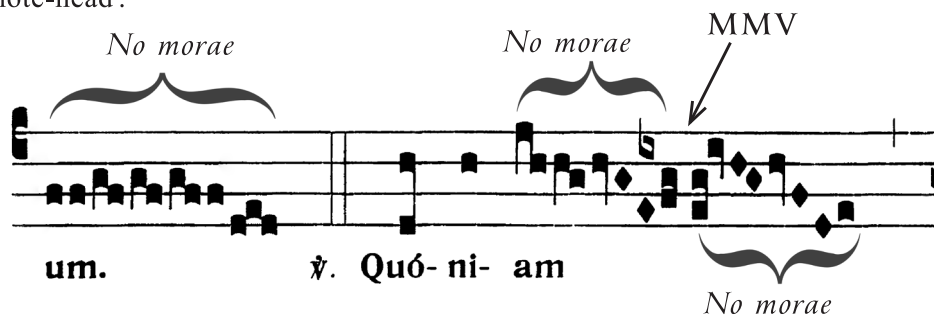




A **S OF 2 Nov. 2023,**
“Guillaume Couture
Gregorian Chant” is still a
work in progress.

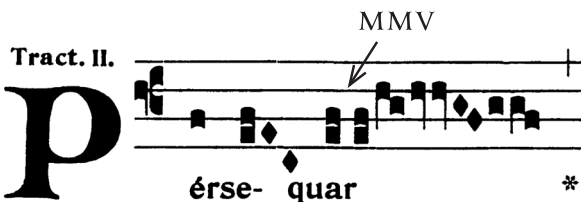
I **NSIDE** a melisma—and *only inside a melisma*—a slight elongation is observed wherever “blank space” equals (or is greater than) the width of an individual note-head. For example, the following excerpt contains just one MMV since only one instance (*inside a melisma*) contains blank space equal to 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:



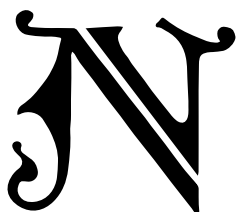
But “**Angelis suis**” (shown on the right) doesn’t have any MMV instances, since they can only occur inside a melisma:



“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



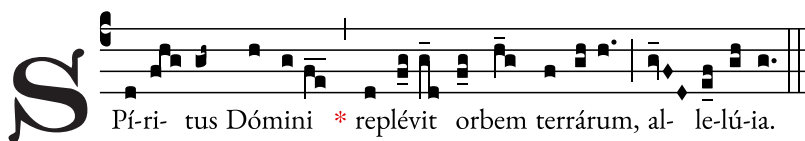
NATURAL. It's only natural that he who desires to sing Gregorian Chant should seek out the *Editio Vaticana*, since this has been the official edition of the Roman Catholic Church since 14 August 1905, and remains the official edition even today.

[Cf. the USCCB *Committee on Divine Worship* Newsletter, April 2022.] And

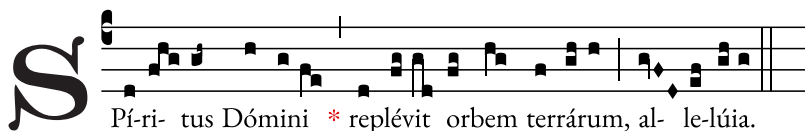
it is only natural for that same person to sing this edition as it was intended to be sung by its creators. Is this not the most natural thing in the world?

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:



The official
rhythm:



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.

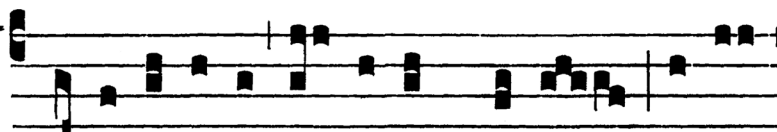
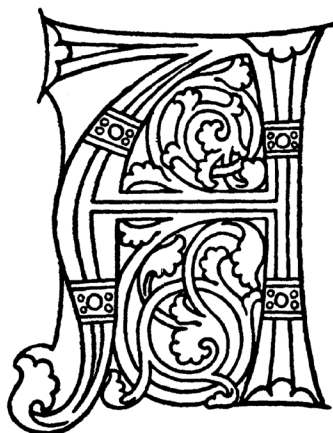
Jeff Ostrowski
Epiphany, 2023

INTROIT • DOMINICA PRIMA ADVENTUS.

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. *Ÿ. Glory.*



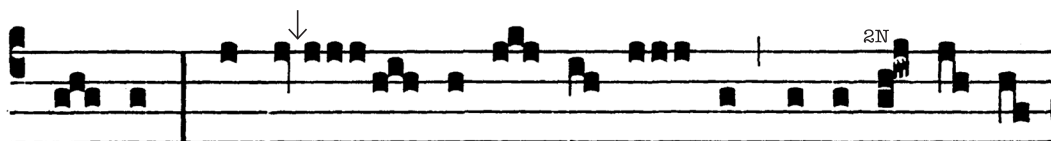
Introitus. VIII.



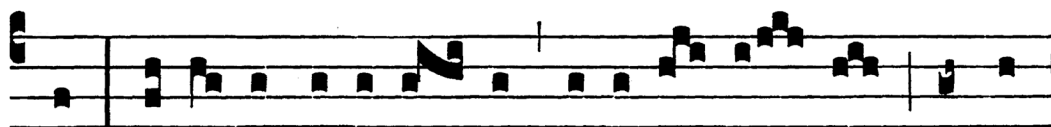
d te le-vá-vi * á- nimam me- am: De- us



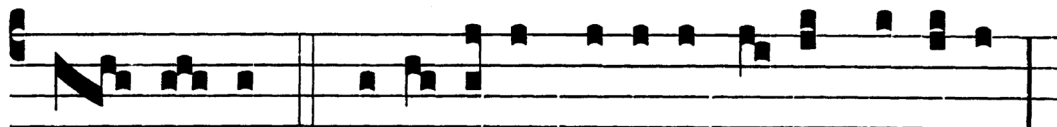
me- us in te confí- do, non e- ru-



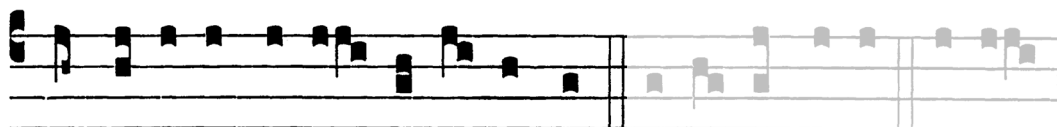
bé-scám: neque ir-rí- de- ant me in-imí- ci me-



