

Upcoming Events

Music: Graduate String Quartet: Zinnia Quartet	11/11	Organ Recital Hall	7:30 p.m.
UAM Sport Talk in the Art Museum: Talkin' Success	11/12	University Art Museum	4 p.m.
Dance: Fall Dance Concert	11/13 & 11/14	University Dance Theatre	7:30 p.m.
Dance: Fall Dance Concert	11/14	University Dance Theatre	2 p.m.
Music: Virtuoso Series Concert: Faculty Chamber Ensemble	11/16	Organ Recital Hall	7:30 p.m.
Music: Jazz Ensembles Play the Music of Colorado Composers	11/17	Griffin Concert Hall	7:30 p.m.
Music: Voice Area Recital	11/17	Organ Recital Hall University Center for the Arts	7:30 p.m. All Day
Music: OboeRAMa	11/20	UCA	
FALL BREAK	11/21-11/28		
Music: Virutoso Series Concert: Joel Bacon, Organ	11/30	Organ Recital Hall	7:30 p.m.
UAM Sport Talk in the Art Museum: Talkin' Back	12/3	University Art Museum	4 p.m.
Music: Annual Holiday Spectacular	12/3, 12/5	Griffin Concert Hall University Center for the Arts	7 p.m. 6 p.m.
Music: Parade of Lights Preview	12/3	University Art Museum	6-8 p.m.
UAM: First Friday Extended Hours	12/4		
	12/4, 12/5,		
Theatre: <i>The Winter's Tale</i> by William Shakespeare	12/10, 12/11, 12/12	University Theatre	7:30 p.m.
Music: Annual Holiday Spectacular	12/5	Griffin Concert Hall	2 p.m.
Music: Concert Orchestra Concert: From Muse to Creator	12/6	Organ Recital Hall	7:30 p.m.
Music: Jazz Combos Concert	12/7	Griffin Concert Hall	7:30 p.m.
Music: Violin Studio Recital	12/8 & 12/9	Organ Recital Hall	7:30 p.m.

event calendar • e-newsletter registration

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Medieval Music
Concert

November 10, 2015
7:30 P.M.
Organ Recital Hall

Tonight's performers include students of Joel Bacon's organ studio and graduate course in medieval music.

They are joined by the Schola St. John XXIII
(a parish choir at St. John XXIII Catholic Church, Fort Collins)

under the direction of Joel Bacon: Richard Borowski,
Carl Dierschow, Angela Fitzsimmons, Mary Gibson, Ian Ingraham,
Emily Kerski, Barbara Martin, Rick Miranda, Dale Nickell,
Julie Park, Jen Sajbel, and Fr. Don Willette.



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Retrové — Estampie

Robertsbridge Codex, ca. 1360

Keith Evenson, organ

Kyrie & Gloria XI (Orbis Factor)

Vatican Kyriale, 10th century

Schola St. John XXIII

Felix namque

Oxford, Bodl. Libr., Douce MS 381, ca. 1400

Jakob Schick, organ

O quanta qualia

Peter Abelard (1079–1142)

Angela Fitzsimmons (Héloïse), Joel Bacon (Abelard)

Schola St. John XXIII

Planctus David super Saul et Johnatha

Peter Abelard (1079–1142)

Joel Bacon

Wach auff mein hort der leucht dorthetBerlin, Staatsbibliothek Ms. 40613, ca. 1455

Mit ganzem Willen wünsch ich dir

Dale Nickell, organ

The Medieval Office of Compline

Salve Regina

Rick Miranda, officiant

Carl Dierschow, lector

Joel Bacon, cantor

Mary Gibson, cantor

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DANCE

CONCERT

2015

Nov. 13

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NOTES AND TRANSLATIONS

On the Organ Music...

The first extant written keyboard music is the Robertsbridge Codex, dated around 1360. Composed of six pieces, this music was written in England (though some of the music is based on French vocal works). Three of the pieces are estampies. Originally a dance, this form was one of the most important instrumental forms of the thirteenth and fourteenth centuries. Estampies are characterized by being divided into sections repeated with different endings. Such music was possibly played on small, domestic organs.

The *Felix namque* is derived from the melody of an offertory chant about the Blessed Virgin Mary. The melody was used often as a cantus firmus for organ pieces in England. It appears in the left hand, accompanied by rhythmic figures in the right.

Wach auff mein hort der leucht dorthen and *Mit ganczem Willem* are pieces found in the *Fundamentum organisandi* by Conrad Paumann (ca. 1410–1473). Paumann, blind from birth, was town organist in Nuremburg, and was regarded as the greatest organist in Germany.

Kyrie and Gloria (Orbis factor)

The Kyrie and Gloria on tonight’s program were among the most familiar chants in the liturgical repertory of the Middle Ages. Their popularity has never waned; they continue to be sung by Catholic congregations today. The chants are sung at the beginning of Mass, most usually on Sundays in Ordinary Time.

Kyrie XI

Orbis factor

K

Y- ri- e * e- lé- i- son. bis Chri- ste

Lord, have mercy. Christ, have mercy.

e- lé- i- son. bis Ký- ri- e e- lé- i- son.

Lord, have mercy.

