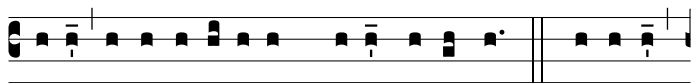


## IN PRINCIPIO VESPERARUM.

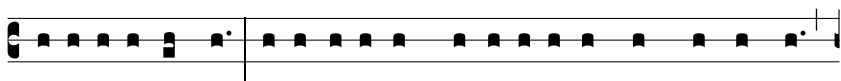
Tonus festivus.



E- us in adju-tó-ri- um mé- um inténde. ʀ. Dómi-ne



ad adju-vándum me fe-ští-na. Gló-ri- a Pá-tri, et Fí-li- o, et



Spi-rí-tu- i Sáncto. Sic-ut e-rat in princí-pi- o, et nunc, et semper



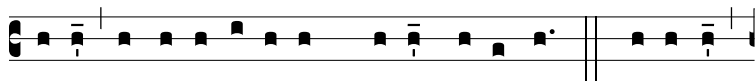
et in sæ-cu-la sæ-cu-ló-rum. Amen. Alle-lú-ia.

*A Septuagesima usque ad Pascha, loco Allelúia, dicitur:*

Laus ti-bi Dómi-ne Rex æ-térnæ gló-ri- æ.

*Hoc tono utendum est in Duplicibus, Semiduplicibus et Dominicis.*

Tonus ferialis.

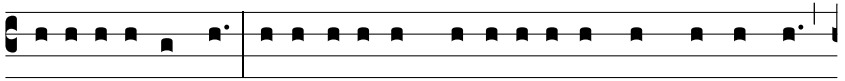


D

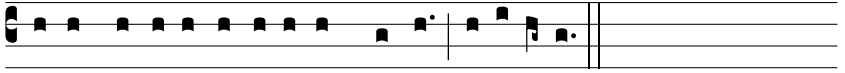
E- us in adju-tó-ri- um mé- um inténde. ʀ. Dómi-ne



ad adju-vándum me fe-ští-na. Gló-ri- a Pá-tri, et Fí-li- o, et



Spi-rí-tu- i Sáncto. Sic-ut é-rat in princí-pi- o, et nunc, et semper,



et in sǣ-cu-la sǣ-cu-ló-rum. Amen. Alle-lú-ia.



*Vel:* Laus tí-bi Dómi-ne Rex æ-térnæ gló-ri- æ.

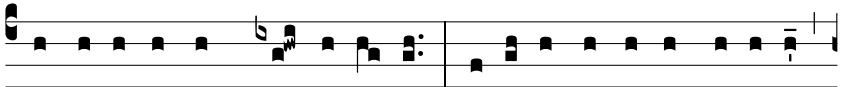
*Hoc tono utendum est supradictis diebus ad Completorium, et in Festis Simplicibus et Feriis etiam ad Vesperas.*

*Adhiberi potest ad libitum in Vesperis Festorum quæ cum majori solemnitate celebrantur.*

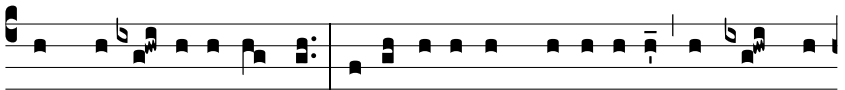
Tonus solemnis.



**D** E- us in adju-tó-ri- um me- um in-ténde. ⁊. Dómi-ne



ad adju-vándum me fe-ſtí-na. Gló-ri- a Pa-tri, et Fí-li- o



et Spi- rí- tu- i Sáncto. Sic-ut e-rat in princí-pi- o, et nunc, et



semper, et in sǣ-cu-la sǣ-cu-ló-rum. Amen. Al-le-lú-ia.



*Vel:* Laus ti-bi Dómi-ne Rex æ-térnæ gló-ri- æ.

# TONI PSALMORUM.

Tot sunt Toni regulares Psalmorum, quot modi cantionum, id est octo. Est etiam Tonus Peregrinus, et Tonus in directum, de quibus infra.

In singulis Tonis habetur initium seu inceptio, flexa (si in versiculo locus sit flexæ), mediatio, et terminatio.

In Tonis 1, 3, 4, 7 et 8 habentur variæ terminationes seu *Differentiæ*, quæ respondent variis modis quibus inchoantur Antiphonæ istorum tonorum, ita ut ex fine versiculi facilius evadat transitus ad Antiphonam quando resumitur debet.

Psalmus quilibet cum Antiphona cantandus, in ipso tono Antiphonæ cantari debet, et terminari in differentia quam Antiphona postulat.

In eodem tono variæ differentiæ designantur per litteram ultimæ notæ cuiusque differentiæ respondentem; id est A pro *la*; B pro *si*; C pro *ut*; D pro *re*; E pro *mi*; F pro *fa*; G pro *sol*.

Littera conveniens inseribitur cum ipso tono Antiphonæ: ponitur majuscula, quando respondet chordæ finali modi; secus, minuscula.

Si plures differentiæ ejusdem Toni terminantur in eadem nota, distinguuntur per numerum litteræ adjunctum: v. g. in Tono 1., g, g2, g3.

Psalmus quilibet intonandus est a Cantore cum initio proprii Toni, ad omnes Horas, etiam in Officio feriali vel pro Defunctis. Versiculi sequentes incipiuntur in chorda tenoris.

Si duo vel plures Psalmi, vel plures ejusdem Psalmi divisiones substant eadem Antiphonæ, et dicendi sunt cum distinctis *Gloria Patri*, intonatio rursus fieri debet a Cantore cum inceptione in initio cuiusque Psalmi vel divisionis. Sed si dicuntur sub eodem Gloria Patri, non fit nova intonatio.

In Canticis ex Evangelio (*Magnificat*, *Nunc dimittis*) inceptio fit ad singulos versus, etiam in Officio feriali vel pro Defunctis.

Pro Cantico *Magnificat* in singulis Tonis, antiqui utebantur quotidie modulatione solemniori, nempe magis ornata, quæ secundum usum nunc communior, usurpari potest saltem in Festis majoribus, seu primæ vel secundæ classis.

Quando Antiphona est tantum inchoanda ante Psalmum (ut in Semiduplicibus et infra), si ejus prima verba sunt eadem ac prima verba Psalmi et ex ipso Psalmo desumpta, Psalmus incipi debet in chorda tenoris, ab eo verbo in quo desinit inchoatio Antiphonæ. In Antiphonario post prima verba Psalmi quæ non repeti debent, ponitur signum ]. Si Antiphona componitur

ex primo versu Psalmi, ut Ant. *Qui habitat* in Officio Dedicationis, Cantor in Officio Duplici incipit Psalmum cum initio a secundo versu (nisi in fine Antiphonæ addatur Alleluia; tunc enim resumitur Psalmus a primo versu).