i: ét-e- nim u-ni-vér- si qui te expé- ctant, non con-

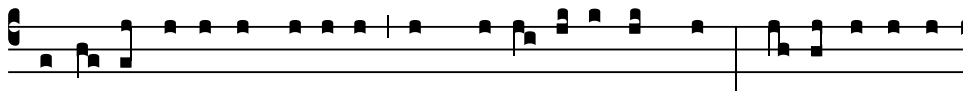


fun- dén-tur. *Ps. Vi-* as tu- as, Dómi-ne, de-mónstra mi-hi: *

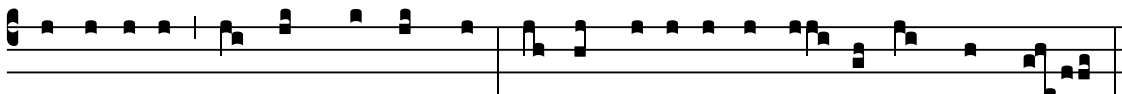


et sémi-tas tu- as é-do- ce me. Gló- ri- a Patri. saecu-

VIII SPECIAL



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



prínci-pi- o, et nunc, et semper, et in sǽcu-la sǽcu- ló-rum. A-men.

As always, the antiphon is repeated.

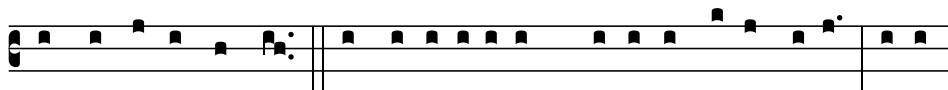


Tone 7c2

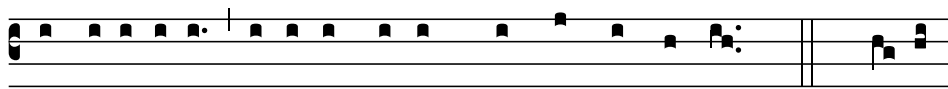
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



D te levá-vi á-ni-mam me-am: * De-us me-us, in te confí-



do, non e-ru-bé-scám: neque irrí-de-ant me in-i-mí-ci me-i: * ét-e-



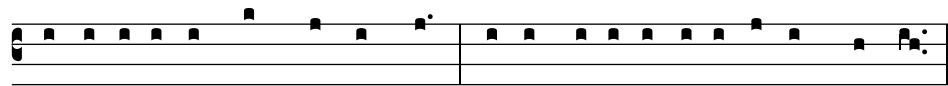
nim uni-vér-si, qui te expéctant, non con-fundéntur. V. Vi- as



tu-as, Dómine, de-món-stra mi-hi: * et sémi-tas tu-as é-do-ce me.



V. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in



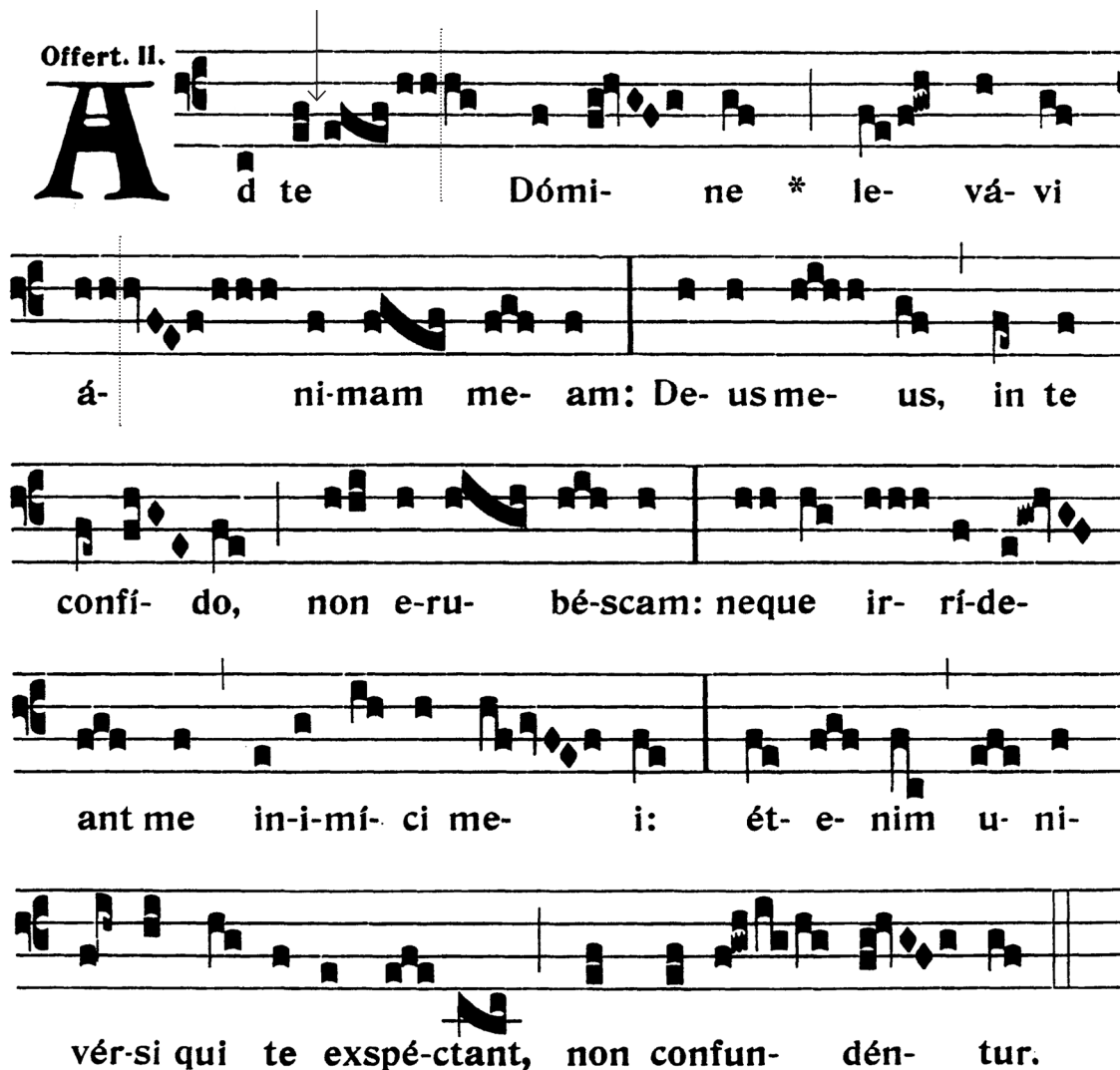
prínci-pi- o, et nunc, et semper, * et in sǽcu-la sǽcu-ló-rum. Amen.

