

# Authentic Vesper Tones

Gregorian Chant  
Arr & Harm. B. H. F. Hellebusch (1825 - 1885)

Remark: The respective Psalms can be chanted to the melody of any of the following eight authentic or simplified Vesper tones, and should be sung with expression, neither too fast, nor too slow. They may be sung in unison or in four parts. Also by the Priest and Choir; Quartett and Chorus; School-children and Chorus, alternately. (B.H.F. Hellebusch)

## VESPERS DURING THE YEAR. (Latin Vulgate numbering)

Sundays in Advent : Psalm 109, 110, 111, 112, 113.

Christmas: Ps. 109, 110, 111, 112, 116.

St. Stephen's day and Holy Innocents: Ps. 109, 110, 111, 129, 131.

Circumcision of our Lord : Ps. 109, 112, 121, 126, 147.

Epiphany : Ps. 109, 110, 111, 112, 116.

Easter: Ps. 109, 110, 111, 112, 113.

Ascension of our Lord : Ps. 109, 110, 111, 112, 116.

Pentecost (Whitsunday) : Ps. 109, 110, 111, 112, 113.

Most Holy Trinity : Ps. 109, 110, 111, 112, 113.

Corpus Christi : Ps. 109, 110, 115, 127, 147.

Alii Feast of the blessed V. Mary : Ps. 109, 112, 121, 126, 147.

Holy Name of Jesus : Ps. 109, 110, 111, 112, 115.

St. Joseph: Ps. 109, 110, 111, 112, 116.

Holy Heart of Jesus : Ps. 109, 110, 115, 127, 147.

Guardian-Angel : Ps. 109, 110, 111, 112, 116.


Feast of the Holy Apostles : Ps. 109, 112, 115, 125, 138.

Alii Saints : Ps. 109, 110, 111, 112, 116, or 115.

Dedication of the Church : Ps. 109, 110, 111, 112, 147

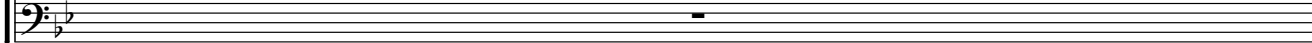
Priest

Soprano Alto



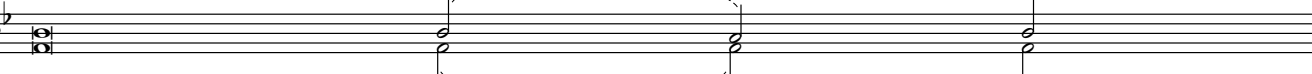
De - us in ad - ju - to - ri - um me - um in - ten - de.

Tenor Bass



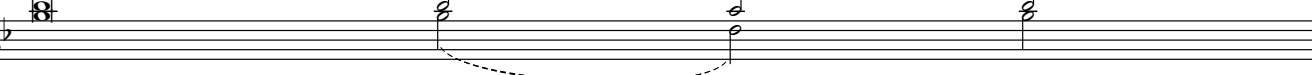
Chorus

S. A.



Domine, ad adjuvandum me fe - sti - na,  
Gloria Patri, et Filio, et Spiritui San - cto.  
Sicut erat in principio, et nunc, et A - men.  
semper, et in saecula, saeculorum.

T. B.



S. A.



Al - le - lu - ia. Laus tibi domine,  
Rex aeternae glo - ri - ae.

T. B.



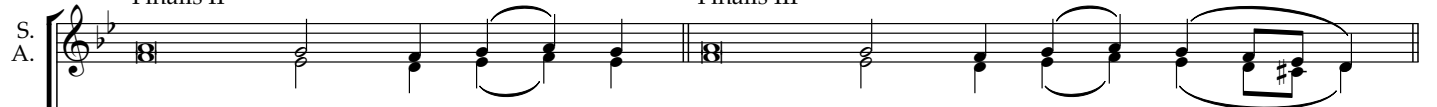
## The 8 authentic Vesper-tones, with their different endings.

