As of 2 Nov. 2023, “Guillaume Couture Gregorian Chant” is still a work in progress.
**INSIDE** a melisma—*and only inside a melisma*—a slight elongation is observed wherever “blank space” equals (or is greater than) the width of an individual note-head. For example, the following excerpt contains just one MMV since only one instance (*inside a melisma*) contains blank space equal to a note-head:

The following, from *Candlemas* on 2 February, has two (2) instances of the MMV:

On the right ("**Pérsequar**") **does** have an MMV, which we have marked with an arrow:

But "**Angelis suis**" (shown on the right) **doesn’t** have any MMV instances, since they can only occur inside a melisma:
“Let no neum nor note be prolonged unduly for an instant of time, nor compressed.”
Non per momenta neuma quaelibet aut sonus indecenter protendatur aut contrahatur.
—Preface to the Vatican Edition

NATURAL. It’s only natural that he who desires to sing Gregorian Chant should seek out the Editio Vaticana, since this has been the official edition of the Roman Catholic Church since 14 August 1905, and remains the official edition even today. [Cf. the USCCB Committee on Divine Worship Newsletter, April 2022.] And it is only natural for that same person to sing this edition as it was intended to be sung by its creators. Is this not the most natural thing in the world?

Having taught plainsong—for three decades—in real life to real singers, I came to realize that Dom Mocquereau’s rhythmic markings pervert the official edition and tend to make its melodies heavy, tedious, fussy, and plodding:

Mocquereau’s additions:

\[\text{Pl-ri-} \text{tus Dómini * replévit orbem terrárum, al- le-lú-ia.}\]

The official rhythm:

\[\text{Pl-ri-} \text{tus Dómini * replévit orbem terrárum, al- le-lú-ia.}\]

From the standpoint of musicology, Mocquereau’s additions cannot be justified. From the standpoint of legislation, they were forbidden. From the standpoint of common sense, an edition should be sung the way it was intended to be sung by its creators. My choice, therefore, was clear—although abandoning a way of singing one has loved (for decades) is difficult at first.

In a very brief period of time, one can learn how to read the official edition. To make this easier, the following edition has been prepared containing the “processional chants”: Introit, Offertory, and Communion. Plainsong traditionally sung by a small group of singers (or a soloist)—Gradual, Tract, Alleluia, Responsory, etc.—will be for another collection.

Jeff Ostrowski
Epiphany, 2023
Introit. (Ps 24: 1-3) To Thee, O Lord, have I lifted up my soul; in Thee, O my God, I put my trust; let me not be ashamed. Neither let my enemies laugh at me; for none of them that wait on Thee shall be confounded. (Ps 24: 4) Show, O Lord, Thy ways to me, and teach me Thy paths. ¶ Glory.

Introitus. VIII.

Ad te levavi. * Animam meam: Deus meus in te confido, non eruscum: neque irridesant me inimici mei: et enim universi qui te exspectant, non confundunt. Ps. Visas tuas, Domine, demnstra mihi: et semitas tuas edoce me. Glo: a Patri. saecu-
princí-pi-o, et nunc, et semper, et in sǽcu-la sǽcu-

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:

D te levá-vi á-ni-mam me-am: * De-us me-us, in te confí-
do, non e-ru-bé-scam: neque irrí-de-ant me in-i-mí-ci me-i: * ét-e-
nim uni-vérsi, qui te expéctant, non con-fundéntur. Ý. Vi-as
tu-as, Dómine, de-món-stra mi-hi: * et sémi-tas tu-as é-do-ce me.

Offertory. (Ps 24: 1-3) To Thee, O Lord, have I lifted up my soul: in Thee, O my God, I put my trust; let me not be ashamed: neither let my enemies laugh at me: for none of them that wait on Thee shall be confounded.

Interpretation. Max Springer inexplicably omits the MMV on the second word. He does this both in his 1912 Graduale (vocal) and his 1910 Organum Comitans.
Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

D te, Dómine, levá-vi á -ni-mam me- am: *

De- us me- us, in te confído, non e-ru-bé-scam: neque

irréde- ant me in-i -mi-ci me- i: * ét-enim uni-vérsi,

qui te exspéctant, non con-fun-déntur.
COMMUNION • DOMINICA PRIMA ADVENTUS.

Communion (Ps 84: 13) The Lord, now, will grant us his blessing, to make our land yield its harvest.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from Bamberg6lit|905 • Circa 905ad (Ps 84: 1) legate: What blessings, Lord, Thou hast granted to this land of Thine, restoring Jacob's fortunes.

Tone 1D

* Be -ne -di -xísti, Dómine, ter-ram tu- am: * a-vertí-sti capti-vi-tá-tem Ja-cob.

Communio

For purposes of comparison, here is the same Communio as it appears in the 1909 edition by Father Karl Weimann:

\[ \text{Dó-mi-nus} * \text{dá-bit be-nigni-tá-tem: et ter-ra} \]
\[ \text{Der Herr wird geben Gütigkeit: und unsere Erde} \]
\[ \text{no-strá dá-bit fru-ctum su-um.} \]
\[ \text{wird geben ihre Frucht.} \]

Here is the same Communio as it appears in the 1912 edition by Max Springer:

\[ \text{Communio.} \]
\[ \text{I.} \]
\[ \text{Dó-mi-nus} \]
\[ \text{da-bit be-nigni-tá-tem:} \]
\[ \text{et ter-ra no-strá da-bit fru-ctum su-um.} \]

Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[ \text{Ó-mi-nus da-bit be-nigni-tá-tem:} * \]
\[ \text{et terra nostra da-bit fru-ctum su-um.} \]
**INTROIT • DOMINICA SECUNDA ADVENTUS.**

*Introit.* (Is 30: 30) People of Sion, behold, the Lord shall come to save the nations; and the Lord shall make the glory of His voice to be heard in the joy of your heart. (Ps 79: 2) Give ear, O Thou that rulest Israel: Thou that leadest Joseph like a sheep. ¶ Glory.

Ps. Qui regis Isra- el, inténde: *

qui de-dú-cis vel- ut o-vem Jo-seph. Gló- ri- a Patri.

*Ps. Qui regis Isra- el, inténde: *

Gló- ri- a Patri.

*Qui regis Isra- el, inténde: *

qui de-dú-cis vel- ut o-vem Jo-seph. Gló- ri- a Patri.


Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Ó -pu -lus Si - on, ecce, Dó -minus vé -ni - et *

ad sal-ván-das gen-tes: et audí-tam fá-ci - et Dó-mi-
nus † gló-ri- am vo-cis su- æ * in læ-tí - ti- a cor-dis

ve-stri.

Qui re -gis Ísra- ěl, in-tén-de: * qui dedú-cis, vel-ut

o-vem, Jo-seph.


**OFFERTORY • DOMINICA SECUNDA ADVENTUS.**

*Offertory.* (Ps 84: 7-8) O God, turning, Thou wilt bring us life; and Thy people shall rejoice in Thee: show us, O Lord, Thy mercy, and grant us Thy salvation.

De *us* tu con *vér*

Offert. III.

De *us* tu con *vér* tens vi *vi-* fi-

ca-*bis* nos, et plebs tu-

a laetá-*bi-* tur in te: o-stén-

de no-*bis*, Dó-mi-*ne*, mi-se-*ri-*có-

di-*am tu-* am, et sa-* lu-*tá-*re tu-* um

da no-*bis.*
Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

E-us, tu convérsus vi -vi-fi-cá-bis nos, * et plebs
tu- a læ-tá-bi-tur in te: o-sténde nobis, Dómi-ne, mi-se-
ri-cór -di- am tu- am, * et sa-lu-tá-re tu- um da nobis.
COMMUNION • DOMINICA SECUNDA ADVENTUS.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from Renaud965 • Circa 965ad (Ps 147: 1) ¶. Praise the Lord, O Jerusalem; praise thy God, O Sion.

¶. Lau-da, Jerúsalem, Dó-minum; * lauda De-um tu-um, Si-on.


Interpretation. Germans elongate the Trochees in Mode II psalmody.
For purposes of comparison, here is the same Communion as it appears in the 1912 edition by Max Springer:

Communo.

II.
Je - rú - sa - lem
sur - ge, et sta in ex-cé - l-so:
et vi - de ju-cun - di-tá - tem,
quae vé - ni - et ti - bi a De - o tu - o.

Here is the same Communion as it appears in the 1909 Schwann edition in modern notation:

Comm. II.
J e - rú - sa - lem * sur - ge, et sta in ex-cé - l-so: et vi - de ju - cun - di-tá - tem,
quae vé - ni - et ti - bi a De - o tu - o.

Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

E - rú - sa-le - m, surge et sta in ex-cé - l-so, † et vide ju-cun - di-tá - tem, * qua vé - ni - et tibi a De - o tu - o.
Introit. (Is 61: 10) Greatly will I rejoice in the Lord, and my soul shall be joyful in my God: for He hath clothed me with the garments of salvation, and with the robe of justice He hath covered me, as a bride adorned with her jewels. (Ps 29: 2) I will extol Thee, O Lord, for Thou hast upheld me: and hast not made my enemies to rejoice over me. ¶. Glory.

Ps. Exaltabo te, Domine, quoniam susceptisti me: *

nec dilectasti inimicos meas super me. Glória
Guillaume III


As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Au-dens gau-dé-bo in Dó-mino, * et exsultábit ánima me-a in

De-o me-o: qui-a ín-du-it me vestiméntis sa-lú-tis: † et induménto ju-
sti-ti-æ cir-cúm-de-dít me, * qua-si sponsam ornátam mo-ní-libus su-is.

†. Ex-altábo te, Dómine, quóni-am su-sce-pí-sti me: * nec de-lectá-sti ini-
mícos me-os su-per me.


Offertory. (Lk 1: 28) Hail, Mary, full of grace; the Lord is with thee: blessed art thou among women. Alleluia.

This Offertory is identical to the Offertory for the Fourth Sunday of Advent, except the Offertory for the Fourth Sunday of Advent adds: ET BENEDICTUS FRUCTUS VENTRIS TUI—— “and blessed is the fruit of thy womb.”

Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.
For purposes of comparison, here’s how it appears in the 1909 edition by Father Franz Xaver Mathias, who in 1913 founded The Saint Leo Institute for Sacred Music:
Communion. (Trad.) Glorious things are spoken of thee, O Mary; for He that is mighty hath done great things unto thee.

We include the versions from the Lemmensinstituut since it’s so brief:

**Extra Verses.** The following “extra” verses are recommended by De Musica Sagra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from Renaud965 • Circa 965ad (Lk 1: 53) $£. He hath filled the hungry with good things; and the rich He hath sent empty away.


£. Gló-ri-a Patri, et Fí-li-o, * et Spi-rí-tu iSancto: Sicut e-rat in prin-
Re: The Feast of the Immaculate Conception • Before 1854, the feast had various formularies. A set of Propers assembled by Dom Josef Pothier in 1884 would eventually be adopted for the entire Church (in the Editio Vaticana of 1908). The Propers are all Neo-Gregorian. The Introit is based on the melody of Vocem Jucunditatis (Fifth Sunday of Easter). The Gradual is based on the melody of Constitutes (29 June). The Alleluia melody comes from the 12th-century. The Offertory was composed by Dom Fonteinne, who served as choirmaster at Solesmes Abbey before Dom Pothier. The Communion melody is based on Optimam Partem, an ancient Communion for the Assumption. For more details, cf. the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute).

Springer (1911) inexplicably ignores the MMV at the beginning:

Dom Lucien David (1932) correctly marks the MMV:

Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

fe-cit ti-bi magna qui po-tens est.
INTROIT • DOMINICA TERTIA ADVENTUS.

Introit. (Phil. 4: 4-6) Rejoice in the Lord always; again I say, rejoice. Let your modesty be known to all men: for the Lord is nigh. Be nothing solicitous; but in everything by prayer let your requests be made known to God. (Ps 84: 2) Lord, Thou hast blest Thy land; Thou hast turned away the captivity of Jacob. ¥. Glory.

Intr. 1.  Gau - dé - te in Dómi - no sem - per: i - terum di-co, gau - dé - te: modé - sti - a ve - stra no - ta sit ó-
mnibus ho - mi - ni - bus: Dómi - nus pro - pe est. Ni-
hil sol - lí - ci - ti si - tis: sed in o - mni o-ra - ti - ó-
ne pe - ti - ti - ó - nes vestrae inno-té-scant a - pud De-

Guillaume I


As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Au-dé-te in Dómino semper: * í-terum di-co, gau-dé-te. Modéstia ve-

stra † nota sit ómni-bus ho-mi-nibus: * Dóminus e-nim pro-pe est. Nihil sol-li-ci-

si-tis: † sed in omni o-ra-ti-óne * pe-ti-ti-ónes ve-stræ innotéscant a-pud De-um.

¥ Be-ne-di-xísti, Dómine, ter-ram tu-am: * avertísti capti-vi -tá-tem Ja-cob.


4 different (valid) ways to treat “díco” in accordance with the official rhythm:

Peter Wagner 1910s:Father Mathias 1910:Springer 1910:Schwann 1917:

iterum díco,

i-ter-um di-co,

: í-te-rum di-co,
Offertory. (Ps 84: 2) Lord, Thou hast blest Thy land: Thou hast turned away the captivity of Jacob: thou hast forgiven the iniquity of Thy people.

For purposes of comparison, here's how it appears in the 1917 Schwann edition:
Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[ \text{B} \]

E-ne-di-xís-ti, Dómi-ne, terram tu-am: ♩

a-vertí-sti capťi-vi-tá-tem Ja-cob: * remi-sí-sti

in-iqui-tá-tem ple-bis tu-æ.
COMM. • DOMINICA TERTIA ADVENTUS.

Offertory. (Is 35: 4) Say to the faint-hearted: Take courage, and fear not: behold our God will come and will save us.


Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sopha Press Institute). These optional verses come from Complegne[862 • Circa 862AB
(Ps 84: 2) ¶: What blessings, Lord, Thou hast granted to this land of Thine, restoring Jacob's fortunes.

Tone 7a

¶. Be-ne-di-xísti, Dómine, ter-ram tu-am; * avertísti ca- pti-vi-tá-tem Ja-cob.

For purposes of comparison, here's how it appears in the 1909 edition by Father Franz Xaver Mathias, who in 1913 founded The Saint Leo Institute for Sacred Music:

For purposes of comparison, here's how it appears in the 1940s edition by Monsignor Van Nuffel:

Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

**INTROIT • DOMINICA QUARTA ADVENTUS.**

*Introit.* (Is 45: 8) Drop down dew, ye heavens, from above, and let the clouds rain the just; let the earth be opened and bud forth a Savior. (Ps 18: 2) The heavens show forth the glory of God, and the firmament declareth the work of His Hands. ¶ Glory.