OFFERTORY • DOMINICA PRIMA ADVENTUS.

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.

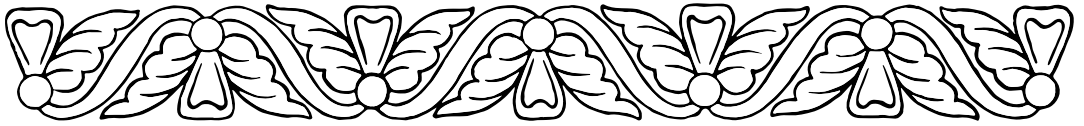
**Offert. II.**

A



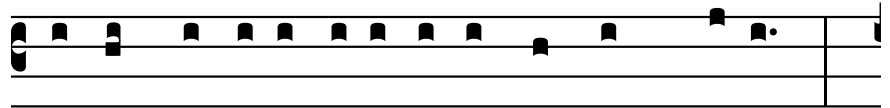
Interpretation. Max Springer inexplicably omits the MMV on the second word. He does this both in his 1912 *Graduale* (vocal) and his 1910 *Organum Comitans*.

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.

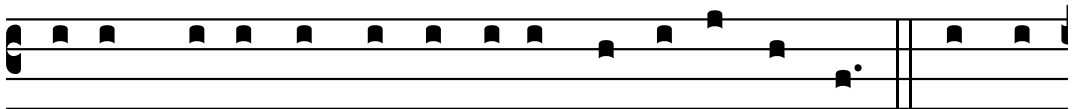


Tone 4A

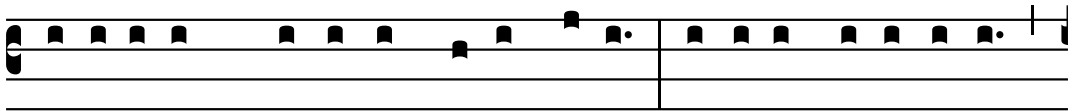
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



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



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



irríde- ant me in-i -*mí-ci* **me-** i: * ét-enim uni-vérsi,



qui te expéctant, *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.



Comm. 1.

D ó - mi - nus * da - bit be - nigni - tá - tem:

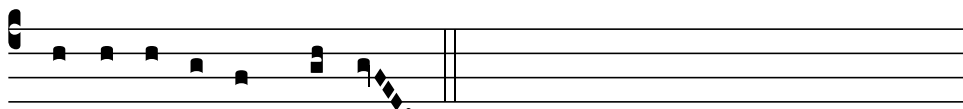
et ter - ra no - stra da - bit fructum su - um.

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) ♪. 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



cap - ti - vi - tá - tem Ja - cob.



♪. Gló - ri - a Pa - tri, et Fí - li - o, * et Spi - rí - tu - i San - cto. Sic - ut e - rat in



prín - ci - pi - o, et nunc, et sem - per, * et in sæ - cu - la sæ - cu - ló - rum. Amen.

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

Communio *Modus I.*

Dó-mi - nus * da - bit be - nigni - tá - tem: et ter - ra
Der Herr wird geben Gütekeit: und unsere Erde

no - stra da - bit fru - ctum su - um.
wird geben ihre Frucht.

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

Communio.

I.

Dó - mi - - nus

da - bit be - ni - gni - tá - - tem:

et ter - - ra no - - stra da - -

bit fru - ctum su - - um.

Tone 3a

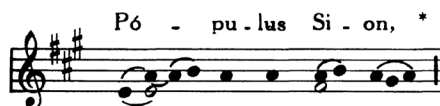
Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:

Ó-mi-nus da-bit be -ni-gni-tá- tem: *

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. ʕ. Glory.



Intr. VII.

P ó - pu - lus Si - on, * ec - ce Dó - minus vé - ni - et

ad sal - vándas gen - tes: et audí - tam fá - ci - et Dó -

mi - nus gló - ri - am vo - cis su - ae, in laetí - ti -

a cor - dis ve - stri. *Ps.* Qui re - gis Isra - el, inténde: *

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

GUILLAUME VII

G Ló - ri - a Patri, et Fí - li - o, et Spi - rí - tu - i Sancto. * Sic - ut e - rat

in princí - pi - o, et nunc, et semper, et in sá - cu - la sá - cu - ló - rum. A - men.



Tone 7c2

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

P 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- **ĕl**, in-**tén**-de: * qui dedú-cis, vel-ut
o-vem, **Jo**-seph.
‡. Gló-ri- a **Pa**-tri, et **Fí**-li- o, * et Spi-**rí**-tu- i **San**cto. Sicut e-rat in
prínci-pi- o, et **nunc**, et **semper**, * et in sǽcu-la sǽcu-**ló**-rum. Amen.

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.



Offert. III.

D

e- us * tu con- vér- tens vi- vi- fi-

cá- bis nos, et plebs tu-

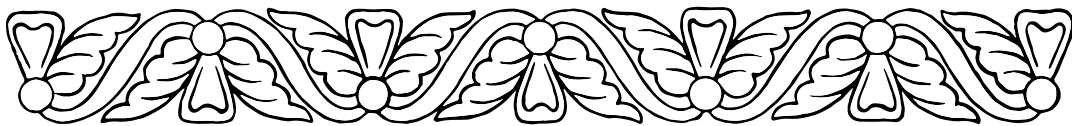
a lae-tá- bi- tur in te: o-stén-

de no- bis, Dó-mi- ne, mi-se-ri-cór-

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:

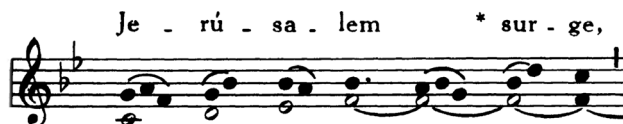
D E-us, tu convérsus vi -vi-fi-cá-bis nos, * et plebs

