*.

13. Rédde *míhi* laetítiam salutáris *túi* : * et spírítu principáli *confírma* me.

14. Docébo iníquos *vías* *túas* : * et ímpii ad te converténtur.

15. Líbera me de sanguínibus, Déus, Déus *salútis méae* : * et exsultábit língua *méa* justítiam *túam*.

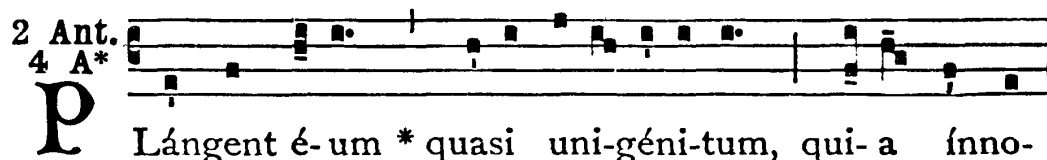
16. Dómine, lábia *méa apéries* : * et os méum annuntiábit láudem *túam*.

17. Quóniam si voluísses sacrificium, *dedíssem* útique : * holocáustis non delectáberis.

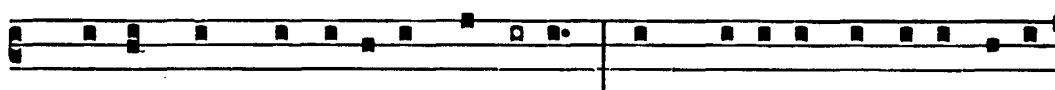
18. Sacrificium Déo spíritus *contribulátus* : * cor contrítum, et humiliátum, Déus, non despícies.

19. Benigne fac, Dómine, in bóna voluntáte *túa* Sión : * ut aedificéntur móri Jerúsalem.

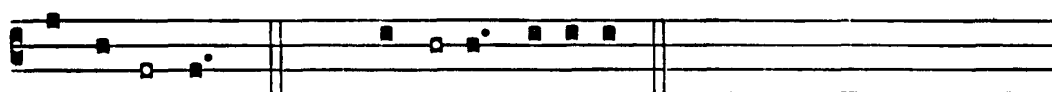
20. Tunc acceptábis sacrificium justítiae, oblatiões et *holocáusta* : * tunc impónent super altáre túum vítulos.



Psalm 91 (*New psalter, p. 62**)



I. Bónum est confi-té-ri Dómino : * et psállere nómini *tú-o*,



Altissime. Flex : Dómine, †

2. Ad annuntiándum mane misericórdiam *túam* : * et veritátem *túam per nóctem*.

3. In decachódo, *psaltério* : * cum cántico, *in cíthara*.

4. Quia delectásti me, Dómine, in *factúra* *túa* : * et in opéribus mánuum tuárum *exsultábo*.

5. Quam magnificáta sunt ópera *túa*, Dómine! * nimis profúndae fáctae sunt cogitatiões *túae*.

6. Vir insípiens *non cognóscet* : * et stúltus *non intélliget* haec.

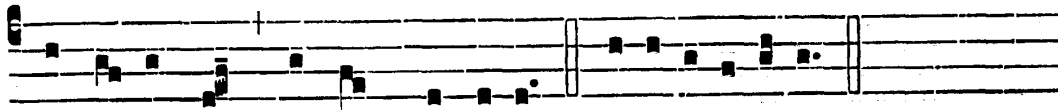
7. Cum exórti fúerint peccatóres *sicut fénium* : * et apparúerint ómnes, qui operántur *iniquitátem* :

8. Ut intéreant in saéculum saéculi : * tu autem Altíssimus in *aetérnum*, Dómine.

9. Quóniam ecce inimíci tui, Dómine, † quóniam ecce inimíci tui *períbunt* : * et dispergéntur ómnes, qui operántur *iniquitátem*.

10. Et exaltábitur sicut unicórnis *córnú méum* : * et senéctus *méa* in misericórdia *úberi*.

11. Et despéxit óculus méus *inimícos méos* : * et in insurgéntibus in me malignántibus *áudiet áuris méa*.



mentabántur, fléntes Dóminum. E u o u a e.

