



# Tenebrae Responsories

by

Msgr. J. E. Ronan

ST. MICHAEL'S CHOIR SCHOOL, TORONTO CANADA



## Preface

The ancient office of **Tenebrae** was part of the ceremonies of Holy Week until the revision of 1955. As sung for many years in St. Michael's Cathedral, Toronto, by the schola of St. Augustine's Seminary, it consisted of the first nocturn of Matins and the entirety of Lauds for Holy Thursday, Good Friday and Holy Saturday, anticipated on the preceding evenings. This part of the Divine Office or Prayer of the Church was made up of psalms and Scripture readings. Each reading was followed by a responsory. In text, these responsories were mostly Scriptural and their musical settings in Toronto's Cathedral were for a four part men's chorus. These nine responsories are the main part of Msgr. Ronan's **Tenebrae** Music. Numbers 1-3 belonged to the Holy Thursday Office, numbers 4-6 to the Good Friday Office and numbers 7-9 to the Holy Saturday Office.

They were composed before 1930 by Msgr. John Edward Ronan, a priest of the Archdiocese of Toronto (1894-1962). At the time of their composition he was Professor of Sacred Music at St. Augustine's Seminary and later he became Founder and Director of St. Michael's Choir School in Toronto.

Priests all across Canada who studied at that seminary over a period of a quarter of a century, as well as the people who attended **Tenebrae** at St. Michael's Cathedral found this music powerfully expressive of the Church at prayer in the week which commemorates the suffering and death of our Saviour.

A few years after the liturgical reforms of Vatican II, these musical compositions found their way back into the Holy Week of St. Michael's Cathedral, this time with vernacular readings from Scripture and sung by the Tenor and Bass Choir — assisted by the Senior men — of St. Michael's Choir School.

This edition is published by the Choir School in memory of its Founder and dedicated to the hundreds of alumni of St. Augustine's Seminary and graduates of St. Michael's Choir School who have so enriched Holy Week in Toronto's St. Michael's Cathedral.

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## IN MONTE OLIVETI

## 1

Msgr. J. E. Ronan (1894 - 1962)

Tenor 1  
In mon- - - te O-li-ve- - -

Tenor 2  
In mon- - te O-li- vé- - - - - - ti,

Bass 1  
In mon- - te O-li- vé- ti, in mon- - te O-li- vé- - - ti, O-li-

Bass 2  
In mon- - te O-li- vé- ti, In mon- te O-li-

T  
- - - - ti o- - - rá- - - vit ad Pa- trem, o-  
- - - O-li- vé- - - ti o- - - rá- - - vit, o- - - rá- - -

B  
-vé- ti o- - - rá- - - vit ad Pa- - - trem, o- - - rá- - - vit ad  
-rá- - - vit ad Pa- - - - trem: Pa- -

-vit ad Pa- - - - trem: Pa- - - - ter,  
o- - - rá- - - vit, ad Pa- trem; Pa- - - ter, Pa- - - - ter, si  
Pa- - - - trem:

----- ter, si fi-- e-ri po---test, tráns-- e- at a

Pa----- ter, si fi-- e-ri pot-- est, tráns- e-- at a

fi- e-ri po----- test,

Pa----- ter, si fi-- e-ri po----- test,

me ca--- lix i----- ste:

me ca----- lix i----- ste:

tráns-e-- at a me ca-lix i----- ste:

tráns- e- at a me ca-lix i----- ste:

*f*

spi- ri-tus qui- dem promp- - tus est, ca-- ro au- tem in

fir----- ma.

fir----- ma.

fir----- ma.

fir----- ma.

**Basses in unison**

**Fine** Vi- gi- lá----- te, et o-

- rá----- te, ut non in- tré- tis in ten- ta----- ti----- o----- nem.

D.S.

IN MONTE OLIVETI (See Matthew 26:30, 39, 41)

He prayed to his Father on Mount Olivet: Father, if it be possible, let this chalice pass from me. The spirit indeed is willing but the flesh is weak. Watch and pray that you do not enter into temptation. The spirit indeed is willing but the flesh is weak.

