

These musical programs are for Saint Vitus Parish, which belongs to the Archdiocese of Los Angeles. The Parish is staffed by the Priestly Fraternity of Saint Peter. Bring your family to the 10:30am High Mass every Sunday.

O Come, All Ye Faithful 805

Tune: ADESTE FIDELES



1. O come, all ye faith ful, joy - ful and tri - um - phant,
2. True God of true God, Light from Light E - ter - nal,
3. Sing, choirs of an - gels, sing in ex - ul - ta - tion;



O come ye, O come ye, to Beth - le - hem.
 Lo, He ab - hors not the Vir - gin's womb;
 O sing, all ye cit - i - zens of heav - en a - bove!



Come and be - hold Him, born the King of an - gels;
 Son of the Fa - ther, be - got - ten, not cre - at - ed;
 Glo - ry to God, all glo - ry in the high - est;



R. O come, let us a - dore Him, O come, let us a - dore Him,



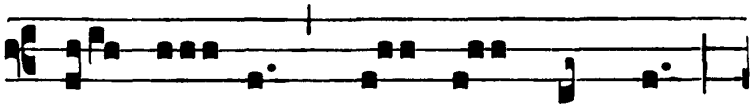
O come, let us a - dore Him, Christ the Lord.

4. Yea, Lord, we greet Thee,
 born this happy morning;
 Jesus, to Thee be glory given;
 Word of the Father,
 now in flesh appearing. *R.* O come.

INTROIT • Christmas Midnight Mass, EF (Ps 2: 7) The Lord hath said to Me: Thou art My Son, this day have I begotten Thee. (Ps 2: 1) Why have the Gentiles raged, and the people devised vain things? FSSP in Los Angeles • <http://fssp.la/>

II

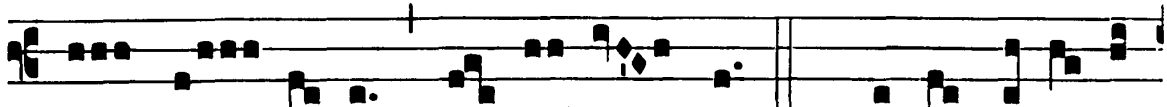
D



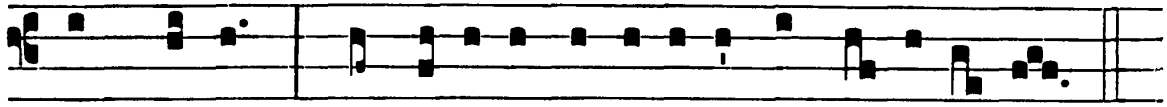
O- MI- NUS * dí- xit ad me :
The-Lord hath-said to Me:



Fí- li- us me- us es tu, e-
Son of-Me art Thou,



go hó- di- e gé- nu- i te. *Ps.* Qua-re fremu- é-
I this-day have-begotten Thee. Why have-raged



runt gentes : et pópu-li me-di-tá-ti sunt in-á-ni- a?
the-Gentiles: & the-people devised vain-things?

CCWATERSHED.ORG/CAMPION • *The only Congregation Hymnal for the Traditional Latin Mass.*

II

G



Lóri-a Pátri, et Fíli-o, et Spirí-tu-i Sáncto. * Sicut érat in



príncipio, et nunc, et semper, et in saécula saeculórum. Amen.

1. Kyrie

de la misa Ave Maris Stella

1576, 1583a

Tomás Luis de Victoria (c.1548-1611)

Cantus

Altus

Tenor

Bassus

Ky - ri - e e - lei - son, Ky - ri - e e - lei -

Ky - ri - e e - - - lei -

Ky - ri - e e -

7

Ky - ri - e e - lei - i - son, Ky - ri - e

- son, Ky - ri - e e - lei - - son, Ky -

- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei -

- lei - son, Ky - ri - e e - lei - -

15

e - lei - son, Ky - ri - e e - lei - son.

ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son.

"Christe Eleison" from Father Victoria (d. 1611) *Missa Ave Maris Stella*, first published in 1576.

"Superius" (Soprano) Part Book



Soprano

Chri - ste e - - - - -

Alto

Chri - ste e - - - - - lé-

Tenor

Chri - ste e - - - - - léy - son, Chri - ste e -

Bass

Chri - ste e -

6

S.

léy - son, Chri - ste e - - - - - léy - son,

A.

- i - son, Chri - ste e - - - - - léy - son, Chri - ste e - -

T.

léy - son, Chri - ste e - - - - - léy -

B.

léy - son, Chri - ste e - - - - - léy - son, Chri - ste e -

11

S. *F M S L*
Chri - ste e - lén -
At - que sem per vir -

A. *R R Di R Te L M M R D F M*
- lén - son, Chri - ste e - lén - son,

T. *M F S L R R D L D T L T S R R D L D L*
- son, Chri - ste e - lén - son, Chri - ste e - lé -

B. *D R M R L L T D R M R M F S M R L L L*
- lén - son, Chri - ste e - lén - son, Chri - ste

Atque semper virgo, Fe-lix cœ-li por-ta.

17

S. *R M F M R Di*
son, Chri - ste e - lén - son.
go -

A. *L L R M F S L S L T D T L S L Te L S L*
Chri - ste e - lén - son.

T. *Te L S R Di T Di Di R L L M F S M F R M*
- i - son, Chri - ste e - lén - son.

B. *S F Te L L R R L T D R Te L*
e - lén - son, Chri - ste e - lén - son.

“Kyrie Eleyson” (Pars iii) from Father Victoria (d. 1611) *Missa Ave Maris Stella*, first published in 1576.

Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, showing the beginning of the “Kyrie Eleyson” section. The lyrics are: Ky - ri - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son.

Lyrics: Ky - ri - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son.

“Superius” (Soprano) Part Book



Score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) parts, showing the continuation of the “Kyrie Eleyson” section. The lyrics are: - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son.

Lyrics: - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son, Ky - ri - e e - léy - son.

G LORIA IN EXCEL.

Missa "ISTE SANCTUS"
Published in 1582^{AD}
Francisco Guerrero (d. 1599)



Priest: Gló-ri - a in ex-cél-sis Dé-o

2 $\text{♩} = 110$

S Et in ter-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis. _____
ISTE SANCTUS

A Et in ter-ra pax ho-mí-ni-bus bó-næ vo-lun-tá-tis. Lau-dá-
PRO LEGE *PRO LEGE* *PRO LEGE*

T Bó-næ vo-lun-tá-tis. _____

B Bó-næ vo-lun-tá-tis. Lau-dá-mus
ISTE SANCTUS *ISTE SANCTUS*

8

S Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus
ISTE SANCTUS *ISTE SANCTUS*

A mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-
ISTE SANCTUS *ISTE SANCTUS*

T tis. Lau-dá-mus te. Be-ne-dí-ci-mus te. A-do-rá-mus te. Glo-
ISTE SANCTUS *ISTE SANCTUS*

B te. Be-ne-dí-ci-mus te. A-do-rá-mus te.

14

S te. Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí -

A ri - fi - cá - mus te. Grá - ti - as á - gi - mus tí -

T ri - fi - cá - mus te, glo-ri-fi-cá-mus te. Grá - ti - as á - gi - mus tí -

B Glo - ri - fi - cá - mus te. Grá - ti - as á - gi - mus

CERTAVIT

CCWATERSHED.ORG/5612

20

S bi pró - pter má - gnam gló - ri - am tú - am.

A - bi pró - pter má gnam gló - ri - am tú - am.