Cant. Benedíctus Dóminus. p. 658. (New psalter, p. 40).*

Then Christus fáctus est. and the rest, p. 659.

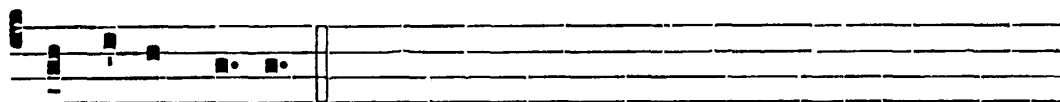
THE LITTLE HOURS are said at a suitable time.

VESPERS are said in the afternoon at a suitable time.

AT VESPERS.

Vespers begin at once with the first antiphon :

1 Ant. **h** Odi-e * afflíctus sum válde, sed cras sólvam

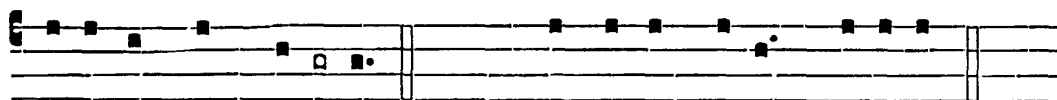


víncu-la mé- a.

Psalm 115 (New psalter, p. 65)*



1. Crédi-di, propter quod locútus sum : * égo autem humi-



li- á-tus sum ní- mis. *Flex :* víncu-la mé-a : †

2. Ego díxi in excéssu méo : * Omnis hómo méndax.

3. Quid retríbuam Dómino, * pro ómnibus quae retríbuit míhi?

4. Cálicem salutáris accípíam : * et nómen Dómini invocábo.

5. Vóta méa Dómino réddam coram ómni pópulo éjus : * pretiósá in conspéctu Dómini mors sanctórum éjus :

6. O Dómine, quia égo sérvus túus : * égo sérvus túus, et fílius ancíllae túae.

7. Dirupísti víncula méa : † tibi sacrificábo hóstiam láudis, * et nómen Dómini invocábo.

8. Vóta méa Dómino réddam in conspéctu ómnis pópuli éjus : * in átriis dómus Dómini, in médio túi, Jerúsalem.

The antiphon is repeated after each psalm.

The Burial Service.

The Bearing of the Corpse to the church.

The Priest, vested in surplice and black stole, sometimes even in black cope, goes to the house of the deceased, accompanied by the Clergy. He is preceded by the Cross-bearer and an acolyte carrying holy water.

The priest sprinkles the corpse with holy water and intones the antiphon
Si iniquitâtes.

Psalm 129.

DE profundis clamâvi ad te Dô-
mine : * Dômine exâudi vócem
méam.

Fiant áures túae intendéntes * in
vócem deprecationis méae.

Si iniquitâtes observáveris Dômi-
ne : * Dômine, quis sustinébit?

Quia apud te propitiatio est : * et
propter légem túam sustínui te Dô-
mine.

Sustínuit ánima méa in vérbo

éjus : * sperávit ánima méa in Dô-
mino.

A custódia matutína usque ad
nóctem, * spéret Israel in Dômino.

Quia apud Dôminum misericór-
dia : * et copiósa apud éum redém-
ptio.

Et ípse rédimet Israel * ex ómni-
bus iniquitatibus éjus.

Réquiem aetérnam * dóna éi
Dômine. †

Et lux perpétua * lúceat éi.

The Antiphon is repeated : Si iniquitâtes observáveris Dômine : Dômine, quis sustinébit?

The corpse is then borne to the church. On leaving the house, the priest solemnly intones the Antiphon :

Ant.

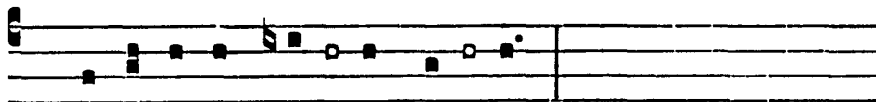
1. f

E

Xsultábunt Dômino.

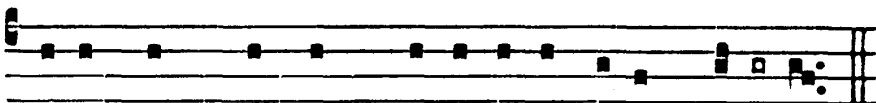
Psalm 50.