Ký- ri- e e- lé- i- son.

1

Gloria XI

Orbis factor

G Ló- ri- a in excél-sis De- o. Et in ter-ra pax
Glory to God in the highest, and on earth peace

homí- ni- bus bonæ vo-luntá- tis. Laudámus te. Be-ne-
to people of good will. We praise you, we bless you,

dí- ci-mus te. Ado-rámus te. Glo- ri- fi- cámus te.
we adore you, we glorify you,

Grá-ti- as á-gimus ti- bi propter magnam gló- ri- am tu- am.
we give you thanks for your great glory,

Dómi- ne De- us, Rex cæ- lé- stis, De- us Pa- ter omní- pot-
Lord God, heavenly King, O God, almighty Father.

ens. Dó-mi- ne Fi- li u- ni- gé- ni- te, Ie- su Chris- te.
Lord Jesus Christ, Only Begotten Son,

Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui
Lord God, Lamb of God, Son of the Father,

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COLLECT

Officiant: Dóminus vobíscum.

All: Et cum spíritu tuo.

Officiant: Orémus. *(All bow)*

VISITA, quaésumus Dómine, habitatiónem istam, et omnes insí-
dias inimíci ab ea longe repélle : † Angeli tui sancti hábitent in
ea, qui nos in pace custódiant; * et benedíctio tua sit super nos
semper. Per Dóminum nostrum Jesum Christum Filíum tuum : †
qui tecum vivit et regnat in unitáte Spíritus Sancti Deus, * per
omnia saécula saeculórum.

All: Amen.

Officiant: Dóminus vobíscum.

All: Et cum spíritu tuo.

Officiant: *All:*



℣. Benedi-cámus Dómino. R. Deo grá-ti-as.

BLESSING

Officiant:

BENEDÍCÁT et custódiat nos omnípotens et miséricors Dóminus,
Pater, ✠ et Fílius, et Spíritus Sanctus.

All: Amen.

MARIAN ANTIPHON
SALVE REGINA (SIMPLE TONE)

(next page)

Sources used to compile this booklet:
Benedictines of Solesmes (eds.) The Liber Usualis with Introduction and Rubrics in
English. (Desclee Company, 1961)
Church Music Association of America. Compline Prepared by William Mahrt
Extraordinary Form, Sacred Music Colloquium 2013.

V. The Lord be with you.
R. And with thy spirit.

Let us pray.
Visit, we beseech thee, O
Lord, this dwelling-place, and
drive far from it all the deceits
of the enemy: let thy holy An-
gels dwell herein to keep us in
peace, and may thy blessing
be ever upon us. Through
Jesus Christ our Lord, they
Son, who with thee in the unity
of the Holy Spirit lives and
reigns God, world without
end.

R. Amen.

V. The Lord be with you.
R. And with thy spirit.

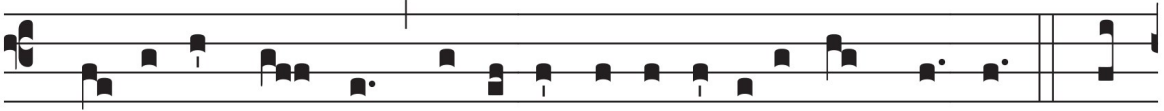
V. Let us bless the Lord.
R. Thanks be to God.

May the almighty and merciful
Lord bless and guard us, the
Father, the Son, and the Holy
Spirit.

R. Amen.



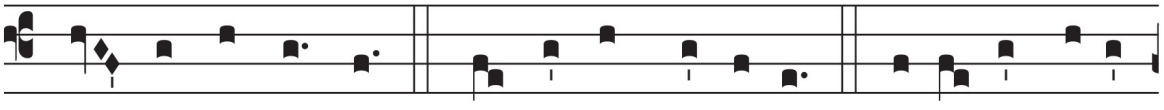
tol-lis peccá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis
you take away the sins of the world, have mercy on us;



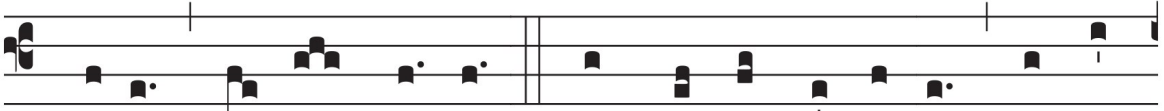
peccá-ta mun-di, súsci-pe depre-ca-ti-ó-nem nostram. Qui
you take away the sins of the world, receive our prayer;



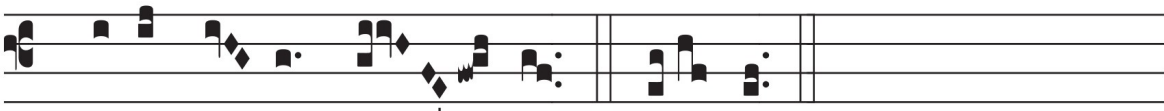
se-des ad déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quóni-am
you are seated at the right hand of the Father, have mercy on us.



tu so-lus sanctus. Tu so-lus Dómi-nus. Tu so-lus Altís-
For you alone are the Holy One, you alone are the Lord,



simus, Ie-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-
you alone are the Most High, Jesus Christ, with the Holy Spirit,



ri-a De-i Pa-tris. A-men
in the glory of God the Father. Amen.