T - bi, Dó - mi - ne Dé - us,

B tí - bi, Dó - mi - ne Dé - us, Rex cæ -

ETA VERBIS

ISTE SANCTUS

26

S Dé - us Pá - ter o - mní - po - tens._____

A Dé - us Pá - ter o - mní - po - tens,_____ o -

T Rex_____ cæ - lé - stis, Dé - us Pá - ter

B - - - lé - stis, Dé - us Pá - ter o - mní -

31

S Dó - mi-ne Fí - li u - ni - gé - ni - te, Jé - su Chrí -

ET A VERBIS

A mní - - po - tens. Dó - mi-ne Fí - li u - ni - gé - ni - te, Jé -

ET A VERBIS

T o - mní - po - tens. Dó - mi-ne Fí - li u - ni - gé - ni - te, Jé -

ET A VERBIS

B - - - po - tens._____ Jé -

ISTE SANCTUS

37

S *ste.* *Dó - mi - ne Dé - us, Á - gnus Dé - i, Á - gnus Dé*
ET A VERBIS

A *su Chrí - ste. Dó - mi - ne Dé - us, Á - gnus Dé - i, Á - gnus*

T *- su Chrí - ste. Dó - mi - ne Dé - us, Á - gnus*
ET A VERBIS

B *su Chrí - ste. Dó - mi - ne Dé - us,*

Slowing down

43

S *- i, Fí - li - us Pá - tris, Fí - li - us Pá - tris.*

A *Dé - i, Fí - li - us Pá - tris, Fí - li - us Pá - tris.*

T *Dé - i, Fí - li - us Pá - tris, Fí - li - us Pá - tris.*
ISTE SANCTUS

B *Á - gnus Dé - i, Fí - li - us Pá - tris.*
ISTE SANCTUS

♩ = 100

S

Qui tól - lis pec-cá-ta mún - di, mi - se-ré-re____ nó - bis.

ISTE SANCTUS

A

Qui tól - lis pec - cá-ta mún - di, mi - se - ré - re nó - bis.

T

Qui tól - lis pec-cá-ta mún -

B

Qui tól - lis pec - cá-ta____

N.B. The time signature changes at “Qui tollis.” A Stanford professor of early music explains why:

Technically it is *tempus imperfectum diminutum* shifting to *tempus imperfectum* [integer valoris], i.e., cut C and C. You find this occasionally in Masses of Victoria, and I think other Masses of Guerrero, and possibly Morales. It comes at a point in the GLORIA or CREDO where there could be a slightly slower tempo. In my opinion, it is an occasional mensural indication of a tempo change that would be made even without it. Thus, very likely at “Quoniam tu solus sanctus” the original tempo would be resumed. I have long resisted such tempo changes, but the more I do these pieces, the more I think it is the most appropriate interpretation. In the Josquin era, it seems to me that more strict tempos should be maintained, but by the second half of the sixteenth century, there is acknowledged expressive use of tempo variation, and this is the most likely spot in the Gloria. (3 May 2017)

56

S

sús - ci-pe de - pre - ca - ti - ó - nem____ nó - stram.

FUNDATUS ENIM

A

sús - ci - pe de - pre - ca - ti - ó - nem nó - stram. Qui sé -

T

- di, sús - ci - pe de-pre-ca - ti - ó - nem____ nó - stram.

B

mún - di, sús - ci - pe de - pre - ca - ti-ó - nem____ nó - stram. Qui

63

S Qui sé - des ad déx-te - ram Pá - tris, mi - se - ré - re

A des ad déx-te - ram Pá - tris, mi - se - ré - re nó - - bis, mi - se - ré -

T Qui sé - des ad déx-te - ram Pá - tris, mi - se - ré - re

B sé - des ad déx-te - ram Pá - tris, mi - se - ré - re nó - -

Quicken to initial tempo

68

S nó - bis. Quó - ni - am tu só-lus sán - ctus.

ETA VERBIS

A - re nó - bis. Quó - ni - am tu só-lus sán -

ETA VERBIS

T - nó-bis. Quó - ni - am tu só-lus sán - - - ctus. Tu

ETA VERBIS

B - bis. Quó - ni - am tu só-lus sán - ctus. Tu só-lus Dó - mi -

ISTE SANCTUS

74

S Tu só - lus Dó - mi - nus, tu só - lus Dó - mi - nus. Tu

ISTE SANCTUS

A - - - - - ctus. Tu só - lus Dó - mi - nus. Tu

ISTE SANCTUS

T só - lus Dó - mi - nus, tu só - lus Dó - - - - - mi - nus.

PRO LEGE

B nus, tu só - lus Dó - mi - nus, tu só - lus Dó - mi - nus.

ISTE SANCTUS

79

S só - lus Al - tis - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri -

ISTE SANCTUS

A só - lus Al - tis - si - mus, Jé - su Chrí - ste. Cum Sán - cto Spí - ri -

ISTE SANCTUS

T Tu só - lus Al - tis - si - mus, Jé - su Chrí - ste.

ET A VERBIS

B Tu só - lus Al - tis - si - mus, Jé - su Chrí - ste.

85

S tu, in gló - ri - a Dé - i Pá - tris. Á - men, Dé -

SUPRA FIRMAM

A tu, in gló - ri - a Dé - i Pá - tris. Á - men, in gló - ri - a Dé -

SUPRA FIRMAM

T Cum Sán-cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. Á -

SUPRA FIRMAM

B Cum Sán-cto Spí - ri - tu, in gló - ri - a Dé - i Pá - tris. Á - men, Dé -

ISTE SANCTUS *SUPRA FIRMAM*

Slowing down

91

S - i Pá - tris, á - men, Dé - i Pá - tris, á - - - - men.

SUPRA FIRMAM

A - i Pá - tris, á - men, Dé - i Pá - tris, á - men.

T men, Dé - i Pá - tris, á - - - - - men.

SUPRA FIRMAM

B - i Pá - tris, á - men, Dé - i Pá - tris, á - - - - men.

SUPRA FIRMAM

VIII

T

E-cum prin-cí-pi-um in di-e vir-tú-tis tu-ae: in splen-dó-

With-Thee is-the-principality in the-day of-strength of-Thine: in the-brightness

ri-bus San-ctó-rum, ex ú-te-ro an-te lu-cí-fe-rum gé-nu-i te.

of-the-saints, from the-womb before the-day-star I-begot Thee.

Vs. Di-xit Dó-mi-nus Dó-mi-no me-o: Se-de a dex-tris me-is:

Said the-Lord to-Lord of-mine: Sit at right-hand, of-Mine

do-nec po-nam i-ni-mí-cos tu-os, sca-bél-lum pe-dum tu-ó-rum.

until I-make enemies of-Thine footstool for-feet of-Thine.

VIII

A

L- le- lú- ia. * *ij.*

V. Dó-

mi- nus dí- xit ad me : Fí- li- us mé- us es tu, é- go

The-Lord hath-said to Me: Son of-Mine art Thou, I

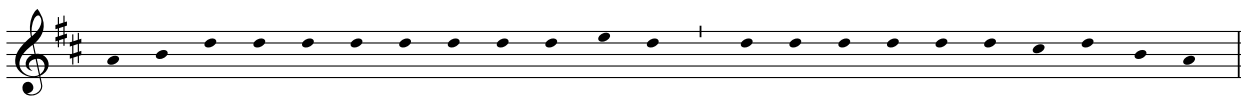
hó-di- e gé-nu- i te. Allelúia.

this-day have-begotten Thee.

