

JUBILATE

Deo

SIMPLE GREGORIAN CHANTS
Issued by the Holy See
Sung by the Benedictine Nuns
Saint Cecilia's Abbey, Ryde
Isle of Wight, England



STEREO
SCWO 2553

JUBILATE DEO

SIMPLE GREGORIAN CHANTS

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SIDE 1

CHANTS OF THE MASS

1	ABBEY BELL	0'20
2	KYRIE 16	(3rd Mode) 0'45
	GLORIA 8	(5th Mode) 2'45
3	LITURGY OF THE WORD	1'40
4	CREDO 3	(5th Mode) 4'10
5	BIDDING PRAYER	0'35
	EUCCHARISTIC PRAYER	0'48
	SANCTUS 18	0'45
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6	DOXOLOGY & COMMUNION RITE	1'91
	AGNUS DEI 18	0'45
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SELECTED CHANTS

7	O SALUTARIS	(8th Mode) 1'15
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SIDE 2

SELECTED CHANTS (Contd.)

1	TANTUM ERGO	(3rd Mode) 1'34
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4	VENI CREATOR	(8th Mode) 3'28
5	REGINA CAELI	(6th Mode) 0'43
	SALVE REGINA	(5th Mode) 2'00
6	AVE MARIS STELLA	(1st Mode) 1'28
	(Verses 1, 4 & 7)	
7	MAGNIFICAT	(6th Mode) 2'40
	TU ES PETRUS	(7th Mode) 0'22
8	TE DEUM	(3rd Mode) 5'45
	CONCLUDING PRAYERS	1'20

SUNG BY

THE BENEDICTINE NUNS OF ST. CECILIA'S ABBEY, RYDE ISLE OF WIGHT, ENGLAND.

"JUBILATE DEO" is the title given to a selection of simple Gregorian Chants made by the Holy See and sent to Bishops throughout the Church for the use of the faithful. Pope Paul VI wishes them to familiarise themselves with these Chants, many of which are already known to them, so that when gathered together in liturgical prayer, the voices of many nations may be united as one.

The present record has been made solely in response to "Jubilate Deo". It is hoped that this reproduction in sound may carry the Holy Father's wishes one step further and be of practical help to parishes, schools and choirs.

Gregorian Chant, with its unchanging beauty, has been throughout the centuries a bond uniting the faithful of every land in singing God's praises. These well-loved melodies, steeped as they are in the spirit of prayer, have a singular power to raise up not only the voice, but the heart and mind of man in one great chorus of praise to God: "Jubilate Deo universa terra!"

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JUBILATE DEO

SIMPLE GREGORIAN CHANTS
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SIDE 1: PART 1 CHANTS OF THE MASS

Note: the texts of the Mass are too well known to need translation.
A note on the different pieces however, may not be without interest.

KYRIE ELEISON

KYRIE, ELEISON.
Kyrie, eleison.
Christe, eleison.
Christe, eleison.
Kyrie, eleison.
Kyrie, eleison.

The survival of this ancient supplication in Greek in the Roman Mass bears eloquent witness to the fundamental unity between the two rites. THE KYRIE had its origin in the East — perhaps at Antioch — where the faithful answered each Petition with "Lord have mercy". In Rome the petitions were omitted at an early date, and only the response retained, as here.

*The Chant dates from 11th - 13th century. **

GLORIA IN EXCELSIS

GLORIA IN EXCELSIS DEO. / Et in terra pax hominibus bonae voluntatis. / Laudamus te. / Benedicimus te. / Adoramus te. / Glorificamus te. / Gratias agimus tibi propter magnam gloriam tuam. / Domine Deus, Rex caelestis, Deus Pater omnipotens. / Domine Fili Unigenite, Jesu Christe. / Domine Deus, Agnus Dei, Filius Patris. / Qui tollis peccata mundi, miserere nobis. / Qui tollis peccata mundi, suscipe deprecationem nostram. / Qui sedes ad dexteram Patris, miserere nobis. / Quoniam tu solus sanctus. / Tu solus Dominus. / Tu solus Altissimus, Jesu Christe. / Cum Sancto Spiritu, in gloria Dei Patris. / Amen.

