Music for

First Communion and Confirmation

A Catechetical Guide for Liturgical Celebrations



ROMAN CATHOLIC ARCHDIOCESE OF BOSTON

"Every form of catechesis would do well to attend to the 'way of beauty.' Proclaiming Christ means showing that to believe in and to follow him is not only something right and true, but also something beautiful, capable of filling life with new splendor and profound joy, even in the midst of difficulties. Every expression of true beauty can thus be acknowledged as a path leading to an encounter with the Lord Jesus. ...So a formation in the way of beauty ought to be part of our effort to pass on the faith."

--Pope Francis (*Evangelii Gaudium*, 167)

COVER ART: An anonymous traditional ink drawing, typical of the style found in liturgical and devotional books. The Holy Trinity is enthroned in the center: God the Father in regal attire holds his scepter and globe; the risen and victorious Son is depicted as the Paschal Lamb holding a banner of victory; the Holy Spirit is the dove proceeding from both. The Blessed Virgin Mary, Queen of Heaven, stands at her Son's right, while on his left St. John the Baptist points toward Christ, holding a banner proclaiming, "Behold the Lamb of God." The angels and other saints adore the Lord and join in the unending hymn of praise.

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One of the joys experienced by the parish community in the work of evangelization is the handing on of the faith to the next generation. Since this always takes place within a social context, the integration of faith and culture must be considered. Just as each culture is endowed with its own common forms of human expression, so too do Catholics possess a unique cultural heritage through which the faith has been handed down through the ages. A core element of this heritage is the Church's musical tradition, which Vatican II identifies as "a treasure of inestimable value." This treasury is preeminent among other art forms because, "as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy." (Constitution on the Sacred Liturgy, §112)

We therefore offer here a small number of essential hymns chosen for their simplicity, suitability for young voices, timeless musical value, and substantial theological content. Mindful of the power of sacred music to raise hearts and minds to a deeper participation in the sacred mysteries, we encourage you to incorporate some of them into your catechetical programs and liturgical celebrations.

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All texts and some of the scores are in the public domain. Copyright permissions have been obtained for the use of all other scores. You are free to use and reproduce all included materials as needed or you may use other arrangements already at your parish's disposal.

Music included in this packet:

- Organ accompaniments
- Guitar chords compatible with organ arrangements
- Congregational inserts

This document with downloadable scores is available at:
http://www.bostoncatholic.org/Offices-And-Services/Office-Detail.aspx?id=32347&pid=484

or Google **"music for communion confirmation RCAB"**

Accompaniments and Congregation Inserts

Eucharistic Hymns

- Humbly, I Adore Thee, Hidden Deity (Adoro te devote)....8
- Jesus My Lord My God My All ("Sweet Sacrament") | (Jesus My Lord)....10
- Alleluia, Sing to Jesus (Hyfrydol)....12
- Sing My Tongue the Savior's Glory (Pange Lingua, Tantum ergo) Mode III....14
- Tantum Ergo | Down in Adoration Falling (St. Thomas)....16
- O Salutaris | O Saving Victim (Werner)....17
- I Received the Living God (Living God) can be found in the following hymnals:
  One in Faith (WLP),*Worship IV* (GIA), *Journeysongs* 3rd Edition (OCP), *Oramos Cantando* (GIA)

Confirmation Hymns

- Come Holy Ghost, Creator Blest (Lambillotte)....18
- Come Down, O Love Divine (Down Ampney)....19
- Come, Holy Ghost, Our Souls Inspire (Veni Creator Spiritus) Mode VIII....20
- Veni Creator Spiritus, Mode VIII....21

General Hymns

- Holy God We Praise Thy Name (Grosser Gott)....22
- At the Lamb's High Feast (Salzburg)....24
- Praise My Soul the King of Heaven (Lauda Anima)....26
- Dona Nobis Pacem (Traditional Canon)....27
- Praise to the Lord, the Almighty (Lob Den Herren)....28

Marian Hymns

- Immaculate Mary (Lourdes Hymn)....30
- O Sanctissima | O Most Holy One (O du fröliche)....31
- Hail Holy Queen (Salve Regina Caelitum)....32
- Regina Caeli ("O Queen, of Heaven, Be Joyful") Mode VI....34

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Congregation Inserts....36-54

Three Considerations for Liturgical Music

In preparing music for the liturgy, there are three essential qualities of liturgical music to consider: holiness, goodness of form, and universality. (Chirograph of John Paul II on Sacred Music, §4-6)

- **Holiness:** the music should have a clear transcendent dimension, setting in focus the sacred text of the Mass rather than itself. Inspired through prayer, it should lead others to prayer and adoration. While there is much room for variety of melody, harmony, and rhythm, music for the Mass should communicate reverence, and be free of secular associations or other distractions from worship.

- **Goodness of form**: the music needs to be beautiful regardless of its simplicity or complexity. It is not enough for music to be exciting or entertaining; it must have those elements which raise the heart and mind to God through their clarity, gracefulness, and harmony.

- **Universality:** although the music will reflect the culture in which it exists, it should nevertheless by its nature be edifying to those from other cultures as well. Liturgical music should communicate the beautiful unity of tradition between the past and present; it should help worshipers to sense and understand their connection to the faithful of all times and places. Furthermore, universality implies that music for the congregation should be singable, fostering exterior participation. Likewise, music sung exclusively by the cantor or choir should prayerfully engage the hearts and minds of the listeners, fostering interior participation.

The Responsorial Psalm

"Because [the Responsorial Psalm] is an integral part of the Liturgy of the Word, and is in effect a reading from Scripture, it has great liturgical and pastoral significance." (*Sing to the Lord: Music in Divine Worship*, §155) Furthermore, the Book of Psalms was composed as a collection of sung prayers; this ancient musical tradition was immediately assumed into the Christian liturgy.

While there is some leeway with the selection of psalms, it is highly recommended that the psalm used be the one assigned in the lectionary, *as it relates more closely to the first reading* than any other option. Since we are responding in song to the preceding reading, the setting should be conducive to meditation, allowing the Word of God to take root in our hearts through the action of the Holy Spirit.

While the use of paraphrased psalms has been common, this practice should be avoided as we are singing the scriptures themselves. Therefore, the text should be taken from the lectionary translation, or from the 2010 Revised Grail Translation, approved for liturgical use by the United States Conference of Catholic Bishops (USCCB).

What settings of the Lectionary or Grail Psalms are available?

- A free resource available for download is "The Chabanel Responsorial Psalms." www.ccwatershed.org/chabanel. This collection contains multiple settings for each Sunday of the Three Year Cycle as well as feast days, funerals, and weddings.
- "Lectionary Psalms and Gospel Acclamations" (World Library Publications) http://www.wlp.jspaluch.com/11474.htm
- "Lectionary Psalms" by Gelineau/Grail (G.I.A. Publications) https://www.giamusic.com/search_details.cfm?title_id=1544
- "Lectionary Psalms" by Michel Guimont (G.I.A. Publications) https://www.giamusic.com/search_details.cfm?title_id=4389
- "The Lyric Psalter" by Marty Haugen and Tony Alonso using the 2010 Revised Grail Psalter (G.I.A. Publications) http://www.giamusic.com/search_details.cfm?title_id=20526
- "The Michael Joncas Psalter: Volume 1, Common Psalms" (World Library Publications) http://www.wlp.jspaluch.com/10203.htm
- "Respond and Acclaim" by Owen Alstott (Oregon Catholic Press) http://www.ocp.org/products/30118873

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Official Mass setting of the Archdiocese of Boston

The chants of the Roman Missal are the official Mass setting for the Archdiocese of Boston. We ask that your parish continue to use these in addition to the settings with which your parish is also familiar. We recommend that you begin with the simplest chants: *Lord Have Mercy (Kyrie Eleison)*, *Holy, Holy, Holy (Sanctus)*, and *Lamb of God (Agnus Dei)*. The following online resources are free:

- Scores are available from ICEL at www.icelweb.org/musicfolder/openmusic.php
- Practice videos are available at www.bostoncatholic.org/newromanmissal.aspx
- Piano, guitar, and organ accompaniments are available at www.rjcceciliamusic.com/free-liturgical-works/accompaniments-icel-chants
- Organ accompaniments by Jeffrey Ostrowski: http://www.ccwatershed.org/media/pdfs/12/03/07/16-28-07_0.pdf

"*A cry from deep within our being, music is a way for God to lead us to the realm of higher things. As St. Augustine says, 'Singing is for the one who loves.' Music is therefore a sign of God's love for us and of our love for him.*"

-- *Sing to the Lord: Music in Divine Worship*, USCCB (2007)

This resource is a collaborative effort between the Episcopal Vicar for the New Evangelization, the Office of Divine Worship, and Catholic musicians from the Archdiocese of Boston.

