

# **SEQUENCES OF THE ROMAN RITE**

**INSTITUTE OF SACRED MUSIC**

Archdiocese of St. Louis

5200 Glennon Drive

St. Louis, MO 63119-4330

email: [weber@kenrick.edu](mailto:weber@kenrick.edu)



# EASTER SUNDAY

## SEQUENCE

### 1. Latin Version.

Plainsong, Mode I

Harmonized by Samuel F. Weber, O.S.B.

1. Víc- ti- mae pás- cha- li lau- des \* ím- mo-lent Chri- stí- a- ni. 2. A- gnus

The musical score consists of four systems of music, each with two staves: a soprano staff (treble clef) and an alto staff (bass clef). The music is in common time (indicated by '8'). The first system begins with a melodic line on the soprano staff, followed by harmonic support on the alto staff. The second system continues the melody. The third system introduces a new melodic line on the soprano staff, with harmonic support on the alto staff. The fourth system concludes the sequence. The lyrics are written below the music, corresponding to the numbered sections above. The score uses various note heads (solid black, open, etc.) and rests, with slurs and ties connecting notes. Measure numbers (1, 2, 3, 4) are placed above the music in some sections.

re- dé- mit o- ves: Chri- stus ín- no-cens Pa- tri re- con- cil- i- á- vit

pec- ca- tó- res. 3. Mors et vi- ta du- él- lo con- fli- xé- re mi- rán-

do: dux vi- tae mó- r- tu- us, re- gnat vi- vus. 4. Dic no- bis, Ma- ri- a,

Quid ví- di- sti in vi- a? 5. Se- púl- crum Chris- ti vi- vén- tis, et gló- ri- am

vi- di re- sur- gén- tis: 6. An- gé- li- cos tes- tes, su- dá- ri- um et ves-

tes. 7. Sur- ré- xit Chri- stus spes me- a: prä- cé- det su- os in Ga- li-

laé- am. 8. Sci- mus Chri- stum sur- ré- xis- se a mórtu- is ve- re:

tu no- bis, vic- tor Rex, mi- se- ré- re. A- men. Al- le- lu- ia.

# EASTER SUNDAY

## SEQUENCE

### 2. English Version.

Traditional English Text  
Plainsong, Mode I  
Harmonized by Samuel F. Weber, O.S.B.

1. Chris-tians, to the Pas-chal Vic-tim \* of- fer your thank- ful prais- es! 2. A Lamb



the sheep re- deem- eth: Christ, who on- ly is sin- less, re- con- cil- eth sin- ners



to the Fa- ther. 3. Death and life have con- tend- ed in that com- bat stu- pen-



dous: the Prince of life, who died, reigns im- mor- tal. 4. Speak, Mar- y, de- clar- ing,



what thou saw- est way- far- ing. 5. "The tomb of Christ, who is liv- ing, The glo- ry

of Je- sus' re- sur- rec- tion; 6. Bright an- gels at- test- ing, The shroud and nap-

kin rest- ing. 7. Yes, Christ my hope is a- ris- en; To Ga- li- lee he goes

be- fore you." 8. Christ in- deed from death is ris- en, our new life ob- tain- ing.

Have mer- cy, vic- tor King, ev- er reign- ing! A- men. Al- le- lu- ia.

# PENTECOST SUNDAY

## SEQUENCE

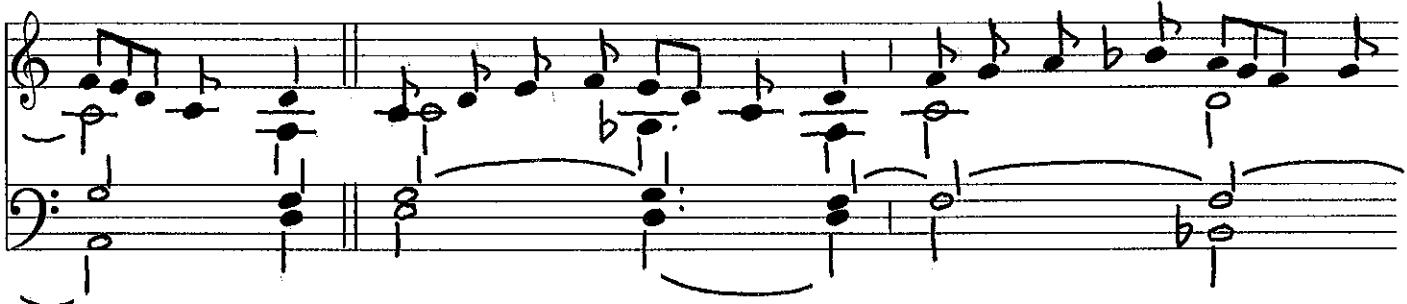
### 1. Latin Version:

Plainsong, Mode I  
Harmonized by Samuel F. Weber, O.S.B.

1. Ve- ni San- cte Spí- ri- tus, Et e- mít- te cáe- li- tus Lu- cis tu- ae



rá- di- um. 2. Ve- ni pa- ter páu- pe- rum, Ve- ni da- tor mú- ne-



rum, Ve- ni lu- men cór- di- um. 3. Con- so- lá- tor ó- pti- me, Dul- cis



ho- spes á- ni- mae, Dul- ce re- fri- gé- ri- um. 4. In la- bó- re



ré- qui- es, In ae- stu tem- pé- ri- es, In fle- tu so- lá- ti- um.