---

**Intr. I.**

Ro- rá- te *coe- li dé- su- per, et nu- bes plu-

ant ju- stum; a- pe- ri- á- tur terra, et gérm –

ni- net

Sal- va- tó- rem Ps. Coe- li enár- rant gló- ri- am De- i: * et

ó- pe- ra mánu- um e- jus annúnti- at firmamén- tum. Gló- ri-

---

Guillaume I


---

**Interpretation.** On the first word *(Roráte)* some choirs elongate the note before the flatted “Te” note—although Abbat Pothier did not do that on his phonograph recording in March 1904.
Tone 7c2

For purposes of comparison, here's how it appears in the 1909 Schwann edition in modern notation:

**R**

O -rá-te, cæ-li, dé-su-per, † et nubes plu-ant ju-stum: * a-

pe-ri- á-tur terra, et gérminet Sal-va-tórem. Æ. Cæ-li enárrant gló-

am De-i:* et ópe-ra mánu-um e-jus annúnti-at fir-


---

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

**R**

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Offertory (Lk 1:28) Hail, Mary, full of grace; the Lord is with thee: blessed art thou among women, and blessed is the fruit of thy womb.


For purposes of comparison, here’s how it appears in the 1909 Schwann edition in modern notation:
**Interpretation.** It is not easy to explain why the 1909 Schwann edition does not elongate both notes of the two-note neum MMVs on the word *Domnus*.

---

**Tone 4A**

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[\text{Alta - ve, Ma-ri- a, grá-ti- a ple-na; * Domnus te-cum: bene-dícta tu in muli-é-ribus, * et bene-díctus fru-ctus ven-tris tu-i.}\]
COMMUNION • DOMINICA QUARTA ADVENTUS.

Communion. (Is 7: 14 w/ Is 7: 15)
Behold a virgin shall conceive, and bring forth a Son, and His name shall be called Emmanuel.

Ecce virgo* con-ci-pi-et,

This Communion is identical to the Annunciation.

Em-má-nu-el.

Extra Verses. The following “extra” verses are recommended by De Musica SACRA (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the SAINT EDMUND CAMPION MISSAL (Sophia Press Institute). These optional verses come from 121FINSTER961 • Circa 961AD (Ps 18: 6-7) redeem. He exults like some great runner who sees the track before him; here, at one end of heaven, is its starting-place.

Ex-sul-tá-vit ut gi-gas ad cur-rén-dam vi-am; * a sum-

mo caelo egrés-si-o e-jus.


For purposes of comparison, here’s how it appears in the 1940s edition by Monsignor Van Nuffel:

Comm. I.

Ec-ce vir-go* con-cí-pi-et, et pár-i et fí-li-um:

et vo-cá-bi-tur no-men e-jus Em-má-nu-el.

Tone 3a. Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

C -ce Virgo concí-pi-et et párí-et fí-li-um: *

et vo-cá-bi-tur nomen e-jus Em-má-nu-el.
INTROIT • IN NATIVITATE DOMINI. (Christmas)

"Midnight Mass" • AD PRIMAM MISSAM • In Nocte.

Introt. (Ps 2: 7) The Lord hath said to Me: Thou art My Son, this day have I begotten Thee. (Ps 2: 1) Why have the Gentiles raged, and the people devised vain things? §. Glory.

There is no need for a “simplified version” since the authentic chant is quite simple:

Ps. Quare fremuerunt gentes: * et populi meditati sunt in\-á-ni\-a? Glória Patri. E u o u a e.


As always, the antiphon is repeated.
For purposes of comparison, here’s how it appears in the 1940s Lemmensinstituut collection:
OFFERT. • IN NATIVITATE DOMINI. (Christmas)

“Midnight Mass” • AD PRIMAM MISSAM • In Nocte.

Offertory. (Ps 95: 11, 13) Let the heavens rejoice, and let the earth be glad before the face of the Lord, because He cometh.

Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[ \text{Laë-tén-tur cæli et ex-súl-tet ter-ra * ante fáci-em Dómini: quó-ni-am ve-nit.} \]
For purposes of comparison, we reproduce the first few bars, as harmonized by Dr. Peter Wagner ("membre de la commission Vaticane de chant grégorien"):

For purposes of comparison, we reproduce the first few bars, edited by Professor Amédée Gastoué, a consultor to the Vatican Commission on Gregorian Chant:

Here is how it appears in the 1909 Schwann edition:

The 1909 edition by Father Mathias does something peculiar, since this isn’t a two-note MMV:

The 1910 version by Max Springer of Beuron inexplicably ignores the MMV:

For purposes of comparison, we reproduce the first few bars from Abbat Pothier’s Liber Gradualis (1883), which served as the model for the Editio Vaticana:
COMM. • IN NATIVITATE DOMINI. (Christmas)

“Midnight Mass” • AD PRIMAM MISSAM • In Nocte.

Communion. (Ps 109: 3) In the brightness of the saints, from the womb before the day-star I begot Thee.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from StDenisMissal|988 • Circa 988ad (Ps 109: 1) §. To the Master I serve the Lord's promise was given, Sit here at my right hand.

Tone 6

✝. Di-xit Dóminus Dó-mino me-o: * Sede a dex-tris me-is.

For purposes of comparison, here’s how it appears in the 1940s Lemmensinstituut edition:

Here’s how it appears in the edition by Max Springer (Imprimatur 20 April 1910):

Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[
\text{n splen-dó-ri -bus Sanctó- rum, * ex ú-te-ro ante lu-cí- fe-rum gé -nu- i te.}
\]
INTROIT • OCTAVA NATIVITATIS DOMINI. (Jan. 1st)

"Octave Day of Christmas" • Formerly known as the "Circumcision"

Introit. (Is 9: 6) A Child is born to us, and a Son is
given to us: whose government is upon His shoulder:
and His name shall be called, the Angel of great
counsel. (Ps 97: 1) Sing ye to the Lord a new canticle:
because He hath done wonderful things. ¥. Glory.

Pu - er * na - tus est
u - er * na - tus est no-bis, et fi-li-us da-tus
est no-bis: cu-jus impe-ri-um su-per hu-me-rum
ejus: et vo-cá-bi-tur nomen e-jus,
magni consí-li-i An-ge-lus. Ps. Can-tá-te Dó-mi-no
cánti-cum no-vum: *qui-a mi-ra-bí-li-a fe-cit. Gló-


Guillaume VII

Guillaume Couture Gregorian Chant • The Official Catholic Rhythm | Editio Vaticana

As always, the antiphon is repeated.

For the sake of comparison, on the right we have included the first three lines of this Introit from the 1932 Graduel Dominical by Dom Lucien, Abbat Pothier’s protégé:

Puer natus est nobis, et filius datus est nobis: cujus imperium super humerum est donum; la souveraineté repose sur son épaulement, et il lui sera donné le nom d’Ange

Tone 7a

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

Uer natu est nobis, et filius datu est nobis: cujus imperium super humerum ejus:

et vocabitur nomen ejus magni consili i Angelus.

Ψ. Can-ta-te Domino can-ti-cum no-vum, * qui- a mi-ra-bi-li a fecit.

OFFERT. • OCTAVA NATIVITATIS DOMINI. (Jan. 1st)
“Octave Day of Christmas” • Formerly known as the “Circumcision”

**Offertory.** (Ps 88: 12, 15) Thine are the heavens, and Thine is the earth: the world and the fullness thereof Thou hast founded: justice and judgment are the preparation of Thy throne.

**Extra Verses.** “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

**Interpretation.** A question arises about the penultimate word: sédis. Is the first note a “mystery virga” or not? Dom Lucien David, Dr. Peter Wagner, Father Mathias, and the Lemmensinstituut treat it as one but Max Springer, Monsignor Nekes, and the Schwann 1909 do not. On the word justitia, the Lemmensinstituut inexplicably omits any MMVs.

40 “Guillaume Couture Gregorian Chant” • The Official Catholic Rhythm | Editio Vaticana
For purposes of comparison, here’s how it appears in the 1909 Schwann edition in modern notation:

Notice how Dom Lucien David (Abbat Pothier’s protégé) treats the first note on the word *sédis* as a “Mystery Virga”:

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*Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:*

**Tone 4A**

U-ī sunt cæ-li et tu-a est ter-ra: † or-bem ter-

rá-rum * et pleni-túdinem e-jus tu fun-dá-sti: ju-stí-ti-a

et ju-di-ci-um * præpa-rá-ti- o sedis tu-æ.

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COMM. • OCTAVA NATIVITATIS DOMINI. (Jan. 1st)

“Octave Day of Christmas” • Formerly known as the “Circumcision”

Communion. (Ps 97: 3) All the ends of the earth have seen the salvation of our God.

Comm. 1.

No Psalm Tone substitute is provided; it is hoped choirs will learn this short, ancient antiphon.

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from StDenisMissal1988 • Circa 988AD (Is 9: 6) ū. For our sakes a child is born, to our race a son is given.

Tone 1D


We believe the issue with the MMV on Déi to be a "holdover" from the earlier editions by Abbat Pothier. It will be remembered that Pope Pius X wanted the Editio Vaticana to be based on these earlier editions; cf. the letter of the Cardinal Secretary of State dated 24 June 1905. It's also possible that the lack of blank space in the Vaticana was an error.

For purposes of comparison, here's how Déi appears in the 1940s Lemmensinstituut edition:

In the 1932 edition by Dom Lucien David, he inexplicably marks an elongation there:

Notice the space is not equal to the width a notehead; indeed, it's not even close:

Here's how Déi appears in the 1909 edition by Father Mathias, who in 1913 founded the Saint Leo Institute for Church Music at Strasburg Cathedral:

Here's how Déi appears in the 1908 edition by Dr. Peter Wagner:
INTROIT • DOMINICA I POST EPIPHANIAM. (Holy Family)

“Sanctae Familiae Jesu, Mariae, Joseph” • Courtesy of Father Chaumonot

Introit. (Prov 23: 24-25) Let the father of the Just rejoice greatly; let Thy father and Thy mother be joyful, and let her rejoice that bore Thee. (Ps 82: 2-3) How lovely are Thy tabernacles O Lord of hosts; my soul longeth and fainteth for the courts of the Lord. §. Glory.

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

X-súlt-tet gáudi-o pa-ter Ju-sti, † gáude-at Pa-ter tu-us et Ma-ter tu-a, * et exsúltet quæ gé-nu-it te.

℣. Quam di-lécta taber-ná-cu-la tu-a, * Dómi-ne vir-tú-tum!

concupísit et dé-fi-cit ánima me-a * in á-tri-a Dómi-ni.

OFFRT. • DOMINICA I POST EPIPHANIAM. (Holy Family)

Sanctae Familiae Jesu, Mariae, Joseph" • Courtesy of Father Chaumonot

Offertory. (Lk 2: 22) The parents of Jesus carried Him to the temple, to present Him to the Lord.

Tu - lé - runt * Je -

Offert. IV.

u- lé - runt * Je - sum pa - rén - tes

e- jus in Je-rú - sa - lem, ut

sí - ste - rent e- um Dó - mi - no.

Tone 4A

Choirs incapable of singing the full Gregorian setting w/ excellence may choose this Ps. Tn. setting:

U -lé - runt Jesum paréntes e-jus in Je-rú - sa - lem, *

ut síste -rent e- um Dó - mi - no.

This (19th-century) piece has the same tune as the Offertory from Midnight Mass:

ae- tén-tur * coe- li, et ex-súl - tet
For reasons difficult to discern, the Holy Family Offertory does not have an MMV on the word *Jésus*, whereas the Christmas Midnight Mass Offertory did have an MMV on the word *cóeli*. The “original” piece from Abbat Pothier’s 1883 *Liber Gradualis* seems to have a small MMV:

We see that the LemmensInstitute (correctly) does not mark an MMV on the word *Jésus*:

We see that Dom Lucien (Abbat Pothier’s protégé) does not mark an MMV on the word *Jésus*:

We see that the Wiltberger brothers (1910) do not mark an MMV on the word *Jésus*:

We see that Father Mathias (1909) does not mark an MMV on the word *Jésus*:

We see that Max Springer of Beuron (1912) does not mark an MMV on the word *Jésus*:

We see that the Schwann edition (1909) does not mark an MMV on the word *Jésus*:
Communion. (Lk 2: 51) Jesus went down with them, and came to Nazareth and was subject to them.

This is a modern feast; consequently it lacks “extra” verses for the communion antiphon.

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

This (19th-cent.) adaptation has the same tune as “Vidérunt omnes” (Xmas Daytime) ...but notice the different treatment of the final syllable of “Nazareth” compared to the final syllable of “terrae”: 
Discussing “Vidérunt omnes,” we noted that how certain editors add an MMV on the word Déi. Indeed, the Lemmensinstituut, Dr. Peter Wagner, and Father Mathias added an MMV there. However, in the corresponding place for “Descéndit Jesus”—viz. súbditus—the Lemmensinstituut does not place an MMV there:

In some versions of the NOH, the dot on cum éis has been worn away with time, but the chords make clear what was intended. We should remember that the NOH books are almost 100 years, so the possibility of MMV dots being worn away with the passage of time is ever present!

Abbat Pothier’s protégé (Dom Lucien David) places an MMV elongation on súbditus in his Graduel Dominical (1932):

The Wiltherger edition (1910) does not place an MMV there:

The 1909 edition by Father Mathias, however, does place an MMV there:

This might be a “holdover” (pardon the pun) from the earlier editions by Abbat Pothier, since Pope Pius X wanted the Vatican Edition to be based upon those:

za- reth, & e- rat súb- di-tus il- lis.
INTROIT · DOMINICA II POST EPIPHANIAM.

Introit. (Ps 65: 4) Let all the earth adore Thee, O God, and sing to Thee: let it sing a psalm to Thy name, O Thou most high. (Ps 65: 1-2) Shout with joy to God all the earth, sing ye a psalm to His name, give glory to His praise. ¶ Glory.

Omnis terra *

Interpretation. In Mode 4, Germans will elongate the tonic accents: “lăudi ę-jus” and sæculorūm ā-men.” We believe the effect of such elongations is rather elegant. Perhaps because of the double “T” certain authors pause after the word adōret. For example, Father Mathias does this. On the other hand, Dom Lucien, the Lemmensinstituut, and Dr. Wagner do not. Abbat Pothier did not hold that note in his 1883 edition:

Max Springer (1912):

Schwann Edition (1919):

Some authors treat the first note of psáltum as a “Mystery Virga,” while others do not. Dom Lucien (Abbat Pothier’s protégé) treats it as a “Mystery Virga” as you can see:

et psál-lat tí-bí: psál- mum dí-cat nó-mi-ni
et vous chante; qu’elle dise un hymne à votre nom.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

Omnis terra adó-ret te, De-us, et psál-lat tí-bí: * psalmum
dí-cat nó-mi-ni tu-o, Al-tís-si-me. Ș Jubi-la-te De-o, omnis ter-ra, Ș
Offertory. (Ps 65: 1-2, 16) Shout with joy to God, all the earth (shout with joy to God, all the earth): sing ye a psalm to His name: come and hear, and I will tell you, all ye that fear God, what great things the Lord hath done for my soul. Alleluia.

Offert. I.