*The Cantors
intone :*



I. Mi-se-ré-re mé- i Dé- us, *

*The Clergy
in 2 Choirs,
continue :*



secúndum mágnam mi-se-ri-córdi- am tú- am.

2. Et secúndum multitudinem miseratiónum tuárum, * déle iniqui-
tátem méam.

† If two or more deceased are buried at the same time, this Versicle is said each time in the plural, as are also the other Versicles and the Prayers, with the exception of the Prayer *Non intres*.

3. Amplius láva me ab iniquitáte méa : * et a peccáto méo mún-
da me.

4. Quóniam iniquitátem méam égo cognósko : * et peccátum méum
contra me est sémper.

5. Tíbi sóli peccávi, et málum eorám te féci : * ut justificéris in
sermónibus túis, et víncas cum *judicáris*.

6. Ecce enim in iniquitatibus concéptus sum : * et in peccátis concé-
pit me *máter* méa.

7. Ecce enim veritátem dílexisti : * incérta et occúlta sapiéntiae túae
manifestásti mihi.

8. Aspérges me hyssópo, et mundábor : * lavábis me, et super nívem
dealbábor.

9. Auditui méo dábis gáudium et laetitiam : * et exsultábunt óssa
humiliáta.

10. Avérte fáciem túam a peccátis méis : * et ómnes iniquitátes
méas déle.

11. Cor mún-
dum créa in me Déus : * et spíritum réctum innova in
viscéribus méis.

12. Ne projicias me a fácie túa : * et spíritum sánctum túum ne
áuferas a me.

13. Rédde míhi laetitiam salutáris túi : * et spíritu principáli *con-*
firma me.

14. Docébo iníquos vías túas : * et impii ad te *converténtur*.

15. Líbera me de sanguínibus Déus, Déus salutis méae : * et exsul-
tábit língua méa *justítiam túam*.

16. Dómine lábia méa apéries : * et os méum annuntiábit *láudem*
túam.

17. Quóniam si voluís-
ses sacrificium, dedissem útique : * holocáustis
non delectáberis.

18. Sacrificium Déo spíritus contribulátus : * cor contrítum et humi-
liátum Déus *non despícies*.

19. Benigne fac Dómine in bóna voluntáte túa Sion : * ut aedificén-
tur múri *Jerúsalem*.

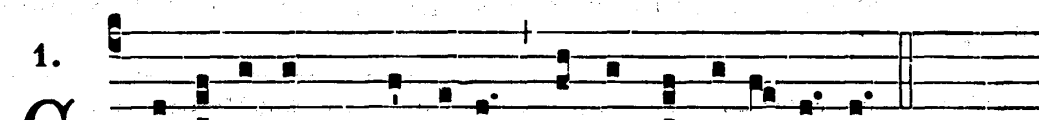
20. Tunc acceptábis sacrificium justítiae, oblati-
ones et holoeáusta : *
tunc impónent super altáre *túum vítulos*.

21. Réquiem aetérnam * dóna éi Dómine.

22. Et lux perpétua * lúceat éi.

If it be necessary on account of the distance to the church, the Gradual Psalms are added : Ad Dóminum cum tribulárer, p. 1773, etc., or other psalms are said from the Office of the Dead. At the end of each psalm, the V. Réquiem aetérnam dóna éi Dómine. is said. The chant of the psalms should continue, if possible, until the church is reached.

Whilst entering the church, the Antiphon is repeated :

1. 

Xsultábunt Dómino óssa humi-li-á-ta.



ni, qui portas aére-as confre-gí-sti : et vi-
 si-tá-sti inférnum, et dedísti é-is lú-men,
 ut vi-dé-rent te : * Qui é-rant in poé-nis te-
 nebrá-rum. V. Clamántes et di-
 céntes : Advení-sti Redémptor nó-ster. * Qui
 é-rant. V. Réqui-em aetérnam dóna é-is Dómine :
 et lux perpé-tu-a lúce-at é-is. * Qui é-rant.