tu- a læ-tá-bi-tur in te: o-sténde nobis, Dómi-ne, mi-se-

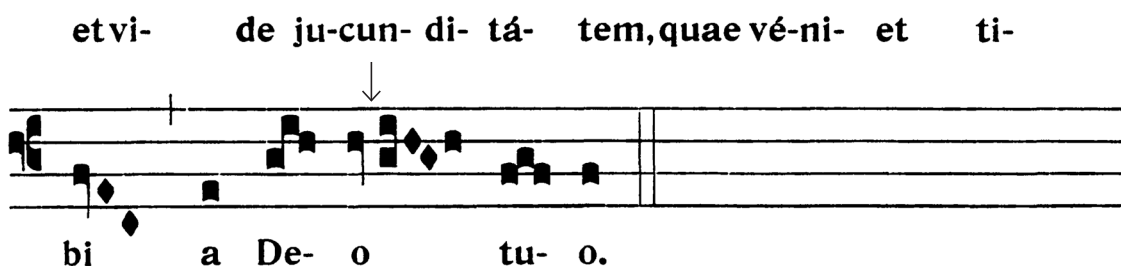
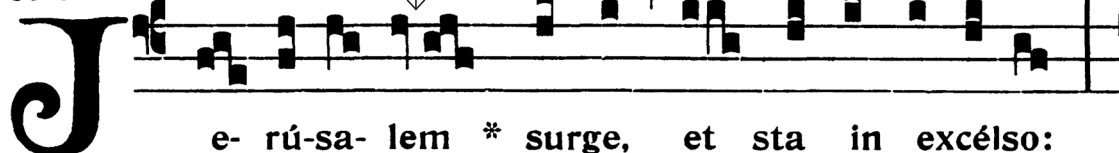
ri-cór -di- am tu- am, * et sa-lu-tá-re tu- um da nobis.

COMMUNION • DOMINICA SECUNDA ADVENTUS.

Communion. (Bar 5: 5; 4: 36) Arise, O Jerusalem, and stand on high: and behold the joy that cometh to thee from thy God.



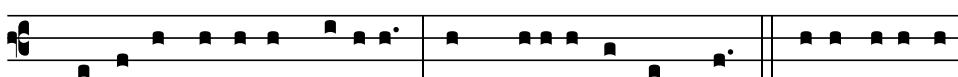
Comm. II.



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 **RENAUD|965 • 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, **SÍ** - on.



♪. Gló - ri - a Patri, et **FÍ** - li - o, * et Spirítu - i **Sancto**: ♪. Sicut erat in



princípi - o, et nunc, et **semper**, * et in sácula sáculó - rum. **Amen**.

Interpretation. Germans elongate the Trochees in Mode II psalmody.

Communio.

For purposes
of comparison,
here is the same
Communio as
it appears in the
1912 edition by
Max Springer :

II.

Je - - rú - sa - lem *

sur - ge, et sta in ex-cél - so:

et vi - - de ju-cun - di-tá - - tem,

quæ vé - ni - et ti - - bi

a De - - o tu - - o.

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

Comm.
II.

e- rú- sa- lem * surge, et sta in ex-cél-

so: et vi- de ju- cun- di- tá- tem,

quæ 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-lem, surge et sta in ex-cél-so, † et vide

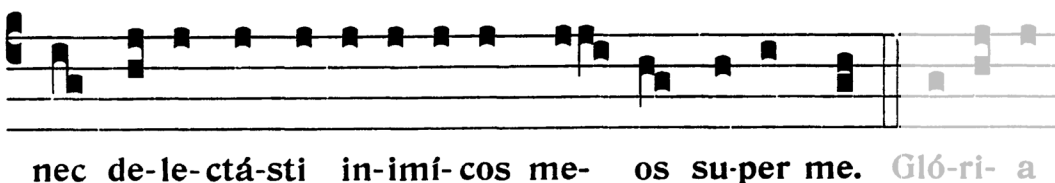
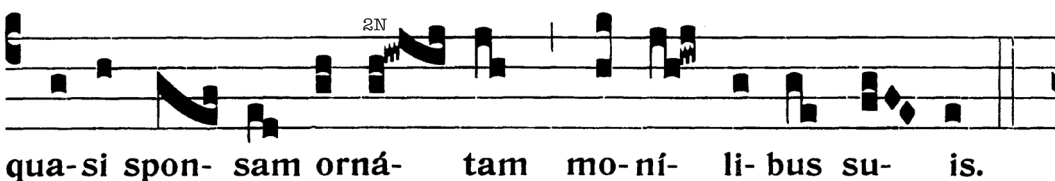
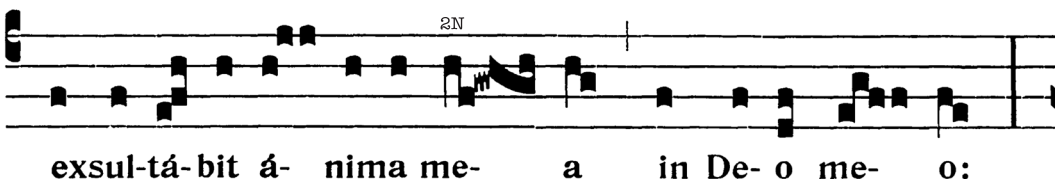
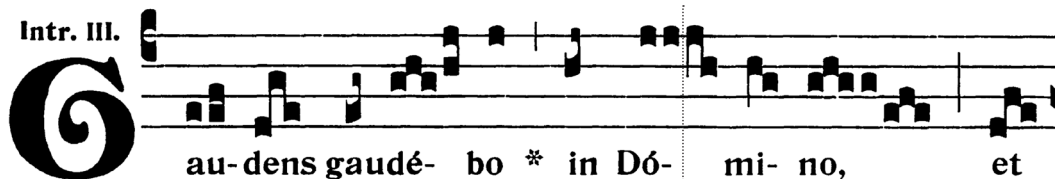
ju-cun-di-tá- tem, * quæ véni- et tibi a De- o tu- o.

INTROIT • IN FESTO IMMACULATAE CONCEPTIONIS B. M. V. (Die 8. Decembris)

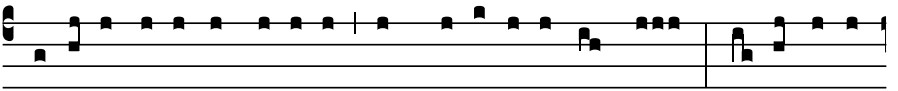
Introit. (Is 61: 10) Greatly will I rejoice in the Lord, and my soul shall be joyful in my God: for He hath clothed me with the garments of salvation, and with the robe of justice He hath covered me, as a bride adorned with her jewels. (Ps 29: 2) I will extol Thee, O Lord, for Thou hast upheld me: and hast not made my enemies to rejoice over me. *Ÿ.* Glory.



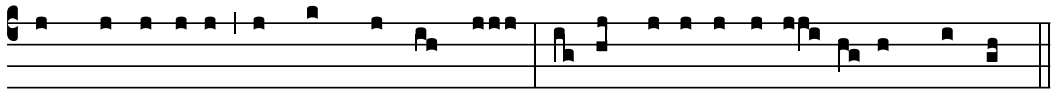
Intr. III.