Ju-bi-lá-te * De-o un-i-ver-sa ter-ra:

u-bi-lá-te * De-o un-i-ver-sa ter-ra:

psalmum di-cí-

te nó-mi-ni e-jus: vení-te, et audí-te, et narrá-bo vo-bis, o-
**Interpretation.** On the word \textit{ómnes} and on the final \textit{allelúja} we find a two-note MMV. Max Springer and Dr. Peter Wagner ignore both of them. Father Mathias correctly observes the first, but ignores the second. The \textit{Lemmensinstituut} ignores the first [\textit{which, to be honest, is probably a typo in the official edition}] but marks the second. The Schwann Edition in modern notation (1909) correctly observes the first, but inexplicably treats the second as if it were a one-note MMV. We believe the added space in the first (\textit{ómnes}) was probably a mistake, because if one considers the word \textit{nómini} one will rightfully ask: "Why a different treatment for identical passages?" Indeed, they were treated identically in the earlier editions by Abbat Pothier; viz. shown on the right is the 1883 \textit{Liber Gradualis}: 

\begin{align*}
\text{Dom Lucien observes what we believe to be an error:} \quad & ó-
\end{align*}

**Note:** There is too much white space before the \textit{Custos} at the end of the first line. That is why we mark no MMV there. You can see this by comparing the identical passage in the 1932 version by Dom Lucien David (shown to the left).

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**Tone 4A**

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

\begin{align*}
\text{U-bi-lá-te De-o, uni-vér-sa ter-ra:} & \quad *\text{psalmum dí-ci-te}
\end{align*}

\begin{align*}
\text{nó-mi-ni e-jus: vení-te et audí-te, et nar-rá-bo vo-bis,} & \quad *\text{omnes qui}
\end{align*}

\begin{align*}
\text{ti-mé-tis De-um, quanta fe-cit Dóminus} & \quad *\text{ánimæ me-æ, al-le-lú-ja.}
\end{align*}
Communion. (Jn 2: 7, 8, 9, 10-11) The Lord saith: Fill the water-pots with water, and carry to the chief steward of the feast. When the chief steward had tasted the water made wine, he saith to the bridegroom: thou hast kept the good wine until now; this first miracle did Jesus before His disciples.

According to Father Valentine Young, OFM, this Communion antiphon uses “tone painting.” For instance, when the steward drinks the good wine, the melody goes very high and becomes animated. Also, when our Blessèd Lord speaks, the melody is very low, just like in the Passion.
Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 12050corbie | 853 • Circa 853ad 
(Ps 65: 5) †. Come near, and see what God does, how wonderful He is in His dealings with human kind.

Tone 6

†. Ve-ni-te, et vidé-te ópe-ra De-i: † ter-rí-bi-lis in con-sí-li- is *

super fí-li-os hó-minum.

†. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i San-cto: Sicut e-rat in


Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

Tone 3a

I-cit Dóminus: Impléte hý-dri-as a-qua * et ferte ar-

-chi -tri-clíno. Cum gu-stásset archi-tri-clí-nus † aquam vinum

factam, di-cit sponso: * Servásti bonum vinum us-que adhuc.

Hoc signum fecit Je-sus pri-mum * coram discípu-lis su-is.
INTROIT • DOMINICA III POST EPIPHANIAM.

Introit. (Ps 96: 7-8) Adore God, all you His angels: Sion heard, and was glad; and the daughters of Juda rejoiced. (Ps 96: 1) The Lord hath reigned; let the earth rejoice: let many islands be glad. ¶ Glory.

Ad o- rá-te * De- um o-mnes An-ge- li e-jus: audi- vit, et laetá-ta est Si- on: et ex-

sulta-vé- runt fi- li- ae Ju- dae. Ps. Dó- mi- nus regná-vit, exsúltet terra: * lae- téntur insu-lae mul-
tae.

Mode 7 Tansp.


As always, the antiphon is repeated.
Dom Lucien David (1932):

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\[ \text{Intr. VII.} \quad \text{Ad-o-rá-te} \]
\[ \text{Adoréz Dieu.} \]
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Max Springer (1912):

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\[ \text{VIII.} \quad \text{Ad-o-rá-te} \]
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Lemmensinstituut (1940s):

The Lemmensinstituut never gives too much detail—leaving the precise interpretation to each school—but without fail places chords on the accent.

Dr. Peter Wagner (1908):

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\[ \text{Introitus. VII.} \quad \text{Ad-o-rá-te} \quad \text{De-um} \quad \text{om-nes An-ge} \]
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Schwann Modern (1909):

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\[ \text{Intr. VII.} \quad \text{A-d-o-rá-te} \]
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Father Mathias (1909):

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\[ \text{Introit. VII.} \quad \text{Ad-o-rá-te} \]
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**Tone 7c2**

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

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\[ \text{D-o-rá-te De-um, omnes ánge-li e-jus: } \uparrow \text{audí-vit, et} \]
\[ \text{læ-tá-ta est Si-on: } * \text{et ex-sul-ta-vérunt fí-li-a Judae. Verse } \uparrow \text{Dó-} \]
\[ \text{-mi-nus regnávit, ex-súl-tet ter-ra: } * \text{laténtur ín-sulæ multæ.} \]
\[ \uparrow \text{Gló-ri-a Pa-tri, et Fí-li-o, } * \text{et Spi-rí-tu-i Sancto. Sicut e-rat in} \]
\[ \text{princí-pi-o, et nunc, et semper, } * \text{et in sæcu-la sæcu-ló-rum. Amen.} \]
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OFFERTORY • DOMINICA III POST EPIPHANIAM.

Offertory. (Ps 117: 16, 17) The power of the Lord has triumphed, the power of the Lord has brought me to great honor: I am reprieved from death, to live on and proclaim what the Lord has done for me.

Offert. II.

Identical to the Offertory for Maundy Thursday.

Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

For purposes of comparison, here’s how it appears the edition by Max Springer:
For purposes of comparison, here’s how it appears in the 1940s Lemmensinstituut edition:

**Tone 4A**

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Ex-te-ra Dómi-ni fe-cit vir-tú-tem, * déxte-ra Dómi -ni ex-al-

Communion. (Lk 4: 22) They all wondered at these things, which proceeded from the mouth of God.

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 4951steven|1128 • Circa 1128ad

(Lk 4: 18) ¶ The Spirit of the Lord is upon Me; He has anointed Me, and sent Me out to preach the gospel to the poor, to restore the broken-hearted.

¶. Spí-ri-tus Dómi-ni su-per me: † pro-pter quod un-xit me, * evange-lizá-re pau-pé-ri-bus mi-sit me.

For purposes of comparison, here’s how it appears the 1940s Lemmensinstituut edition:

\[\text{Comm. VII.} \]

\[\text{Mirabuntur omnes de} \]

\[\text{his quae proce-dabant de ore Dei.} \]

For purposes of comparison, here’s how it appears the 1932 edition by Dom Lucien David:

\[\text{Com. VII.} \]

\[\text{Ira-bantur omnes de his quae} \]

\[\text{Tous etaiet dans l’admiration des choses qui} \]

\[\text{proce-debant de ore Dei.} \]

\[\text{sortaient de la bouche de Dieu.} \]

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

\[\text{Tone 3a} \]

\[\text{Ira-bantur omnes de his, * quae proce-de-bant} \]

\[\text{de ore Dei.} \]
Introit. (Ps 47: 10-11) We have received Thy mercy, O God, in the midst of Thy temple; according to Thy name, O God, so also is Thy praise unto the ends of the earth: Thy right hand is full of justice. (Ps 47: 2) Great is the Lord and exceedingly to be praised, in the city of our God, in His holy mountain. §. Glory.


in ci-vi-tá-te De-i nostri, in mon-te sancto e-jus.

Interpretation. On the first word (suscépimus) some choirs elongate the note before the flatted "Te" note—although Abbat Pothier did not do that on his phonograph recording in March 1904.

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

U-scé-pimus, De-us, mi-se-ri-cór-di-am tu-am *

in mé-di-o tem-plí tu-i: secúndum nomen tu-um,

De-us, † i-ta et lau-su-a in fi-nes terræ: * justí-ti-a plena

est déxe-ra tu-a. † Magnús Dóminus, et laudá-bi-lis ní-


In Festo Purificationis B. Mariae V.

Finitis Orationibus, cum Celebrans inceperit distribuere candelas, a Choro cantatur:

Ant. VIII.

Lumen * ad reve-la-ti-ónem génti-um: et gló-ri-

am ple-bis tu-ae Is-ra- el. Cant. Nunc dimít-tis servum tu-

um, Dómi-ne, * se-cúndum ver-bum tu-um in pa-ce.

Deinde repetitur tota Antiphona Lumen, quae simili
ter repetitur post quemlibet versum.


Quod pa-rásti * ante fá-ci-em ómni-um popu-ló-rum. Lumen.


Sic-ut e-rat in princi-pi-o, et nunc, et sem-per, * et in saé-

Ant. VIII.

Lumen ad revelationem gentium: et gloriae*

plebis tae Israel. Cant. Nunc dimittis servum tuum, Domine.*

se cunctum verbum tuum in pace.

Qui a videreunt oculi mei: salutare tuum. Lumen.

Quod pars ante faciem omnium populos. Lumen.


DÉCK thy bridal chamber, O Sion, and receive Christ, thy King; embrace Mary, who is the gate of heaven; for she carries the King of glory of the new light; a virgin, she standeth bringing in her hands the Son begotten before the daystar; and receiving Him in his arms, Simeon hath declared to the nations that He is the Lord of life and death, and Savior of the world.

**FIRST ANTIPHON.**
R


SIMEON received an answer from the Holy Ghost, that he should not see death until he had seen the Christ of the Lord; and when they brought the Child into the temple he took Him in his arms, and blessed God, and said: NOW, O LORD, DOST THOU DISMISS THY SERVANT IN PEACE. †. When His parents brought the child Jesus into the temple, to do in His behalf according to the custom of the law, he took Him in his arms.
They offered in His behalf a pair of turtle-doves or two young pigeons. As it is written in the law of the Lord. Ὕ. After Mary's days of purification were fulfilled, according to the law of Moses, they carried Jesus to Jerusalem, to set Him before the Lord. As it is written in the law of the Lord. Ὕ. Glory be to the Father, and to the Son, and to the Holy Ghost. As it is written in the law of the Lord.
When the procession has been completed, the Celebrant and ministers put on the vestments for Mass.

*In the Mass which follows the blessing of candles:* the “Prayers at the Foot of the Altar” are omitted, as well as the prayers “Aufer a nobis” and “Orámus te, Domine.” When the priest comes to the Altar, he immediately goes up to it and kisses it in the center.

Today, during the Gospel, and also during the Canon, the blessed candle should be held lighted in the hand.

Finita processione, celebrans et ministri accipiunt paramenta pro Missa.

In Missa, quae benedictionem candelarum sequitur, omittitur psalmus “Judica me, Deus” cum sua antiphona, necnon confessio cum absolutione, versibus sequentibus atque orationibus “Aufer a nobis” et “Orámus te, Domine.” Sacerdos igitur, cum ad altare accesserit, statim illud ascendit et osculatur in medio.

Candelas in manibus tenentur ad Evangelium et toto Canone.
Introit. (Ps 43: 23-26) Bless Thyself, O Lord; why dost Thou sleep on? Awake, do not banish us from Thy presence for ever. Why turnest Thou Thy face away, and forgettest our trouble? Our belly hath cleaved to the earth: arise, O Lord, help us and deliver us. (Ps 43: 2) O God, the tale has come to our ears—have not our fathers told it? ¥. Glory.

Exsúrge, * qua-re

nos, et lí-be-ra nos. Ps. De-us, áuri-bus nostris au-dí-
vi-mus: * pa-tres nostri annun-ti- a- vérunt no- bis. Gló-

Guillaume I


As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:
Offertory. (Ps 16: 5, 6-7) Make my steps steadfast in Thy paths, that my feet may not falter: incline Thine ear, and hear my words: show forth Thy wonderful mercies, Thou Who savest them that trust in Thee, O Lord.

Offert. IV.

Pér-fi-ce gres-sus me-os in sé-mi-
tis tu-is, ut non mo-ve-án-tur ve-stí-
a me-a: inclí-na au-rem tu-am, et

exáudi verba me-
as tu-

2N 2N

as tu-

Identical to the Offertory for the 6th Sunday after Pentecost.

Dó-mi-

ne.
Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[ \text{\( \ddot{y} \) P\( \text{-fi-ce gressus me-} \text{os in sé-mi-tis tu{-}is,} \text{ * ut non move-ántur} \)} \]

\[ \text{ve-stí-gi-} \text{a me-a: inclína au-rem tu-am,} \text{ * et exáu-di ver-ba} \]

\[ \text{me-a: mi-rí-fi-ca mi-se-ri-cór-di-as tu-as,} \text{ * qui salvos fa-cis} \]

\[ \text{spe-rán-tes in te, Dó-mine.} \]
Communion. (Ps 42: 4) I will go in to the altar of God: to God Who giveth joy to my youth.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 1205corbie853 • Circa 853AD (Ps 42: 1) §. Judge me, O God, and distinguish my cause from the nation that is not holy: deliver me from the unjust and deceitful man.

℣. Jú -di -ca me, De- us, et discérne causam me- am † de gente non san-cta: * ab hómine in-quo et do-lóso é-rue me.


Interpretation. The “Germanic” school elongates the tonic accents of Psalm Tone Mode VIII.
For purposes of comparison, here’s how it appears in the 1940s Lemmensinstituut edition:

\[ \text{Introibo ad altare Dei,} \]

\[ \text{ad Deum qui laetificat juven tum} \]

\[ \text{tem me am.} \]

For purposes of comparison, here’s how it appears in the 1909 edition by Father Franz Xaver Mathias, who in 1913 founded The Saint Leo Institute for Sacred Music:

\[ \text{Introibo ad altare Dei,} \]

\[ \text{ad Deum qui laetificat juven tum} \]

\[ \text{tem me am.} \]

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

\[ \text{Ntroibo ad altare Dei, * ad Deum, qui} \]

\[ \text{laetificat juven tem me am.} \]

\[ \text{Tone 3a} \]

CCWATERSHED.ORG/COUTURE  •  The Official Catholic Rhythm | Editio Vaticana 75
Introit. (Ps 30: 3-4) Be Thou unto me a God, a protector, and a place of refuge, to save me; for Thou art my strength, and my refuge; and for Thy name’s sake Thou wilt be my leader and wilt nourish me. (Ps 30: 2) In Thee, O Lord, have I hoped, let me never be confounded: deliver me in Thy justice, and set me free. ☧ Glory.

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

-sto mihi in De-um pro-te-ctórem, * et in
lo-cum re-fú-gi-i, ut salvum me fá-ci-as: * quóni-am fir-
ma-mén-tum me-um * et refúgi-um me-um es tu: et pro-
pter nomen tu-um dux mi-hi e-ris, * et e-nú-tri-es me.

In te, Dómine, spe-rávi, non confúndar in æ-térnum: * in
justí-ti-a tu-a líbe-ra me et é-ri-pe me.

OFFERTORY • DOMINICA IN QUINQUAGESIMA

Offertory. (Ps 118: 12-13) Blessèd art Thou, O Lord, teach me Thy will. Blessèd art Thou, O Lord, teach me Thy will: with my lips I have pronounced all the judgments of Thy mouth.