(Loco diiſſerentiæ g2 potest ad libitum usurpari Diff. g; et pro diiſſerentiā a3, Diff. a2.)

In omnibus Tonis Psalmorum flexa fit deprimendo ultimam syllabam ac etiam penultimam si sit brevis. Sed in monosyllaba vel hebraica dictione fit tantum sustinendo vocem in tenore, cum aliquantula pausa.<sup>1</sup>

(Loco huius ultimæ diiſſerentiæ quæ cum solis Antiphonis Confitemini Dómino, Dómine probásti et Alleluia in Vesperis ferialibus usurpatur, adhiberi potest diiſſerentiā g.)

Quando Antiphona notatur cum A\*, potest ad libitum adhiberi Differentia sequens.

Apud antiquos Mediatio fiebat ut in 1 Tono: sed a sæculo XVI sensim huius invaluit alterius Mediationis, quæ jam in antiquis Tonalibus reperitur ut secunda Mediatio pro longioribus versibus.

### Tonus peregrinus.

Hic Tonus adhibetur tantum pro Psalmo *In éxitu Israel* quando cantatur in Vesperis Dominicæ, et aliquoties pro Psalmo *Laudáte púeri* ad Vesperas.

*Vel ad lib.*

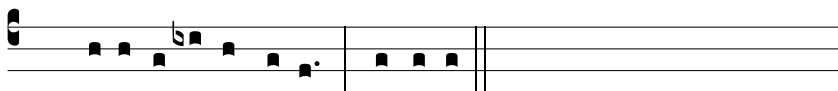
I n éx-i-tu Isra- el de **Ægýp-** to, \* domus Ja-cob... In éx-i-tu

Isra- el de **Ægýp-** to, \* domus Ja-cob de pópu-lo **bárba-** ro:

Fa-cta est Judæ- a san-cti- fi- cá- ti- o e- jus: *vel:* san-cti- fi- cá- ti- o

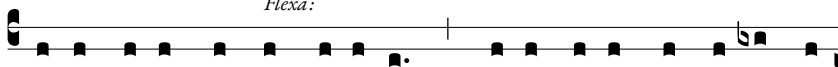
e- jus. \* Isra- el pot- é- stas e- jus. Ma- re vi- dit et fu- git:

<sup>1</sup>Ex decretis S.R.C. 8 Julii et 8 Decembris 1912, quando in Lectionibus et Versiculis et in Psalmorum mediationibus monosyllaba vel hebraica dictio occurrit, potest ad libitum immutari clausula, vel proferri sub modulatione consueta.



*vel:* Ma-re vi-dit et fu-git: \* Jordá-nis...

*Flexa:*



Ma-nus ha-bent, et non palpá-bunt: † pe-des ha-bent, et non ambu-



la-bunt: \* *vel:* et non ambu-la-bunt: \* non clamá-bunt in gúttu

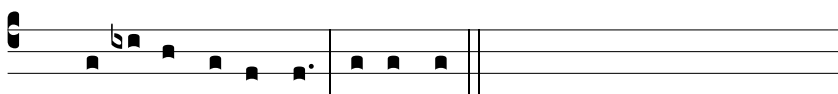
*Mediatio contracta*



re su-o. Be-ne-díctio dómu-i Isra-el: *vel:* dómu-i Isra-el: \*



be-ne-dí-xit dómu-i A-a-ron. Adjí-ci-at Dómi-nus su-per vos:

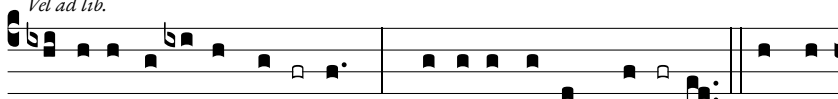


*vel:* Dó-mi-nus su-per vos: su-per vos,...

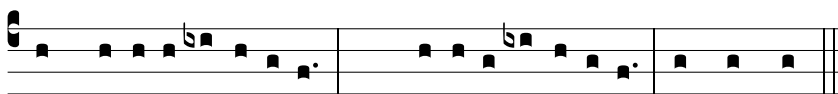


**L**audá-te pú- e-ri Dómi-num: \* laudá-te nomen Dómi-ni.

*Vel ad lib.*



Laudá-te pú- e-ri Dómi-num: \* laudá-te nomen Dómi-ni. Sit no-



men Dómi-ni be-ne-díctum, *vel:* Dómi-ni be-ne-díctum, ex hoc nunc,...

## Tonus in directum.

Hic Tonus usurpatur pro Psalmis qui dicendi prescribuntur in Precibus Officii sine Antiphona: ut pro Ps. 145. in Vesperis pro Defunctis et pro Ps. 69 in Litanis Sanctorum, etc.

**D** e- us, in adju- tó- ri- um me- *um intén-* de: \* Dó-

*Flexa.*

mi- ne ad adju- vándum me fe- stí- na. adjú- tor e- jus, †...

*Mediatio cum supervenienti.*

á- nima me- a Dómi- num, †... confí- de- re in princí- pi- bus.

*In monosyllaba etc.*

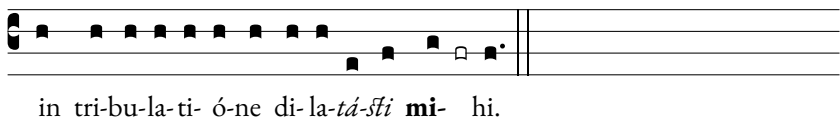
omnes qui quæ- runt te *vel:* omnes qui quæ- runt te pro- pi- ti-

á- ti- o est. *vel:* pro- pi- ti- á- ti- o est. li- be- rá- tor me- us es tu.

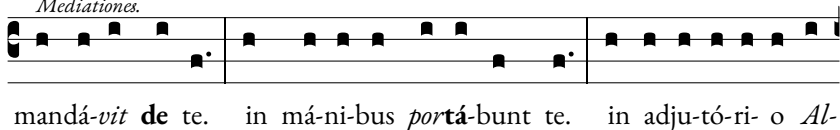
*vel:* li- be- rá- tor me- us es tu. réd- imet Isra- el *vel:* réd- imet Isra- el

In voce monosyllaba vel hebraica, flexa fit eodem modo quo supra, vel ad libitum recta voce et protracta cum pausa, sicut in aliis Tonis Psalmorum.