Musical score for voices and organ. The vocal parts are in soprano and basso continuo. The organ part is in the basso continuo. The music consists of four staves. Measure 1: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 2: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 3: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, basso continuo has eighth-note pairs.

5. O lux be- a- tis- si- ma, Re- ple cor- dis ín- ti- ma Tu- ó- rum

Musical score for voices and organ. The vocal parts are in soprano and basso continuo. The organ part is in the basso continuo. The music consists of four staves. Measure 5: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 6: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 7: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 8: Soprano has eighth-note pairs, basso continuo has eighth-note pairs.

fi- dé- li- um. 6. Si- ne tu- o nú- mi- ne, Ni- hil est in hó- mi- ne,

Musical score for voices and organ. The vocal parts are in soprano and basso continuo. The organ part is in the basso continuo. The music consists of four staves. Measure 9: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 10: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 11: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 12: Soprano has eighth-note pairs, basso continuo has eighth-note pairs.

Ni- hil est in- nó- xi- um. 7. La- va quod est sór- di- dum, Ri- ga quod

Musical score for voices and organ. The vocal parts are in soprano and basso continuo. The organ part is in the basso continuo. The music consists of four staves. Measure 13: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 14: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 15: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 16: Soprano has eighth-note pairs, basso continuo has eighth-note pairs.

est á- ri- dum, Sa- na quod est sáu- ci- um. 8. Fle- cte quod est rí- gi- dum,

Musical score for voices and organ. The vocal parts are in soprano and basso continuo. The organ part is in the basso continuo. The music consists of four staves. Measure 17: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 18: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 19: Soprano has eighth-note pairs, basso continuo has eighth-note pairs. Measure 20: Soprano has eighth-note pairs, basso continuo has eighth-note pairs.

Fo- ve quod est frí- gi- dum, Re- ge quod est dé- vi- um. 9. Da tu- is fi- dé- li-

Musical score for voices and organ. The top staff shows two voices in soprano range. The bassoon part is present in the basso continuo staff. Measure 10 starts with a forte dynamic. Measure 11 begins with a forte dynamic. The organ part features sustained notes and chords.

bus, In te con- fi- dén- ti- bus, Sa- crum sep- te- ná- ri- um. 10. Da vir-

Musical score for voices and organ. The top staff shows two voices in soprano range. The bassoon part is present in the basso continuo staff. Measure 12 starts with a forte dynamic. Measure 13 begins with a forte dynamic. The organ part features sustained notes and chords.

tú- tis mé- ri- tum, Da sa- lú- tis éx- i- tum, Da per- én- ne gáu- di- um.

Musical score for voices and organ. The top staff shows two voices in soprano range. The bassoon part is present in the basso continuo staff. Measure 14 starts with a forte dynamic. Measure 15 begins with a forte dynamic. The organ part features sustained notes and chords.

A- men, al- le- lu- ia.

Musical score for voices and organ. The top staff shows two voices in soprano range. The bassoon part is present in the basso continuo staff. Measure 16 starts with a forte dynamic. Measure 17 begins with a forte dynamic. The organ part features sustained notes and chords.

Musical score for voices and organ. The top staff shows two voices in soprano range. The bassoon part is present in the basso continuo staff. Measure 18 starts with a forte dynamic. Measure 19 begins with a forte dynamic. The organ part features sustained notes and chords.