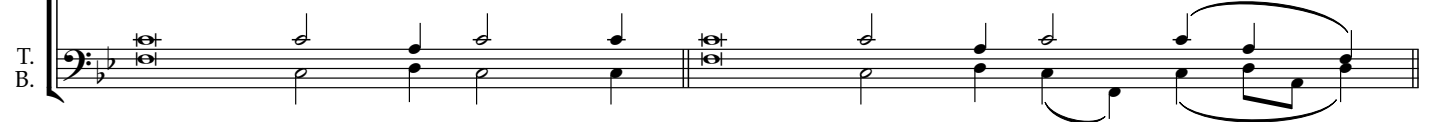
**TONUS I** Finalis I

S. A.    
 Di - xit\_\_\_ Domi - nus Do - mi - no me - o:\_\_\_ Sede a dex - tris me - is. \_\_\_


T. B. 


Finalis II Finalis III

S. A.    
 Sede a dex - tris me - is. Sede a dex - tris me - is. \_\_\_

T. B. 

Finalis IV Finalis V

S. A.    
 Sede a dex - tris me - is. \_\_\_ Sede a dex - tris me - is. \_\_\_

T. B. 

**TONUS II** Fin. by words of one syllable.

S. A.    
 Dix - it Domino me - o: Sede a dex - tris me - is. Dominus retribuet pro me.

T. B. 

## TONUS III

S. A. Finalis I

Dix - it Dominus Do - mi - no me - o. Sedē a dex - tris me - is.

T. B.

S. A. Finalis II Finalis III Finalis IV

Sedē a dex - tris me - is. Sedē a dex - tris me - is. Sedē a dex - tris me - is.

T. B.

## TONUS IV

S. A. Finalis I

Dix - it Dominus Do - mi - no me - o. Sedē a dex - tris me - is.

T. B.

S. A. Finalis II Finalis III Fin. by words of one syllable.

Sedē a dex - tris me - is. Sedē a dex - tris me - is. Dominus retribu - et pro Me.

T. B.

## TONUS V

S. A.

Dix - it Dominus domino me - o. Sedē a dex - tris me - is. Dominus retribuet pro Me.



T. B.



## TONUS VI

S. A.    
 Dix - it\_\_\_ Dominus Domi - no me - o. Sede a dex - tris\_\_\_ me - is. Dominus retribuet pro Me.   
 T. B. 

## TONUS VII

S. A.  Finalis I   
 Di - xit\_\_\_ Dominus Do - mi - no me - o.\_\_\_ Sede a dex - tris me - is.   
 T. B. 

S. A.  Finalis II Finalis III   
 Sede a dex - tris me - is.\_\_\_ Sede a dex - tris me - is.   
 T. B. 

S. A.  Finalis IV Finalis V   
 Sede a dex - tris me - is.\_\_\_ Sede a dex - tris me - is.   
 T. B. 

## TONUS VIII

S.  
A.

Di - xit Dominus Domino me - o. Sede a dex - tris me - is. Sede a dex - tris me - is.

T.  
B.

Finalis I

Finalis II

Detailed description: The image shows a musical score for a four-part setting of a Latin text. The title is 'TONUS VIII'. The parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are 'Di - xit Dominus Domino me - o. Sede a dex - tris me - is. Sede a dex - tris me - is.' The score is divided into two sections: 'Finalis I' and 'Finalis II'. The Soprano part is written in a treble clef, and the Bass part is in a bass clef. The Alto and Tenor parts are written in a bass clef. The music consists of simple harmonic settings of the text, with the Soprano part having a melodic line and the other parts providing harmonic support. The 'Finalis I' section ends with a double bar line, and 'Finalis II' follows. The lyrics are placed below the Soprano part, and the Tenor part has some notes with a 't' above them, possibly indicating a specific vocal technique or a typo in the original score.