

# INTRODUCTION.

This new English Edition of the *Liber Usualis* gives a brief summary of the Rules for the proper execution and interpretation of the Vatican Edition of the Roman Chant, according to the Solesmes Method.

The Vatican Edition contains the Official Musical Text. *To ensure uniformity in the rendering* of the Chant of the Church, ecclesiastical legislation provides that this musical text may be used "with the addition of the Solesmes Rhythmic signs", as an aid.

The use of these signs is officially authorised by the Congregation of Rites. Musicians, generally, have long since experienced the wisdom and even the necessity of this official sanction to the Solesmes Method as the sure means to secure a desired and uniform system of interpretation.

As in all Art-forms, so in Plainsong, rules are the outcome of a wide practical experience, insight and research. The Rules presented here have been worked out and co-ordinated by the Benedictine monks of the Solesmes Congregation. Based as they are on the ancient Manuscript Records, which have been thoroughly examined in their application to the Vatican text, those Rules have for some fifty years proved their efficacy as a convincing guide to the proper unified execution of the Gregorian melodies in the daily carrying out of the Liturgy by the monks of Solesmes themselves.

Our Holy Father, Pope PIUS XI, in an autograph letter to His Eminence Cardinal Dubois, on the occasion of the Founding of the Gregorian Institute, at Paris, in 1924, writes: *"We commend you no less warmly for having secured the services of these same Solesmes monks to teach in the Paris Institute; since, on account of their perfect mastery of the subject, they interpret Gregorian music with a finished perfection which leaves nothing to be desired"*.

With this quotation of an august commendation, the present Edition is now offered by the Solesmes monks, that the Roman Chant may be a profitable instrument *"capable of raising the mind to God, and better fitted than any other to foster the piety of the Nations"*.

This Edition with complete musical notation includes the following:

1. The Kyrie with *Cantus ad libitum*
2. The Mass of the Sundays and Feasts including those of double rank throughout the year, with Vespers and Compline for the same.
3. Prime, Terce, Sext, None, for Sundays and Feasts of the First and Second Class.
4. Matins of Christmas, Easter, Pentecost, Corpus Christi; Lauds for Feasts of the First Class.
5. The Litanies: the Mass of Rogation Days, Ember Days, Easter and Whitsun weeks; the Vigils of Christmas, Epiphany and Whitsun.
6. The services of Ash Wednesday, the Triduum of Holy Week and Easter Day.
7. The principal Votive Masses and the Offices for the Dead.

In the beginning of the book will be found the Common Tones of the Mass and Office. Chants for special occasions, e.g. the Blessing of the Holy Oils, Ordinations, etc, are included in the Appendix.

A practical feature of this work should be noticed and will, it is hoped, be much appreciated: all the Vesper Psalms are set out with the various Tones to which they are sung (see pp 000). The Intonation, Flex, and Cadences are clearly marked for each Psalm. This has not been done for Lauds and the Hours, since these are generally sung by more experienced Choirs.

A small number of Chants for Benediction has been added; the scope of this manual does not allow of a larger number than those in current use. Where greater variety is needed, recourse may be had to special publications and Benediction Manuals already in existence.

The sources of this Compendium are the Missal, the Ritual, the Gradual and the Antiphonary. Recent decisions of the Congregation of Rites have been taken into account. Pieces which have not yet appeared in the Vatican Edition are taken from the approved publications of the Benedictines of Solesmes.

Voce vita non discordet;  
Cum vox vita non remordet,  
Dulce est symphonia. (Adam of St Victor)

Feast of St Gregory 1934.

# PREFACE TO THE VATICAN EDITION

OF THE ROMAN CHANT.

*The place of honour in this Solesmes Edition of the Vatican Official text is given to the Vatican Preface. Its wise counsels and general Principles of interpretation are embodied, elucidated and enlarged upon in the Rules given further on.*

Holy Mother the Church has received from God the charge of training the souls of the faithful in all holiness, and for this noble end has ever made a happy use of the help of the sacred Liturgy. Wherein — in order that men's minds may not be sundered by differences, but that, on the contrary, the unity which gives vigour and beauty to the mystical body of Christ might flourish unimpaired — she has been zealous to keep the traditions of our forefathers, ever trying diligently to discover and boldly to restore any which might have been forgotten in the course of the ages.

Now among those things which most nearly touch the sacred Liturgy, being as it were interwoven therein and giving it splendour and impressiveness, the first place must be assigned to the Sacred Chant. We have, indeed, all learnt from experience that it gives a certain breadth to divine worship and uplifts the mind in wondrous wise to heavenly things. Wherefore the Church has never ceased to recommend the use of the Chant, and has striven with the greatest assiduity and diligence to prevent its decline from its pristine dignity.

To this end liturgical music must possess those characteristics which make it pre-eminently sacred and adapted to the good of souls. It must surely emphasise above all else the dignity of divine worship, and at the same time be able to express pleasantly and truly the sentiments of the christian soul. It must also be catholic, answering to the needs of every people, country and age, and combine simplicity with artistic perfection.

All these characteristics, however, are nowhere to be found in a higher degree than in Gregorian Chant — *the special Chant of the Roman Church, who has received it alone by inheritance from the Fathers, has kept it carefully throughout the ages in her records, and commends it to the faithful as her own, ordering its exclusive use in certain parts of the Liturgy.* (Motu Proprio. Nov. 22. 1903. n. 3.)

Certainly in the course of time the Gregorian Chant incurred no small loss of purity. This was chiefly because the special rules of the Chant, as traditionally received from the Fathers, were either negligently overlooked or allowed to be altogether forgotten. Hence arose an evident decline in the spirit which is spoken of as "liturgical", and the "spirit of prayer", while at the same time the beauty and grace of the sacred melodies, if they did not wholly disappear, were certainly affected for the worse.

But the Sovereign Pontiff, Pius X. — may his enterprise be crowned with good fortune and success! — emulating herein the zealous endeavours of his predecessors, determined and took measures to prevent any further decadence in the Gregorian Chant. Wherefore, in his Motu Proprio, issued on November 22nd, 1903, he accurately and clearly laid down the principles (surely the first step of reform) whereon the ecclesiasti-

cal Chant is based and whereby it is controlled; he gathered together at the same time the principal regulations of the Church against the various abuses which had crept into the Chant in the course of time. And then appeared the Decree of the Congregation of Rites, issued on January 8th, 1904, wherein clearer directions were give for the restoration of the Gregorian Chant.

Nevertheless it remained for the Roman Church and the other Churches which follow her Rite, to provide themselves with books containing the true melodies of the Gregorian Chant. His Holiness, Pius X, had this in view when, in his *Motu Proprio*, promulgated on April 25th, 1904, he declared: the Gregorian melodies were to be restored in their integrity and identity, after the authority of the earliest manuscripts, taking account of the legitimate tradition of past ages, as well as of the actual use of the Liturgy of to-day.

Guided by these rules and standards, those who had taken the task in hand at the bidding of the Pope set to work to revise the books then in use. The first things they had to do was to undertake a thorough and well considered examination of the primitive manuscripts. This procedure was clearly a wise one; for documents of this kind are not merely to be esteemed on account of their antiquity, which unites them so closely to the beginnings of the Gregorian Chant, but chiefly because they were written in the very ages in which the Chant was most flourishing. For although the more remote the origin of the melodies and the longer they have been in use amongst the ancients, the more worthy they might be of finding a place in the new edition which was in hand, nevertheless, what gives them the right of being included is their religious an artistic flavour, and their power of giving suitable expression to liturgical prayer.

Therefore, in studying the manuscripts, thus was the primary object which was kept in view: not indeed to admit off-hand, on the sole ground of antiquity, whatever happened to be most ancient, but, since the restoration of the ecclesiastical Chant had to depend not only on paleographical considerations, but also was to draw upon history, musical and Gregorian art, and even upon experience and upon the rules of the sacred liturgy, it was necessary to have regard to all of these things at the same time; lest a piece, composed perhaps with the learning of antiquity, should fall short in some of the other conditions, and do injury to Catholic tradition by depriving many centuries of the right of contributing something good, or even better than itself, to the patrimony of the Church. For it is by no means to be admitted that what we call the Gregorian tradition may be confined within the space of a few years; but it embraces all those centuries which cultivated the art of the Gregorian Chant with more or less zeal and proficiency. *The Church*, says the Holy Father in the *Motu Proprio* already mentioned, *as cultivated and fostered the progress of the arts unceasingly, allowing for the use of religion all things good and beautiful discovered by man in the course of the ages, provided that liturgical rules be observed.*

The work of the present edition has been carried out in accordance with these wise directions delivered by Our Most Holy Lord Pope Pius X.

The Church certainly gives freedom to all the learned to settle the age and condition of the Gregorian melodies, and to pass judgment upon their artistic skill. She only reserves to herself one right, to wit, that of supplying and prescribing to the Bishops and the faithful such a text of the sacred Chant as may contribute to the fitting splendour

of divine worship and to the edification of souls, after being restored according to the traditional records.

Enough has already been said above to show how solidly based was the work so wisely undertaken of restoring the ancient and legitimate melodies of the Church to their integrity. But for the convenience of those who will be using the choir books edited in accordance with that has already been laid down, it is well to add here a few remarks about the proper notes and figures of the Gregorian Chant as well as about the right way of interpreting them.

For the proper execution of the Chant, the manner of forming the notes and of linking them together, established by our forefathers and in constant and universal use in the Middle Ages, is of great importance and is recommended still as the norm for modern Editors. The following tables give the principal forms of these notes or neums along with their names:

			
Punctum	Virga	Bivirga	Punctum inclinatum (Diamond)
			
Podatus <i>or</i> Pes	Clivis <i>or</i> Flexa	Epiphonus	Cephalicus
			
Scandicus	Salicus	Climacus	Ancus
			
Torculus	Porrectus	Torculus resupinus	Porrectus flexus
			
Pes subpunctis	Scandicus subpunctis	Scandicus flexus	Climacus resupinus
			
Strophicus	Pes strophicus	Clivis strophica <i>or</i> Clivis <i>with an Oriscus</i>	Torculus strophicus <i>or</i> Torculus <i>with an</i> Oriscus
			
Pressus	<i>Other Pressus or apposed neums</i>	Trigon	
			
Quilisma			
			
	<i>Longer or compound Neums</i>		

To avoid all error and doubt in the interpretation of the above notation, the following observations are to be noted:

1. Of the two notes of the *Podatus*, the lower note must be sung before the upper note immediately above it.



fa sol ré la sol ut

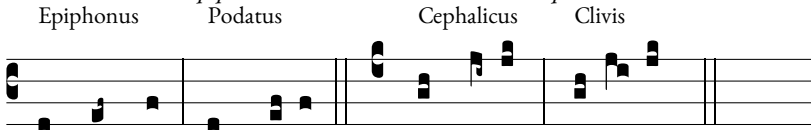
2. The heavy slanting line of the *Porrectus* stands for the two notes which it links together, so that the first note is given at the top of the line and the lower note at the lower end of the line:



la sol la la fa sol sol mi sol fa sol re mi

3. The half-note, which terminates the *Cephalicus* and the *Epiphonus*, only occurs at the end of a syllable when the next syllable leads on to the combination of two vowels like a diphthong, as e.g. *AUTem, EIus, alleluia*: or cases the nature of the syllables obliges the voice, in passing from one to the other, to flow or become "liquescent", so that, being confined in the mouth, it does not seem to end, but to lose half its force rather than its duration. (Cf. Guido. *Microl.* Cf. XV.)

When, however, the nature of the syllables requires a sound which is not liquescent but emitted in full, the *Epiphonus* becomes a *Podatus*, the *Cephalicus* a *Clivis*:



A summo. In so-le. Te laudat. Sol-vé-bant.

It sometimes happens that two notes follow another higher note or *Virga* in the manner of a *Climacus*; they may be liquescent, at any rate the last of them. In this

case they are represented by two diamond shaped notes of smaller size, or they

are changed into a *Cephalicus* following the *Virga*. This kind of neum, which is akin to the *Climacus*, is called an *Ancus*.

4. When several simple notes as in the *Strophicus* or the *Pressus* or the like are in apposition, that is to say, so written on the same line as to be near one another, they must be sustained for a length of time in proportion to their number. There is, however, this difference between the *Strophicus* and the *Pressus*, that the latter should be sung with more intensity, or even, if it be preferred, *tremolo*; the former more softly, unless the tonic accent of the corresponding syllable require a stronger impulse.

5. There is another kind of *tremolo* note, i.e. the *Quilisma*, which appears in the chant like a "melodic blossom". It is called a "*nota volubilis*" and "*gradata*", a note with a trill and gradually ascending. If one has not learnt how to execute these "*tremolo*" or shaken notes, or, knowing how to render them, has nevertheless to sing with others, he

should merely strike the preceding note with a sharper impulse so as to refine the sound of the *Quilisma* rather than quicken it.

6. The tailed note which marks the top of the *Climacus*, *Clivis* and *Porrectus*, is a distinguishing characteristic of these neumatic forms as they have been handed down by our forefathers. This particular note often receives a stronger impulse, not because it is tailed, but because it is not joined to any preceding note, and therefore it gets a direct vocal impulse. The little line which is sometimes drawn from one note to the next merely serves to bind the two together.

7. In themselves the descending diamond notes, which in certain neums follow the

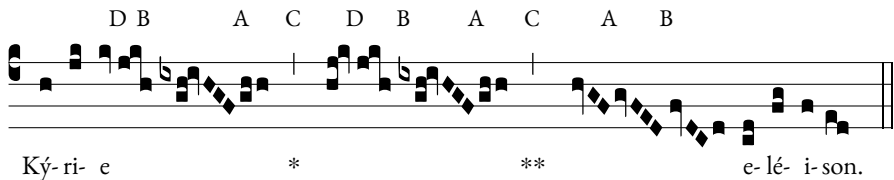
culminating note, have no *special* time-value ♩♩. Their peculiar form and their slanting arrangement show their subordination to the culminating note, and must therefore be rendered by connecting the notes together.

Single neums, however their constituent parts may be combined in the writing, are to be sung as a single whole, in such wise that the notes which follow the first may appear to spring from it, making all the notes rise and flow from a single vocal impulse.

The reason which demands the joining together of the notes of the same neum, both in the musical text and in the singing of it, also requires that the neums should be marked off from one another alike for the eye and for the ear: and this is done in various ways according to the various contexts.

1. When several neums correspond with several syllables, and the syllables are separately articulated, the neums are thereby divided. Then the neum adapted to each syllable changes its quality and strength by receiving a stronger accent if the syllable to which it belongs is strongly accented, but it is weaker if the nature of the corresponding syllable needs less emphasis.

2. When several neums are adapted to the same syllable, then the whole series is so divided into parts that some flow on almost, or altogether, linked to one another (see A below): whereas others are separated by a wider interval (B), or by a dividing line (C), and are sustained by a slight *ritenuto* of the voice (*mora vocis*) at the final syllable, a slight breathing being permitted if required:



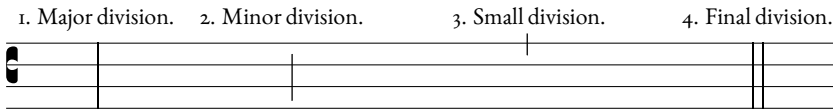
Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but rather a longer pause.

According to the "golden rule", there must be no pause at the end of any neum followed immediately by a new syllable of the same word; by no means must there be a lengthening of sound still less a silent beat, for this would break up and spoil the diction.

In every piece of chant such divisions must be observed as the words or melodies require or allow. To assist singers various signs of musical punctuation are already in



use in Chant books, according to the kind or extent of the various divisions or pauses:  
v. g.



1. A major division or pause, also called a dividing pause, is made by giving a greater prolongation to the last notes and by taking a full breath.

2. A minor pause, or subdivisinal pause, requires a lesser prolongation, and gives time for a short breath.

3. A brief pause or small division indicates a short sustaining of the voice, and permits, if necessary, the taking of a very short breath. Should the singer require to take breath at more frequent intervals, he may snatch one wherever the words or music allow an interstice, but he must never make any break in the words or neums themselves.

4. A double line closes either a piece of the Chant or one of its principal parts.

In books of Chant another *rôle* is also assigned to this double line: for it is used in addition to mark the place where, after the beginning, the whole choir takes up the singing, or where the chanting alternates and changes sides. But since this sort of sign incorporated in the midst of the musical text often does injury to the coherence of the Chant, it has been thought more fitting to replace it with an asterisk \*, as may be seen in the above example of the *Kyrie eleison*. There, and in similar places, a single asterisk will be found, to show that one side of the choir is to be followed by the other side singing alone; but a double asterisk \*\* will be seen where the full choir ought to take up the Chant, so as to end, as is right with the combined voices of the whole choir.

It is to be noted that B-flat, when it occurs, only holds good as far as the next natural (b), or dividing line, or new word.

When these points have been thoroughly understood, those who take part in divine worship should also learn all the rules of the Chant and be diligent in their observance, but in such a way that their mind is ever in accord with their voice.

First of all, care should be taken that the words to be sung are clearly and thoroughly understood. (Benedict XIV). For the Chant ought not to weaken but to improve the sense of the words. (St Bernard. *Ep.* 312).

In all texts, whether of lessons, psalmody or chants, the accent and rhythm of the word are to be observed as far as possible, for thus it is, that the meaning of the text is best brought out. (*Instituta Patrum.*)

Moreover, great care must be taken not to spoil the sacred melodies by unevenness in the singing. No neum or note should ever be unduly shortened or prolonged. The singing must be uniform, and the singers should listen to one another, making their pauses well together. When the musical movement is slower, the pause must be lengthened. In order that all the voices may be one, which is most essential, each singer should attempt in all modesty to allow his own voice to become merged in the volume of sound of the choir as a whole. Neither are those to be imitated who hurry the Chant

thoughtlessly or who drag out the syllables heavily. But every melody, whether it be sung slowly or quickly, must be executed with fluency, roundness and in a melodious manner. (Hucbald. Nicetas. *Instit. Patrum.*)

The above rules have been drawn from the holy Fathers, some of whom learnt this way of singing from the Angels, while others received it from the teaching of the Holy Spirit speaking to their hearts in contemplation. If we set ourselves to practice these principles with diligence, we too shall appreciate the subtle charm of the Chant, singing to God in our heart and spirit and mind. (*Instituta Patrum.*)

Moreover, those whose duty it is to sing in the Church of God must also be well instructed in the rubrics of their office. Wherefore the principal rules with reference to the Gradual are given below.

# RUBRICS FOR THE CHANT OF THE MASS.

I. When the priest goes towards the altar, the cantors begin the Introit. On Ferias and Simples the Intonation is to be sung by one cantor as far as the sign \*: on other Feasts and Sundays, there should be two cantors: but on Solemn Feasts there should be four, if as many as four are available. The choir continues until the Psalm. The first part of the Verse of the Psalm as far as the asterisk, and the *Ps.* *Gloria Patri*, are sung by the cantors, the full choir taking up the rest of the verse. Afterwards, the Introit as far as the Psalm is repeated by the full choir.

If the priest and ministers have some way to go in the church before reaching the altar, there is no reason why several Verses of the Introit Psalm should not be sung after the Antiphon and Verse. In that case the Antiphon may be repeated after every Verse or two Verses. When the priest reaches the altar, the Psalm is if necessary interrupted at the end of a Verse, *Gloria Patri* is sung, and finally the Antiphon.

II. When the Antiphon is over, the choir sings the *Kyrie eleison* thrice, the *Christe eleison* thrice, and again the *Kyrie eleison* thrice, alternately with the cantors, or with the other half of the choir. But the last *Kyrie eleison* is divided into two or three parts, marked by a single or double asterisk. If there be only two parts, and hence only a single asterisk, the first part is sung by the cantors or by the first half of the choir, the second part by the full choir. If there are three parts, the first being marked by the simple asterisk, and the second by the double one, then, the first part is sung by the other half of the choir: and the third part is sung by both sides together. Sometimes there are even five parts” then the manner of dividing the alternations in the chanting is marked by the single or double dividing the alterations in the chanting is marked by the single or double dividing sign being several times inserted; what has been said above sufficiently explains the execution.

III. The priest alone in a clear voice gives the Intonation of the *Gloria in excelsis Deo*, and then *Et in terra pax hominibus*, etc., is continued by the choir divided into two parts, which answer each other, or else the full choir sings in alternation with the precentors. Then follows the response of the choir to the *Dominus vobiscum*.

IV. After the Epistle or Lesson one or two cantors give the Intonation of the Responsory, which is called the Gradual, as far as the sign \*, and all, or at any rate the cantors chosen, conclude the chant with due care. Two sing the Verse of the Gradual, and, after the final asterisk, the full choir finishes it; or else, if the responsorial method is preferred, the full choir repeats the first part of the Responsory after the Verse is finished by the cantors or cantor.

If *Alleluia*, *Alleluia* is to be said with the Verse, the first *Alleluia* is sung by one or two voices as far as the asterisk \*: and then the choir repeats the *Alleluia* continuing with the neum or jubilus which prolongs the syllable *a*. The cantors next sing the Verse, which is finished by the full choir, as before, beginning at the asterisk. When the Verse is finished, the cantor or cantors repeat the *Alleluia*, and the full choir sings only the closing neum.

After Septuagesima, the *Alleluia* and the following Verse are left out, and the Tract is sung, its Versicles being chanted alternately by the two sides of the choir answering each other, or else by the cantors and the full choir.

In Paschal Time, the Gradual is omitted and in its place the *Alleluia*, *Alleluia* is sung with its Verse as above. Then one *Alleluia* immediately follows, which must be begun by one or two cantors until the neum is reached, when it is not repeated, but finished by the full choir. The Verse and one *Alleluia* are sung at the end, in the manner above described.

The Sequences are sung alternately, either by the cantors and the choir, and or else by the alternate sides of the choir.

V. When the Gospel is finished, the priest gives the Intonation of the *Credo* (if it is to be sung), the choir continuing with the *Patrem omnipotentem*, the rest, according to custom, being sung either in full choir or alternately.

VI. The Offertory is begun by one, two or four cantors, in the same way as the Introit, and is finished by the full choir.

After the Offertory Antiphon the choir may sing to the ancient Gregorian chants those Verses which it was once customary to sing at this place.

If the Offertory Antiphon is taken from a Psalm, other Verses of the same Psalm may be sung. In that case the Antiphon may be repeated after every Verse or two Verses. When the Offertory is over, the Psalm ends with *Gloria Patri*, and the Antiphon is repeated.

If the Antiphon is not taken from a Psalm, some Psalm suitable to the feast may be chosen. After the Offertory Antiphon some other Latin piece may be sung suitable for this part of the Mass; which, however, must not be prolonged after the Secret.

VII. When the Preface is finished, the choir goes on with *Sanctus* and *Benedictus*. If these are sung to Gregorian chant they must be given without a break; if not, *Benedictus* may follow the Consecration. During the Consecration all singing must cease, and (even if there is a custom to the contrary) the organ or other instrument is silent. It is preferable that there should be silence from the Consecration until *Pater noster*.

VIII. After the Response at the *Pax Domini*, the *Agnus Dei* is sung thrice: either by the full choir, the Intonation being given by one, two or four cantors each time: or alternately, but in such a way as to have the *Dona nobis pacem*, or the word *sempiternam* in the Mass of the Dead, sung by the full choir.

After the Communion, the full choir sings the Antiphon which is thus named, the Intonation being sung by one, two or four cantors as in the case of the Introit.

The Communion Antiphon is sung while the priest is consuming the Blessed Sacrament. When there are other communicants, the Antiphon is begun when the priest distributes Communion. If the Antiphon is taken from a Psalm, other Verses of the same Psalm may be sung. In that case the Antiphon may be repeated after every Verse or two Verses; and when the Communion is ended *Gloria Patri* followed by the Antiphon is sung.

If the Antiphon is not taken from a Psalm, some Psalm suitable to the feast and to this part of the Mass may be chosen.

After the Communion Antiphon, especially if the Communion takes a long time, some other Latin piece suitable to the occasion may be sung.

IX. The priest or the deacon sings the *Ite Missa est*, or the *Benedicamus Domino*, and the choir answers with the *Deo gratias* in the same tone.

In the Mass of the Dead, the choir answers *Amen* to the *Requiescant in pace*.

X. It is possible that for a good reason some piece assigned to cantors or choir cannot be sung as noted in the liturgical books; for instance, the singers are too few, or not sufficiently skilful, or the chant or the rite is too long. In that case the only alternative allowed is that the whole piece should be recited *recto tono* (on one note), or sung to a Psalm tone; this may be accompanied by an organ.

# RULES FOR INTERPRETATION.

There are two notations in actual use in Plainsong: the square traditional notation and its modern transcription on the five-line stave; we put them side by side.

Musical notation, to be practical, must represent both melody and rhythm. Melodic signs or notes represent the relative pitch of sounds; rhythmic signs, the length of sounds and the rhythmic movement of the melody. The only notes used in Plainsong are those of the Diatonic Scale of *Dob* with the sole addition of the flat.

## .1 I. The Stave, the Chef, the Guide, the Flat.

The Stave.

In the traditional notation the Stave is of four lines only; lines and spaces were counted upwards thus:

XXX

When, as in figured music, the notes go beyond the stave, small lines (leger lines) are added, but never more than one, above or below the stave.

The Clef.

The Clef written at the beginning of the stave gives the name and place of the notes on the stave. There are two clefs in use: the *Dob* Clef: XXX marking the place of the *Dob*; the *Fab* Clef: XXX marking the place of the *Fab*.

These are simply the archaic forms of C and F. The *Dob* clef is placed sometimes on the second line, often on the third line and very often on the fourth line. The *Fab* Clef is placed, as a rule, on the third line, rarely on the fourth line (e.g. offert. *Veritas*, pp 000).

This shifting of the Clef is merely to enable melodies of different range to be written on the stave. Once the note indicated by the Clef is known, the reading of the other notes is only a matter of practice. For the fluent reading of Plainsong and the transposition of the melody at sight, the Tonic Sol-fa system is invaluable – almost indispensable – for the ordinary reader.

The Guide.

At the end of each stave line is a sign called the Guide indicating in advance the first note on the following stave. This sign is also used in the course of the same line when the extended range of the melody requires for its writing on the stave a change in the place of the Clef. Here the guide shows, in relation to the previous notation, the actual pitch of the first note after the change.

XXX

In this example the *Dob* following the change is sung at the same pitch as the *Dob* of the Guide; there is a change of Clef only, not a change of pitch. See Antiph. *Cum appropinquaret*, p. 000, in which a change in the position of the Clef occurs three times.

The Flat.

In the Vatican Edition the Flat holds good: *a*) for a whole word; *b*) as far as the first bar line – even quarter-bar – which occurs after it. The *Ta* returns to its natural state

with a new word, after any bar-line and, of course, whenever a natural XXX is placed before it. In a few pieces the Flat is placed near the Clef on each section of the stave; it then makes flat every *Te* or *B* in the piece unless contradicted by a natural.

## .2 II. – The Modes, the Choice of Pitch, Bar-Lines.

For the benefit of those accustomed to modern music only, and in order to avoid any misunderstanding in the reading of Plainsong, a few remarks may here be made on the Modes, the choice of Pitch, and Bar-lines.

The Modes.

In modern music there are only two Modes or Scales in general use: the Major Scale built upon *Doh*, and the Minor Scale built upon *Lah* as the key note. The various keys in which these two Scales can be played or sung, affect only the pitch of the notes; they remain the same Scales, only at a different pitch. A cursory glance at the Plainsong melodies, whether in the old or in the modern notation, might easily give the impression that they are in the Scale of *Doh*. Indeed they are read and treated as such by the ordinary singer. But this is only an optical or auricular illusion which a further glance at the tonic, or the characteristic intervals would dispel. While it is true to say that the melodies use only the material of the diatonic Scale of *Doh* (with the important exception of XXX), we must not therefore conclude that they are necessarily or even frequently in the Scale or Mode of *Doh*. The numerical placed at the beginning of each piece would tell us otherwise. Apart altogether from the question of transposition, each note in this simple material of the Scale of *Doh*, can become in its turn a modal tonic, provisional or final, regardless of where the semitone falls. Hence – if we also mention the difference of range and the modulations – a variety in mode or scale of which even the medieval theory or eight Modes gives us an imperfect idea. In this respect the resourcefulness and variety of Plainsong far outstrip modern music. The following example in which each little formula makes us hear a different modal tonic and gives the impression of a different Mode or Scale, illustrates, with the simple material of the Scale of *Doh*, this richness and variety:

XXX

The Pitch.

It must be clearly understood that in Plainsong the notation is not and was never meant to indicate the absolute but only the relative pitch of the melodic intervals. The two Clefs of *Doh* and *Fah*, and their different positions, have no other aim than to make possible or easier the writing of the melodies on the stave. Often these clefs could be interchanged, their positions could be different, as, in fact, is the case in the Manuscripts of Plainsong. It must, therefore, be well understood that the notes read on the stave are to be sung at the pitch which is within the compass of the singers, according to the size of the building, and the special character of the piece.

Bar-Lines.

It will be noticed that the bar-lines of modern music do not occur in Plainsong. This does not mean that there is no time or measure, but that there is no time or measure in the modern sense, and that there is no "strong beat" or accent" occurring at regular

intervals. Plainsong is an entirely different idiom. Its time like its rhythm is free – a free interlacing of binary and ternary groups (of course at the discretion not of the singers but of the composer) which, like the prose text which they clothe, glide along freely, in order and variety, forming periods with sections and phrases of unequal length and importance.

### .3 III. — The name, shape and value of notes, and the names of neums or groups.

A. – SINGLE NOTES. – with or without rhythmic signs.

Two kinds of notes only are used as single notes i.e. notes standing alone;

1. The square punctum 2. The Virga The Modern transcription of these

Explanation: *Column 1.* In this column, the single notes without rhythmic signs have the value of a quaver in modern music. And as in modern music we usually have two or three quavers to the beat, so likewise in Plainsong, we have two or three single notes forming a compound beat or rhythmic group.

Three rhythmic signs may be added to these single notes; hence in *Column 2.* The vertical episema, (a) which marks the beginning of a compound beat and the rhythmic step of a movement, (see further on XXX) *Column 3.* The horizontal episema which indicates a slight lengthening of the note. This stroke may also cover a whole group, but in such cases, the lengthening must not be too marked, in order to maintain the rhythmic unity of the group.

As regards the value of the lengthening, a good rule is: the oftener it occurs, the less we must mark it and vice versa. Notice also that, while the note lengthened by the horizontal episema may often be strong from its position in the melody or text, more frequently perhaps it must be weak; intensity is not inherent in any rhythmic sign.

*Column 4.* Here both the vertical and the horizontal episema are attached to the same note, thus indicating at once the beginning of a rhythmic group and a slight lengthening during which the voice dies away in order to mark the conclusion of a small melodic phrase.

*Column 5.* Here the dot doubles the note which precedes it.

B. – NEUMS OR GROUPS OF TWO NOTES. 1. Ascending: Podatus 2. Descending: Clivis 3. On the same degree: Bivirga Distropha

C. - Neums or groups of three notes. 1. Ascending a) Scandicus b) 1st form: always with a vertical episema under the 2nd note: 2nd form: with the two first notes on the same degree: (a) 2. Descending: Climacus 3. With the 2nd note of the group higher than the two others: Torculus Lower than the two others: Porrectus 4. On the same degree: Tristropha

D. – Compound neums or groups of more than three notes. Pes or Podatus subpunctis Porrectus flexus Torculus resupinus Salicus flexus Scandicus flexus Climacus resupinus

E. – Special neums or groups.



1. Liquescent neums or groups. (a) <sup>1</sup>  
Epiphonus or liquescent Podatus Liquescent Porrectus Liquescent Torculus Liquescent Scandicus Cephalicus or liquescent clivis Ancus or liquescent Climacus
2. Oriscus.
3. Pressus.
4. Quilisma.

#### .4 IV. – Remarks on come of the above notes or groups.

1. Each note in Plainsong, whether isolated or in a group, whatever be its shape, has the same value, the value of a quaver in figured music; followed by a dot, its value is equivalent to a crotchet. Evenness and regularity of the notes is the first and essential condition of a good rendering of the chant. In syllabic chant no syllable or note must break this regularity, yet here especially the light, uplifted accent of the words must give life, variety and movement to the singing. In neumatic pieces (those with groups) care must be taken to keep the exact relative value of the dimple, double and triple notes. Very frequently a single note immediately preceding a long note and, still more, a single note between two long ones, is not given its full value; the same fault occurs in the case of the last note of a group leading to another group.

2. The *virga* is sometimes repeated; it is then called a *bivirga* or double virga which is represented in modern notation by a crochet or two tied quavers. For example: XXX

3. The *apostropha* is never used alone; it may occur twice (distropha) or thrice (tristropha), and these again may be repeated: XXX

The Tristropha is frequently met with in this form: XXX

Formerly each of these two or three notes was characterised by a slight stress or impulse of the voice; in practice, we advise the joining of the notes in one sound. These double or triple notes, especially when repeated, may be sung with a slight crescendo or decrescendo according to their position in the word of the text or in the melodic line. A gentle and delicate repercussion (i.e. a fresh layer of sound) is needed at the beginning of each distropha or tristropha (cf. next example A. B. C. D.), as well as on the first note of any group which begins on the same degree as the strophicus. (Cf. examples E. F.). In the following examples the place of this repercussion is marked by the vertical episema, but usually the rule will be known.

XXX

4. *The podatus*: two notes, the lower of which is sung first; the higher note should be sung gently, and gracefully rounded off. If the *podatus* forms part of the upward movement of the melody and comes on the accented syllable of a word, its first note must receive a marked impulse.

5. *Scandicus and climacus*: these groups may be made up of three, four, five, or more notes. Care must be taken to have regularity in these groups, especially not to slide the descending diamond notes of the Climacus, which, notwithstanding their shape, have exactly the same value as the Virga at the beginning of the group.

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<sup>1</sup>We mention the strange names of these groups for the sake of completeness; there is nothing otherwise mysterious about them. They are sung in the ordinary way (See further, Liquescent Notes).

6. *The salicus*: this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episema placed *under* one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma. (see 13): XXX

If in an ascending group the vertical episema is placed *over* one of the notes it indicates a rather important ictus which should be brought out in the rendering. In the case of a group giving *an interval of a fifth*, the upper note whenever marked with the vertical episema should be notably lengthened: XXX

7. *The torculus*: three notes, perfectly equal in length, the top one gently rounded off.

8. *The porrectus*: three notes, the first two of which are placed at the extremities of the thick oblique stroke: XXX

9. *The flexus, resupinus, subbipunctus, subtripunctus*: for practical purposes these need not be studied; they are technical traditional names for compound groups which are rhythmically divided and sung according to the ordinary rules. (see further on XXX).

10. *Liquescent notes*: these are printed in smaller type but this does not affect their duration nor their execution, except in that they must be sung lightly. They occur when two vowels form a diphthong (*autem, euge*), or at the junction of certain consonants (*Hosanna, tollis, mundi*, etc.) or to introduce the semiconsonants *j* or *i* (*ejus, alleluia*).

11. *Oriscus*: a note placed at the end of a group, on the same degree, and very often at the end of a Torculus (see table of Neums); it forms a double note with the preceding one and should be treated lightly.

12. *Pressus*: two notes placed side by side on the same degree, the second of which is first of a group. This may occur in two ways: a) by a *punctum* being placed just before the first note of a group: XXX In the MSS some of these groups are not a *Pressus*, but Solesmes treats them as such in view of the notation of the Vatican Edition.

b) By the juxtaposition of the two neums, the last note of the first being on the same degree as the first note of the second. XXX

Podatus and Clivis XXX Climacus and Clivis XXX Clivis and Clivis XXX Scandicus and Climacus XXX

The two notes placed side by side in the Gregorian notation combine when sung to form one note of double length; in the *pressus*, the ictus is placed on the first of these two notes.

13. *The quilisma*: this jagged note XXX is always preceded and followed by one or several notes (see examples in the table of neums); its value is the same as that of other notes, but it must always be rendered lightly. The note immediately *before* the quilisma should be notably lengthened, and the most emphasised of the whole group even when preceded by a double note.

## .5 V. – Pauses, Breathing.

A single note has exactly the same value, in intensity and duration, as the syllable to which it is united. The approximate value of a syllable may be reckoned as a quaver.

Like speech, a Plainsong melody may be divided into periods, sections and phrases, in which the last note or the last two notes of each division are lengthened. And as in speech, so here also, pauses must be in proportion to the importance of the rhythmic divisions. The ending of each division should always be softened; if a division ends with two double notes, the last should be the more notably softened, and no fresh impulse of the voice should be noticed on it.

1. The endings of short unimportant phrases do not, as a rule, allow the taking of breath; these are marked by the two episema attached to a punctum (square XXX or diamond XXX), or more rarely by a dotted note (XXX), sometimes followed by a quarter XXX or half bar. XXX

2. More important groups, forming small sections, are indicated in the same way; these are always followed by a quarter or half bar.

Often however, these quarter or half bars, especially in the shorter antiphons, merely indicate the rhythmic subdivision, and no breath should be taken.

3. The end of a section properly so called, which is made up as a rule of two or more phrases, is indicated by a half bar. Here it is generally necessary to take breath, yet without break in the movement; hence the dotted note before the bar must necessarily be shortened slightly – almost to half its value.

Example: XXX which must be rendered in this way: XXX

4. Finally the close of a whole period is marked wither by a full bar, or by a double bar at the end of the piece, or at the end of an important division of the piece. Here breath must be taken and a longer pause be made. In the modern notation this pause is indicated by a quaver rest which is placed before or after the bar line, in accordance with the rhythm of the phrase following.

In pieces normally sung by alternating choirs (as in the *Kyrie*, *Gloria*, *Credo* etc), the double bar indicates a change of Choir. In such cases the pause will vary according to its importance in the melody and the text.

5. *The Comma* allows only a rapid breath without break in the movement, hence during the value of the preceding note: XXX

6. Though breath need not necessarily be taken at every bar-line, yet, on the other hand, in the more elaborate pieces (graduals, alleluia, offertories) it is sometimes necessary and indeed excellent to breathe between the bars marked in the book. It is impossible to give minute rules for doing this correctly. All that need be said here is that breath must be taken in such cases *a*) without interrupting the rhythmic movement and regularity, or changing the value of the notes, *b*) according to the melodic phrasing, hence at the end of small melodic groups, *c*) at a long note, if possible, in order to allow more time for breathing.

7. The end of the Intonation and the entry of the choir are marked by a star in the verbal text. A dotted note or horizontal episema indicates the rhythmic punctuation suited to each case; sometimes the melodic sense admits of no pause; then all punctuation marks are omitted.

## .6 VI. – Notes on rhythm, the vertical episema, rhythmic step or alighting point.

Rhythm in singing is a movement of the voice wherein it successively rises and falls. It is in the well-ordered succession of such movements that rhythm essentially consists. In its elementary form, the rise or *arsis* is the beginning of a rhythmic unit or movement; the fall or *thesis* its end. The rhythmic fall or *thesis* will necessarily occur on every second or third note in the course of the melody – like the fall in every second or third syllable or the words which accompany it. Hence the impossibility of two such falls occurring in immediate succession, unless, of course, the first be a note of double value. But notice carefully that these steps or falls form in an ascending movement the arsic part, or rise, of the larger rhythm, just as every step one takes in climbing up a hill goes to the general movement upward. This whole movement upward is known as the arsic part of the larger rhythm. Similarly when the movement is downward, every rhythmic rise or arsis of the voice forms part of the descent of the larger rhythm, just as in walking down a hill the regularly uplifted foot is part of the downward movement. This whole movement downward is known as the thetic part of the larger rhythm.

For the proper execution of Plainsong it is therefore necessary to be able to recognise the place of each rhythmic step, ictus, or alighting point, in order to secure order, regularity, and life. The following rules indicate the notes of the melody which must receive the rhythmic ictus:

Rule 1. All notes isolated, or in a group, which are marked with the vertical episema.

In figured music the compound beats or simply the beats (usually binary or ternary) are made clear in the notation, either by the grouping of the notes, or by the regularity of the time chosen and marked at the beginning of the piece.

Thus:XXX

Very often both these means are employed at the same time. When, however, we have no indication of time, no time-bars as in Plainsong, and no groups nor long notes, we shall be obliged to mark the beginning of the beat, ictus, rhythmic step, or alighting point, each time the notation does not mark it for us. This is the rôle of the vertical episema. And just as in figured music, certain beats are strong, others weak, others weaker still, so in Plainsong, the ictus or rhythmic step will be strong or weak according to its position in the melody and text.

Rule. 2. All sustained notes: *distropha*, *tristropha*, *bivirga*, *pressus*, *oriscus*, *dotted notes*, and *the note before a quilisma*.

It should be noticed that although a note lengthened by an *horizontal episema* generally receives the ictus or rhythmic step, this need not always be the case. (Example: the word *corda* in the Alleluia: *Veni Sancte*. p. 000)

Rule. 3. Any note which begins a group.

Example: XXX

If we have to deal with composite neums, it is generally easy to resolve them into the simple groups of two or three notes of which they are composed. Notice only that, in this case, the Virga should be considered as the beginning of a new group: XXX

This third rule holds good only when it does not clash with rules 1 or 2.

a) Example in which rule 1 takes precedence: XXX

In a salicus of three notes, the note marked with the *vertical episema* must also be lengthened as though it were marked with a *horizontal episema* (Cf. above: Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.

b) Another example in which rule 2 prevails is the case of the *Pressus* or the *Oriscus*. Here the first of the two notes forming the double note is the place of the ictus or rhythmic step. Elsewhere it would be on the first note of the group. Example: XXX *and not*: XXX In this connection it should be noticed that the following: XXX is not a *Pressus* preceded by a punctum: XXX but a *Distropha* followed by a *Clivis*: XXX

As regards this last example it should be remembered that a *repercussion* (or fresh layer of voice) is required each time a note affected by the ictus is of the same degree as the one immediately preceding it.

Briefly then, the ictus or rhythmic step placed on the beginning of each group is dislodge by a *Pressus*, or *Oriscus*, or by the *vertical episema* already marked in the text.

If, in applying the three rules given above, we meet with some passages containing more than three single notes from one ictus to the next, we shall have to put in between, as a stepping stone, an ictus of subdivision. If we have four notes, this of course will give  $2 + 2$ ; if we have five notes we shall divide them either  $2 + 3$  or  $3 + 2$ , according to what seems to be suggested by the melody or text, and to be the more natural arrangement.

In syllabic passages in which there is no *vertical episema*, and no long note or group appears, we shall decide for ourselves in one or other of the following ways:

1. Either by counting back two by two, starting from the last certain ictus of each section: XXX

2. Or by following the melody, and preferring, first the endings of the words, secondly the accented syllables, while avoiding as much as possible the weak penultimate syllables. This is often the more excellent way for those who are musically alert. XXX

The acceptance of these principles governing the ictus does not necessarily imply agreement with their application in every instance. For the sake of uniformity, however, it is advisable to adhere to the current rhythmic grouping.

**IMPORTANT NOTE:** - As we have already said, the dynamic value or strength of the ictus or rhythmic step varies considerably. Sometimes it is strong, sometimes weak; everything depends on the syllable to which it corresponds and the position it occupies in the melody.<sup>2(a)</sup> It is well known that from the text point of view the syllable or syllables after the accent must be relatively weak, while from the melodic point of view the great rule is: a slight and gentle crescendo in the ascending, and a similar decrescendo in the descending parts. This must always be done without sharp contrasts or exaggeration of any kind.. The fact therefore that this intensity varies is a proof that the ictus belongs not to the dynamic but to the rhythmic order; its being and influence are contributed and felt by elements from the melody and the text. The expression "the ictus is more in the mind than in the voice". has sometimes been misunderstood. The meaning will, perhaps, be clearer if we say that it is felt and intimated by tone of voice rather than expressed by any material emphasis. When in addition to the independence of rhythm and intensity, we consider that the Latin accent is light, lifted up and rounded off like

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<sup>2(a)</sup>

an arch, is not heavy or strongly stressed, is arsic and not thetic, we shall not be surprised to meet frequently in Plainsong accented syllables outside and independent of the ictus or rhythmic step. <sup>3</sup>The light and arsic character so essential to the Latin accent must always be brought out even when it coincides with the rhythmic ictus. When, as often happens, a single note is put on the accented syllable and a number of notes is put on the weak penultimate syllable, it is very important to round off and bring out gently the arsic character of the accent, v. g. XXX Indeed the Plainsong masterpieces of the golden age clearly assert this independence. And this is perfectly musical, in full accord with the genius of the Latin language and the Roman pronunciation and accentuation so much desired by Pius X. To place the ictus or rhythmic step always and necessarily on the accented syllable, as modern musicians are wont to do in another idiom, would be, we maintain, to spoil the rhythm and melody, accent and words of our venerable melodies.

## .7 VII. – The basis of plainsong rhythm.

We have already defined the rhythm of Plainsong as a movement of the voice wherein it rises and falls in orderly fashion. It is a free interlacing of binary and ternary groups of notes so well balanced as to convey to, and produce in the mind a sense of order in the midst of variety. We constantly meet with this order in variety in all forms of art, indeed in nature itself. It is the mind's delight. Rhythm of every kind moves stepwise, but not necessarily with fixed mechanical regularity. All that is essential to it is proportion, balanced movement and repose, rise and fall, the due correlation and interdependence of parts producing a harmonious whole. Such is free rhythm, the rhythm of Plainsong.

The Plainsong composers – much less the interpreters – did not create this rhythm; they found it in outline, already in existence, in the Latin prose text which their music is intended to clothe and adorn. We must never lose sight of the fact that Plainsong is vocal Latin music, for this is the key to the understanding of its rhythmic and melodic structure. It has been grafted on, and has sprung out of, the natural rhythm and melody of the Latin words, phrases, sections, and periods for which it has been written.

In the Latin word the accented syllable is the vital arsic element; the final and weak penultimate syllables are soft, relatively weak, and thetic. Thys there is movement and repose, rhythm of an elementary kind in every word. Words of two syllables often intermingle with those of three syllables, thereby giving variety and interest to the rhythm of the text. e.g.

XXX

Each word is in itself a small rhythm which ends with the endings of the words. A succession of these small rhythms creates the small measure, the time form one thesis, step or ictus, to the next; the group of notes thys created forms a compound beat. v.g.

XXX pp.xxxj.

Just as is 6-8 time e.g. three quavers form a beat, so in Plainsong the individual notes of the small measure – the notes from one ictus to the next – group themselves two by

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<sup>3</sup>(a)

two or three by three and are treated like slurred notes in modern music. On the violin they would be played "in one bow". These small measures are again stitched into and form part of the larger grouping in the general design which must never be lost sight of:

XXX

Another example with words, in which we find  $\frac{2}{4}$  time:

XXX

Hence the fall or thesis of each rhythm is the beginning of each little measure or each compound beat. The interlacing of words of two and three syllables determines the corresponding interlacing of binary and ternary measures or beats. If, as often happens, we have more than three syllables in a word, groups for example of four, five, six, or seven syllables, these as in music will be naturally be divided into the simple elements of two and three, keeping thereby the stepwise movement of the rhythm. e.g.

XXX

There is yet another element of rhythm. In reading the text, we observe (though they are not given in the MSS) the various punctuation marks and pauses which are necessary not only for the meaning of the text but also for the appreciation of the larger rhythm. The melody which is designed for the text is also divided into periods, sections, and phrases, each with its due pause and with its last note or notes lengthened and softened. These divisions, marked in all modern Editions (but not in the MSS) by the different bar lines, correspond to the natural phrasing of the text both musical and verbal, and are an indispensable condition of the wider rhythm. Again, in the verbal text there are further rhythmic subdivisions and groupings left unmarked in the text which nevertheless must be felt by the reader and intimated by tone of voice rather than by any material emphasis. Similarly, in the melodic text, there are rhythmic subdivisions and regroupings which are more difficult to recognise and define. These again must be felt by the singer and intimated in the voice. In certain cases they are marked by the vertical episema in the Solesmes Editions, but marked or unmarked they must be taken account of by everybody; they are an extension of the principle at work in the introduction of bar lines. They give a foothold, balance and cohesion to the rhythm, and are implied in the natural rhythm of the words, or the rhythm of the melody, or the rhythmic indications of the manuscript.

Thus we see the principle which governs the rhythm of Plainsong. Once found in, and taken from, the Latin text, it has been applied instinctively by the Gregorian composer to the whole Gregorian art. But the composer is an artist, not a mechanic; the verbal text is the take-off of his flight. The melodic order has often suggested or imposed a rhythmic grouping independent of the words taken by themselves. The composer's artistic genius, as we see in the manuscripts, has often stressed certain notes, and in this way suggested such and such a rhythmic grouping. Because of its connection with the melodic element, the verbal rhythm has, at the same time, developed into a musical rhythm with its own laws of tonality, modality and beauty, until, in the more ornate pieces, we have musical rhythm only. But this rhythm always keeps its freedom, a freedom determined on each occasion by the natural rhythm of the words, the actual elements of the melody or the indications of the Manuscripts.

## .8 VIII. – Rules for the Chanting of the Psalms.

A Psalm-tone consists of the following parts: *a)* The Intonation. *b)* The Tenor, Dominant or Reciting note. *c)* The Cadences, the first of which is in the middle of the verse before the star, and is therefore called *the Mediation*; the second is at the end, and is therefore called the *Final Cadence*.

When the first part of the verse is very long it is subdivided by a *Flex* (marked by a cross †), so called because the voice bends down or drops to a lower note (*flectere*, to bend) which is doubled. Here, if necessary, breath may be taken, yet without break in the movement.

The simple and solemn formulae both for the *Eigh Tones* and the *Tonus Peregrinus* are fully set out in this book at the beginning of each Psalm.

*The Intonation* is a formula at the beginning of the Psalm which connects the Antiphon with the Tenor or Dominant. It is made up of two or three notes or groups adapted to the syllables. Intonations of two notes or groups are adapted to the first two syllables of the verse; those of three notes or groups are adapted to the first three syllables. There is no exception to this rule.

In ordinary Psalmody the Intonation is used for the first verse only; the other verses begin directly on the Tenor or Reciting note. Whenever the Intonation has to be repeated for each verse – as in the Magnificat – this is always indicated.

When several Psalms or several divisions of a psalm (with *Gloria Patri* for each division) are chanted under the same Antiphon, the first verse of each should be intoned by the cantor as far as the Mediation. )Cf. Compline ooo et seq).

*The Tenor, Reciting note or Dominant* includes all the notes which are sung at the same pitch from the Intonation to the Mediation and from the Mediation to the Final Cadence. Here the rules of good reading and phrasing are important, avoiding dull monotony by the delicate relief given to the accents especially in the more important words. There must be no cut or break interrupting the regular flow of the recitation from the beginning to the Mediation and thence to the Final Cadence. There must be life and movement but no hurry; the singing is the "Opus Dei" – God's work.

*Cadences.* In this book the Cadences of each Tone or mode are set out at the beginning of the Psalm. The choice of the Final Cadence, where there are several, is determined by the Antiphon.

Cadences are of two kinds:

XXX

A. Cadences of one accent.

XXX

B. Cadences of two accents.

XXX

It will be noticed that when a word *accented on the third last syllable* occurs, an extra note, (printed hollow thus XXX), has to be used in the Cadence. Moreover, a great many Cadences have one, two or three syllables preparatory to the accent. In the Psalms of the Office these Cadences are easily recognised because they leave the Reciting note in a descending movement. <sup>4</sup>

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<sup>4</sup>(a) Two exceptions may be mentioned: the Meditation Cadence of the Solemn 5th Mode, and that of



XXX

The passage from the Reciting Note to the accent is made by one, two or three preparatory syllables, e.g.

What has hitherto been said suggests four questions of practical interest; we mention them here with the solutions given with the *Psalms for Vesters* (ooo. et seq).

1. How determine the choice of Cadences suitable to the words? Answer: by looking at the Rubric at the beginning of each Psalm.

2. Which syllables are to be fitted to the accented notes in each Cadence? (Accent here includes not only the tonic but the secondary accent as also any syllable taking the place of the accent.) Answer: those which are printed in heavy type.

3. Which Syllables should be fitted to the notes or groups of notes preparatory to the Accent? Answer: those printed in Italics.

4. At what pitch should the extra note (printed hollow thus XXX) be sung? Answer: its pitch is shown in the first verse of the Psalm.

*An Extra note for the Accent when a Clivis occurs in the Cadence.*

With a word *accented on the second last syllable* e.g. Redémptor, no difficulty arises, for then there is no extra note required and the Clivis is sung on the accented syllable. But with a word *accented on the third last syllable*, the accent is not sung on the Clivis but on an extra note placed immediately before it. This is done to preserve the smoothness of the Cadence.

A. Accent on the *second* last syllable.

XXX

B. Accent on the *third* last syllable.

XXX

But, it may be asked, how are we to recognise such Cadences and know the pitch of the extra note before the Clivis? When necessary, a Rubric forwarns us of their presence in a Psam. They are also indicated on the stave by a bracket over the extra note and the Clivis (see example above), while in the text, the accent and the syllable sung on the Clivis are printed in heavy type.

Solen psalmody.

The Solemn formulae for all the Tones are printed with the Magnificat (ooo-ooo); they are classified in the same way as the Simple Tones. The Vatican Edition regards a Solemn Cadence of the 1st and 6th Modes as a Cadence with *two accents*.<sup>5</sup> This Cadence is not derived from the Simple Psalmody of the 1st Mode but from a Simple VI Mode Cadence of *one accent* with three preparatory notes.

As we have received permission from Rome to consider it *ad libitum* as a Cadence with *one accent* and three preparatory notes, we have availed ourselves of this; thus all Cadences of the same design (i.e. leaving the Reciting note in a descending movement) can be treated in the same way.<sup>6</sup> When we received this permission, which all may use, it was pointed out that our method was in conformity with the Decree of July 1912 on the rendering of monosyllables and Hebrew words in the Lessons, Versicles and Psalms.

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the "Tonus in directum" used at Compline on Holy Saturday.

<sup>5</sup>(a)

<sup>6</sup>(b)

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Tonus peregrinus.

We have also permission to add a *G ad libitum* before XXX in the mediation of the *Tonus Peregrinus*. By this means the formulae becomes quite regular, leaves the Reciting note in a descending movement, and has one accent with three Preparatory syllables.

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## .9 IX. – The readong and pronunciation of liturgical latin.

Plainsong being vocal and Latin music, neither its rhythm nor its melody can be rightly appreciated or sung apart from the meaning of the text, the correct pronunciation of the words, and their proper grouping into phrases. In other words, there must be good diction. No Choir should attempt to sing a melody before reading the text correctly and fluently. Nor is a knowledge of music sufficient; one must somehow understand the Latin text and its liturgical content and cultivate a kindred spirit in order to interpret aright the accompanying melody.

For good diction we must also cultivate a rhythmic sense; verbal rhythm and accent are of first-rate importance. It must always be remembered that while the accented syllable is the vigorous, life-giving, arsic element in a Latin word, the final and weak penultimate syllables are always soft, relatively weak, and thetic. Thus there is movement and repose, rise and fall – rhythm of an elementary kind – in every Latin word.

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Ordinarily, in a Latin sentence, words of two syllables freely interlace with those of three syllables, and form a larger rhythm which is the charm of the well-balanced Latin prose of our great classical Collects (see XXX).

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In good Latin diction – listen to a Roman Professor lecturing in Latin – the tonic accent stands out clearly, is lifted up lightly, rounded off and slightly lengthened, yet as the time-value of a single, not a double note in music. Thus there is no flat, dull monotony which is indeed the *execution* (so gruesome to those listening) of many a venerable Plainsong Recitative. Good diction means good phrasing also, and the intelligent use of the Phraseological Accent. For just as the tonic accent gives cohesion and life to the word, so the phraseological accent draes together the separate words into groups, and gives a tonic prominence and influence to the important word, phrase, and pause. Thus the listeners are made to understand the text; they feel that the reader understands it also.

The correct pronunciation of Latin words, vowels and consonants is a rock of offence to many people. We are not here concerned with the delicate question of pronunciation in the Classical period, but only with the pronumciation of the living liturgical Latin of the Church. Our aim, in compliance with the wishes of his holiness Pius X, is to pronounce and speak Latin in the Roman Style so eminently suitable to Plainsong. For our purposes the vitally important element in this style is the rich, open, warm sounds of the vowels A and U. The other elements will, to be sure, receive our close attention; this

one is primary and indispensable. Sing a piece of Plainsong, opening the mouth well, bringing out fully these vowel sounds; the effect is delightful, we realize immediately what a splendid difference they make. We must be careful also to give every syllable its full value, and not to slur over or clip off the weak penultimate syllable in a word. It is a common age-long fault (which has formed many words in French and Italian) to do this, and pronounce e.g. *Domine* as if it were *Domne* and *dextera* as if it were *dextra*. *Very often, as if to prevent this, the early composers of Plainsong put a bunch of notes on such weak syllables, to the scandal of some moderns, who will confuse length with stress and accent.*

*Many have never learned the Roman pronunciation or know it imperfectly. Besides its great importance in Plainsong it makes for that uniformity which inspired the Vatican Edition itself; Unus Cultus, Unus Cantus. We therefore give a list of the correct pronunciation of the vowels and consonants to which reference can be made in case of doubt; it is advisable to peruse it from time to time.*

*Vowels and Diphthongs.*

*Each vowel has one sound; a mixture or sequence of sounds would be fatal to good Latin pronunciation; this is far more important than their exact length.*

*It is of course difficult to find in English the exact equivalent of the Latin vowels. The examples given here will serve as an indication; the real values can best be learned by ear.*

*A is pronounced as in the word Father, never as in the word can. We must be careful to get this open, warm sound, especially when A is followed by M or N as in Sanctus, Nam, etc.*

*E is pronounced as in Red, men, met; never with the suspicion of a second sound as in Ray.*

*I is pronounced as ee in Feet, never as i in milk or tin.*

*O is pronounced as in For, never as in go.*

*U is pronounced as oo in Moon, never as u in custom.*

*Y is pronounced and treated as the Latin I.*

*The pronunciation given for i, o, u, gives the approximate quality of the sounds, which may be long or short; care must be taken to bring out the accent of the word.*

*e. g. mártýr = mártēer.*

*As a general rule when two vowels come together each keeps its own sound and constitutes a separate syllable.*

*e. g. diéi is di-é-i; filii is fī-li-i; eórum is e-ó-rum.*

*THIS applies to OU and AI : e. g. caelum.*

*In Au, Eu, Ay the two vowels form one syllable but both vowels must be distinctly heard. The principle emphasis and interest belongs to the first which must be sounded purely. If on such a syllable several notes are sung, the vocalisation is entirely on the first vowel, the second being heard only on the last note at the moment of passing to the following syllable.*

*Examples : Lauda, Euge, Raymundus.*

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*EI is similarly treated only when it occurs in the interjection:*

*Hei = Hei, otherwise Méi = Méi, etc.*

U preceded by Q or NG and followed by another vowel as in words like *qui* and *sanguis*, keeps its normal sound and is uttered as one syllable with the vowel which follows: *qui*, *quae*, *quod*, *quam*, *sanguis*. But notice that *cui* forms two syllables, and is pronounced as *koo-ee*. In certain Hymns, on account of the metre, this word has to be treated as one syllable (Cf. *Major Bethlem cui contigit*. Lauds for the Epiphany).

Consonants.

The consonants must be articulated with a certain crispness; otherwise the reading becomes unintelligible, weak and nerveless.

C coming before e, æ, oe, i, y is pronounced like *ch* in *Church*. e.g. *caelum* = *che-loom*; *Celilia* = *che-cheé-lee-a*.

CC before the same vowels is pronounced *T-ch*. e.g. *ecce* = *et-che*; *ciccas* = *seét-chee-tas*.

SC before the same vowels is pronounced like *Sh* in *shed*. e.g. *Descéndit* = *de-shén-deet*.

Except for these cases C is always pronounced like the English K. e.g. *cáritas* = *káb-ree-tas*.

CH is always like K (even before E or I). e.g. *Cham* = *Kam*, *máchina* = *má-kee-na*.

G before e, æ, oe, i, y, is soft as in *generous*. e.g. *mági*, *génitor*, *Regína*.

Otherwise G is hard as in *Government*. e.g. *Gubernátor*, *Vigor*, *Ego*.

GN has the softened sound given to these letters in French and Italian. e.g. *agneau*, *Signor*, *Monsignor*.

The nearest English equivalent would be N followed by y. e.g. *Ah-nyoh*, *Regnum* == *Reh-nyoom*; *Magníficat* = *Mah-nyéé-fee-caht*.

H is pronounced K in *nihil* (*nee-keel*) and *mihi*, (*mee-kee*) and their compounds. In ancient books these words are often written *nichil* and *michi*. In all other cases H is mute.

J often written as I, is treated as Y, forming one sound with the following vowel. *Jam* = *yam*; *alleluia* = *allelóoya*; *major* = *ma-yor*.

R: when with another consonant, care must be taken not to omit this sound. It must be slightly rolled on the tongue v.g. *Carnis*.

Care must be taken not to modify the quality of the vowel in the syllable preceding the R: e.g. *Kýrie*: Do not say *Kear-ee-e* but *K'ee-ree-e* *Sápere*: Do not say *Sah-per-e* but *Sáh-pe-re* *Dilígere*: Do not say *Dee-lee-ger-e* but *Dee-lée-ge-re*

S is hard as in the English word *sea* but is slightly softened when coming between two vowels. e.g. *misericórdia*.

TI standing before a vowel and following any letter (except S. X. T.) is pronounced *tsee*. e.g. *PaTIénTia* = *Pa-t-see-én-see-a*. *GrÁTia* = *Grá-t-see-a*. *ConstitúTio* = *Con-steetú-t-see-o*. *LaetÍTia* = *Lae-tée-t-see-a*.

Otherwise the T is like the English T.

TH always simply T. *Thómas*, *cathólicam*.

X is pronounced *ks*, slightly softened when coming between two vowels. e.g. *exércitus*.

XC before e, æ, oe, i, y = KSH e.g. *Excélsis* = *ek-shél-sees*.

Before other vowels XC has the ordinary hard sound of the letters composing it. e.g. *KSC excussórum* = *eks-coos-só-room*.

Y in Latin is reconed among the vowels and is sounded like I.

Z is pronouonced *dz. zizánia*.

All the rest of the consonants B, D, F, K, L, M, N, P, Q, V are pronounced as in English.

Double Consants must be clearly sounded e.g. *Bello* = *bel-lo*, not the English *bellow*.

Examples: *Abbas, Joánnem, Innocens, piíssime, terra*.

In the pronunciation and singing of a word the "Golden Rule" must always be kept" "Never take breath just before a fresh syllable of a word".

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A person who is unable to sing this phrase from the quarter-bar to the end in one breath, must be careful not to breathe just before a fresh syllable (at *a* or *b*). The lesser evil would be to breath *after* the long note and off its value:

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TABLE OF MOVABLE FEASTS

Year of Our Lord.
Letters denoting Sundays.
Golden Number.
Septuagesima Sunday.
Ash Wednesday.
Easter Sunday.
Ascension Thursday.
Whit-Sunday.
Corpus Christi.
Number of Sun-days after Pent.
1st. Sunday of Advent.

## II. RUBRICS FOR THE OFFICE

### a) *General Rules.*

The canonical Hours of the Office are: Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline.

Among these, Matins, Lauds and Vespers are called the *greater Hours*; Prime, Terce, Sext, None and Compline, *lesser Hours*. Compline, however, is usually considered separately in the rubrics.

The divine Office is said wither *in choir*, or *in common*, or *alone*.

It is said *in choir* by a community that the Church's laws bind to the Office in choir; *in common*, by a community not bound to choir.

The following rules apply both to the Office *in choir* and *in common* (even if it is recited by only two or three persons), and also to recitation *alone* unless the contrary is expressly noted.

### b) *The time when the canonical Hours should be said.*

The canonical Hours of the divine Office were composed for the sanctification of the various times of the natural day. It follows that in order really to sanctify the day and to recite them with spiritual profit it is well to try to recite them at a time as close as possible to the true time of each canonical Hour.

*Matins*, for a good reason, may be said after mid-day of the preceding day, but not before two o'clock.

*Lauds*, the morning prayer, *in choir* or *in common*, are said in the morning; this is praiseworthy even in recitation alone.

*Vespers*, even in Lent and Passiontide, *in choir* or *in common*, are said after mid-day; which it is well to observe also in recitation alone.

As regards *Compline*, it is very fitting that all who are bound to recite the divine Office, religious especially, should say it as final night-prayers, even if, for a good reason, Matins of the following day has already been said.

When Compline is thus said at night, the *Pater noster* after the *Ps.* *Adjutorium nostrum* is omitted, and in its place, *in choir* or *in common*, a reasonable time is spent in examination of conscience; then *Confiteor* and what follows is said in the usual way. It is well to observe the same rule in the recitation alone.

### c) *Arrangement of the divine Office.*

Feasts which have no I Vespers, and which for any reason acquire them under the new rubrics, borrow everything from II Vespers, with the exception of anything that may be given as proper to I Vespers.

## THE VARIOUS PARTS OF THE OFFICE.

### a) *Beginning and end of the Hours.*

The canonical Hours, whether *in choir*, *in common* or *alone* begin as follows: *Matins*, with the *Ps.* *Dómine, lábia méa apéries*; *Lauds*, the *lesser Hours* and *Vespers*, with the *Ps.* *Déus, in adiutorium meum inténde*; *Compline*, with the *Ps.* *Iúbe, dómne, benedicere*.

The canonical Hours, *in choir*, *in common*, or *alone*, end as follows: *Matins* (if Lauds do not follow immediately), *Lauds*, *Terce*, *Sext*, *None* and *Vespers*, with the *Ps.* *Fidélium ánimae*; *Prime*, with the blessing *Dóminus nos benedicat*; *Compline*, with the blessing *Benedicat et custódiat*.

### b) Conclusion of the Office.

The daily course of the divine Office concludes, after Compline, with the Antiphon of Our Lady with its V. and prayer, then the V. *Divinum auxilium*; except on the last three days of Holy Week and in the Office of the Dead.

The remission of faults and indulgences granted for the recitation of the prayer *Sacrosánctae* is attached to this final Antiphon of Our Lady.

c) *Hymns.*

The hymns are said at each Hour, as given in the body of this book. But they are omitted: from Matins of Mayndy Thursday until None of the Saturday in Easter Week, and in the Office of the Dead.

At the lesser Hours and at Compline the hymns assigned to those Hours are always said, except at Terce on Whit Sunday and during its Octave.

The proper hymns assigned to certain Hours are never transferred to another Hour.

Unless the contrary is expressed in these rubrics, each hymn is always said with the conclusion found in the *Liber Usualis*, excluding any change on account of a feast or season.

Commemoration of another Office never involves a proper doxology at the end of the hymns of the Office of the day.

d) *Antiphons.*

The antiphons are said at all the Hours before and after the psalms and canticles; one or more, according to the Office and the Hours, as shown in their place. But they are omitted at the lesser Hours and at Compline: on the last three days of Holy Week, on Easter Day and during its Octave, and at the Office of the Dead on November 2.

The antiphons are always said *entire*, before as well as after the psalms and canticles, at all the Hours, both greater and lesser. The asterisk after the opening words of the antiphons shows how far the intonation continues.

If the proper antiphons assigned to certain Hours cannot be said, they are omitted, not transferred.

In paschal time, *allelúia* is added at the end of the antiphons if there is none already. But from Septuagesima until Easter Eve, *allelúia* at the end of any antiphon is omitted.

e) *Psalms and canticles.*

When a psalm or canticle begins with the same words as those of the antiphon, these words are not repeated, and the psalm or canticle is begun with the word that follows those of the antiphon; provided *allelúia* is not to be added to the antiphon.

A psalm that cannot be said at the Hour to which it is specially assigned is not said at another Hour, but omitted.

At the end of the psalms and canticles, except the canticle *Benedícite*, *Glória Patri* is said; but it is omitted on the last three days of Holy Week.

In the Office of the Dead, however, instead of the V. *Glória Patri*, the V. *Réquiem aetérnam* is said, as shown in its place.

The Athanasian Creed is said only on Trinity Sunday, at Prime, after the psalms and before the repetition of the antiphon.



### III. RUBRICS FOR THE MASS

#### A) GENERAL PRINCIPLES AND RULES.

The holy Sacrifice of Mass, celebrated in accordance with the canons and rubrics, is an act of public worship offered to God in the name of Christ and the Church. This is why the expression "private Mass" should be avoided.

The Mass with the divine Office constitutes the sum of all Christian public worship; the Mass, then, should normally conform to the Office of the day.

However, there also exist Masses which are out of the course of the Office, namely votive Masses and those of the Dead.

There are two kinds of Masses: *Masses in cantu* and *said Masses*.

A *Mass in cantu* is when the celebrant does in fact sing the parts reserved to him by the rubric; otherwise it is a *said Mass* (*Missa lecta*).

The *Mass in cantu*, moreover, if celebrated with the sacred ministers, is called *solemn Mass* or *high Mass*; if sung without sacred ministers, *Missa cantata*.

*High Mass* celebrated by a Bishop, or some other who has the right to do so, with the solemn ceremonies laid down in the liturgical books, is called *pontifical Mass*.

Mass by its very nature demands that all who are present should take part in it, each in his proper way.

There are various ways in which the faithful can take an active part in the Sacrifice of Mass. Things must be so ordered, however, that any danger of abuse is removed and that the chief end of this participation may be obtained, which is the enrichment of God and the edification of his people.

This active participation by the faithful is dealt with at length in the *Instruction concerning sacred music and the liturgy* issued by the S. Congregation of Rites, 3 Sept. 1958.

#### B) CONVENTUAL MASS.

Conventual Mass (see the note of p. XXX) should follow Terce, unless the Superior, for a serious reason, should judge that it should follow Sext or None.

On Whitsun Eve conventual Mass follows None.

#### C) THE VARIOUS PARTS OF THE MASS.

1) *The psalm Iúdice me, Deus, the Confiteor and the censuring of the altar.*

The psalm *Iúdice me, Deus* with its antiphon, and the *Confiteor* with its absolution are said at the foot of the altar at every Mass whether sung or said; but they are omitted, together with the versicles that follow and the prayers *Aufer a nobis* and *Orámus te, Dómine*, on the following occasions: Mass of the Purification of Our Lady that follows the blessing of candles and procession; the Mass of Ash Wednesday that is sung after the blessing and imposition of ashes; the Mass of Palm Sunday that follows the blessing of palms and procession; the Mass of the Paschal Vigil; the Rogation Mass that follows the procession of the Greater or Lesser Litanies; the Masses that follow certain consecrations, according to the rubrics in the Roman Pontifical.

The psalm *Iúdice me* is omitted also: in Masses of the season from the I Sunday of the Passion until the Evening Mass on Maundy Thursday; at Masses of the Dead.

The censings that are obligatory at high Mass are allowed also at all sung Masses.

2) *The prayers sung at Mass.*

a) After the prayer proper to the Mass, a sung Mass *other than conventual* allows of no other prayer than that which is said under the same ending as the prayer of the Mass, and a single privileged commemoration (see the list, XXX).

This rule applies to *conventual* Mass only on liturgical days of the I class and at votive Masses.<sup>7</sup> For all that concerns votive Masses, see the text of the decree. of I class.

b) On II class Sundays no other prayer is allowed beyond the commemoration of a II class feast; but this is omitted if there is a privileged commemoration.

c) Other II class liturgical days and II class votive Masses only allow of one commemoration, namely one privileged or one ordinary.

d) III or IV class liturgical days or votive Masses allow of two additional prayers only.

A prayer that exceeds the number fixed for any liturgical day is omitted; it follows that on no pretext can the number of prayers exceed three.

When ever the words *Flectamus génua*, *Levate*, occur in the Missal, they are said at high Mass by the deacon and at other Masses by the celebrant. Immediately afterwards all kneel and pray with the celebrant for a short space. When *Levate* is said, all rise, and the celebrant says the prayer.

On the last Sunday but one in October, or some other Sunday appointed as "Missions Sunday" by the Bishop, the prayer for the Propagation of the Faith is added at all Masses under a single conclusion.

#### 2) *The lessons at Mass.*

On Ember Saturdays five lessons precede the Epistle. At conventual Masses and ordination Masses all the lessons must always be read with their versicles and prayers. At other Masses, whether sung or said, only the first prayer can be said, that which corresponds to the Office, with *Flectamus génua* if it is to be said, and the first lesson with the gradual or the Alleluia; then, after the *Dóminus vobiscum*, *Et cum spíritu tuo*, and *Oremus*, said in the usual way, the second prayer without *Flectamus génua*, and any commemorations that may occur. The other lessons that follow are omitted with their versicles and prayers, and there follows at once the last lesson or epistle with the tract, and on Whit Saturday the sequence.

On an Ember Saturday and the Saturday *Sitiéntes* the Mass at which holy orders are conferred should be that of the Saturday, even if a I or II class feast is kept that day.

At sung Mass, everything the deacon, subdeacon or reader sing or read as part of their special function, is omitted by the celebrant.

After the gospel, especially on Sundays and feasts of obligation, a short sermon should be preached, as opportunity allows. But if this is done by a priest other than the celebrant, it should not overlap the celebrant's part and interfere with the people's participation in the Mass; the celebration of Mass must be suspended during the sermon and resumed afterwards.

#### 4) *The Creed.*

The Creed is sung: every Sunday, even if its Office is replaced by another or a II class votive Mass is celebrated; on I class feasts and in I class votive Masses; on II class feasts of Our Lord and of Our Lady; during the Octaves of Christmas, Easter and Whit Sunday,

even if an occurrent feast or a votive Mass is being celebrated; on the *dies natalis* of Apostles and Evangelists, and also on the feasts of St. Peter's Chair and of St. Barnabas.

The Creed is not said: in the Masses of Maundy Thursday and the Easter Vigil; on II class feasts, except those mentioned above; in II class votive Masses; in festive and votive Masses of the III or IV class; on account of a commemoration made at the Mass; in Masses of the Dead.

5) *The offertory and communition antiphons.*

These are sometimes followed by *alleluia* that forms part of the antiphon itself. In this case this *alleluia* is sung throughout the year, except from Septuagesima to Easter;

*Ex.* The *offertory Beáta es, Virgo María*, where formerly *alleluia* was omitted on July 2 and September 8.

6) *Holy Communion.*

The proper time for distributing holy Communion to the people is at Mass immediately after the Communion of the celebrant. The celebrant should do this himself, except when the number of communicants is so great that he needs to be helped by one or more other priests.

It is absolutely unfitting, that at the altar where Mass is being celebrated, Communion may be given immediately before or after Mass, or even apart from Mass. In this case the form in the Roman Ritual is used.

Whenever holy Communion is given during Mass, the celebrant, having consumed the Precious Blood, and with no *Confiteor* said, omitting the absolution, immediately says *Ecce Agnus Dei* and three times *Dómine, non sum dignus*. He then distributes holy Communion.

7) *The conclusion of Mass.*

At the end of Mass *Ite, missa est* is said, with the answer *Déo grátias*. (In Masses XVI, XVII and XVIII of the Kyrie, *Ite, missa est* is taken from Mass XV. This is also allowed in all the Masses in which the *Ite, missa est* is sung without *alleluia*).

However: at the Evening Mass on Maundy Thursday, that is followed by the solemn deposition of the Blessed Sacrament, and at other Masses followed by a procession (for instance on the feast of Corpus Christi), *Benedicámus Dómino* is sung, with answer *Déo grátias*, as in Mass II or XVI, exclusive of all others. during the Easter octave, in Masses of the season, a double *alleluia* is added to *Ite, missa est*; in Masses of the Dead *Requiescant in páce* is said, with answer *Amen*.

The celebrant, having said *Pláceat*, gives the blessing; which is only omitted when *Benedicámus Dómino* or *Requiescant in páce* is said.

As last gospel, at every Mass the beginning of the gospel according to St. John is said. But on Palm Sunday at all Masses that are not followed by the blessing of palms and procession, the proper last gospel is said.

The last gospel is left out entirely: at Masses when *Benedicámus Dómino* is said; at the third Christmas Mass; on Palm Sunday at the Mass that follows the blessing of palms and procession; at the Mass of the Easter Vigil; at Masses of the Dead followed by the Absolution at the catafalque; at Masses that follow certain consecrations, according to the rubrics of the Roman Pontifical.