The opening phrases are those sung by the angels at the very moment when our Saviour was born (Lk 2:13-14), uniting Heaven and earth in the same paean of praise.

The remaining verses were added during the early centuries, and by the end of the 4th, the ANGELIC HYMN or "GREAT DOXOLOGY" as it is called, was widely known. It is held to be one of the most beautiful examples of poetry of any kind, and in the Eastern Office forms part of the dawn Service or "ORTHROS".

The Chant is relatively late this time — 16th century.

R. ALLELUIA, alleluia, alleluia.

The second ALLELUIA (Hebrew for "Praise the Lord") given here is most dear to the Church, and always associated with Easter. Its joyous notes long served as antiphon for the anticipated Vespers in the old Holy Saturday Morning Office; then for Lauds, at the restored Paschal Vigil; finally as our Communion-song now, on that same glad Easter Night.

CREDO IN UNUM DEUM, / Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. / Et in unum Dominum Jesum Christum, Filium Dei unigenitum. / Et ex Patre natum ante omnia saecula. / Deum de Deo, lumen de lumine, Deum verum de Deo vero. / Genitum, non factum, consubstantialem Patri: / per quem omnia facta sunt. / Qui propter nos homines et propter nostram salutem descendit de caelis. / Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est. / Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. / Et resurrexit tertia die, secundum Scripturas. / Et ascendit in caelum, sedet ad dexteram Patris. / Et iterum venturus est cum gloria, judicare vivos et mortuos, cuius regni non erit finis. / Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. / Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas. / Et unam, sanctam, catholicam et apostolicam Ecclesiam. / Confiteor unum baptisma in remissionem peccatorum. / Et expecto resurrectionem mortuorum. / Et vitam venturi saeculi. / Amen.

The text was formulated at the Councils of Nicaea (325 A.D.) and Constantinople (381 A.D.) and is officially known as the "NICENO-CONSTANTINOPOLITAN", or NICENE CREED.

IN the West, this text was used originally as a baptismal profession of faith, and could be recited by the candidate in either Latin or Greek. The Chant dates from 17th century, — quite late, for Gregorian.

ORATIO UNIVERSALIS

Ÿ. UT NOBIS PARCAS,

R. Te rogamus, audi nos.

Ÿ. Ut nobis indulgeas,

R. Te rogamus, audi nos.

Ÿ. Ut omnes homines + ad Evangelii lumen perducere digneris,

R. Te rogamus, audi nos.

After professing our faith, we now humbly present our needs to our Heavenly Father, in the Bidding Prayer. (A few examples of the Petition chant have been included, to show how the Response follows on).

* The dates for the Chants of the Mass are taken from the Roman Gradual (Solesmes, 1974), and represent simply the time at which the melodies are found in writing; the actual date of composition of many pieces is, of course, earlier.

SANCTUS

SANCTUS, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. Benedictus qui venit in nomine Domini, Hosanna in excelsis.

This affirmation of God's holiness unites the Old Testament and the New by joining the words of the prophet Isaias (6:3) to the acclamations of the crowd at Our Lord's solemn entry into Jerusalem, a few days before His Passion (Mk. 11:9). "Hosanna": from the Hebrew "Save, we beseech Thee".

The SANCTUS, or TRISAGION, found in all Eastern and Western liturgies, had long been familiar in the Synagogue before it passed into the liturgy of the primitive Church.

The simple 13th-century Chant continues the melody straight on from the Preface.

PATER NOSTER

PATER NOSTER, qui es in caelis; sanctificetur nomen tuum; adveniat regnum tuum; fiat voluntas tua, sicut in caelo, et in terra. Panem nostrum quotidianum da nobis hodie; et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris; et ne nos inducas in tentationem, sed libera nos a malo.

The 'Our Father', taught by Christ Himself (Mt. 6:9), has been included in the Mass from the earliest—perhaps even apostolic—times. Recognised and loved by all Christians, it unites them all in a very special way.

ACCLAMATION

QUIA TUUM EST REGNUM, et potestas, et gloria in saecula.

This phrase probably had its origin in the doxologies used in Jewish synagogue worship. It is found in the Didache (c. 90-100 A.D.).

AGNUS DEI

AGNUS DEI, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: miserere nobis. Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Oriental in origin, the AGNUS DEI was introduced into the Mass by a Syrian pope—Sergius I (687-701). The Church has taken the words from St. John the Baptist (Jn. 1:29).

The Chant dates from 12th century.

PART 2 SELECTED CHANTS

O SALUTARIS HOSTIA

O SALUTARIS HOSTIA,
Quae caeli pandis ostium,
Bella praemunt hostilia:
Da robur, fer auxilium.

Uni trinoque Domino
Sit sempiterna gloria,
Qui vitam sine termino
Nobis donet in patria. Amen.

O SALUTARIS: At the moment when the Sacred Host is exposed in the monstrance for their loving gaze, the faithful adore, then implore the gift of that spiritual strength which is drawn from the Blessed Eucharist. It is the custom in most countries to sing these verses here; they are taken from the hymn "Verbum supernum", composed by St. Thomas Aquinas († 1274) for the Office of Corpus Christi.

O SAVING VICTIM, opening wide
The gate of heaven, to man below:
Our foes press on from every side:
Thine aid supply, Thy strength bestow.

To Thy great Name be endless praise,
Immortal Godhead, One in Three.
O grant us endless length of days
In our true native land with Thee.

ADORO TE

ADORO TE, devote, latens Deitas,
Quae sub his figuris vere latitas:
Tibi se cor meum totum subicit,
Quia te contemplan totum deficit.

Visus, tactus, gustus in te fallitur;
Sed auditu solo tuto creditur.
Credo quidquid dixit Dei Filius:
Nil hoc verbo veritatis verius.

In cruce latebat sola Deitas;
At hic latet simul et humanitas.
Ambo tamen credens atque confitens
Peto quod petivit latro paenitens.

Plagas, sicut Thomas, non intueor;
Deum tamen meum te confiteor.
Fac me tibi semper magis credere,
In te spem habere, te diligere.

O memoriale mortis Domini,
Panis vivus vitam praestans homini,
Praesta meae menti de te vivere,
Et te illi semper dulce sapere.

Pie pelicane, Jesu Domine,
Me immundum munda tuo sanguine,
Cuius una stilla salvum facere
Totum mundum quit ab omni scelere.

Jesu, quem velatum nunc aspicio,
Oro fiat illud quod tam sitio:
Ut, te revelata cernens facie,
Visu sim beatus tuae gloriae. Amen.

ADORO TE: First found in MSS. of the 14th century, this beautiful hymn, with its simple and noble Latin, its expressive melody, is one of the gems of devotion to the Blessed Eucharist. It was for long attributed to St. Thomas Aquinas, but in recent times the authorship has been much in question.

1. **HIDDEN GOD** devoutly I adore Thee Who truly art within the forms before me; to Thee my heart I bow with bended knee, as failing quite in contemplating Thee.

2. Sight, touch and taste in Thee are each deceived: the ear alone most safely is believed; I believe all the Son of God has spoken, than Truth's own word there is no truer token.

3. God only on the Cross lay hid from view; but here lies hid at once the manhood too: And I in both professing my belief, make the same prayer as the repentant thief.

4. Thy wounds as Thomas saw, I do not see, yet Thee confess my Lord and God to be. Make me believe Thee ever more and more, in Thee my hope, in Thee my love to store.