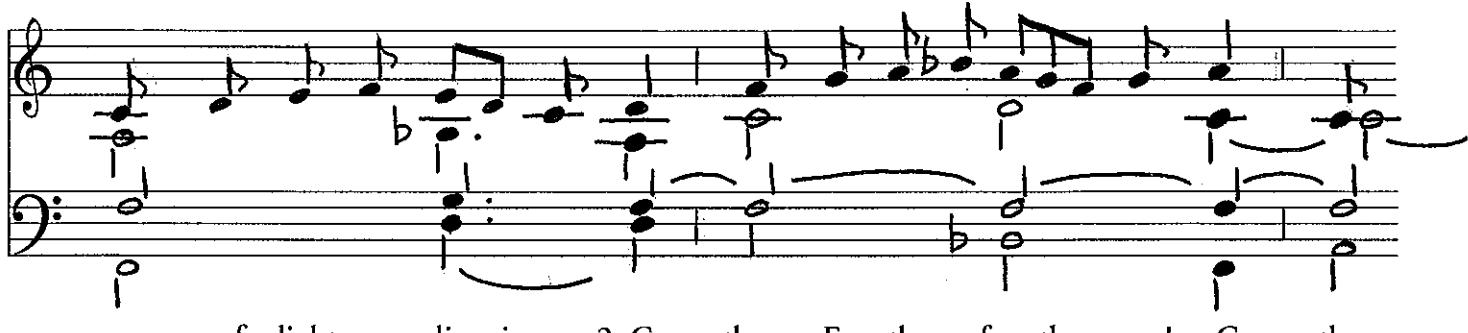
# PENTECOST SUNDAY

## SEQUENCE

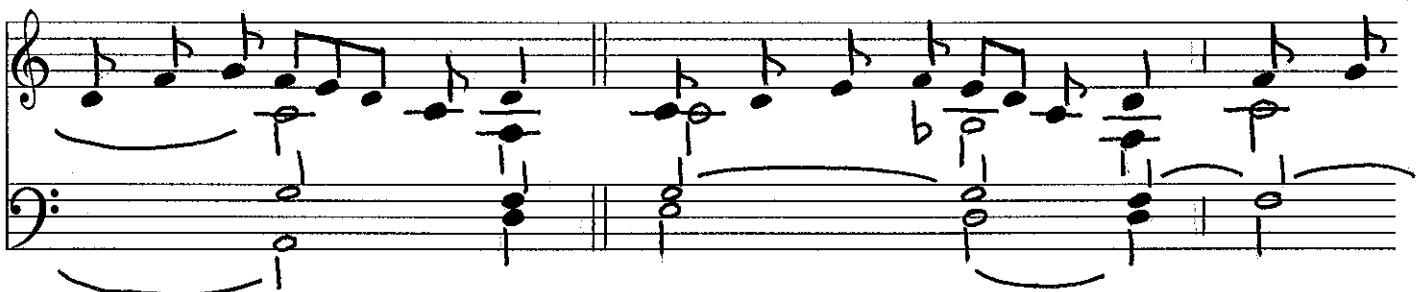
### 2. English Version.

Traditional English Text  
Plainsong, Mode I  
Harmonized by Samuel F. Weber, O.S.B.

1. Come, thou Ho- ly Spir- it, come! And from thy ce- lest- ial home Shed



a ray of light di- vine. 2. Come, thou Fa- ther of the poor! Come, thou



source of all our store! Come, with- in our bos- oms shine. 3. Thou of Com-



ters the best; Thou, the soul's most wel- come guest; Sweet re- fresh- ment here



be- low. 4. In our la- bor rest most sweet; Grate- ful cool- ness in the heat; Sol-

A musical score for two voices. The top voice (Soprano) has a bass clef, and the bottom voice (Bass) has a bass clef. The music consists of two staves with a common time signature. Measure 4 starts with a half note followed by eighth notes. Measure 5 begins with a half note, followed by a bass note, and then continues with eighth notes.

ace in the midst of woe. 5. O most bles- sed Light di- vine, Shine with- in these

A musical score for two voices. The top voice (Soprano) has a bass clef, and the bottom voice (Bass) has a bass clef. The music consists of two staves with a common time signature. Measure 5 starts with a half note followed by eighth notes. Measure 6 begins with a half note, followed by a bass note, and then continues with eighth notes.

hearts of thine, And our in- most be- ing fill! 6. Where thou art not, man hath

A musical score for two voices. The top voice (Soprano) has a bass clef, and the bottom voice (Bass) has a bass clef. The music consists of two staves with a common time signature. Measure 6 starts with a half note followed by eighth notes. Measure 7 begins with a half note, followed by a bass note, and then continues with eighth notes.

nought, Noth- ing good in deed or thought, Noth- ing free from taint of ill.

A musical score for two voices. The top voice (Soprano) has a bass clef, and the bottom voice (Bass) has a bass clef. The music consists of two staves with a common time signature. Measure 7 starts with a half note followed by eighth notes. Measure 8 begins with a half note, followed by a bass note, and then continues with eighth notes.

7. Heal our wounds, our strength re- new; On our dry- ness pour thy dew; Wash

A musical score for two voices. The top voice (Soprano) has a bass clef, and the bottom voice (Bass) has a bass clef. The music consists of two staves with a common time signature. Measure 8 starts with a half note followed by eighth notes. Measure 9 begins with a half note, followed by a bass note, and then continues with eighth notes.

the stains of guilt a-way: 8. Bend the stub- born heart and will; Melt the fro- zen,

warm the chill; Guide the steps that go a-stray. 9. On the faith-ful, who a-dore

and con-fess thee ev-er more In thy sev'n-fold gifts de-scend. 10. Give them

vir-tue's sure re-ward; Give them thy sal-va-tion, Lord, Give them joys that

nev-er end. A-men, al-le-lu-ia.

# CORPUS CHRISTI

## SEQUENCE

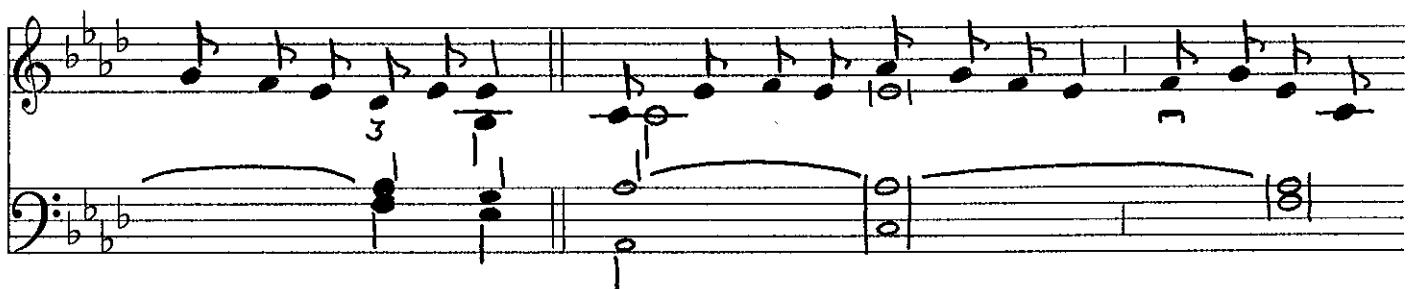
1. Latin Version.

