

Vespers and Compline
of the Blessed Virgin Mary
according to the
Medieval Use of Salisbury

Choir Booklet

8 June 2011
Bangor Cathedral



THE
EXPERIENCE
OF WORSHIP

Sources

Hymn and Antiphon melodies from *Antiphonale Sarisburicense*, printed by Wolfgang Hopyl; sold London, Francis Byrckman: *Pars Hyemalis* [PH], 1519; *Pars Estivalis* [PE], 1520. *STC* (2nd edn), 15790 [PH]-15790a [PE]

For opening, versicles, chapter, collect and *Benedicamus* tones: see PH f.ivv-7r; compare W.H. Frere (ed.), *Use of Sarum*, II, pp. lxxv-lxxxix

Psalm and canticle tones from *Sarum Tonale* (Frere, *Use of Sarum*, II, pp.lxvi-lxxiv).

Salve regina from *Processionale ad Usum Sarisburicense*, printed by Wolfgang Hopyl; sold London, Francis Byrckman: 1519. *STC* (2nd edn), 16235.

Other texts from the printed Sarum Breviaries of 1518 and 1531.

p.11 Psalm antiphon, Vespers: *Post partum virgo* (mode 4, ending 7; here down a fourth) PH (*De Sancta Maria*) f.xcvii^v

pp.12, 26 Hymn, Vespers (vv.1-4) & Compline (vv.5-7): *Ave maris stella* (mode 2, at pitch) PH (Annunciation), f.lxi^{rv} (EEBO 15790, p.546)

p.18 Magnificat antiphon: *Sancta Maria succurre miseris* (mode 4, ending 3, at pitch) PH (*De Sancta Maria*), x. c^r (EEBO 15790, p.69)

p.25 Psalm antiphon, Compline: *Cum iocunditate* (mode 7, ending 2, here up a fifth) PE (Nativity BVM), f. cxii^r (EEBO 15790a, p.436)

p.29 Nunc Dimittis antiphon: *Glorificamus te dei genitrix* (mode 4, ending 1, at pitch) PH (*De Sancta Maria*), f.xcvii^v – xcvi^{ir} (EEBO p.67)

p.31 Post-Compline antiphon: *Salve regina* with tropes (mode 1/2, at pitch), *Processionale*, ff. clxviii^r-clxxiv^v (EEBO 16235, pp.179-181)

pp. 40, 44 Organ Magnificat on the Eighth Tone (Anon)

Lbl MS Add. 29996, f.23^v, ed. John Caldwell, *Early Tudor Organ Music: I Music for the Office* (EECM, 6), no.4.

p. 43 The Magnificat antiphon is a compromise, since no suitable mode 8 antiphon is prescribed for the Votive Office itself: *Beata Dei Genitrix* (mode 8, ending 4: Version 1 (pp. 40-43): down a tone; Version 2 (pp.44-47: down a 5th) PE (Nativity BVM).

The singers process in, bow to the altar, and go to their places. All remain standing. When all are in their place, the Officiant knocks the desk and the service begins.

Officiant

Musical notation for the Officiant's first verse. The key signature is G major (one sharp). The melody consists of quarter notes on the first, third, and fifth strings. The lyrics are: Dé - us in adiu - tó - rium méum in - tén - de

Choir

Musical notation for the Choir's first verse. The key signature is G major (one sharp). The melody consists of quarter notes on the first, third, and fifth strings. The lyrics are: Dó - mine ad adiuvándum me fe-stí - na

Officiant

Musical notation for the Officiant's second verse. The key signature is G major (one sharp). The melody consists of quarter notes on the first, third, and fifth strings. The lyrics are: Glória Pátri et Fílio et Spirítui Sán - cto

Choir

Musical notation for the Choir's second verse. The key signature is G major (one sharp). The melody consists of quarter notes on the first, third, and fifth strings. The lyrics are: Sicut érat in princípio et núnc et sémper

Musical notation for the Choir's third verse. The key signature is G major (one sharp). The melody consists of quarter notes on the first, third, and fifth strings. The lyrics are: et in sécula seculórum. Á - men. Al - le - lú - ia.

All sit for psalms 121-125, preceded by the antiphon incipit. All turn to the altar each time ‘Gloria Patri et Filio et Spiritui Sancti’ is sung, then turn back at ‘Sicut erat’.

The psalms are preceded by the Antiphon incipit.

Beginner

Post pá - rum vír - go

Psalm 121 (122)

Beginner

1. Le - tátus sum in his que dí - cta sunt mí - chi:
Side A
in domum Dó - mi - ni í - bi - mus.

Side B

2. Stan - tes erant pé - des nó - stri:
in átriis tú - is Hie - rú - sa - lem.

Side A

3 Hierúsalem que edificá-tur ut | cí-vi-tas :
cuius participátio éi-us in id-| íps-um.

Side B

4 Illuc enim ascendérunt tríbus, | trí-bus | Dó-mi-ni :
testimónium Ísrael ad confiténdum | nó-mi-ni | Dó-mi-ni.

Side A

5 Quia illic sedérunt sédes | in iu- | dí-ci-o :
 sedes su- | per dó-mum | Dá-vid.

Side B

6 Rogáte que ad pácem | súnt Hie- | rú-sa-lem :
 et abundáncia di- | li-gén-ti- | bus te.

Side A

7 Fiat pax in vir- | tú-te | tú-a :
 et abundáncia in | túr-ri-bus | tú-is.

Side B

8 Propter fratres meos et próx- | i-mos | mé-os :
 loqué- | bar pa-cem | de te.

Side A

9 Propter domum Dómini | Dé-i | nó-stri :
 quesí- | vi bo-na | tí-bi.

Turn to the altar:

Side B

Glória Pá- | tri et | Fí-li-o :
 et Spi- | rí-tu-i | Sánc-to.

Turn back:

Side A

Sicut érat in princípio, et | núnc, et | sém-per,
 et in sécula se- | cu-ló-rum. | Á-men.