Interpretation. Dom Lucien lengthens both notes before the quillisma on the word "tuas."
Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

For the sake of curiosity, below shows how this Offertory appeared in the ground-breaking 1883 edition by Dom Pothier. Notice how, in these early editions, the “repeats” were usually omitted in the Offertories. Due to the poor quality of the microfilm, it’s not easy to determine whether Dom Pothier intended a quillisma on the word pronuntiávi:

\[\text{Offertorium.}\]

III.

\[\text{BENEDICTUS es Dómi-ne, doce me justi-fi-ca-ti-ó-nes tu-as: in lábi-is me-is pronunti-á-vi ómni-a judí-ci-a o-ris tu-i.}\]

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[\text{B}\]

\[\text{E-ne-dí-ctus es, Dó-mine, † do-ce me justi-fi-ca-ti- ó-nes tu-as: * in lá-bi-is me-is pronunti-á-vi ómni-a judí-ci-a o-ris tu-i.}\]
Comm. (Ps 77: 29-30) They did eat, and were filled exceedingly, and the Lord gave them their desire: they were not defrauded of that which they craved.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute).

These optional verses come from COMPIEGNE 862 • CIRCA 862AD
(Ps 77: 1) ¶: Attend, O My people, to My law: incline your ears to the words of My mouth.

ゅ. At -tēn-di-te, pópu-le me-us, le-gem me-am: * inclinát-e

 aurem vestram in verba o-ris me-i.


Below this Communion in the 1940s version by the Lemmensinstituut:

Man-du-ca-vé-runt, * et sa-tu-rá-ti sunt ni-mis,

et de-si-de-ri-um e-ór um áttu-lit e-is

Dó-mi-nus: non sunt fraudá-ti a
de-si-de-ri-o su- o.

Tone 3a. Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

An-du-ca-vé-runt, et sa-tu-rá-ri sunt ni-mis, † et de-si-de-ri- um e-ór um áttu-lit e-is Dó-mi-nus: * non sunt fraudá-ti a de-si-de-ri-o su-o.
Introit. (Ps 90: 15, 16) He shall call upon Me, and I will hear him; I will deliver him, and glorify him; I will fill him with length of days. (Ps 90: 1) He that dwelleth in the aid of the Most High, shall abide under the protection of the God of heaven. §. Glory.

Inn. vocábit me, * et ego ex-au-diam e-

um: eri-piam e-um, et glo-rifi-cá-bo

um: longi-tú-di-ne di-rum ad-implé-bo

um. Ps. Qui há-bi-tat in adju-tó-ri-o Altíssimi, *
in pro-recti-ó-ne De-i coe-li com-mo-rá-bi-tur. Gló-ri-a


in princí-pi-o, et nunc, et semper, et in sǽ-cu-la sǽ-cu-

lórum. Amen.
Here's that Introit in the (admittedly deplorable) 1910 version by Max Springer. Notice how it says *Non pulsantur organa*:

**DOMINICA I. IN QUADRAGESIMA.**

**Introitus.**


---

**Tone 7c2**

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

I

No-cabit me, et ego exaudi-am e-um: ré-pi-am e-um, et glori-fi-cá-bo e-um: *longi-túdine di-é-rum adim-

plé-bo e-um. Verse: Ý. Qui há-bi-tat in adjuto-rí-o Al-tí-


OFFERTORY • DOMINICA I. IN QUADRAGESIMA

Offertory. (Ps 90: 4-5) The Lord will overshadow thee with His shoulders, and under His wings thou shalt trust; His truth shall compass thee with a shield.

Scápu-lis su-is * o-bumbrá

cá-pu-lis sú-is * obumbrá-bit tí-bi Dómi-nus,
et sub pen-nis e-jus spe-rá-bis: scu-to
cir-cúmda-bit te vé-ri-tas e-jus.

Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

How this Offertory appeared in the 1932 edition by Dom Lucien, protégé of Abbat Pothier:

Dé l’ombre de ses épaules te couvrira le Seigneur,
et sous ses ailes tu seras dans l’espérance; d’un bouclier

cir-cúmda-bit te vé-ri-tas e-jus.

Offert. 8. S
cápu-lis sú-is * obumbrá-bit tí-bi Dómi-nus,
et sub pén-nis é-jus spe-rá-bis: scú-to

“Guillaume Couture Gregorian Chant” • The Official Catholic Rhythm | Editio Vaticana
Below is how it appeared in the 1940s version by the Lemmensinstituut:

Scapeulis suis obumbrabit tibi Dominus, et sub pennis ejus sperabis:

---

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Scapeulis suis obumbraabit tibi Dominus, et sub pennis ejus sperabis: * scuto circumdabit te veritas ejus.

---

*
cá-pulis suis * obumbrá-bit ti-bi, et
sub pen-nis e-jus spe-rá-bis: scu-to cir-
cúmda-bit te vé-ri-tas e-jus.
HE WILL overshadow thee with His shoulders, and under His wings thou shalt trust: His truth shall compass thee with a shield. ¶ *He that dwelleth in the aid of the most High, shall abide under the protection of the God of heaven.*
INTROIT • DOMINICA II. IN QUADRAGESIMA

Introit. (Ps 24: 6, 3, 22) Remember, O Lord, Thy pity, Thy mercies of long ago, lest at any time our enemies rule over us: deliver us, O God of Israel, from all our tribulations. (Ps 24: 1-2) To Thee, O Lord, have I lifted up my soul: in Thee, O my God, I put my trust; let me not be ashamed. Ὕ. Glory.

Ps. Ad te Dómi-ne levá-vi án-imam me-am:
De-us me-us in te con-fi-do, non e-ru-bé-scam. Gló-ri-a

Guillaume IV

Ló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut erat in

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

E-mi-nísce-re mi-se-ra-ti-ónum tu-á-rum, Dó-mí-ne, † et mi-se-ri-cór-
di-xe tu-á, * quae a sæcu-lo sunt: ne umquam dominéntur nobis in-imí-ci no-
stri: † lībē-ra nos, De-us Ís-ra-ēl, * ex ómnibus an-gú-sti-is no-stris. Y. Ad te, Dó-
mine, levá-vi án-imam me-am: * De-us me-us, in te confído, non e-ru-bé-scam.

I WILL MEDITATE on Thy commandments, which I have loved exceedingly: and I will lift up my hands to Thy commandments, which I have loved.

O Lord, my portion, I have said, I would keep Thy law: I entreated Thy face with all my heart. Have mercy on me according to Thy word, for I have thought on my ways and turned my feet unto Thy testimonies.
COMM. • DOMINICA II. IN QUADRAGESIMA
UNDERSTAND my cry: harken to the voice of my prayer, O my King and my God: for to Thee will I pray, O Lord. ¶ Early in the morning I lay my petition before Thee and await Thy pleasure; no evil thing claims Thy divine assent.
INTROIT • DOMINICA III. IN QUADRAGESIMA

Introit. (Ps 24: 15-16) Upon the Lord I fix mine eyes continually, trusting Him to save my feet from the snare: look Thou upon me, and have mercy on me, for I am alone and poor. (Ps 24: 1-2) To Thee, O Lord, have I lifted up my soul; in Thee, O my God, I put my trust; let me not be ashamed. ¶. Glory.

O - cu-li me-i  *  sem-per ad Dó-mi-num,
qui-a ipse e-vél- let de lá-que-o pe-des me-os:
rés-pi-ce in me, et mi-se-ré-re me-i,
quó-ni-am ú-ní-cus et pau-per sum e-go.

Ps. Ad te Dó-mi-ne le-vá-vi á-ni-mam me-am:*De-us me-
Guillaume VII


As always, the antiphon is repeated.

Interpretation. The Germanic/Belgium school is unanimous on the opening word:

Dr. Peter Wagner:  Schwann 1909:  Father Mathias:  Max Springer:

O - cu-li me- i *

O - cu-li me- i *

O - cu-li me- i *

O - cu-li me- i *

Tone 7c2

Choirs incapable of singing the full Gregorian setting may choose this Psalm Tone setting:

Ó - cu-li me- i semper ad Dóminum, * qui- a ipse e-véllét de
lá-que- o pe-des me- os: réspi- ce in me, et mi- se-ré-re me- i, * quó-

ni- am úní-cus et pau-per sum e-go. ù: Ad te, Dómine, le-vá-vi á-ni-mam

me- am: * De- us me- us, in te confi- dó, non e-ru-bé-scá-m.


THE JUSTICES of the Lord are right, rejoicing hearts, and His judgments are sweeter than honey and the honeycomb; for Thy servant keepeth them. ¶. The commandment of the Lord is lightsome, enlightening the eyes: the fear of the Lord is holy, enduring for ever and ever: the judgments of the Lord are true. ¶. And the words of my mouth shall be such as may please, and the meditation of my heart always in Thy sight.
THE SPARROW hath found herself a house, and the turtle a nest, where she may lay her young ones: Thy altars, O Lord of hosts, my King, and my God: Blessed are they that dwell in Thy house, they shall praise Thee forever and ever. ¶ O Lord of hosts, how I love Thy dwelling-place!


—BLASUS101444|TH8 • Circa 768AD
Introit. (Is 66: 10, 11) Rejoice, O Jerusalem, and come together all you that love her; rejoice with joy, you that have been in sorrow: that you may exult and be filled from the breasts of your consolation. (Ps 121: 1) I rejoiced at the things that were said to me: We shall go into the house of the Lord. Alleluia.

Ps. Laetátus sum in his quae dícta sunt mi-hi: * in domum


As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Æ-tá-re, Je-rú-sa-lem: † et con-véntum fá-ci-te, * omnes qui di-

If-gi-tis e-am: gaudé-te cum lá-ti-ti-a, * qui in tri-stí-ti-a fu-i stis: ut

exsulté-tis, et sa-ti- é-mi-ni * ab ubé-ribus conso-la-ti- ó-nis ve-stræ. Ὑ. Lá-
tá-tus sum in his, quæ di-cta sunt mi-hi: * in domum Dómi-ni f-bimus.


PRAISE YE THE LORD, for He is good: sing ye to His name, for He is sweet: whatsoever He pleased He hath done in heaven and in earth. ¶ You that stand in the house of the Lord, in the courts of the house of our God: for I have known that the Lord is great, and our God is above all gods. ¶ O Lord, Thy name abides for ever; age succeeds age, and Thou art ever unforgotten: the Lord defends His people, takes pity on His servants. ¶ You that fear the Lord, bless the Lord: blessed be the Lord out of Sion, Who dwelleth in Jerusalem.


Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Au-dáte Dóminum, qui-a be-ní-gnus est: *

psál-li-te nómini ejus, quá-ni-am su-ávis est: ómni-a,

quæ-cúm-que vólu-it, * fecit in cæ-lo et in terra.
COMMUNION. Ps 121: 3-4

JERUSALEM, which is built as a city, which is compact together; for thither did the tribes go up, the tribes of the Lord, to praise Thy name, O Lord. ¶ I rejoiced at the things that were said to me: We shall go into the house of the Lord.

Jerusalem, que ædificátur ut cívitas, cujus participátio ejus in idípsum: illuc enim ascéndérunt tribus, tribus Dómini; ad confitétundum nómini tuo, Dómine. (Ps 121: 1) ¶ Latitus sum in his quae dicta sunt mihi: in domum Dómini ibimur. —Alambic 1047 • Circa 1047AD
Introit. (Gal 6: 4 + Ps 66: 2) But it behooves us to glory in the cross of our Lord Jesus Christ: in Whom is our salvation, life, and resurrection; by Whom we are saved and delivered. ¶ May God have mercy on us, and bless us: may He cause the light of His countenance to shine upon us; and may He have mercy on us. (Antiphon is repeated; no Glória Patri)

Ps. Deus misereátur nostri, et bene-dícat nobis: *

illúmi-net vultum su- um su-per nos, et mi-se-re- á-tur

no-stri. Nos au- tem.
C

Christus * factus est pro nobis obé-

di- ens us- que ad mor- tem, mor- tem au- tem

cru- cis.  ὧν. Propter quod et De- us ex-al-tá-

vit illum, et de- dit

il- li no- men, quod est su- per omne *

no- men.
**OFFERT. • HOLY THURSDAY**

*FERIA QUINTA IN GOENA DOMINI*

**Offertory.** (Ps 117: 16, 17) The power of the Lord has triumphed, the power of the Lord has brought me to great honor: I am reprieved from death, to live on and proclaim what the Lord has done for me.

**Identical to the Offertory for Maundy Thursday.**

**Extra Verses.** “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.
For purposes of comparison, here’s how it appears in the 1940s Lemmensinstituut edition:

Déx - te - ra  Dó - mi - ni * fæ - cit

vir - tú - tem, déx - te - ra  Dó - mi - ni exal-

-tá - vit me: non mó - ri - ar, sed

vi - vam, et narrábo ó - pe - ra  Dó - mi - ni.

---

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Éx-te-ra Dómi-ni fe-cit vir-tú-tem, * déxte-ra Dómi -ni ex-al-

Gradual (Ps 117: 24, 1) This is the day which the Lord hath made: Let us be glad and rejoice therein. ¶ Give praise to the Lord, for He is good: for His mercy endureth forever.

Grad. II.

H

haec di-
es, * quam fe-
cit

Dó-
misus:
ex-sul-
té-
mus,
et lae-
mur in e-
a.

¶. Con-fi-té-mi-ni Dó-

mi-
ño,
quó-
ni-am

bo-
nus: quó-

ni-am in saé-
cu-
lum
mi-se-ri-cór-di-a * e- jus.

Grad.

Mod. II.

Haec di - - es, * quam fe - cit

Dó - mi - nus:

ex-sul-tó -

- - - - - -

- - - - - -

-- - - - - -

- - - - - -

-- - - - - -

- - - - - -

= Confitémini Dómine, quéniam bo - nus:

CCWATERSHED.ORG/COUTURE • The Official Catholic Rhythm | Editio Vaticana
Introit. (I Pet 2: 2) As newborn babes, alleluia, desire the rational milk without guile, alleluia, alleluia, alleluia. (Ps 80: 2) Rejoice to God our Helper; sing aloud to the God of Jacob. ¶ Glory.

Ps. Exultate Deo adjutori nostro: * jubilate Deo


Guillaume VI

Lorae Patri, et Fili-o, et Spiri-tu-i Sancto. * Sic ut erat

Introitus.

VI.

Quasi modo genuiti infantes, alleluia:

ra tio nabi les, sine dololac concupisci tē,

alleluia, alleluia,

alleluia. Ps. Exultate Deo

ad jutóri nostro jubiláte Deo Jacob.

Glória a Patri. E u o u a e.
OFFERTORY. Matt 28: 2, 5, 6

A N ANGEL of the Lord descended from heaven, and said to the women: He Whom you seek is risen as He said, alleluia. ¶ Go, tell ye His disciples: Behold He will go before you into Galilee: there you shall see Him, as He said, alleluia. ¶ Jesus stood in the midst of them and said: Peace be with you! Behold, it is in truth Myself.

SECRET.

Receive, we pray Thee, O Lord, the gifts of Thine exultant Church, and, as Thou hast afforded her cause for such great joy, grant her the fruit of unending gladness. Through our Lord.

