

# VESPERALE ROMANUM

A PIO PAPA X RESTITUTUM ET EDITUM  
RHYTHMICIS SIGNIS A SOLESMENSIBUS  
MONACHIS ORNATUM

SANCTA MARIA AB ASSUMPTIONE  
MMXXIV







# PRÆMIUM.

## Preface to the *Vesperale Romanum*.

The *Vesperale Romanum* is the book containing the chants and texts of the evening offices, that is, of Vespers and of Compline. After the Vatican commission published the official edition of the *Antiphonale Romanum* for the day hours, excluding Matins, in 1912, a vesperale followed in 1913. This edition however suffers from some problems, namely the psalter of 1911 is included, but the texts, calendar, and rubrics are still those of the office of Saint Pius V as amended; it does not therefore conform to the *editio typica* issued by Saint Pius X.

The monks of the abbey of Saint-Pierre de Solesmes, whose research of medieval manuscripts inspired the Vatican commission published their own vesperale, with the rhythmic signs favored by Dom André Mocquereau, long-time choirmaster of the abbey, but this edition was less popular than the other editions, namely the *Liber Usualis* which contains the chant for Sundays, feasts, and Holy Week, but not ferial days otherwise.

### Why a new vesperale?

Above all, this new edition intended as a replacement for print copies, given that neither the full antiphonal nor either vesperale (the Vatican and Solesmes editions) are in print. Further, we took advantage of Gregorio, which allows for computer typesetting of Gregorian chant via LuaLaTeX; this is superior to relying on scans, since even if a high-quality scan were available, the quality of the printed score would quickly deteriorate, which is the case with the republished editions of chant, where the neumes such as the *quilisma* or the rhythmic signs, notably the *ictus* or *vertical episema*, are not always identifiable.

However, this is not simply a reproduction. We aim to improve upon the traditional books to make the book as easy to use as possible, although a certain familiarity with the office is required due to the nature of a printed book.

## Editorial Principles.

The vesperale project follows at its heart the office before the changes of Pope Pius XII, with some latitude, e.g. we include Ss. Anthony and Lawrence Brindisi among the Doctors; one is free to choose this antiphon or the antiphon from the respective common, according to the rubrics.

The Common of Popes and the new offices of Saint Joseph the Worker (May 1), of the Queenship of the Blessed Virgin Mary (May 31) of the Assumption, and of the Immaculate Heart Blessed Virgin Mary, introduced by Pope Pius XII before 1954 (obligatory as of 1955), Vespers of Holy Saturday introduced in 1955 for Holy Week in 1956, and two feasts introduced by Saint John XXIII in the rubrics of 1960 are included in an appendix.

For the most part, it is possible to use the *Divino Afflatu* offices for the 1960 office, which is already the case for most people using a vintage *Liber Usualis*.

This aims to be a practical book to be put out as soon as possible, and we do not intend to include any melodic restitutions, which also avoids upsetting the faithful. Therefore, while we plan to include the ancient hymns in the appendix, due to great demand and interest, and following the Vatican edition, we intend to keep mode 3 psalms with a dominant of Do, the newer mode 6 tone, the familiar mode 2 psalm final etc. as in the Vatican Edition and in the Solesmes editions. We will, however, deviate, because custom has changed with respect to endings for which A\* indicates an alternative of a podatus (4A\* and 8G\*): the endings will be given at the end of the first verse. This deviates even from Solesmes practice: Dom Suñol decreed that the podatus was to be sung only at the doxology.

Since the psalm ending is provided, EUOUAE is not included for most psalm antiphons. But as this is a practical edition, the *Magnificat* will be printed in one block by tone as in the *Liber Usualis*, and so EUOUAE will be kept in the antiphons. It is also kept in some cases where a page turn is required.

The rhythmic signs are kept. As the scores from the Solesmes editions are already available, little editorial intervention is needed to make the scores usable for typesetting. Further, given the number of chanters who still use even the *ictus*, it is better to abstain and to reproduce the signs, ideally up to the 1960 edition of the *Liber antiphonarius*, wherein most but not all *redundant cadences*, such as in mode VIII antiphons have, on the penultimate and ultimate syllables before a half bar and especially a full bar, two dotted *puncta*. In

this case, the spondaic or paryoxytonic syllable, that is with an accent on the penult, is given two dots by Dom Gajard, whereas Dom Mocquereau, who, treats the question in *Le nombre musicale grégorien*, vol. 2, nevertheless did not in his published editions. This conforms with the work done to date with Gregobase.