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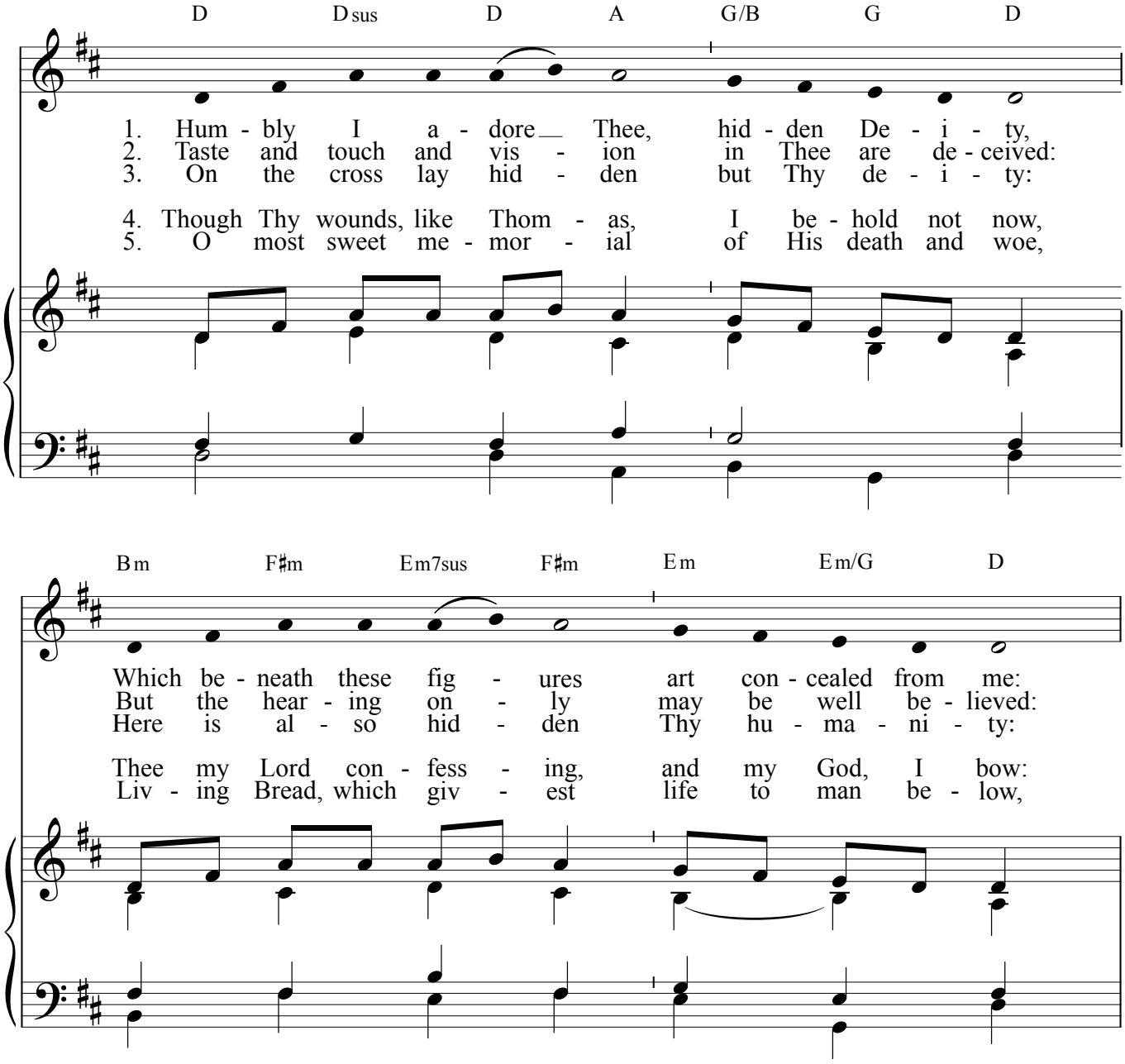
Janet Hunt
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St. Paul's Choir School and Parish, Cambridge

Humbly I Adore Thee, Hidden Deity



Text: Adoro Te devote, attr. St. Thomas Aquinas, 1225–74; tr. John Mason Neale, 1818–66 ADORO TE DEVOTE
Tune: Mode V; Processionale, Paris, 1697; Harm. © 2015 Richard J. Clark. Used with Permission. 11 11 11 11
Text and Tune: Public Domain


F♯m Bm Em7/G F♯m Em7 G/B A/C♯
Whol - ly in sub - mis - sion Thee my spi - rit hails,
I be - lieve what - ev - er God's own Son de - clared;
But in both be - liev - ing and con - fess - ing, Lord,
Give me ev - er strong - er faith in Thee a - bove,
Let my spi - rit ev - er eat of Thee and live,
D G/D Em/G Em D Em/G D
For in con - tem - plat - ing Thee it whol - ly fails.
Noth - ing can be tru - er than Truth's ve - ry Word.
ask I what the dy - ing thief of Thee im - plored.
Give me ev - er strong - er hope and strong - er love.
And the blest fru - i - tion of Thy sweet - ness give!

Jesus, My Lord, My God, My All



Text: Frederick William Faber, 1814–63
Tune: Anonymous; setting: The London Oratory School Service Book and Hymnal, 2004
Text and tune: Public domain
Setting: © The London Oratory School

JESUS MY LORD
88 88 and refrain


D7 Am7 D7 Em Em/G D/A G/A A D
13
So far sur - pass - ing hope or thought?
Thy good - ness, Je - sus, would I sing!
On Jo - seph's arm, or Ma - ry's knee.
For all Thou hast and art are mine!
Whose pow'r both man and an - gels made.
Refrain
D/F♯ A7/D D G Em6 F♯ Bm
17
Sweet Sa - cra - ment, we Thee a - dore;
D/F♯ A7/E D G Em/G Asus A7 Dsus D
Oh, make us love Thee more and more;
D A7/D D7/C G/B Em/G D/A A7 D
25
Oh, make us love Thee more and more.

Alleluia! Sing to Jesus!



Text: William C. Dix, 1837–98
Tune: Rowland H. Prichard, 1811–87; setting: The English Hymnal, 1906
Text and Music: Public Domain

