



Solemn Vespers for the Feast of the Immaculate Conception

REV FR JAMES GLASS, HEBDOMADARY

MR RYAN HAYNIE, CEREMONIAR

MRS TYLER COX, PAUL KEMP, & JACKSON PAULEY, ACOLYTES

MISS VIRGINIA TILLEY, CANTOR & DIRECTOR SCHOLAE CANTORUM

National Shrine of Our Lady of Walsingham

Prelude:

The **organist** may play a prelude or the **schola** may sing a choral anthem or a period of silence.

Procession:

At 18h00 the *Angelus* bells will sound. The **ceremoniar** will ring the *sanctus* bells at the narthex to signal the **organist** to begin the processional piece. The procession will set off a few moments after the processional begins in this order: crucifer flanked by two acolytes with lighted candles, other acolytes, **ceremoniar**, then **hebdomadary**. Upon reaching the chancel, the acolytes make a single genuflection (except the crucifer who instead makes a profound bow of the head). The crucifer will place the processional crucifix in its place and take his seat. The acolytes with lighted candles will set them on opposite corners of the first step of the altar, extinguish them, then take their seats flanking the *sedilla*. The **hebdomadary** will hand off the *biretta* to the **ceremoniar** and make a profound bow of the body while the **ceremoniar** makes a single genuflection. Both will then take their places at the *sedilla*. The **organist** should have completed the processional piece by this point.

Beginning of the Office:

With all standing, the **hebdomadary**, from the *sedilla* facing the lecturn, chants the versicle (V.) *Deus in adiutorium* in the ancient solemn tone while everyone (**schola** and congregation) makes the sign of the cross (✠). The **schola** leads the congregation in the response (R.) *Domine ad adiuvandum*. The **schola** or a **cantor** then chants the versicle (V.) *Gloria Patri* in the solemn tone while all make a profound bow of the head. Then the **schola** leads the congregation in the response (R.) *Sicut erat...alleluia*. *Laus tibi...* is not said. All sit.

→ **D** e-us, in ad-iū-tōr-i-um me- um in-ten-de.

→ **R.** Domi-ne, ad ad-iu-vān-dum mē fēs-tī-nā.

→ **V.** Glōri- a Pa-trī et Fī-li-ō et Spīri- tu- ī Sānc-tō **R.** Sīcut er-at in
prīncip-i-ō et nunc et semper et in sæcu-la sæcul-ōr- um. Āmēn.
Āl-lē- lū-ia. *Vel:* Laus ti-bī, Do-mi-ne, Rēx, æ-ternæ glō-ri-æ.

Psalmody:

All psalms are recited according to the method described hereafter:

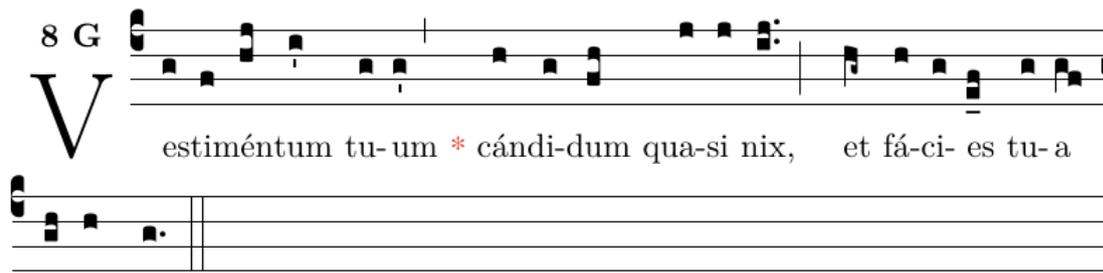
A **cantor** intones the antiphon upto the asterisk (*) at which point the **schola** joins and finishes while all sit. The **cantor** intones the first verse of the psalm upto the asterisk (*) (the mediant) and half of the **schola** will finish the verse. For the remaining verses, the formula of intonation proper to the psalm tone is omitted and instead the verse is begun on the tenor. The minor doxology (*Gloria Patri*) is added after the last verse of each psalm. Following the completion of the doxology, the antiphon is repeated by all (**schola** and congregation).

The image shows musical notation for the antiphon. The top staff is a vocal line starting with a large 'T' and the lyrics 'o-ta pulchra * es, Ma-rí-a, et má-cu-la o-ri-gi-ná-lis non est in te.' A blue arrow points to the beginning of the line. The bottom staff is a tenor line with a blue arrow pointing to the asterisk in the lyrics. The notation includes a treble clef, a key signature of one flat, and a time signature of 1 g 2.