We wish to facilitate chanting, and the direction of chanters by choirmasters, by providing pointed psalms (italics and bolding following the *Liber Usualis*, with the first verse of the psalm notated under every antiphon or, for the common and proper of saints and for the variable psalms of major feasts of the temporal cycle, at least once per division of the book so as to reduce repetition but in minimizing the turns needed and the number of ribbons or bookmarks.

For the psalter, antiphons are given as in the antiphonal (and *Liber Usualis*) for Sunday and Saturday Vespers and at Compline; otherwise, the psalms and antiphons are as in the *Liber Usualis*, with the full antiphon at the beginning of the corresponding psalm, to facilitate chanting on double feasts which use the ferial psalms and antiphons. In the psalter, we give the first verse of psalms which have a different first verse from the antiphon (e.g. at Friday Compline). Proper antiphons in the other parts of the book are given before the psalm, as is done with Matins and during the Triduum in the *Liber Usualis* in the *Liber Usualis*.

In the *Liber Usualis*, the singer is forced to turn delicate pages in order to find most of the psalms, and the book is very unbalanced, particularly for Sunday Vespers, which is in the first third of the book. We aim to avoid this by moving the psalter to the middle, as in postconciliar editions. This should also maximize the life of the binding. Further, the size will hew as closely as possible to that of the modern Solesmes antiphonal.

The tones of the hymns are taken from the 1912 edition as reproduced by Solesmes; the elisions are given per the *Liber antiphonarius*, that is to say that hypermetric syllables are left in, to let those chanters who sing them sing them and to let those who omit them do so as well.

The *Magnificat* will be given in full with all of the tones necessary, as in the *Liber Usualis*; the antiphonal gives the first half but presumes that the chanter memorized the second half of the text and can correctly apply the tones. (When the canticle is sung to tone 4E, the dactyls test even the best chanters.)

The common tones will also be reproduced in a dedicated section (as in the

antiphonal, and therefore not in the psalter), along with the chants needed for benediction, and a supplement for the 1960 office. We also include the proper of France.

The verse numbers beginning at “1” are kept from the form of the *Liber Usualis* as a reference for choirmasters working with singers and organists not sufficiently fluent in Latin, particularly useful in finding their place in rehearsals or keeping track of divisions while singing the office; this is a primary practical consideration, even though the numbers are not biblical, but it is to be noted that the divisions do not correspond to the biblical divisions as it is.



# DECRETA S.R.C.

Decreta, quibus non derogatur per typicam Antiphonalis Romani editionem, hic addere in gratiam Lectoris Editoribus visum est.

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## DECRETUM

*seu declaratio super editione Vaticana ejusque reproductione quoad libros liturgicos gregorianos.*

Cum postulatum fuerit, an Episcopi possint propriam approbationem donare libris cantus gregoriani, melodias Vaticanæ editionis adamussim reproductas continentibus, sed cum signorum rhythmicorum indicatione, privata auctoritate additorum?

Sacra Rituum Congregatio, ad majorem declarationem Decreti n. 4259, 25 Januarii vertentis anni, respondendum censuit: Editionibus in subsidium scholarum cantorum, signis rhythmicis, uti vacant, privata auctoritate ornatis, poterunt Ordinarii, in sua quisque Dioecesi, apponere *Imprimatur*, dum modo constet, cetera, quæ in Decretis Sacræ Rituum Congregationis injuncta sunt, quoad cantus gregoriani restaurationem, fuisse servata.

Quam resolutionem Sanctissimo Domino nostro Pio Papæ X, per Sacrorum Rituum Congregationis Secretarium relatam, Sanctitas Sua ratam habuit et probavit.

Die 11 Aprilis 1911. (n. 4263. Vol. VI., p. 114. Decret. authent. S.R.C.)

## DECRETUM

*circa modulandas monosyllabas vel hebraicas voces in lectionibus, versiculis et psalmis.*

A quibusdam cantus gregoriani magistris Sacræ Rituum Congregationi sequens dubium pro opportuna solutione expositum fuit; nimirum:

An in cantandis Lectionibus et Versiculis, præsertim vero in Psalmorum mediantibus ad asteriscum, quando vel dictio monosyllaba vel hebraica vox occurrit, immutari possit clausula, vel cantilena proferri sub modulatione consueta?

Et Sacra eadem Congregatio, approbante Sanctissimo Domino nostro Pio Papa X, rescribere statuit: *Affirmative ad utrumque.*

Die 8 Julii 1912.

FR. S. CARD. MARTINELLI, S.R.C. *Præfictis.*

L. † S.

† Petrus La Fontaine, Episc. Charystien., *Secretarius.*

(Acta Apost. Sedis, Vol. IV., p. 539)

## 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, stricte et rigore 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 gregoriano 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).