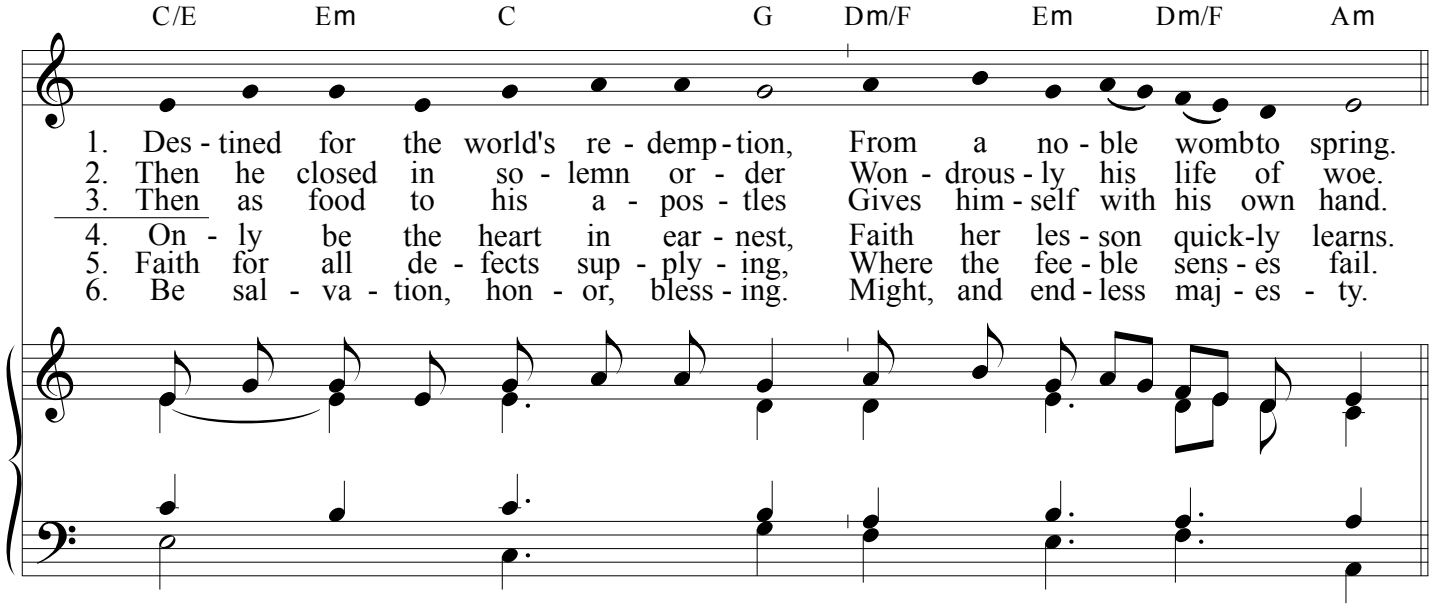
HYFRYDOL
87 87 D

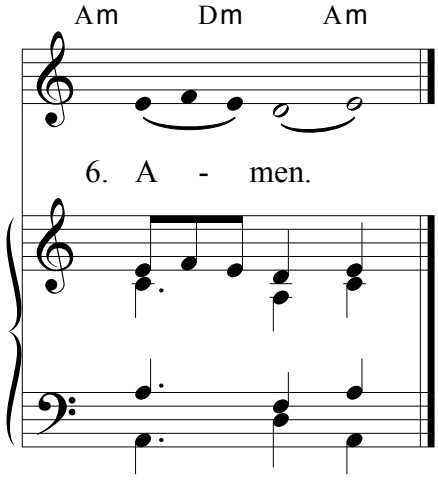

A- Dm7 Gm7 C7 F
Hark! the songs of peace - ful Si - on thun - der
In - ter - ces - sor, friend of sin - ners, Earth's Re -
Thou with - in the veil has en - tered, Robed in
Dm F Gm7 B♭M7 Csus4 C F Gm7 C7
like a might - y flood; Je - sus out of
deem - er, plead for me, Where the songs of
flesh our great high Priest; Thou on earth both
F G7 C7 F F7 B♭ F C7 F
ev - 'ry na - tion hath re - deem'd us by his blood.
all the sin - less Sweep a - cross the crys - tal sea.
priest and vic - tim In the Eu - cha - ris - tic feast.

Sing, My Tongue, the Savior's Glory



Text: Pange Lingua, Tantum ergo sacramentum, St. Thomas Aquinas, 1225–74; tr. by Eward Caswall, 1814-1878
Music: Mode III, Harm. © 2015 Richard J. Clark. Used with Permission.
Text and Tune: Public Domain


C/E Em C G Dm/F Em Dm/F Am
1. Des - tined for the world's re - demp - tion, From a no - ble wombto spring.
2. Then he closed in so - lemn or - der Won - drous - ly his life of woe.
3. Then as food to his a - pos - tles Gives him - self with his own hand.
4. On - ly be the heart in ear - nest, Faith her les - son quick-ly learns.
5. Faith for all de - fects sup - ply - ing, Where the fee - ble sens - es fail.
6. Be sal - va - tion, hon - or, bless - ing. Might, and end - less maj - es - ty.


Am Dm Am
6. A - men.

Tantum Ergo | Down in Adoration Falling



Text: Tantum ergo sacramentum, St. Thomas Aquinas, 1225–74; tr. by Eward Caswall, 1814-1878
Tune: att. John Francis Wade, 1711–86; setting: Hymnal, Tunes Old and New, New York, 1874
Text and Music: Public Domain

ST. THOMAS (Webbe)
87 87 87

O Salutaris | O Saving Victim



Text: O salutaris hostia, Thomas Aquinas, 1225-1274, tr. Edward Caswall, 1814–78
Tune: Anthony Werner, fl. 1863
Text and Tune: Public Domain

WERNER
LM

Come, Holy Ghost, Creator Blest



Text: Veni creator Spiritus, attr. Rabanus Maurus, c. 780–856; tr. Edward Caswall, 1814–78, sts. 1–2, alt.; tr. Richard Mant, 1776–1848, sts. 3–4, alt.
Tune: Louis Lambillotte, 1796–1855; setting: John Robinson, b. 1983, © 2015 St. Paul's Choir School. Used with Permission.
Text and Tune: Public Domain

LAMBILLOTTE
L M and repeat

Come Down, O Love Divine



Text: *Discendi, amor santo*, Bianco da Siena, +1434. Trans. R. F. Littledale, +1890
Tune: *Down Ampney*, R. Vaughan Williams, +1958
Text and Music: Public Domain

DOWN AMPNEY
66 11 66 11

Come, Holy Ghost, Our Souls Inspire

Veni Creator Spiritus



Text: Veni Creator Spiritus, attr. Rabanus Maurus, c. 780-856; tr. John Cosin, 1594-1672
Tune: Mode VIII; Harm. © 2015 Richard J. Clark. Used with Permission.
Text and Tune: Public Domain

VENI CREATOR SPIRITUS
L M

Veni Creator Spiritus



Text: Veni Creator Spiritus,attr. Rabanus Maurus, c. 780-856
Tune: Mode VIII; Harm. © 2015 Richard J. Clark. Used with Permission.
Text and Tune: Public Domain

VENI CREATOR SPIRITUS
LM

Holy God, We Praise Thy Name



Text: Te Deum laudamus, c. 4th cent.; German version, Katholisches Gesangbuch, Vienna, 1774; tr. Clarence A. Walworth, 1820–1900
Music: Katholisches Gesangbuch, Vienna, 1774, alt.
Text and Music: Public Domain

GROSSER GOTT
78 78 77


F B♭/D C B♭ C Dm B♭ F/C C Dm
vast do - main, Ev - er - last - ing is thy reign.
sweet ac - cord: Ho - ly, Ho - ly, Ho - ly Lord.
bow to thee, While we own the mys - ter - y.
C F/A Gm C F B♭/D C
In - fi - nite thy vast do - main,
Fill the heav'ns with sweet ac - cord:
And a - dor - ing bow to thee,
B♭ C Dm B♭ C F
Ev - er - last - ing is thy reign.
Ho - ly Ho - ly, Ho - ly Lord.
While we own the mys - ter - y.

At the Lamb's High Feast We Sing



Text: Ad regias Agni dapes, c. 7th cent.; tr. Robert Campbell, 1814–68
Tune: Jakob Hintze, 1622–1702; setting: Johann Sebastian Bach, 1685–1750
Text and Music: Public Domain

SALZBURG
77 77 D


A D F♯m B m7/D E A
Praise we Him, whose love di - vine
Praise we Christ, whose blood was shed,
Hymns of glo - ry and of praise,
E m B m F♯sus F♯ B m D G A
Gives us sa - cred Blood for wine, Gives his Bod - y
Pas - chal vic - tim, Pas - chal bread; With sin - cer - i -
Fa - ther, un to Thee we raise; Ri - sen Lord, all
B m7 E7/B A G D E m D/F♯ E m7/G A D
for the feast, Christ the vic - tim, Christ the Priest.
ty and love Eat we man - na from a - bove.
praise to Thee Ev - er with the Spi - rit be.