Sabbato Sancto ad Completorium pro Psalmis, et in Officio Resurrectio- nis Domini usque ad Vesperas Sabbati in Albis, pro Psalmis qui ad Horas cantantur sine Antiphona et pro Cantico *Nunc dimittis*, potest usurpari To- nus sequens:



*Mediationes.*

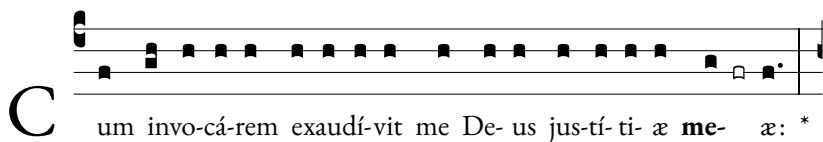


*Terminationes.*



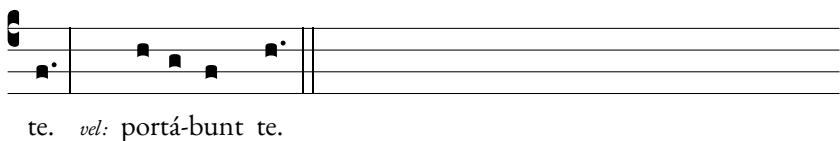
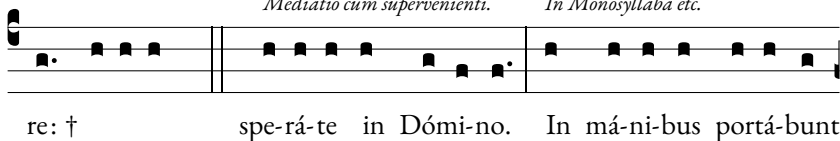
*Flexa ut in Tono 2 Psalmodie.*

In Commemoratione Omnium Fidelium Defunctorum, Psalmi ad Completorium, cantantur in Tono in directum ut supra, vel ad libitum in tono sequenti:



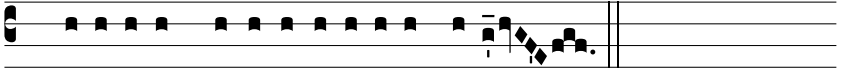
*Mediatio cum supervenienti.*

*In Monosyllaba etc.*

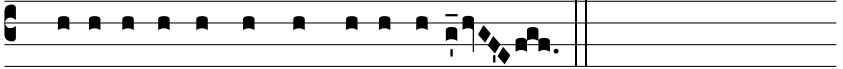


# TONI VERSICULORUM.

Tonus cum neuma.

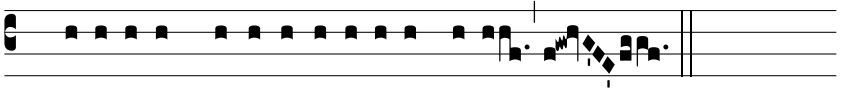


ψ. Di-ri-gá-tur Dómi-ne o-rá-ti- o me- a.

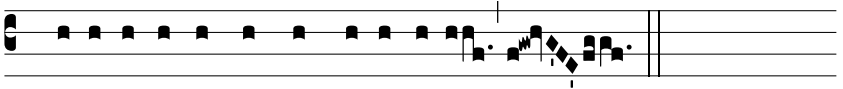


℞. Sic-ut incénsum in conspéctu tu- o.

*Vel juxta recentiorem usum.*



ψ. Di-ri-gá-tur Dómi-ne o-rá-ti- o me- a.

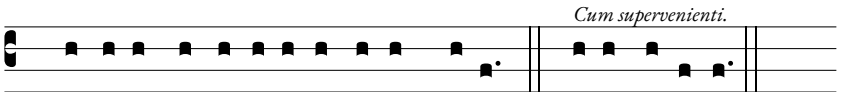


℞. Sic-ut incénsum in conspéctu tu- o.

*Sic cantatur ψ. cum ℞. suo post Hymnum, vel Responsorium breve. In quibusdam Festis solenmioribus, ψ. et ℞. cantantur in tono magis ornato, ut notatur propriis locis.*

Tonus simplex.

*Omnes Versiculi præter eos qui supra memorantur, cantantur in tono simplici (nisi aliter notetur), ut infra:*



*Cum supervenienti.*

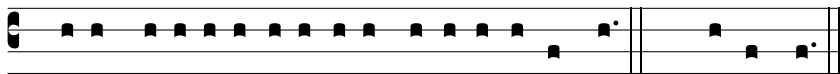
ψ. Digná-re me laudá-re te Virgo sacrá-ta. ... De- i Gé-ni-trix.



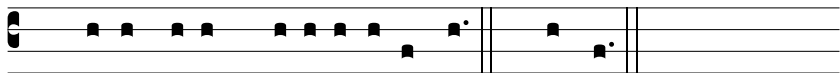
℞. Da mi-hi virtú-tem contra hostes tu- os.

*Si in fine occurrat vox monosyllaba vel hebraica indeclinabilis:*

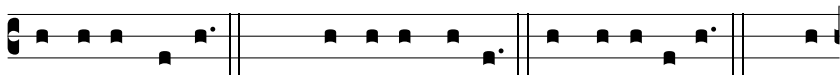




ψ. Fi- at mi-se-ri-córdi- a tu- a Domí-ne su-per nos. *vel:* su-per nos.



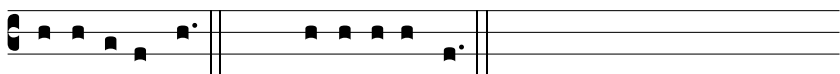
℞. Quemadmodum spe-rá-vimus in te. *vel:* in te.



mandá-vit de te. *vel:* mandá-vit de te. in Je-rú-sa-lem. *vel:* in



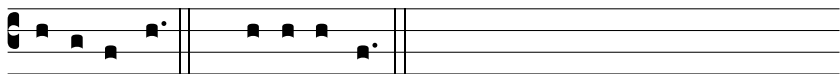
Je-rú-sa-lem. vi-tam æ-térnam. Amen. *vel:* vi-tam æ-térnam. Amen.



præ-vé-ni- et te. *vel:* præ-vé-ni- et te.



lí-be-ra me. *vel:* lí-be-ra me. pro-té-ge nos. *vel:* pro-té-ge nos.



ádj-u-va nos. *vel:* ádj-u-va nos.

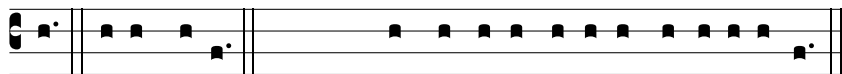
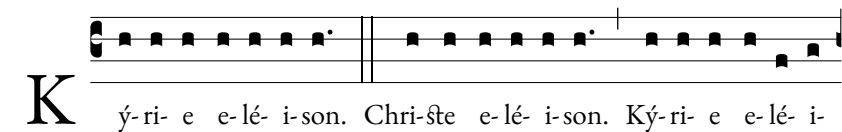
*Nota vocem ψ. Allelúia in fine Versiculi semper tractandam esse latino modo. Nomen vero Jesus, etiamsi declinetur, semper acui in ultima syllaba. Et hoc in omnibus Tonis communibus.*

*Quando Versiculus est solito longior, potest in eo fieri flexa † et metrum \*, eodem modo quo fiunt flexa et mediatio Tono Psalmorum in directum, ut supra.*

*ψ. Dóminus vobiscum ante vel post Orationem cantatur semper recta voce, nisi adhibeatur pro Oratione tonus antiquus ad libitum.*

*Pro Versiculis post Orationem in fine Officii confer que infra notantur ad Tonum Orationis.*

*Preces ad Completorium, cantantur in tono simplici Versiculorum; quibus præmittitur:*

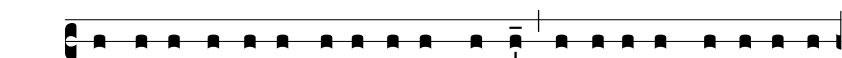


son. Pa-ter noster. *secreto. ψ.* Et ne nos indú-cas in tenta-ti- ó-nem.

*Confessio vero, sive in principio Completorii, sive intra Preces, non cantatur unquam, sed tota dicitur, cum ψ. Misreátur et Indulgentiam, voce recta et paulisper depressa.*

*Item, Preces ferales non cantantur, sed dicuntur recto tono, nisi contraria adsit consuetudo.*

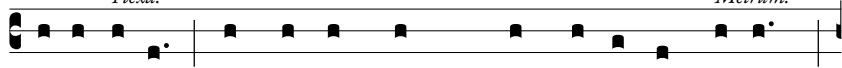
## TONUS CAPITULI.



I n di- é-bus il-lis salvá-bi-tur Ju-da, et Isra- el ha-bi-tá-bit

*Flexa.*

*Metrum.*



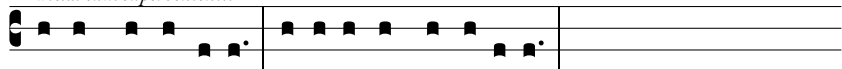
confi-dénter, † et hoc est nomen quod vo-cá-bunt e- um: \*

*Punctum.*



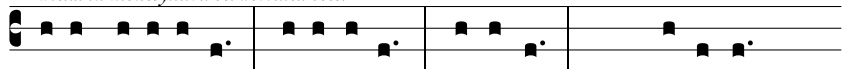
Dómi-nus jústus noster. ʀ. De- o grá-ti- as.

*Flexa cum supervenienti.*



de somno súrge-re. cré-di-tur ad ju-sti-ti- am.

*Flexa in monosyllaba vel hebraica voce.*



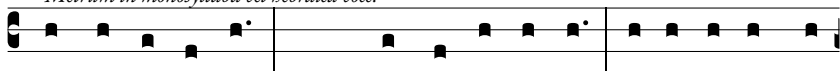
De- us cá-ri-tas est. De- i Ja-cob. scripta sunt. *vel:* scripta sunt.

*Metrum cum supervenienti.*



grá-ti- a et forti-tú-di-ne. honor et gló-ri- a.

*Metrum in monosyllaba vel hebraica voce.*



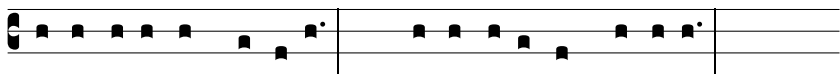
qui mit-tendus est. *vel:* qui mit-tendus est. invo-cá-tum est



su-per nos. *vel:* invo-cá-tum est su-per nos. quæ fé-cimus nos.

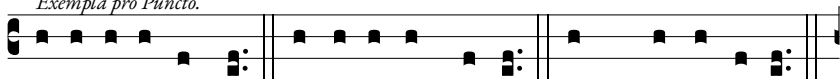


*vel:* quæ fé-cimus nos. Dómi-nus Ja-cob. *vel:* Dómi-nus Ja-cob.



nomen e-jus Emmá-nu-el. *vel:* nomen e-jus Emmá-nu-el.

*Exempla pro Puncto.*



di-li-génti-bus se. sæ-cu-ló-rum Amen. in Chri-ſto Je-su.



depre-cá-bi-tur. in perpé-tu-um. Dómi-nus omní-po-tens.

*Punctum non mutatur ad vocem monosyllabam vel hebraicam. Omittitur flexa si textus brevior sit vei alio modo non permittat.*

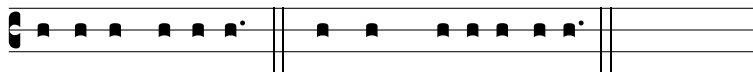
*Si loco flexæ vel metri, vel alibi in Capitulo occurrit interrogatio, modulatur ut in Lectione; sed si venerit in fine, servatur tonus puncti.*

## TONI ORATIONUM.

## Tonus festivus.

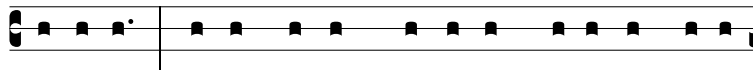
Hic tonus servatur quando Officium est Duplex, vel Semiduplex, vel de Dominica, in Vesperis ad Orationem principalem et ad Orationes Suffragiorum et Commemorationum.

D

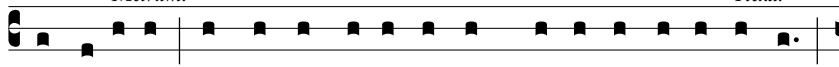


Omi-nus vo-bíscum. R. Et cum spí-ri-tu tu-o.

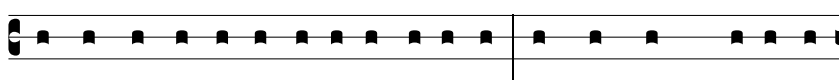
O



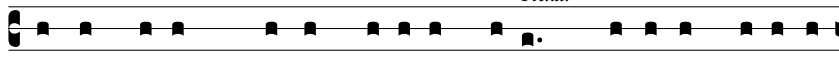
- rémus. Pre-ces nostras quæ-sumus Dómi-ne, clemén-

*Metrum.**Flexa.*

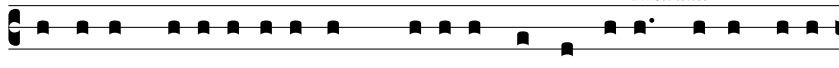
ter exáudi: atque a pecca-tó-rum víncu-lis abso-lú-tos,



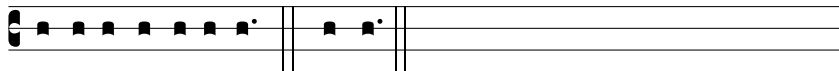
ab omni nos adver-si-tá-te custó-di. Per [eumdem] Dómi-num

*Flexa.*

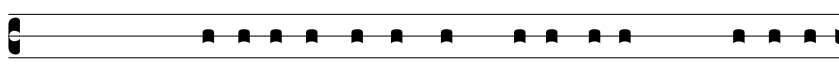
nostrum Je-sum Chri-stum Fí-li-um tu-um: qui te-cum vi-vit et

*Metrum.*

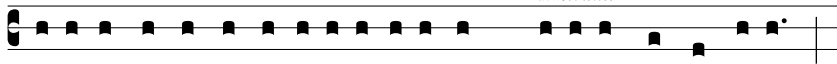
regnat in uni-tá-te [e-júsdem] Spí-ri-tus Sancti De-us: per ómni-a



sæ-cu-la sæ-cu-ló-rum R. Amen.



*Alia conclusio:* Qui vi-vis et regnas cum De-o Patre [vel: Qui te-cum

*Metrum.*

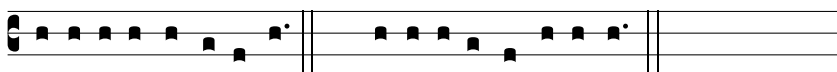
vi-vit et regnat] in u-ni-tá-te [e-júsdem] Spí-ri-tus Sancti De- us: *etc.*

*Metrum cum supervenienti.*

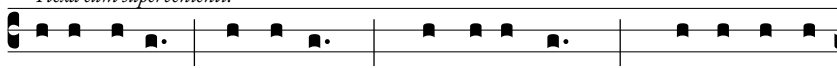
pi- e-tá-te pro-séque-re: ... sol-emni-tá-te læ-tí- fi-cas:

*Metrum in monosyllaba.*

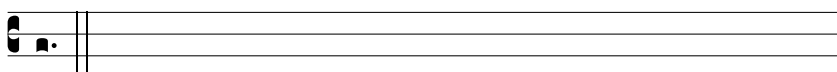
mo-ri- éndo confés-si sunt. *vel* con fés-si sunt. ...



de-co-rá-re digná-tus es. *vel* de-co-rá-re digná-tus es. ...

*Flexa cum supervenienti.*

percé- pimus quæ- sumus ... quæ recta sunt. ... pro- te- gendum



nos. ...

In ipsa Oratione fit primo metrum, deinde flexa. In conclusione vero prius flexa, deinde metrum. Metrum in Oratione fit plerumque ubi in textu habetur duplex punctum; flexa, ubi habetur punctum cum virgula, vel si non adsit, ad primam virgulam post metrum ubi permittit sensus; secus, omittitur.

In conclusione *Qui vivis* vel *Qui tecum vivit*, fit solummodo metrum.

Advertendum est verba *Jesum Christum Filium tuum*, aliquando in fine Orationis posita, pertinere ad corpus orationis, ut in Festo et in Octava S. Stephani. Conclusio tunc incipit ad verba *Qui tecum*.

(Diligenter notandum est, in hoc Vespérali, signa †, \*, Orationibus interjecta, non posita esse pro tono festivo supra descripto, sed pro *tonis antiquis ad libitum* qui infra traduntur. Porro præfata signa etsi aliquando, non semper concordant cum divisionibus istius toni festivi.)

## Tonus ferialis.

A) Diebus supra memoratis ad Horas minores, in Festis Simplicibus et Ferialibus ad omnes Horas, Orationes cantantur in tono, ut aiunt, *Feriali*; hoc est: recta voce a principia ad finem, solummodo sustentando tenorem ubi alias fieret metrum et flexa, et in fine.

B) Est etiam in usu alius tonus ferialis, qui assignatur pro Orationibus positus in fine Psalterii post Antiphonas B.M.V. et pro Officio Defunctorum quando cum minori clausula dicuntur. Inservit etiam pro Orationibus Litaniarum.

Hic alter tonus in omnibus convenit cum prima tono feriali (A), præterquam quod in fine Orationis, et conclusionis, fit punctum per semiditonus

## Tonus antiqui ad libitum.

Sed olim pro Orationibus duplex usurpabatur tonus, quorum usus in quibusdam Ecclesiis, et apud veteres Ordines perseverat cum variationibus quæ ad essentiam non pertinent: unus, *solemnis* dictus; alter, *simplex*.

Tonus *solemnis* adhibetur pro Oratione principali, pro Orationibus Suffragiorum et Commemorationum in Vesperis (idque totum sine distinctione ritus festivi vel ferialis).

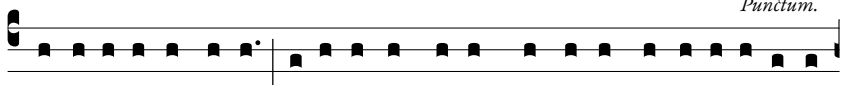
Tonus *simplex* inservit pro Oratione diei ad Horas minore, pro Oratione post Antiphonam B.M.V. in fine Officii, et ceteris Orationibus.

Adhibetur etiam in Officio Defunctorum, etiam ad Vesperas, in Exsequiis et Absolutionibus (non autem in Missa).

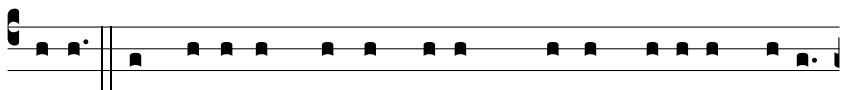
## Tonus sollemnis.