THE PREFACE • The Preface of Easter (page 190) follows the Secret. From now on during Easter tide, the option in hac potissimum ("in this season") is chosen, whereas during the octave of Easter it had been in hac potissimum die ("on this day") and on Holy Saturday it had been in hac potissimum nocte ("on this night").

1962 • Praefatio paschalis, in qua dicitur: "in hac potissimum gloriosius praedicare."

COMMUNION. John 20: 27

PUT IN thy hand, and know the place of the nails, alleluia; and be not incredulous but believing, alleluia, alleluia. ¶ Thomas answered, and said to him: My Lord, and my God.

POSTCOMMUNION.

We beseech, O Lord our God, that Thou make the sacred mysteries which Thou hast given for the bulwark of our redemption, to be unto us a healing both in the present and in the future. Through our Lord.
Á

Ngelus Dómini descéndit de cæ-lo, † et di-xit mu-li-é-

Introit. (Jn 20: 27) Put in thy hand, and know the place of the nails, alleluia; and be not incredulous but believing, alleluia, alleluia.

Communio.

VI.

Mit-te ma-num tu-am,
et co-gno-se lo-ca clavó-rum,
al-le-lú-ja: et no-li
es-se in-crédul-us, sed fi-dé-lis,
al-le-lú-ja, al-le-lú-ja.

Mit-te ma-num tu-am, et co-gno-se lo-ca clavó-rum,
al-le-lú-ja: et no-li es-se in-crédul-us,
INTROIT • 2nd Sunday after Easter

“Good Shepherd Sunday” • DOMINICA SECUNDA POST PASCHA

Introit. (Ps 32: 5-6) The earth is full of the mercy of the Lord, alleluia: by the word of the Lord the heavens were established, alleluia, alleluia. (Ps 32: 1) Rejoice in the Lord, ye just: praise becometh the upright. ¶ Glory.
Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

M

I-se-ri-córdi-a Dómi-ni ple-na est terra, al-le-lú-ia: *


INTROIT • 3rd Sunday after Easter

DOMINICA TERTIA POST PASCHA • “Módicum Sunday”

**Introit.** (Ps 32: 5-6) Shout with joy to God, all the earth, alleluia; sing ye a psalm to His name, alleluia: give glory to His praise. Alleluia, alleluia, alleluia. (Ps 65: 3) Say unto God, how terrible are Thy works, O Lord! In the multitude of Thy strength Thy enemies shall lie to Thee. ¡ Glory.


As always, the antiphon is repeated.

Tone 7c2

lú-ja. Verse: Ὡ. Dí-ci-te De-o, quam terri-bí-li-a sunt ópe-ra tu-a, Dómine! *


Dr. Peter Wagner:
* o-mnis ter-ra, al-le-lú-ia:

Max Springer:
* o-mnis ter-ra,

Father Mathias:
* o-mnis ter-ra,

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:
OFFRT. • 3rd Sunday after Easter

DOMINICA TERTIA POST PASCHA • “Módicum Sunday”
O F F E R T O R Y.  Ps 145: 2

Praise the Lord, O my soul, in my life I will praise the Lord: I will sing to my God as long as I shall be. Alleluia. ¶ Who keepeth truth for ever: Who executeth judgment for them that suffer wrong: Who giveth food to the hungry. ¶ The Lord comforts the burdened, the Lord brings release to the prisoner: the Lord protects the stranger, defends the orphan and widow: and the way of the sinner He will destroy: the Lord shall reign for ever, thy God, O Sion, unto ages of ages.
COMMUNION. \textit{Jn 16: 16}

A LITTLE while, and now you shall not see Me, alleluia: and again a little while, and you shall see Me: because I go to the Father. Alleluia, alleluia. \textit{\textdate} But one day I will see you again, and then your hearts will be glad.
INTROIT • 4th Sunday after Easter

DOMINICA QUARTA POST PASCHA • “Vénerit Sunday”

Introit. (Ps 97: 1-2) Sing ye to the Lord a new canticle, alleluia; for the Lord hath done wonderful things, alleluia; He hath revealed His justice in the sight of the gentiles, alleluia, alleluia. (Ps 97: 1) His own right hand, His own holy arm, brought Him victory; §. Glory.


Glo-ri-a Patri, et Filio, et Spiritu Sancto. * Sicut erat

Guillaume Vi

As always, the antiphon is repeated.

“A comparison of all the manuscripts of the Middle Ages with the Gothic editions of plainchant leads us to the conclusion that in earlier times there was no concern at all for short syllables in ecclesiastical chant, and that there was no problem whatsoever about elaborating them with several notes, often a great number. A fortunate change, which has the force of law today, has modified this usage of the weak penultimates, and it would be a barbarous archaism to adopt this ancient custom in our time.” — Abbat Prosper Guéranger (1855)

Canticum

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Antate Domino canticum novum, alleluia: * qui-a

mi-ri-bi- li-a fe-cit Dominus, alleluia: ante conspectum gentium

reve-lavit justiti-am su-am, * alleluia, alleluia, alleluia.

Sal-vavit si-bi déxte-ra e-jus: * et brácchi-um sanctum e-jus.


Offertory. (Ps 65: 1-2, 16) Shout with joy to God, all the earth (shout with joy to God, all the earth); sing ye a psalm to His name: come and hear, and I will tell you, all ye that fear God, what great things the Lord hath done for my soul. Alleluia.

Jubilate Deo universal

Offert. I.

Jubilate Deo universal

Psalmum didici

Te nomine juss: venite, et audite, et narrabo vos bis, o...
mnes qui tí-mé-tis De- um, quanta fe-
cit Dó-mi-nus án-
mae me-
ae, al-le-
lú-
ia.

**Interpretation.** On the word *ómnes* and on the final *allelúja* we find a two-note MMV. Max Springer and Dr. Peter Wagner ignore both of them. Father Mathias correctly observes the first, but ignores the second. The Lemmensinstituut ignores the first but marks the second. The Schwann Edition (1909) correctly observes the first, but inexplicably treats the second as if it were a one-note MMV. We believe the first ("ómnes") was probably a mistake, because if one considers the word *nómini*, one will rightfully ask the question: "Why a different treatment for identical passages?" We can see that they were treated identically in the earlier editions by Abbat Pothier; viz. shown on the right is the 1883 *Liber Gradualis*:

```
<table>
<thead>
<tr>
<th>nó-</th>
<th>mi-</th>
</tr>
</thead>
<tbody>
<tr>
<td>nó-</td>
<td>mi-</td>
</tr>
</tbody>
</table>
```

**Note:** Shown on the left is the official (Vatican Press) version. The notes printed above contain an error: viz. there is too much white space before the *Custos*. That is why we mark no MMV there.