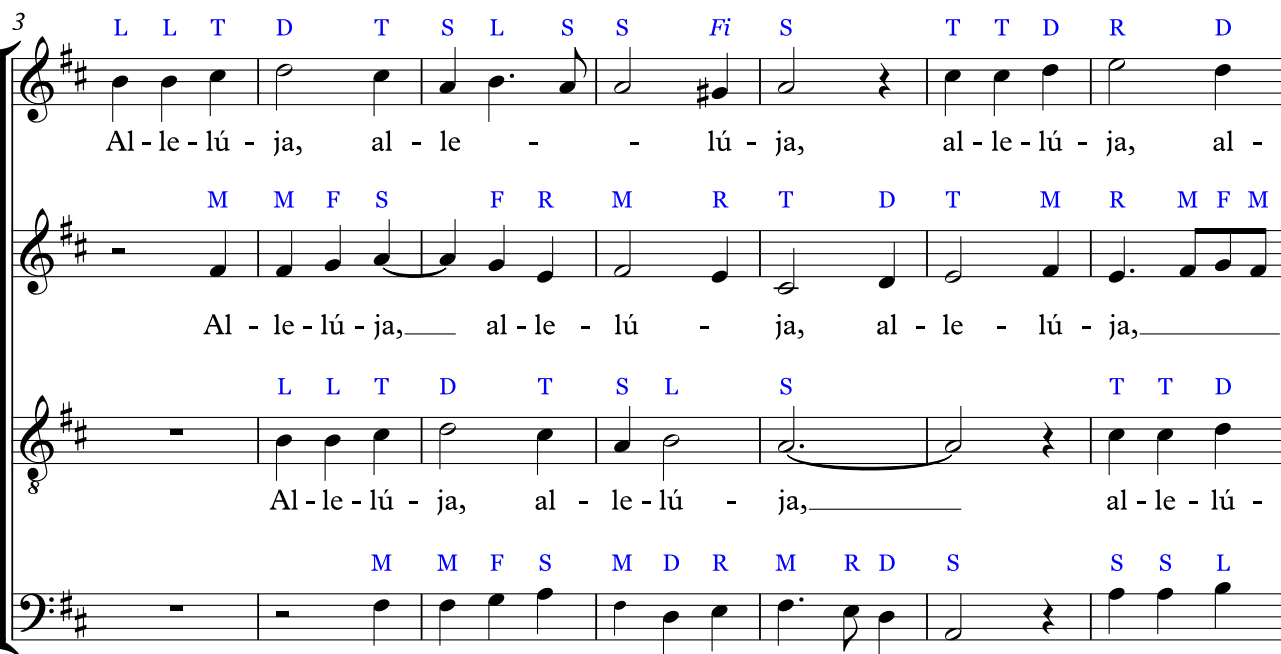
GRADUAL & ALLELUIA • Christmas Midnight Mass, EF (Ps 109: 3, 1 & Ps 2: 7) Sovereign strength is Thine on the day of Thy great might. Amidst the splendors of the heavenly sanctuary, from the womb, before the morning star, I have begotten Thee. Vs. The Lord said to my Lord: Sit Thou at My right hand, until I make Thine enemies Thy footstool. ALLELUIA, ALLELUIA. Vs. The Lord hath said to Me: Thou art My Son, this day have I begotten Thee. ALLELUIA. **FSSP in Los Angeles • <http://fssp.la/>**

POLYPHONIC ALLEL.

Taken from *Missa Benedicta es Caelorum Regina*, by Fr. Cristóbal de Morales (d. 1553). The Mass is based on a Motet by Fr. Jean Mouton (d. 1522), friend of Glareanus and choirmaster at Amiens Cathedral, the tallest in all of France. The Mass was first published in Rome (1544), though Fr. Morales was Spanish. —For Rehearsal videos, cf. 3982.

Ps. Tn. 

The la - dies be - gin by sing - ing on these pitch - es, and they end by sing - ing on these pitch - es.

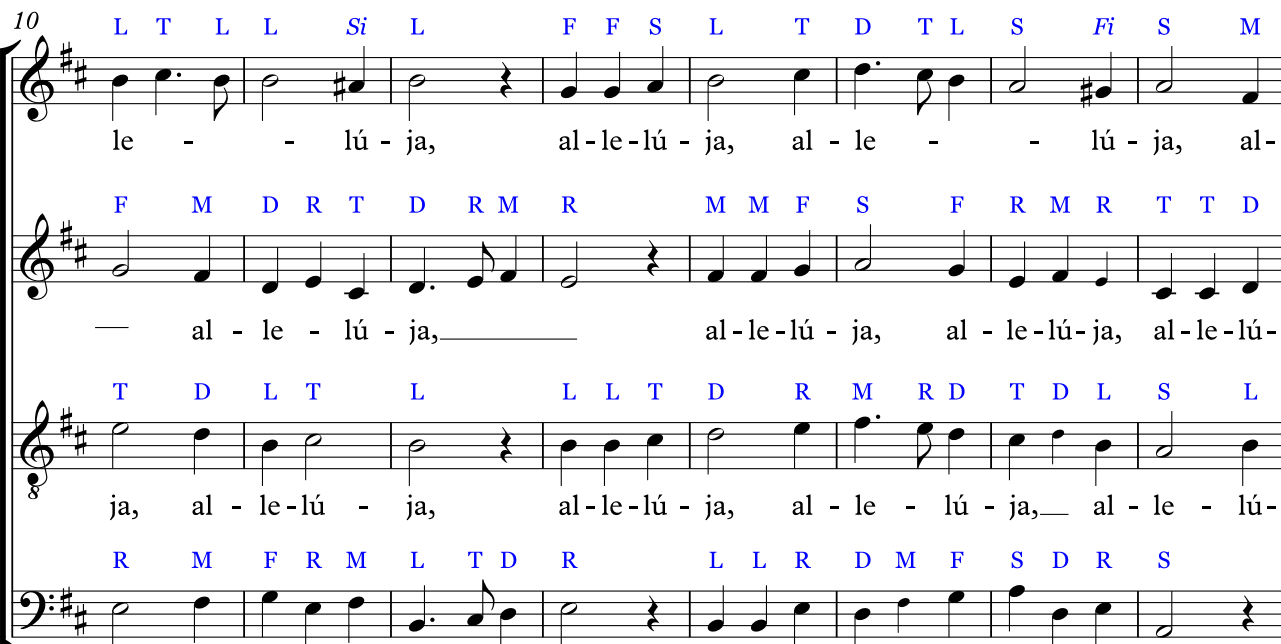
3 

S. Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

A. Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

T. Al - le - lú - ja, al - le - lú - ja, al - le - lú -

B. Al - le - lú - ja, al - le - lú - ja, al - le - lú -

10 

S. le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

A. al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

T. ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

B. ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

18

S. *F M F S L S S L L T D T*
le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

A. *R D L T L T D R M M R R M F R M F R*
ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

T. *R M F S L L L T D T S T D R L L T*
ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

B. *R R M F M D M R S F M R*
al - le - lú - ja, al - le - lú - ja,

CCWATERSHED.ORG/POLYPHONY • Free polyphonic rehearsal videos.

25

S. *S L S S Fi S L L T D T S L S S Fi S*
le - lú - ja, al - le - lú - ja, al - le - lú - ja.

A. *M R T M R D T L M M F S F R M R R*
ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja.

T. *D T S L S F R M F L L T D T S L S*
ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja,

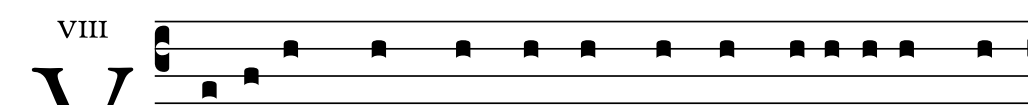
B. *D D R M D R S L T D R M M F S M D R S*
al - le - lú - ja, al - le - lú - ja, al - le - lú - ja,

January 1st • “IN OCTAVA NATIVITATIS DOMINI” (Ps 97: 3-4, 2) All the ends of the earth have seen the salvation of our God: sing joyfully to God, all the earth. Vs. The Lord hath made known His salvation: He hath revealed His justice in the sight of the Gentiles. ALLELUIA, ALLELUIA. (Hebr 1: 1-2) Vs. God, who in diverse manners spoke in times past to the fathers by the prophets, last of all in these days hath spoken to us by His Son. ALLELUIA.

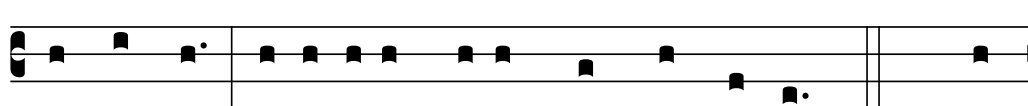
* Notice,
this is for
the 7:00pm
Solemn High
Mass on
January 1st

FSSP in Los Angeles • <http://fssp.la> Possible Starting Pitch = F

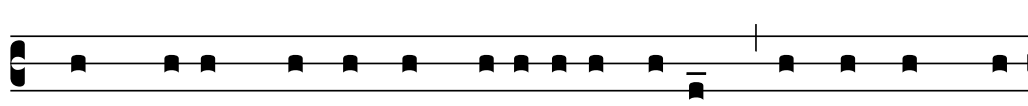
VIII
V



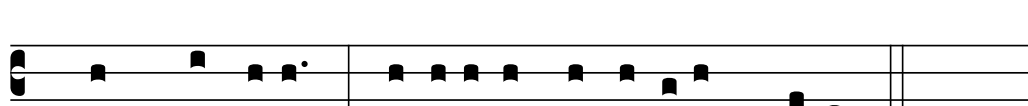
Idérunt omnes fi-nes terrae salutáre De-



i nostri: jubi-láte De-o, omnis terra. Vs. No-



tum fecit Dómi-nus salutáre su-um: ante conspé-

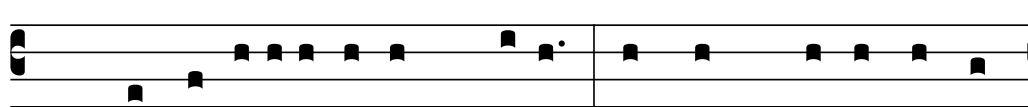


ctum génti-um revelávit justí-ti-am su-am.

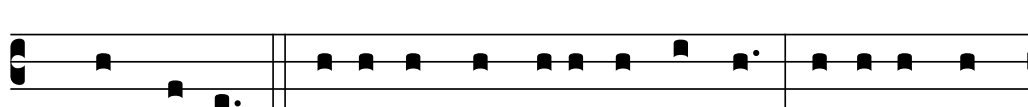
VIII
A



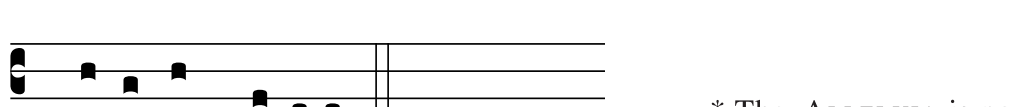
L- le- lú- ia. * *ij.*



Vs. Multi-fári-e o-lim De-us loquens pátri-bus in



Prophé-tis, novíssi-me di-ébus i-stis locútus est



nobis in Fí-li-o.

* The ALLELUIA is now
sung straight through.

C

Re-do in unum De-um, Patrem omni-pot-én-tem,

factó-rem cae-li et ter-rae, vi-si-bí-li-um ómni-um, et in-

vi-si-bí-li-um. Et in unum Dómi-num Je-sum Chri-stum,

Fi-li-um De-i u-ni-gé-ni-tum. Et ex Patre na-tum ante

ómn-i-a saécu-la. De-um de De-o, lumen de lumi-ne,

De-um ve-rum de De-o ve-ro. Gé-ni-tum, non factum, con-

substanti-á-lem Pa-tri : per quem ómn-i-a facta sunt. Qui

propter nos hómi-nes, et propter nostram sa-lú-tem descendit

de cae-lis. Et incarná-tus est de Spí-ri-tu Sancto ex

Ma-rí-a Virgi-ne : Et homo factus est. Cru-ci-fí-xus ét-i-am

pro no-bis sub Pónti-o Pi-lá-to passus, et se-púl-tus est.

Et re-sur-réxít térti-a di-e, se-cúndum Scrip-tú-ras. Et

ascéndit in caelum : se-det ad dexte-ram Patris. Et í-te-rum

ventúrus est cum gló-ri-a, iu-di-cá-re vi-vos et mórtu-os :

cu-ius regni non e-rit fi-nis. Et in Spí-ri-tum Sanctum, Dó-

mi-num, et vi-vi-fi-cá-ntem : qui ex Patre Fi-li-óque pro-cé-

dit. Qui cum Patre et Fi-li-o simul ad-o-rá-tur, et con-

gló-ri-fi-cá-tur : qui lo-cú-tus est per Prophé-tas. Et unam

sanctam cathó-li-cam et apostó-li-cam Ecclé-si-am. Confi-

te-or unum baptísma in remissi-ó-nem pecca-tó-rum.

Et expécto resurrecti-ó-nem mortu-ó-rum. Et vi-tam

ventú-ri saécu-li. A-men.

4, C

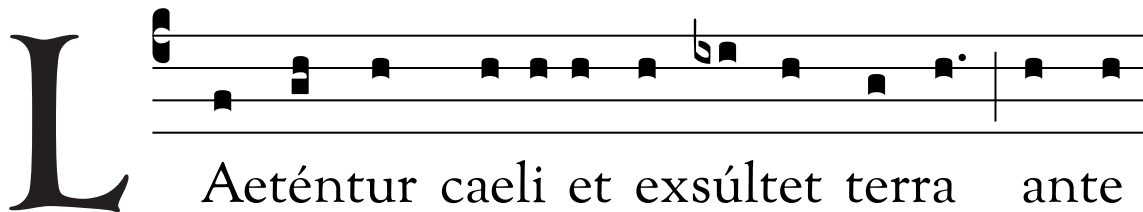
Literal Translation

I believe in one God, the Father Almighty, Creator of heaven and earth, of all things visible and invisible. And in one Lord Jesus Christ, Son of God, the only-begotten, born of the Father before all ages. God from God, Light from light, true God from true God, begotten, not made, of one substance with the Father, through whom all things were made. Who for us men and for our salvation, came down from heaven, and was incarnate from the Holy Spirit and Mary the Virgin, and became man. He was crucified for us under Pontius Pilate, and suffered and was buried. And He rose again on the third day, according to the scriptures. And He ascended into heaven, and sits at the right hand of the Father. And He will come again with glory, to judge the living and the dead, and of His kingdom there will be no end. And in the Holy Spirit, the Lord, and Giver of life, who proceeds from the Father and the Son, who together with the Father and the Son is worshipped and glorified. Who spoke through the prophets. In one, holy, catholic and apostolic Church. I profess one baptism for the remission of sins. I expect the resurrection of the dead; and the life of the world to come. Amen.

OFFERTORY • CHRISTMAS MIDNIGHT MASS, EF (Ps 95: 11, 13) Let the heavens rejoice, and let the earth be glad before the face of the Lord, because He cometh.

FSSP in Los Angeles • <http://fssp.la>

MODE I



When the following optional verse is used, the choir can then repeat the full antiphon, or begin at the words “ante faciem.”

(Ps 95: 1) Vs. Sing ye to the Lord a new canticle: sing to the Lord, all the earth.



Vs. Cantáte Dómi-no cánti-cum novum, cantáte



Dómi-no omnis terra.

Antiphon Text: Laeténtur caeli et exsúltet terra ante fáciem Dómini: quóniam venit.

Jam Désinant Suspíria

2018 Christmas Carol arr. by Peter Lejeune

* Rehearsal Videos for each individual voice: CCWATERSHED.ORG/POLYPHONY

ABOUT THE COMPOSER :

Peter Lejeune (b. 1991) has contributed marvelous original hymn tunes to the *St. Jean de Brébeuf Hymnal*, which will be released in 2018. Corpus Christi Watershed obtained permission (July 2018) to add English lyrics alongside the Latin words he set for this famous Christmas carol. Mr. Lejeune can be reached through the offices of the John Paul II Institute for Liturgical Renewal (liturgical.institute@gmail.com).

ABOUT THE TEXT :

The English translation is based on work of Alfred Thomas Braye (d. 1928), who converted from Anglicanism to the Catholic Church in 1868. The Latin text was written by Father Charles Coffin (d. 1749).

1. Jam désinant suspíria; Audívit ex alto Deus: Caeli patéscunt; en adest Promíssa pax mortálibus.	Let our aspirations now cease; God from on high has heard us; The heavens are open, behold: mortals now have the promised peace.	5. Tu-ne ille, Christe, Filius Et splendor aetérni Patris? Illum-ne cerno qui levi Orbem pugillo sústinet?	Are not you, Christ, the Son of God and the splendor of the eternal Father? Do I not see Him who rules the world with a gentle stroke?
2. Profúnda noctis ótia Caeléstis abrúmpit chorus; Natúmque festo cármine Annúntiat terris Deum.	The heavenly chorus breaks the deep stillness of the night. It announces in festive song that God is born on the earth.	6. Sic est: verénda queis lates, Fides penétrat núbila: Agnóscó quem proni vident, Tremunt, adórant Ángeli.	So it is: You are hidden to those whom faith fills with veneration. I, too, acknowledge you whom prostrate angels see, tremble at, and adore.
3. Specum sacrátam pèrvigil Dum turba pastórum subit, Eámus, et castis pia Cunis ferámus óscula.	While the group of shepherds keep watch and enter the hallowed cave, let us go and bring loving kisses to the chaste crib.	7. Agis magístrum vel tacens: Ex hac cathédra nos doces Vitáre quod carni placet, Caro quod horret pèrpeti.	Even when silent you act as teacher: You teach us from this seat To avoid what pleases the flesh To endure what the flesh abhors.
4. At quale nobis pánditur Intrántibus spectáculum! Praesépe, foenum, fásciae, Parens inops, infans puer.	What a wondrous sight is presented to us as we enter! The crib, the hay, the swaddling clothes, the poor parent, the infant boy.	8. Castos amóres nútrens, Sanans tuméntes spíritus, Divíne, nostris, ó Puer, Praecórdiis innáscere.	Nourishing chaste love, Healing prideful spirits O Divine Child, Be surrounded by our praises.

Singers should memorize this Refrain, to avoid excessive page turns :

REFRAIN

Soprano

Na - tus est, Na - tus est Rex Is - ra - ël.
Born is the King, born is the King of Is - ra - el.

Alto

Na - tus est, Na - tus est, Na - tus est Rex Is - ra - ël.
Born is the King, born is the King, born is the King of Is - ra - el.

Tenor

Na - tus est, Na - tus est Rex Is - ra - ël.
Born is the King, born is the King of Is - ra - el.

Bass

Na - tus est, Na - tus est, Na - tus est Rex Is - ra - ël.
Born is the King, born is the King, born is the King of Is - ra - el.

9

S. *M R D R M F S L T D T L S L T D T L S L T D S F M*
 1. Jam. dé - si - nant su - spi - ri - a; Au - dí - vit ex al - to De - us;
Now_ signs_ of_ mourn - ing_ dis - ap - pear; God_ from_ on_ high_ doth_ deign_ to_ hear;

A. *M R D R M F S R F F M M L S F R M F R D T*
 1. Jam. dé - si - nant su - spi - ri - a; Au - dí - vit ex al - to De - us;
Now_ signs_ of_ mourn - ing_ dis - ap - pear; God_ from_ on_ high_ doth_ deign_ to_ hear;

T. *L L T T D D R R D T M R D L T S L T L (L) Si*
 1. Dé - si - nant su - spi - ri - a; Au - dí - vit ex al - to De - us;
Signs of mourn - ing dis - ap - pear; God from on high doth deign to hear;

B. *L L L L L L S S F F M M R R M*
 1. Dé - si - nant su - spi - ri - a; Au - dí - vit ex al - to De - us;
Signs of mourn - ing dis - ap - pear; God from on high doth deign to hear;

19

S. *M R D R M F S L T D T L S L T D T L S L T D S F M*
 Cae - li pa - té - scunt; en ad - est Pro - mís - sa pax mor - tá - li - bus.
Comes through the gates of heav - en wide The prom - ised peace to man sup - plied.

A. *T T L D D T D D L R D R M R D T D R M R R D*
 Cae - li pa - té - scunt; en ad - est Pro - mís - sa pax mor - tá - li - bus.
Comes through the gates of heav - en wide The prom - ised peace to man sup - plied.

T. *M M D R R D S F M S S F M M M L T L L*
 Cae - li pa - té - scunt; en ad - est Pro - mís - sa pax mor - tá - li - bus.
Comes through the gates of heav - en wide The prom - ised peace to man sup - plied.

B. *M L L S F M F D T L L S S F F S L*
 Cae - li pa - té - scunt; en ad - est Pro - mís - sa pax mor - tá - li - bus.
Comes through the gates of heav - en wide The prom - ised peace to man sup - plied.

29

S. *M R D R M F S D T L L S D T L S L T D S F M*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - ël, No - ël, No - ël, No - ël, Born is the King of Is - ra - ël.

A. *T S L T D R S S F F S M F D R M R R D*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - ël, No - ël, No - ël, No - ël, Born is the King of Is - ra - ël.

T. *F M F S L T D D L T D R M R D T D S F S L T L S*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - ël, No - ël, No - ël, No - ël, Born is the King of Is - ra - ël.

B. *S D D S F M F F S L T D T L S F M R D T L S D*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - ël, No - ël, No - ël, No - ël, Born is the King of Is - ra - ël.

38

S. *M R D R M F S L T D T L S L T D T L S L T D S F M*
 2. Pro - fūn - da no - ctis ó - ti - a Cae - lé - stis ab - rúm - pit cho - rus;
The si - lence of the night pro - found Is bro - ken by a heav'n - ly sound;

A. *M R D R M F S R F F M M L S F R M F R D T*
 2. Pro - fūn - da no - ctis ó - ti - a Cae - lé - stis ab - rúm - pit cho - rus;
The si - lence of the night pro - found Is bro - ken by a heav'n - ly sound;

T. *L L L T T D D R R D T M R D L T S L T L (L) St*
 2. Pro - fūn - da no - ctis ó - ti - a Cae - lé - stis ab - rúm - pit cho - rus;
The si - lence of the night pro - found Is bro - ken by a heav'n - ly sound;

B. *L L L L L L L S S F F M M R R M*
 2. Pro - fūn - da no - ctis ó - ti - a Cae - lé - stis ab - rúm - pit cho - rus;
The si - lence of the night pro - found Is bro - ken by a heav'n - ly sound;

48

S. *M R D R M F S L T D T L S L T D T L S L T D S F M*
 Na - túm - que fe - sto cár - mi - ne An - nún - ti - at ter - ris De - um.
The an - gel - host to mor - tal ear An - nounc - ing that the Lord is near.

A. *T T L D D T D D D L R D R M R D T D R M R R D*
 Na - túm - que fe - sto cár - mi - ne An - nún - ti - at ter - ris De - um.
The an - gel - host to mor - tal ear An - nounc - ing that the Lord is near.

T. *M M D R R D S F M S S F M M M L T L L*
 Na - túm - que fe - sto cár - mi - ne An - nún - ti - at ter - ris De - um.
The an - gel - host to mor - tal ear An - nounc - ing that the Lord is near.

B. *M L L S F M F D T L L S S F F S L*
 Na - túm - que fe - sto cár - mi - ne An - nún - ti - at ter - ris De - um.
The an - gel - host to mor - tal ear An - nounc - ing that the Lord is near.

58

S. *M R D R M F S D T L L S D T L S L T D S F M*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

A. *T S L T D R S S F F S M F D R M R R D*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

T. *F M F S L T D D L T D R M R D T D S F S L T L S*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

B. *S D D S F M F F S L T D T L S F M R D T L S D*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

67

M R D R M F S L T D T L S L T D T L S L T D S F M

S. 3. Spe - cum sa - crá - tam pér - vi - gil Dum tur - ba pa - stó - rum su - bit,
So while the shep - herds' feet are led With - in the Sav - ior's low - ly shed,

M R D R M F S R F F M M L S F R M F R D T

A. 3. Spe - cum sa - crá - tam pér - vi - gil Dum tur - ba pa - stó - rum su - bit,
So while the shep - herds' feet are led With - in the Sav - ior's low - ly shed,

L L L T T D D R R D T M R D L T S L T L (L) S

T. 3. Spe - cum sa - crá - tam pér - vi - gil Dum tur - ba pa - stó - rum su - bit,
So while the shep - herds' feet are led With - in the Sav - ior's low - ly shed,

L L L L L L L S S F F M M R R M

B. 3. Spe - cum sa - crá - tam pér - vi - gil Dum tur - ba pa - stó - rum su - bit,
So while the shep - herds' feet are led With - in the Sav - ior's low - ly shed,

77

M R D R M F S L T D T L S L T D T L S L T D S F M

S. E - á - mus, et ca - stis pi - a Cu - nis fe - rá - mus ós - cu - la.
We, too, will con - tem - plate the sight, The won - der that is brought to light.

T T L D D T D D D L R D R M R D T D R M R R D

A. E - á - mus, et ca - stis pi - a Cu - nis fe - rá - mus ós - cu - la.
We, too, will con - tem - plate the sight, The won - der that is brought to light.

M M D R R D S F M S S F M M M L T L L

T. E - á - mus, et ca - stis pi - a Cu - nis fe - rá - mus ós - cu - la.
We, too, will con - tem - plate the sight, The won - der that is brought to light.

M L L S F M F D T L L S S F F S L

B. E - á - mus, et ca - stis pi - a Cu - nis fe - rá - mus ós - cu - la.
We, too, will con - tem - plate the sight, The won - der that is brought to light.

87

M R D R M F S D T L L S D T L S L T D S F M

S. No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - ël.

T S L T D R S S F F S M F D R M R R D

A. No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - ël.

F M F S L T D D L T D R M R D T D S F S L T L S

T. No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - ël.

S D D S F M F F S L T D T L S F M R D T L S D

B. No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - ël. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - ël.

96

S. *M R D R M F S L T D T L S L T D T L S L T D S F M*
 4. At qua - le no - bis pán - di - tur In - trán - ti - bus spe - ctá - cu - lum!
What man - ner of a sight is this That o - pens on us for our bliss—

A. *M R D R M F S R F F M M L S F R M F R D T*
 4. At qua - le no - bis pán - di - tur In - trán - ti - bus spe - ctá - cu - lum!
What man - ner of a sight is this That o - pens on us for our bliss—

T. *L L L T T D D R R D T M R D L T S L T L (L) Si*
 4. At qua - le no - bis pán - di - tur In - trán - ti - bus spe - ctá - cu - lum!
What man - ner of a sight is this That o - pens on us for our bliss—

B. *L L L L L L L S S F F M M R R M*
 4. At qua - le no - bis pán - di - tur In - trán - ti - bus spe - ctá - cu - lum!
What man - ner of a sight is this That o - pens on us for our bliss—

106

S. *M R D R M F S L T D T L S L T D T L S L T D S F M*
 Prae - sé - pe, foe - num, fá - sci - ae, Pa - rens in - ops, in - fans pu - er.
Poor swad - dling - clothes, the crib, the straw, Moth - er and Child so poor they saw?

A. *T T L D D T D D D L R D R M R D T D R M R R D*
 Prae - sé - pe, foe - num, fá - sci - ae, Pa - rens in - ops, in - fans pu - er.
Poor swad - dling - clothes, the crib, the straw, Moth - er and Child so poor they saw?

T. *M M D R R D S F M S S F M M M L T L L*
 Prae - sé - pe, foe - num, fá - sci - ae, Pa - rens in - ops, in - fans pu - er.
Poor swad - dling - clothes, the crib, the straw, Moth - er and Child so poor they saw?

B. *M L L S F M F D T L L S S F F S L*
 Prae - sé - pe, foe - num, fá - sci - ae, Pa - rens in - ops, in - fans pu - er.
Poor swad - dling - clothes, the crib, the straw, Moth - er and Child so poor they saw?

116

S. *M R D R M F S D T L L S D T L S L T D S F M*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

A. *T S L T D R S S F F S M F D R M R R D*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

T. *F M F S L T D D L T D R M R D T D S F S L T L S*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

B. *S D D S F M F F S L T D T L S F M R D T L S D*
 No - è, No - è, No - è, No - è. Na - tus est Rex Is - ra - èl. **R.**
No - èl, No - èl, No - èl, No - èl, Born is the King of Is - ra - èl.

Sanctus (SATB) by Johann Sebastian Bach (d. 1750)

Using a hymn tune contained in the *Saint Jean de Brébeuf Hymnal* (2018)

(cf. ii WTC, Fugue IX, BWV 878; first published circa 1742AD)

Rehearsal videos for each individual line: CCWATERSHED.ORG/POLYPHONY

System 1 (Measures 1-6):

Soprano (S): *San - - - - -*

Alto (A): *San - - - - -*

Tenor (T): *San - - - - -*

Bass (B): *San - - - - - ctus, - - - - - San - - - - -*

System 2 (Measures 7-12):

Soprano (S): *San - - - - -*

Alto (A): *San - - - - - ctus, San - - - - -*

Tenor (T): *ctus, San - - - - - ctus, San - - - - - ctus*

Bass (B): *- ctus, San - - - - - ctus Do - mi -*

System 3 (Measures 13-18):

Soprano (S): *ctus Do-mi-nus Dé - us Sá - ba - oth.*

Alto (A): *- ctus Do - mi - nus Dé - us Sá-ba - oth. Plé - ni sunt*

Tenor (T): *Do - mi - nus Dé - - us Sá - ba - oth. Plé - ni*

Bass (B): *nus Dé - us Sá - - ba - oth. Plé - ni sunt caé - li*

20

S. *S L D T L S L R T M (M) R Di R*
Plé - - ni sunt caé - li et tér - - ra

A. *M R D L M (M) R D R (R) D T D R D T M F Fi*
caé - - - - - li et tér -

T. *(S) F M F S F M F Fi S Fi S F M R D T D*
sunt caé - li et tér - ra

B. *D T D L R D T L S L D*
et tér - ra, caé - li et tér - ra, Plé - - ni sunt

26

S. *(R) D T D R D T S Di (Di) R Di L S (S) F M (M) R Di R*
gló - ri - - a tú - - a.

A. *S Fi S T L (L) M L S F M F*
-ra, et tér - ra gló - ri - a tú - a.

T. *R M S F M (M) R Di R Te Te Te L L*
Plé - - ni sunt caé - li et tér - ra gló - ri - a tú - a.

B. *T L S M F S L S F M R S L R*
caé - - li et tér - ra gló - ri - a tú - a.

33

S. *F M R D R (R) M F F S S*
Ho - sán - - na Ho - sán - na in ex -

A. *R D Te L Te S L Te D L S F S Te D D R F M R*
Ho - sán - na, Ho - sán - na, Ho - sán - na in ex - cé -

T. *R M F S L S F R S M L L Te D Te L D R*
Ho - sán - na, Ho - sán - na in ex - cé -

B. *R M R Te S L Te L L R S S F M R D Te*
Ho - sán - na, Ho - sán - na, Ho - sán - na in ex -

38

S. L L L F F S S L L F F M R
cél - sis, Ho - sán - na in ex - cél - sis. Be - ne - dí -

A. M R R F M R M R R R D Te L L Te
- sis, in ex - cél - sis. Be - ne - dí - ctus qui vé -

T. (R) Di R L Te L D R (R) Di R
- sis, Ho - sán - na in ex - cél - sis.

B. L R R D Te L R
cél - sis, in ex - cél - sis.

43

S. Di L R M L L L S F F M M R F M R
- ctus qui vé - nit in nó - mi - ne Dó - mi - ni. Ho - sán -

A. L S F M R R R R R Di Di L R D Te L Te S
nit in nó - mi - ne Dó - mi - ni. Ho - sán - na, Ho -

T. F R S Te L L F R M F S L S F R S
nó - mi - ne Dó - mi - ni. Ho - sán -

B. R Te S L L R R M R Te S L Te
nó - mi - ne Dó - mi - ni. Ho - sán -

48

S. D R (R) M F F S S L L L F F S S L L
- na Ho - sán - na in ex - cél - sis, Ho - sán - na in ex - cél - sis.

A. L Te D L S F S Te D D R F M R M R F F M R M Fi
sán - na, Ho - sán - na in ex - cél - sis, in ex - cél - sis.

T. M L L Te D Te L D R (R) Di R L Te L D R (R) Di R
na, Ho - sán - na in ex - cél - sis, Ho - sán - na in ex - cél - sis.

B. L L R S S F M R D Te L R R D Te L R
na, Ho - sán - na, Ho - sán - na in ex - cél - sis, in ex - cél - sis.

AGNUS DEI

*Adapted & published in 2001
by Jeffrey M. Ostrowski*

*Based on a work by
Fr. Gregorio Allegri (d. 1652)*

CCWATERSHED.ORG/ALLEGRI

Soprano

Alto

Tenor

Bass

qui tol - lis pec - cá - ta

A - gnus De - i, qui tol - lis pec - cá - ta

qui tol - lis pec -

qui tol - lis pec -

5

S.

A.

T.

B.

mun - - - di: mi - se - ré - re,
v3) do - na no - bis,

mun - - - di: mi - se - ré - re, mi - - - se -
v3) do - na no - bis, do - - - na

cá - ta mun - di: mi - se - ré - -
v3) do - na no - -

- cá - ta mun - di: mi - se - ré - re, mi - se -
v3) do - na no - bis, do - na -

11

S.

A.

T.

B.

mi - se - ré - - - re no - - - bis.
do - na no - - - bis pa - - - cem.

ré - re, mi - se - ré - - - re no - - - bis.
no - bis, do - na no - - - bis pa - - - cem.

re - - - mi - se - ré - re - - - no - - - bis.
bis, do - na no - bis pa - - - cem.

- ré - re mi - se - ré - - - re no - - - bis.
no - bis, do - na no - - - bis pa - - - cem.

COMMUNION • Christmas Midnight Mass, EF (Ps 109: 3) In the splendor of holy places, before the morning star, I have begotten thee. *Possible Starting Pitch = F*

VI
I

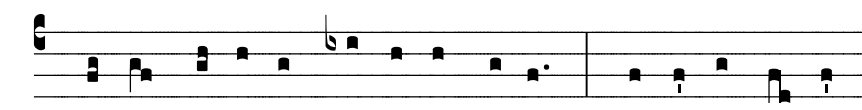


N splendó- ri-bus sanctó- rum,* ex ú- te-ro
In the-brightness of-the-saints, from the-womb

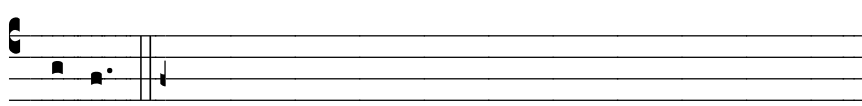


an-te lu- cí- fe-rum gé- nu- i te.
before the-morning-star I-begot Thee.

1. The Lord said
to my Lord:
Sit thou at
my right hand.

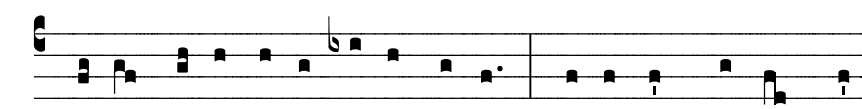


1. Di- xit Dómi-nus Dómi-no me- o: Se-de a dextris

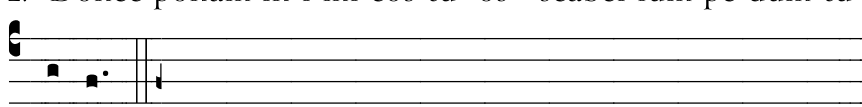


me- is. In splendóribus.

2. Until I make
thine enemies
thy footstool.



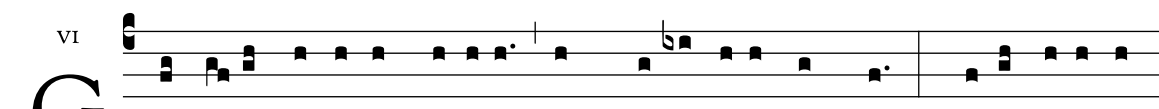
2. Donec ponam in-i-mí-cos tu- os scabél-lum pe-dum tu-



ó-rum. In splendóribus.

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VI
G



Lóri-a Pátri, et Fí-li-o, et Spi-rí-tu-i Sáncto. * Sicut érat in



prínci-pi-o, et nunc, et semper, et in saécula saeculó-rum. Amen.

Tomás Luis de Victoria (d. 1611), Spanish Priest

O MAGNUM MYSTERIUM

For rehearsal videos: CCWATERSHED.ORG/MYSTERIUM

O MAGNUM MYSTÉRIUM,
et admirabile sacraméntum,
ut animália vidérēt Dóminum natum,
jacéntem in praesépio!
Beáta Virgo,
cujus víscera meruérunt portáre
Dóminum Christum. Allelúja.

—Text set by Victoria differs slightly

O GREAT MYSTERY,
and wonderful secret!
brute beasts to see their new-born Lord
laid in a manger!
Blessed is the Virgin,
that deserved to carry in her womb,
Christ our Lord! Alleluia.

—English Translation by Abbot Guéranger

CANTUS

ALTUS

TENOR

BASSUS

The first system of the musical score is for four voices: Cantus, Altus, Tenor, and Bassus. The Cantus part begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "O ma - gnum my - sté - ri - um, et ad - mi - rá - bi - le sa - cra - mén -". Above the notes are red letters indicating the text: M, L, M, M, F, F, M, L, F, S, L, L, L, M, F, M, R, D, T, D, R, M, D. The Altus part begins with a treble clef and a key signature of one sharp. The lyrics are: "O ma - gnum my - sté - ri - um, et ad - mi - rá - bi - le sa -". Above the notes are red letters: L, R, L, L, Te, Te, L, L, F, S, L, L, L, M. The Tenor and Bassus parts are shown with staves but no notes or lyrics are visible in this system.

C.

A.

T.

B.

The second system of the musical score continues the four voices. The Cantus part continues with the lyrics: "tum, o ma - gnum my - sté - ri - um,". Above the notes are red letters: R, D, D, T, L, T, L, L, Di, R, Di, R, M, F, M, R, Di, R, D, T, L, T, D. The Altus part continues with the lyrics: "cra - mén - tum, o ma - gnum my - sté - ri - um, et ad - mi - rá - bi -". Above the notes are red letters: F, L, Si, Fi, Si, L, L, L, L, T, D, D, R, M, F, M, R, L, L, S, M, M. The Tenor part continues with the lyrics: "O ma - gnum my - sté - ri - um, et ad - mi - rá - bi - le sa - cra - mén -". Above the notes are red letters: M, L, M, M, F, F, M, L, F, S, L, L, L, M, F, M, R, D, T. The Bassus part continues with the lyrics: "O ma - gnum my - sté - ri - um, et ad - mi - rá - bi -". Above the notes are red letters: L, R, L, L, Te, Te, L, L, F, S, L, L.

15

C. *L F S L L L F R M F F F M R R Di R 1 2 3 4 § F M D*
 et ad - mi - rá - bi - le, et ad - mi - rá - bi - le sa - cra - mén - tum, ut a - ni -

A. *M F M R Di R R L D D D D L Te L L 2 3 4 1 2 § R D L*
 le sa - cra - mén - tum, et ad - mi - rá - bi - le sa - cra - mén - tum, ut a - ni -

T. *[D R] M F L F S L L L S F S M R F M D R M F R L L*
 - - - tum, et ad - mi - rá - bi - le sa - cra - mén - tum, ut a - ni - má - li - a, ut a - ni -

B. *L F Te L R R R D F F F D R S L R R D L T Di R + 1 2*
 le sa - cra - mén - tum, et ad - mi - rá - bi - le sa - cra - mén - tum, ut a - ni - má - li - a

22

C. *R M F R F F F F M M Di M M M M Fi S F M [M F] M*
 má - li - a vi - dé - rent Dó - mi - num na - tum, vi - dé - rent Dó - mi - num na - - tum,

A. *T Di R L L L L T D T L D D D D D R M R R Di R L D T D*
 má - li - a vi - dé - rent Dó - mi - num na - tum, vi - dé - rent Dó - mi - num na - - tum, ja - cén -

T. *S M R F F F F F S L Si L L L L L L S Te L R L*
 má - li - a vi - dé - rent Dó - mi - num na - tum, vi - dé - rent Dó - mi - num na - tum, ja - cén -

B. *1 2 § R R R R R D R M L + 1 2 1 2 3 4 1 2 § L R D L*
 vi - dé - rent Dó - mi - num na - tum, ja - cén - tem in

29

C. *1 2 3 4 § L R D L T Di R M F F M + 1 2 1 2 3 4*
 ja - cén - tem in prae - sé - pi - o,

A. *R D T L M 1 2 § R L S M Fi S L S L T D T D R D T L M*
 - tem, ja - cén - tem in prae - sé - pi - o, ja -

T. *S M Fi S L S F M R M F R M M R R L S M F M R D T*
 tem in prae - sé - pi - o, ja - cén - tem in prae - sé -

B. *T D R D T L D Te Te L + 1 2 § S R D L T D R D T L S*
 prae - sé - pi - o, ja - cén - tem in prae - sé -

35

C. *S R S F R M Fi S F M R R Di T Di Di Di Di Di Di R*
ja - cén - tem in prae - sé - - - pi - o! O Be - á - ta

A. *L S M F S L T D R D Te L Te L L Fi L L L L*
cén - tem in prae - sé - - - pi - o! O Be - á - ta

T. *D R Di R F S L Te L S S F M R M M R M M M F*
- pi - o, in prae - sé - - - pi - o! O Be - á - ta

B. *F M R M M R R D L S 2 3 4 L L R L L L R*
- pi - o, in prae - sé - - - pi - o! O Be - á - ta

42

C. *Di R M F M M R R M Di Di R R R R M F R M L S*
Vir - - - go, cu - jus ví - sce-ra me - - ru - é -

A. *L L L L Te Te L R M F S L T D D D*
Vir - - - go, cu - jus ví - sce - ra me - - ru - é -

T. *M R M F M M M Fi Fi S R M F S L F S F M*
Vir - - - go, cu - jus ví - sce-ra me - - ru - é -

B. *L T Di R Di Di R L L L R R S R R D F D*
Vir - - - go, cu - jus ví - sce-ra me - - ru - é -

48

C. *F L S M F M R D D T L T T L M D F M R Di R*
runt por - tá - re Dó - - mi-num Je - sum Chri - - stum.

A. *L L T Di R D T L L Si L D T L S L F S L L*
runt por - tá - re Dó - - mi-num Je - - - sum Chri - stum.

T. *F F S L R F M D R M R*
runt por - tá - re Dó - mi - num Je - - - sum Chri - stum.

B. *F + 1 2 1 2 3 4 1 2 L 2 3 4 F Te L R*
runt Je - - - sum Chri - stum.

54

C. *F M D R D R M F M F R D L T L T D R Di R*
Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja,

A. *R D L T L T D R Di R L L M S S L L L F*
Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

T. *R L S S R L R F M D R D R M F M R L*
Al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - ja, al -

B. *R L S S R L R R*
Al - le - lú - ja, al - le - lú - ja, al -

*Notes marked with an * require special care.
Shorten staccato notes but do not accent them.*

63

C. *S F M F R M D R M F S S F L L 2 3 4 § L L S F M*
al - le - lú - ja, al - le - lú - ja, al - le -

A. *R Di R R D L T L T D R Di R L L S F M R R*
le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

T. *T S L F M D R R R M R F M R D T L R M F S L F*
le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú -

B. *S M R R L L S S Te L R R D T L S F M R D R*
le - lú - ja, al - le - lú - ja, al - le - lú - ja, al - le - lú - *

71

C. *R S F M R Di R Di R*
- lú - - - ja.

A. *D Te L S T L M F S Te L S L Te L*
- - - ja, al - le - lú - - - ja.

T. *S L Te L S F M R M L L S F M R F S L Te L S Fi M Fi*
- - - ja, al - le - lú - - - ja.

B. *S 2 3 4 L 2 3 4 R R R D Te L S Fi S 2 3 4 R*
lú - - - ja, al - le - lú - - - ja.

Hark! The Herald Angels Sing 803

Tune: MENDELSSOHN



1. Hark! The her-ald an-gels sing,—"Glo-ry to the new-born King;
2. Christ, by high-est Heav'n a-dored; Christ the ev-er-last-ing Lord;
3. Hail the heav'n-ly Prince of Peace! Hail the Sun of Right-eous-ness!
4. Come, De-sire of na-tions, come, Fix in us Thy hum-ble home;



1. Peace on earth, and mer-cy mild, God and sin-ners rec-on-ciled!"
2. Late in time, be-hold Him come, Off-spring of the vir-gin's womb.
3. Light and life to all He brings, Ris'n with heal-ing in His wings.
4. Rise, the wom-an's con-qu'ring Seed, Bruise in us the ser-pent's head.



1. Joy-ful, all ye na-tions rise,— Join the tri-umph of the skies;
2. Veiled in flesh the God-head see;— Hail th'in-car-nate De-i-ty,—
3. Mild He lays His glo-ry by,— Born that man no more may die.—
4. Now dis-play Thy sav-ing pow'r, Ru-ined na-ture now re-store;



1. With th'an-gel-ic host pro-claim, "Christ is—born in Beth-le-hem!"
2. Pleased as man with man to dwell, Je-sus—our Em-ma-nu-el.
3. Born to raise the sons of earth, Born to—give them sec-ond birth.
4. Now in mys-tic un-ion join Thine to—ours, and ours to Thine.



Hark! the her-ald an-gels sing, "Glo-ry— to the new-born King!"

Text (alt.) by Charles Wesley (†1788).

Melody by Felix Mendelssohn (†1847).

CHRISTMAS