If the three Nocturns are said, the foregoing Responsory is omitted and the Responsory Libera me Dómine. 1767, is sung instead.

AT LAUDS.

The Office begins directly by the Antiphon.

1. Ant. 1. f

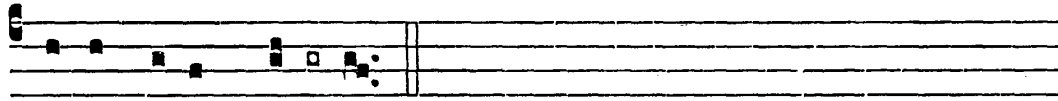


E Xsultábunt Dómino * óssa humi-li-á-ta.

Psalm 50.



I. Mi-se-ré-re mé- i Dé- us, * secúndum mágnam mi-se-



ri-cór-di- *am* tú- am.

2. Et secúndum multitudinem miseratiónum tuárum, * déle iniquitátem méam.

3. Amplius láva me ab iniquitate méa : * et a peccáto méo munda me.

4. Quóniam iniquitátem méam égo cognósko : * et peccátum méum contra *me est* semper.

5. Tíbi sóli peccávi, et málum coram te fēci : * ut justificéris in sermónibus tuis, et víncas cum *judicáris*.

6. Ecce enim in iniquitatibus concéptus sum : * et in peccátis concépit me *máter* méa.

7. Ecce enim veritátem dilexisti : * incérta et occúlta sapiéntiae túae manifestásti míhi.

8. Aspérges me hyssópo, et mundábor : * lavábis me, et super nívem dealbábor.

9. Audítui méo dábis gáudium et laetítiam : * et exsultábunt óssa humiliáta.

10. Avérte fáciem túam a peccátis méis : * et ómnes iniquitátes méas déle.

11. Cor múndum créa in me Déus : * et spíritum réctum innova in viscéribus méis.

12. Ne projicias me a fácie túa : * et spíritum sánctum túum ne áuferas á me.

13. Rédde míhi laetítiam salutáris tui : * et spíritu principáli *con-*firma me.

14. Docébo iníquos vías túas : * et ímpii ad te *converténtur*.

15. Líbera me de sanguínibus Déus, Déus salutis méae : * et exsultábit língua méa *justítiam* túam.

16. Dómine lábia méa apéries : * et os méum annuntiábit *láudem* túam.

17. Quóniam si voluisses sacrificium, dedissem útique : * holocáustis non *delectáberis*.

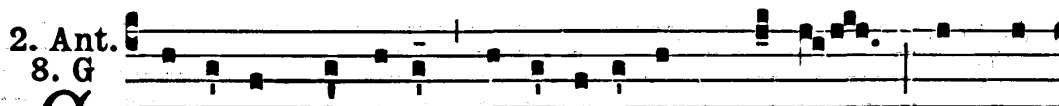
18. Sacrificium Déo spíritus contríbulátus : * cor contrítum et humiliátum Déus *non despícies*.

19. Benígne fac Dómine in bóna voluntáte túa Sion : * ut aedificén-
tur *múri Jerúsalem*.

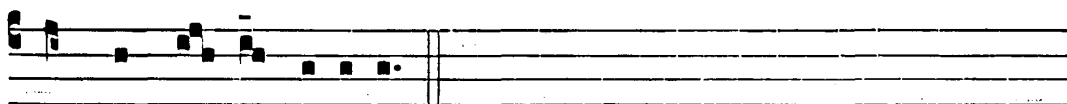
20. Tunc acceptábis sacrificium iustitiae, oblatiões et holoeáusta : *
tunc impónent super altáre *tuum* vitulos.

21. Réquiem aetérnam * dóna *éis* Dómine.

22. Et lúx perpétua * *lúceat* *éis*.

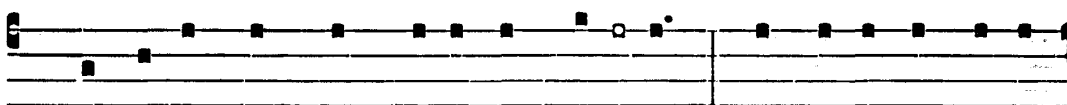


E Xáudi Dómine * o-ra-ti-ónem mé-am : ad te



ómnis cá-ro véni-et.

