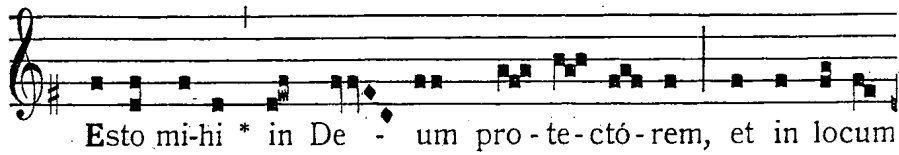


Sonntag Quinquagesima

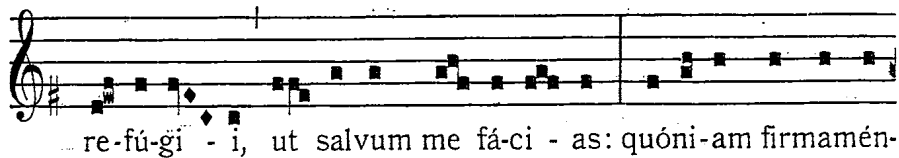
(Dominica in Quinquagesima)

Introitus

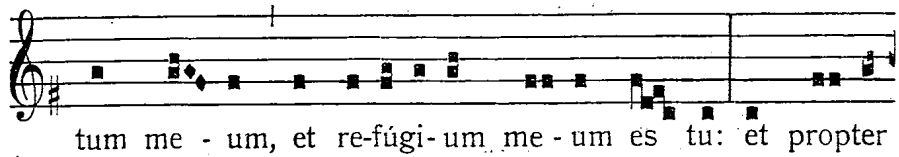
Modus VI.



Esto mi-hi * in De - um pro - te - ctó - rem, et in locum



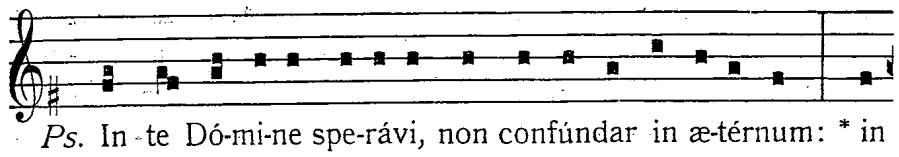
re - fú - gi - i, ut salvum me fá - ci - as: quóni - am firmamén -



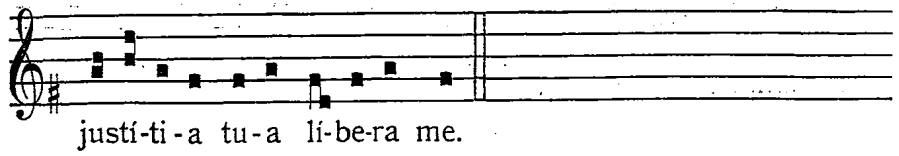
tum me - um, et re - fú - gi - um me - um es tu: et propter



nomen tu - um dux mí - hi e - ris, et e - nú - tri - es me.



Ps. In - te Dó - mi - ne spe - rá - vi, non confú - ndar in æ - té - rnum: * in



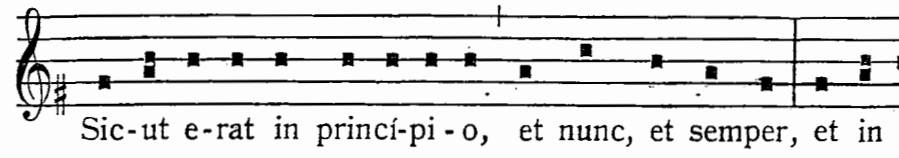
justí - ti - a tu - a lí - be - ra me.

Nro. 18.

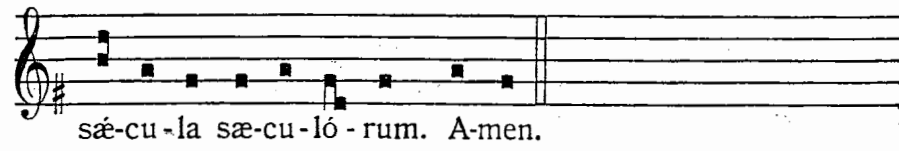
Tonus VI.



Gló - ri - a Pa - tri, et Fí - li - o, et Spi - rí - tu - i Sancto. *



Sic - ut e - rat in princí - pi - o, et nunc, et semper, et in



sæ - cu - la sæ - cu - ló - rum. A - men.

This score uses the official Vatican rhythm. Published by Father Karl Weinmann, it bears a 7 July 1909 IMPRIMATUR. Other editions using the official rhythm include: Schwann, Pustet, Lethielleux, and Mechlin.

The Right Rev'd Joseph Pothier, Abbat of Saint Wandrille, was chosen by Pope Saint Pius X to produce the *Editio Vaticana*. Writing in response to the organist Charles-Marie Widor vis-à-vis the rhythmic signs added to the official editions by Dom Mocquereau, Pothier wrote in January 1906: "These rhythmic signs—easily confused with the traditional notes, with which they are often incorporated—would bring about a grave alteration of the melody. Moreover, these supplementary signs have nothing traditional about them, nor have they any exact relation with the well-known "Romanian signs" of the Saint Gall MSS, of which they profess to be the reproduction. Even were these signs of Saint Gall faithfully represented (inasmuch as they belonged to a particular school) they would have no right to impose their own special ideas on the universal practice in a typical and official edition. [...] You are authorized to make of these explanations the use you think opportune."

Sebastiano Cardinal Martinelli (d. 1918), Prefect of the Sacred Congregation of Rites, condemned the rhythmic markings in an letter dated 18 February 1910: "The Pontifical Commission, charged with compiling the liturgical Gregorian books, had expressly intended from the beginning and with the open approval of the Holy See to mark the single melodies of the Vatican edition in that particular rhythm. Finally the approbation which the Sacred Congregation of Rites bestowed upon the *Roman Gradual* by order of the Holy Father extends not only to all the particular rules by which the Vatican edition has been made up, but includes also the rhythmical form of the melodies, which, consequently, is inseparable from the edition itself. Therefore, in the present Gregorian reform it has always been and still is absolutely foreign to the mind of the Holy Father and of the Sacred Congregation of Rites to leave to the discretion of individuals such an important and essential element as the rhythm of the melodies of the Church."

Regarding the *Editio Vaticana*, the Sacred Congregation of Rites declared on 25 January 1911: "The reproductions of this typical edition containing the extra signs, known as rhythmical, are abusively called rhythmical editions and as such have not been approved but merely tolerated upon request; this toleration, under the circumstances, can no longer be admitted." On 3 September 1958, the Sacred Congregation of Rites (*De musica sacra et sacra liturgia*, paragraph 59b) again said the rhythmic editions are forbidden if they modify the official rhythm of the chant. It has never been explained why the Solesmes rhythmical editions have achieved such universal adoption—even in Rome!