

THE SARUM RITE
Sarum Breviary Noted.
Performing Edition.

Volume D.

Part 3.

Pages 87*-116*.

Tones of the Lessons.
Tones of the Versicles.
Tone for the Prayers.
Benedicamus Domino.

Edited by William Renwick.

HAMILTON ONTARIO.
THE GREGORIAN INSTITUTE OF CANADA.
MMXXIV.

The Sarum Rite is published by The Gregorian Institute of Canada/L'Institut grégorien de Canada, c/o School of the Arts, McMaster University, 1280 Main Street West, Hamilton, Ontario, Canada L8S 4L8. The Gregorian Institute of Canada is affiliated with the School of the Arts, McMaster University.

The Sarum Rite is distributed over the internet through .pdf files located at: www.sarum-chant.ca

This document first published February, 2024.

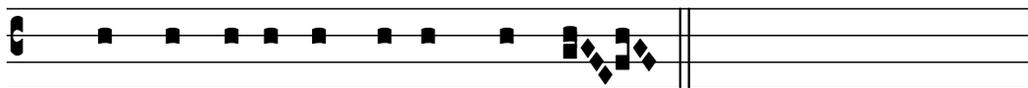
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Tone of the Versicles at Matins.



℣. Out of Si- on in perfect beauty.

Let the Choir respond privately this way.

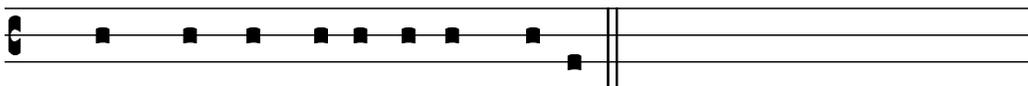
℟. Shall our God appear.

Let all Versicles at Matins after the Psalms in each Nocturn throughout the whole year be sung and responded to in this way : except on the three days immediately before Easter and except in the Service of the Dead : in such a way that in Eastertide it be concluded with Alleluya. and in silence.

Before the Lessons at Matins.

Then is said Pater noster. and Ave Maria. privately by the whole Choir. [6].

It is understood that in the Church of Sarum neither Pater noster. nor Credo. is ever begun by the Priest executor of the Office aloud at any service, except only at Mass : where it is entirely said or sung aloud. And afterwards let the Priest sing aloud.



℣. And lead us not into temptation.

Let the Choir respond.

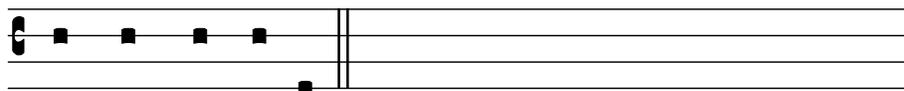


℟. But de-liv-er us from e-vil.

At the Blessings before the Lessons.

Let the Clerk who is to read the Lesson sing.

Jube domine.



Id, lord, a blessing.

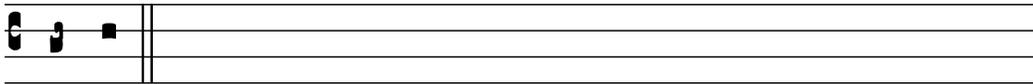
Common Tones.

Let the Priest sing the Blessing thus.



May the E-ternal Father bless us : with a perpe-tu- al blessing.

Let the Choir respond.

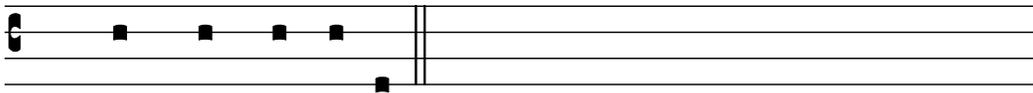


Amen.

And it is understood that all Blessings at Matins throughout the whole year should be sung in a modest voice on the Tone of the Lesson by the Priest while sitting, except only at the first, fourth, and seventh Lessons which should be sung while standing. Nevertheless on the day of the Nativity of the Lord let the three final Blessings be said while standing. The blessing being finished, let the Choir be seated.

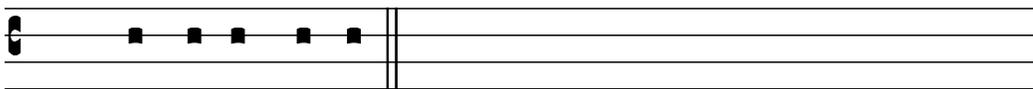
When the Bishop shall read the Ninth Lesson.

It is understood that on Principal Double Feasts the Bishop, the Executor of the Office, while the Eighth Responsory is sung, if at that Matins he is not already in his Pontificals, is accustomed to take up the silken Cope and Gloves and Staff with Mitre. At the reading of the Ninth Lesson let the Bishop say.



℣. Bid, Lord, a blessing.

Let the Choir respond thus.



℟. Pray for us, father.

Tone for the Lessons.

Isaiab j. 1-4.



He vision of I-sai-ah the son of Amoz, which he saw

concerning Ju-dah and Je-ru-sa-lem in the days of

Uzzi- ah, Jotham, Ahaz, and He-ze-ki- ah, kings of Ju-dah.

Hear, O heavens, and give ear, O earth : for the Lord hath

spoken, I have nourished and brought up children, and they

have re-bel-led a-against me.

... Why should ye be stricken a-ny more ?

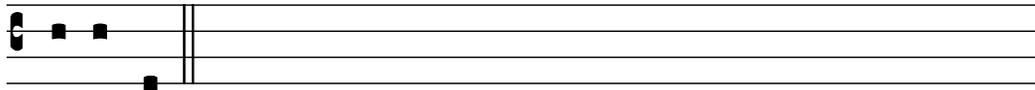
... and the whole heart faint.

Common Tones.

Hec dicit Dominus.



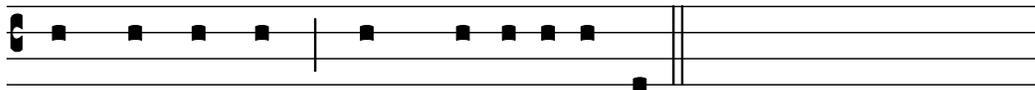
Thus saith the Lord God, Turn unto me : and ye shall



be sav-ed.

Thus let be concluded all the Lessons of the Prophets throughout the whole year at Matins, except on the Vigil of the Dead, and except on the three nights before Easter. However let the other Lessons be concluded with

Tu atuem Domine.