Psalm 64.



1. Te dé-cet hýmnus Dé-us in Sí-on : * et tí-bi reddé-tur



vó-tum *in Jerúsa-lem*. *Flex* : á-quis, †

2. Exáudi oratiómem méam : * ad te ómnis *cáro* véniet.

3. Vérba iniquórum praevaluérunt super nos : * et impietátibus nó-stris tu propitiáberis.

4. Beátus quem elegísti et assumpsisti : * inhabitábit in *átriis* tuis.

5. Replébimur in bónis dómus túae : * sánc-tum est témp-lum túum, mirá-bile in *aequitáte*.

6. Exáudi nos Déus salutáris nóster, * spes ómnium finium térrae, et in *mári* lónge.

7. Praéparans móntes in virtúte túa, accínctus poténtia : * qui con-túr-bas profúndum máris, sónum *flúctuum* éjus.

8. Turbabúntur géntes, et timébunt qui hábitant términos a sígnis tuis : * éxitus matutíni et vés-pera *delectábis*.

9. Visitásti térram et inebriásti éam : * multiplicásti locupletáre éam.

10. Flúmen Déi replétum est áquis, † parásti cíbum illórum ; * quóniam ita est praeparátio éjus.

11. Rívos éjus inébria, múltiplica genímína éjus : * in stillicídiis éjus laetábitur gérminans.

12. Benedíces corónae ánni benignitátis túae : * et cámpi tui reple-búntur *ubertáte*.

13. Pinguéscent speciósá desér-ti : * et exsultatióne cólles *accingéntur*.



ré- mus. Ve- ní-te, ad-o- ré-mus Dó- mi- num.

The Choir : Nátum vidéte.

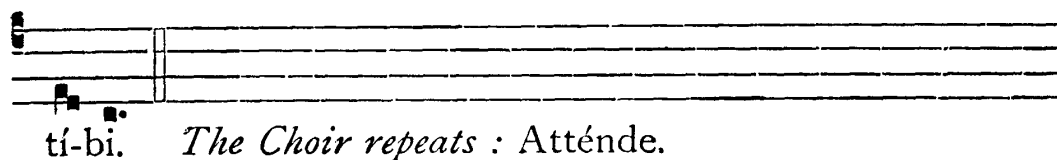
2. En grége relicto, húmiles ad cúnas
Vocáti pastóres appróperant :
* Et nos ovánti grádu festinémus :
Veníte, adorémus, *etc.*
3. Ætérni Paréntis splendórem aetérnum
Velátum sub cárne vidébimus :
* Déum infántem, pánnis involútum,
Veníte, adorémus, *etc.*
4. Pro nóbis egénium et foéno cubántem
Piis foveámus ampléxibus :
* Sic nos amántem quis non redamáret?
Veníte, adorémus, *etc.*

DURING LENT.

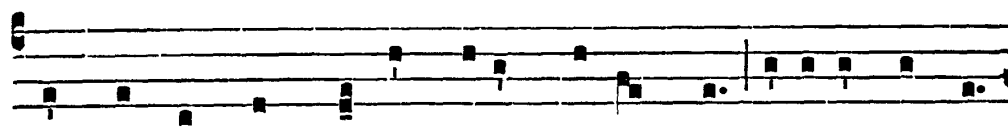
Attende Dómine.



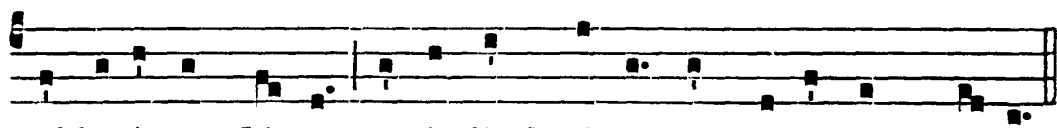
5. **A**tténde Dómine, et mi-se-rére, qui-a peccávimus



tí-bi. *The Choir repeats : Atténde.*

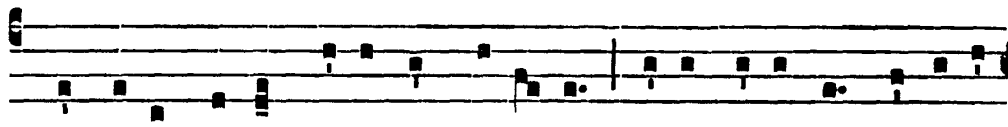


1. Ad te Rex súmme, ómni-um Redémptor, óculos nóstros



sublevámus fléntes : exáudi, Chríste, suppli-cántum pré-ces.