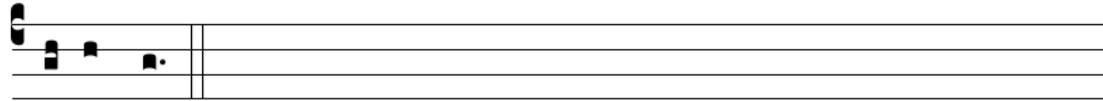
Psalm 109 *Dixit Dominus*

-
- 1 *The Lord said to my Lord: * Sit thou at my right hand:*
 - 1 *Until I make thy enemies * thy footstool.*
 - 2 *The Lord will send forth the sceptre of thy power out of Sion: * rule thou in the midst of thy enemies.*
 - 3 *With thee is the principality in the day of thy strength: † in the brightness of the saints: * from the womb before the day star I begot thee.*
 - 4 *The Lord hath sworn, and he will not repent: * Thou art a priest for ever according to the order of Melchisedech.*
 - 5 *The Lord at thy right hand * hath broken kings in the day of his wrath.*
 - 6 *He shall judge among nations, † he shall fill ruins: * he shall crush the heads in the land of many.*
 - 7 *He shall drink of the torrent in the way: * therefore shall he lift up the head.*
- V. *Glória Patri, et Fílio, * et Spirítui Sancto.*
 R. *Sicut erat in princípío, et nunc, et semper, * et in sácula sáculórum. Amen.*

8 G

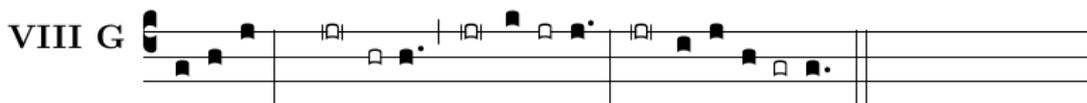


V estiméntum tu-um * cándi-dum qua-si nix, et fá-ci- es tu-a



si-cut sol.

VIII G



† *

Psalm 112 *Laudate Pueri*

- 1 Praise the Lord, ye **children**: * praise ye the *name of the* Lord.
 - 2 (bow head) Blessed be the name **of** the Lord, * from henceforth now *and for* ever.
 - 3 From the rising of the sun unto the going down of **the** same, * the name of the Lord is *worthy of* praise.
 - 4 The Lord is high above all **nations**; * and his glory *above the* **heavens**.
 - 5 Who is as the Lord our **God**, † who dwelleth **on** high: * and looketh down on the low things in heaven *and in* earth?
 - 7 Raising up the needy **from** the earth, * and lifting up the poor out *of the* **dunghill**:
 - 8 That he may place him with **princes**, * with the princes *of his* **people**.
 - 9 Who maketh a barren woman to dwell **in** a house, * the joyful mother *of* **children**.
- V. Glória Patri, et **Fílio**, * et *Spirítui* **Sancto**.
- R. Sicut erat in princípío, et nunc, et **semper**, * et in *sácula* **sæculórum**. Amen.

8 c

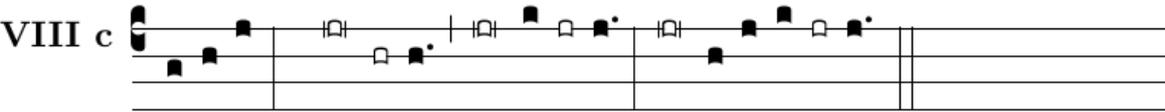


T u gló-ri- a Ie-rú-sa-lem, * tu læ-tí-ti- a Isra-ël, tu hono-ri-fi-



cénti- a pópu-li nos-tri.

VIII c



† *

Psalm 121 *Laetatus sum*

- 1 *I rejoiced* at the things that were **said** to me: * We shall go into the *house of the Lord*.
 - 2 Our feet were **standing** * in thy courts, *O Jerusalem*.
 - 3 Jerusalem, which is built as a **city**, * which is *compact together*.
 - 4 For thither did the tribes go **up**, † the tribes **of** the Lord: * the testimony of Israel, to praise the *name of the Lord*.
 - 5 Because their seats have sat in **judgment**, * seats upon the *house of David*.
 - 6 Pray ye for the things that are for the peace of **Jerusalem**: * and abundance for *them that love thee*.
 - 7 Let peace be **in** thy strength: * and abundance *in thy towers*.
 - 8 For the sake of my brethren, † and of my **neighbours**, * *I spoke peace of thee*.
 - 9 Because of the house of the **Lord** our God, * *I have sought good things* for thee.
- V. Glória Patri, et **Fílio**, * et *Spirítui Sancto*.
- R. Sicut erat in princípío, et nunc, et **semper**, * et in *sæcula sæculórum*. Amen.