Plainsong, Mode 7  
Harmonized by Samuel Weber, O.S.B.  
Alternate key: 3 sharps

1. Lau- da Si- on Sal- va- tó- rem, Lau- da du- cem et pa- stó- rem, In



hym- nis et cán- ti- cis. 2. Quan- tum pot- es, tan- tum au- de: Qui- a ma- jor



om- ni lau- de, Nec lau- dá- re suf- fi- cis. 3. Lau- dis the- ma spe- ci- á- lis,



Pa- nis vi- vus et vi- tá- lis, Hó- di- e pro- pó- ni- tur. 4. Quem in sa- crae



men-sae coe-nae, Tur-bae fra-trum du-o dé-nae Da-tum non am-

bí-gi-tur. 5. Sit laus ple-na, sit so-nó-ra, Sit ju-cún-da, sit de-có-ra

Men-tis ju-bi-lá-ti-o. 6. Di-es e-nim sol-ém-nis á-gi-tur,

In qua men-sae pri-ma re-có-li-tur Hu-jus in-sti-tú-ti-o.

7. In hac men-sa no-vi Re-gis, No-vum Pas-cha no-vae le-gis,

Pha- se ve- tus té- mi- nat. 8. Ve- tu- stá- tem nó- vi- tas, um-bram fu- gat



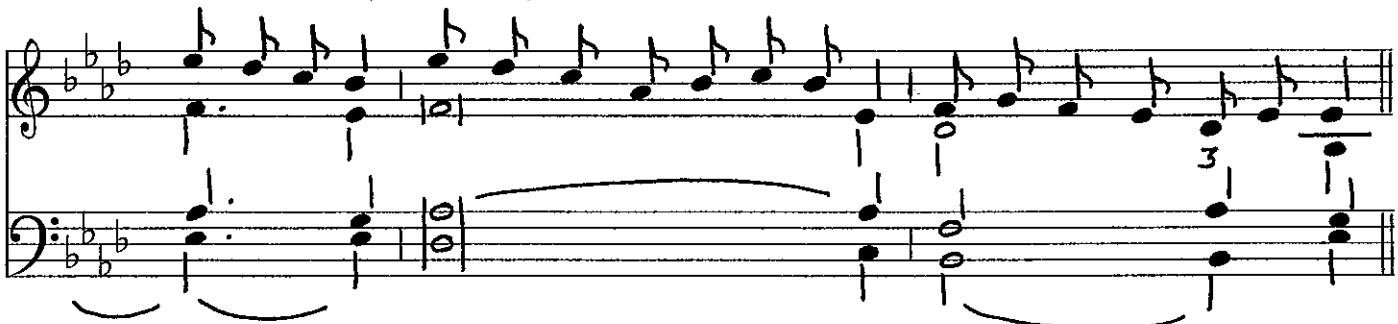
vé- ri- tas, no- ctem lux e- lí- mi- nat. 9. Quod in coe- na Chri- stus ges- sit,



Fa- ci- én- dum hoc ex- près- sit In su- i me- mó- ri- am. 10. Do- cti sa- cris



in- sti- tú- tis, Pa- nem, vi- num in sa- lú- tis Con- se- crá- mus hó- sti- am.



11. Do- gma da- tur chri- sti- á- nis, Quod in car- nem tran- sit pa- nis, Et vi- num



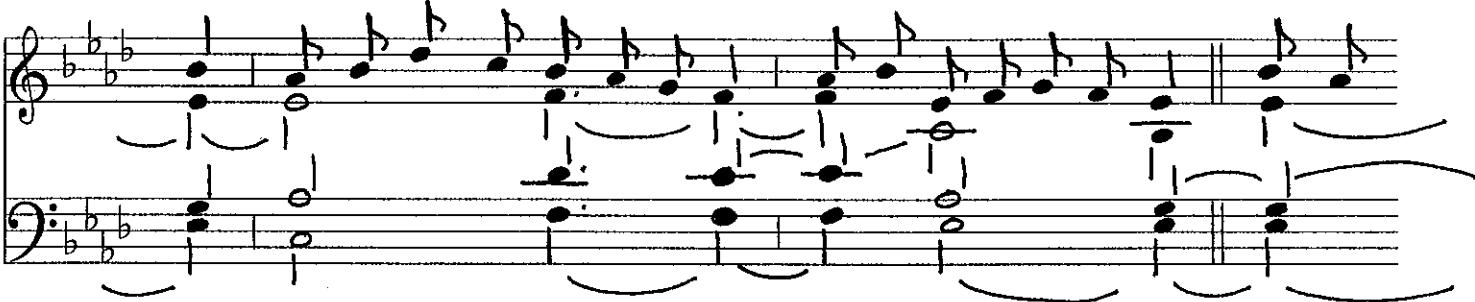
in sán-gui-nem. 12. Quod non ca-pis, quod non vi-des, A-ni-mó-sa fir-mat