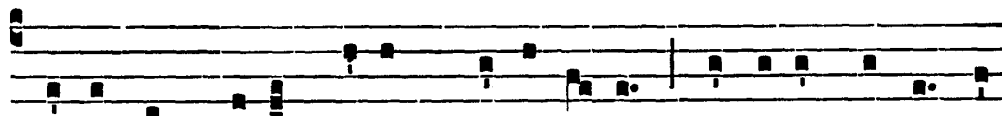
Ry. Atténde.



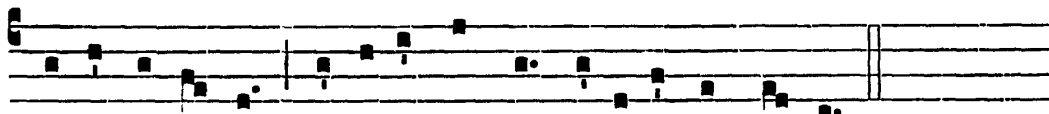
2. Déxtera Pátris, lápis angu-lá-ris, ví-a sa-lú-tis jánu-a



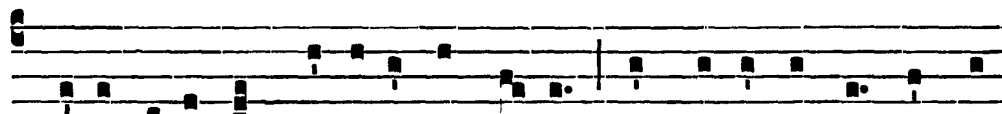
caeléstis, áblu-e nóstri mácu-las de-lícti. R̃. Atténde.



3. Rogámus, Dé-us, tú-am ma-jestá-tem : áuribus sácris gé-

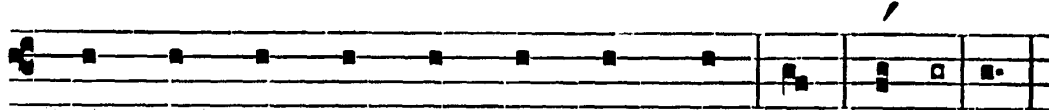


mi-tus exáudi : crímina nóstra plácidus indúlge. R̃. Atténde.

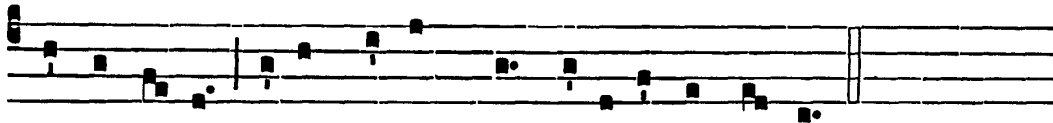


4. Tíbi fatémur crímina admíssa : contrí-to córde pándi-

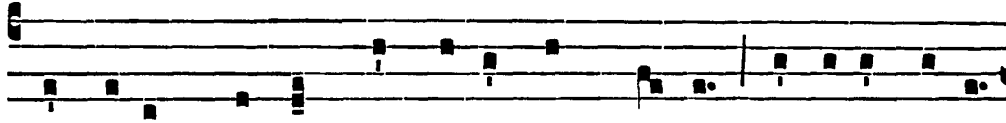
Miserere mei Deus.