GUILLAUME III



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



in princí-pi- o, et nunc, et semper, et in sǎcu-la sǎcu- ló-rum. Amen.

As always, the antiphon is repeated.

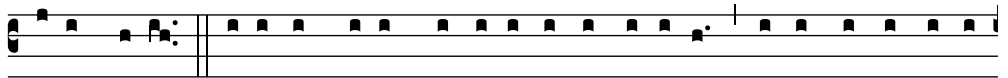


Tone 7c2

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



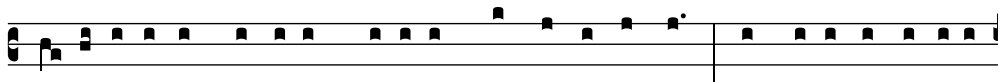
Au-dens gau-dé-bo in Dó-mino, * et exsultábit ánima me-a in



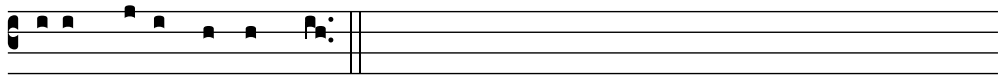
De-o me-o: qui- a ín-du- it me vestiméntis sa-lú-tis: † et induménto ju-



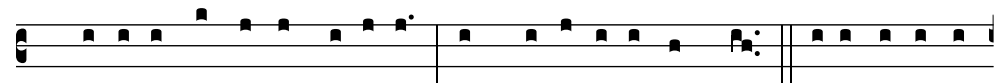
stí-ti-æ cir-cúm-de-dit me, * qua-si sponsam ornátam mo-ní-libus su-is.



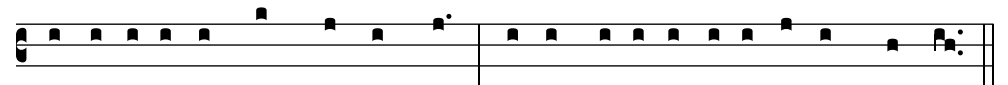
‡. Ex-altábo te, Dómine, quóni- am su-sce-pí-sti me: * nec de-lectá-sti ini-



mícos me- os su-per me.



‡. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in



princí-pi- o, et nunc, et semper, * et in sǎcu-la sǎcu-ló-rum. Amen.

OFFERT. • IN FESTO IMMACULATAE CONCEPTIONIS B. M. V. (Die 8. Decembris)

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."

Offert. VIII.

A - ve * Ma- ri- a, grá-
ti- a ple- na: Dó- minus
te- cum: be-ne- dí- cta tu in
mu- li- é- ri-bus, al-le- lú- ia.

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

A - ve, Ma-ri- a, grá-ti- a plena; Dó-mi-nus
te-cum: * benedícta tu in mu-li- é-ri- bus, al-le-lú-ja.

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*:

Offert.
VIII.

A - - - ve * Ma - -
ri - - a gra - -
- - ti - a ple - -
- - na: Dó - -
- - mi - nus te - -
- - cum: be - ne - dí -
cta tu in mu - li - é -
- - ri - bus, al - le -
lú - - ia.

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

Offert.
VIII.

A - - ve * Ma- rí- a,
grá- ti- a ple-
na: Dó- mi-
nus te- cum: be- ne-
dí- cta tu in mu- li- é-
ri- bus, al- le- lú- ia.

COMM. • IN FESTO IMMACULATAE CONCEPTIONIS B. M. V. (Die 8. Decembris)

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:

Glo - ri - ó - sa * di - cta sunt de te, Ma - ri - a:

qui - a fe - cit ti - bi ma - gna qui po - tens est.

Comm.VIII.

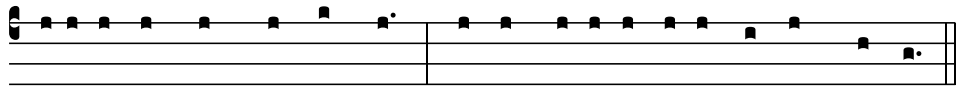
lo - ri - ó - sa * di - cta sunt de te, Ma - ri - a:

qui - a fe - cit ti - bi ma - gna qui po - tens est.

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 **RENAUD|965 • Circa 965AD** (Lk 1: 53) ☩. He hath filled the hungry with good things; and the rich He hath sent empty away.

☩. E-su-ri-éntes implévit **bo-nis: *** et dívites dimí-sit **in-á-nis.**

☩. Gló-ri-a Patri, et **Fí-li-o, *** et Spi-rí -tu -i **Sancto:** Sicut e-rat in prin-



cípi- o, et nunc, et **semper**, * et in sǣcu-la sǣcu -ló-rum. Amen.

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 *Constitues* (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:

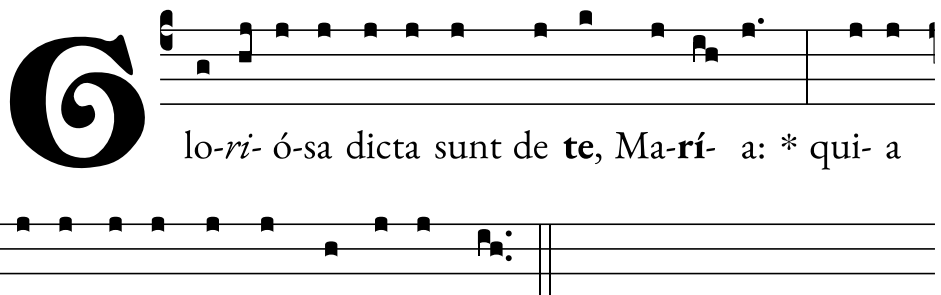


Dom Lucien David
(1932) correctly
marks the MMV:



Tone 3a

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

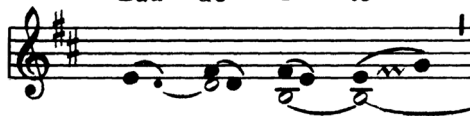


fe-cit ti-bi magna *qui* po-tens est.