But thou, O Lord : have mercy upon us.

daily during the year, except only on the Vigil of the Dead and on All Souls' Day and on the three nights before Easter : which should be concluded as is evident in those Lessons.

At the Reading of the Holy Gospel at Matins.

The words of the Gospel being finished, let the Lector say the title of the Homily on the same Tone with which the Lesson is read, which is observed throughout the year according to Sarum, as they are titled after the Gospel in their places.

Tone of the Chapter.

Isaiah ij. 2.

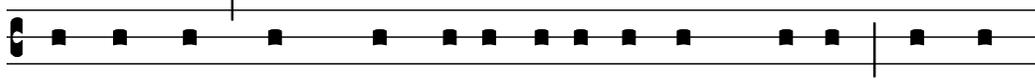


T shall come to pass in the last days, that the moun-

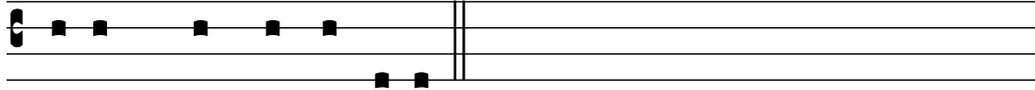


tain of the Lord's house shall be established in the top of

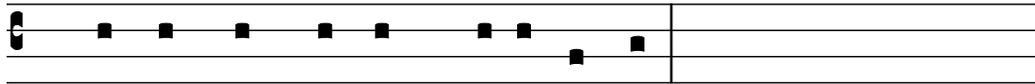
Common Tones.



the mountains, and shall be ex-alted a-bove the hills ; and all



nations shall flow unto it.



. . . neither shall they learn war a-ny more.

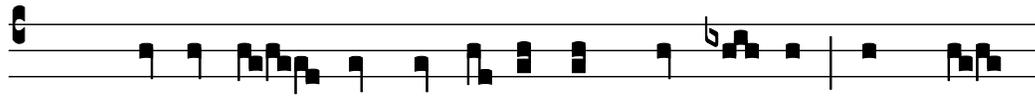
The Chapter being finished, let the Choir respond thus.



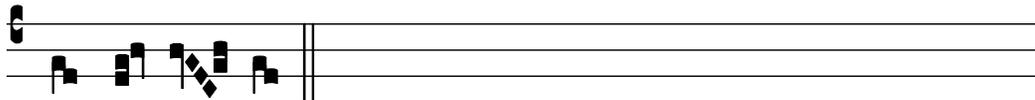
Thanks be to God.

Responsory Verses.

First Mode.

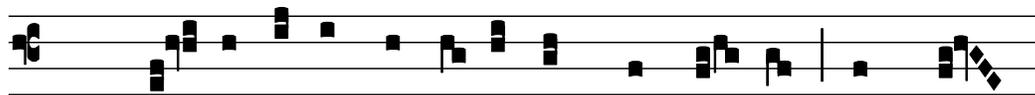


∕. Glo-ry be to the Father, and to the Son : and to



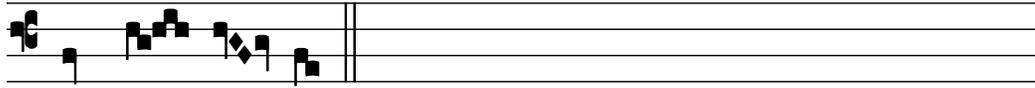
the Ho-ly Ghost.

Second Mode.



∕. Glo- ry be to the Father, and to the Son : and to

Common Tones.

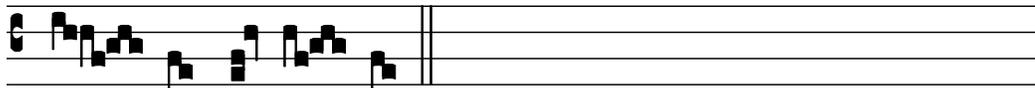


the Ho- ly Ghost.

Third Mode.



∕. Glo- ry be to the Father, and to the Son : and

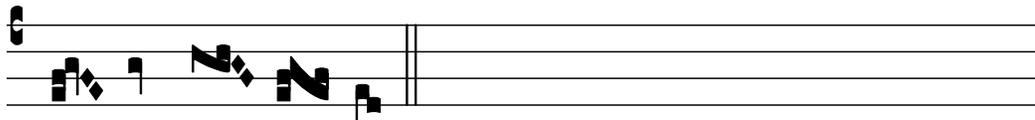


to the Ho- ly Ghost.

Fourth Mode.

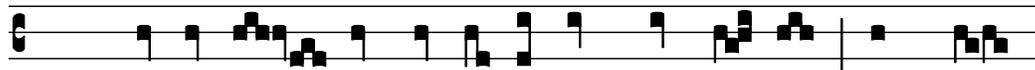


∕. Glo- ry be to the Father, and to the Son : and

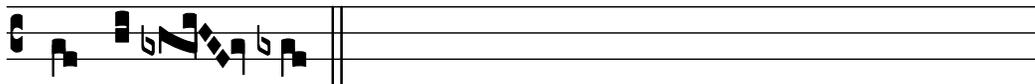


to the Ho- ly Ghost.

Fifth Mode.



∕. Glo- ry be to the Father, and to the Son : and to



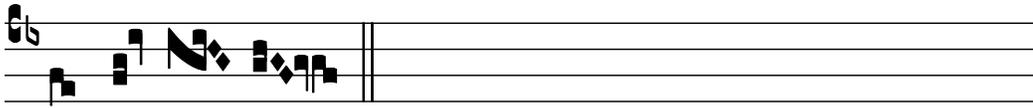
the Ho- ly Ghost.

Common Tones.

Sixth Mode.



∞. Glo-ry be to the Fa-ther and to the Son : and to

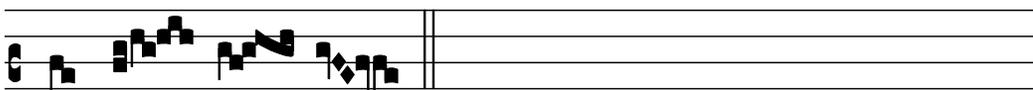


the Ho-ly-Ghost.

Seventh Mode.



∞. Glo-ry be to the Father, and to the Son : and to

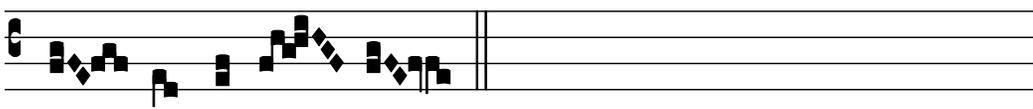


the Ho-ly Ghost.

