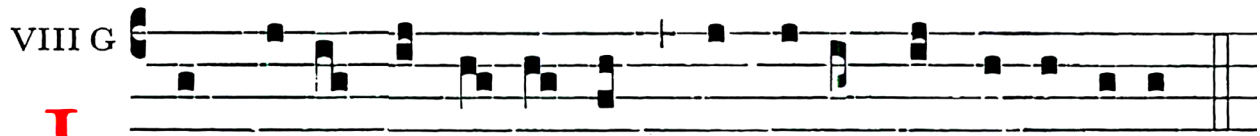


# Comparison Chart

The **official edition** (*Editio Vaticana*) produced by the special *Vatican Commission on Gregorian Chant*, which was selected and given authority by Pope Saint Pius X:

VIII G



I n pace \* in id-íp-sum, dórmi- am et requi- éscam.

The **altered version** with rhythmic modifications by Prior André Mocquereau:

1 Ant.  
8 G



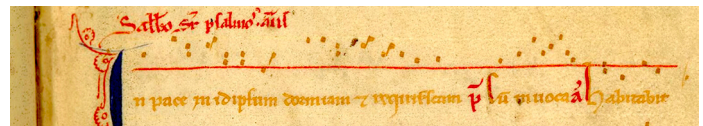
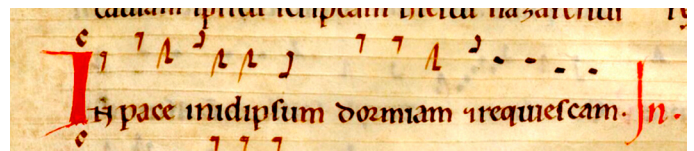
I N páce \* in id-ípsum, dórmi- am et requi- éscam.

The 1958 document issued under Ven. Pope Pius XII reaffirmed what Cardinal Martinelli (PREFECT of the *Congregation of Rites*) wrote on 18 February 1910. Specifically, DE MUSICA SACRA (3 September 1958) declares:

“The signs, called *rhythmica*, which have been privately introduced into Gregorian Chant, are permitted, provided that the force and meaning of the notes found in the Vatican books of liturgical chant are preserved.”

Notice that part about—in a sentence dedicated to rhythm—about **“force and meaning”** of the notes.

Examples from  
ancient manuscripts:



**N**OW IS NOT the time for weak theology in a hymnal. Nor is it time to bring back off-Broadway, undignified, mawkish tunes from the 1970s. Let’s bravely proclaim our Catholic Faith! The **Father Brébeuf Hymnal** is based upon the authentic treasury of Catholic hymnody: *Ad Cenam Agni; Summi Largitor Praemii; Adoro Te Devote; O Esca Viatorum; Te Deum Laudamus; Auctor Beate Saeculi; Audi Benigne Conditor; Ave Maris Stella; Christe Redemptor; Consorts Paterni Luminis; Corde Natus Ex Parentis; Creator Alme Siderum; Ave Vivens Hostia; Mundus Effusus Redemptus; O Gloriosa Femina; O Salutaris Hostia; Surrexit Christus Hodie; Tantum Ergo; Veni Redemptor Gentium; Veni Veni Emmanuel; Vexilla Regis Prodeunt*; and hundreds more! — <https://ccwatershed.org/hymn>