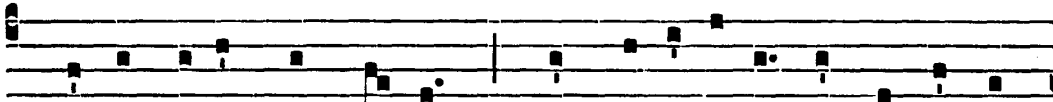
- | | | | |
|--|-----------|--------|----------|
| 1. Miserére mé- | i | Dé- | us, |
| 2. Et secúndum multitudínem miseratiónum | tu- | á- | rum, |
| 3. Amplius láva me ab iniquitá- | te | mé- | a : |
| 4. Quóniam iniquitátem méam égo | co- | gnó- | sco : |
| 5. Tíbi sóli peccávi, et málum coram | te | fé- | ci : |
| 6. Ecce enim in iniquitatibus | con-cé- | ptus | sum : |
| 7. Ecce enim veritátem di- | le- | xí- | sti : |
| 8. Aspérges me hyssópo et | mundá- | bor : | |
| 9. Audítui méo dábis gáudium et | lae-tí- | ti- | am : |
| 10. Avérte fáciem túam a peccá- | tis | mé- | is : |
| 11. Cor múndum créa in | me | Dé- | us : |
| 12. Ne projícias me a fáci- | e | tú- | a : |
| 13. Rédde míhi laetítiam salutá- | ris | tú- | i : |
| 14. Docébo iníquos ví- | as | tú- | as : |
| 15. Líbera me de sanguínibus Déus, Déus salú- | tis | mé- | ae : |
| 16. Dómine lábia méa | a- | pé-ri- | es : |
| 17. Quóniam si voluísse sacrificium, dedís- | sem | ú- | ti-que : |
| 18. Sacrificium Déo spíritus contri- | bu- | lá- | tus : |
| 19. Benigne fac Dómine in bóna voluntáte tú- | a | Sí- | on : |
| 20. Tunc acceptábis sacrificium justítiae, oblatiões | et ho-lo- | cáu- | sta : |
| Miserére mé- | i | Dé- | us : |



mus occulta : tú-a Redémptor, pí-e-tas ignóscat. R̃. Atténde.



5. Innocens cáptus, nec repúgnans dúctus, téstibus fálsis

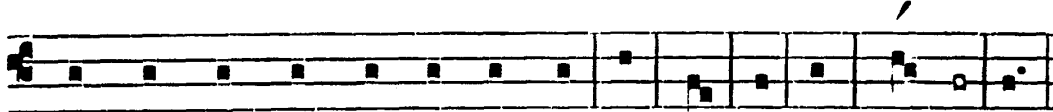


pro ímpi-is damná-tus : quos redemísti, tu consérva,



Chríste. R̃. Atténde.

Psalm 50. — *Tone 2.*



- | | |
|---|--|
| 1. secúndum mágnam mise- | ri- cór-di- am tú- am. |
| 2. déle in- | i- qui-tá- tem mé- am. |
| 3. et a pec- | cá- to mé- o mún- da me. |
| 4. et peccátum méum | con-tra me est sem- per. |
| 5. ut justificéris in sermónibus | túis, et vín- cas cum ju- di- cá- ris. |
| 6. et in peccátis concé- | pit me má- ter mé- a. |
| 7. incérta et occulta sapiéntiae túae ma- | ni- fe- stá- sti mí- hi. |
| 8. lavábis me, et super | ní- vem de- al- bá- bor. |
| 9. et exsultábunt ós- | sa hu- mi- li- á- ta. |
| 10. et ómnes iniqui- | tá- tes mé- as dé- le. |
| 11. et spíritum réctum ínno- va in | vi- scé- ri- bus mé- is. |
| 12. et spíritum sánctum túum | ne áu- fe- ras a me. |
| 13. et spíritu prin- | ci- pá- li con- fír- ma me. |
| 14. et ímpii | ad te con- ver- tén- tur. |
| 15. et exsultábit língua méa | ju- stí- ti- am tú- am. |
| 16. et os méum annunti- | á- bit láu- dem tú- am. |
| 17. holocáu- | stis non de- le- ctá- be- ris. |
| 18. cor contrítum et humiliátum | Dé- us non de- spí- ci- es. |
| 19. ut aedificén- | tur mú- ri Je- rú- sa- lem. |
| 20. tunc impónent super al- | tá- re tú- um ví- tu- los. |
| | mi- se- ré- re mé- i. |