# TRISTIS EST ANIMA

## 2

Msgr. J. E. Ronan

Tris-tis est á-ni-ma me- - - - a us- que ad mor- - - -

--- tem: sus- - ti- né- - te hic et vi- gi- hic

me- cum - lá- - te me- cum; cum; nunc vi- dé- bi- tis tur- - - bam, tur- - - bam,

quae cir- cùm- da- bit me: Vos

Vos fu- - - - -

Vos fu- - - - - gam ca- pi- e- - - -

fu- - - - - gam ca- pi- - - - e- - - - tis, vos fu- - - - -

- gam ca- pi- - - - e- - - - tis,

tis ca- pi- - - - e- - - - tis,

Vos fu- gam ca-pi-e- - - - - tis, et e- - - - - go

- gam ca- pi- e- - - - - tis.

vo- - - - - bis.

va- - - - dam im-mo- lá- - - - ri pro vo- - - - - bis. Ec- ce ap-pro-

vo- - - - - -bis.

vo- - - - - bis.

pi-n-quat ho- - - - - ra, et Fi- li- us ho-mi- nis tra-

de- - - - - tur, tra- de- tur in ma-nus pec-ca-to- - - - - rum.

Vos fu- - - - - gam ca- pi- e- - - - -  
 Vos fu- - - - - gam ca- pi- e- tis, vos fu- - - - -  
 gam ca- pi- é- - - - - tis,  
 tis ca- pi- é- - - - - tis, et e- - - - -  
 Vos fu- gam ca- pi- é- - - - - tis, et e- - - - -  
 -gam ca- pi- e- - - - - tis,  
 -- go  
 go va- - - - - dam im- mo- la- - - - - ri pro vo- - - - -  
 vo - - - - - -bis.  
 - - - - bis, pro vo - - - - - -bis.  
 vo- - - - - bis.

TRISTIS EST ANIMA (Matthew 26: 38, 47, 56; I Corinthians 5:7;  
Matthew 26:45)

My soul is sad even unto death. Stay here and watch with me. Now you shall see a multitude that will surround me. You shall flee and I will go to be sacrificed for you. Behold the time draws near, and the Son of man shall be delivered into the hands of sinners. You shall flee and I will go to be sacrificed for you.

# ECCE VIDIMUS

## 3

Msgr. J. E. Ronan

Ec - - ce vi - di - mus e - - - - um non ha - ben - tem spé - ci -

em, ne - - - - que de - có - - - - rem: a - spéc - tus et jus in

e - o non est: hic pec - ca - ta no - - - - stra por - tá - vit,

et pro no - - - - bis do - - - - let: do - - - - let: ip - - se au - - - - tem vulne - ra - tus  
do - - - - let:



est prop-ter in- i- qui- ta- tes

nos- tres: Cu-jus li-vo-re sa-na-ti su-mus, cu-jus li-

-vo-re sa-na-ti su- mus. Ve-re lan-guo- res,

lan-guo-res nos- tres ip- se tu- lit, ip- se  
Ve- re lan- guo- res, lan- guo-res nos- tres ip- se

tu- lit, et do- lo- res nos- tres  
tu- lit, et do- lo- res no- stros ip- se por- ta- vit,

ip- se por- ta- - - vit, ip- se por- ta- vit. Cu- jus li- vo- - re sa- ná- ti

su- - mus, cu- jus li- vo- - re sa- ná- ti su- - - - - mus.

ECCE VIDIMUS (See Isaiah 53:2; I Peter 2:24; Isaiah 53: 5, 4)

Behold there was in him no stately bearing to make us look at him, nor appearance that would attract us to him; this is he who has borne our sins and carried our sorrows, and he was wounded for our iniquities. And by his bruises we are healed. He has truly borne our infirmities and carried our sorrows. And by his bruises we are healed.

# OMNES AMICI

4

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de- re- li- que'-----

Om- nes a- mí- - - ci me- - - - i de- re- li- que- - - -  
de- re- li- que'-----  
de- re- li- que'-----

----- runt me,  
----- runt me,  
----- runt me,  
et prae- va- lu- e'----- runt in- si- di-  
et prae- va- lu- e- - - runt in- si- di-  
----- runt me, in- - - si- di-

-an- - - tes mi- - - - hi:  
-an- - - tes mi- - - - hi: tra- di- dit me, tra- di- dit  
-an- - - - tes mi- - - - hi:

quem di- li- ge'----- bam:  
me quem di- li- ge'----- bam:  
quem di- li- ge'----- bam:

Et terri-bi-li-bus o-cu-lis pla-ga cru-de-li per-cu- - - ti-én-tes a-

-cé- - - to po-tá- - - bant me, a- cé- - - to po- tá- - - bant me.  
po- tá- bant me,

In-ter in-í-quos pro- je-cé- runt me, et non pe-per- cé- - - runt

a- - ni-mae me- - -ae. Et terri-bi-li-bus o-cu-lis pla-ga cru-de-li per-

-cu- - ti-én-tes, a- ce- to po-tá- - - bant me, a- cé- to po- tá- - - bant me.  
po- tá- bant me,

OMNES AMICI (See Job 19: 13-14; 30: 13; 16:12; 19:19; 16:10; 2:7;  
Psalm 69:22; Isaiah 53:12)

All my friends have forsaken me, and they who wait in ambush for me have prevailed. He whom I loved has betrayed me. And with fierce looks they have cruelly struck me and given me vinegar to drink. They cast me out among the wicked, and spared not my life. And with fierce looks they have cruelly struck me and have given me vinegar to drink.

## VELUM TEMPLI

5

Msgr. J. E. Ronan

scis- - - - - sum

Ve- lum tem- - pli scis- - - - - sum est, Et om- - - - - nis

ter- - ra tre- - - - - mit: Om- - - - - nis ter- ra

tre- - - - - mu-it: la - - - - tro de cru- - - - - ce cla-

má- bat, di- - - - - cens: Me- mén- - - - - to me- i

Do-mi-ne,  
Do-mi-ne, dum ve-ne-ris in re-gnum tu-

um, me-men-to me-i, Do-mi-ne, me-men-to me-i,

Do-mi-ne, dum ve-ne-ris in re-gnum tu-um.

Pe-trae scis-sae sunt, et mo-nu-men-ta a-

-per-ta sunt, et mul-ta cor-po-ra san-cto-rum,

qui dor-mi-e-rant, sur-re-xe-runt.

Et om-nis ter-ra tré-----mu-it: La-tro de

cru-ce cla-má-bat, di-----cens: Me-mén-----to me-i, Do-----mi-  
Do-mi-

*sweetly*  
-ne, dum vé-ne-ris in re-- gnum, in re----- gnum tu----- um.

VELUM TEMPLI (See Matthew 27: 51; Luke 23:42; Matthew 27:51, 52)

The curtain of the Temple was torn, and the earth quaked; the thief cried out from the cross saying: "Lord, remember me when you shall come into your kingdom". The rocks were rent and the tomb opened and many bodies of the saints who had fallen asleep, arose. And the earth quaked; the thief cried out from the cross saying, "Lord, remember me, when you shall come into your kingdom."

# VINEA MEA ELECTA

15

6

Msgr. J. E. Ronan

Vi- ne- a me- a e- le- cta, e- go

The first system of musical notation consists of a vocal line and a piano accompaniment line. The vocal line begins with the lyrics 'Vi- ne- a me- a e- le- cta, e- go'. The melody features a long note on 'e-' in 'electa' that extends across the bar line. The piano accompaniment provides a harmonic foundation with chords and moving lines.

te plan- tá- vi: Quo- modo con- vér- sa es

plan- tá- vi:

The second system continues the vocal line with 'te plan- tá- vi: Quo- modo con- vér- sa es'. The piano accompaniment continues with a similar harmonic texture. The lyrics 'plan- tá- vi:' are repeated below the piano line.

in a- ma- ri- - tú- di- nem, ut me cru- ci- fí- ge- res, et Ba-

The third system of musical notation features the lyrics 'in a- ma- ri- - tú- di- nem, ut me cru- ci- fí- ge- res, et Ba-'. The vocal line has a more active melody with many eighth and sixteenth notes. The piano accompaniment is also more active, with frequent chord changes.