**D** Omi-nus vo-bis-cum. [Pax vo-bis]. R. Et cum spí-ri-tu tu-  
Flexa.

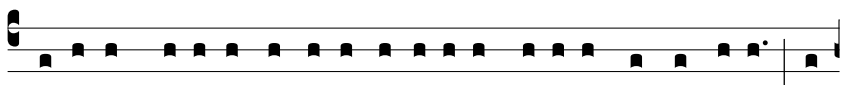
o. O-rémus. Ma-je-stá-tem tu- am Dómi-ne supplí-ci-ter ex-o-rá-  
mus: ut sic-ut Ecclé-si- æ tu- æ be- á-tus André- as Apósto-lus éxsti- tit

*Punctum.*

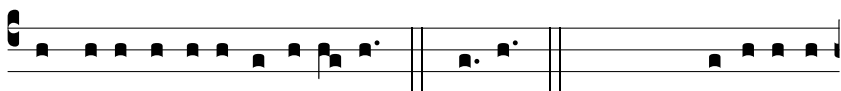
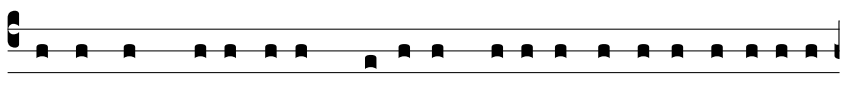
præ-di-cá-tor et rector; i-ta a-pud te sit pro no-bis perpé-tu-us inter-



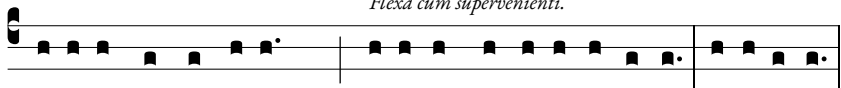
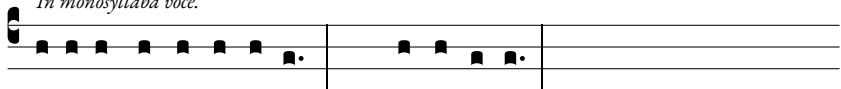
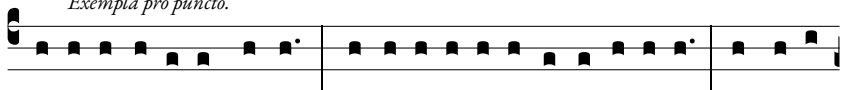
cëssor. Per Dómi-num nóstrum Je-sum Chri-stum Fí-li-um tu-um,



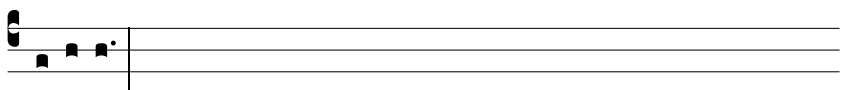
qui te-cum vi-vit et regnat in u-ni-tá-te Spí-ri-tus Sancti De-us, per

ómn-i a sæ-cu-la sæ-cu-ló-rum. R. Amen. *Alia conclusio:* Qui vi-vis et

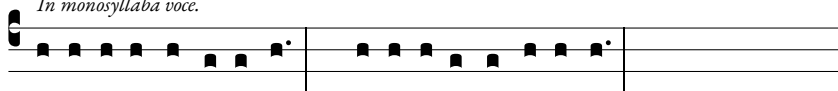
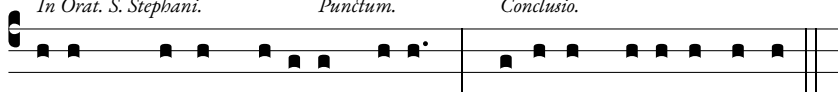
regnas cum De-o Patre [Qui te-cum vi-vit et regnat] in u-ni-tá-te

*Flexa cum supervenienti.*Spí-ri-tus Sancti De-us *etc.* pré-ci-bus nóstris accómo-da. afflí-gimur.*In monosyllaba voce.*mo-ri-éndo confés-si sunt. *vel.* confés-si sunt.*Exempla pro puncto.*

ve-tústa sérv-i-tus te-net. pro-pi-ti-a-ti ó-nis accé-le-ret. pérfru-i



læ-ti-a.

*In monosyllaba voce.*red-íme-re digná-tus es. *vel.* red-íme-re digná-tus es.*In Orat. S. Stephani.**Punctum.**Conclusio.*

Je-sum Chri-stum Fí-li-um tu-um. Qui te-cum vi-vit et regnat...

In ipsa Oratione fit flexa tantum, in fine primæ distinctionis.

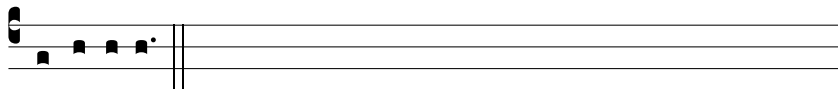
Post flexam, et post pausam quamlibet, tenor non statim, sed mediante unius toni intervallo, resumí debet.

Si Oratio sit solito longior, ut Oratio *A cunctis, Omnipotens sempitérne Deus* punctum fieri potest in ipso corpore Orationis semel vel pluries, prout fert textus, sed ita ut inter punctum et punctum fiat semper flexa.

Sic pro *Dóminus vobiscum* dicendus sit *ψ. Dómine exáudi*, sic cantatur:



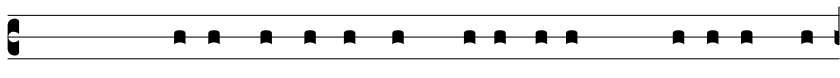
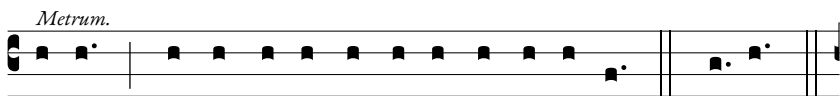
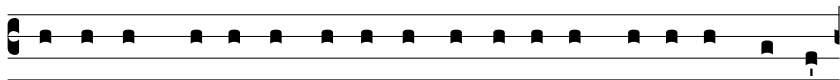
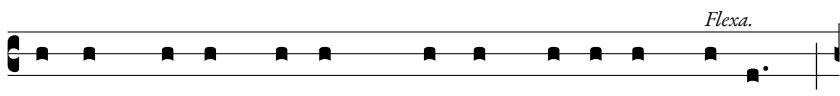
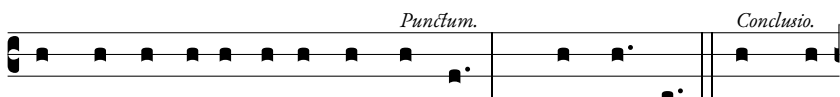
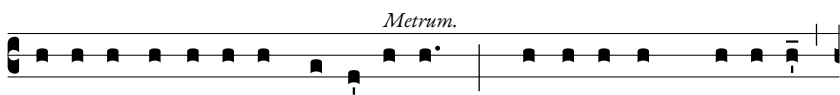
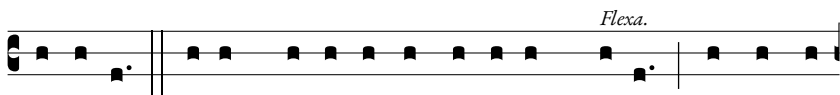
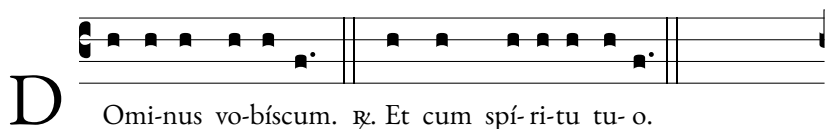
*ψ. Dómi-ne exáudi o-ra-ti-ó-nem me-am. ϣ. Et clamor me-us ad*



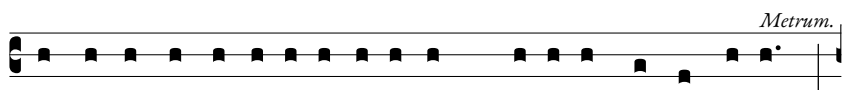
*te vé-ni-at.*



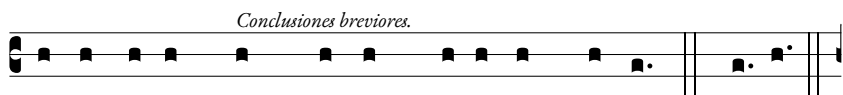
## Tonus simplex.



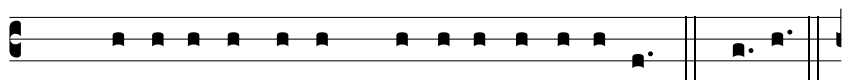
*Alia conclusio.* Qui vivis et regnas cum De-o Patre [*vel* Qui te-cum vivit



et regnat] in u-ni-tá-te [e-júsdem] Spí-ri-tus Sancti De-us, etc.



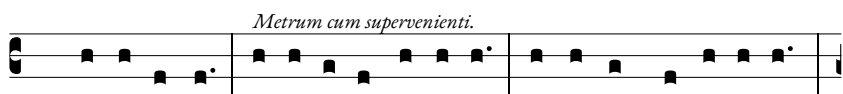
per ómni-a... Per Chri-stum Dómi-num nóstrum. R. Amen.



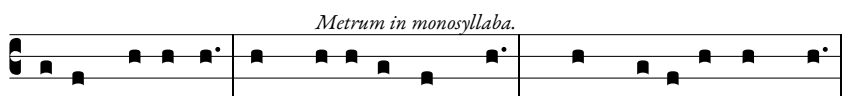
vel Qui vi-vas et regnas in sá-cu-la sá-cu-ló-rum. R. Amen.



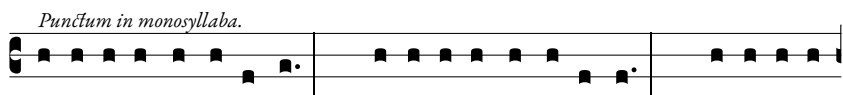
concé-de læ-tí-ti-am. confés-si sunt. vel confés-si sunt. digná-tus es.



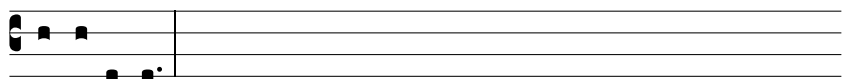
vel digná-tus es. subsí-di-a cónfe-rat. concé-de pro-pí-ti-us.



præsta quæ-sumus. ad pro-te-géndum nos. vel ad pro-te-géndum nos.



red-ime-re digná-tus es. vel red-ime-re digná-tus es. vel red-ime-re



digná-tus es.

Punctum in fine Orationis ante conclusionem fit per semiditonum vel per diapente, juxta receptum usum. Ante R. Amen, punctum semper fieri debet in semiditono, etiam si desit conclusio proprie dicta, ut in Oratione *Deus qui*

*salútis æternæ*, quando post Ant. *Alma redemptóris* dicitur.

Flexa regulariter fieri debet in fine primæ distinctionis; omittitur tantum quando Oratio est brevior. Metrum numquam omittendum est.

In Orationibus quæ longiores sunt, ut in Benedictionibus solemnibus, et in Pontificalibus Functionibus, alternantur flexa et metrum. Si vero textus in plures periodos dividatur, in fine cujusque periodi fit punctum ut in fine Orationis.

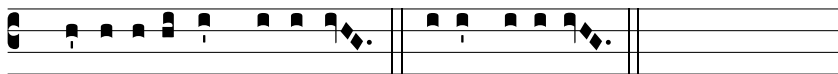
*Nota in hoc Antiphonario Orationes his signis muniri quæ tonis antiquis conveniunt. Scilicet ad signum †, debet fieri flexa tonis simplicis; ad \*, metrum. Si deest signum †, locus non est flexæ, quæ omittenda est.*

*In tono solemnī, flexa fit ad signum †; ad signum \*, pausa tantum. Si desit, flexa fit ad \*.*

*Orationes quæ in Vesperis tantum dicendæ sunt (Orationes Suffragiorum et Vesperarum in Feriis Quadragesimæ) unicum exhibent signum \*, pro flexa toni solemnī, in quo sunt cantandæ.*

## IN FINE HORARUM.

In fine Completorii, dicta Oratione, et post Orationem repetito ψ. *Dóminus vobiscum* R. *Et cum spíritu tuo*, dicitur:



ψ. Be-ne-di-cá-mus Dómi-no. R. De- o grá-ti- as.

Post ψ. *Benedicámus Dómino*, Benedictio *Benedicat et custódiat* dicitur ab eo qui præest, recta quidem, sed gravi et protracta voce.

Tunc dicitur Antiphona B.M.V. pro tempore cum ψ. et Oratione in altero tono feriali (vel antiquo simplici), si sit cantanda. Deinde, voce depressa et recta ut supra:

ψ. Divínium auxiliúm máneat semper nobíscum. R. Amen.

Isti Versiculi *Fidélium animæ*, *Dóminus det nobis*, *Divínium auxiliúm* dicuntur eodem modo ad Vesperas (si tunc dicendi sunt), post ψ. *Benedicámus Dómino* decantatum in tono competenti, ut infra.