Eighth Mode.



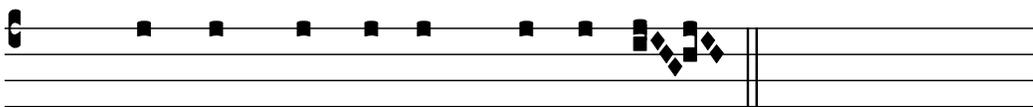
∞. Glo-ry be to the Father, and to the Son : and



to the Ho-ly Ghost.

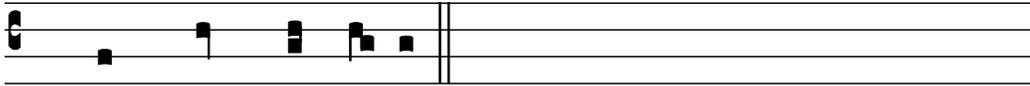
Tones of the Versicles at Vespers, Compline, and Lauds.

Rorate celi desuper.



∞. Drop down, ye heavens, from a-bove.

Let the Choir respond.



R̄. And with thy spi- rit.

Let the Priest sing thus.

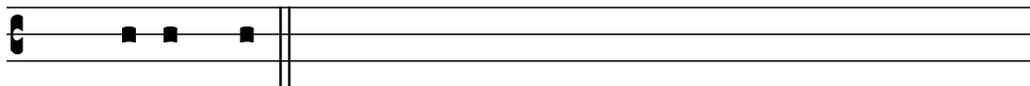


V̄. Let us pray.

or.

A single musical staff with a treble clef and a common time signature. It contains a sequence of notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4. The staff ends with a double bar line.

T HE Lord be with you. *R̄.* And with thy spi-rit.

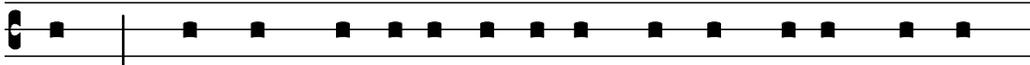


V̄. Let us pray.

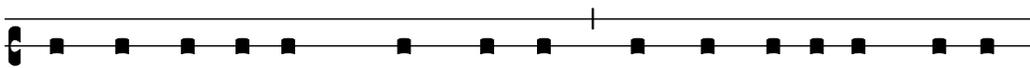
Prayer.

A single musical staff with a treble clef and a common time signature. It contains a sequence of notes: a half note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, a quarter note on F4, a quarter note on E4, a quarter note on D4, a quarter note on C4, a quarter note on B3, a quarter note on A3, a quarter note on G3, a quarter note on F3, a quarter note on E3, a quarter note on D3, a quarter note on C3, a quarter note on B2, a quarter note on A2, and a quarter note on G2. The staff ends with a double bar line.

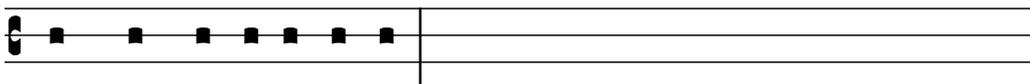
S Tir up thy strength, we be-seech thee, O Lord, and



come : that we, who by reason of our sins are set in the midst



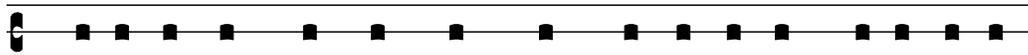
of so ma-ny and great dangers, by thy merci-ful pro-tec-



tion may be de-liv-er-ed.

Common Tones.

Ending this way.

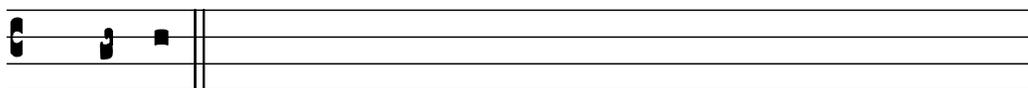


Who liv-est and reignest with God the Father, in the u-ni-ty



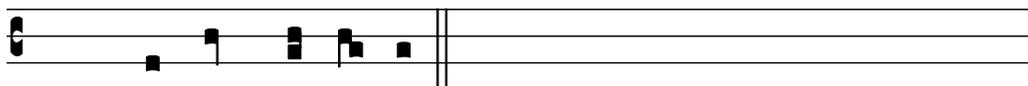
of the Ho-ly Ghost, one God, world without end.

Let the Choir respond.



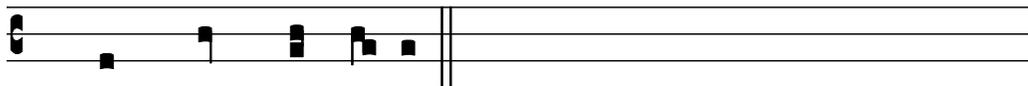
R. Amen.

The Priest thus.



V. The Lord be with you.

Let the Choir respond.



R. And with thy spi- rit.

All Prayers throughout the whole year at Vespers and at Lauds are sung with the aforesaid Tone except on the three days immediately preceding Easter, and in the Service of the Dead.

The Manner of Concluding the Prayers.

¶ *The nature of the Prayers which we are about to say, whether at Mass or at the Hours ought to be understood and known to us. How we ought to conclude them we can in no way know, except by understanding the nature of the Prayers themselves. At the Altar none should name the Father in place of the Son, nor the Son in place of the Father : but those Prayers that we address to the Father without mentioning the Son we should conclude thus : Through Jesus Christ thy Son our Lord, who liveth and reigneth*

with thee in the unity of the Holy Ghost, one God, world without end. *As in the following and many similar to them.* Grant we beseech thee, O Lord. O God, who hast ordained. *Whence the Verse :*

'Through Jesus Christ' thou shouldst say :
When to the Father, O Priest, thou dost pray.

Likewise those Prayers which we address to the Father in which the Son is mentioned near the beginning, we should end thus : Through the same Jesus Christ thy Son our Lord. *and so on, as in the following and many similar to them.* O God, who didst will that thy Word. Grant, O most merciful Father. *However if near the end we finish thus* Who liveth and reigneth with thee in the unity of the Holy Ghost. *and so on, as in the following and similar ones.* Almighty and everlasting God, we beseech thee to direct our actions. Grant us, O Lord, we beseech thee, so to imitate. *Whence the Verse :*

At the beginning remembering the Begotten, the end is 'Through the same'.
If near the end, 'Who liveth and reigneth with thee', thou shouldst say.

But Prayers which we address to the Son alone, we end thus. Who with God the Father and the Holy Ghost livest and reignest. *as in the Prayer* O God, the Creator and Redeemer of all the faithful. *or* O God, who for our redemption. Stir up we beseech thee, O Lord. *and likewise others of this type. Whence the Verse.*

When thou speakest of Christ. Remember, 'who livest' is near.

Likewise, Prayers addressed to the Father in which we make mention of the Trinity we should conclude thus. Who livest and reignest, one God. World without. *as in the following and similar ones.* Almighty and everlasting God, who hast given unto us thy servants. May the reception of this sacrament. *Whence the Verse :*

Say 'Who livest and reignest' : where the Trinity is mentioned.

Nevertheless those Prayers that we address to the Trinity only : we conclude thus, Who livest and reignest, one God. World without. *Next, the Prayers addressed to the Father in which we mention the Holy Spirit are concluded thus.* Through Jesus Christ thy Son our Lord : who liveth and reigneth with thee in the unity of the same Holy Ghost, one God, world without end. *as in the following and similar ones.* O God, who didst instruct the hearts. *Whence the Verse.*

Common Tones.

Prayer.



God, who didst will that thy Word should take flesh

in the womb of the Blessed Virgin Mary, and at the message

of an Angel : grant that we, thy suppli- ants, who be-lieve

her to be in ve-ry deed the Mother of God, may be aided by

her intercessions with thee. Through the same Je-sus

Christ our Lord. *R.* Amen.

Then let follow.

R. The Lord be with you. *R.* And with thy spi- rit.

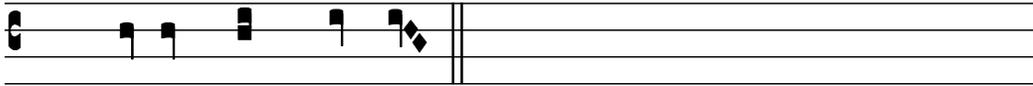
When the is Prayer finished, a second Benedicamus Domino. is sung in the aforesaid manner, which should be sung by some boy from the other side of the Choir.

R. Let us bless the Lord.

Benedicamus Domino.

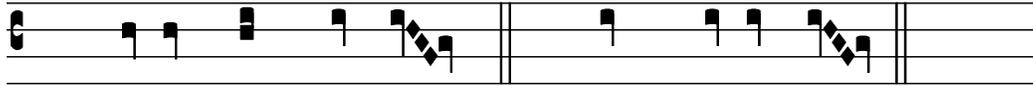
¶ It is understood that on all Double Feasts throughout the year the first and second Benedicamus Domino. are sung by two. On Feasts with a Triple Invitatory, the first Benedicamus Domino. is sung by two, and the second Benedicamus Domino. is sung by one : nevertheless on Double Feasts with a Triple Invitatory the first Benedicamus Domino. is always sung by two of the Second Form in Surplices at the Quire Step. However on Double Feasts the second Benedicamus Domino. is always sung by two boys in Surplices at at the Quire Step. Nevertheless for the second Benedicamus Domino. when the Invitatory is Triple, and on Simple Feasts whether of ix. or of iii. Lessons, and whether the Choir is ruled or not, and on Sundays and Feast-days whether in or out of Eastertide, then the first and also the second Benedicamus Domino. are sung by one boy only, once the Prayer is finished, changing neither place nor vestment, with this melody.

Benedicamus Domino.



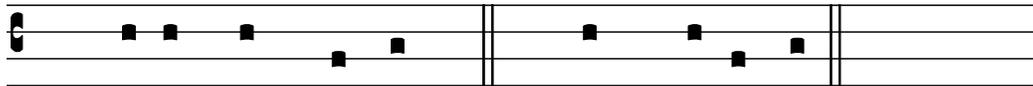
℣. Let us bless the Lord.

or.



℣. Let us bless the Lord. ℟. Thanks be to God.

or at Prime, Terce, Sext, None, and Compline.

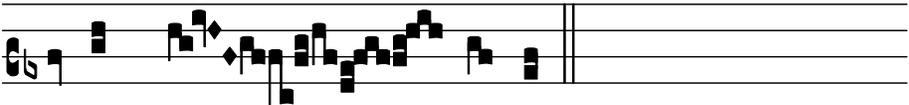


℣. Let us bless the Lord. ℟. Thanks be to God.

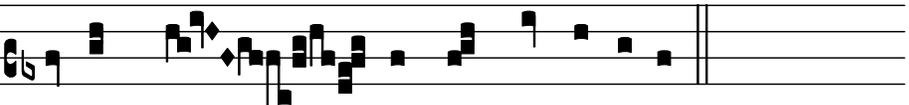
Common Tones.

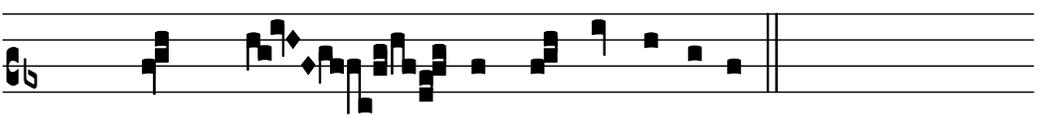
As often indeed as Benedicamus. is said by two except on the day of the Nativity of the Lord let one of theses be sung at the disposition of the Cantor.

In perenni Trinitatis.

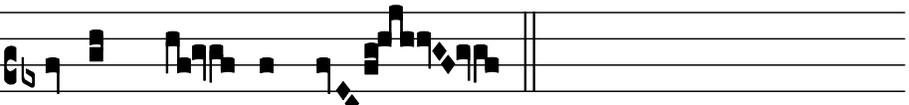
VI.  (8a.)
 Et us bless the Lord.

In Eastertide.

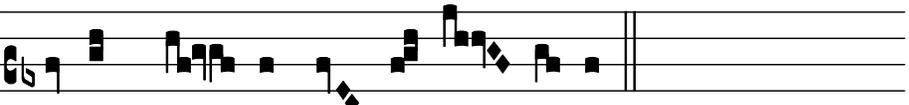
VI. 
 Et us bless the Lord, al-le-lu-ya.

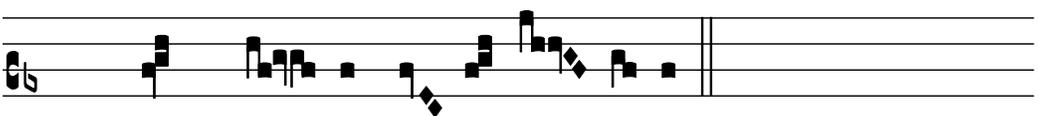

R. Thanks be to God, al-le-lu-ya.

O Christi pietas.

VI.  (9a.), (ii.)
 Et us bless the Lord.

In Eastertide.

VI. 
 Et us bless the Lord, al-le- lu- ya.


R. Thanks be to God, al-le- lu- ya.

(x.) II. *Flos filius.*



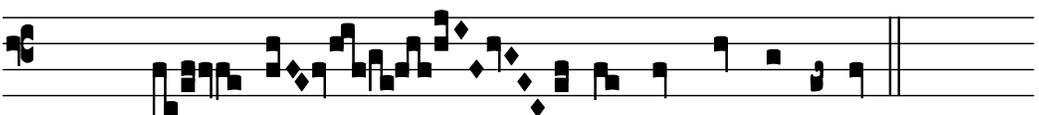
Et us bless the Lord.

In Eastertide.

II.

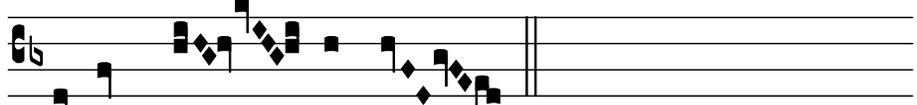


Et us bless the Lord, al-le-lu-ya.



R. Thanks be to God, al-le-lu-ya.

(1.) V.



Et us bless the Lord.

In Eastertide.

V.

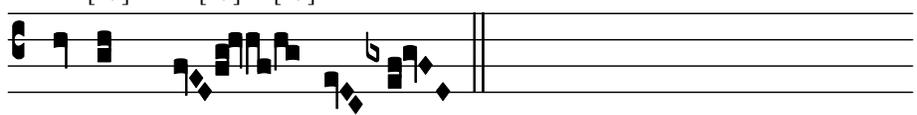


Et us bless the Lord, al-le-lu-ya.



R. Thanks be to God, al-le-lu-ya.

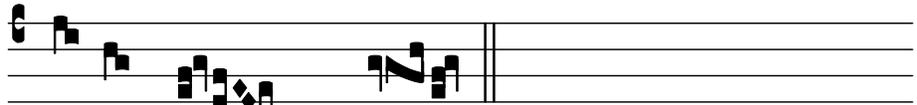
Common Tones.

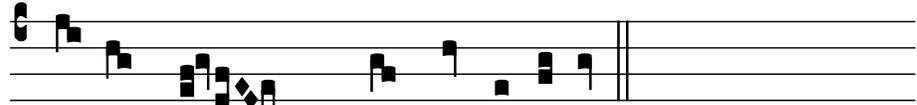
V. [b] [b] [b]

L Et us bless the Lord. (3.)

In Eastertide.
V. [b] [b] [b]

L Et us bless the Lord, al-le lu-ya.
[b] [b] [b]


R. Thanks be to God, al-le lu-ya.

VIII. 
L Et us bless the Lord. (5.)

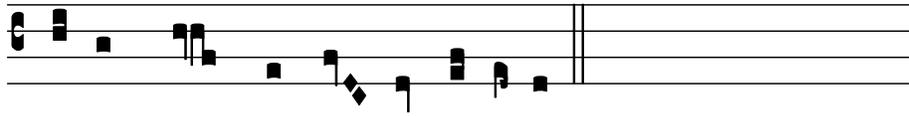
In Eastertide.
VIII. 
L Et us bless the Lord, al-le-lu-ya.


R. Thanks be to God, al-le-lu-ya.

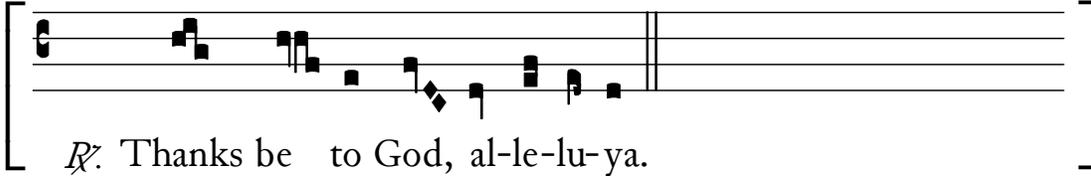
V. 
L Et us bless the Lord. (2.)

In Easterltide.

V.



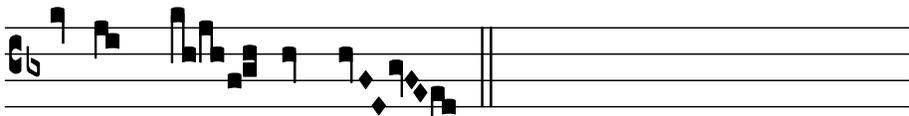
Et us bless the Lord, al-le-lu-ya.



R. Thanks be to God, al-le-lu-ya.

(6.)

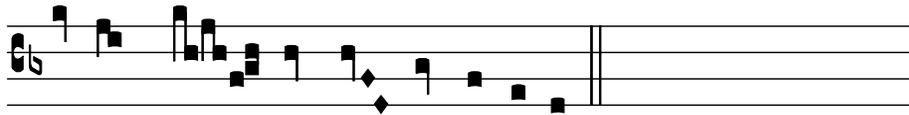
V.



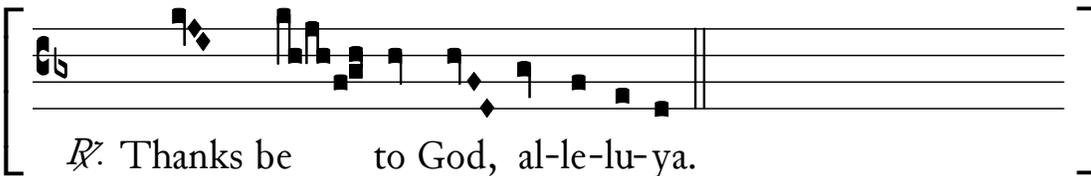
Et us bless the Lord.

In Eastertide.

V.



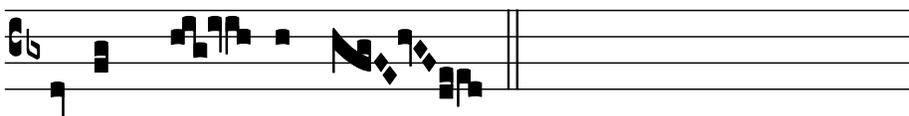
Et us bless the Lord, al-le-lu-ya.



R. Thanks be to God, al-le-lu-ya.

(7.)

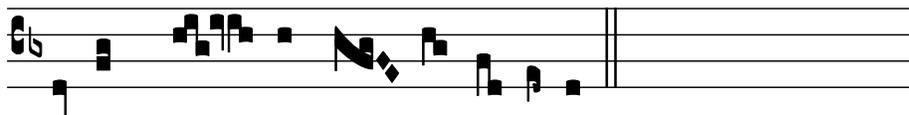
V.



Et us bless the Lord.

In Eastertide.

V.



Et us bless the Lord, al-le-lu-ya.

Common Tones.

R. Thanks be to God, al-le-lu-ya.

VIII. *In secula.*

Et us bless the Lord. (t.)

In Eastertide.

VIII.

Et us bless the Lord, al-le-lu-ya.

R. Thanks be to God, al-le-lu-ya.

Hodie processit.

I.

Et us bless the Lord. (v.)

Common Tones.

In Easterltide.

I.

Et us bless the Lord,

al-le- lu-ya.

R. Thanks be to God, al-le-

lu-ya.

Preconia.

I.

Et us bless the Lord.

In Eastertide.

I.

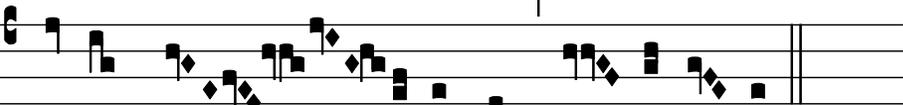
Et us bless the Lord, al- le-lu-ya.

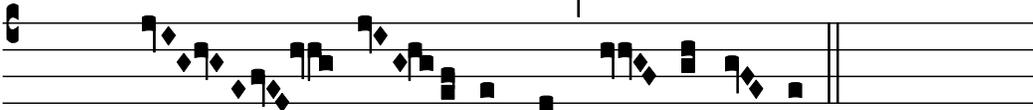
R. Thanks be to God, al- le-lu-ya.

Judea Mariam.

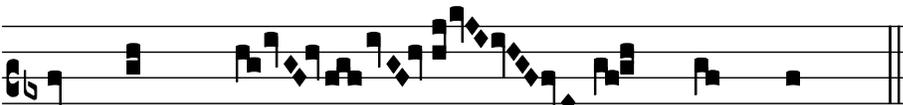
III. 
 Et us bless the Lord.

In Eastertide.

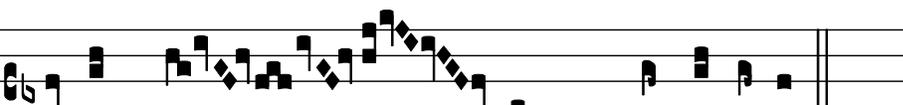
III. 
 Et us bless the Lord, al- le-lu- ya.


[*R.* Thanks be to God, al- le-lu- ya.]

Contra inimici jacula.

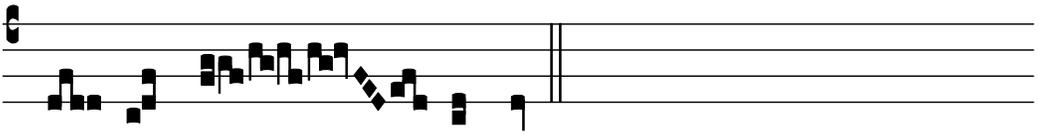
VI. 
 Et us bless the Lord.

In Eastertide.

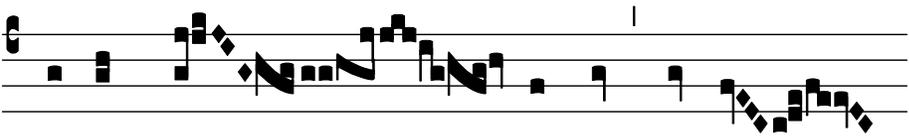
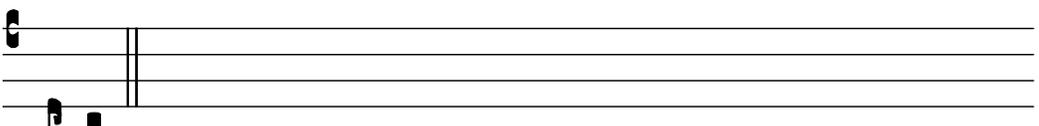
VI. 
 Et us bless the Lord, al-le-lu-ya.

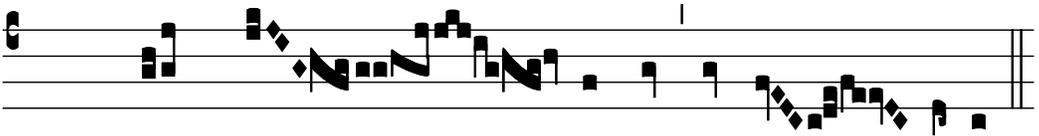

[*R.* Thanks be the Lord, al-le-lu-ya.]

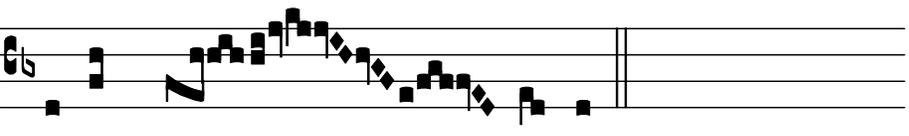
Common Tones.

I.  (ff.)
Let us bless the Lord.

Clemenciam.
V.  (gg.)
 Et us bless the Lord.

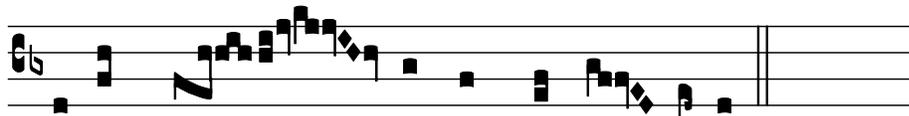
In Eastertide.
V. 
 Et us bless the Lord, al-le-

lu-ya.


R. Thanks be to God, al-le-lu-ya.

Eructavit.
(hh.) V. 
 Et us bless the Lord.

In Eastertide.

V.



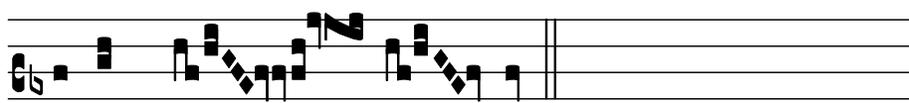
Et us bless the Lord, al-le-lu-ya.

[

R. Thanks be to God, al-le-lu-ya.
]

VI.

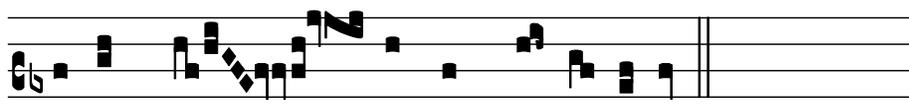
(jj.)



Et us bless the Lord.

In Eastertide.

VI.



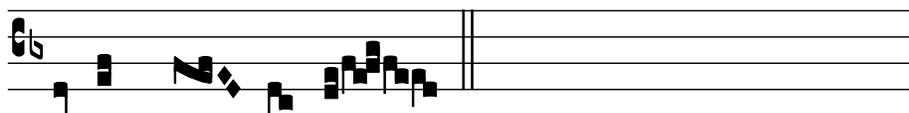
Et us bless the Lord, al-le-lu-ya.

[

R. Thanks be to God, al-le-lu-ya.
]

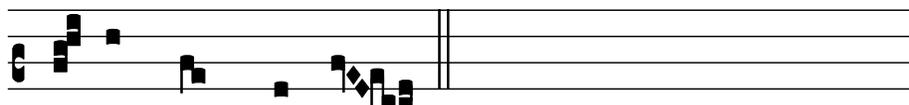
VI.

(4a.)



Et us bless the Lord.

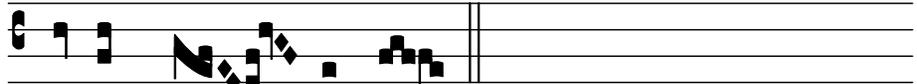
I.



Et us bless the Lord.

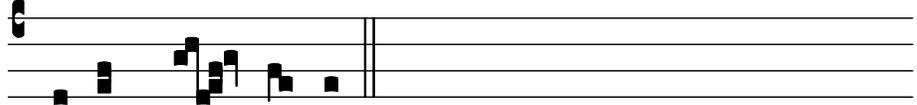
(10.)

Common Tones.

VIII.  (12.)
 Et us bless the Lord.

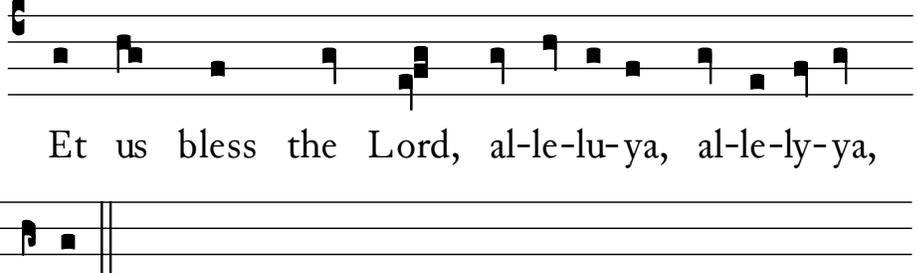
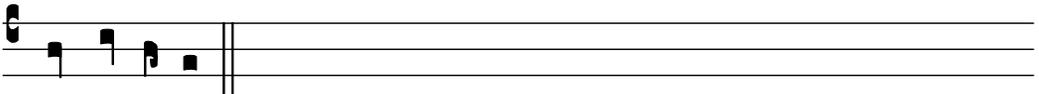
On the day of the Nativity of the Lord. On Double Feasts in the final place by two boys.

A solus ortus cardine.

III.  (rr.)
 Et us bless the Lord.

On the day of the Epiphany only at both Vespers and at Matins according to the Use of the Church of Sarum.

Epiphaniam Domino canamus. V. 'Balaam'.

VIII.  (nn.)
 Et us bless the Lord, al-le-lu-ya, al-le-ly-ya,

al-le-lu-ya.

In Eastertide when the second Benedicamus. is sung by two let this melody be sung.

IV.  (rr.)
 Et us bless the Lord, al-le-lu-ya.

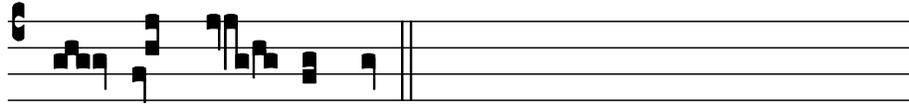
This final one is said on Double Feasts by two boys in Eastertide.

Common Tones.

And during the rest of the seasons of the year let this melody be sung.

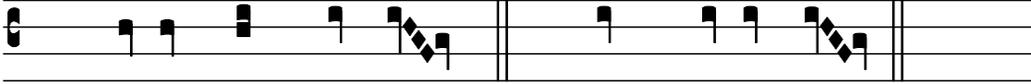
Lucis Creator optime.

VIII.



Et us bless the Lord.

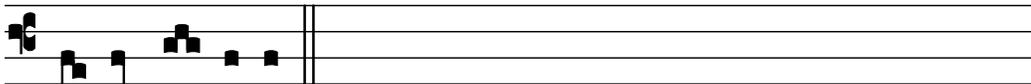
Likewise whenever it be sung by one in Eastertide let this melody be sung.



℣. Let us bless the Lord. ℟. Thanks be to God.

*Common Tones at the Alleluya. at the end of Antiphons in
Eastertide.*

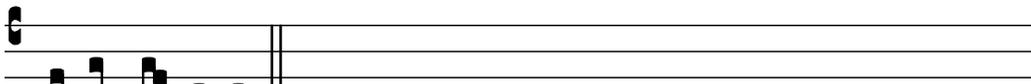
Modes I. and II.



- al-le- lu-ya.

Detailed description: A musical staff with a treble clef and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff ends with a double bar line.

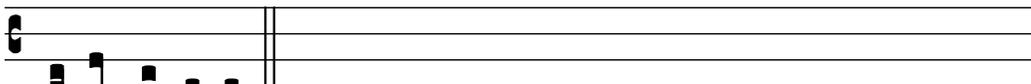
Modes III. and IV.



- al-le- lu-ya.

Detailed description: A musical staff with a treble clef and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff ends with a double bar line.

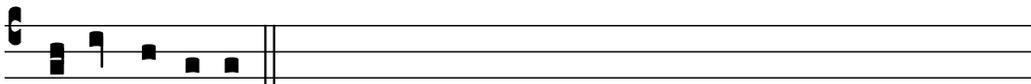
Modes V. and VI.



- al-le-lu-ya.

Detailed description: A musical staff with a treble clef and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff ends with a double bar line.

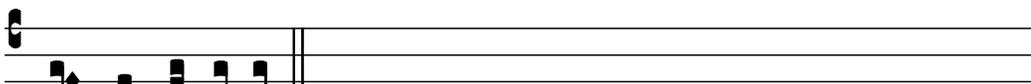
Mode VII.



- al-le-lu-ya.

Detailed description: A musical staff with a treble clef and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff ends with a double bar line.

Mode VIII.

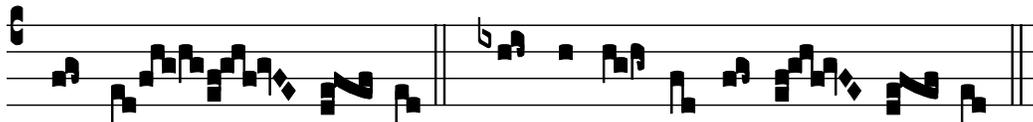


- al-le-lu-ya.

Detailed description: A musical staff with a treble clef and a common time signature. The melody consists of a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The staff ends with a double bar line.

*Common Tones for the Alleluia. at the end of Responsories
in Eastertide.*

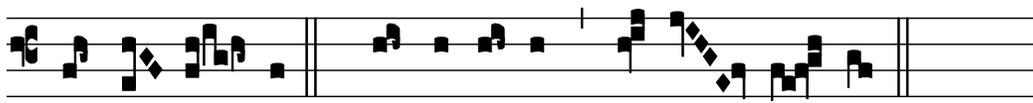
Mode I.



Al-le- lu- ya. or Al-le-lu- ya, al-le- lu- ya.

Detailed description: A single staff of music in C-clef and common time. The melody consists of two phrases separated by a double bar line. The first phrase is 'Al-le- lu- ya.' and the second is 'Al-le-lu- ya, al-le- lu- ya.' The notes are mostly quarter and eighth notes with some slurs.

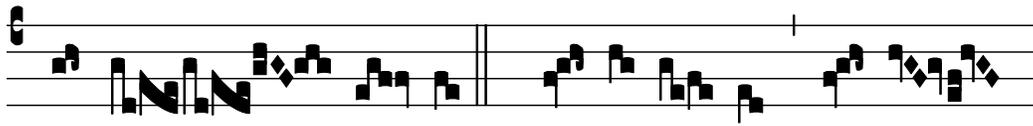
Mode II.



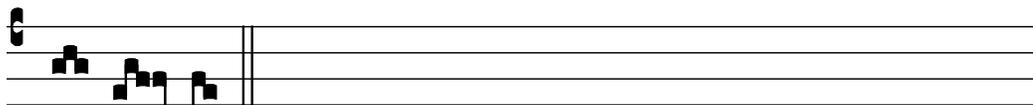
Al-le- lu- ya. or Al-le-lu- ya, al-le- lu- ya.

Detailed description: A single staff of music in C-clef and common time. The melody consists of two phrases separated by a double bar line. The first phrase is 'Al-le- lu- ya.' and the second is 'Al-le-lu- ya, al-le- lu- ya.' The notes are mostly quarter and eighth notes with some slurs.

Mode III.



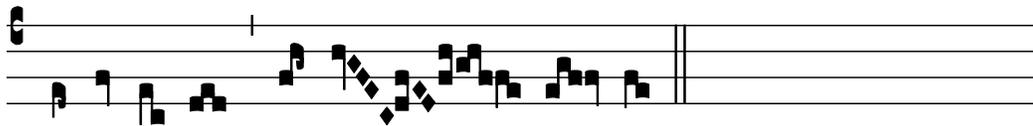
Al-le- lu- ya. or Al-le-lu- ya, al-le-



lu- ya.

Detailed description: Two staves of music in C-clef and common time. The first staff contains the first phrase 'Al-le- lu- ya. or Al-le-lu- ya, al-le-' and the second staff contains the second phrase 'lu- ya.' There is a double bar line between the two staves.

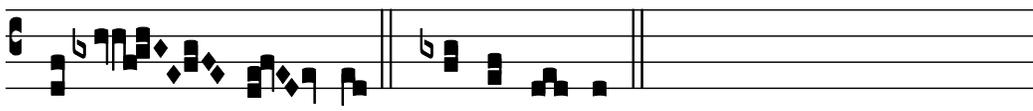
Mode IV.



Alle-lu- ya, al-le- lu- ya.

Detailed description: A single staff of music in C-clef and common time. The melody consists of one phrase 'Alle-lu- ya, al-le- lu- ya.' The notes are mostly quarter and eighth notes with some slurs.

Mode V.

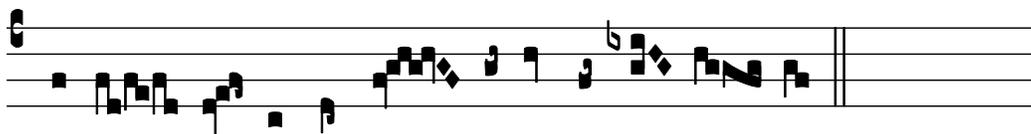


Alle- lu- ya. or Alle-lu- ya.

Detailed description: A single staff of music in C-clef and common time. The melody consists of two phrases separated by a double bar line. The first phrase is 'Alle- lu- ya.' and the second is 'Alle-lu- ya.' The notes are mostly quarter and eighth notes with some slurs.

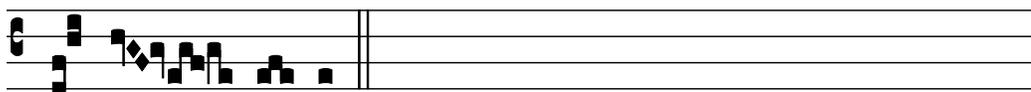
Common Tones.

Mode VI.



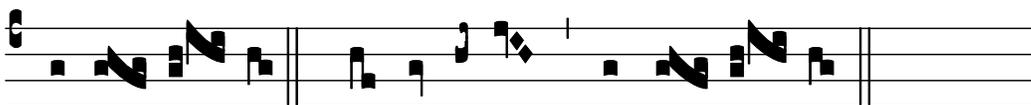
Alle- lu- ya, al-le- lu-ya, al-le- lu- ya.

Mode VII.



Al-le- lu- ya.

Mode VIII.



Alle- lú- ya. or Al-le-lú-ya al-le- lú- ya.