-ráb- - bam, Ba- ráb- - bam di- mít- - - te- res?

di- mít- - - te- res?

The fourth system concludes the hymn with the lyrics '-ráb- - bam, Ba- ráb- - bam di- mít- - - te- res?'. The vocal line has a long note on 'di- mít-' that extends across the bar line. The piano accompaniment provides a final harmonic setting.



Se-- pi- vi te, et lá- pi- des e-- lé-----gi, e--lé-----gi, e--

Se-- pi- vi te, et lá- pi- des e--  
 Se-- pi- vi te, et lá-----pi-- des e--  
 Se-- pi- vi te, et lá-----pi--

-lé-----gi ex te, et ae-- di----- fi--

-lé-----gi ex te, et ae-- di----- fi--  
 -lé-----gi ex te, et ae-- di----- fi--  
 -des e-- lé-----gi ex te, et ae-- di----- fi--  
 - pi- vi te et lá- pi- des e-- lé-- gi ex te, et ae----- di-- fi--

-cá-----vi, ae-- di----- fi-- cá-----vi tur-----rim.

-cá-----vi, ae-- di----- fi-- cá-----vi tur-----rim, tur-----rim.  
 -cá-----vi ae-- di----- fi-- cá-----vi tur-----rim, tur-----rim.  
 -cá-- vi tur-----rim ae-- di-- fi-- cá-- vi tur-----rim.

Quo- modo con- ver- - sa es in a- ma- ri- - - tú- - di- - - nem, ut

me cru-ci- fi- - - ge- res, et Ba- ráb- - - - bam, Ba- - - - ráb- - - - bam di- -

mít- - - - - te- res.  
mít- - - - - te- - - - res.

VINEA MEA ELECTA (See Isaiah 5: 1,2; Matthew 21: 33; 27: 21-26;  
Isaiah 5:2)

O my chosen vineyard, it is I who have planted you,  
How have you become so bitter that you should crucify me  
and release Barabbas? I have hedged you in and cleared you  
of stones, and have built a tower. How have you become so  
bitter that you should crucify me and release Barabbas?

## SICUT OVIS

7

Msgr. J. E. Ronan

Si- cut o - - - vis ad oc-ci- si- o' - - - nem du - - - - - ctus

est, et dum ma - - le tra - - cta - - ré - - tur, non a - - - pé - ru - it

tra - di - tus est ad mor - - - - - tem,  
os su - - - - - um: ad mor - - - - - tem,

Ut vi - - - vi - - fi - - ca - - - ret po - - pu - lum su - - - - - um.

Tra-di-dit in mor-tem a--ni-mam su--am, et in-ter sce-le-ra--tos

re-pu-tá-tus est, Ut vi--vi-fi-ca-----ret

pó--pu-lum su-----um, pó--pu-lum su-----um.

SICUT OVIS (See Isaiah 53: 7, 12; also Matthew 27: 12, 14)

He was led like a sheep to slaughter, and though he was ill-treated, he opened not his mouth. He was delivered to death, that he might give life to his people. He delivered his life to death, and was counted among the wicked; that he might give life to his people.

# JERUSALEM SURGE

## 8

Msgr. J. E. Ronen

Je-

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written below the vocal line, with hyphens indicating syllables that span across multiple notes. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings. The lyrics are:
   
 Je- ru- sa- lem, Je- ru- sa- lem, Je- ru- sa- lem, Je- ru- sa- lem, Je- ru- sa- lem, Je- ru- sa- lem, sur- ge, sur-
   