## TONI ψ. BENEDICAMUS DOMINO.

*In fine Vesperarum, ψ. Benedicamus Domino cantatur a Cantore vel Cantoribus in uno ex tonis infra positís, prout qualitas diei vel Festis requirit. Eodem modo respondetur a Choro Deo gratias.*

## In Feſtibus Solemnibus.

## In I Vesperis.

2.  
B E-ne-di-cá-mus Dó-mi-no.  
Ꝛ. De- o grá-ti-as.

## In II Vesperis.

6.  
B E- ne- di- cá- mus Dó- mi- no.  
Ꝛ. De- o grá- ti- as.

5.  
B E-ne-di-cá-mus Dó-mi-no.  
Ꝛ. De- o grá-ti-as.

*Vel alio modo:*

## In Feſtibus Duplicibus.

## In I Vesperis.

2.

**B** E-ne-di-cá- mus Dó- mi-no.

De- o grá- ti- as.

## In II Vesperis.

8.

**B** E- ne-di-cá- mus Dómi-no.

De- o grá- ti- as.

## In Festibus Semiduplicibus.

In Vigilia Epiphaniæ, in Dominicis infra Octavas Nativitatis et Corporis Christi, et diebus infra Octavas quæ non sunt de B.M.V. (præter Octavas Paschæ, Ascensionis et Pentecostes)

## In utrisque Vesperis.

2.

**B** E-ne-di-cá-mus Dó- mi-no. De- o grá- ti- as.

## In Festibus Beatæ Mariæ Virginis.

*In Festis B. Mariæ Virginis majoribus cantatur Benedicamus Domino ut in aliis solemnibus Festis. In Festis ejusdem B. M. V. minoribus, in Diebus Octavis et infra Octavas ejusdem, ad Vesperas ut sequitur:*

I.  
B E-ne-di-cá-mus Dó-mi-no.

℞. De-o grá-ti-as.

## In Festis Simplicibus.

I.  
B E-ne-di-cá-mus Dó-mi-no. ℞. De-o grá-ti-as.

## In Officium de B.M.V. in Sabbato.

I.  
B E-ne-di-cá-mus Dó-mi-no. ℞. De-o grá-ti-as.

In Dominicis per annum  
et in Dom. Septuagesimæ, Sexagesimæ et Quinquagesimæ.

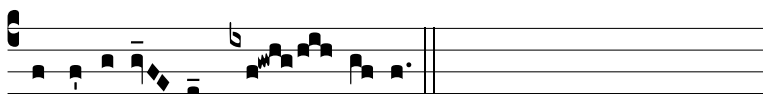
*Ad utrasque Vesperas si fiunt de Dominica.*

I.  
B E-ne-di-cá-mus Dó-mi-no.

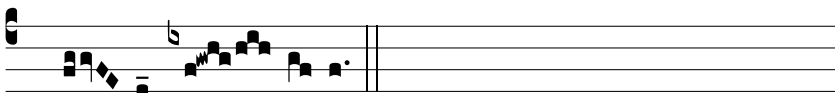
℞. De-o grá-ti-as.

## In Dominicis Adventus et Quadragesimæ.

*Ad utrasque Vesperas si fiunt de Dominica.*


6. 

**B** E-ne-di-cá- mus Dó- mi- no.

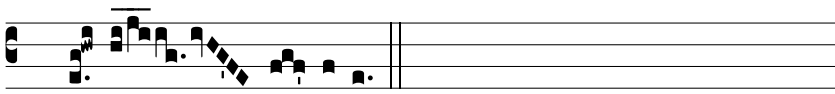


ꝫ. De- o grá- ti- as.

In Dominicis et in Feriis Temporis Paschalis  
(Quando Officium fit de Tempore.)

7. 

**B** E-ne-di-cámus Dó- mi-no.



ꝫ. De- o grá- ti- as.

## In Feriis.

4. 

**B** E-ne-di-cámus Dómi-no. ꝫ. De- o grá-ti- as.

*¶ In Festo Ascensionis, in Festo Pentecostes et duobus diebus seq., cantatur ut in Festis solemnibus.*

## DE CANTU HYMNORUM.

1. Hymni semper cantandi sunt in tono assignato, vel in uno ex assignatis si plures ponuntur ad libitum. Excipe tantum Tempus a Nativitate ad Epiphaniam decurrens, et Tempus Paschale usque ad Pentecosten: in quibus omnes Hymni (ejusdem metri) etiam in Officio Sanctorum cantandi sunt in tonis pro tempore propriis, ut in suis locis ponuntur, nisi aliter notetur.

2. Hymnus Completorii cantatur per annum in uno ex tribus tonis communibus in Psalterio positus, pro qualitate diei vel Festi, nisi aliter notetur.

Ratione vero Temporis currentis, i.e. Adventus, Nativitatis Domini, Quadragesimæ, Passionis, Paschalis, cantatur in tonis pro tempore assignatis, etiam in Festis occurrentibus, nisi aliter notetur.

In Festis qua habent doxologiam propriam, tonus specialis assignatur pro Completorio. Ad Vesperas Festorum qua occurrunt, tonus solitus servatur, etiam si mutanda sit doxologia.

## DECRETUM

*circa syllabas hypermetricas in cantu hymnorum.*

*Dubium de syllabis hypermetrici quoad cantum.* Sacra Rituum Congregatione pluries exposulatum fuit: «An regula descripta in Antiphonario Vaticano circa syllabas hypermetricas, quæ frequenter occurrunt in cantu hymnorum, scilicet quod ipsæ non elidantur, sed distinctæ pronuncientur propriaque nota cantentur, strictè et rigorose interpretanda sit, vel e contra liceat etiam ipsas syllabas elidere, præsertim si in praxi id facilius et convenientius censeatur»?

Et Sacra eadem Congregatio, audita specialis Commissionis pro cantu liturgico gregoriani sententia, propositæ quæstioni, re sedulo perpensa ita rescribendum censuit: «Negative ad primam partem, affirmative ad secundam». Atque ita rescripsit et declaravit die 14 Maii 1915.

A. CARD. VICO, *Pro-Præfectus*.

† Petrus La Fontaine, Patriarcha electus Venetiarum, *Secretarius*.

(Acta Apost. Sedis, 1915, fasc. 9, p. 237).

In fine Hymnorum sic cantatur *Amen* per octo Tonos.



## TONI ALLELUIA.

quomodo sit cantandurn tempore Paschali per octo tonos, nisi jam aliter notetur.



## In fine Antiphonarum.

Tono I. II. III. IV E, g.

Al-le- lú- ia. Alle-lú- ia. Al-le- lú- ia. Al-le- lú- ia.

IV A, a\*, d. V. VI. VII et VIII.

Alle-lú- ia. Alle-lú- ia. Alle-lú- ia. Alle-lú- ia.