7 a

B e-ne-dícta es tu, * Virgo Ma-rí- a, a Dómi-no De-o excél-
so præ ómni-bus mu-li- é-ri-bus super terram.

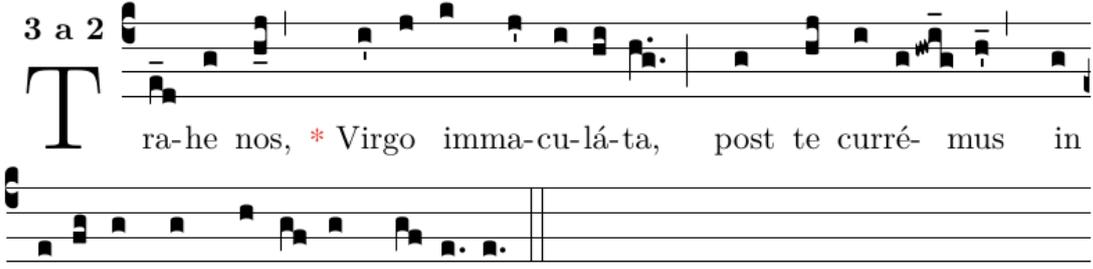
VII a

† *

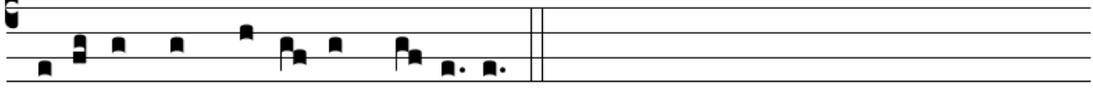
Psalm 126 *Nisi Dominus*

- 1 Unless the **Lord** build **the** house, * they labour in **vain** that **build** it.
 1 Unless the **Lord** keep **the** city, * he watcheth in **vain** that **keepeth** it.
 2 It is vain for you to **rise before** light, * rise ye after you have sitten, you that eat the **bread** of **sorrow**.
 3 When he shall give sleep **to** his **beloved**, * behold the inheritance of the Lord are children: the reward, **the** fruit of **the** womb.
 4 As arrows in the **hand** of the **mighty**, * so the children of **them** that have **been** shaken.
 5 Blessed is the man that hath filled the desire **with** them; * he shall not be confounded when he shall speak to his **enemies** **in** the gate.
 V. Glória **Patri**, et **Fílio**, * et **Spirítui Sancto**.
 R. Sicut erat in princípío, et **nunc**, et **semper**, * et in **sácula sáculórum**. Amen.

3 a 2

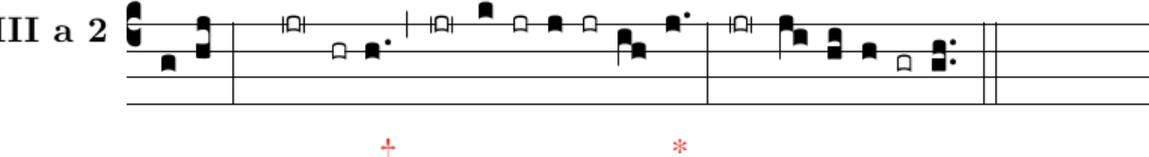


T ra-he nos, * Virgo imma-cu-lá-ta, post te curré- mus in



odó-rem unguentó-rum tu- ó-rum.

III a 2



† *

Psalm 147 *Trahe nos*

- 1 Praise the Lord, O Jerusalem: * praise thy God, O Sion.
 - 2 Because he hath strengthened the bolts of thy gates * he hath blessed thy children within thee.
 - 3 Who hath placed peace in thy borders: * and filleth thee with the fat of corn.
 - 4 Who sendeth forth his speech to the earth: * his word runneth swiftly.
 - 5 Who giveth snow like wool: * scattereth mists like ashes.
 - 6 He sendeth his crystal like morsels: * who shall stand before the face of his cold?
 - 7 He shall send out his word, † and shall melt them: * his wind shall blow, and the waters shall run.
 - 8 Who declareth his word to Jacob: * his justices and his judgments to Israel.
 - 9 He hath not done in like manner to every nation: * and his judgments he hath not made manifest to them.
- V. Glória Patri, et Fílio, * et Spirítui Sancto.
- R. Sicut erat in princípio, et nunc, et semper, * et in sæcula sæculórum. Amen.

Chapter:

During the last few verses of the final psalm, before the minor doxology, the **ceremoniar** leads the two acolytes flanking the *sedilla* retrieve the processional candles and relight them. Standing, facing inward, and holding the candles at the respective corners of the altar, the acolytes wait until the repetition of the final antiphon to be led by the **ceremoniar** to the lecturn. Flanking the lecturn and facing inward, they hold their lighted candles in this position until the end of the first stanza of the hymn. After the repetition of the last antiphon, all rise and the **hebdomadary** chants the following chapter. The **schola** leads the congregation in the response (**R.**) *Deo gratias*.

Prov 8:22-24

T he Lord possessed me in the beginning of his ways,
before he made any thing from the beginning. † I was set up from
eternity, and of old before the earth was made.
* The depths were not as yet, and I was already conceived.

R. De-o gra-ti- as.

Hymnody:

The *Ave Maris Stella* will be chanted while all kneel or genuflect for the first stanza. According to the chosen setting of the hymn, the **hebdomadry** intones either the first stanza or the first verse. At the conclusion of the first stanza, all stand. Depending on how long the setting takes to complete, the **hebdomadary** may recite the hymn in a low voice before the **schola** completes it in which case, he and all others will sit down until the hymn is completed. At the conclusion of the hymn, a **cantor** will chant the versicle (**V.**) *Immaculata Conceptio* with all taking up the response (**R.**).

V. Immaculáta Conceptio est hódie sanctæ Mariæ Vírginis.

R. Quæ serpéntis caput virgíneo pede contrívit.

Gospel Canticle (Luke 1: 46-55):

The gospel canticle (*Magnificat*) is chanted in the same manner as the psalms but in the solemn tone and with the formula of intonation repeated for each verse. The **cantor** intones the antiphon up to the asterisk (*) at which point the *schola* joins for the rest. The **hebdomadary** intones the first word (*viz.* *Magnificat*) of the canticle while all make the sign of the cross (✠). The *schola* completes the rest of the verse and there begins the antiphonal cantation. At the conclusion of the doxology, the antiphon is repeated by all.

As soon as the **hebdomadary** has intoned the *Magnificat*, the thurifer presents the **ceremoniar** with the thurible who presents it to the **hebdomadary** for blessing and imposition of incense. The **ceremoniar** and thurifer then lead the hebdomadary in the thurification of the altars.

1 f

H ó-di- e e-gréssa est * virga de ra-dí-ce Iesse: hó-di-

e si-ne ulla peccá-ti labe concépta est Ma-rí- a: hó- di- e

contrí-tum est ab e- a ca- put serpéntis antí-qui, alle- lú-ia.

I f

*

46 Magníficat ✠ * *ánima mea* **Dóminum**.

47 Et exsultávit *spíritus meus*: * in Deo, *salutári meo*.

48 Quia respéxit *humilitátem ancíllæ suæ*: * ecce enim ex hoc *beátam me* dicent omnes *generatiónes*.

49 Quia fecit mihi *magna, qui potens est*: * et *sanctum nomen eius*.

50 Et *misericórdia eius, a progénie in progénies*: * *timéntibus eum*.

51 Fecit *poténtiam in bráccio suo*: * *dispérsit supérbos mente cordis sui*.

52 Depósuit *poténtes de sede*: * et *exaltávit húmiles*.

53 Esuriéntes *implévit bonis*: * et *dívites dimísit inánes*.

54 Suscépit *Israél púerum suum*: * *recordátus misericórdiæ suæ*.

55 Sicut locútus est *ad patres nostros*: * *Ábraham, et sémini eius in sáecula*.

V. *Glória Patri, et Fílio*, * et *Spirítui Sancto*.

R. Sicut erat in *príncipio, et nunc, et semper*, * et in *sáecula sæculórum*. Amen.

Collect:

In the solemn ancient tone, with hands extended, the **hebdomadary** chants the versicle (**V.**) *Dominus vobiscum* then joins his hands. The response (**R.**) *Et cum spiritu tuo* is taken up by all (*schola* and congregation). The **hebdomadary** then extends his hands and continues with the *Oremus* and body of the prayer. For the conclusion of the prayer, he rejoins his hands. At the end of the prayer, the *schola* leads the congregation in the proper cantation of the *Amen* (*sc.* as there are several tones for it in the following parts of the office).


D omi-nus vo-biscum. **R.** Et cum spi-ri-tu tu-o. O-remus.

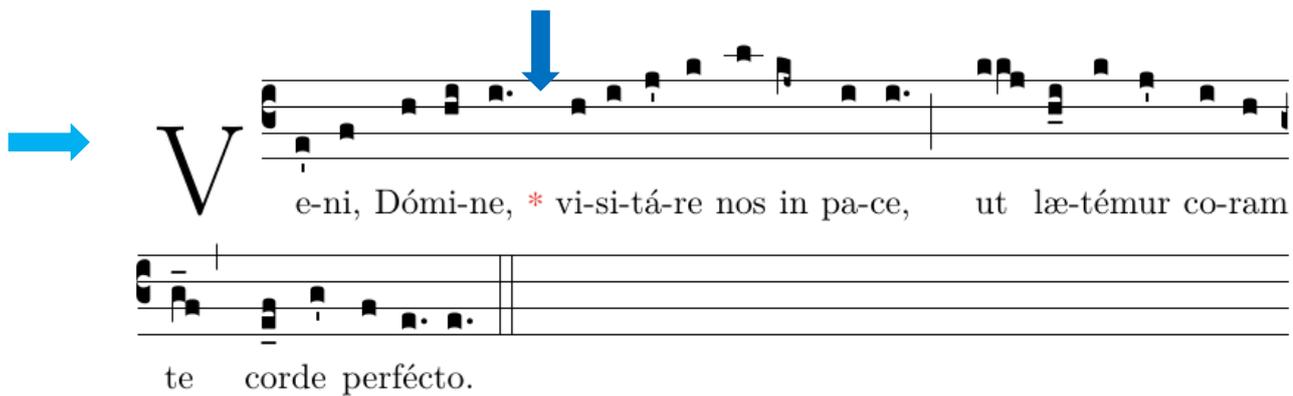
O God, by the Imma-cu-late Conception of the Virgin, thou prepared
 a worthy ha-bi-tation for thy Son; † we beseech thee, that, as by the
 foreseen death of thy same Son thou pre-served her from all stain of
 sin, * so thou would grant us also, through her intercession, to come
 to thee with pure hearts. Through the same Je-sus Christ, thy Son, Our
 Lord, Who li-veth and reigneth with thee in the u-ni-ty of the Ho-ly
 Spi-rit, God, world without end. **R.** Amen.



Commemoration:

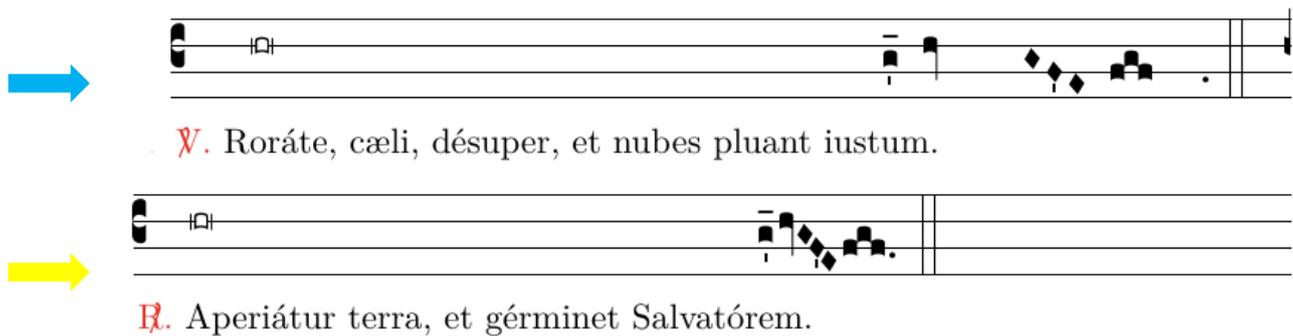
As the day of this feast occurs on a *feria* of the II class, it must be commemorated. Accordingly, the following antiphon, versicle (V.) and response (R.), and collect are for the Saturday before the Second Sunday of Advent.

The *cantor* intones the antiphon upto the asterisk (*) at which point the *schola* joins and finishes it.



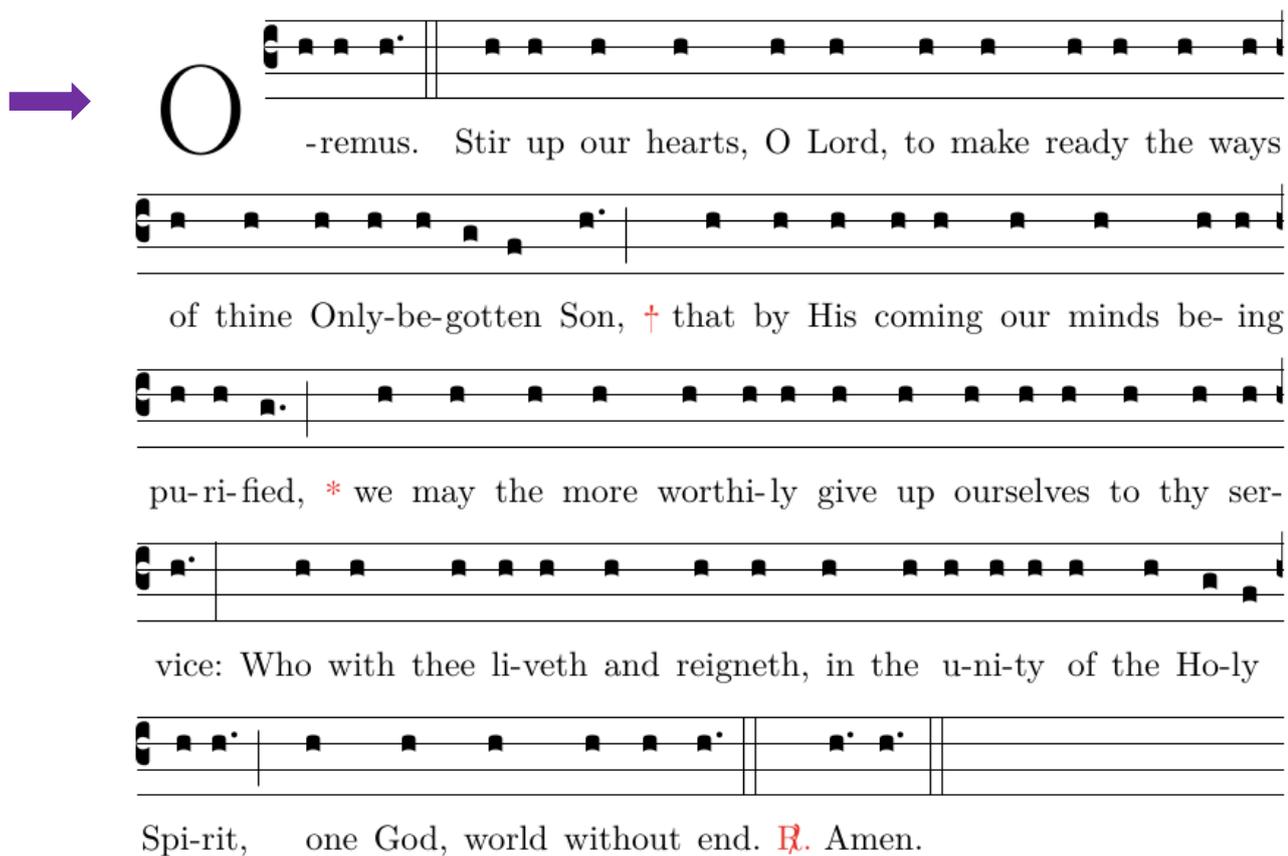
V e-ni, Dómi-ne, * vi-si-tá-re nos in pa-ce, ut læ-témur co-ram
te corde perfécto.

The *cantor* then chants the versicle (V.) *Rorate, caeli* after which the *schola* leads the congregation in the response (R.) *Aperiatúr terra*.



V. Rorate, cæli, désuper, et nubes pluant iustum.
R. Aperiatúr terra, et gérmínet Salvatórem.

At the completion of the antiphon, and versicle (V.) and response above (R.), the *hebdomadary*, with hands separated, extends the invitation to prayer and chants the collect in the festal tone. He joins his hands for the conclusion of the prayer. At the end of the collect, the *schola* leads the congregation in the proper cantation of the *Amen* (*nb* it is different than from above).



O -remus. Stir up our hearts, O Lord, to make ready the ways
of thine Only-be-gotten Son, † that by His coming our minds be-ing
pu-ri-fied, * we may the more worthi-ly give up ourselves to thy ser-
vice: Who with thee li-veth and reigneth, in the u-ni-ty of the Ho-ly
Spi-rit, one God, world without end. R. Amen.



Conclusion:

After the commemoration, the *hebdomadary* greets the people in the festal tone with the versicle (V.) *Dominus vobiscum* to which the *schola* leads the congregation in the response (R.) *Et cum spiritu tuo*.

→  **D** omi-nus vo-biscum. R. Et cum spi-ri-tu tu-o.

The musical notation shows a single staff with a treble clef. The first part is a series of square notes on a four-line staff, representing the versicle. A yellow arrow points to the start of the second part, which is a similar series of square notes representing the response.

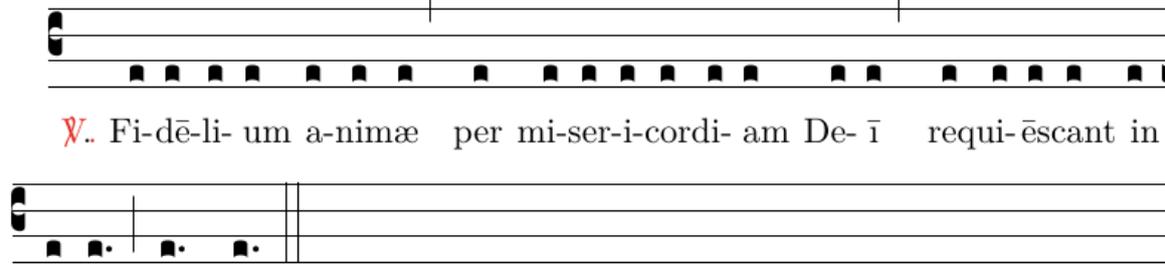
The *cantor* chants the versicle (V.) *Benedicamus Domino* in the tone for solemn feasts. The *schola* leads the congregation in the response (R.) *Deo gratias*.