 -ru- sa- lem, Je- ru- sa- lem, sur- ge, sur-
   
 -lem, Je- ru- sa- lem, Je- ru- sa- lem, sur- ge
   
 -lem, Je- ru- sa- lem, 'Je- ru- sa- lem, 'sur- ge, 'sur-
   
 -ge, sur- ge, et e- xu- e
   
 -ge, sur- ge, ge, sur- ge, et e-
   
 sur- ge, et e- xu- e te, e-
   
 -ge, sur- ge, sur- ge, et
   
 te ve- sti- bus ju- cun- di- ta- tis, ju-
   
 -xu- e te ve- sti- bus ju-
   
 -xu- e te ve- sti- bus ju- cun-
   
 e- xu- e- te ve- sti- bus ju-

-cun- di- - - ta- - - tis: in- - dú- e- - re      cí- ne- re, in-

-eun- di- - - ta- - - tis; in- - dú- e- - re      cí- ne- re, in-

- - - di- - - ta- - - tis; in- - dú- e- - re      cí- ne- re, in-

-cun- di- - - ta- - - tis:      in- - dú- e- - re      cí- ne-

-dú- e- re cí- ne- re      et ci- li- - - - - ci- - - o ,

-dú- e- re cí- ne- re      et ci- li- - - - - ci- - - o ,

-dú- e- re cí- ne- re      et ci- li- - - - - ci- - - o ,

-re, cí- ne- re      et      ci- li- - - - - ci- - - o ,

Qui- a in te oc- cí- - - sus

Qui- a in te oc- cí- - - sus est, oc- cí- - - sus est, oc-

Qui- a in te oc- cí- - - - sus est,

est,      oc- - - - cí- - - - sus est,      oc- - -

-cí- - - - sus est, oc- cí- - - - - sus

- - - - - oc- cí- - - - - sus est

-cí- - - - - sus est

est, oc- - - cí- - - - - sus est.

Qui- a in te oc- cí- - - sus est

Sal- vá- - - tor, Sal- vá- tor Is- ra- el, Sal- vá- - - tor Is- - -  
 Sal- vá- - - - - - tor, Sal- vá- - - - - - tor, Sal- vá- tor Is- - -  
 -vá- - - - - - tor, Sal- - va- - - - - tor Is- - ra- - el.

-ra- - - - el, Sal- vá- tor Is- ra- el.  
 - - - - ra- el, Sal- - vá- - - - tor Is- ra- el.  
 Is- - - - - ra- - - - el, Sal- vá- - - - - - tor Is- ra- el.

De- - - - - duc qua- - - - - si tor- - - - - ré- - - - - tem

lá- - - cri- mas per di- - - - - em et noc- - - - - tem, et non

ta- - ce- - at pu- - - - - pí- - - - - la o- - - - - cu- li tu- - - i.

Qui- a in te oc- ci- - - - - sus est,  
 Qui- a in te oc- ci- - - - - sus est, oc- ci- - - - - sus est, oc- ci- - - - -

Qui-a in te oc- ci- --- sus est, oc- ci- ---

oc- --- ci- --- sus est, oc- --- ci- --- sus

-sus est, oc- ci- --- sus est, oc- ci- ---

Qui-a in te oc-

--- sus est

est Sal- vá- --- tor, Sal- vá- tor

--- sus est

- ci- --- sus est Sal- --- vá- ---

Sal- --- va- --- --- tor, Sal-

Is- ra- el, Sal- vá- --- tor Is- --- ra- --- el, Sal-

Sal- vá- --- tor Is- --- ra- el, Sal-

tor, Sal- vá- --- tor, Sal- vá- tor Is- --- ra- el, Sal-

-vá- tor Is- ra- el, Sal- vá- --- tor Is- --- ra- --- el.

-vá- tor Is- ra- el, Sal- vá- --- tor Is- --- ra- --- el.

-vá- --- tor Is- ra- el, Sal- vá- --- tor Is- --- ra- --- el.

-vá- --- tor Is- ra- el, Sal- --- va- --- tor Is- --- ra- --- el.

JERUSALEM SURGE (See Baruch 5:5, 1; Isaiah 52: 1; Lamentations 2:18)

Arise, Jerusalem, and take off your garments of joy: put on sackcloth and ashes. For in your midst was slain the saviour of Israel. Let tears flow like a torrent day and night; let there be no respite for you, no repose for your eyes. For in your midst was slain the Saviour of Israel.