fi-des, Prae-ter re-rum ór-di-nem. 13. Sub di-vér-sis spe-ci-é-



bus, Si-gnis tan-tum, et non re-bus, La-tent res ex-i-mi-ae. 14. Ca-ro



ci-bus, san-guis po-tus: Ma-net ta-men Chri-stus to-tus Sub u-



trá-que spé-ci-e. 15. A su-mén-te non con-cí-sus, Non con-frá-ctus,



non di- ví- sus: In- te- ger ac- ci- pi- tur. 16. Su- mit u- nus, su- munt

Musical score for measure 16. The vocal line consists of two staves. The top staff starts with a dotted half note followed by eighth notes. The bottom staff begins with a bass note. Measure numbers 18 and 19 are indicated above the staves. Measure 18 ends with a fermata over the bass note. Measure 19 begins with a bass note. Measures 18 and 19 are grouped by a brace under the bass line.

mil- le: Quan- tum is- ti, tan- tum il- le: Nec sum- ptus con- sú-

Musical score for measures 18 and 19. The vocal line continues with two staves. Measure 18 concludes with a fermata over the bass note. Measure 19 begins with a bass note. Measures 18 and 19 are grouped by a brace under the bass line.

mi- tur. 17. Su- munt bo- ni, su- munt ma- li: Sor- te ta- men

Musical score for measure 17. The vocal line consists of two staves. The top staff features a dotted half note followed by eighth notes. The bottom staff begins with a bass note. Measures 17 and 18 are grouped by a brace under the bass line.

in- ae- quá- li, Vi- tae vel in- té- ri- tus. 18. Mors est ma- lis,

Musical score for measure 18. The vocal line consists of two staves. The top staff starts with a dotted half note followed by eighth notes. The bottom staff begins with a bass note. Measures 17 and 18 are grouped by a brace under the bass line.

vi- ta bo- nis: Vi- de pa- ris sum- pti- ó- nis Quam sit

Musical score for measure 19. The vocal line consists of two staves. The top staff starts with a dotted half note followed by eighth notes. The bottom staff begins with a bass note. Measures 18 and 19 are grouped by a brace under the bass line.

dis- par éx- i- tus. 19. Fra- cto de- mum sa- cra- mén- to, Ne va- cíl- les,



sed me- mén- to Tan- tum es- se sub fra- gmén- to, Quan- tum to- to



te- gi- tur. 20. Nul- la re- i fit scis- sú- ra: Si- gni tan- tum fit



fra- ctú- ra, Qua nec sta- tus, nec sta- tú- ra Si- gná- ti mi- nú- i- tur.



21. Ec- ce pa- nis an- ge- ló- rum, Fa- ctus ci- bus vi- a- tó- rum :



Vere pa-nis fi-li-ó-rum, non mit-tén-dus cá-ni-bus.

22. In fi-gú-ris prä-si-gná-tur, Cum I-sa-ac im-mo-lá-tur,

Agnus Pas-chae de-pu-tá-tur, Da-tur man-na pá-trí-bus.

23. Bo-ne pa-stor, pa-nis ve-re, Je-su, no-stri mi-se-ré-re:

Tu nos pa-sce, nos tu-é-re, Tu nos bo-na fac vi-dé-re In

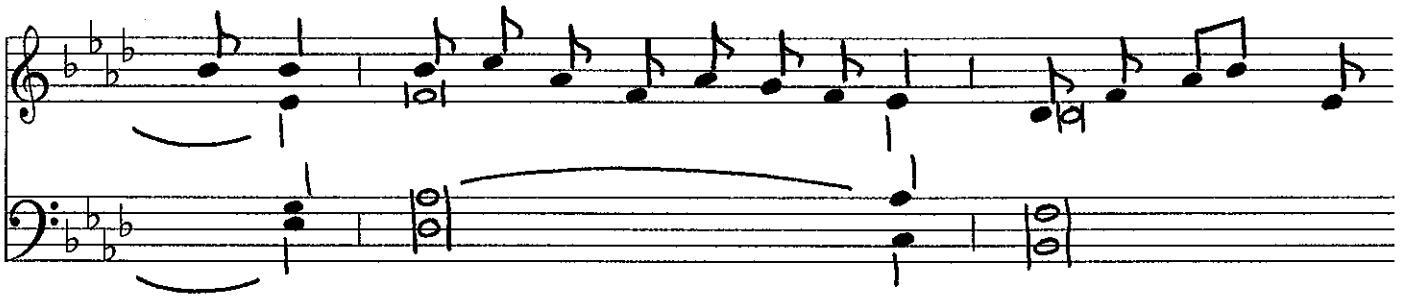
ter- ra vi- vén- ti- um. 24. Tu qui cun- cta scis et va- les,



Qui nos pa- scis hic mor- tá- les: Tu- os i- bi com- men-



sá- les, Co- he- ré- des et so- dá- les Fac san- ctó- rum



cí- vi- um. A- men, al- le- lú- ia.



# CORPUS CHRISTI

## SEQUENCE

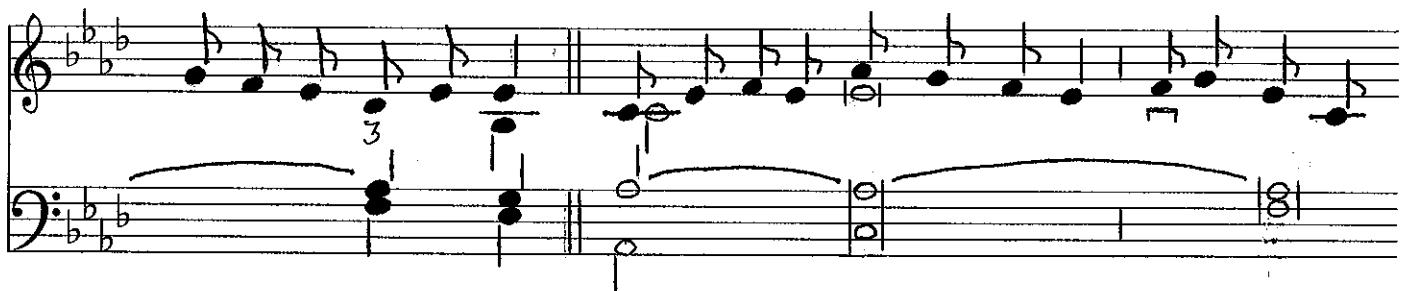
2. English Version.

Plainsong, Mode 7  
Harmonized by Samuel Weber, O.S.B.  
Alternate key: 3 sharps

1. Laud, O Si- on, thy sal- va- tion, Laud with hymns of ex- ul- ta- tion, Christ,



thy king and shep-herd true: 2. Bring him all the praise thou know-est, He is more than



thou be-stow- est, Nev- er canst thou reach his due. 3. Spe-cial theme for glad thanksgiv-



ing Is the quick'ning and the liv- ing Bread to- day be- fore thee set: 4. From his



hands of old par-tak-en, As we know, by faith un-shak-en, Where the

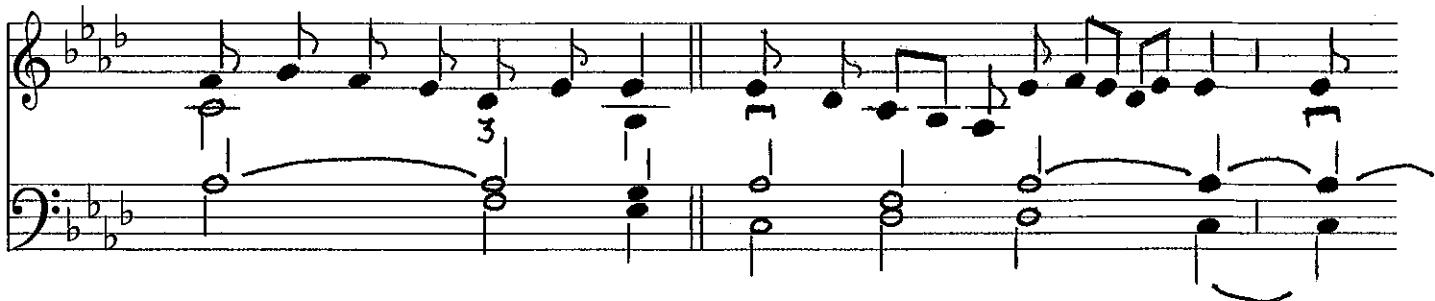
twelve at sup-per met. 5. Full and clear ring out thy chant-ing, Joy nor

sweet-est grace be want-ing, From thy heart let prais-es burst: 6. For to-day

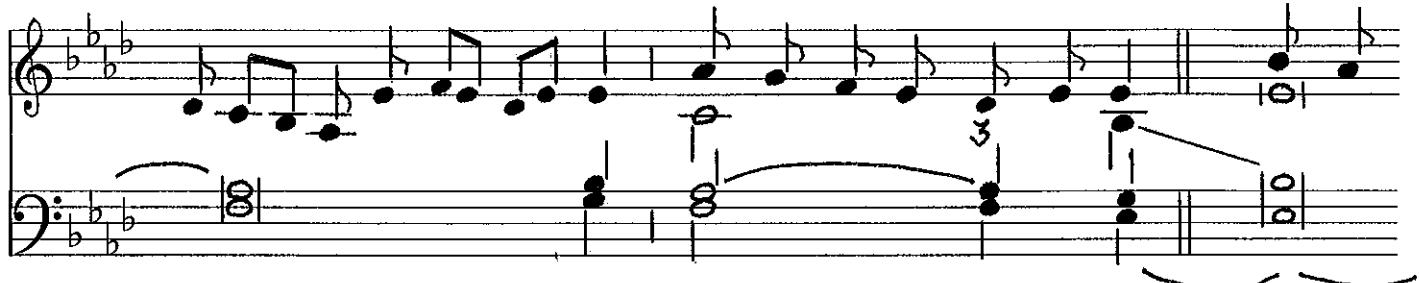
the feast is hold-en, When the in-sti-tu-tion old-en Of that sup-per was

re-hearsed. 7. Here the new law's new ob-la-tion, By the new king's rev-e-la-tion,