Psalm 122 (123)

Beginner

1. Ad te le-vávi ó - cu - los mé - os:
qui ha - bí - tas in cé - lis.

Side B

2. Ec-ce sicut ó - cu - li ser - gó - rum:
in mánibus domi - nó - rum su - ó - rum.

Side A

3 Sicut óculi ancílle in mánibus dó-|mi-ne | sú-e :
ita óculi nóstri ad Dóminum Déum nóstrum, donec
mise-|re-á-tur | nós-tri.

Side B

4 Miserére nóstri Dómine mise-|ré-re | nós-tri :
quia multum repléti súmus | des-pec-ti-| ó-ne.

Side A

5 Quia multum repléta est á-|ni-ma | nóst-ra :
oppróbrium abundántibus et despéc-|ti-o su-| pér-bis.

Turn to the altar: **Side B**

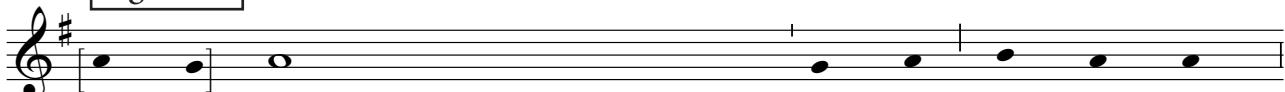
Glória Pá-|tri et | Fí-li-o :
et Spi-|rí-tu-i | Sánc-to.

Turn back: **Side A**

Sicut érat in princíprio, et | núnc, et | sém-per,
et in sécula se-|cu-ló-rum. | Á-men.

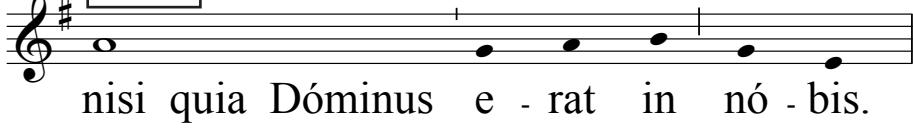
Psalm 123 (124)

[Beginner]



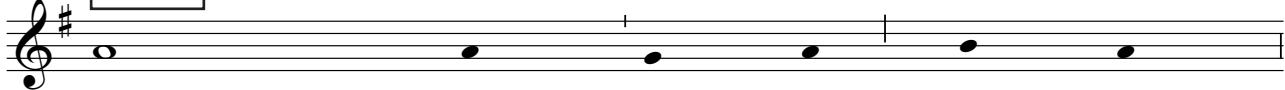
1. Ni - si Dóminus erat in nobis dí - cat nunc Ís - ra - el:

[Side A]

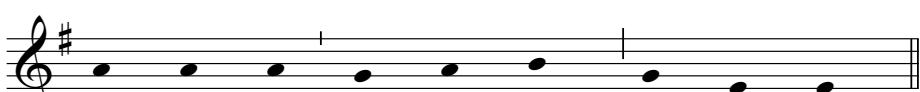


nisi quia Dóminus e - rat in nó - bis.

[Side B]



2. Cum exúrgerent hó - mi - nes in nos



for - te ví - vos de - glu - tís - sent nos.

[Side A]

3 Cum irascerétur fúror e-|ó-rum | in nos :

fórsitan áqua | ab-sor-bu-| ís-set nos.

[Side B]

4 Torréntem pertransívit á-|ni-ma | nós-tra :

fórsitan pertransíset ánima nóstra áquam | in-to-le-| rá-bi-lem.

[Side A]

5 Bene díc-tus | Dó-min-us:

qui non dedit nos in captiónem dén-|ti-bus e-| ó-rum.

[Side B]

6 Anima nóstra sicut pás-|ser e-| rép-ta est :

de lá-|que-o ve-| nán-ti-um.

Side A

7 Láque-|us con-| trí-tus est :
 et nos li-|be-rá-ti | sú-mus.

Side B

8 Adiutórium nóstrum in nó-|mi-ne | Dó-mi-ni :
 qui fecit | cé-lum et | té-r-ram.

Turn to the altar:

Side A

Glória Pá-|tri et | Fí-li-o :
 et Spi-|rí-tu-i | Sánc-to.

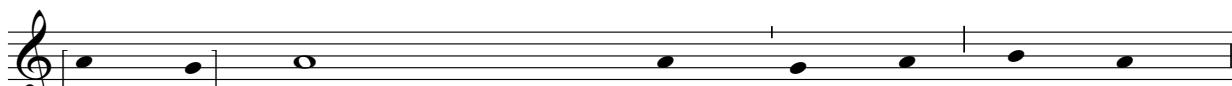
Turn back:

Side B

Sicut érat in princípio, et | núnc, et | sém-per,
 et in sécula se-|cu-ló-rum. | Á-men.

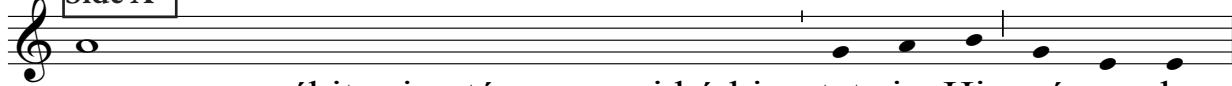
Psalm 124 (125)

Beginner



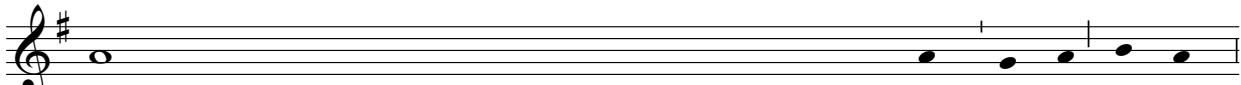
1. Qui con - fi-dunt in Dómino si - cut mons Sý - on:

Side A

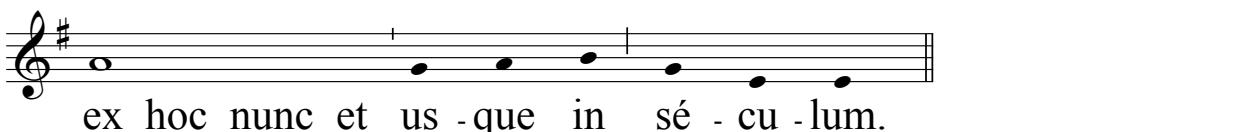


non commovébitur in etérnum, qui há-bi - tat in Hie - rú - sa - lem.