5. O Memorial of the Lord's death, living Bread giving life to man, grant to my soul to live on Thee, and ever a taste of heavenly sweetness be.

6. O loving Pelican, Jesus Lord! cleanse me, unclean, in Thy Blood, one drop of which has power to save the whole world from all its sin.

7. O Jesus, Whom I now see veiled, I pray that what I so thirst for may come to pass: that seeing Thee with countenance unveiled, I may be blest in the vision of Thy glory. Amen.

SIDE 2: PART 2 (continued) SELECTED CHANTS

TANTUM ERGO

TANTUM ERGO Sacramentum
Veneremur cernui,
Et antiquum documentum
Novo cedat ritui;
Præstet fides supplementum
Sensuum defectui.

Genitori Genitoque
Laus et iubilatio,
Salus, honor, virtus, quoque
Sit et benedictio;
Procedenti ab utroque
Compar sit laudatio. Amen.

1. Lowly bending, deep adoring,
Lo! the Sacrament we hail:
Types and shadows have their ending,
Newer rites of grace prevail;
Faith for all defects supplying
Where the feeble senses fail.

2. To the everlasting Father,
And to the Son Who reigns on high
With the Paraclete proceeding
Forth from each eternally,
Be salvation, honour, blessing,
Pow'r and endless majesty. Amen.

TANTUM ERGO: Like the two preceding chants, this is an act of faith and adoration. The verses are taken from "Pange, lingua", perhaps the most popular as well as the most beautiful of the hymns to the Blessed Eucharist. It is generally attributed to St. Thomas.

LAUDATE (Ps. 116)

LAUDATE Dominum, omnes gentes, * collaudate
eum, omnes populi.

Quoniam confirmata est super nos misericordia
eius, * et veritas Domini manet in æternum.

Gloria Patri, et Filio, * et Spiritui Sancto.

Sicut erat in principio, et nunc et semper, * et in
saecula saeculorum. Amen.

PRAISE the Lord, all nations! * Extol Him all
peoples!

For great is His steadfast love toward us; * and
the faithfulness of the Lord endures for ever.

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.

LAUDATE DOMINUM: This brief song of praise calls on all the nations to glorify the Lord for His mercy and His fidelity; its fulfilment will be found in Christ's universal Kingdom. The shortest of all the psalms, Psalm 116 is thought by some to have formed the conclusion to public prayer in the synagogue.

PARCE, DOMINE

PARCE, DOMINE, * parce populo tuo, ne in
aeternum irascaris nobis.

SPARE, O LORD, spare Your people, and be not
angry with us for ever.

DA PACEM

DA PACEM, Domine, * in diebus nostris, quia
non est alius qui pugnet pro nobis, nisi tu Deus
noster.

GIVE PEACE, O Lord, in our days: for there is no
other to fight for us, but only You, our God.

These two prayers for help recur constantly in the Old Testament (Joel 2:17; ps. 84; Sirach, etc.), and are needed more than ever today. The melody brings out in each case the note of suppliant trust.

UBI CARITAS (Verses 1 & 3)

Ant: UBI CARITAS est vera, Deus ibi est.

Y. Congregavit nos in unum Christi amor.

Y. Exsultemus et in ipso iucundemur.

Y. Timeamus et amemus Deum vivum.

Y. Et ex corde diligamus nos sincero.

Ant: Ubi caritas est vera, Deus ibi est.

Y. Simul quoque cum beatis videamus

Y. Glorianter vultum tuum, Christe Deus:

Y. Gaudium, quod est immensum atque

probum,

Y. Saecula per infinita saeculorum.

Ant: WHERE THERE IS TRUE CHARITY, God is
present.

The love of Christ has gathered us into one.

Let us rejoice and be glad in Him.

Let us fear and love the living God.

And love each other from the depths of our
hearts.

Ant: WHERE THERE IS TRUE CHARITY, God is
present.

And in company with the blessed may we see

Your Face in glory, Christ our God.

Pure and unbounded joy,

For ever and for ever.

This pressing appeal to fraternal charity, monastic in origin, has been known to all Christendom since the 9th or 10th century, when it first appears in MS form, in N. Italy. Based on the purest Gospel doctrine and drawing especially from 1 Jn and 1 Cor. 13, it was sung at the weekly monastic mandatum before passing to that of Maundy Thursday. Its choice is ideal today as Offertory-song at the solemn Evening Mass which commemorates the Last Supper when Christ instituted the Sacrament of His Love. The grave and gentle melody dwells on in the memory, and "UBI CARITAS" would suit any Christian gathering: "By this all men will know you are My disciples, if you love one another". (Jn 13:35).

VENI CREATOR

VENI, CREATOR Spiritus, *
Mentes tuorum visita,
Imple suprema gratia,
Quae tu creasti pectora.

Qui diceris Paraclitus,
Altissimi donum Dei,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

Tu septiformis munere,
Digitus Paternae dexteræ,
Tu rite promissum Patris,
Sermonem ditans guttura.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis
Virtute firmans perpeti.

Hostem repellas longius,
Pacemque dones protinus:
Ductore sic te praevio
Vitemus omne noxium.

Per te sciamus da Patrem,
Noscamus atque Filium,
Teque utriusque Spiritum
Credamus omni tempore.

COME, HOLY GHOST, CREATOR COME,
From Thy bright heavenly throne!
Come, take possession of our souls,
And make them all Thine own!

2. Thou Who art called the Paraclete,
Best Gift of God above,
The Living Spring, the Living Fire,
Sweet Unction, and True Love!

3. Thou Who art seven-fold in Thy grace,
Finger of God's right Hand,
His promise, teaching little ones
To speak and understand!

4. O guide our minds with Thy blest light,
With love our hearts inflame,
And with Thy strength which ne'er decays
Confirm our mortal frame.

5. Far from us drive our deadly foe,
True peace unto us bring,
And through all perils guide us safe
Beneath Thy sacred wing.

6. Through Thee may we the Father know,
Through Thee the Eternal Son,
And Thee the Spirit of them Both
Thrice-blessed Three in One.

Hymn from the liturgy of Pentecost, used by the Church to invoke the guidance of the Holy Spirit on all solemn occasions, or before an important step. One feels the breath of the Holy Spirit sweeping through every verse, with the ardent zeal imparted to the Apostles on Whitsunday morning. The words are attributed to Rabanus Maurus (776-856), Abbot of Fulda, later Archbishop of Mainz.

REGINA CAELI

**REGINA CAELI, * laetare, alleluia, quia quem
meruisti portare, alleluia, resurrexit sicut dixit,
alleluia; ora pro nobis Deum, alleluia.**

O QUEEN OF HEAVEN, rejoice! alleluia! For He
Whom you did merit to bear, alleluia, has risen
as He said, alleluia; Pray for us to God, alleluia.

Easter antiphon to Our Lady, celebrating the glorious triumph of her Son over death. Attributed by some to Pope Gregory V (996-8), it dates from the 12th century at least. The festive air of its 6th-Mode melody is wholly in accordance with the joy of Easter.

SALVE REGINA

**SALVE, REGINA, * Mater misericordiae; vita,
dulcedo et spes nostra, salve. Ad te clamamus,
exsules filii Evae. Ad te suspiramus, gementes
et fletentes 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 you do
we cry, poor banished children of Eve; to you do
we send up our sighs, mourning and weeping in
this vale of tears. Turn then, most gracious ad-
vocate, your eyes of mercy towards us; and
after this our exile, show to us the blessed fruit
of your womb, Jesus. O clement, O loving,
O sweet Virgin Mary.

Probably by Adhemar de Monteil, Bishop of Le Puy (†1098). The lyric power and deeply human quality of this antiphon to Our Lady have made it from the beginning universally loved.

AVE MARIS STELLA (Verses 1, 4 and 7)

AVE, MARIS STELLA, *
Dei Mater alma,
Atque semper Virgo,
Felix caeli porta.

4. Monstra te esse matrem,
Sumat per te preces,
Qui pro nobis natus
Tulit esse tuus.

7. Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus. Amen.

HAIL, STAR OF OCEAN, *
God's own Mother blest,
Ever sinless Virgin,
Gate of heavenly rest.

4. Show thyself a Mother,
May the Word divine
Born for us, thine Infant
Hear our prayers thro' thine.

7. Through the highest heaven,
To the Almighty Three,
Father, Son, and Spirit,
One same glory be. Amen.

Attributed, though with little proof, to Venantius Fortunatus (c. 535-600), it is certainly prior to 10th century. Our Lady is addressed by some of her chief prerogatives and her help implored. The setting is a beautiful 1st-Mode melody already well-known in the 12th century and characterised by strength, delicacy and radiance.

MAGNIFICAT

MAGNIFICAT * anima mea Dominum.
Et exsultavit spiritus meus * in Deo salutari meo.
Quia respexit humilitatem ancillae suae: * ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est: * et sanctum nomen eius.
Et misericordia eius a progenie in progenies * timentibus eum.
Fecit potentiam in brachio suo: * dispersit superbos mente cordis sui.
Deposuit potentes de sede, * et exaltavit humiles.
Esurientes implevit bonis: * et divites dimisit inanes.
Suscepit Israel puerum suum, * recordatus misericordiae suae:
Sicut locutus est ad patres nostros, * Abraham, et semini eius in saecula.
Gloria Patri, et Filio, * et Spiritui Sancto.
Sicut erat in principio, et nunc et semper, * et in saecula saeculorum. Amen.

This Canticle, the most glorious song of the liturgy, is sung by the Church every day at Vespers. It is Mary's answer to her cousin Elizabeth, who greets her as the Mother of God (Lk 1:46-55).

TU ES PETRUS

TU ES PETRUS, * et super hanc petram aedificabo Ecclesiam meam.

YOU ARE PETER, * and on this Rock I will build My Church.

Christ's own words, lapidary in their concision and strength. The melody serves to bring out their firmness and simplicity. (Mt. 16:18).

TE DEUM

TE DEUM laudamus: * te Dominum confitemur. / Te aeternum Patrem, * omnis terra veneratur. / Tibi omnes angeli, * Tibi caeli et universae potestates: / Tibi cherubim et seraphim * incessabili voce proclamant: / Sanctus: / Sanctus: / Sanctus * Dominus Deus Sabaoth. / Pleni sunt caeli et terra * maiestatis gloriae tuae. / Te gloriosus * Apostolorum chorus. / Te prophetarum * laudabilis numerus. / Te martyrum candidatus * laudat exercitus. / Te per orbem terrarum * sancta confitetur Ecclesia: / Patrem * immensae maiestatis; / venerandum tuum verum * et unicum Filium; / Sanctum quoque * Paraclitum Spiritum. / Tu rex gloriae, * Christe. / Tu Patris * sempiternus es Filius. / Tu, ad liberandum suscepturus hominem, * non horruisti Virginis uterum. / Tu, devicto mortis aculeo, * aperuisti credentibus regna caelorum. / Tu ad dexteram Dei sedes * in gloria Patris. / Iudex crederis * esse venturus. / Te ergo quaesumus, tuis famulis subveni, * quos pretioso sanguine redemisti. / Aeterna fac * cum sanctis tuis in gloria numerari. / Salvum fac populum tuum, Domine, * et benedic hereditati tuae. / Et rege eos, * et extolle illos usque in aeternum. / Per singulos dies, * benedicimus te; / et laudamus nomen tuum in saeculum, * et in saeculum saeculi. / Dignare, Domine, die isto * sine peccato nos custodire. / Miserere nostri, Domine, * miserere nostri. / Fiat misericordia tua, Domine, super nos * quemadmodum speravimus in te. / In te, Domine, speravi: * non confundar in aeternum.

