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Though the scoring used in this collection is for male voices (TTB), all the hymns may be sung without alteration by a chorus of treble voices (SSA) by simply ignoring the octave marks printed below the treble clefs and singing the bass line one octave higher than written.

Rev. Eugene Lindusky, O.S.C.
Feast of St. Cecilia, 1961

13. AD REGIAS AGNI DAPES. Original voicing SAT, verse 4 of **Palestrina's** setting of the traditional Easter melody to the text of the hymn for the feast of the Finding of the Holy Cross (T.P.). Here verses 1 and 4 of the Vesper hymn for Eastertide. Mode and theme as above, no. 12.
14. CONSURGIT CHRISTUS. Original voicing SAT, verse 6 of **Festa's** hymn for Easter. Here verses 6 and 7 of the 16th century text. Mode and theme as above, no. 12.
15. SALUTIS HUMANAЕ SATOR. Original voicing ATB, verse 4 of **Festa's** hymn for Ascension. Here verses 1 and 3 of the modern text. Phrygian mode. Theme: L.A., p. 488.
16. VENI, CREATOR SPIRITUS. Original voicing ATB, verse 4 of **Victoria's** setting of the hymn for Pentecost. Here verses 1 and 2. Mixolydian mode. Theme: L.A., p. 500.
17. ACCENDE LUMEN SENSIBUS. Original voicing TBB, verse 4 of **Festa's** setting of the Pentecost hymn. Here verses 4 and 5. Mode and theme as above, no. 16.
18. LUCIS CREATOR OPTIME. Original voicing SAT, verse 4 of **Palestrina's** hymn for Vespers on Sundays throughout the year. Here verses 1 and 2 of the modern text. Mixolydian mode. Theme: L.A., p. 48.
19. EXSULTET ORBIS GAUDIIS. Original voicing SAT, verse 4 of **Victoria's** setting of the 16th century hymn for the feasts of Apostles "Exsultet caelum laudibus". Here verses 1 and 2 of the modern text. Phrygian mode. Theme: L.A., p. [5].
20. TRISTES ERANT APOSTOLI. Original voicing ATB, verse 3 of **Palestrina's** setting of the 16th century text. Here verses 1 and 5 of the modern text. Mixolydian mode. Theme (ancient Easter hymn): L.A., p. 458.
21. DEUS, TUORUM MILITUM. Original voicing SAT, verse 3 of **Palestrina's** setting of the "alter tonus" melody for a Martyr. Here verses 1 and 3 of the modern text. Phrygian mode. Theme: L.A., p. [132].
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24. SANCTORUM MERITIS. Original voicing SAT, verse 4 of **Victoria's** setting of the hymn for several martyrs. Here verses 1 and 4 of the modern text. Phrygian mode. Theme: L.A., p. [38] (alter tonus).
25. HI SUNT, QUOS FATUE. Original voicing ATB, verse 4 of **Festa's** setting for the hymn for several martyrs. Here verses 2 and 3 of the modern text. Mode and theme as above, no. 24.

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BIOGRAPHICAL SKETCHES

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TOMAS LUIS de VICTORIA, though Spanish by birth and feeling (he was born in Avila c. 1548) is generally considered to belong to the Roman school. Little is known of his early years, but in 1565 we find him in Rome. It was here that he developed his musical style, influenced no doubt by Palestrina, who was some 23 years his senior. Ordained a priest in 1575, he was stationed for several years at the church of St. Jerome della Carita, in close association with St. Philip Neri. In 1594 he returned to Spain as chaplain to the Empress Maria. Victoria's total musical output numbers about 180 works, all of them religious. He died in Madrid on August 27, 1611.

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