Peter Abelard (1079–1142)

Peter Abelard is regarded as one of the great philosopher-theologians of the 11th/12th centuries. As a young teacher he began a love affair with Heloïse, a bright student. After they secretly married, her father had Abelard castrated. Heloïse eventually became a nun, and he became a monk. They continued correspondence.

Abelard wrote love songs to Heloïse, which she praised for both poetry and song. Unfortunately, none of these survive. After 1130, Abelard composed some hymns to be used by Abbess Heloïse and her nuns. *O quanta qualia* is the only hymn surviving with a melody. It is often sung today — to a different tune — in the translation by John Mason Neale, “Oh, what their joy and their glory must be.”

1. O quanta, qualia sunt illa sabbata quae
semper celebrat superna curia.
quae fessis requies, quae merces fortibus,
cum erit omnia Deus in omnibus.

2. Vere Ierusalem est illa civitas,
cuius pax iugis est, summa iucunditas,
ubi non praevenit rem desiderium,
nec desiderio minus est praemium.

3. Quis rex, quae curia, quale palatium,
quae pax, quae requies, quod illud gaudium,
huius participes exponant gloriam,
si quantum sentiunt, possint exprimere.

4. Nostrum est interim mentem erigere
et totis patriam votis appetere,
et ad Ierusalem a Babylonia
post longa regredi tandem exilia.

5. Illic molestiis finitis omnibus
securi cantica Sion cantabimus,
et iuges gratias de donis gratiae
beata referet plebs tibi, Domine.

6. Illic ex sabbato succedet sabbatum,
perpes laetitia sabbatizantium,
nec ineffabiles cessabunt iubili,
quos decantabimus et nos et angeli.

1. How mighty, how manifold those holy
Sabbaths which forever are held in the curia
on high! What rest for the weary, what prize
for the valiant, when God will be every-
where through everybody!

2. That heavenly city is truly Jerusalem,
whose peace is forever, whose pleasure’s
supreme, where desire never goes beyond
its object and reward is not despised as
short of its goal.

3. Of that King and his kingdom, his marvel-
ous palace, the peace and repose and the
pleasure found there—O tell us, partakers of
that heavenly glory, if tongue can transcribe
what things they experienced there.

4. But meanwhile our duty is to lift our
spirits and seek our homeland in all of our
prayers: To go back to Jerusalem, leave
Babylonia, and return from our exile at long
last.

5. There when all troubles have come to an
ending let us sing songs of Zion secure and
carefree; rendering thanks endless for the
granting of graces this blessed folk offers
praise to you, Lord.

6. There shall a Sabbath succeed every
Sabbath, the joy of the day-resters last ev-
er-long; jubilation unceasing will be there
ineffable songs.

GOSPEL CANTICLE

(Gospel side)
Cantor:

(Both sides)
* All:

Ant.

S

Alva nos,* Dómine, vi-gi-lántes, custódi nos dor-
mi-éntes : ut vi-gi-lémus cum Chrísto, et requi- escámus
in pá-ce.

CANTICLE OF SIMEON

The sign of the cross is made.

Alternate verses Gospel and Epistle sides

(Gospel side)
Cantor:

(Gospel side)
* All:

I.

Nunc dimíttis sérvum tú- um Dómi-ne,* secúndum vér-
bum tú-um in pá- ce : 2. Qui-a... 3. Quód parásti *...

2. (Epistle side) Quia vidérunt **óculi mei** *
salutáre **tuum**,

3. **Quod parásti** *
ante fáciem ómnium **populórum** :

4. **Lumen** ad revelatió**ñem géntium**, *
et glóriam plebis **tuae Israel**.

5. (bow) Glória **Patri**, et **Fílio**, *
et Spíritui **Sancto**.

6. (rise) Sicut erat in princíp**io**, et **nunc**, et **semper**, *
et in saéc**ula saeculórum**. **Amen**.

All repeat above antiphon **Salva nos** ...

Save us O Lord while we are
waking, and guard us while
we are sleeping; that we may
watch with Christ, and that we
may rest in peace.

1. Now dost thou dismiss thy
servant, O Lord, according to
thy word in peace,

2. Because my eyes have seen
thy salvation.

3. Which thou hast prepared
before the face of all peoples.


4. A light to the revelation of
the Gentiles, and the glory of
thy people Israel.

5. Glory be to the Father, and
to the Son, and to the Holy
Spirit.

6. As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

SHORT RESPOND


(Gospel side) (Both sides)
Cantor: * All:



R. **In manus tuas Domine, * Comméndo spí-ritum meum.**


All repeat **In manus tuas ...**

Cantor:




V. Redemísti nos Dómine, De-us ve- ri- tá- tis.

All:



R. **Comméndo spí-ri-tum me-um.**


Cantor:



V. Gló-ri- a Pa-tri et Fí- li- o, et Spi-rí-tu- i Sancto.


All repeat **In manus tuas ...**

Officiant:



¶. Custódi nos Dómine ut pupíllam ócu-li.

Congregation:



R. **Sub umbra alárum tuárum protége nos.**

R. Into your hands, O Lord, I
commend my spirit.

R. Into your hands, O Lord, I
commend my spirit.

V. For you have redeemed me,
O Lord, O God of truth.

R. I commend my spirit.

V. Glory be to the Father, and
to the Son, and to the Holy
Spirit.

R. Into your hands, O Lord, I
commend my spirit.

V. Keep us, O Lord, as the
apple of thine eye.

R. Hide us under the shadow
of thy wings.

7. Perenni Domino perpes sit gloria,
ex quo sunt, per quem sunt, in quo sunt
omnia;
ex quo sunt, Pater est; per quem sunt, Filius;
in quo sunt, Patris et Filii Spiritus.

— Translation by James J. Wilhelm, *Lyrics of the Middle Ages: An Anthology* (New York: Garland
Pub., 1990).

Some time after 1130, Ableard wrote six planctus. (A planctus is a lament, a song expressing
grief or mourning.) They are considered his greatest poetic (and musical) achievement. All are
based on biblical themes. Only the *Planctus David* survives in a type of musical notation that
can be accurately transcribed into modern musical notation. The music of this planctus is
mostly in the mixolydian mode, with the first and last strophes set unusually low (in hypomix-
olydian). Therefore, the planctus has a wide melodic range.

The story is that of King David, mourning the deaths of both Saul and his beloved friend Jona-
than. The passages relating to Jonathan are especially touching: “You are more than a brother
to me; one in spirit.”

Nothing is known of how these songs were performed. In tonight’s performance, I have cho-
sen to give a dramatized solo presentation of the song, punctuated by simple harp interludes.
(The poetry begins and ends with references to David playing his harp.)

The biblical story can be found in 2 Samuel, chapter 1.

Dolorum solatium, laborum remedium,
mea michi cythara,
Nunc quo maior dolor est iustiorque meror
est plus est necessaria.

Strages magna populi, regis mors et filii,
hostium victoria,
Ducum desolacio, vulgi desperatio
luctu replent omnia.

Amalech invaluit, Israhel dum corruit;
infidelis iubilat Philistea,
dum lamentis macerat se Iudea.

Insultat fidelibus infidelis populus,
in honorem maximum plebs adversa
in derisum omnium fit divina.

7. To the Master Almighty be glory eternal,
from whom, through whom in whom all
things flow; the source is the Father and
through him the Son, and in him the Holy
Spirit of both.

My harp, my consolation in sorrow
and cure for pain, is now the more needful
to me, as my sorrow is greater
and my grief more fitting.

The great slaughter of the nation, the king’s
death and his son’s, the triumph of the ene-
my, the desolation of the leaders, the com-
mons in despair —these fill all things with
mourning.

Amalek has grown powerful while Israel has
fallen in ruins; infidel Philistia exults
while Judah torments itself with lamenta-
tions.

The faithful are mocked by an infidel nation.
The people of the enemy have come to the
highest honour, God’s people meet the deri-
sion of all.

Insultantes inquiunt:
Ecce, de quo garriunt?
qualiter hos prodiit deus suus,
dum a multis occidit diis prostratus.

Quem primum hiis prebuit,
victus rex occubuit;
talis est electio dei sui,
talis consecratio vatis magni.

Saul, regum fortissime,
virtus invicta Ionathe,
qui vos nequivit vincere
permissus est occidere .

Quasi non esset oleo
consecratus dominico,
scelestes manus gladio
iugulatur in prelio.

Plus fratre michi, Ionatha,
in una mecum anima,
que peccata que scelera
nostra sciderunt viscera.

Expertes, montes Gelboe,
roris sitis et pluvie,
nec agrorum primicie
vestro succurrant incole.

Ve, ve tibi madida
tellus cede regia,
qua et te, mi Ionatha,
manus stravit impia!

Ubi christus domini
Israelque incliti
morte miserabili
cum suis sunt perdit!

Planctus, Syon filie,
super Saul sumite,
largo cuius munere
vos ornabant purpure.

Tu michi, mi Ionatha,
flendus super omnia,
inter cuncti gaudia
perpes eris lacrima.

The mockers say: see in what manner their
god, of whom they babble, has betrayed
them, seeing that he has perished, laid low
by many gods.

The first king he granted them has fallen in
defeat. So much for election by
their god, so much for consecration by the
great prophet!

O Saul, most valiant of kings,
O invincible courage of Jonathan,
one who could not defeat you
was permitted to slay you.

As if he [Saul] had not been consecrated
with the oil of the Lord,
he is slaughtered in battle
by the sword of a wicked hand.

O Jonathan, more than a brother to me,
sharing a single soul with me,
what sins, what wicked deeds
have sundered our living flesh.

Mountains of Gilboa,
may you be without dew or rain,
and may no first fruits of the fields
grow up for those who dwell in you.

Woe, woe to you, earth
drenched with royal blood,
where a hand of wickedness
felled you too, O my Jonathan!

Where the Lord's Anointed
and Israel's men of renown
with their followers
were piteously slain.

O daughters of Sion,
take up the lament over Saul,
by whose bounteous gift
you were adorned with purple robes.

O my Jonathan,
it is for you I have to weep above all else;
amidst all that gives delight,
my tears shall be unending.

HYMN

All Stand

(Epistle side)
Cantor:

(Epistle side)
* All:

1. Te lucis ante términum, * Rerum Creátor, póscimus,
Ut só-li-ta cleménti-a, Sis præsul ad custó-di-am.

(Gospel side):

2. Pro-cul recédant sómni- a, Et nócti-um
phantasmata: Hostémque nostrum cómprime, Ne pol-
(Both sides) All:
lu-ántur córpora. 3. (bow) Præ-sta, Pater omní-potens,
Per Je-sum Chri-stum Dóminum, Qui te-cum in per-
pé-tu-um Regnat cum Sancto Spi-ri-tu. A-men.

1. To thee before the close of
day, Creator of all things we
pray that in thy constant
clemency our guard and
keeper thou wouldst be.

2. Far off let idle visions flee;
no phantom of the night mo-
lest: Curb thou our raging
enemy that we in chaste
repose may rest.

3. O Father, this we ask be
done, through Jesus Christ,
thine only Son; Who with the
Holy Ghost and thee, doth live
and reign eternally. Amen.

CHAPTER

Officiant:
Tu autem in nobis es Dómine, † et nomen sanctum tuum
invocátum est super nos: * ne derelínquas nos Dómine Deus
noster. (Jerem. 14:9)

Congregation:

R. De-o gra-ti- as.

Thou art in the midst of us, O
Lord and upon us thy holy
name is invoked: do not desert
us, O Lord our God.

R. Thanks be to God.

7

12. In mánibus portábunt te : *
ne forte offéndas ad lápidem *pedem tuum*.
13. Super áspidem et basilíscum ambulábis : *
et conculcábis leónem *et dracónem*.
14. Quóniam in me sperávit, liberábo eum : *
prótegam eum, quóniam cognóvit *nomen meum*.
15. Clamábit ad me, et ego exáudiam eum : †
cum ipso sum in tribulatióne : *
erípiam eum et glorificábo eum.
16. Longitúdine diérum replébo eum : *
(*stand*) et osténdam illi salutáre **meum**.
17. (*bow*) Gloria Patri, et Fílio, *
et Spirítui **Sancto**.
18. (*rise*) Sicut erat in princípio, et nunc, et **semper**, *
et in saécula saeculórum. Amen

PSALM 133

Continue alternating sides

*Cantor starts (Gospel side); * All (Gospel side)*

1. *Ecce nunc benedícite Dóminum, **
(*sit*) omnes *servi Dómini*.
2. (*Epistle side*:) Qui statis in domo **Dómini**, *
in átriis domus *Dei nostri*.
3. In nóctibus extóllite manus vestras in **sancta**,
et benedícite **Dóminum**.
4. Benedícat te Dóminus ex **Sion**, *
(*stand*) qui fecit *caelum et terram*.
5. (*bow*) Gloria Patri, et Fílio, *
et Spirítui **Sancto**.
6. (*rise*) Sicut erat in princípio, et nunc, et **semper**, *
et in saécula saeculórum. Amen

All:

Ant.

The Medieval Office of Compline

In religious communities during the Middle Ages (including large churches and cathedrals as well as monasteries and convents), there were established times of day that the community met for sung prayer. This cycle of prayer is known as the Office, or Liturgy of the Hours. Compline, or Night Prayer, is the final liturgy of the day and was sung immediately preceeding bedtime.

Its form was mostly unchanged from day to day and from region to region. (In fact, it is still sung in a similar version in the Catholic church today.) As one of the shortest of the offices, it provides an excellent introduction to the kind of ritual singing that was omnipresent in medieval religious life. The office is comprised of prayers, readings from scripture, a hymn, and three psalms. (The psalms are numbered according to the medieval Vulgate translation; they are more commonly numbered 4, 91, and 134 in modern bibles.)

Salve Regina

Compline traditionally ends with an antiphon, or hymn, to Mary. The *Salve Regina* was one of the most well-known melodies of the Middle Ages. It has anonymous origins in the 11th century, likely in French monasteries. Tonight’s performance will be accompanied by organ. Although this is not a medieval practice, it is a very common manner of performance today, and brings both chant and organ together for a festive conclusion to the program.

(— Program notes by Joel Bacon with Angela Fitzsimmons, Julie Park, and Emily Kerski.)

Salve, Regina, Mater misericordiæ,
vita, dulcedo, et spes nostra, salve.
Ad te clamamus
exsules filii Hevæ,
Ad te suspiramus,
gementes et flentes
in hac lacrimarum valle.
Eia, ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte;
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia,
O dulcis Virgo Maria.

Hail, holy Queen, Mother of Mercy,
Hail, our life, our sweetness and our hope.
To thee do we cry,
Poor banished children of Eve;
To thee do we send forth our sighs,
Mourning and weeping
in this vale of tears.
Turn then, most gracious advocate,
Thine eyes of mercy toward us;
And after this our exile, show unto us the
blessed fruit of thy womb, Jesus.
O clement, O loving,
O sweet Virgin Mary.

- 9. In pace in idípsum *
dórmiam et requiέscam.
- 10. Quóniam tu Dómine singuláriter in spe *
(stand) constituísti me.
- 11. (bow) Glória Patri, et Fílio *
et Spirítui Sancto.
- 12. (rise) Sicut erat in princípío, et nunc, et semper, *
et in saécula saéculórum. Amen.

PSALM 90

Continue alternating sides

Cantor starts (Epistle side); * All (Epistle side)

- 1. Qui hábitat in adjutório Altíssimi,*
(sit) in protectióne Dei caeli commorábitur.
- 2. Dicet Dómino : Suscéptor meus es tu et refúgium meum : *
Deus meus, sperábo in eum.
- 3. Quóniam ipse liberávit me de láqueo venántium, *
et a verbo áspero.
- 4. Scápulís suis obumbrábit tibi : *
et sub pennis ejus sperábis.
- 5. Scuto circúmdabit te véritas ejus : *
non timébis a timóre noctúrno.
- 6. A sagítta volánte in die, †
a negótio perambulánte in ténebris : *
ab incúrsu, et daemónio meridiáno.
- 7. Cadent a látere tuo mille, †
et decem míllia a dextris tuis : *
ad te autem non appropinquábit.
- 8. Verúmtamen óculis tuis considerábis : *
et retributiónem peccatórum vidébis.
- 9. Quóniam tu es Dómine spes mea : *
Altíssimum posuísti refúgium tuum.
- 10. Non accédet ad te malum : *
et flagéllum non appropinquábit tabernáculo tuo.
- 11. Quóniam Angelis suis mandávit de te : *
ut custódiánt te in ómnibus viis tuis.

- 9. In peace in the selfsame, I
will sleep and I will rest:
- 10. For thou, O Lord,
singularly in hope hast settled
me.
- 11. Glory be to the Father and
to the Son and to the Holy
Spirit.
- 12. As it was in the beginning,
is now, and ever shall be,
world without end. Amen.

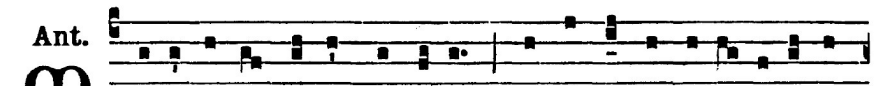
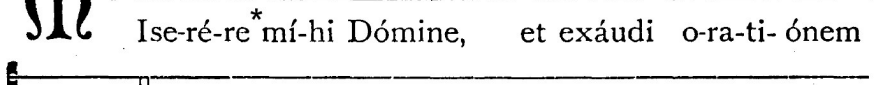
- 1. He that dwelleth in the aid
of the most High, shall abide
under the protection of the
God of heaven.
- 2. He shall say to the Lord:
Thou art my protector and my
refuge: my God, I will trust in
him.
- 3. For he hath delivered me
from the snare of the hunters:
and from the sharp word.
- 4. He will overshadow thee
with his shoulders: and under
his wings shalt thou be
hopeful.
- 5. His truth shall compass thee
with a shield: thou shalt not be
afraid of the terror of the
night.
- 6. Of the arrow that flieth in
the day, of the business that
walketh about in the dark: of
invasion, or of the noonday
devil.
- 7. A thousand shall fall at thy
side, and ten thousand at thy
right hand: but it shall not
come nigh thee.
- 8. But thou shalt consider with
thy eyes: and shalt see the re-
ward of the wicked.
- 9. Because thou, O Lord, art
my hope: thou hast made the
most High thy refuge.
- 10. There shall no evil come to
thee: nor shall the scourge
come near thy dwelling.
- 11. For he hath given his
angels charge over thee, to
keep thee in all thy ways.

PSALMODY

ANTIPHON 1

(Gospel side)

Cantor: * All:

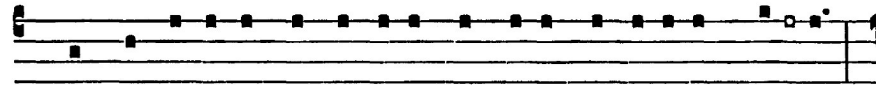
Ant.  **M** Ise-ré-re * mí-hi Dómine, et exáudi o-ra-ti-ónem

mé- am.

PSALM 4

Alternate verses Gospel and Epistle sides

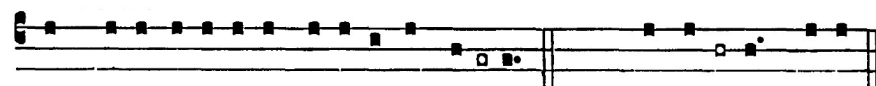
(Gospel side)

Cantor: All sit.



1. Cum invo-cá-rem exaudivit me Dé-us justí-ti-ae mé- ae : *

(Gospel side) All:



in tribu-la-ti-óne di-latásti mí- hi. Flex : peccá- re : †

2. (Epistle side:) Miserére **mei** *
et exáudi oratió**ne**m **me**am.
3. Fílii hóminum, úsquequo gravi **corde** ? *
ut quid dilígitis vanitátem et quaéritis **mendá**cium ?
4. Et scitóte quóniam mirificávit Dóminus sanctum **su**um ; *
Dóminus exáudiet me cum clamávero **ad e**um.
5. Irascímini et nolíte peccáre ; †
quae dícitis in córdibus **vestris**, *
in cubílibus vestris **conpung**imini.
6. Sacrificáte sacrificium justítiae, † *
et speráte in **Dó**mino.
Multi dicunt : Quis osténdit **nobis bona** ?
7. Signátum est super nos lumen vultus tui **Dó**mine : *
dedísti laetítiam in **corde meo**.
8. A fructu fruménti, vini et olei **sui**, *
multiplicati sunt.

Have mercy upon me, O Lord
and hearken unto my prayer.

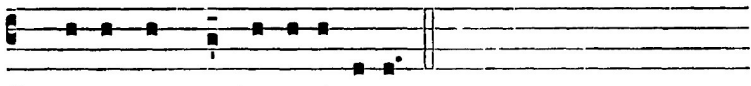
1. When I called upon him, the
God of my justice heard me: *
when I was in distress, thou
hast enlarged me.

2. Have mercy on me and
hear my prayer.
3. O ye sons of men, how long
will you be dull of heart? Why
do you love vanity, and seek
after lying?
4. Know ye also that the Lord
hath made his holy one
wonderful: the Lord will hear
me when I shall cry to him.
5. Be ye angry, and sin not:
the things you say in your
hearts, be sorry for them upon
your beds.
6. Offer up the sacrifice of
justice, and trust in the Lord:
many say, Who sheweth us
good things? 7. The light of
they countenance, O Lord, is
signed upon us: Thou hast
given gladness in my heart.
8. By the fruit of their corn,
their wine, and oil, they are
multiplied.

THE OFFICE OF COMPLINE

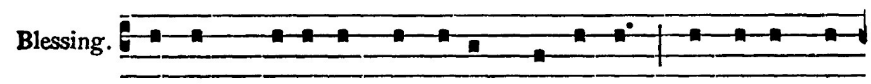
All stand for the beginning of Compline.

Lector:

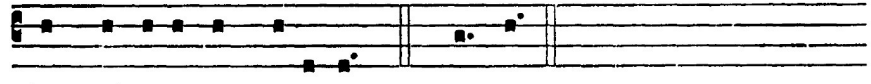


℣. Júbe dómne benedí-cere.

Officiant:

Blessing. 

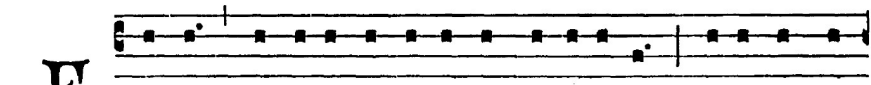
Nóctem qui-é-tam et fínem perféctum concédant nó-



bis Dóminus omnípotens. ℞. **A-men.**

SHORT LESSON 1 Peter 5:8-9

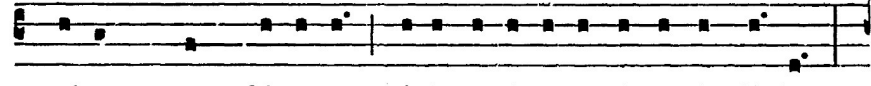
Lector:

F 

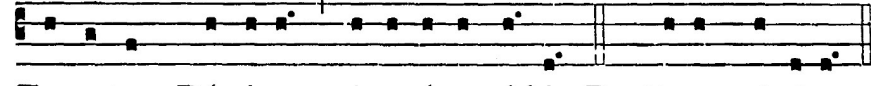
Rátres : Sóbri-i estó-te, et vi-gi-lá-te : qui-a adver-



sá-ri-us véster di-ábo-lus, tamquam lé-o rúgi-ens, círcu-it,

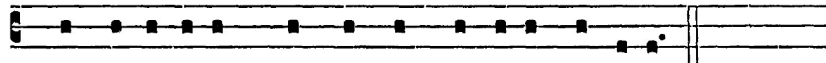


quaérens quem dévo-ret : cú-i re-sísti-te fórtes in fí-de.



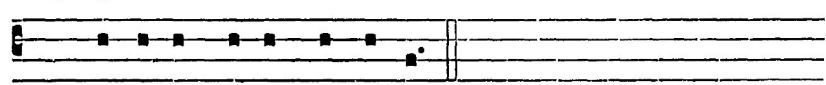
Tu autem Dómine mi-se-ré-re nó-bis. ℞. **Deo grá-ti-as.**

All make the sign of the cross as the Officiant sings:



℣. Adju-tó-ri-um nóstrum in nómine Dómini.

Congregation:



℞. **Qui fecit caelum et terram.**

V. Pray, Sir, give a blessing.

May the Lord almighty grant
us a peaceful night and a
perfect end.

R. Amen.

Beloved, be sober, be watch-
ful. for your adversary the
devil prowls around like a
roaring lion, seeking someone
to devour. Resist him, firm in
faith. But thou, O Lord, have
mercy upon us.

R. Thanks be to God.

V. Our help is in the name of
the Lord.

R. Who made heaven and
earth.

All make an examination of conscience.

Pater noster, altogether in silence.