Side B



2. Montes in circúitu eius, et Dóminus in circúitu pó - pu - li su - i:



ex hoc nunc et us - que in sé - cu - lum.

Side A

3 Quia non relínquet Dóminus virgam peccatórum super
sór-tem iu-| stó-rum :

ut non exténdant iusti ad iniquitá-tem má-nus | sú-as.

Side B

4 Bénéfac Dó-|mi-ne | bó-nis:

—| et réct-is | cór-de.

Side A

5 Declinántes autem in obligatiónes, addúcet Dóminus cum
operántibus i-|ni-qui-| tá-tem :

—|pax su-per | Ís-ra-el.

Turn to the altar:

Side B

Glória Pá-|tri et | Fí-li-o :

et Spi-|rí-tu-i | Sánc-to.

Turn back:

Side A

Sicut érat in princípio, et | núnc, et | sém-per,
et in sécula se-|cu-ló-rum. | Á-men.

Psalm 125 (126)

Beginner

1. In con - ver-téndo Dóminus captivi - tá - tem Sý - on:

Side A

facti sumus si - cut con - so - lá - ti.

Side B

2. Tunc replétum est gáu-di - o os nós - trum:

et lingua nostra ex - ul - ta - ti - ó - ne.

Side A

3 Tunc dicent | in-ter | gén-tes :

Magnificávit Dóminus fá-|ce-re cum | é-is.

Side B

4 Magnificávit Dóminus fáce-|re no-| bís-cum :

fácti |sú-mus le-| tán-tes.

Side A

5 Convréte Dómine captivi-|tá-tem | nós-tram :

sicut |tór-rens in | Aus-tro.

Side B

6 Qui sémi-|nant in | lách-ry-mis :

in exulta-|ti-ó-ne | mé-tent.

Side A

7 Eúntes í-|bant et | flé-bant :

mitténtes | sé-mi-na | sú-a.

Side B

8 Veniéntes autem vénient cum exul-|ta-ti-| ó-ne :

portántes ma-|ní-pu-los | sú-os.

Turn to the altar: **Side A**

Glória Pá-|tri et | Fí-li-o :

et Spi-|rí-tu-i | Sánc-to.

Turn back: **Side B**

Sicut érat in princípio, et | núnc, et | sém-per,

et in sécula se-|cu-ló-rum. | Á-men.

The psalm antiphon is now repeated complete.

Beginner

Post pár - tum vír - go

Choir

in - vi - o - lá - ta per - man - sí - sti:

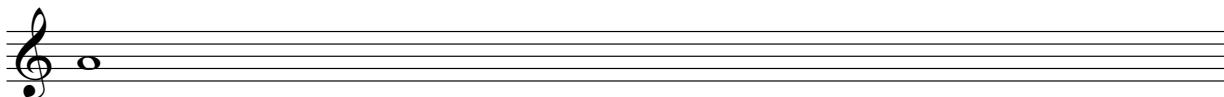
Dé - i gé - ni - trix,

in - ter - cé - de pro nó - bis.

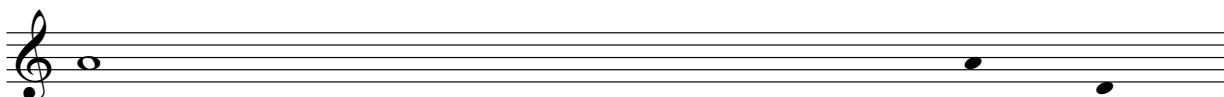
Chapter reading

All stand and turn to face the altar.

Officiant



Beáta es María que Dóminus portásti creatórum mundi:



genuísti qui te fécit et in etérnum permánes vír - go.

Choir



Dé - o grá - ti - as.

Hymn

(sung alternatim; last verse full)

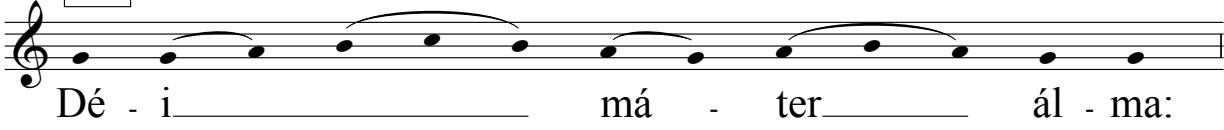
VERSE 1: SIDE A

Beginner

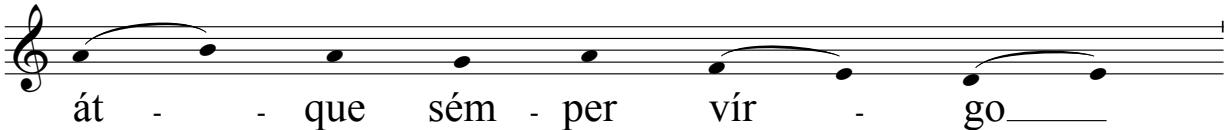


Á - - ve má - ris stél - la

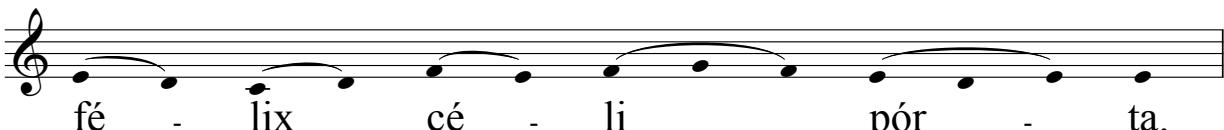
Choir



Dé - i má - ter ál - ma:



át - - que sém - per vír - go -



fé - lix cé - li pór - ta.

VERSE 2: SIDE B

Sú - - mens íl - lud _____ a - ve
 Ga - bri - - é - lis _____ ó - re:
 fún - da nós in pá - - ce,
 mó - tans_ nó - men É - - ve.

VERSE 3: SIDE A

Sól - - ve víñ - cla _____ ré - is,
 pró - fer _____ lú - men cé - cis:
 má - la nób - stra pél - - le,
 bó - na cún - cta _____ pó - - sce.

VERSE 4: FULL

Món - stra____ te és - se____ má - trem,
 sú - mat____ per____ te____ pré - cem:
 qui____ pro____ nó - bis____ ná - - - tus____
 tú - lit____ és - se____ tú - - - us.

Versicle and Response

Officiant

Diffusa est grátia in lábiis tú - is.

Choir (silently)

Propteréa benedíxit te Déus in etérnum.

Magnificat

The Magnificat is preceded by the Antiphon incipit.

Beginner

Sanc - - - ta____ Ma - - - rí - a

Make sign of cross during intonation

Beginner

1. Mag - ní - fi - cat:
á - ni - ma mé - a Dó - mi - num.

Side B

2. Et ex - ul - tá - vit spí - ri - tus mé - us:
in Dé - o sa - lu - tá - ri mé - o.

Side A

3. Qui - a res - péx - it hu-mi-li-tá-tem
an - cí - le sú - e:
éc - ce é - nim ex hoc be - á - ta
me dí - cent óm - nes ge - ne - ra - ti - ó - nes.

Side B

4. Qui - a fé - cit mí - hi mág - na, qui pó - tens est:
et sán - c - tum nó - men é - ius.

Side A

5. Et mi - se-ri-cór-di-a é-ius, a pro-gé-ni - e
in pro - gé - ni - es:
ti - mén - ti - bus é - - - um.

Side B

6. Fé - cit po-tén-ti-am in brá - chi - o sú - o:
dis - pér - sit su - pér - bos mén - te cór - dis sú - i.

Side A

7. De - pó - su - it po - tén - tes de sé - de:
et ex - al - tá - vit hú - mi - les.

Side B

8. E - su - ri - én - tes im - plé - vit bó - nis:
et dí - vi - tes di - mí - sit i - ná - nes.

Side A

9. Su - scé - pit Ís - ra - el pu - é - rum sú - um:
re - cor - dá - tus mi - se - ri - cór - di - e sú - e.

Side B

10. Sí - cut lo - cú - tus est ad pá - tres nó - stros:
Á - bra - ham, et sé - mi - ni é - ius in sé - cu - la.

All turn to face the altar and bow:

Side A

Gló - ri - a Pá - tri et Fí - li - o:
et Spi - ri - tu - i Sáncto.

All turn back:

Side B

Sí - cut é - rat in prin - cí - pi - o,
et nunc, et sém - per,
et in sé - cu - la se - cu - ló - rum. Á - men.

Antiphon now sung full

[Beginner]

Sanc - ta Ma - rí - a

[Choir]

súc - cur - re mi sé - ris,

iu - va pu - sil lá - ni - mes

re - fó - ve flé bi - les:

o - ra pro_ pó - pu - lo,

in - ter - vé ni pro_ clé - ro,

in - ter - cé - de pro_ de - vó - to

fe - mi - né o sex - u.

Collect

Dóminus vobís - cum Et cum spíritu tú - o O - ré - mus

Concéde nos fámulos túos, quésumus, Dómine Déus,
perpétui méntis et corpóris salúte gaudére:
et gloriósa beáte Maríe sémpre vírginis intercessióne a presénti
liberári tristítia:
et etérna pérfrui letítia.

Per Dóminum nóstrum Jésum Chrístum Fílium túum:
Qui técum vívit et régnat, in unitáte Spíritus Sáncti Déus,
Per omnia secula seculorum.

Á - men. Dóminus vobís - cum Et cum spíritu tú - o

Benedicamus Domino

Benedicámus Dó - mi - no Déo grá - ti - as

Compline follows at once.

Compline

Officiant

Musical notation for the Officiant's part in Compline. The music is in G major, common time. The lyrics are: Dé - us in adiu - tó - rium méum in - tén - de.

Choir

Musical notation for the Choir's part in Compline. The music is in G major, common time. The lyrics are: Dó - mine ad adiuvándum me fe-stí - na.

Officiant

Musical notation for the Officiant's part in Compline. The music is in G major, common time. The lyrics are: Glória Pátri et Fílio et Spirítui Sán - cto.

Choir

Musical notation for the Choir's part in Compline. The music is in G major, common time. The lyrics are: Sicut érat in princípio et núnc et sémpre.

et in sécula seculórum. Á - men. Al - le - lú - ia.

The Psalms

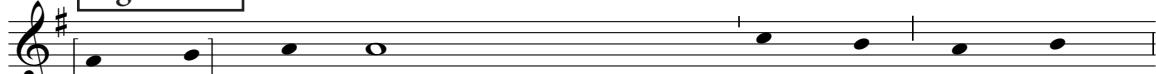
All sit for the psalms, preceded by the antiphon incipit. All turn to the altar each time 'Gloria Patri et Filio et Spiritui Sancti' is sung, then turn back at 'Sicut erat'.

Beginner

Musical notation for the Beginner's part in the Psalms. The music is in G major, common time. The lyrics are: Cum io - cun - di - tá - te

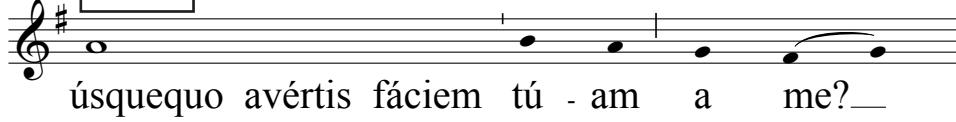
Psalm 12 (13)

Beginner



1. Us - que - quo Dómine obliviscéris me in fí - nem:

Side A



úsquequo avértis fáciem tú - am a me?__

Side B



2. Quándiu pónam consília in á - ni - ma mé - a:



dolórem in córde mé - o per dí - em?__

Side A

3 Usquequo exaltábitur inimícus | mé-us | sú-per me :
réspice et exáudi me Dómine | Dé-us | mé-us.

Side B

4 Illúmina óculos meos ne unquam obdór-mi-am in | mó-te :
nequándo dícat inimícus meus Preválui ad-vér-sus | é-um.

Side A

5 Qui tríbulant me exultábunt si | mó-tus | fú-e-ro :
égo autem in misericór-dia | tú-a spe-| rá-vi.

Side B

6 Exultábit cor méum in salutári túo, cantábo Dómino qui bóna
| trí-bu-it | mí-chi:
et psállam nómini Dó-mi-ni al-| tís-si-mi.

Turn to the altar: Side A

Glória | Pá-tri et | Fí-li-o :
et Spi-| rí-tu-i | Sánc-to.

Turn back: Side B

Sícut erat in princíprio, et | nunc, et | sém-per,
et in sécula secu-| ló-rum. | Á-men.

Psalm 42 (43)

Beginner

1. Jú - di - ca me Déus et discérne cáusam méam de
gén - te non sán - ta:

Side A

ab hómine iníquo et dolóso é - ru - e - me.

Side B

2. Quia tu es Déus fortitúdo méa quare me re - pu - lí - sti
et quare trístis incédo dum afflígit me i - ni mí - cus.

Side A

3 Emítte lúcem túam et veri-|tá-tem | tú-am :

ipsa me deduxérunt et ad-duxérunt in montem sanctum
tuum et in taber-|ná-cu-la | tú-a.

Side B

4 Et introíbo ad al-|tá-re | Dé-i:

ad Deum qui letíficat iuven-|tú-tem | mé-am.

Side A

5 Confitébor tibi in cýthara Déus, | Dé-us | me-us :

quare tristis es ánima mea et |quá-re con-| túr-bas me ?

Side B

6 Spéra in Déo quóniam adhuc confi-|té-bor | il-li :

salutáre vúltus méi et | Dé-us | mé-us.

Turn to the altar: Side A

Glória | Pá-tri et | Fí-li-o :
et Spi-|rí-tu-i | Sánc-to.

Turn back: Side B

Sicut erat in princípio, et ¹nunc, et | sém-per,
et in sécula secu-ló-rum. | Á-men.

Psalm 128 (129)

Beginner

1. Se - pe expugnavérunt me a iuven - tú - te mé - a:
Side A
_ dí - cat nunc Ís - ra - el.

Side B

2. Se-pe expugnavérunt me a iuven - tú - te mé - a:
étenim non potu - é - runt mí - chi.

Side A
3 Supra dórsum méum fabricavérunt ¹pec-ca|tó-res :
prolongavérunt iniqui-|tá-tem | sú-am.

Side B
4 Dóminus iustus concídet cervíces ¹pec-ca|tó-rum :
confundántur et convertántur retrórsum omnes
qui o-|dé-runt | Sý-on.

Side A
5 Fíant sicut ¹fé-num tec-|tó-rum:
quod priúsquam evel-|lá-tur ex|á-ru-it.

Side B

6 De quo non implévit manum | sú-am qui | mé-tet :
 et sínum súum qui ma-|ní-pu-los | cól-li-get.

Side A

7 Et non dixérunt qui preteríbant benedíctio | Dó-mi-ni | sú-per vos:
 benedíximus vóbis in | nó-mi-ne | Dó-mi-ni.

Turn to the altar: **Side B**

Glória | Pá-tri et | Fí-li-o :
 et Spi-|rí-tu-i | Sánc-to.

Turn back: **Side A**

Sicut erat in princípio, et | nunc, et | sém-per,
 et in sécula secu-|ló-rum. | Á-men.

Psalm 130 (131)

Beginner

1. Do - mi - ne non est ex-al - tá - tum cor mé - um:
Side A
 neque eláti sunt ó - cu - li mé - i.

Side B

2. Neque ambu - lá - vi in mág - nis:
 neque in mira - bí - li - bus sú - per me.

Side A

3 Si non humíliter | sen-ti|é-bam :
 sed exaltávi | á-ni-mam | mé-am.

Side B

4 Sicut ablactátus est super | mát-rem | sú-am :
 ita retribútio in | á-ni-ma | mé-a.

Side A

5 Spéret Ís-|ra-el in | Dó-mi-no :
 ex hoc nunc et | ús-que in | sé-cu-lum.

Turn to the altar: **Side B**

Glória | Pá-tri et | Fí-li-o :
 et Spi-|rí-tu-i | Sánc-to.

Turn back: **Side A**

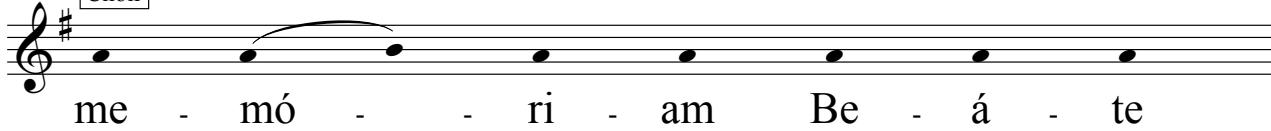
Sícut erat in princípio, et | nunc, et | sém-per,
 et in sécula secu-|ló-rum. | Á-men.

All sing the Antiphon in full.

Beginner

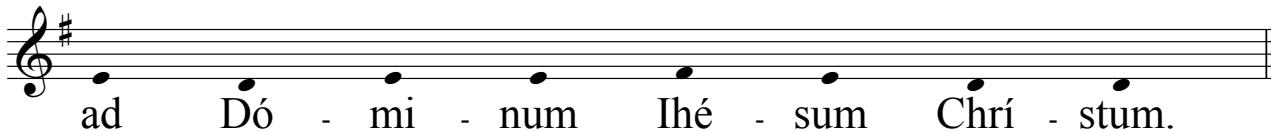


Choir



Ma - rí - e _____ ce - - le - bré - mus

ut íp - sa pro nó - bis in - ter - cé - dat



Chapter reading

Officiant

Sicut cynamónum et balsánum aromatízans odórem dédi:
quási mýrrha elécta dédi suavitátem o - dó - ris.

Choir

Dé - o grá - tí - as.

Hymn

(sung alternatim; last verse full)

VERSE 1: SIDE A

Beginner

Vír - - go sin - gu - - lá - ris,
ín - ter_____ óm - - nes_____ mí - tis:
nos_____ cún - pis so - lú - - tos_____
mí - tes____ fac_____ et_____ cás - - tos.

Choir

VERSE 2: SIDE B

Ví - tam près - ta pú - ram,
 í - ter pá - ra tú - tum:
 ut vi - dén - tes Ié - sum
 sém - per col - le té - mur.

VERSE 3: FULL

Sit laus Dé - o Pá - tri,
 Súm - mo Chrís - to dé - cus:
 Spi - ri - tu - i Sáncto,
 Trí - bus hó - nor ú - - - nus.

Versicle and Response**Officiant**

Elégit eam Deus et preelégit e - am.

Choir (silently)

R. Et habitáre eam facit in tabernáculo suo.

Nunc Dimitis

Beginner

Glo - ri - fi - cá - mus

A musical staff in G clef with four measures. The lyrics "Glo - ri - fi - cá - mus" are written below the notes. The first three measures have one note per syllable, and the fourth measure has two notes per syllable: "ca" and "mus". A curved line connects the end of the fourth measure to the beginning of the next section.

Beginner

1. Núnc dí - mit - tis - sér - vum tú - um, Dó - mi - ne:
Side A

secúndum vérbum tú - um in pá - ce.

A musical staff in G clef with eight measures. The lyrics "secúndum vérbum tú - um in pá - ce." are written below the notes. Measures 1-4 have one note per syllable. Measures 5-8 have two notes per syllable: "secúndum", "vérbum", "tú", "um", "in", "pá", "ce".

Side B

2. Quía vidérunt ó - cu - li mé - i:
sa - lu - tá - re tú - - - um.

A musical staff in G clef with six measures. The lyrics "Quía vidérunt ó - cu - li mé - i:" are written below the notes. Measures 1-4 have one note per syllable. Measures 5-6 have two notes per syllable: "sa", "lu", "tá", "re", "tú", "um".

Side A

3. Quód pa - rá - sti:
ánte fáciem om - ni - um po - pu - ló - rum.

A musical staff in G clef with five measures. The lyrics "Quód pa - rá - sti:" are written below the notes. Measures 1-3 have one note per syllable. Measures 4-5 have two notes per syllable: "ánte", "fáciem", "om", "ni", "um", "po", "pu", "ló", "rum".

Side B

4. Lúmen ad revelati - ó - nem gén - ti - um:
et glóriam plé - bis tú - e Ís - - - ra - el.

A musical staff in G clef with six measures. The lyrics "Lúmen ad revelati - ó - nem gén - ti - um:" are written below the notes. Measures 1-3 have one note per syllable. Measures 4-6 have two notes per syllable: "et", "glóriam", "plé", "bis", "tú", "e", "Ís", "ra", "el".

Side A

Glória Pá - tri et Fí - li - o:
et Spí - ri - tu - i Sáncto.

Side B

Sicut érat in princípio, et nunc, et sém - per,
et in sécula se - cu - ló - rum. Á - - - men.

Choir repeat Antiphon in full:

Beginner

Glo - ri - fi - cá - mus
te De - i gé - ni - trix
qui - a ex te ná - tus est
Chrí - stus sal - va om - - nes
qui te glo - rí - fi - cant.

Choir

te De - i gé - ni - trix
qui - a ex te ná - tus est
Chrí - stus sal - va om - - nes
qui te glo - rí - fi - cant.

Collect

Dóminus vobís - cum Et cum spíritu tú - o O - ré - mus

Concéde quésumus misericors Déus,
fragilitáti nóstre presídium:
ut qui sáncte Déi genitrícis et vírginis Maríe
commemoratióne ágimus,
intercessióne éius auxílio,
a nóstris iniquitátibus resúrgamus.
Per eundem Dóminum nóstrum Jésum Chrístum Fílium túum:
Qui técum vívit et régnat in unitáte Spíritus Sáncti Déus,
per ómnia sécula seculórum.

Á - men. Dóminus vobís - cum Et cum spíritu tú - o

Benedicámus Dó - mi - no Déo grá - - ti - as

The singers now process to the Lady Chapel to sing the antiphon Salve regina.

Beginner Choir

Sál - - ve re - gí - - na

mi - se - ri - cór - - di - - e.

Ví - - ta dul - - cé - - do

et spes nó - stra, sál - - ve.

Ad - - te cla - - má - - mus

éx - su - les fí - li - i É - - ve.

Ad - - te su - spi - rá - - mus

ge - mén - tes et flén - - tes

in hac la - chri - má - rum

vál - le.

E - - - ya ér - - go,
 ad - vo - cá - ta nó - stra,
 il - los tú - - os
 mi - se - ri - cór - - des
 ó - - cu - - los ad - nos
 con - - vér - - te.

Et Jé - sum_ be - ne - díc - - tus
 frúc - tum_ vén - - tris tú - - i
 (b)
 nó - - bis post - - hoc
 ex - í - li - um o - - stén - de.

Trope verse 1

Beginner

The musical score consists of eight staves of music in common time, treble clef, and G major. The lyrics are written below each staff.

Staff 1: Vír - go má - ter

Staff 2: ec clé si e

Staff 3: E té - na pór ta

Staff 4: gló ri e

Staff 5: É sto nó bis

Staff 6: re fú gi um

Staff 7: Á pud Pá trem

Staff 8: et Fí li um

Staff 9: O clé mens

A box labeled "Choir" is located above the ninth staff.

Trope verse 2

Beginner

Musical notation for the first line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "Vír - go__ clé - mens". A small bracket underlines the "go" and "mens" syllables.

Musical notation for the second line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "Vír - go pi - a". A small bracket underlines the "pi" and "a" syllables.

Musical notation for the third line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "Vír - go dul - cis O". A small bracket underlines the "dul" and "cis" syllables. A key signature change to (F major) is indicated above the "O" note.

Musical notation for the fourth line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "Ma - ri - a". A small bracket underlines the "ri" and "a" syllables.

Musical notation for the fifth line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "Ex - áu di pré -". A small bracket underlines the "áu" and "di" syllables.

Musical notation for the sixth line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "ces óm ni um". A small bracket underlines the "ces" and "um" syllables.

Musical notation for the seventh line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "Ad te pi e". A small bracket underlines the "te" and "e" syllables.

Musical notation for the eighth line of the trope verse. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "cla mán ti um". A small bracket underlines the "mán" and "ti" syllables.

Choir

Musical notation for the ninth line of the trope verse, designated for the choir. The melody consists of quarter notes and eighth notes on a single staff. The lyrics are "O pi a". A small bracket underlines the "pi" and "a" syllables. A key signature change to (F major) is indicated above the "a" note.

Trope verse 3

Beginner

Fún - de_ pré - ces_____

A single-line musical staff in G clef. The lyrics "Fún - de_ pré - ces_____" are written below the staff. The music consists of quarter notes and eighth notes, with a small b-flat symbol above the note before "pré". There are several fermatas (dots over notes) at the end of each word.

tú - o ná - to

A single-line musical staff in G clef. The lyrics "tú - o ná - to" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "ná".

(h)
Cru - ci - fix - o_____ vul -

A single-line musical staff in G clef. The lyrics "Cru - ci - fix - o_____ vul -" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "fix". A sharp sign (h) is placed above the note before "vul".

ne - rá - to

A single-line musical staff in G clef. The lyrics "ne - rá - to" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "rá".

Et pro_____ nó - bis_____

A single-line musical staff in G clef. The lyrics "Et pro_____ nó - bis_____" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "pro".

fla - gel - lá - to

A single-line musical staff in G clef. The lyrics "fla - gel - lá - to" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "gel".

Spí - nis - púnc - to_____

A single-line musical staff in G clef. The lyrics "Spí - nis - púnc - to_____" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "nis".

fél - le - po - tá - to

A single-line musical staff in G clef. The lyrics "fél - le - po - tá - to" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "le".

O - mí - tis

A single-line musical staff in G clef. The lyrics "O - mí - tis" are written below the staff. The music consists of quarter notes and eighth notes, with a fermata at the end of "O". A sharp sign (h) is placed above the note before "mí".

Trope verse 4

Beginner

The musical score consists of eight staves of music in common time, treble clef, and G major. The lyrics are in Spanish and are repeated on each staff.

Staff 1: Glo - ri - ó - sa

Staff 2: Dé - i - má - ter

Staff 3: Cúi - ius - ná - tus (h) ex -

Staff 4: tat - Pá - ter

Staff 5: Ó - ra - pro - nó -

Staff 6: bis - óm - ni - um

Staff 7: Qui - tú - i - me - mó -

Staff 8: - ri - am - á - gi - mus

Choir: O - púl - chra (h)

Trope verse 5

Beginner

Dé - le - cúl - pas -

mi - se - ró - um -

Tér - ge - sór - des - pec -

ca - tó - rum -

Dó - na - nó - bis -

be - a - tó - rum -

Ví - tam - tu - is -

pré - ci - bus -

O -

dúl - cis - Ma - rí - a.

Choir

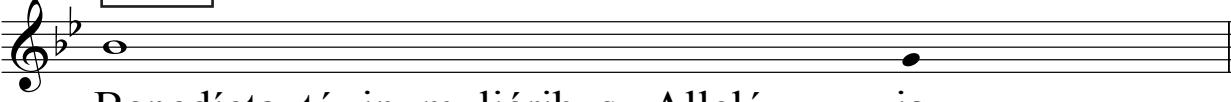
Versicle and Response

Officiant



Áve María grátia pléna, Dóminus té - cum.

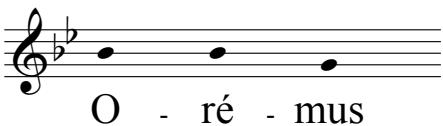
Choir



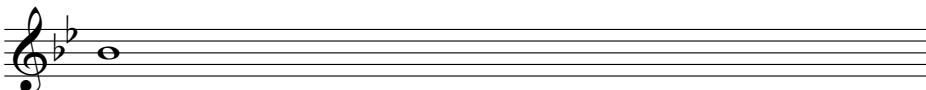
Benedícta tú in muliéribus. Allelú - ia.

Final Collect

Officiant



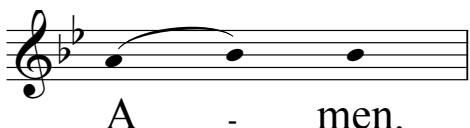
O - ré - mus



Omnípotens sempitérne Déus,

qui glorióse Vírginis et Mátris Maríe córpus et ániam,
ut dígnum Fílli tui habitáculum effíci mererétur,
Spíritu Sáncto cooperánte, mirabíliter preparásti: [B flat - G]
dá, ut cíus commemoratióne letámur;
éius pía intercessióne, ab instántibus mális,
a subitánea mórtē et improvísā liberémur.
Per eundem Dóminum nóstrum Jésum Chrístum Fílium túum:
Qui técum vívit et régnat in unitáte Spíritus Sáncti Déus, [B flat - G]
per ómnia séculórum. [B flat - Eflat]

Choir



A - men.

Mode 8 Magnificat with Organ: Low Pitch

(alternative to pp. 14-18)

The Magnificat is preceded by the Antiphon incipit.

[Beginner]

Be - á - ta Dé - i :

[Beginner] [Organ *anima mea*] 6 8

1. Mag - ni - fi - cat

[Choir]

2. Et ex - sul - tá - vit spí - ri - tus mé - us:
in Dé - o sa - lu - tá - ri mé - ó.

[Organ *Quia respexit*] 15 15 15

3. 15 15 15

4. Quí - a fé - cit mí - hi mág - na_ qui pó - tens est:

et sán - tum nó - men é - ius.

Organ [*Et misericordia*]

17

62

23

86

A musical score for organ. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time. The bass staff has a key signature of one sharp (F#) and a time signature of common time. Measure 17 starts with a single note followed by a sixteenth-note pattern. Measure 62 consists of a single note. Measure 23 starts with a single note followed by a sixteenth-note pattern. Measure 86 consists of a single note. Measure numbers 17, 23, and 86 are printed above the corresponding measures.

6. Fé - cit po - tén - ti - am in brá - chi - o sú - o:

dis - pér - sit su - pér - bos mén - te cór - dis sú - i.

Organ [*Deposuit*]

12

101

9

112

A musical score for organ. It consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#) and a time signature of common time. The bass staff has a key signature of one sharp (F#) and a time signature of common time. Measure 12 starts with a single note followed by a sixteenth-note pattern. Measure 101 consists of a single note. Measure 9 starts with a single note followed by a sixteenth-note pattern. Measure 112 consists of a single note. Measure numbers 12, 9, and 112 are printed above the corresponding measures.

8. É - su - ri - én - tes im - plé - vit bó - nis:

et dí - vi - tes di - mí - sit in - á - nes.

Organ [*Suscepit Israel*] **19**

9.

19

135

22 158

22

10. Sí - cut lo - cú - tus est ad pá - tres nó - stros:
 Á - bra - ham et sé - mi - ne é - ius in sé - cu - la.

Organ [*Gloria Patri*] **18**

11.

18

180

15

15

196

12. Sí - cut é - rat in prin - cí - pi - o et núc et sém - per:
 et in sé - cu - la sé - cu - ló - rum. Á - men.

Antiphon now sung full

Beginner

Choir

Be - á - ta Dé - í gé - ne - trix_ Ma - rí - a,
vír - go per - pé - tu - a, tem-plum Dó - mi - ni,
sa - crá - ri - um_ Spí - ri - tus_ Sán - ti:
Só - la sí - ne ex - ém - plo_ pla-cu - í - sti_
Dó - mi - no_ Ihé - su_ Chrí - sto.
Ó - ra pro_ pó - pu - lo,
in - ter - vé - ni_ pro_ clé - ro,
in - ter - cé - de pro_ de - vó - to,
fe - mi - né - o_ séx - u.

Mode 8 Magnificat with Organ: Higher Pitch (alternative to pp. 14-18)

The Magnificat is preceded by the Antiphon incipit.

[Beginner]

Be - á - ta Dé - i

[Beginner] [Organ *anima mea*]

1. Mag - ni - fi - cat

6 8

6

[Choir]

2. Et ex - sul - tá - vit spí - ri - tus mé - us:
in Dé - o sa - lu - tá - ri mé - o.

[Organ *Quia respexit*] 15 15 15

3.

15 15 15



4. Qúi - a fé - cit mí - hi mág - na_ qui pó - tens est:



et sán - tum nó - men é - ius.

Organ [Et misericordia]

A two-page musical score for organ and voice. The top page shows the organ part with measures 17 through 23. The bottom page shows the vocal part with measures 5 through 12. The vocal part is in G clef, common time, with a key signature of one flat. The organ part is in G clef, common time, with a key signature of one flat. Measure numbers are placed above the staves.

17 62 23 86

5. 17 23



6. Fé - cit po - tén - ti - am in brá - chi - o sú - o:



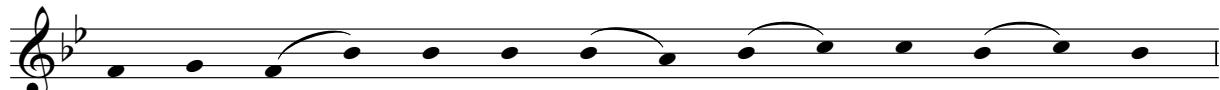
dis - pér - sit su - pér - bos mén - te cór - dis sú - i.

Organ [Depositum]

A two-page musical score for organ and voice. The top page shows the organ part with measures 12 through 9. The bottom page shows the vocal part with measures 7 through 12. The vocal part is in G clef, common time, with a key signature of one flat. The organ part is in G clef, common time, with a key signature of one flat. Measure numbers are placed above the staves.

12 101 9 112

7. 12 9



8. E - su - ri - én - tes im - plé - vit bó - nis:



et dí - vi - tes di - mí - sit in - á - nes.

Organ [*Suscepit Israel*] **19**

9. 135 22 158

10. Sí - cut lo - cútus est ad pá - tres nó - stros:
Á - bra - ham et sé - mi - ne é - ius in sé - cu - la.

Organ [*Gloria Patri*] **18**

11. 180 15 196

12. Sí - cut é - rat in prin - cí - pi - o et núc et sém - per:
et in sé - cu - la sé - cu - ló - rum. Á - men.

Antiphon now sung full

Beginner Choir

Be - á - ta Dé - i gé - ne - trix Ma - rí - a,
 vír - go per - pé - tu - a, tem-plum Dó - mi - ni,
 sa - crá - ri - um Spí - ri - tus Sáncti:
 Só - la sí - ne ex - ém - plo_ pla-cu - í - sti_
 Dó - mi - no Ihé - su Chrí - sto.
 Ó - - - ra pro - pó - pu - lo,
 in - ter - vé - ni pro - clé - ro,
 in - ter - cé - de pro - de - vó - to,
 fe - mi - né - o séx - u.



THE
EXPERIENCE
OF WORSHIP
IN LATE MEDIEVAL
CATHEDRAL AND
PARISH CHURCH



Vespers and Compline in honour of the Virgin Mary have been devised as part of the research project *The Experience of Worship in late Medieval Cathedral and Parish Church*. The project is part of the UK-wide research programme, Religion and Society, funded jointly by the Arts and Humanities Research Council and the Economic and Social Research Council. The project is led by Professor John Harper, director of the International Centre for Sacred Music Studies, Bangor University. The other core members of the research team are Dr Sally Harper, Dr Kate Olson and Judith Aveling (all of Bangor University), Dr Paul Barnwell (Oxford University), and Dr Magnus Williamson (Newcastle University). The partner organisations in the research project are Salisbury Cathedral and St Fagans National History Museum Wales, near Cardiff.

For further details see www.experienceofworship.org.uk

The Experience of Worship project team wish to express their warmest thanks to the Dean and Chapter of Bangor Cathedral for their support and collaboration in this venture.

The compilation in this booklet is copyright © John Harper and Sally Harper.
Typesetting is by Sally Harper and Graeme Cotterill.