# PLANGE QUASI VIRGO

9

Magr. J. E. Ronen

Plan- - - - - ge, Plan- ge qua- si  
 Plan- - - - - ge,  
 Plan- - - - - ge,  
 vir- - - - - go, plebs me- - - - - a:

vir- - - - - go, plebs me- - - - - a:  
 vir- - - - - go, plebs me- - - - - a:

u - - - lu - la' - te, pas- to' - - - -  
 u - - - lu - la' - te, pas- to' - - - -  
 u - - - lu - la' - te, pas- to' - - - - res, u - lu - la' - te, pas- to' - - - -

-res, in ci' - - - - ne - re et ci- li' - - - - ci - o:  
 - - - res, in ci' - - - - ne - re et ci- li' - - - - ci - o:  
 -res, in ci' - - - - ne - re et ci- li' - - - - ci - o:

Qui - - - - a ve - - - - nit di - - - - es Do - mi - ni, di - - - - es mag - - - - na,

et a - má - ra val - de, qui - - - - a ve - - - - nit di - - - - es Do - mi - ni

ma - - - - gna, et a - ma - - - - ra val - - - - de.  
val - - - - de.  
val - - - - de.  
val - - - - de.

Ac - - - - cín - - - - gi - te vos, sa - cer - do - - - - tes, et

plán - gi - te, mi - ni - stri al - ta - - - - - ris, as - - - - pér - - gi - te vos

cí - ne - re, as - pér - - gi - te vos cí - - ne - - re.

Qui- - - a ve- - - nit di- - es Dó- mi- ni, di- - - es ma- - - gna  
 et a- má- ra val- de, qui- - - a ve- - - nit di- - - es Dó- mi- ni  
 val- - - - de.  
 ma- - - gna et a- má- - ra val- - - - de a- - - má- ra val- - de.  
 val- - - - de

PLANGE QUASI VIRGO (See Joel 1:8; Jeremiah 25:34; Joel 2:1, 11; 1:13)

Lament like a virgin, my people; howl, you shepherds, in sackcloth and ashes. For the great day of the Lord is coming, a day exceeding bitter. Gird yourselves, you priests, and lament, you ministers of the altar, sprinkle yourselves with ashes. For the great day of the Lord is coming, a day exceeding bitter.

## Model Scripture Service Using Tenebrae Responsories

Entrance Hymn (Choir and Congregation): WHEN I SURVEY THE WONDROUS CROSS

Reading: Luke 22: 39-42

Responsory: IN MONTE OLIVETI (Page 2)

Reading: Matthew 26: 36-46

Responsory: TRISTIS EST ANIMA MEA (Page 4)

Reading: John 19: 1-16

Responsory: ECCE VIDIMUS (Page 7)

Reading: Matthew 27: 33-43

Responsory: OMNES AMICI (Page 10)

Reading: Luke 23: 39-49

Responsory: VELUM TEMPLI (Page 12)

Hymn (Choir and Congregation): O SACRED HEAD SURROUNDED

Psalm (Cantor, with all joining in refrain)-See Responsorial Psalm for Palm Sunday or Good Friday.

Responsory: VINEA ME ELECTA (Page 15)

Reading: Isaiah 53: 3-12

Responsory: SICUT OVIS (Page 18)

Reading: Colossians 3: 1-17

Responsory: PLANGE QUASI VIRGO (Page 24)

Reading: Philippians 1:27 to 2:11

Homily:

Responsory: JERUSALEM SURGE (Page 20)

Blessing and dismissal (Presiding priest): cf special Passiontide blessing in Sacramentary.

Note: The above model could be adapted to fit many different situations. One might add a Gregorian lamentation, to be sung by a cantor. On the other hand, where this programme is found too demanding chorally, one might omit some of the Responsories. A recessional hymn e.g. LIFT HIGH THE CROSS could be added, though here a silent dismissal can be very effective, especially in Holy Week.



**Three symbols are one. At the centre of the Choir School's academic effort to make the universe (circle) intelligible to growing minds, is an experience of music (treble clef) for the praise of God in Jesus Christ (Chi Rho cross).**