

O SALUTARIS HOSTIA

(O SAVING VICTIM)

IN ORGANUM

St. Thomas Aquinas (1227-17)

and Tr. J. M. Neale (1818-66)

and others

C. P. Upton

The musical score consists of five staves. The top four staves are in treble clef, 3/4 time, and B-flat key signature. The bottom staff is in bass clef, 3/4 time, and B-flat key signature. Measure 1 starts with a rest followed by quarter notes. The lyrics "O sav - ing Vic - tim," are sung by Treble 1, Treble 2, Alto, and Cantus Firmus (Tenor) respectively. The Organum (Bass) staff has a sustained note. Measures 2-3 show the continuation of the organum style with sustained notes and short melodic fragments. Measure 4 concludes with a cadence. The lyrics "O sa - lu -" are present in measures 2-3, and "lu -" is present in measure 4.

The score continues from measure 5. The lyrics "ing Vic-tim! op'n - ing wide, O sav - ing Vic-tim! op'n-ing" are sung by the upper voices. The Organum (Bass) provides harmonic support. Measures 6-7 show the continuation of the organum style. The lyrics "sav-ing Vic-tim, sav-ing Vic-tim! op'n-ing wide, O sav" are present. Measures 8-9 continue the pattern. The lyrics "ing Vic - tim! O Vic-tim! op'n- ing wide," and "ta - ris Hos" are present. The Organum (Bass) provides harmonic support throughout.

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18

wide, op'n-ing, op'n-ing wide The gate of heav'n
 - ing Vic-tim! op'n-ing wide Gate, the
 O saving Vic-tim! op'n-ing wide The gate, the gate of
 - ti - a Quæ coe-
 - ti - a Quæ coe-

27

to man, to man be-low, the gate of heav'n to man be-
 gate of heav'n to man be-low, to man, to man be-
 heav'n, of heav'n, hea - ven to man be - low,
 - li pan - dis os - ti-
 - li pan - dis os - ti-

36

- low, Our foes press hard on eve - ry side, our foes press hard,
 - low, Our foes press hard on eve - ry side, our
 Our foes press hard on every side,
 - um: Bel - la pre - munt hos-
 - um: Bel - la pre - munt hos-

44

our foes press hard on eve - ry side, Thine aid sup - ply, thy
foes press hard, press hard on eve - ry side, Thine aid sup - ply, thine aid sup -
press hard, Thine aid sup -
- ti - li - a, Da ro -
- ti - li - a, Da ro -

53

strength be - stow, thine aid sup - ply, sup - ply, thine aid sup -
- ply, thine aid, thine aid sup - ply, thy strength be - stow, thine
- ply, thy strength be - stow, thine aid sup - ply, thy strength be -
- bur, fer aux - i -
- bur, fer aux - i -

60

- ply, thy strength, thy strength be - stow. All praise and
aid sup - ply, thy strength be - stow.

- stow, thy strength be - stow. All praise and
- li - um. U - ni
- li - um. U - ni

68

thanks, all praise and thanks to thee as - cend,
All praise and thanks, all praise and thanks, all praise and
thanks, all praise and thanks, tri - no - que tri - no - que

76

all praise and thanksto thee as-cend, all praiseand thanks to thee, to
thanksto thee as - cend, all praise and praiseand
all thanksto thee as-cend, all praiseand thanks to
Do - mi-
Do - mi-

84

thee as-cend For ev - er - more, blest One,blest
thanksto thee ascend Blest, for ev-er, ev - er-
thee as - cend For ev - er, for ev - er - more, blest One
- no Sit sem - pi-
- no Sit sem - pi-

93

One in Three, for ev - er - more, blest One in Three; O
- more, for ev - er, ev - er - more, blest One in Three;
in Three, blest One in Three;
- ter - na glo - ri - a,
- ter - na glo - ri - a,

101

grantus life that shall not end, O grant us life, O
O grantus life that shall not end, that shall not end, O
O grant us life that shall not end,
Qui vi - tam si - ne ter-
Qui vi - tam si - ne ter-

109

grant us life that shall not end In our true nat - ives land with
grantus life that shall not end In our true nat - ives, our true nat - ives
shall not end In our true nat - ives
- mi - no No - bis do-
- mi - no No - bis do-

118

thee, in our true native land, in our true native, native
 land, In our true native land with thee, In our true native land
 land with thee, in our true native land with thee, our
 net in pa - tri

126

land with thee. A-men, a-men, a-men.
 with thee, A-men, a-men.
 land with thee. A-men.
 a. A-men.

~4½ minutes

It may be found easier in this piece to allow the tenors and basses to breath as they need to, without particular phrasing. If so, the *golden rule* should be borne in mind: in the middle of a word, never take a breath immediately before starting a new syllable; breathe only (a) between words, or (b) in mid-syllable.

C. Upton
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