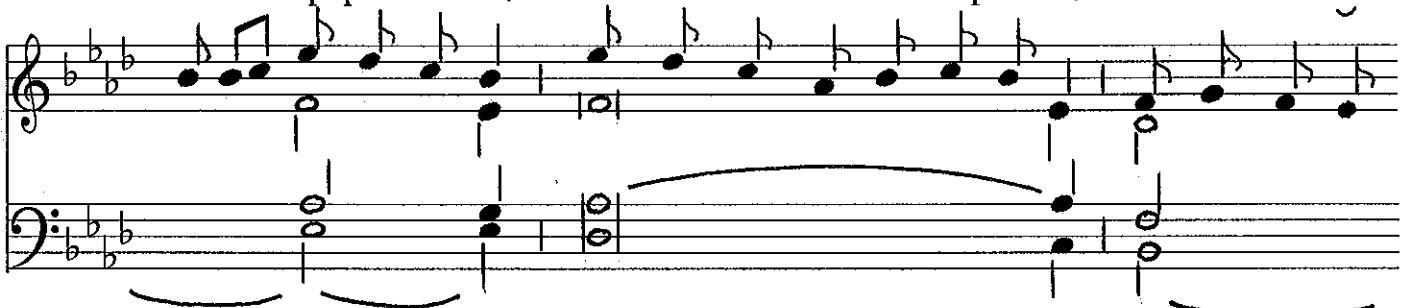
Ends the form of an- cient rite: 8. Now the new the old ef- fac- eth, Truth



a-way the sha-dow chas- eth, Light dis-pels the gloom of night. 9. What he



did at sup-per seat-ed, Christ or-dained to be re-pea-t ed, His me-mo-rial



ne'er to cease: 10. And his rule for guid-ance tak-ing, Bread and wine we



hal-low, mak-ing Thus our sac-ri-fice of peace. 11. This the truth each Chris-tian



learn- eth, Bread in- to his flesh he turn- eth, To his pre- cious blood the wine:

12. Sight hath fail'd, nor thought con- ceiv- eth, But a daunt-less faith be- liev- eth,

Rest- ing on a pow'r di- vine. 13. Here be-neath these signs are hid- den

Price- less things to sense for- bid- den; Signs, not things are all we see: 14. Blood

is poured and flesh is brok- en, Yet in eith- er won- drous tok- en Christ en- tire

we know to be. 15. Who so of this food par-tak- eth, Rend- eth not the Lord

100

nor break- eth Christ is whole to all that taste: 16. Thousands are, as one,

18 | 3 | 100

re- ceiv- ers, One, as thousands of be- liev- ers, Eats of him who can- not waste.

100 | 18 | 3 | 100

17. Bad and good the feast are shar- ing, Of what di- vers dooms pre- par- ing;

3 | 8 | 100 | 3 | 100

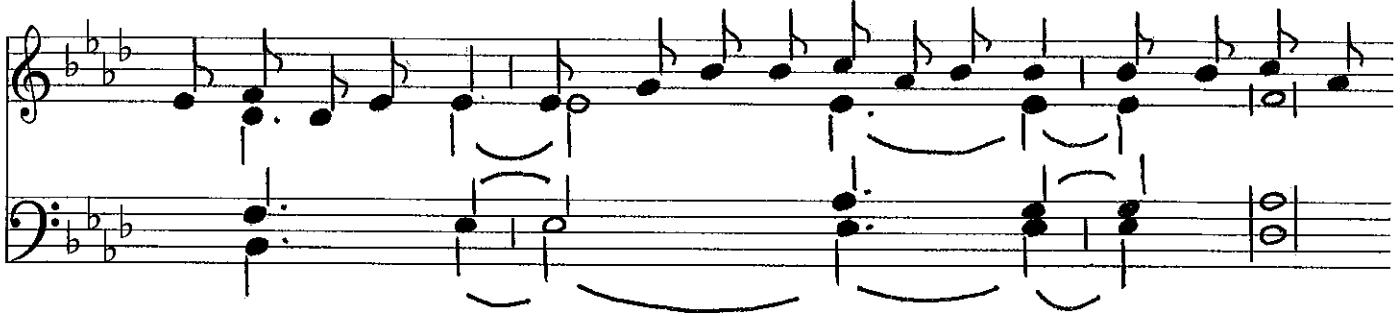
End- less death, or end- less life. 18. Life to these, to those dam- na- tion, See

3 | 3 | 3 | 3 | 100 | 3 | 100

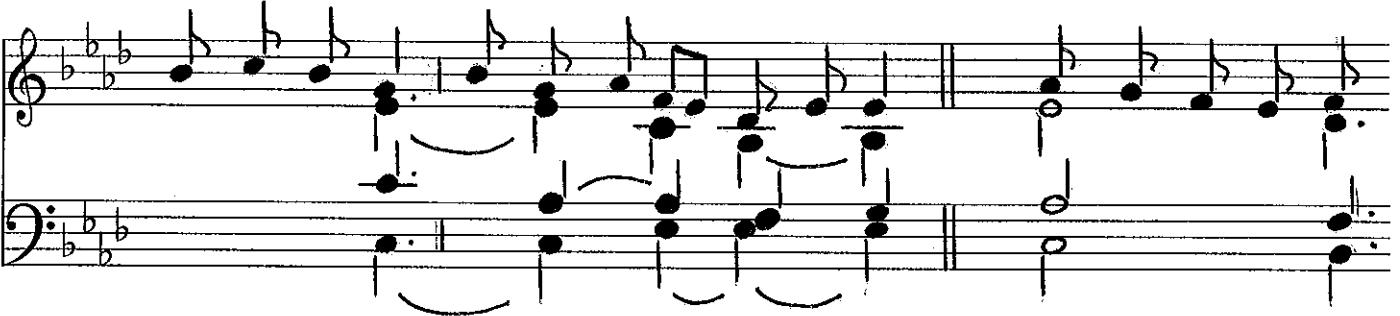
how like par- ti- ci- pa- tion Is with un- like is- sues rife. 19. When the sac-



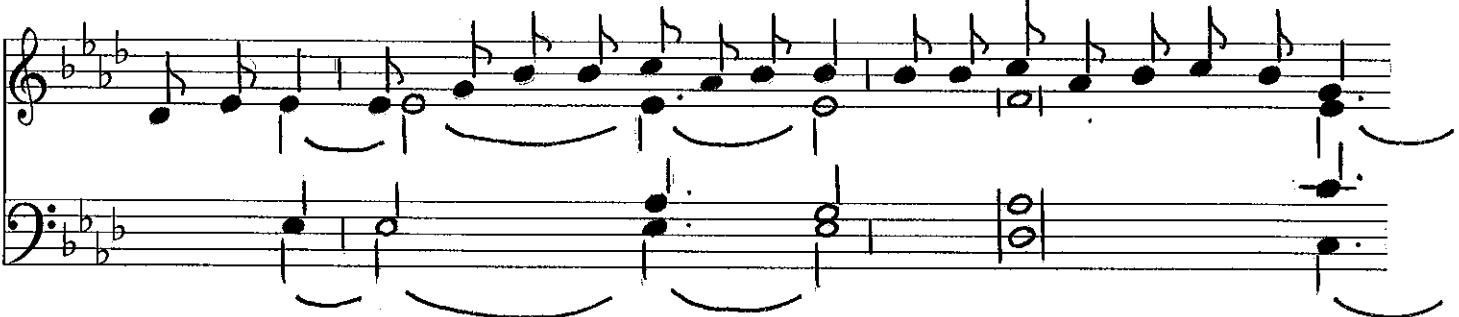
ra- ment is brok- en, Doubt not, but be- lieve 'tis spok- en, That each se- vered



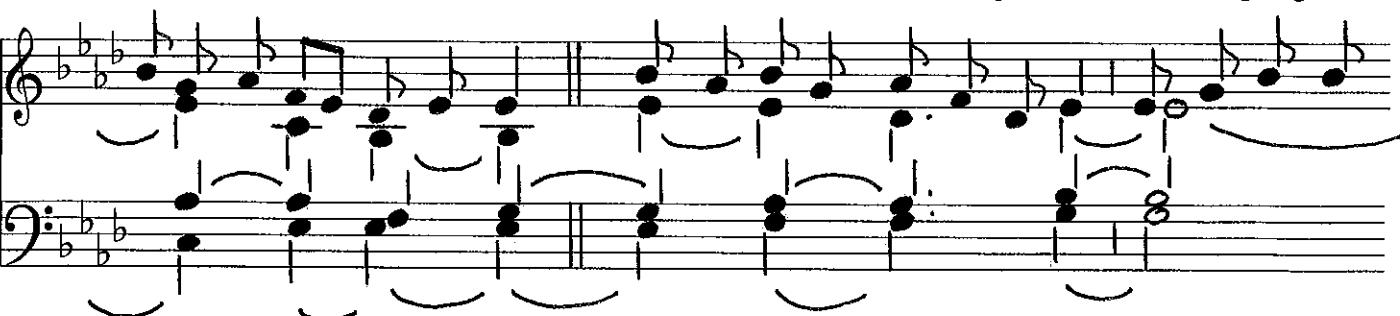
out- ward tok- en Doth the ver- y whole con-tain. 20. Nought the pre- cious gift



di- vid- eth, Break- ing but the sign be- tid- eth Je- sus still the same a- bid- eth,



Still un- brok- en doth re- main. 21. Lo! the an- gels' food is giv- en To the pil-grim



who hath striv- en; See the child- ren's bread from heav- en, Which on dog's may

not be spent. 22. Truth the an- cient types ful- fill- ing, I - saac bound, a

vic- tim will- ing, Pasch- al lamb, its life blood spill- ing, Man- na to the

fa- thers sent. 23. Ver- y bread, good shep- herd, tend us, Je- sus, of thy

love be- friend us, Thou re- fresh us, thou de- fend us, Thine e- ter- nal

good- ness send us In the land of life to see. 24. Thou who all things



canst and know- est, Who on earth such food be- stow- est, Grant us with

thy saints, though low- est, Where the heav'n- ly feast thou show- est, Fel- low

heirs and guests to be. A-

men, al- le- lú- ia.