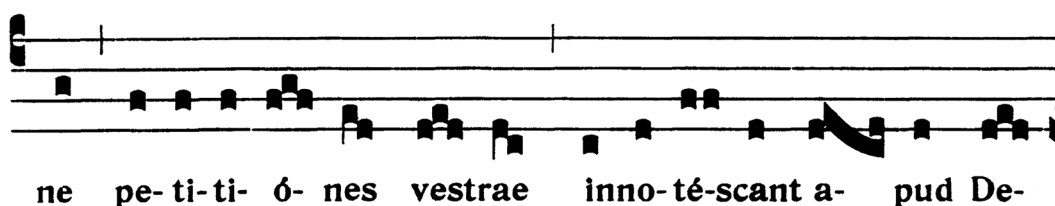
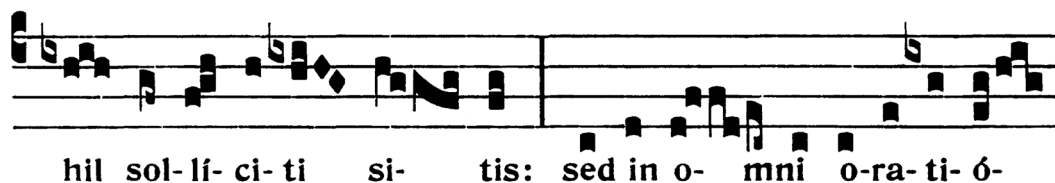
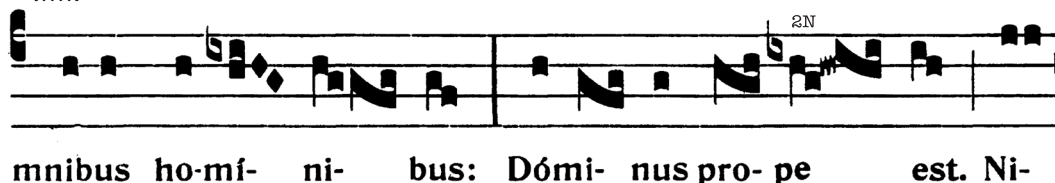
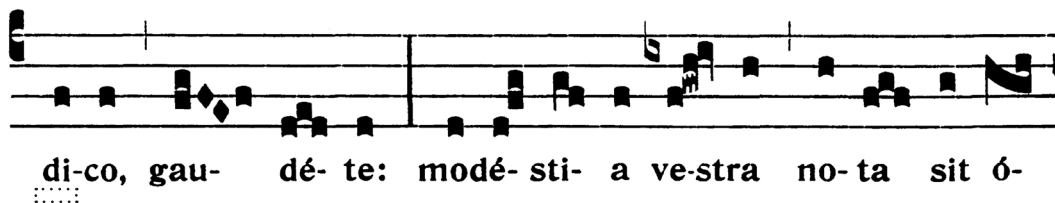
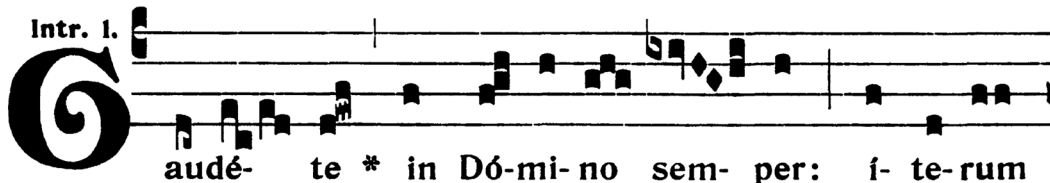
INTROIT • DOMINICA TERTIA ADVENTUS.

Introit. (Philip 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. *ŷ.* Glory.

Gau - dé - te *



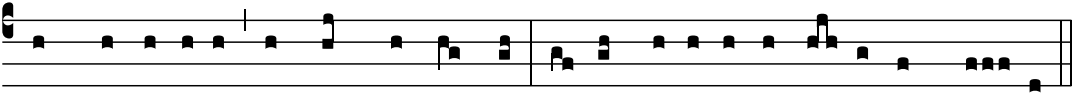
Intr. 1.



GUILLAUME I



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



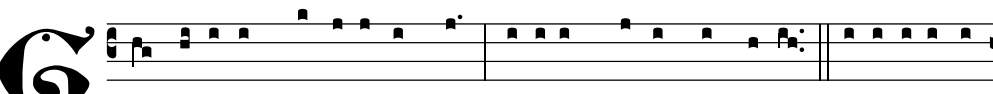
in princí-pi- o, et nunc, et semper, et in sæcu-la sæ-cu- ló-rum. A-men.

As always, the antiphon is repeated.

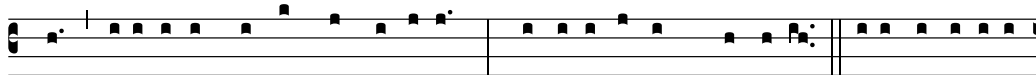


Tone 7c2

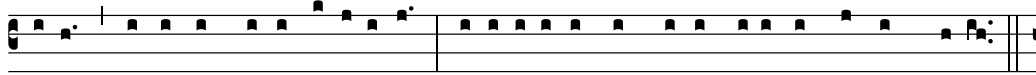
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



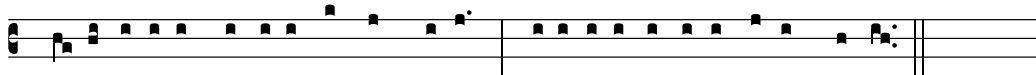
Au-dé-te in Dómino **semper**: * í-terum **di**-co, gau-dé-te. Modésti- a ve-



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



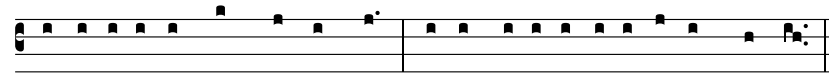
si-tis: † sed in omni o-**ra**-ti-óne * pe-ti-ti-ónes ve-stræ innotéscant a-pud **De**-um.



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



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



princí-pi- o, et **nunc**, et **semper**, * et in sæcu-la sæcu-**ló**-rum. Amen.

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

Peter Wagner 1910s:

íterum díco,



Father Mathias 1910:

í - te - rum dí - co,



Springer 1910:

í - te - rum dí - co,



Schwann 1917:

: í- te-rum dí- co,



OFFERT. • DOMINICA TERTIA ADVENTUS.

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.



Offert. IV.

B ene-di-xi- sti, * Dó-mi-ne, ter-
ram tu- am: a-ver-tí- sti cap-ti-vi-tá-tem Ja-
cob: re-mi-sí- sti in-i-qui- tá- tem
ple- bis tu- ae.

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

Offert. IV.

B e- ne-di- xi- sti, * Dó-
mi- ne, ter- ram tu- am:
a-ver-tí- sti ca-pti-vi- tá- tem Ja- cob:
re-mi-sí- sti in-i-qui- tá-
tem ple- bis tu- ae.

For purposes
of comparison,
here is the same
Communion as
it appears in the
1912 edition by
Max Springer:

IV.

Be - ne - di - xis - ti, *

Dó - mi - ne, ter - ram

tu - am:

a - ver - ti - sti ca - pti - vi - tá - tem

Ja - cob:

re - mi - sí - sti in - i - qui - tá - tem

ple - bis tu - æ.



Tone 4A

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

B E - ne - di - xis - ti, Dómi - ne, terram tu - am: †

a - ver - ti - sti capti - vi - tá - tem Ja - cob: * remi - sí - sti

in - i - qui - 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.

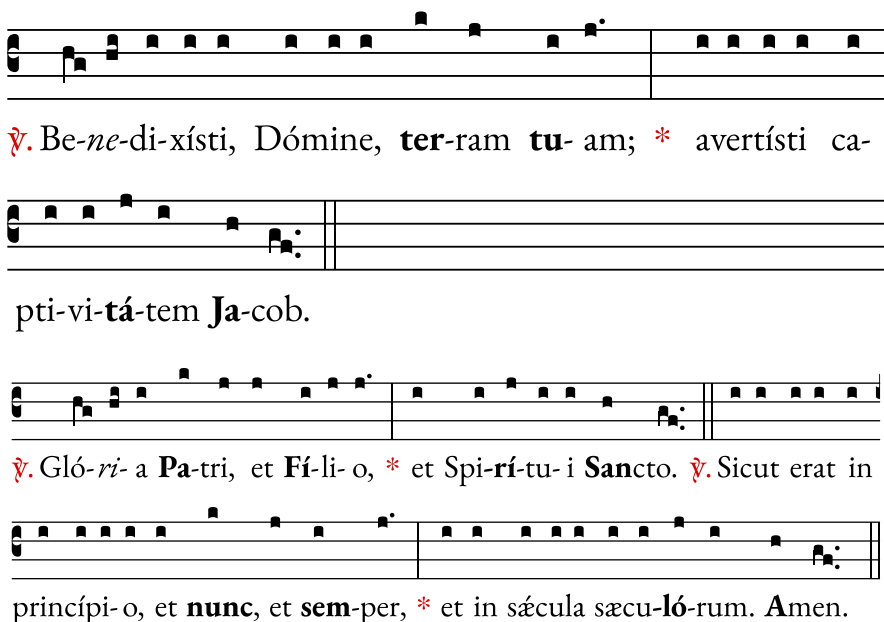


Comm. VII.



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 84: 2) *ŷ*. What blessings, Lord, Thou hast granted to this land of Thine, restoring Jacob’s fortunes.

Tone
7a



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*:

Comm. VII.

Dí - ci - te * pu - sil -
lá - ni - mes con - for - tá - mi - ni,
et no - lí - te ti - mé - re:
ec - ce De - us no - ster vé - ni - et,
et sal - vá - bit nos.

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

Comm. VII.

Dí - ci - te: * Pu - sil - lá - ni - mes con - for - tá - mi -
ni, et no - lí - te ti - mé - re: ec - ce
De - us no - ster vé - ni - et, et sal - vá - bit nos.



Tone 3a

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

Í - ci - te: pu - sil - lá - ni - mes, † confortámi - ni et no - lí - te
ti - mé - re: * ecce, De - us noster véni - et et sal - vá - bit nos.

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. 7. Glory.



Intr. 1.

Ro-rá- te * coe- li dé- su- per, et nu- bes plu-
 ant ju- stum; a-pe- ri- á- tur ter- ra, et gérmí-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



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

in princí- pi- o, et nunc, et semper, et in sǣcu- la sǣcu- lórum. A- men.

As always, the antiphon is repeated.

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

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

Intr. I.

R o- rá- te * coe- li dé- su- per,
 et nu- bes plu- ant ju- stum: a- pe- ri-
 á- tur ter- ra, et gérm- net Sal- va-
 tó- rem. *Ps.* Coe- li e- nár-rant gló-ri- am De- i: *
 et ó- pe- ra má-nu-um e- jus annún-ti- at fir-
 ma- mén-tum. Gló- ri- a Pa- tri. E u o u



Tone 7c2

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

R O -rá-te, cæ-li, dé-su-per, † et nubes plu- ant ju- stum: * a-
 pe-ri- á-tur terra, et germinet Sal-va-tórem. ♪. Cæ- li enárrant gló-ri-
 am De- i: * et ópe-ra mánu-um e- jus annúnti- at fir- ma- mén- tum.
 ♪. Gló-ri- a Pa- tri, et Fí- li- o, * et Spi- rí- tu- i San- cto. Sicut e- rat in
 princí- pi- o, et nunc, et semper, * et in sæcu- la sæcu- ló- rum. Amen.

OFFERTORY • DOMINICA QUARTA ADVENTUS.

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.

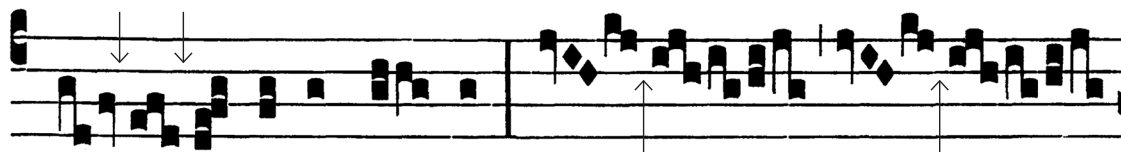


Offert. VIII.

A



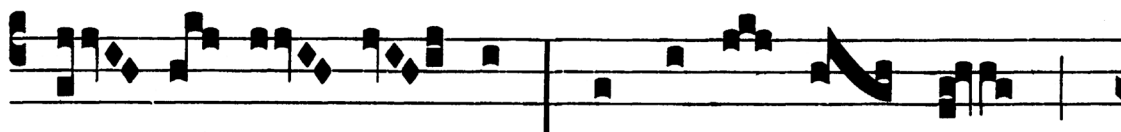
ve * Marí- a,



grá- ti- a ple- na, Dó-



mi-nus te- cum: be-ne- dí- cta tu in



mu- li- é- ri- bus, et be- ne- dí- ctus



fru- ctus ven- tris tu- i.

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

Offert. VIII.
A



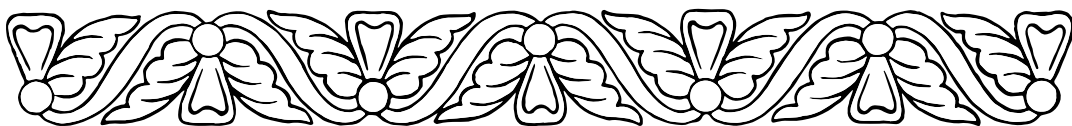
ve *



Ma- rí- a, grá-

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 *Dóminus*.

ti- a ple- na, Dó-
mi-nus te-
cum: be- ne- dí- cta tu
in mu- li- é- ri- bus, et be- ne-
dí- ctus fru- ctus ven-
tris tu- i.



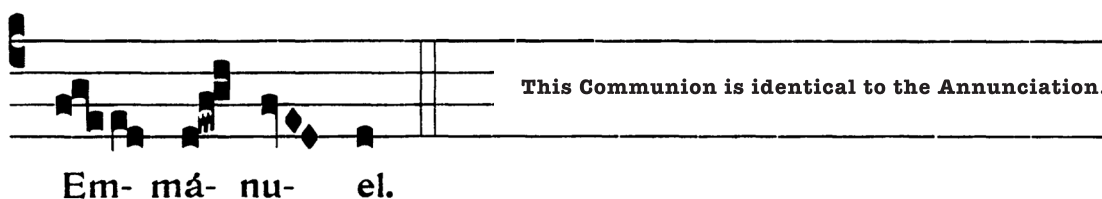
Tone 4A

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

A - ve, Ma- rí- a, grá -ti- a ple-na; * *Dó-mi-nus*
te-cum: bene-dícta tu in *mu-li-* é-ribus, * et bene-díctus
fru -ctus ven-tris tu- i.

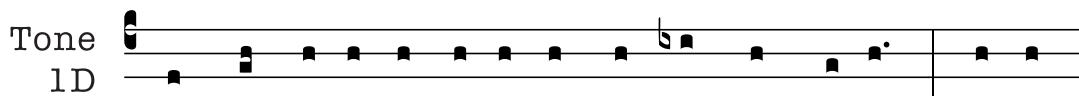
COMMUNION • DOMINICA QUARTA ADVENTUS.

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.



This Communion is identical to the Annunciation.

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 121EINSIE|961 • Circa 961AD
(Ps 18: 6-7) √. He exults like some great runner who sees the track before Him;
here, at one end of heaven, is its starting-place.



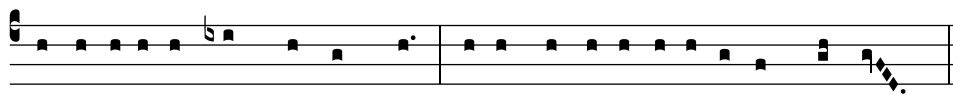
√. Ex -sul -tá-vit ut gi-gas ad cur-rén-dam vi- am; * a sum-



mo cæ-lo egrés-si- o e- jus.



√. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sic-ut e-rat in



prínci-pi-o, et **nunc**, et **sem-per**, * et in sæ-cu-la sæcu-ló-rum. Amen.

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

Ec - ce vir - go* con - cí - pi - et, et pá - ri - et fí - li - um:

Comm.
I.

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 pá - ri - et fí - li - um: *

et vo - cá - bi - tur nomen e - jus *Em - má - nu - el.*

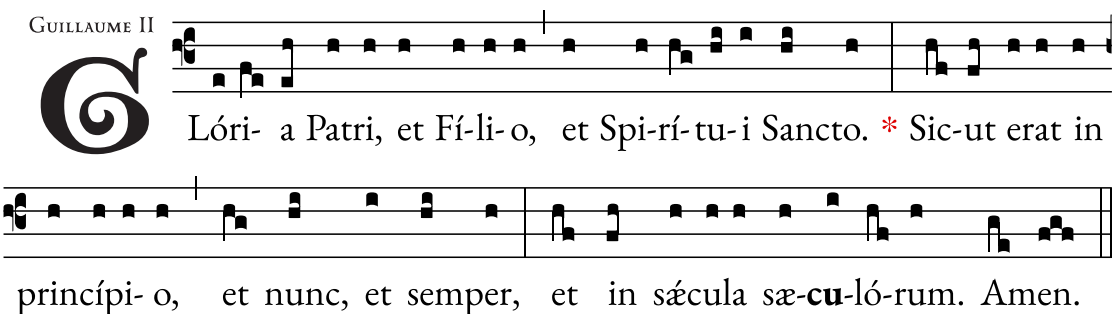
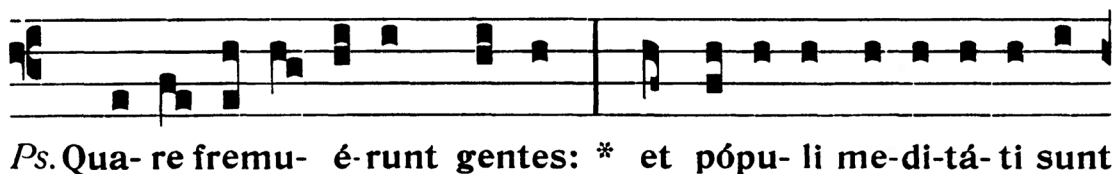
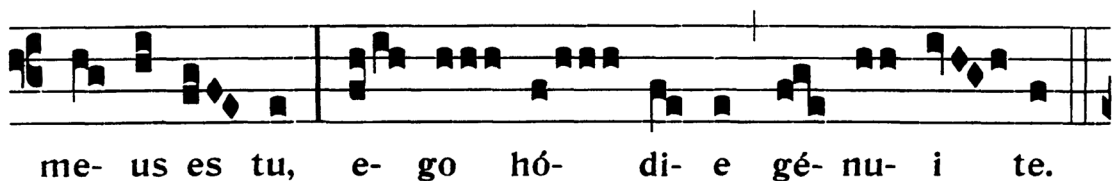
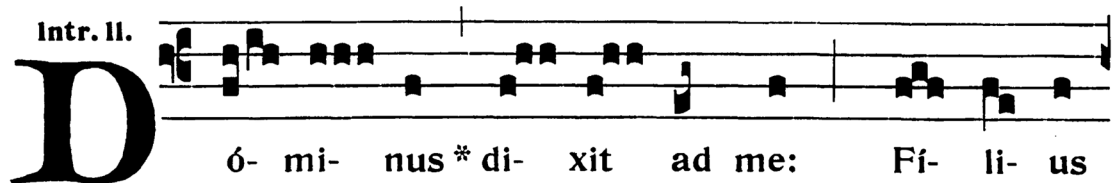
INTROIT • IN NATIVITATE DOMINI. (Christmas)

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

Introit. (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:



As always, the antiphon is repeated.

For purposes of comparison, here's how it appears in the 1940s Lemmensinstituut collection :

Dó - mi - nus* di - xit ad me: Fí - li - us

Intr.
II.

me - us es tu, e - go hó - di - e gé - nu -

- i te. *Ps.* