

Cantica post lectiones ad Vigiliam Paschalem

Canticles after the readings at the Easter Vigil

LATIN TEXT VERSION

Alex Hodgkinson

This sequence is designed to offer a coherent sense of momentum and growth, emerging from the darkness of the first reading of the Vigil to the glorious light of the first *Alleluia* of Easter.

The canticles rise in pitch as the sequence progresses. The number of parts in the fauxbourdon verses increases from three to six. The verses are sung to Tones I, II, and V, in that order, as the *incipits* increase in range. The verses of the final canticle are set to Tone VII, followed by the *Alleluia* which uses Tone VIII for the verse.

The antiphons preceding the verses are simplified versions of the chant in the *Graduale Romanum*. Aspects of the chant are echoed in the fauxbourdon verses.

For further information, see GIRM 61.

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Alex Hodgkinson
2024

AFTER THE FIRST READING

Cantor **Full**

Ju - bi - la - te Do - mi - no

om - nis ter - ra ser - vi - te Do - mi - no

in lae - ti - ti - a.

Cantor (S/A)**Full S/A**

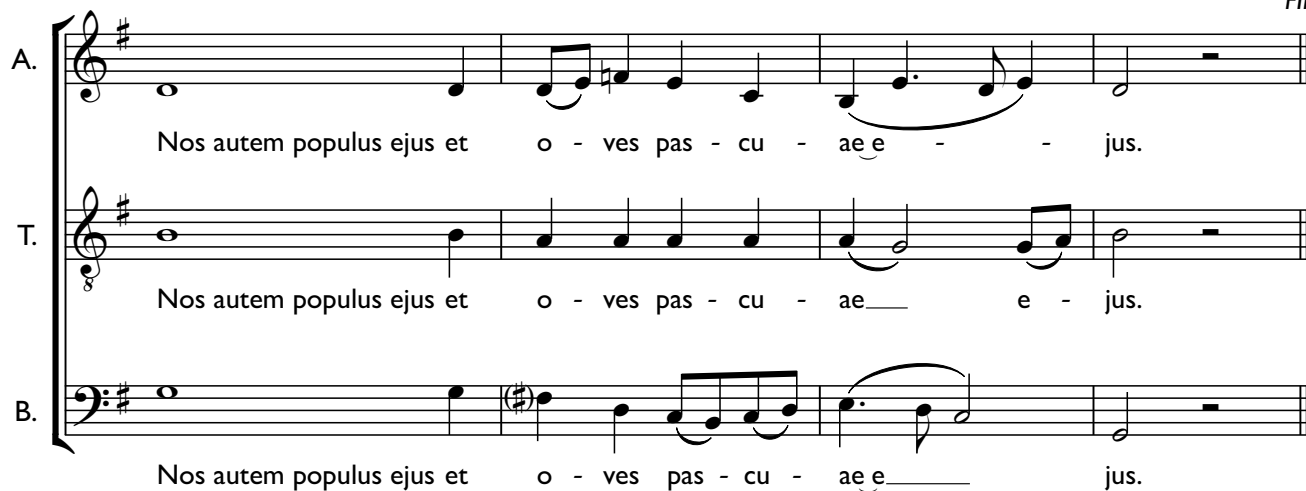

In - tra - te in conspectu ejus in exsul-ta ti - o - ne: Scitote quod Dominus ip-se est De- us.



A. Ipse fecit nos et non ip - si nos:

T. Ipse fecit nos et non ip - si nos:

B. Ipse fecit nos et non___ ip - si - nos:

FINE


A. Nos autem populus ejus et o - ves pas - cu - ae e - jus.

T. Nos autem populus ejus et o - ves pas - cu - ae___ e - jus.

B. Nos autem populus ejus et o - ves pas - cu - ae e___ jus.

AFTER THE SECOND READING

Cantor **Full**

Qui con - fi - - dunt in Do - mi - no,



si - cut Mons Si - on non com-mo - ve - bi - tur in ae - ter - num



qui ha - bi - tat in Je - ru - sa - lem.

Cantor (T/B)

Mon - tes_____ in circu - i - tu e - jus:

The musical score for the Cantor (T/B) part is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, and G5. The lyrics are written below the staff, with a long horizontal line under "Mon - tes" and a colon at the end of the phrase.

**Full (T/B)**

FINE

et Dominus in circuitu populi sui; ex hoc nunc et usque in sae - cu - lum._____

The musical score for the Full (T/B) part is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of quarter notes: G4, A4, B4, C5, D5, E5, F#5, and G5. The lyrics are written below the staff, with a long horizontal line under "sae - cu - lum." and a double bar line at the end of the phrase.

6 AFTER THE THIRD READING

Cantor **Full**

Can-te - mus Do - mi-no glo - ri-o-se en - im

ho-no-ri-fi-ca-tus est e-quum et as-cen-dit so-rem

pro-je-cit in ma-re ad-ju-tor et pro-tec-tor fac-tus et mi-hi

in sa-lu-tem

Cantor (S/A)

Hic De - us meus et hono-ra bo e - um:

The musical score for the Cantor part is written on a single staff in G major (one sharp) and 4/4 time. It begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The lyrics are placed below the notes.

Full (S/A)

Deus patris mei et exal-ta - bo e - um.

The musical score for the Full part is written on a single staff in G major (one sharp) and 4/4 time. It begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The lyrics are placed below the notes.

S. *mp* Do - mi - nus con-te - rens___ bel - la:

A. *mp* Do - mi - nus con - te - rens bel - la:

T. *mp* Do - mi - nus con-te - rens___ bel - la:

The musical score for the Soprano, Alto, and Tenor parts is written on three staves in G major (one sharp) and 4/4 time. The Soprano part begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Alto part begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Tenor part begins with a half rest, followed by a half note G3, a quarter note A3, a half note B3, a quarter note G3, a half note F#3, a quarter note E3, and a half note D3. The lyrics are placed below the notes.

S. *FINE* Do - mi - nus no - men est___ il - li.

A. Do - mi - nus no - men est___ il - li.

T. Do - mi - nus no - men est il - li.

The musical score for the Soprano, Alto, and Tenor parts is written on three staves in G major (one sharp) and 4/4 time. The Soprano part begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Alto part begins with a half rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note G4, a half note F#4, a quarter note E4, and a half note D4. The Tenor part begins with a half rest, followed by a half note G3, a quarter note A3, a half note B3, a quarter note G3, a half note F#3, a quarter note E3, and a half note D3. The lyrics are placed below the notes.

8 AFTER THE FOURTH READING

Cantor **Full**

Lau-da - te Do - mi-num om - nes gen - tes,

et col - lau - da te eum, om - nes po - pu - li.

Cantor (T/B)

Quo - ni - am confirmata est super nos misericordia e - jus:

Full (T/B) **FINE**

et veritas Domini manet in ae - ter - num.

Cantor **Full**

Vi - ne - a fac - ta est di - lec - to

in cor - nu in lo - co u - be - ri.

Cantor (S/A)

Et ma - ceriam circumdedit et cir - cum fo - dit:

Full (S/A) **Segue**

et plantavit vineam Sorec; et aedificavit turrin in medi-o e - jus.

S. Et torcular fodit in e - a:

A. Et torcular fodit in e - a:

T. Et torcular fodit in e - a:

B. Et torcular fodit in e - a:



S. Vineam enim Domini Sabaoth do - mus Is - ra - el. *FINE*

A. Vineam enim Domini Sabaoth do - mus Is - ra - el.

T. Vineam enim Domini Sabaoth do - mus Is - ra - el.

B. Vineam enim Domini Sabaoth do - mus Is - ra - el.

Cantor **Full**

At - ten - de cae - lum et lo - quar

et au - di ter - ra ver - ba ex o - re me-o.

Cantor (T/B)

Ex - spec - tetur sicut pluvia eloquium me - um:

Full (T/B) **Segue**

et descendant sicut ros verba mea; sicut imber su - per gram - in - a.

Slow, broad*mp cresc.*

S. *mp cresc.*
Et si - cut nix_____ su - per fe - num:

A. *mp cresc.*
Et si - cut nix su - per_____ fe - num:

T. *mp cresc.*
Et si - cut nix su - per fe - num:

Bar. *mp cresc.*
Et si - cut nix_____ su - per fe - num:

B. *mp cresc.*
Et si - cit nix su - per fe - num:



S. *mf*
Qui nomen Domini in - vo - ca - bo.

A. *mf*
Qui nomen Domini in - - - vo - ca - bo.

T. *mf*
Qui nomen Domini in - - - vo - ca - bo.

Bar. *mf*
Qui nomen domini in_____ vo - ca - bo.

B. *mf*
Qui nomen Domini in - vo - ca - bo.

Full (S/A)

Segue

The musical score is written in D major (two sharps) and 4/4 time. The vocal line (Soprano/Alto) begins with a whole note D4, followed by a half note E4, and then a half note F#4. The piano accompaniment consists of a right hand with a half note D4 and a half note E4, and a left hand with a half note D3 and a half note E3. The lyrics are: "Date magnitudinem Deo nos-tro: Deus vera opera ejus; et omnes viae e - jus ju - di - ci - a."

Score for Full (S/A) in D major (two sharps).

Vocal line (Soprano/Alto):

Notes: D4 (whole), E4 (half), F#4 (half).

Piano accompaniment:

Right hand: D4 (half), E4 (half).

Left hand: D3 (half), E3 (half).

Lyrics: Date magnitudinem Deo nos-tro: Deus vera opera ejus; et omnes viae e - jus ju - di - ci - a.

Slow, broad

mp *cresc.*

S. Deus fidelis; in quo non est in - i - qui - tas:

A. *mp* *cresc.* Deus fidelis; in quo non est in - i - qui - tas:

T. *mp* *cresc.* Deus fidelis; in quo non est in - i - qui - tas:

Bar. *mp* *cresc.* Deus fidelis; in quo non est in - i - qui - tas:

B. *mp* *cresc.* Deus fidelis; in quo non est in - i - qui - tas:

mf *FINE*

S. Justus et sanctus Do - mi - nus.

A. *mf* Justus et sanctus Do - mi - nus.

T. *mf* Justus et sanctus Do - mi - nus.

Bar. *mf* Justus et sanctus Do - mi - nus.

B. *mf* Justus et sanctus Do - mi - nus.

Cantor **Full**

Si-cut cer - vus de - si - de-rat ad fon - tes aqu-a - rum

i - ta de - si - de - rat an - i - ma me - a ad te De - - us

Cantor (T/B)

Si - ti - vit anima mea ad De - um vi - vum:

Full (T/B) **Segue**

quando veniam et apparebo ante faci-em De - i me - i?

mf

S. *Fuerunt mihi lacrimae meae panes di - e ac noc - te,*

mf

S. *Fuerunt mihi lacrimae meae panes di - e ac noc - te,*

mf

A. *Fuerunt mihi lacrimae meae panes di - e ac noc - te,*

mf

T. *Fuerunt mihi lacrimae meae panes di - e ac noc - te,*

mf

Bar. *Fuerunt mihi lacrimae meae panes di - e ac noc - te,*

mf

B. *Fuerunt mihi lacrimae meae panes di - e ac noc - te,*

f

S. Dum dicitur U - bi est De - us tu - us.
mihi per singulos dies;

f

S. Dum dicitur U - bi est De - us tu - us.
mihi per singulos dies;

f

A. Dum dicitur U - bi est De-us tu - us.
mihi per singulos dies;

f

T. Dum dicitur U - bi est De - us tu - us.
mihi per singulos dies;

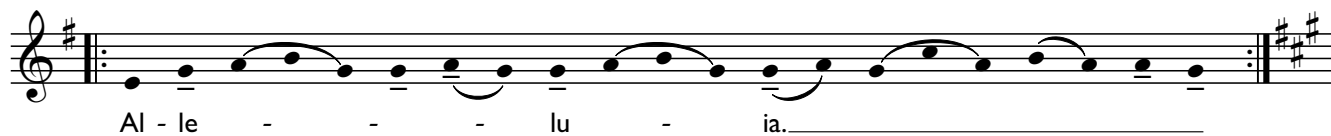
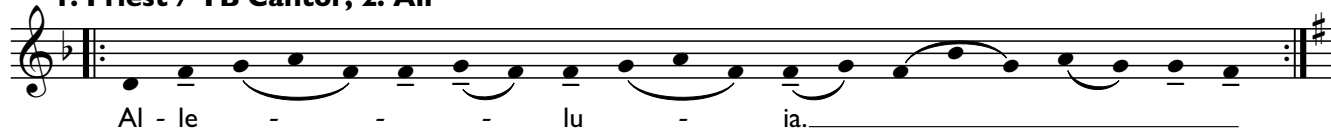
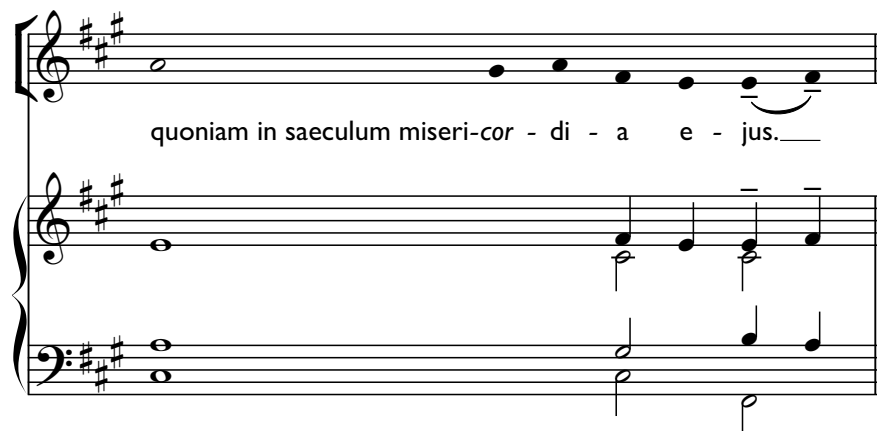
f

Bar. Dum dicitur U - bi est De - us tu - us.
mihi per singulos dies;

f

B. Dum dicitur U - bi est De - us tu - us.
mihi per singulos dies;

AFTER THE EPISTLE

1: Priest / TB Cantor; 2: All*(May begin here)***Full****All**