**Tone 4A**

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

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U-bi-lá-te De-o, uni-vér-sa ter-ra: * psalmum dú-ci-te
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ti-mé-tis De- um, quanta fe-cit Dóminus * ánima me- æ, al-le-lú-ja.
```
COM MUN ION.  John 16: 8

WHEN the Paraclete shall come, the Spirit of truth, it will be for Him to prove the world wrong, about sin, and about rightness of heart, and about judging, alleluia, alleluia. ¶ He Who is to befriend you will not come to you unless I do go, but if only I make My way there, I will send Him to you.

Dum venerit Paráclitus Spiritus veritátis, ille arguet mundum de peccáto et de justitiae et de judicio, alleluia, alleluia. (Jn 16: 7) ¶ Si enim non abiéro, Paráclitus non véniet ad vos; si autem abiéro, mittam eum ad vos.

[Editor’s Note: The version in the Missal begins: “Cum venerit....”]
INTROIT • 5th Sunday after Easter

DOMINICA QUINTA POST PASCHA • “Pétique Sunday”

Introt. (Is 48: 20) Declare the voice of joy, and let it be heard, alleluia: declare it even unto the ends of the earth; the Lord hath delivered His people, alleluia, alleluia. (Ps 65: 1-2) Shout with joy to God all the earth: sing ye a psalm to His name, give glory to His praise. ¶ Glory.

Declare the voice of joy, and let it be heard, alleluia: declare it even unto the ends of the earth; the Lord hath delivered His people, alleluia, alleluia. (Ps 65: 1-2) Shout with joy to God all the earth: sing ye a psalm to His name, give glory to His praise. ¶ Glory.

Note: The fermatas for Cantus II and III end after the fermata in the Cantus “copy.” This fermata marks the end.

Choristers must decide
(1) “under trouble” as the word in the last syllables
(2) How much breath is required to get through: “ad conterminum sine”
(3) At the final “alleluia,” the next verse of action seems to be beginning only the note before the quavers, not the minims before such quavers, even though this conclusion follows modern notation.

Starting pitches:

“Guillaume Couture Gregorian Chant” • The Official Catholic Rhythm | Editio Vaticana
O-cem jucundi-tá-tis an-nun-ti-á-te, * et audi-á-tur, al-le-lú-ja:
OFFERTORY • 5th Sunday after Easter
O BLESS the Lord our God, ye gentiles, and make the voice of His praise to be heard: Who hath set my soul to live, and hath not suffered my feet to be moved: blessèd be the Lord, Who hath not turned away my prayer, and His mercy from me, alleluia. ¶ Shout with joy to God, all the earth,

sing ye a psalm to His name: give glory to His praise. ¶ In the multitude of Thy strength Thine enemies shall lie to Thee: let all the earth adore Thee, and sing to Thee, O most high. ¶ Come and see the works of the Lord: how terrible is He in His counsels over the sons of men: to Him I have cried with my mouth, and I extolled Him with my tongue: for the Lord has heard me and was attentive to the voice of my prayer.
COMMUNION. Ps 95: 2

Sing ye to the Lord, alleluia; sing ye to the Lord, and bless His name; show forth His salvation from day to day, alleluia, alleluia. ¶ Bring up sacrifices, and come into His courts.

Cantáte Dómino, allelúja: cantáte Dóno et benédicité nomē ejus: bene nuntiáte de die in diem salútáre ejus, allelúja, allelúja. (Ps 95: 8) ¶ Tollite hóstias, et introíte in átria ejus.

—Communion §862 • Circa §82 ad
INTROIT • Sunday after the Ascension

DOMINICA POST ASCENSIONEM • This feast is ancient, but has not a station.

Introit. (Ps 26: 7-9) Hear, O Lord, my voice with which I have cried to Thee, alleluia: my heart hath said to Thee, I have sought Thy face, Thy face, O Lord, I will seek: turn not away Thy face from me, alleluia, alleluia. (Ps 26: 1) The Lord is my light and my salvation; whom shall I fear? § Glory.

Ex - áu - di, * Dó - má - vi ad te, al-le - lú - ia: ti - bi di - xit cor me - um,

má - vi ad te, al-le - lú - ia: ti - bi di - xit cor me - um,

quae-sí - vi vul-tum tu - um, vul-tum tu - um Dómi - ne re - qui - ram: ne a - vértas fá - ci - em tu - am a me, al - le - lú - ia, al - le - lú - ia. Ps. Dómi - nus illumi - ná -

Ex - áu - di, * Dó - má - vi ad te, al-le - lú - ia: ti - o me - a, * et sa - lus me - a: quem timébo?

As always, the antiphon is repeated.

X-áu-di, Dómine, vo-cem me-am, * qua clamá-vi
ad te, al-le-lú-ja: ti-bi di-xit cor me-um, † quæ-sí-vi vul-tum
tu-um, * vul-tum tu-um, Dómi-ne, re-quí-ram: ne avértas
fá-ci-em tu-am * a me, alle-lú-ja, al-le-lú-ja. Ὁ. Dó-mi-nus il-
lumi-ná-ti-o me-a * et sa-lus me-a: quem ti-mé-bo?

OFFERTORY • Sunday after the Ascension
GOD IS ASCENDED in jubilee, and the Lord with the sound of trumpet. Alleluia. ¶ O clap your hands, all ye nations: acclaim your God with cries of rejoicing. ¶ The Lord is high above us, and worthy of dread; He is the sovereign Ruler of all the earth. ¶ He has tamed the nations to our will, bowed the Gentiles at our feet.
Pater, cum essem cum eis, ego servábam eos, quos dedísti mihi, allelúja: nunc autem ad te vénio: non rogo, ut tollas eos de mundo, sed ut servere eos a malo, allelúja, allelúja. (Ps 121: 8)

℣. Propri fratres meos et próximos meos, loquébar pacem de te.

FRATER, while I was with them, I kept them whom Thou gavest Me, alleluia; but now I come to Thee; I pray not that Thou shouldst take them out of the world, but that Thou shouldst keep them from evil, alleluia, alleluia. ὔ. For love of My brethren and My familiar friends, peace is still My prayer for thee.
INTROIT • Pentecost Sunday
DOMINICA PENTECOSTES • Also called “Whit Sunday”

**Introit.** (Wis 1: 7) The Spirit of the Lord hath filled the whole earth, alleluia; and that which containeth all things hath knowledge of the voice, alleluia, alleluia, alleluia. (Ps 67: 2) Let God arise, and His enemies be scattered; and let them that hate Him fly before His face. § Glory.

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As always, the antiphon is repeated.

“A comparison of all the manuscripts of the Middle Ages with the Gothic editions of plainchant leads us to the conclusion that in earlier times there was no concern at all for short syllables in ecclesiastical chant, and that there was no problem whatsoever about elaborating them with several notes, often a great number. A fortunate change, which has the force of law today, has modified this usage of the weak penultimate, and it would be a barbarous archaism to adopt this ancient custom in our time.”

— Abbat Prosper Guéranger (1855)
OFFERTORY • Pentecost Sunday

DOMINICA PENTECOSTES • Also called “Whit Sunday”

Offertory. (Ps 67: 29-30) Confirm this, O God, which Thou hast wrought in us; from Thy temple, which is in Jerusalem, kings shall offer presents to Thee, alleluia.

Offert. IV.

Con-fir-ma * hoc De-us, quod o-pe-

rá-tus es in no-bis: a templo tu-o,

quod est in Je-rú-sa-lem, ti-bi óf-

fe-rent re-ges mú-ne-ra, al-le-lú-ia.

For purposes of comparison, here’s how it appears in the edition by Father Mathias (1909):

Offert. IV. Con fir-ma * hoc

For purposes of comparison, here’s how it appears in the edition by Monsignor Nekes (1910):

Offert. Mod. IV.
Offert.

C

on- fír-ma * hoc De- us,
quod o- pe- rá- tus es in no- bis:
a templo tu- o, quod est in
Je- rú- sa- lem, ti- bi óf-
fe- rent re- ges mú- ne- ra, al-
le- lí- ia.

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

C

On- fír-ma hoc, De- us, quod ope- rá- tus es in no- bis: ♩
COMMUNION • Pentecost Sunday

DOMINICA PENTECOSTES • Also called “Whit Sunday”

Communion. (Acts 2: 2, 4) There came suddenly a sound from heaven as of a mighty wind coming, where they were sitting, alleluia; and they were all filled with the Holy Ghost, speaking the wonderful works of God, alleluia, alleluia.

Comm.VII.

Fac tus est * re-pénte de coe-lo so-nus ad-ve-

ni-éntis spi-ri-tus ve-hemén-tis, u-bi e-rant se-dén-
tes, al-le- lú-ia: et re-plé-ti sunt omnes Spi-ri-tu

Sancto, lo-quén- tes magná-li-a De-i, al-le- lú-
ia, al-le- lú-ia.

For purposes of comparison, below shows how the MMV in the word “magnália” is treated by Max Springer (1912). Monsignor Nekes (1910), Father Mathias (1909), and the modern notation Schwann edition (1909) all observe the MMV. Dr. Peter Wagner—probably due to sloppiness—does not.
Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from Narbonne|1033 • Circa 1033AD (Acts 2: 3) §. Then appeared to them what seemed to be tongues of fire, which parted and came to rest on each of them.

* Mode 8 also works for this Communion, but we prefer Mode 7d because it makes getting back to the antiphon easier.

Tone 7d

\[ \text{V. Et ap-ru-é-runt il-lis} \uparrow \text{disper-ti-tæ linguae tamquam i-gnis, *} \]

\[ \text{sedítque supra sìngu-los e-ó-rum.} \]

\[ \text{V. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i Sancto. Sicut erat in} \]

\[ \text{princípi-o, et nunc, et semper, * et in sæcu-la sæcu-ló-rum. Amen.} \]

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

Tone 3a

\[ \text{A-ctus est repénte de cælo so-nus, \uparrow \text{tamquam adveni-én-tis spí-ri-tus ve-he-mén-tis, * ubi e-rant sedéntes, al-le-lú-ja:} \]

\[ \text{et replé-ti sunt omnes Spí-ri-tu Sancto, * loquéntes magná-li-a} \]

\[ \text{De- i, alle-lú-ja, al-le-lú-ja.} \]
INTROIT • DOMINICA V. POST PENTECOSTEN

Introit. (Ps 26: 7, 9) Hear, O Lord, my voice with which I have cried to Thee: be Thou my helper, forsake me not, nor do Thou despise me, O God my Savior. (Ps 26: 1) The Lord is my light, and my salvation: whom shall I fear? ¶ Glory.

Ex. áu-di Dó-mi-ne *

x-áu-di Dó-mi-ne * vo-cem me-am, qua clá-má-

vi ad te: ad-jú-tor me-us e-sto, ne de-re-lín-

quas me, ne-que despí-ci-as me, De-us

sa-lu-tá-ris me-us. Ps. Dó-minus il-lumi-ná-ti-o


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**Interpretation** • We have added extra blank space on the word Déus, to clarify the “Mystery Virga.” The examples on the right demonstrate that Dom Lucien (Abbat Pothier’s protégé), the 1909 Schwann Modern Notation edition, the 1940s Lemmensinstituut, and Dr. Peter Wagner (Commissionis Pontificie Gregorianae Membrum) agree with us. On the other hand, Father Mathias (1909) and Max Springer (1912) do not treat that note as a “Mystery Virga,” as the bottom two examples show:

**Tone** 7c2

**Choirs incapable of singing the full Gregorian setting w/ excellence may instead choose this Psalm Tone setting:**
OFFERTORY. • DOMINICA V. POST PENTECOSTEN

OFFERTORY. (Ps 24: 15-16) UpZZZZZZZZZ

O . cu . li me . i .

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Benedicam Dóminum, qui tribuit mihi intelligéntiam: providébam Deum in conspécctu meo semper; quóniam a dextris est mihi, né commóvere.

§. Consérva me, Dómine, quóniam in te sperávi: ego dixi: Deus meus es tu: Dóminus pars hæreditátis meæ. §. Notas fecísti mihi vias vitae, adimplébis me latitúna cum vultu tuo: et delectationes in dextrá tua usque in finem.

OFFERTORY. Ps 15: 7, 8

I WILL BLESS THE LORD, Who hath given me understanding: I set God always in my sight; for He is at my right hand, that I be not moved. §. Preserve me, O Lord, for I have put my trust in Thee: I have said to the Lord: Thou art my God: the Lord is the portion of my inheritance. §. Thou hast made known to me the ways of life, Thou shalt fill me with joy with Thy countenance: at Thy right hand are delights even to the end.
Communion. (Ps 24: 15-16) UpZZZZZZZZZZ

Communion. (Ps 26: 4)

.ONE thing I have asked of the Lord, this will I seek after; that I may dwell in the house of the Lord all the days of my life. ¶.Though an armed onset should threaten me, still I would not lose my confidence.
INTROIT • DOMINICA VI. POST PENTECOSTEN

Introit. (Ps 26: 7, 9) HeaZZZZZZZZZ

INTROIT. Ps 27: 8-9

**THE LORD** is the strength of His people, and the protector of the salvation of His anointed: save, O Lord, Thy people, and bless Thine inheritance, and rule them for ever. (Ps 27: 1) Unto Thee will I cry, O Lord: O my God, be not Thou silent to me, lest if Thou be silent to me, I become like them that go down into the pit. ¶ Glory.

Dóminus fortítudo plebis suæ, et protector salutárium Christi sui est: salvum fac populum tuum, Dómine, et bénedic hereditáti tuæ, et rege cos usque in sæculum. ¶ Ad te, Dómine, clamábo, Deus meus, ne sileas a me: ne quando táceas a me, et assimilábor descendéntibus in lacum. ¶ Glória Patri.
OFFERTORY. Ps 16: 5, 6-7

MAKE MY STEPS steadfast in Thy paths, that my feet may not falter: incline Thine ear, and hear my words: show forth Thy wonderful mercies, Thou Who savest them that trust in Thee, O Lord. ¶ Hear, O Lord, my justice: attend to my supplication: give ear unto my prayer. ¶ Protect me as Thou wouldst the apple of Thine own eye; hide me under the shelter of Thy wings, save me from the evil-doer. ¶ But as for me, I will appear before Thy sight in justice: I shall be satisfied when Thy glory shall appear.
COMMUNION. Ps 26: 6

I WILL GO ROUND, and offer up in His tabernacle a sacrifice of jubilation; I will sing, and recite a psalm to the Lord. ¶. The Lord is my light and my salvation, whom shall I fear? ¶. The Lord is the protector of my life: of whom shall I be afraid?

Circulbo et immolabo in tabernaculo ejus hóstiam jubilatiónis: cantabo et psalmum dicam Dómino.  
(Ps 26: 1) Dóminus illuminátio mea, et salus mea: quem timébo? ¶. Dóminus protector vita mea: a quo trepidabo?

—HANBERGSTEYF165 • CIRC 90540
**INTROIT • DOMINICA VII. POST PENTECOSTEN**

*Introit.* (Ps 46: 2) O clap your hands, all ye nations: shout unto God with the voice of joy. (Ps 46: 3) For the Lord is most high, He is terrible; He is a great king over all the earth. §. Glory.

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**DOMINICA VII. POST PENTECOSTEN.**

*Intr. VI.*

O

- mnes gen-tes *pláu-di-te má-ni-

bus: ju-bi-

lá-te De-

o in vo-ce exsulta-

ti-

ó-

nis. Ps. Quóni-

am Dómi-nus ex-célsus, ter-

rfi-

li-

is: *

Rex magnus super omnem terram. Gló-ri-

a Patri. E u

o u a e.
Tone 7c2

O

-mnes gentes, pláu-di-te má-ni-bus: *

ju-bi-lá-te De-o in vo-ce exsulta-ti-ó-nis.

ϡ. Quó-ni-am Dómi-nus ex-cél-sus, ter-rí-bi-lis: * Rex

magnus super o-mnem ter-ram.


OFFERTORY. Dan 3: 40

As in holocausts of rams and bullocks, and as in thousands of fat lambs; so let our sacrifice be made in Thy sight this day, that it may please Thee: for there is no confusion to them that trust in Thee, O Lord. ¶ And now we follow Thee with all our heart and we fear Thee and seek Thy face, O Lord: put us not to confusion, but deal with us according to Thy meekness, and according to the multitude of Thy mercies.
COMMUNION. Ps 30: 3

Bow down thine ear, make haste to deliver me. ¶ In Thee, O Lord, have I hoped, let me never be confounded: deliver me in Thy justice. ¶ Be Thou unto me a God, a protector, and a house of refuge, to save me.

Inclina aurem tuam, accélera, ut eripias me. (Ps 30: 2, 3) ¶ In te, Domine, sperávi, non confundar in aeternum; in justitia tua libera me. ¶ Esto mihi in Deum protectorém, et in domum refugii, ut salvum me facias.

—StMAx[1079] • Circa 1079AD
Introit. (Ps 53: 6-7) Behold, God is my helper, and the Lord is the protector of my soul: turn back the evils upon my enemies, and cut them off in Thy truth, O Lord, my protector. (Ps 53: 3) Save me, O God, by Thy name, and deliver me in Thy strength. ¶ Glory.

C-ce, De-us ad-ju-vat me, * et Dóminus suscéptor est ánima me-æ: a-vénte ma-la inimí-cis me-is, † et in ve-ri-tá-te tu-a di-spé-r-de il-los, * protéctor me-us, Dómine. verse Œ. De-us, in nómine tu-o sal-vum me fac: * et in virtú-te tu-a lí-be-ra me.

OFFERTORY. Ps 18: 9, 10, 11, 12

THE JUSTICES of the Lord are right, rejoicing hearts, and His judgments are sweeter than honey and the honeycomb; for Thy servant keepeth them. ¶. The commandment of the Lord is lightsome, enlightening the eyes: the fear of the Lord is holy, enduring for ever and ever: the judgments of the Lord are true. ¶. And the words of my mouth shall be such as may please: and the meditation of my heart always in Thy sight.