→  **VI** V. Be- ne- dī- ca- mus Do- mi- nō.

R. De- ō grā- ti- ās.

The musical notation shows two staves. The first staff has a treble clef and a 'VI' time signature. It contains a series of square notes with stems, representing the versicle. The second staff also has a treble clef and contains a series of square notes with stems, representing the response. A yellow arrow points to the start of the response.

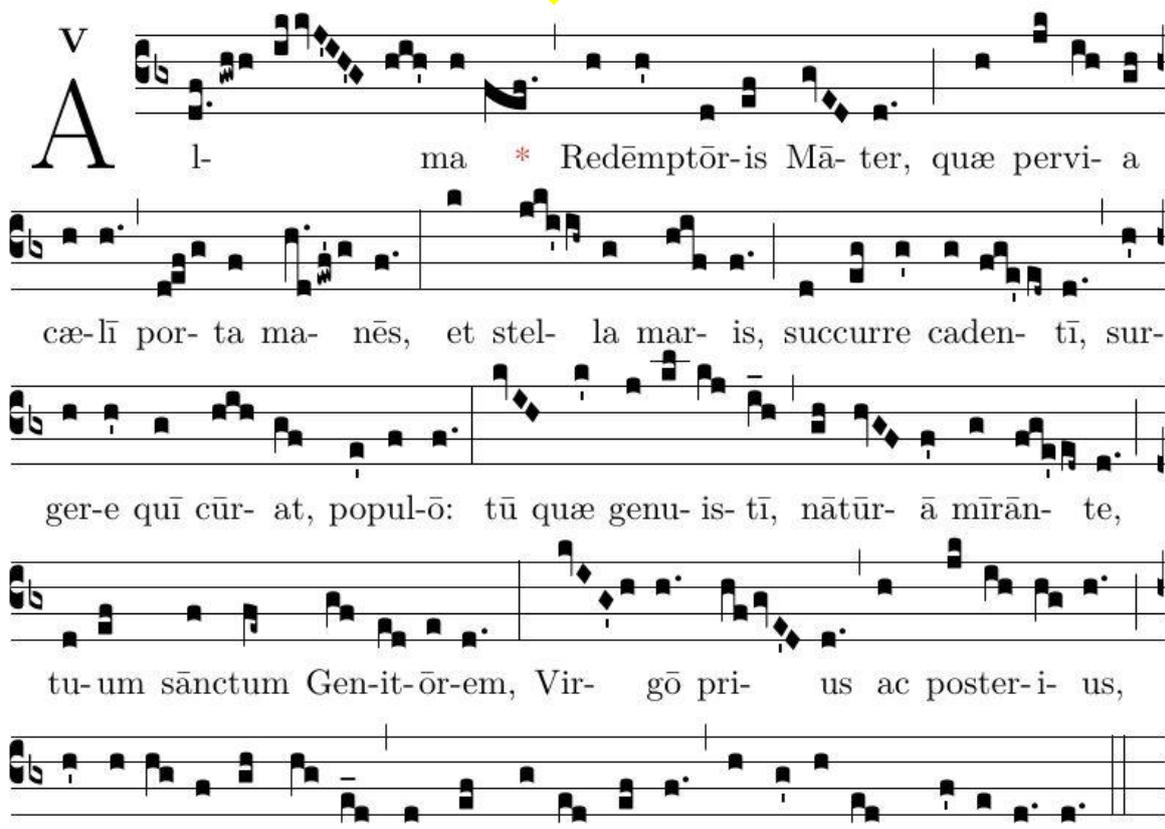
Then the *hebdomadary* chants the following versicle (V.) in a slow and low voice and the *schola* leads the congregation the proper *Amen* cantation.

→  V. Fi-dē-li-um a-nimæ per mi-ser-i-cordi-am De-ī requi-ēscant in pāce. R. Āmēn.

The musical notation shows two staves. The first staff has a treble clef and contains a series of square notes with stems, representing the versicle. The second staff also has a treble clef and contains a series of square notes with stems, representing the response. A yellow arrow points to the start of the response.

Marian Antiphon:

The **cantor** intones the *Alma Redemptoris Mater* up to the asterisk (*) at which point the *schola* joins and finishes.



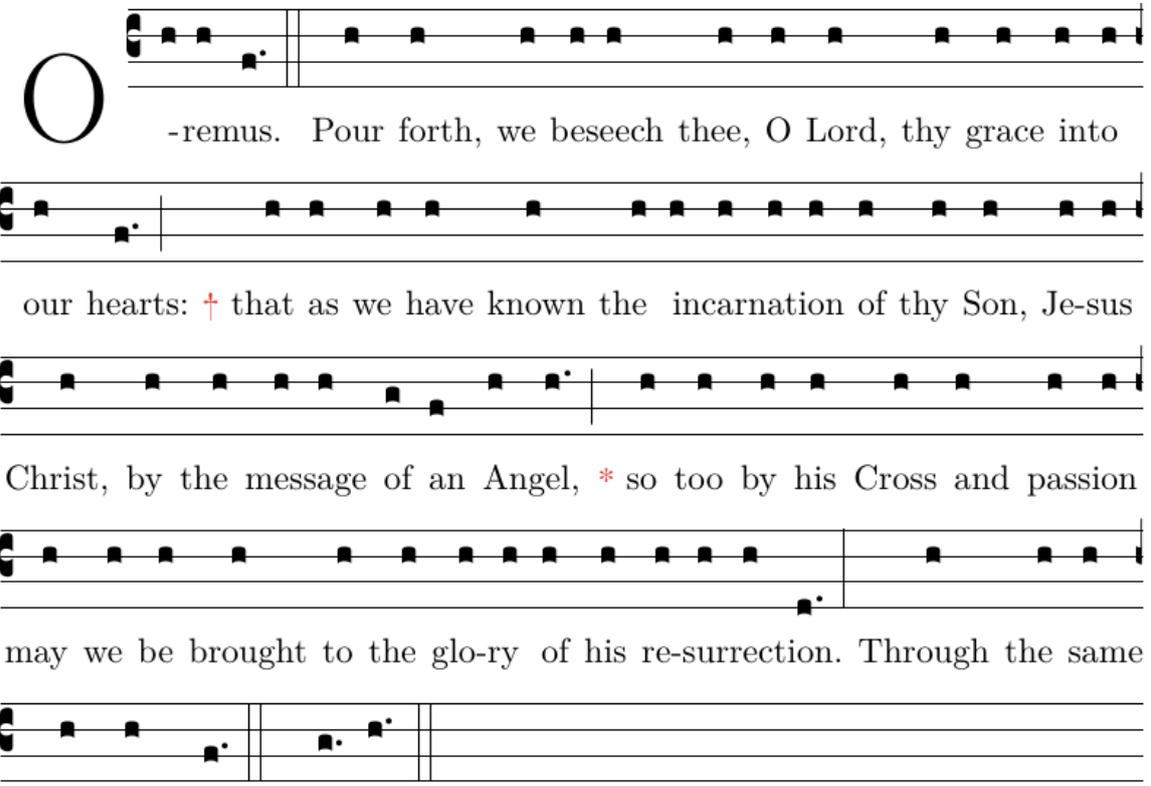
V
A l- ma * Redēptōr-is Mā- ter, quæ pervi- a
cæ- lī por- ta ma- nēs, et stel- la mar- is, succurre caden- tī, sur-
ger- e quī cūr- at, popul- ō: tū quæ genu- is- tī, nātūr- ā mīrān- te,
tu- um sānctum Gen- it- ōr- em, Vir- gō pri- us ac poster- i- us,
Gabri- el- is ab ō- re sūmēns il- lud a- ve, peccatōr- um mi- se- rē- re.

At the conclusion of the Marian antiphon, the **hebdomadary** chants the versicle (V.) *Angelus Domini* and the **schola** leads the congregation in the response (R.) *Et concepit*.



V. Ánge- lus Dómi- ni nunti- á- vit Ma- rí- æ.
R. Et concé- pit de Spír- í- tu Sancto.

With hands separated, the *hebdomadary* extend the invitation to prayer and chants the following prayer in the simple ancient tone. He joins his hands for the conclusion of the prayer. At the conclusion, the *schola* leads the congregation in the proper cantation of the *Amen*.



O -remus. Pour forth, we beseech thee, O Lord, thy grace into
 our hearts: † that as we have known the incarnation of thy Son, Je-sus
 Christ, by the message of an Angel, * so too by his Cross and passion
 may we be brought to the glo-ry of his re-surrection. Through the same
 Christ our Lord. **R.** Amen.

Recession:

The *organist* begins the postlude immediately at the completion of the final *Amen*. The *hebdomadary* and acolytes then line up before the chancel, make the appropriate reverence, and process to the narthex.