WE PRAISE YOU, O GOD: * we acclaim You as the Lord. Everlasting Father, * all the world bows down before You. All the Angels sing Your praise, * the hosts of heaven and all the angelic powers, all the cherubim and seraphim * call out to You in unending song: Holy, Holy, Holy, * is the Lord God of angel hosts! The heavens and the earth * are filled with Your majesty and glory. The glorious * band of apostles, the noble company * of prophets, the white-robed army of martyrs * all sing Your praise. The holy Church throughout the world * proclaims You: The Father, * Whose majesty is boundless, Your adorable, * true, and only Son, and the Holy Spirit, * the Comforter. You, O Christ, * are the King of glory, Son of the eternal Father. When you took our nature to save mankind * You did not disdain the Virgin's womb. You overcame the power of death * opening the Father's kingdom to all who believe in You. Enthroned at God's right hand * in the glory of the Father, we believe You * to be the Judge to come. Come, we implore You, to our aid. * Grant us with the saints a place in eternal glory. Lord, save Your people, * and bless Your inheritance. Rule them, * and uphold them for ever and ever. Day after day * we bless You: we praise Your name now, * and for all eternity. Grant, O Lord, this day, * to keep us without sin. Have mercy on us, O Lord, * have mercy. May Your mercy be always with us, Lord, * for we have hoped in You. In You, Lord, I have put my trust: * let me not be confounded for ever.

℣. Benedicamus Patrem et Filium cum Sancto Spiritu.

℞. Laudemus et superexaltemus eum in saecula.

℣. Benedictus es, Domine, in firmamento caeli.

℞. Et laudabilis, et gloriosus, et superexaltatus in saecula.

℣. Domine, exaudi orationem meam.

℞. Et clamor meus ad te veniat.

℣. Let us bless the Father, and the Son, with the Holy Spirit.

℞. Let us praise and exalt Him for ever.

℣. Blessed are You, O Lord, in the firmament of heaven.

℞. And worthy of praise, and glorious, and exalted above all for ever.

℣. O Lord, hear my prayer.

℞. And let my cry come to You.

OREMUS:

DEUS, cuius misericordiae non est numerus et bonitatis infinitus est thesaurus, + piissimae maiestati tuae pro collatis donis gratias agimus, tuam semper clementiam exorantes, * ut qui petentibus postulata concedis, eosdem non deserens, ad praemia futura disponas. Per Christum Dominum nostrum.

℞. Amen.

LET US PRAY

O GOD, of Whose mercies there is no number, and of Whose goodness the treasure is infinite; we give thanks to Your all-loving majesty * for the gifts bestowed upon us, evermore imploring Your clemency; that even as You grant the petitions of those who ask, so You may never forsake them, but may prepare them for the rewards to come.

Through Christ our Lord.

℞. Amen.

This magnificent hymn in rhythmic prose presents a very mosaic of texts from the Scriptures and from the liturgy of the primitive Christian Church, compiled, it is held widely today, by St. Nicetas, Bishop of Remesiana († c. 414). Early monastic rules refer to it, and it has been sung down the centuries on all great religious and civic occasions, as a thanksgiving-climax. The more characteristic motifs of the melody are of the highest antiquity, and are also found in the Eastern liturgies. The Yemenite Jews still sing the SHEMA (Deut. 6:4-ff.) to similar cadences.

This record "Jubilate Deo", was made by the Benedictine nuns of St. Cecilia's Abbey, Ryde, Isle of Wight. St. Cecilia's, which belongs to the Solesmes Congregation, is a Community of several nationalities living the contemplative monastic life. Mass and the Divine Office are sung daily in Gregorian Chant.

A second record, "Adorate Deum", is also available; it contains the 'Missa de Angelis', Credo I, and a selection of chants from the liturgical year Advent-Pentecost.