Praise, My Soul, the King of Heaven



Text: Henry F. Lyte, 1793–1847
Music: John Goss, 1800–80
Text and Tune: Public Domain

LAUDA ANIMA
87 87 87

Dona nobis pacem

Grant Us Peace



Text: Traditional
Tune: Traditional
Text and Music: Public Domain

DONA NOBIS PACEM
Irregular

Praise to the Lord, the Almighty



Text: Joachim Neander, 1650–80; tr. Catherine Winkworth, 1827–78, alt.
Tune: Erneuerten Gesang-Buch, Stralsund, 1665; setting: The Chorale Book of England, 1863
Text and Music: Public Domain

LOBE DEN HERREN
14 14 4 78


F C/E F B♭ F B♭/D C/E F Gm F
All you who hear, Now to his tem - ple draw
Hast thou not seen How thy de - sires all have
Pon - der a - new What the Al - migh - ty can
Let the "A - men" Sound from His peo - ple a -
C F/A B♭ C7/G Dm Gm/B♭ A Gm/B♭ C F
near, Join - ing in glad a - do - ra - tion!
been Grant - ed in what He or - dain - eth?
do, If with His love He be - friend thee!
gain, Glad - ly for - ev - er a - dore Him!

Immaculate Mary



Text: Jeremiah Cummings, 1814–66
Tune: Antiphonale, Grenoble, 1882; setting: Jonathan Wessler, b. 1984
Setting: © 2015 St. Paul's Choir School. Used with Permission.
Text and Tune: Public Domain

LOURDES HYMN
11 11 and refrain

O Sanctissima | O Most Holy One



Text: Traditional, Vs 1-2 tr. Charles W. Leland, C.S.B.
Music: Sicilian; setting: The Hymnal, 1982
Text and Music: Public Domain

SICILIAN MARINERS
10 7 10 7

Hail, Holy Queen Enthroned Above

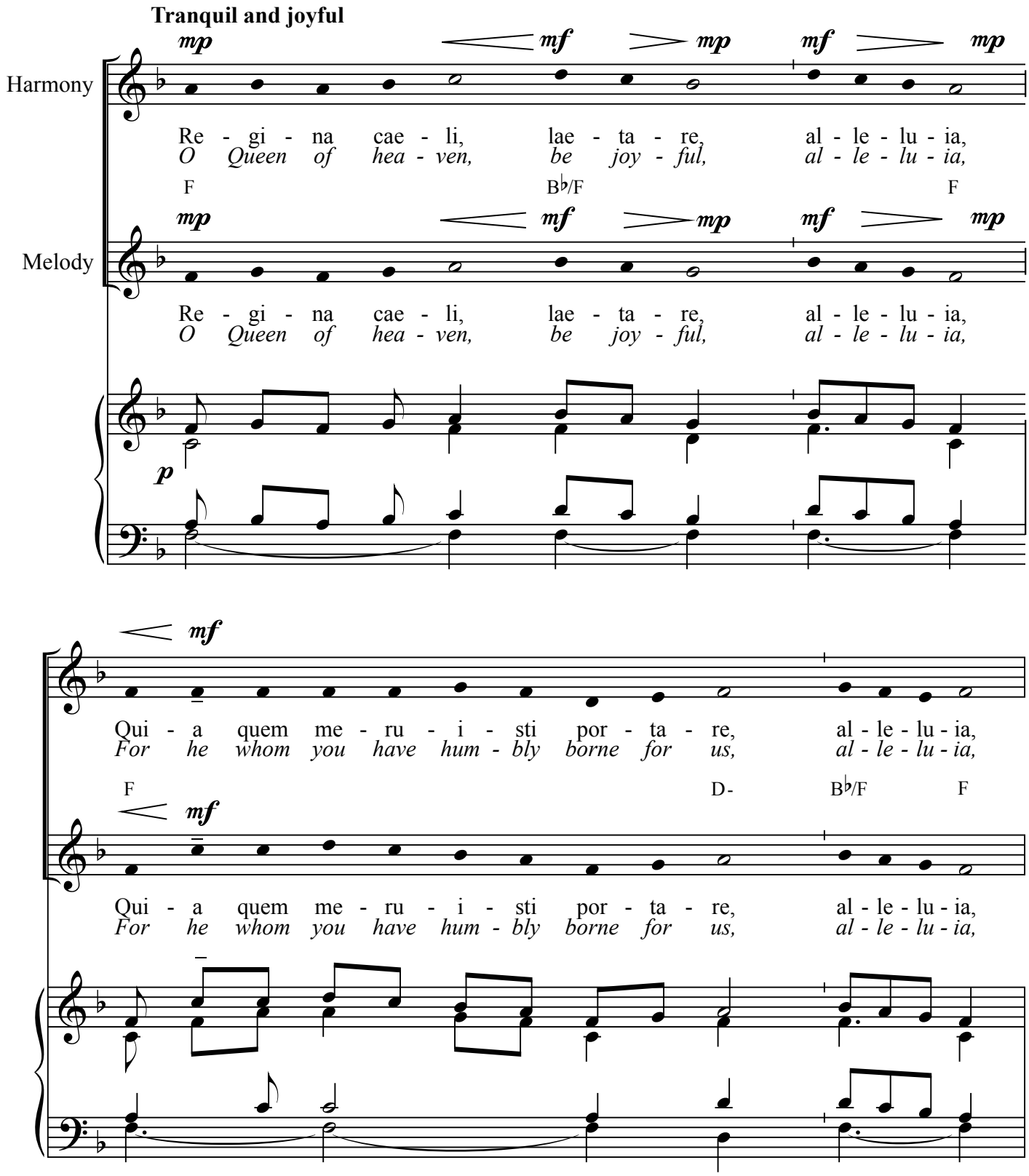


Text: *Salve Regina Coelitum*, anon., Latin, c. 1080; tr. by anon., c. 1884
Tune: Melchior Ludwig Herold, 1753–1810
Text and Tune: Public Domain

SALVE REGINA COELITUM
84 84 with refrain


F B♭ Gm7 B♭/F F B♭
Ser - a - phim, Heav'n and earth re - sound the hymn:
B♭ E♭ C F B♭ Fsus F B♭
Sal - ve, Sal - ve, Sal - ve, Re - gi - na!

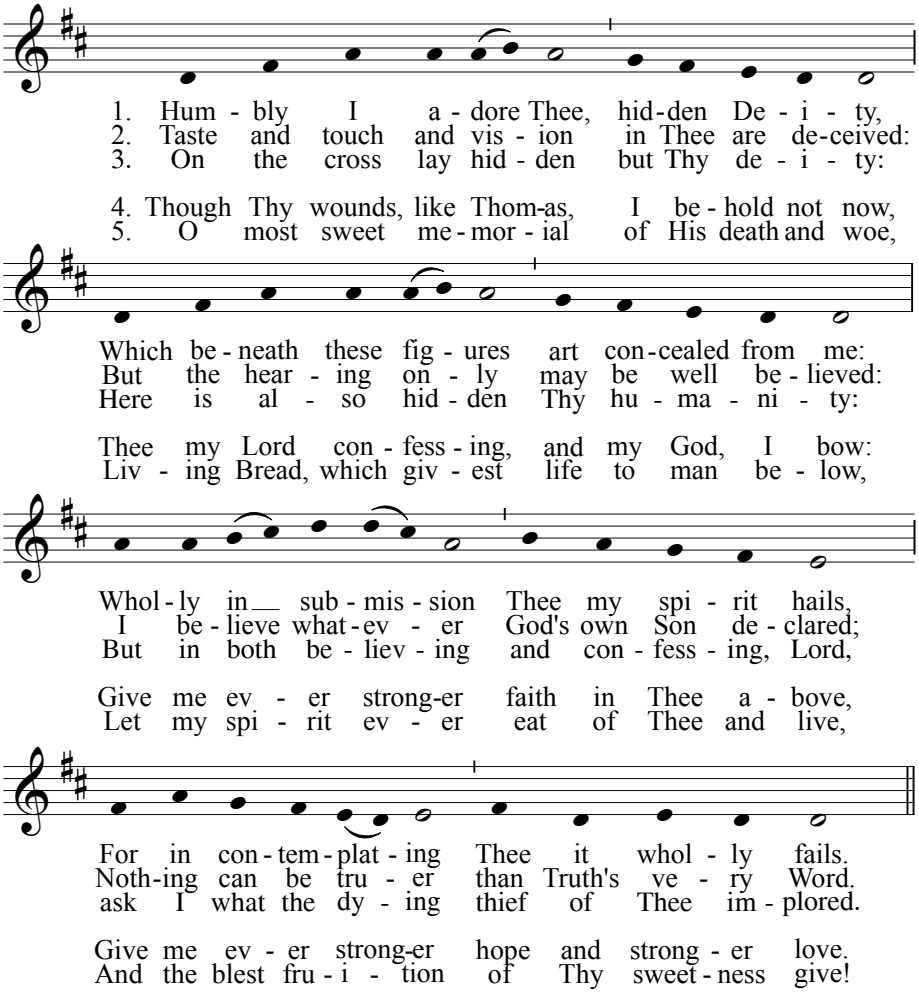
Regina caeli, laetare | O Queen of Heaven, Be Joyful



text: Latin, 12th century, tr. by Winfred Douglas, 1867-1944, alt.
music REGINA CAELI, irregular, Mode VI; Arr.: © 2015 Richard J. Clark. Used with Permission.
Text and Tune: Public Domain


f
mp
mf
Re - sur - re - xit si - cut di - xit, al - le - lu - ia,
Has a - ri - sen, as he prom - ised, al - le - lu - ia,
F
D-7
A-
f
mp
mf
Re - sur - re - xit si - cut di - xit, al - le - lu - ia,
Has a - ri - sen, as he prom - ised, al - le - lu - ia,
mp
p
rit.
pp
O - ra pro no - bis De - um, al - le - lu - ia.
Of - fer now our prayer to God, al - le - lu - ia.
B♭Maj7
F/C
D-
A-
G-/B♭
F
mp
p
rit.
pp
O - ra pro no - bis De - um, al - le - lu - ia.
Of - fer now our prayer to God, al - le - lu - ia.

Humbly I Adore Thee, Hidden Deity



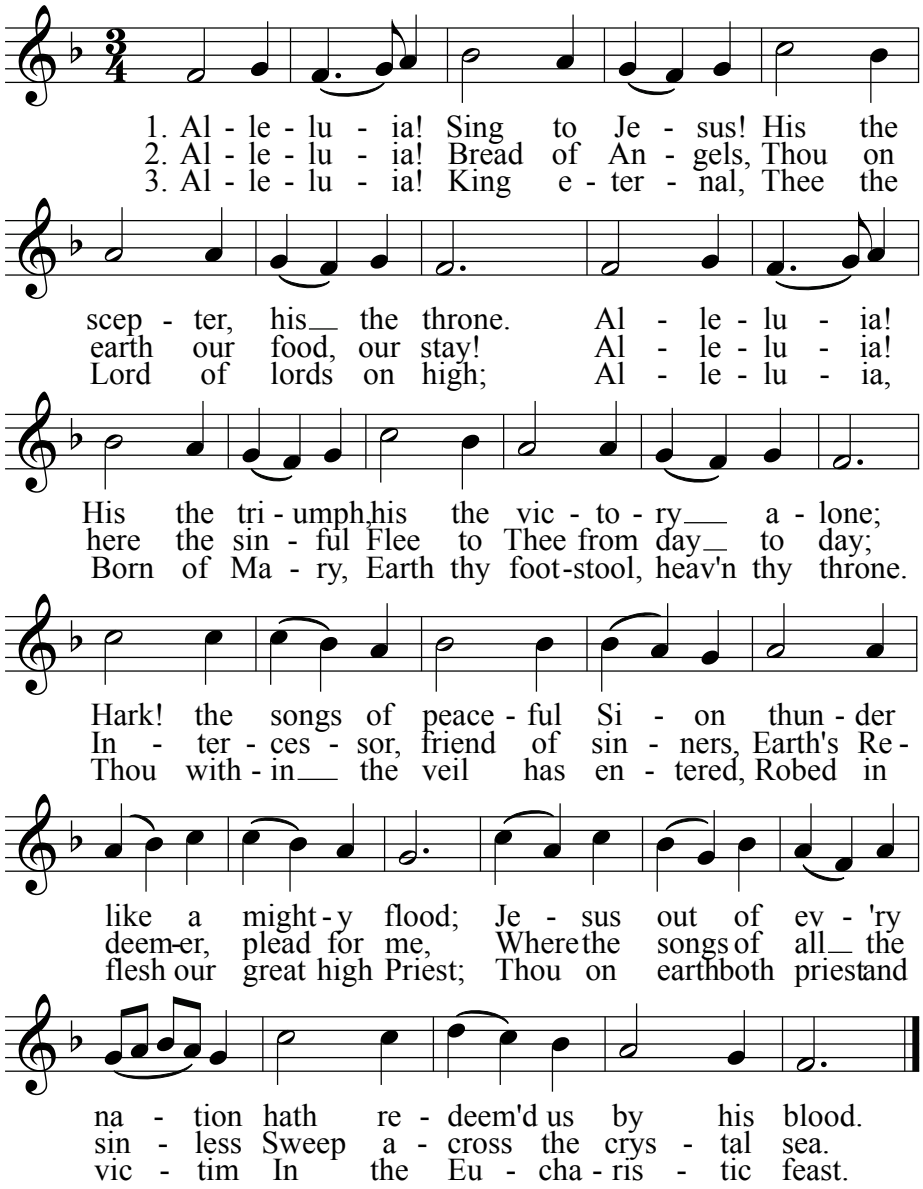
Text: Adoro Te devote, attr. St. Thomas Aquinas, 1225–74; tr. John Mason Neale, 1818–66
Tune: ADORO TE DEVOTE, 11 11 11 11; Mode V; Processionale, Paris, 1697
Text and Tune: Public Domain

Jesus, My Lord, My God, My All



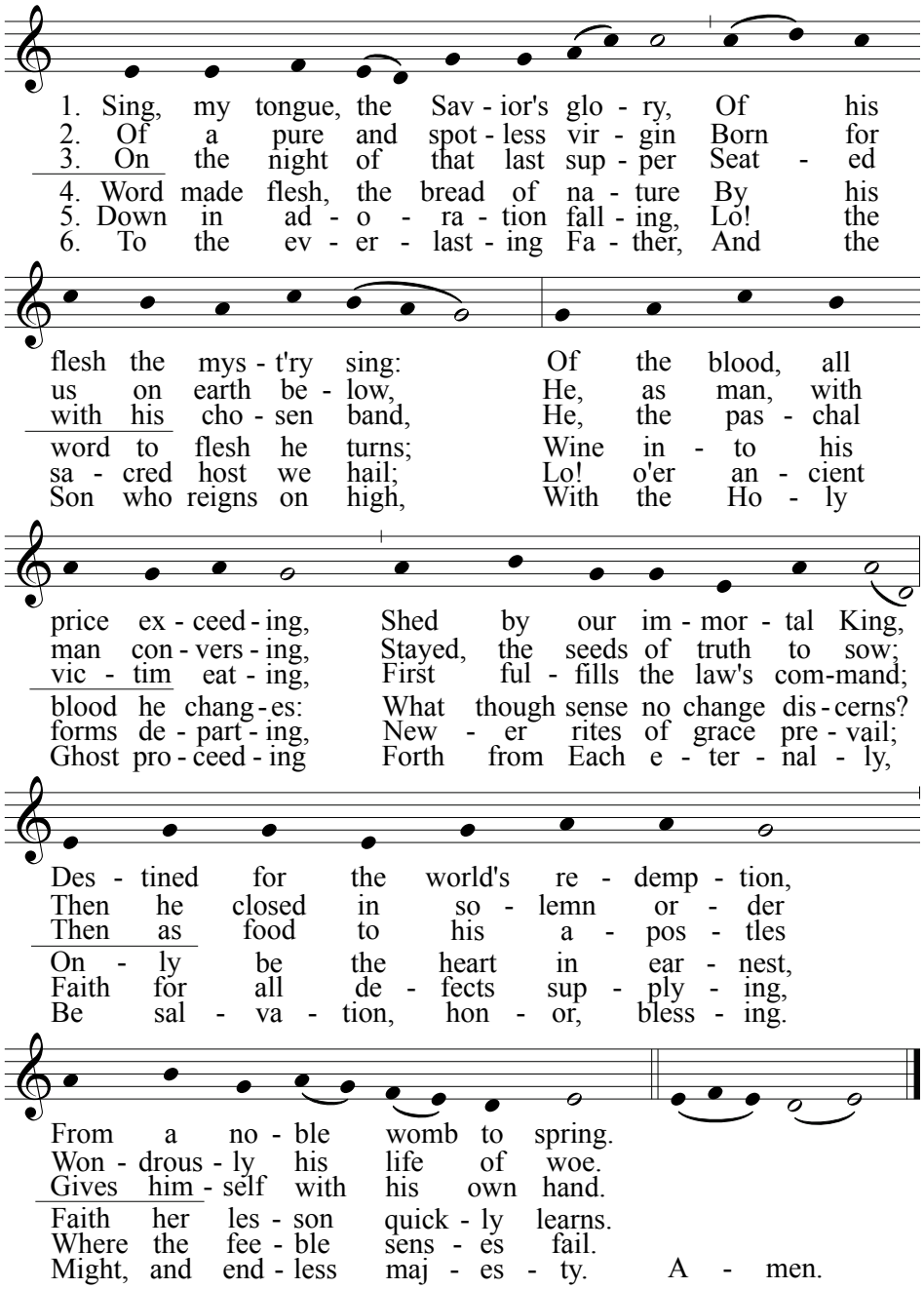
Text: Frederick William Faber, 1814–63
Tune: JESUS MY LORD, 88 88 and refrain; Anonymous
Text and Tune: Public Domain

Alleluia! Sing to Jesus!



Text: William C. Dix, 1837–98
Tune: HYFRYDOL, 87 87 D; Rowland H. Prichard, 1811–87
Text and Music: Public Domain

Sing, My Tongue, the Savior's Glory



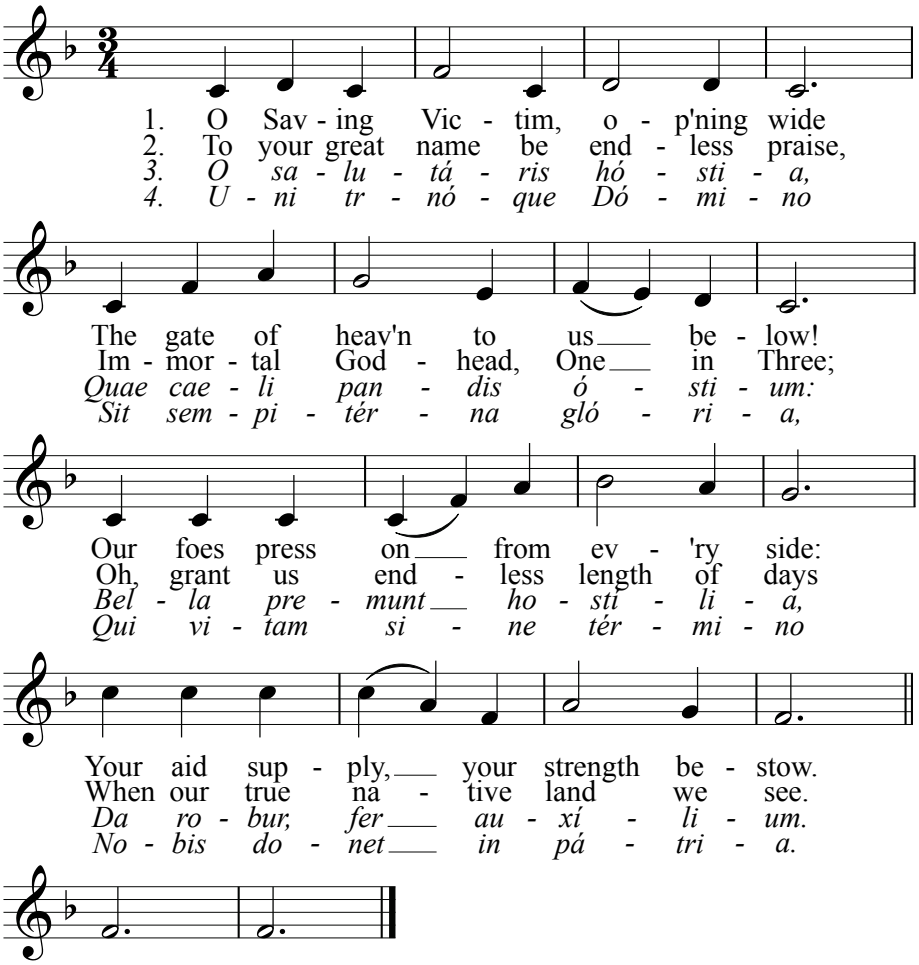
Text: Pange Lingua, Tantum ergo sacramentum, St. Thomas Aquinas, 1225–74; tr. by Eward Caswall, 1814-1878
Music: Mode III
Text and Tune: Public Domain

Tantum Ergo | Down in Adoration Falling



Text: Tantum ergo sacramentum, St. Thomas Aquinas, 1225–74; tr. by Eward Caswall, 1814-1878
Tune: ST. THOMAS (Webbe) 87 87 87 Satt. John Francis Wade, 1711–86
Text and Tune: Public Domain

O Salutaris | O Saving Victim



Text: O salutaris hostia, Thomas Aquinas, 1225-1274, tr. Edward Caswall, 1814–78
Tune: WERNER, LM; Anthony Werner, fl. 1863
Text and Tune: Public Domain

Come, Holy Ghost, Creator Blest



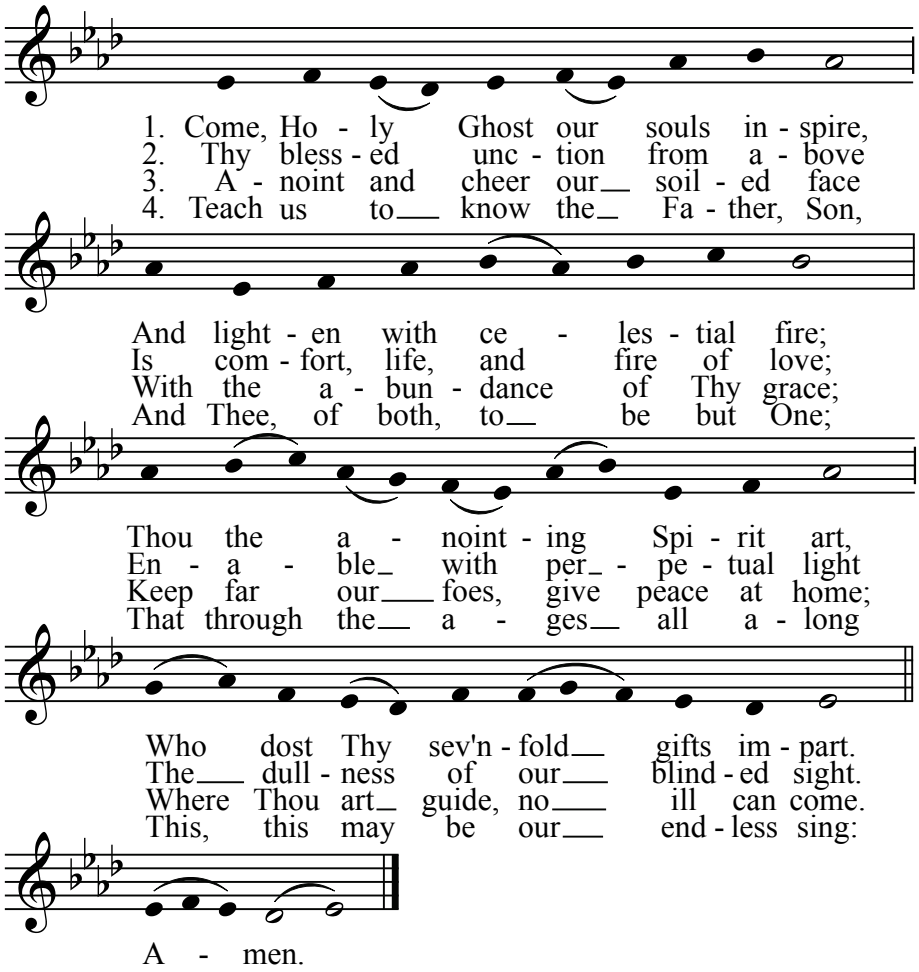
Text: Veni creator Spiritus, attr. Rabanus Maurus, c. 780–856;
tr. Edward Caswall, 1814–78, sts. 1–2, alt.; tr. Richard Mant, 1776–1848, sts. 3–4, alt.
Tune: LAMBILLOTTE, LM; with repeat; Louis Lambillotte, 1796–1855
Text and Tune: Public Domain

Come Down, O Love Divine



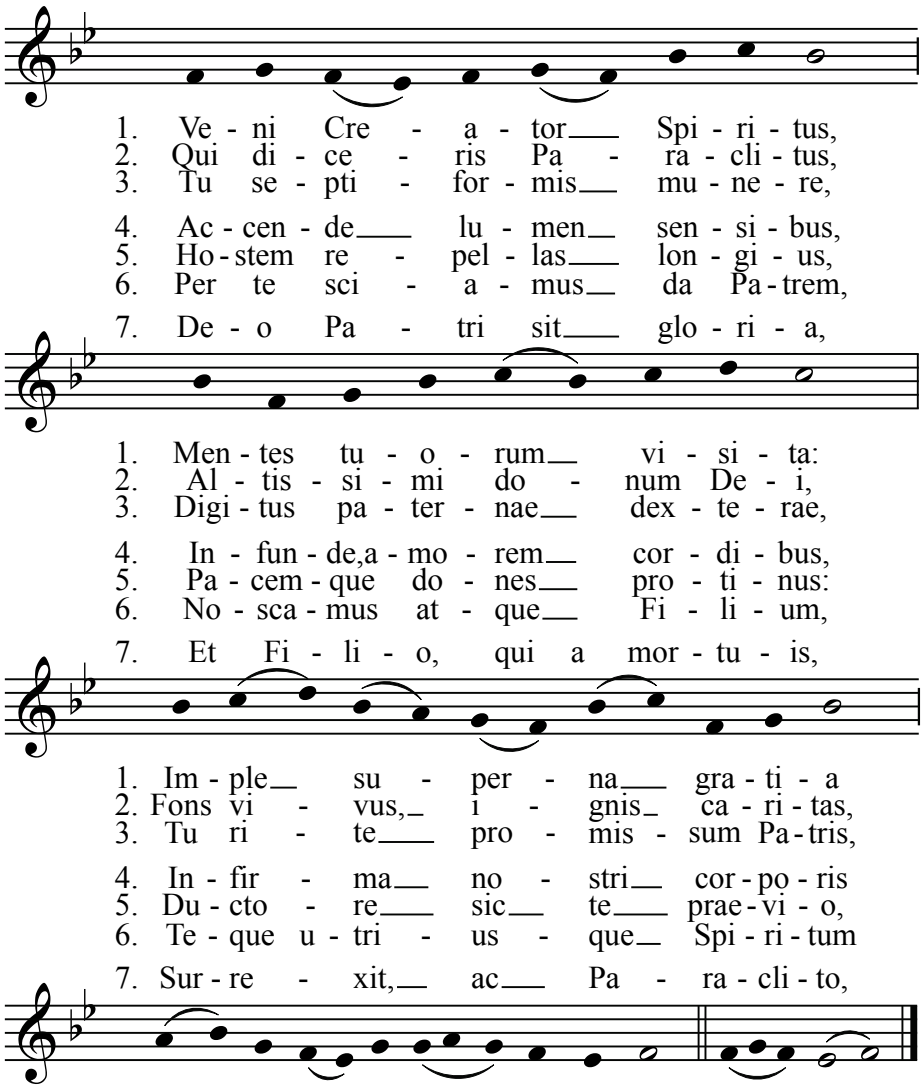
Text: *Discendi, amor santo*, Bianco da Siena, +1434. Trans. R. F. Littledale, +1890
Tune: DOWN AMPNEY, 66 11 66 11; R. Vaughan Williams, +1958
Text and Music: Public Domain

Come, Holy Ghost, Our Souls Inspire



Text: Veni Creator Spiritus, attr. Rabanus Maurus, c. 780-856; tr. John Cosin, 1594-1672
Tune: VENI CREATOR SPIRITUS, L M; Mode VIII
Text and Tune: Public Domain

Veni Creator Spiritus



Text: Veni Creator Spiritus, attr. Rabanus Maurus, c. 780-856
Tune: VENI CREATOR SPIRITUS, L M; Mode VIII
Text and Tune: Public Domain

Holy God, We Praise Thy Name



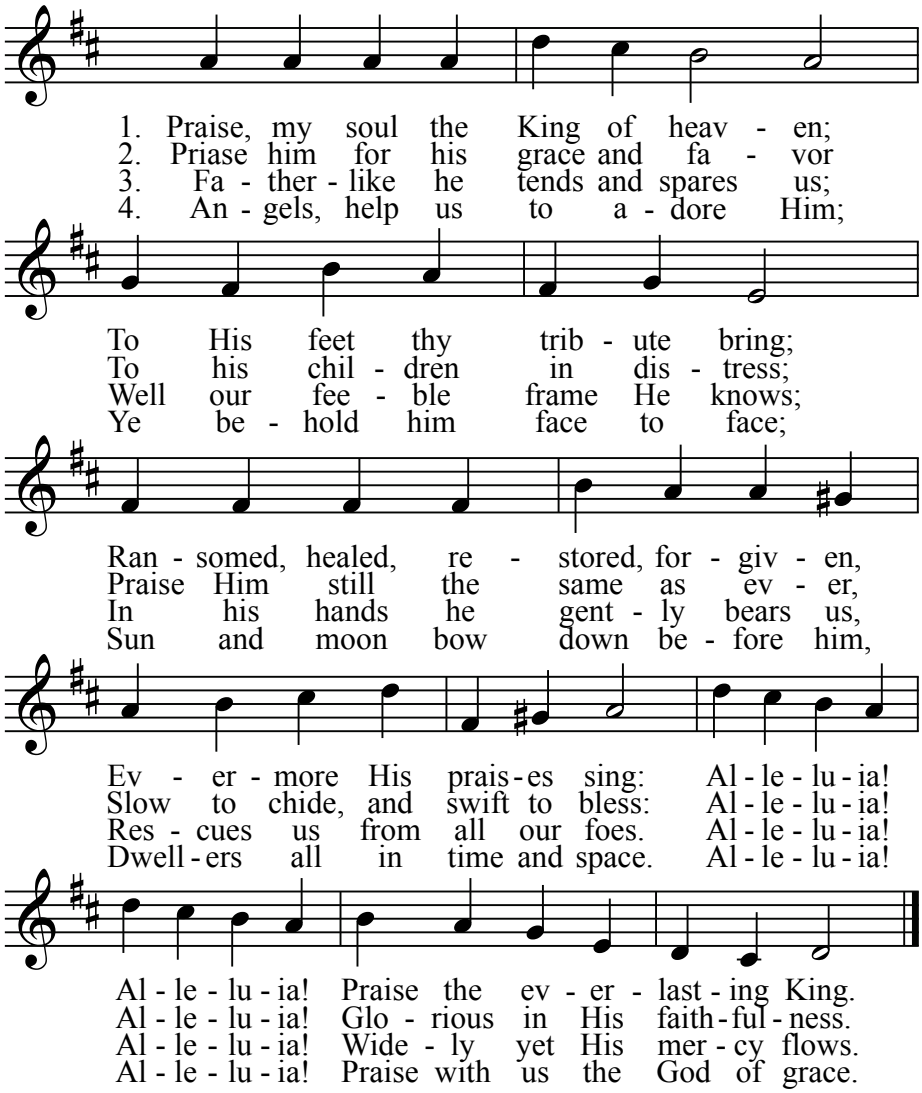
Text: Te Deum laudamus, c. 4th cent.; German version, Katholisches Gesangbuch, Vienna, 1774;
tr. Clarence A. Walworth, 1820–1900
Tune: GROSSER GOTT, 78 78 77; Katholisches Gesangbuch, Vienna, 1774, alt.
Text and Music: Public Domain

At the Lamb's High Feast We Sing



Text: Ad regias Agni dapes, c. 7th cent.; tr. Robert Campbell, 1814–68
Tune: SALZBURG, 77 77 D; Jakob Hintze, 1622–1702; setting: Johann Sebastian Bach, 1685–1750
Text and Music: Public Domain

Praise, My Soul, the King of Heaven



Text: Henry F. Lyte, 1793–1847
Music: LAUDA ANIMA, 87 87 87; John Goss, 1800–80
Text and Tune: Public Domain

Dona nobis pacem



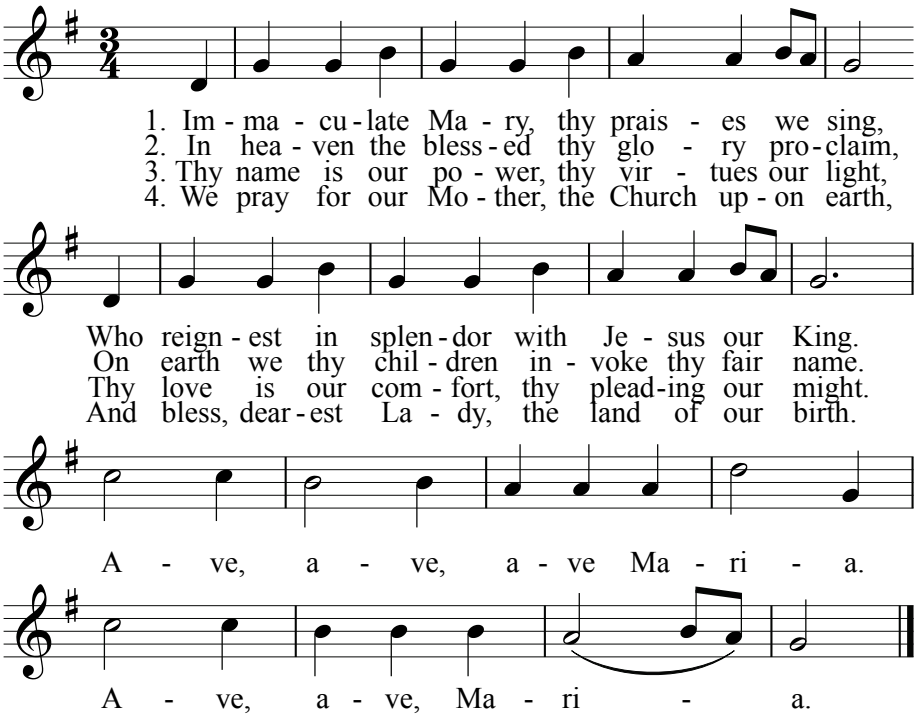
Text: Traditional
Tune: DONA NOBIS PACEM, Irregular; Traditional
Text and Music: Public Domain

Praise to the Lord, the Almighty



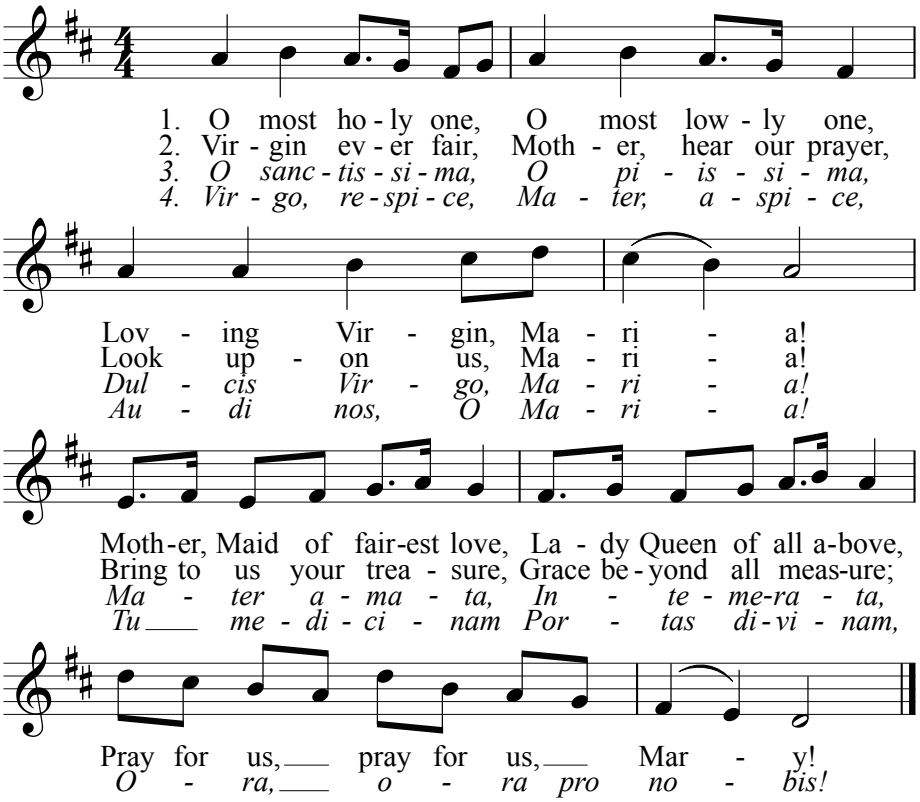
Text: Joachim Neander, 1650–80; tr. Catherine Winkworth, 1827–78, alt.
Tune: LOBE DEN HERREN, 14 14 4 78; Erneuerten Gesang-Buch, Stralsund
Text and Music: Public Domain

Immaculate Mary



Text: Jeremiah Cummings, 1814–66
Tune: LOURDES HYMN, 11 11 and refrain; Antiphonale, Grenoble, 1882
Text and Tune: Public Domain

O Sanctissima | O Most Holy One



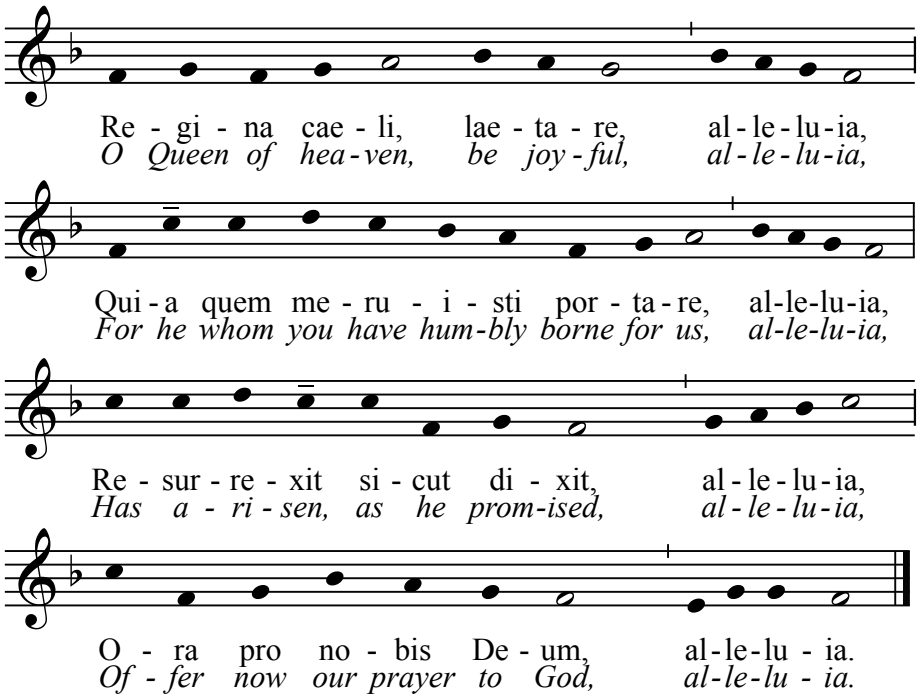
Text: Traditional, Vs 1-2 tr. Charles W. Leland, C.S.B.
Music: SICILIAN MARINERS, 10 7 10 7; Sicilian; setting: The Hymnal, 1982
Text and Music: Public Domain

Hail, Holy Queen Enthroned Above



Text: *Salve Regina Coelitum*, anon., Latin, c. 1080; tr. by anon., c. 1884
Tune: SALVE REGINA COELITUM, 84 84 with refrain; Melchior Ludwig Herold, 1753–1810
Text and Tune: Public Domain

Regina caeli, laetare | O Queen of Heaven, Be Joyful



text: Latin, 12th century, tr. by Winfred Douglas, 1867-1944, alt.
music REGINA CAELI, irregular, Mode VI
Text and Tune: Public Domain