COMMUNION. John 6: 57

He that eateth My flesh, and drinketh My blood, abideth in Me, and I in him; saith the Lord. ✠ What is this bread which I am to give? It is My flesh, given for the life of the world.

Qui manducat meam carnem et bibit meum sanguinem, in me manet et ego in eo, dicit Dominus. (Jn 6: 52) ✠ Panis quem ego dabo, caro mea est pro mundi vita.
Introit. (Ps 67: 6-7, 36) God in His holy place; God Who maketh men of one mind to dwell in a house: He shall give power and strength to His people. (Ps 67: 2) ¶ Let God arise, and let His enemies be scattered: and let them that hate Him flee from before His face. ¶, Glory.

Deus * in loco sancto suo: Deus, qui in habitare facit unanesimes in domo:


Interpretation. The only "discrepancy" is that some double the Trochee in Mode 5 Ps Tn (e.g. Mathias + Wagner + Springer).

As always, the antiphon is repeated.

E- us in loco sancto su- o: † De- us qui in-ha-bi-tá-re
fà-cit * un-á-ni-mes in do-mo: i-pse da-bit vir-tú-tem * et forti-
tú-di-nem ple-bi su- x.

† Ex-súr-gat De- us, et dis-si-péntur in-i-mí- ci e-jus: * et fú-gi-
qui o-dé-runt e- um, a fá-cí- e e-jus.

† Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in
**OFFERT. • DOMINICA XI. POST PENTECOSTEN**

**Offertory.** (Ps 29: 2-3) I will extol Thee, O Lord, for Thou hast upheld me, and hast not made my enemies to rejoice over me: O Lord, I have cried to Thee, and Thou hast healed me.

Ex-altá-bo te *Dómine, quóniam sus-ce-písti me, nec de-le-ctá-sti in-imí-cos me-os su-per me: Dó-mi-ne clamá-vi ad te, et sa-ná-sti me.

* Identical to the Ash Wednesday Offertory

**Interpretation.** The word “quóniam” is divided between two lines, and the editors *erroneously* left too much blank space between the neums and the Custos. The same is true of the word “súper.”
Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

Choirs incapable of singing the full Gregorian setting w/ excellence may choose this Ps. Tn. setting:

Tone 4A

What we have said about the typos on quóniam and súper can be verified by examining the 1909 Schwann edition:

Offert. II

X-al-tá-bo te, Dómíne, quóni-am suscepí-sti me, †

nec de-lectásti in-imí-cos me- os su-per me: * Dómíne,

clamá-vi ad te, et sa-ná-sti me.
Comm. (Prov 3: 9-10) Honor the Lord with thy substance, and with the first of all thy fruits: and thy barns shall be filled with abundance, and thy presses shall run over with wine.

Comm. VI.

Honor us [Dom•num de tua•]

 sanit•a, et de primit•is frug•

•rum: ut imple• tur horre•

•a• sa•tu•ritate, et vi• 

•no torc• 

red•und• bunt.

Interpretation. Beware of “Two-Note Neums” (2N) before a Quilisma. The NOH inexplicably marks a salicus on “saturitate.” No author we know observes either instance of the potential “mystery virga.”

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from Helmsr1026 • Circa 1026AD (Ps 36: 1, 16) ¶. Be not emulous of evildoers; nor envy them that work iniquity. ¶. Better is a little to the just, than the great riches of the wicked.
Tone 6


super di-ví-ti-as pecca-tó-rum mul-tas.


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Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

H

O-nó-ra Dóminum de tu-a sub-stán-ti-a, *

et de pri-mí-ti-is frugum tu-á-rum:

INTROIT • DOMINICA XII. POST PENTECOSTEN

* Deus * in adju-tó-ri-um me-um in-

tén-de: Dómi-ne ad ad-ju-ván-dum me fe-
stí-na:

confun-dántur et re-ve-re-án-tur in-imí-ci me-

qui quae-runt á-nimam me-

ám. Ps. A-

vertántur retrór-

sum et e-

ru-bé-scant, * qui vo-

lunt mi-hi ma-

la.

Mode 7 Trans.

Ló-


As always, the antiphon is repeated.

Dómi-ne, ad adju-vándum me fe-stí-na: confun-dán-tur et re-
ve-re-ántur in-i-mí-ci me-i, * qui quæ-runt án-imam me-am.

V. A-ver-tán-tur retrórum et e-ru-bé-scant: * qui có-gi-tant
mi-hi ma-la. V. Gló-ri-a Patri, et Fí-li-o, * et Spi-rí-tu-i
San-cto. Sic-ut e-rat in princi-pi-o, et nunc, et sem-per,

Offertory. (Ex 32: 11, 13, 14) Moses prayed in the sight of the Lord his God, and said: (2x) Why, O Lord, is Thine indignation enkindled against Thy people? Let the anger of Thy mind cease; remember Abraham, Isaac, and Jacob, to whom Thou didst swear to give a land flowing with milk and honey: and the Lord was appeased from doing the evil, which He had spoken of doing against the people.

Interpretation. NOH inexplicably omit MMV on 3rd stave (“dixit”), but Father Mathias & Schwann 1917 observe it. The same holds true—pardon the pun!—for the MMV on the 5th stave (“dixit”). The NOH omits the MMV on the 7th stave (due to a typo regarding syllable placement) but Wagner, Mathias, and Schwann 1917 mark it. NOH inexplicably omits the MMV on the final stave (“populo”). Wagner has a typo regarding syllable placement on “populo.” Mathias ignores both “mystery virga” instances, as does Schwann 1917.

Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations & texts for these “extra” verses may be found in the third edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition of Guillaume Couture Gregorian Chant.
Re-cá-tus est Mó- y-ses in conspéctu Dó-mi-ni, † De- i su- i, et
di- xit: * Qua- re, Dómi-ne, i- rásce- ris in pó-pu-lo tu- o? Œ. Par- ce i- ræ
á-nimæ tu- a: † meménto Ábra-ham, Í-sa- ac et Ja- cob, * qui- bus ju- rá-sti
da- re terram flu- én- tem lac et mel. Œ. Et pla- cá- tus factus est Dómi-nus
COMMUNION (Ps 103: 13, 14-15) The earth shall be filled with the fruit of Thy works, O Lord, that Thou mayest bring bread out of the earth, and that wine may cheer the heart of man; that He may make the face cheerful with oil; and that bread may strengthen man’s heart.

Communion. VI.

De fructu * ó-pe-rum tu- ó-rum, Dómi-ne, sa-

 ti- á-bi-tur ter- ra: ut e-dú-cas pa-nem de terra,

et vi- num lae-tí- fi-cet cor hámi- nis: ut

exhí- la- ret fá-ci- em in ó-le- o, et pa- nis

cor hámi-nis con-fi-meret.

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 239Laon927 • Circa 927AD

(Ps 103: 1) ¶. Bless the Lord, O my soul: O Lord my God, Thou art exceedingly great.
Tone 6

γ. Bé-ne-dic, ánima me-a, Dó-mi-no: * Dómi-ne De-us me-us, magni-fí-cá-tus es ve-be-mén-ter.


Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

E fructu ópe-rum tu-rum, Dómi-ne, *

sa-ti-á-bi-tur ter-ra: ut edú-cas pa-nem de ter-ra, *

et vi-num lá-tí-fi-cet cor hömi-nis: ut ex-hí-la-ret

**INTROIT • DOMINICA XIII. POST PENTECOSTEN**

*Introit.* (Ps 73: 20, 19, 23) Have regard, O Lord, to Thy covenant, and forsake not to the end the souls of Thy poor: arise, O Lord, and judge Thy cause, and forget not the voices of them that seek Thee. (Ps 73: 1) O God, why hast Thou cast us off unto the end: why is Thy wrath enkindled against the sheep of Thy pasture? §, Glory.

**Intr. VII.**

Ré - spi - ce, * Dó - mi-ne, in te-stamén-tum tu -

um, et ál - nimas páu-pe-rum tu - ó- rum ne de - re-lín -

quas in fi - nem: ex-súr - ge Dó-mi - ne, et jú - di-ca

cau - sam tu - am: et ne ob-li - viscá - ris vo - ces

quaerén - ti - um te. *Ps. Ut quid De - us re-pu-lí-sti in

fi - nem: * i - rá - tus est fu - ror tu - us su - per o - ves pás-cu - ae
OFFERTORY. Ps 30: 15-16

IN THEE, O Lord, have I hoped: I said, Thou art my God, my times are in Thy hands. ¶ Make Thy face to shine upon Thy servant, and save me in Thy mercy: O Lord, let me not be confounded, for I have called upon Thee. ¶ O how great is the multitude of Thy sweetness, O Lord, which Thou hast hidden for them that fear Thee! Which Thou hast wrought for them that hope in Thee, in the sight of the sons of men.

In te sperávi, Dómine; dixi: Tu es Deus meus, in manibus tuis témora mea. ¶ Illúmina faciem tuam super servum tuum et salvum me fac propter misericórdiam tuam. Dómine, non confundar, quóniam invocávi te. ¶ Quam magna multitúdo dulcédinis tuar, Dómine, quam abscondísti timéntibus te: perfecísti autem sperántibus in te in conspéctu filiórum hóminum.
THOU hast given us, O Lord, bread from heaven, having in it all that is delicious, and the sweetness of every taste. ¶ And rained down manna for them to eat. The bread of heaven was His gift to them.

Panem de caelo dedisti nobis, Dómine, habéntem omne delectaméntum et omnem sapórem suavitátis.

(Ps 77:24) ¶ Et pluít illis manna ad manducándum, et panem eúti dedit eis.

—RenaudP65 • Circa 965AD
INTROIT • DOMINICA XIV. POST PENTECOSTEN

Introit. (Ps 83: 10-11) Behold, O God, our protector, and look on the face of Thy Christ: for better is one day in Thy courts above thousands. (Ps 83: 2-3) How lovely are Thy tabernacles, O Lord of hosts! my soul longeth and faileth for the courts of the Lord. §. Glory.

Interpretation. Flor Pecters inexplicably omits the MMV on “milla,” but others mark it; e.g. Schwann (1917), Father Mathias, Dom Lucien David, & Dr. Peter Wagner. Germans will elongate the Trochee on the word “Amen” during Mode 4 psalmody.

As always, the antiphon is repeated.


OFFERT. · DOMINICA XIV. POST PENTECOSTEN.

Offertory. (Ps 33: 8-9) The angel of the Lord shall encamp round about them that fear Him, and shall deliver them. O taste, and see that the Lord is sweet!

Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.
Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Mmít-tet Ánge-lus Dó-mi-ni † in circú- i-tu

timén-ti- um e- um, * et e- rí- pi- et e- os:

gu-stá-te et vi-dé-te, * quàn-i- am su- á-vis est Dó-mi-nus.
Communion (Matt 6:33) Seek first the kingdom of God; and all things shall be added unto you, saith the Lord.


Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from StMaur|1079 • Circa 1079 AD (Ps 53:3) ¶ Lord, by the virtue of Thy name deliver me, let Thy sovereign power grant me redress.

Tone 8G ¶ De-us, in nómi-ne tu-o salvum me fac, * et in

virtú-te tu-a jú-di-ca me.

Ri-mum qua-ri-te re-gnum De-i, * et ómni-a
ad-ji-ci-éntur vo-bis, di-cit Dó-mi-nus.

For purposes of comparison, here’s how the self-same Communion appears in the 1940s Lemmensinstituut edition:

Below is the self-same Communion, as it appears in Max Springer’s 1912 edition. Notice that Max Springer added a slight ‘pause’ before adjiciéntur, similar to the editions by Dom Mocquereau:
Intro. • DOMINICA XV. POST PENTECOSTEN.

Introit. (Ps 85: 1, 2-3) Bow down Thine ear, O Lord, to me, and hear me: save Thy servant, O my God, that trusteth in Thee: have mercy on me, O Lord, for I have cried to Thee all day. (Ps 85: 4) Give joy to the soul of Thy servant; for to Thee, O Lord, have I lifted up my soul. §. Glory.

Inclina, * Domine, aures tuam ad me, et exaudi me: salvum fac servum tuum, Deus meus, sperantem in te: miserere mihi, Domine, quem am ad te clamavi totali die. Ps. Laetificata animam servitui: * quemam ad te, Domine, animam meam levavi.

As always, the antiphon is repeated.
Offertory. (Ps 39: 2, 3, 4) Patiently I waited for the Lord’s help, and at last He turned His look towards me; and He heard my prayer, and He put a new canticle into my mouth, a song to our God.

Interpretation. Father Mathias & Dr. Wagner omit the “2N” on the 3rd system, but 1917 Schwann elongates it.
**Extra Verses.** “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

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**Tone 4A**

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[
\text{Exspectans versus Dómi-num, et re-xpectavit me: *}
\]

et exaudí vit deprecationem meam: et immí sit in os

me um can -tium novum, * hym num De o nostrum.
COMM. • DOMINICA XV. POST PENTECOSTEN.

Communion (John 6: 52) The bread that I will give is My flesh for the life of the world.

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 4951steven|1128 • Circa 1128Ao (Jn 6: 57) †. He that eateth My flesh, and drinketh My blood, abideth in Me, and I in him.

Interpretation. Each choirmaster must decide how many notes to elongate for both MMVs on the 2nd system. Father Mathias and the 1917 Schwann elongate both, whereas Dr. Wagner only elongates the final note. No author we know observes either instance of the two (2) potential “mystery virgas” on the word VITA; nevertheless, such a rendering might add elegance.

Sicut e-rat in princi-pi-o, et nunc, et sem-per, * et in


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Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

A -nís, quem e-go dé-de-ro, * ca-ro

me- a est pro sæ-cu-li vi-ta.
**Introit. (Ps 85: 3, 5) Have mercy on me, O Lord, for I have cried to Thee all the day; for Thou, O Lord, art sweet and mild, and plenteous in mercy to all that call upon Thee. (Ps 85: 1) Bow down Thine ear to me, O Lord, and hear me; for I am needy and poor. §: Glory.**

**Interpretation.** Germans elongate the tonic accent in Solemn Mode VIII psalm tone; “égo” + “ámen.”

As always, the antiphon is repeated.

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm
Tone setting:

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I-se-ré-re mi-hi, Dó-mi-ne, † quóni-am ad te clamá-vi
to-ta di-e: * qui-a tu, Dómine, su-á-vis ac mi-tis es, et
copi-osus in mi-se-ri-cór-di-a * ómnibus invo-cán-ti-bus te.

ỹ. In-dí-na, Dómine, aurem tu-am mi-hi, et ex-áu-di me: *
quóni-am inops, et pau-per sum e-go.

Offertory. (Ps 39:14, 15) Look down, O Lord, to help me; let them be confounded and ashamed that seek after my soul to take it away; look down, O Lord, to help me.

Dómi-ne, * in auxí-li-um me-um réspi-ce: con-fun-dán-tur et re-ve-re-án-tur, qui quae-runt á-ni-mam me-am, ut áu-fe-rant e-am: Dómi-ne, in auxí-li-um me-um ré-spi-ce.
For purposes of comparison, here is how that Offertory appears in the “Graduel Dominical Complet en notation grégorienne et clef de sol” (Dom Lucien David, 1932). It would appear that Dom Lucien copied (exactly) the typesetting of the 1908 Schwann edition.

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

Tone 4A

Ó-mi-ne, in auxí-li- um me- um ré-spi-ce: *
confundántur et re-ve-re- án-tur,
qui quæ-runt ánimam me- am, † ut au-fer-rant e- am: * Dó-
mine, in auxí-li- um me- um ré-spi-ce.
Communion (Ps 70: 16-17, 18) O Lord, I will be mindful of Thy justice alone: Thou hast taught me, O God, from my youth, and unto old age and gray hairs, O God, forsake me not.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 239 Loan 927 • Circa 927ap (Ps 70: 1-2a) ý. In Thee, O Lord, I have hoped, let me never be put to confusion: rescue and deliver me, faithful as Thou art.

In te, Dómíne, sperávi; non confundar in æ- tér-num. *
In iustitia tua libera me, et eripe me.


Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Ómine, memo-rabor justi-a tu-a so-lí-us: * De-us, docu-ísti me a juventú-te me-a: et usque in se-néctam et sé-ni-um, * De-us, ne de-re-lín-quas me.
Introit. (Ps 118: 137, 124) Thou art just, O Lord, and Thy judgment is right; deal with Thy servant according to Thy mercy. (Ps 118: 1) Blessed are the undefiled in the way: who walk in the law of the Lord. §. Glory.

Ju - stus es * Dó - mi - ne, et rectum ju-di - ci - um


Guillaume I


As always, the antiphon is repeated.

Interpretation. It is “traditional” to elongate the note under the asterisk.
Tone 7c2

U - stus es, Dó-mi-ne, † et rectum ju-dí-

ci- um tu- um: * fac cum servo tu- o se-cúndum

mi- se- ri-cór-di- am tu- am.

V. Be- á-ti imma-cu-lá- ti in vi- a: * qui ámbu-lant

in le- ge Dó-mi- ni.


**Offertory.** (Dan 9: 17, 18, 19) I, Daniel, prayed to my God, saying, O Lord, the prayers of Thy servant; show Thy face upon Thy sanctuary, and favorably look down upon this people upon whom Thy name is invoked, O God.

**Interpretation.** On the word “orávi,” the Schwann 1908 has a typo; missing some white space. We have corrected the error by making reference to the official Vatican Press version (1908). As far as we can tell, no authors elongate the “mystery virga” on “preces” or “pópulum”—and they are not part of a melisma.
super quem in-vó-ca-tum est no-men tu-um,

De-us.

For the sake of comparison, we include an excerpt from the 1932 edition by Abbat Pothier's protégé, Dom Lucien David. Notice the Typesetting copies the 1908 Schwann:

su-per quem invo-cá-tum est nó-men tú-um,
sur lequel a été invoqué votre nom,

Dé-o Dieu.

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

-rá-vi De- um me- um ego Dá-ni-él, di-cens: † Exáudi,

Dómi-ne, pre-ces ser-vi tu-i: * illúmi-na fá-ci-em tu-am super sanctu-

á-ri-um tu-um: et propí- ti-us inténde pó -pu-lum i-stum, * super

quem invo-cá-tum est no-men tu-um, De-us.
Communion (Ps 75: 12-13) Vow ye, and pay to the Lord your God, all you that round about Him bring presents: to Him that is terrible, even to Him Who taketh away the spirit of princes; to the terrible with all the kings of the earth.

Comm. II.

V 

o-vé-te, * et réd-di-te Dómi-no De-o ve-

stro, o-mnes qui in cir-cú-i-tu e-jus af-fér-tis 

mú-ne-ra: terri-bi-li, et e-i qui au-fert spí-ri-

tum prín-ci-pum: terri-bi-li a-pud 

o-mnes re-ges ter-rae.

Interpretation. Germans normally doubles the tonic accent for Trochees ("vo-vé-te" + "e-jus"); choirmasters who do likewise should have the singers fill in the dotted boxes with a pencil as a reminder.
Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 5319VATICANUS|1105 • Circa 1105AD (Ps 75: 2) Ꞵ. It is in Juda God makes himself known, in Israel that his name is extolled.

\[ \gamma. \text{No-tus in Judæ-a De-us; * in Ísra-él magnum nomen e-jus.} \]


Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tn. setting:

Tone 3a

\[ \text{O-vé-te et réddi-te Dómi-no, De-o ve-stro, *} \]

omnes, qui in circú-i-tu e-jus affér-tís mú-ne-ra:

terrí-bi-li, et e-i qui au-fert spí-ri-tum prínci-pum: *

terrí-bi-li apud omnes re-ges ter-ræ.
**Introit. (Ecclus 36: 18) Give peace, O Lord, to them that patiently wait for Thee, that Thy prophets may be found faithful: hear the prayers of Thy servant, and of Thy people Israel. (Psalm 121: 1) I rejoiced at the things that were said to me: We shall go into the house of the Lord. §, Glory.**

Da pacem, * Dómi-ne, sus-ti-nén-ti-bus

te, ut pro-phétæ tu-i fi-dé-les in-ve-ni-án-tur: ex-áu-di pre-ces servi tu-i, et ple-bis

**Guillaume I**


**Interpretation.** It is “traditional” to elongate the note under the asterisk.

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

O

A pa-cem, Dómi-ne, su-sti-nén-ti-bus te, *

ut prophé-tæ tu-i fi-dé-les in-ve-ni-án-tur: exáudi

pre-ces ser-vi tu-i * et ple-bis tu-æ Ís-ra-èl.

Læ-tá-tus sum in his, quæ di-cta sunt mi-hi: * in domum

Dó-mi-ni í-bi-mus.


OFFRT. • DOMINICA XVIII. POST PENTECOSTEN.

Offertory. (Ex 24: 4, 5) Moses consecrated an altar to the Lord, offering upon it holocausts, and sacrificing victims: he made an evening sacrifice to the Lord God for an odor of sweetness, in the sight of the children of Israel.

Interpretation. We are not aware an any author who considers the note before “immolans” to be a “mystery virga.”
Ancti -ficavit Móy-ses al-tá-re Dó-mino, *
óffe-rens super il-lud ho-locáu-sta et ím-mo-lans
ví-cti-mas: fe-cit sacri-fí-ci- um ve-sper-tí-num † in o-
dó-rem su-a-vi-tá-tis Dómi-no De-o, * in conspé-ctu
fi-li-ó-rum Ís-ra-él.

Tone 4A
Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm
Tone setting:
Communion (Ps 95: 8-9) Bring up sacrifices, and come into His courts: adore ye the Lord in His holy court.

Tól-li-te hó-sti-as, *

Tól-li-te hó-sti-as, * et in-tro-i-te in

á-tri-a e-jus: ad-o-rá-te Dó-mi-num in

au-la san-c-ta e-jus.

Extra Verses. The following "extra" verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 239Laon|927 • Circa 927ad (Ps 95: 8-9) §. Sing ye to the Lord a new canticle: sing to the Lord, all the earth.

Tone 4.A*

Ṗ. Can -tá- te Dó-mi-no cán-ti-cum no-vum; * cantá-te

Dó-mi-no, o-mnis ter-ra.

For the sake of comparison, we include the Gradual published by Abbat Pothier’s protégé in 1932 (five lines with treble clef) which copied the line breaks of the 1908 Schwann.

Com. 4.

Tól-li-te hô-sti-as, * et intro-i-te in
Prenet des victimes, et entrez dans

á-tri-a é-jus: ad-o-rá-te Dómi-num in
ses parvis: adores le Seigneur

dans son saint temple.

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm.

Tone setting:

Tón 3a a e-jus: * ado-rá-te Dómi-num in au-la sancta e-jus.
INTROIT. • DOMINICA XIX. POST PENTECOSTEN.

Introt. (Trad.) I am the salvation of the people, saith the Lord: in whatever tribulation they shall cry to Me I will hear them; and I will be their Lord for ever. (Ps 77: 1) Attend, O My people, to My law; incline your ears to the words of My mouth. ¶ Glory.

Interpretation. Germans “honor” the Trochee accent in the 4th Tone Ps Tn. Therefore: mēi (6th line) and āmen (final line).
Guillaume IV

Ló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sic-ut erat in

As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm
Tone setting:

A-lus pópu-li e-go sum, di-cit Dó-minus: * de qua-cúm-
que tri-bu-la-ti- ó-ne clamá-ve-rint ad me, ex- áu-di- am e- os: *
et e-ro il-ló-rum Dóminus in per-pé-tu- um.

ÿ. At- tén-di-te, pópu-le me-us, le-gem me- am: * inclí-ná-te aurem
ve-stram in ver-ba o-ris me- i.

**OFFERT. • DOMINICA XIX. POST PENTECOSTEN.**

**Offertory.** (Ps 137: 7) If I shall walk in the midst of tribulation, Thou wilt quicken me, O Lord; and Thou wilt stretch forth Thy hand against the wrath of my enemies: and Thy right hand shall save me.

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**Interpretation.** Choirmasters must decide how many notes to elongate for both MMVs on the 1st and 2nd systems. Father Mathias and 1917 Schwann elongate both notes. (Dr. Wagner inexplicably ignores both.) We are not aware of anyone who considers there to be a "mystery virga" in the word *exténdes*. Several authors (e.g. Flor Peeters + Dr. Wagner) inexplicably ignore several MMVs on the final word túa. The 1908 Vatican Press Graduale shows Schwann's extra space to be a typo (as does the 1909 edition by Father Karl Weinmann):
Tone 4A

I *ambulaver*o in médi-o tribu-la-ti-ónis, *

vi-vi-fi-ca-bis me, Dó-mine: et super i-ram in-i-mi-

córum me-ó-rum † ex-tén-des ma-num tu-am, * et

salvum me fá-ci- et déx-te-ra tu-a.
I have commanded my commandments to be kept most diligently. O that my ways may be directed to keep Thy justifications. ¶ Blessed are the undefiled in the way, who walk in the law of the Lord.
Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[ T \]

\[ U \text{ man-dá-sti man-dá-ta tu-} \text{ a * custo-dí-ri} \]

\[ ní-mis: \text{ ú-ti-nam di-ri-gántur vi-} \text{ æ me-} \text{ æ, † ad cu -sto-} \]

\[ -dí- \text{ én-das * ju-sti- fí-ca- ti-} \text{ ó -nes tu- as.} \]
Introit. (Dan 3: 31, 29, 35) Whatever Thou hast done to us, O Lord, Thou hast done by a just judgment; because we have sinned against Thee, and we have not obeyed Thy commandments: but give glory to Thy name, and deal with us according to the multitude of Thy mercy. (Ps 118: 1) Blessed are the undefiled in the way; who walk in the law of the Lord. §. Glory.
cu-lā-ti in vi-a: * qui ámbu-lant in le-ge Dómi-ni.


As always, the antiphon is repeated.

Tone 7c2

Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm

Tone setting:
Offertory. (Ps 136: 1) Upon the rivers of Babylon, there we sat and wept; when we remembered thee, O Sion.
Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[
S
\]

U-per flúmi-na Ba-by-ló-nis † il-lic sé-di-mus

et flé- vi-mus: * dum re-cor-da- ré -mur tu- i, Si- on.
Communion (Ps 118: 49-50) Be Thou mindful of Thy word to Thy servant, O Lord, in which Thou hast given me hope: this hath comforted me in my humiliation.

Comm. IV.

Memórem verbi tuo servum meum, Domine, in quo mihi spes dedisti: hæc me consolata est in humilitate mea.

Not yet finished

Blessed are the undefiled in the way, who walk in the law of the Lord.
Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

E-mén -to verbi tu- i servo tu- o, Dó-
-mi-ne, * in quo mi-hi spem de-dí-sti: hæc me con-so-lá-
ta est * in humi- li-tá- te me- a.
Introit. (Ps 129: 3-4) If thou, O Lord, wilt keep record of our iniquities, Master, who has strength to bear it? for with Thee is propitiation, O God of Israel. (Ps 129: 1-2) From the depths I have cried to Thee, O Lord: Lord, hear my voice. §. Glory.

Si iniquitates observaveris Domine,


As always, the antiphon is repeated.
Offertory. (Esther 14: 12, 13) Remember me, O Lord, Thou Who rulest above all power; and give a well-ordered speech in my mouth, that my words may be pleasing in the sight of the prince.

Re - cor-dá - re me - i.

Re - cor-dá - re me - i, * Dó - mi - ne, o -

mni po - tentá - tu - i dó - mi - nans: da ser - mó -

nem re - ctum in os me - um, ut plá - ce -

Not yet finished

ant ver - ba me - a in conspé -

ctu prín-ci - pis.
E cor-dá-re me- i, Dómi-ne, * omni pot-en-
tá-tu- i dó-mi-nans: et da sermó-nem re-ctum in os
me- um, * ut plá- ce- ant verba me- a in con-spé-ctu
prín-ci- pis.
Communion (Ps 16: 6) I have cried, for Thou, O God, hast heard me: O incline Thine ear unto me, and hear my words.

De-us: inclí-na au-rem tu-am, et ex-áu-di ver-ba me-a.

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§276) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). These optional verses come from 4951toven1128 • Circa 1128ad
(Ps 16: 1) ¶ Hear, O Lord, my just complaint: do not spurn my cry for aid.

Tone 8G

¶ Ex-áu-di, Dómi-ne, justí-ti-am me-am; * intén-de depre-ca-ti-

ó-nem me-am.

¶ Gló-ri-a Patri, et Fí-li-o, * et Spi-rí-tu Sancto: Sicut e-rat in prí-

On the right is how it appeared in the 1932 Graduale Dominical by Abbat Pothier’s protégé, Dom Lucien David. Notice that Dom Lucien does observe the melismatic MMV on the word “verba.”

**Interpretation.** Our version faithfully follows the 1908 Vatican Press edition (on the right) which clearly has enough “blank space” for an MMV on the word *verba*. Father Mathias observes the MMV. Dr. Peter Wagner does not observe it. The 1917 Schwann does observe it. Flor Peeters does not observe it. Abbat Pothier’s protégé (Dom Lucien David) does observe it, in his 1932 Graduale Dominical. — For the sake of completeness, provided below are Pothier’s 1883 Liber Gradualis and Pothier’s 1895 Liber Gradualis (although these may not help, since Abbat Pothier incorporated bits and pieces of Dom Mocquereau’s 1903 Liber Usualis in the 1908 Vatican Edition).

**1883 Liber Gradualis**

Interpretation: Our version faithfully follows the 1908 Vatican Press edition (on the right) which clearly has enough “blank space” for an MMV on the word *verba*. Father Mathias observes the MMV. Dr. Peter Wagner does not observe it. The 1917 Schwann does observe it. Flor Peeters does not observe it. Abbat Pothier’s protégé (Dom Lucien David) does observe it, in his 1932 Graduale Dominical. — For the sake of completeness, provided below are Pothier’s 1883 Liber Gradualis and Pothier’s 1895 Liber Gradualis (although these may not help, since Abbat Pothier incorporated bits and pieces of Dom Mocquereau’s 1903 Liber Usualis in the 1908 Vatican Edition).

**1895 Liber Gradualis**

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**Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:**

**Tone 3a**

* -go clamá-vi, quóni-am exau-di-sti me, De-us: *

* inclí-na aürem tú-am et exáudi ver-ba me-a.*
INTROIT • DOMINICA ULTIMA OCTOBRIS

Feast of Christ our King • “In festo Dómini Nostri Jésu Christi Régis” • Added in 1925

Introit. (Apocalypse 5: 12; 1: 6) The Lamb that was slain is worthy to receive power and divinity and wisdom and strength and honor: to Him be glory and empire for ever and ever. (Ps 71: 1) Give to the King Thy judgment, O God, and to the King’s Son Thy justice. ¥. Glory.

                 D

         i-gnus est Agnus,* qui oc-cí-sus est, ac-

         cí-pe-re vir-tú-tem, et di-vi-ni-tá-tem, et sa-

         pi-én - ti-am, et for-ti-tú-di-nem, et ho-

         nó-rem. Ipsi gló-ri-a et impé-ri-um


         tu-um Re-gi da: * et justí-ti-am tu-am Fí-li-o Re-gis.

As always, the antiphon is repeated.

I-gnus est Agnus, qui occí-sus est, † ac-cí-pe-re virtú-tem, et di-vi-ni-tá-tem, * et sapi-énti-am,

 Deus, judí-ci-um tu-um Re-gi da: * et ju-stí-ti-am
tu-am Fí-li-o Re-gis.

Le Dernier Dimanche d'Octobre

FÊTE DU CHRIST-ROI

Ignus est Agnus,* qui occisus est, accipe-
Il est digne, l'Agneau qui a été immolé, de revoir

re virtú-tem, et diví-ni-tá-tem, et sapié-
la puissance, et la divinité, et la sagesse.

am, et forti-tú-dinem, et ho-nó-re-rem. Ipsi
et la force, et l'honneur. A lui

Gló-ri-a et impé-rium in sæcula sæcu-ló-
soit la gloire et l'empire dans les siècles des siècles,

rum. Ps. Dé-us, judí-ci-um tú-um Régi dá: * et justí-
O Dieu, donnez votre juridiction au Roi, et votre jus-
tice au Fils du Roi

ti-am tú-am Fi li-o Régis. Glóri-a Pátri, et Fi-li-o,
Offertory. (Ps 2: 8) Ask of Me, and I will give thee the Gentiles for thine inheritance, and the utmost parts of the earth for thy possession.

Interpretation. The feast of Christ the King was created in 1925, therefore we cannot consult many of the 1908 editions of the Editio Vaticana. Flor Peeters adds an "MMV" during the word tibi and it's not easy to understand why, since the requisite space is missing. (We added the spacing in the above edition on the authority of Flor Peeters.)
Extra Verses. “Extra” verses for the Offertory are mentioned by De Musica Sacra (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these “extra” verses may be found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

Tone 4A

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Psalm Tones: 1 2 3 3 4 4 5 5 6

ós-tu-la a me, et dabo ti-bi † gentes he-re-di-tá-

tem tu- am, * et possessi- ónem tu- am tér-mi-nos ter-ræ.
Communion. (Ps 28: 10a, 11b) The Lord sits enthroned as a king forever. The Lord will give His people His own blessing of peace.

Extra Verses. The following “extra” verses are recommended by De Musica Sacra (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the Saint Edmund Campion Missal (Sophia Press Institute).

These particular optional verses don’t come from ancient manuscripts, because the Feast of Christ the King was created in 1925. * (Ps 95: 8-9) ¶. Bring to the Lord, O ye children of God: bring to the Lord the offspring of rams.

Tone 6

¶. Affer-te Domi-no, fili-i De-i: * affer-te Domi-no fili-os a-ri-tum.

Tone 3a

Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

\[ \text{E-} \text{dé-bit Dómi-nus Rex in } \text{æ-tempurum:} \]

Dómi-nus be-ne-dí-cet pópu-lo su-o in pa-ce.
Introit. (Ps 129: 3-4) The Lord saith: I entertain thoughts of peace, not of affliction: you shall call upon Me, and I will hear you; and I will bring back your captive people from all places. (Ps 84: 2) Thou, O Lord, hast blessed Thy land: Thou hast brought back the captive children of Jacob. ℓ. Glory.

Interpretation. The only “discrepancy” is that some double the Trochee in Mode 6 Ps Tn (e.g. Mathias + Wagner + Springer).
G


As always, the antiphon is repeated.
INTROIT • IN FESTO OMNIUM SANCTORUM

Die 1 Novembris • The Feast of All Saints (1 November)

**Introit.** (Trad.) Let us all rejoice in the Lord, celebrating a festival day in honor of all the Saints: at whose solemnity the angels rejoice, and give praise to the Son of God. (Ps 32: 1) Rejoice in the Lord, ye just; praise becometh the upright. §. Glory.

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Ps. Exsultá-te justi in Dómi-no: * re-ctos de-cet col-laú-dá-

**Interpretation.** On the first word (Gau-de-á-mus) some choirs elongate the note before the flatted "Te" note—although Abbat Pothier did not do that on his phonograph recording in March 1904.

As always, the antiphon is repeated.

Since this Introit is so famous (and repeated so often throughout the liturgical year), we have omitted the “psalm tone” version. We feel the authentic version should be sung.

Interpretation. Notice that Dom Lucien elongates the note (or 2-note neum) before a quilisma, whereas Abbat Pothier—in his phonograph recordings made in March 1904—does not treat the quilisma in any special way. Notice the treatment of “honóre” by Dom Lucien, and notice the treatment of “colláudant” by the Lemmensinstituut:

For the sake of comparison, we include the 1910 version by Monsignor Nekes: