

1883 *Liber Gradualis* • This is \*probably\* the way Abbot Pothier wanted it to be in the *Editio Vaticana* (1908) :



1908 *Editio Vaticana* • This is the official edition; notice it has a “death trap”—viz. a melismatic *mora vocis* calculated before the Custos :



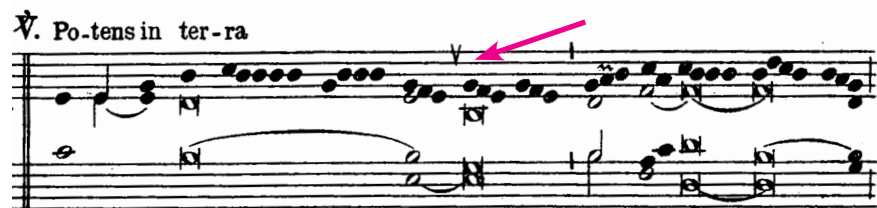
1908 *Solesmes Edition* • As usual, Dom Mocquereau ignores the official rhythm; adding *morae vocis* where none exist and vice versa :



1953 *Schwann Edition* • The point of this edition was to observe the official *Vaticana* rhythm—yet they tell the singer to ignore the pauses :



1907 *Lemmens Institute* • As expected, this edition honors the official rhythm; that funny “v” shape marks a *mora vocis* :



1942 *Nova Organi Harmonia* • This “updated” edition by the Lemmens Institute also observes the *mora vocis*, this time with a dot :



1925 *Father Mathias Accompaniment* • We should not be surprised that Dr. Mathias observes the official rhythm; he almost always does :