PATER noster, qui es in caelis: sanctificétur nomen tuum; advéniat regnum tuum; fiat volúntas tua, sicut in caelo, et in terra. Panem nostrum cotidiánum da nobis hodie; et dimítte nobis débita nostra, sicut et nos dimíttimus debitóribus nostris; et ne nos indúcas in tentatiónem; sed libera nos a malo.

Officiant (bows) sings Confiteor recto tono, in a low voice:*

CONFITEOR Deo omnipoténti, beátae Maríae semper Vírgini, beáto Michaéli archángelo, beáto Joánni Baptístae, sanctis Apóstolis Petro et Paulo, ómnibus Sanctis et vobis fratres, quia peccávi nimis cogitatióne, verbo, et ópere: *(striking breast three times)* mea culpa, mea culpa, mea máxima culpa. Ideo precor beátam Maríam semper Vírginem, beátum Michaélem archángelum, beátum Joánnem Baptistam, sanctos apóstolos Petrum et Paulum, omnes Sanctos, et vos fratres, oráre pro me ad Dóminum Deum nostrum.

All reply, bowing towards the Officiant*

Congregation, sings recto tono:

Misereátur tui omnípotens Deus, et, dimíssis peccátis tuis, perdúcat te ad vitam aetérnam.

Officiant: Amen.

All sing Confiteor recto tono, turning to the officiant at tibi and te.

Congregation:

(bowing)* CONFITEOR Deo omnipoténti, beátae Maríae semper Vírgini, beáto Michaéli archángelo, beáto Joánni Baptístae, sanctis Apóstolis Petro et Paulo, ómnibus Sanctis et tibi Pater, quia peccávi nimis cogitatióne, verbo, et ópere: *(striking breast three times)* mea culpa, mea culpa, mea máxima culpa. Ideo precor beátam Maríam semper Vírginem, beátum Michaélem archángelum, beátum Joánnem Baptistam, sanctos Apóstolos Petrum et Paulum, omnes Sanctos, et te Pater, oráre pro me ad Dóminum Deum nostrum.

----- * Each time bow, face the altar.

Our Father, who art in heaven, hallowed be thy name; thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil.

I confess to almighty God, to blessed Mary ever-virgin, to blessed Michael the archangel, to blessed John the Baptist, to the holy apostles Peter and Paul, to all the saints, and to you, brethren, that I have sinned exceedingly in thought, word, and deed: through my fault, through my fault, through my most grievous fault. Therefore I beseech blessed Mary ever virgin, blessed Michael the archangel, blessed John the Baptist, the holy apostles Peter and Paul, all the saints, and you, brethren, to pray to the Lord our God for me.

R. May almighty God have mercy on thee and having forgiven you your sins, bring you to life everlasting.

Amen.

I confess to almighty God, to blessed Mary ever-virgin, to blessed Michael the archangel, to blessed John the Baptist, to the holy apostles Peter and Paul, to all the saints, and to you, Father, that I have sinned exceedingly in thought, word, and deed: through my fault, through my fault, through my most grievous fault. Therefore I beseech blessed Mary ever virgin, blessed Michael the archangel, blessed John the Baptist, the holy apostles Peter and Paul, all the saints, and you, Father, to pray to the Lord our God for me.

Officiant:

Misereátur vestri omnípotens Deus, et, dimíssis peccátis tuis, perdúcat te ad vitam aetérnam.

Congregation: Amen. (All rise)

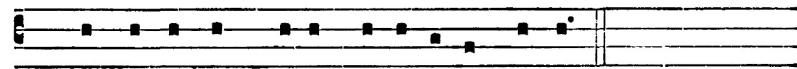
Officiant:

Indulgéntiam, ✠ absolutiónem, et remissiónem peccatórum nostrórum tríbuat nobis omnípotens et misericors Dóminus.

Congregation: Amen

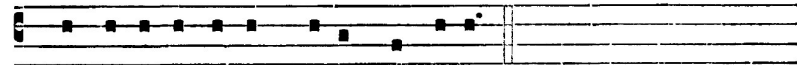
The sign of the cross is made on the heart.

Officiant:



✠. Convérte nos Dé-us sa-lu-tá-ris nóster.

Congregation:



✠. Et avérte iram tuam a nobis.

The sign of the cross is made.

Officiant:



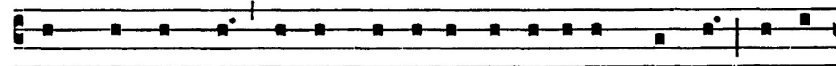
D E-us in adju-tó-ri-um mé-um inténde. ✠. Dómi-



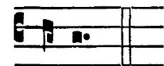
ne ad adjuvándum me festína. *(bow)* Glória Patri, et Fí-



li-o, et Spi-rí-tu-i Sancto. Sicut e-rat in princí-pi-o, et



nunc, et semper, et in saécula saeculórum. Amen. Alle-



lu-ia.

May almighty God have mercy on you, and forgive you your sins, bring you to life everlasting.

R. Amen.

May the almighty and merciful Lord grant us pardon, absolution, and remission of our sins.

R. Amen.

Convert us, O God of our salvation.

R. And turn thine anger away from us.

V. O God, come to my assistance.

R. O Lord, make haste to help me. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen. Alleluia.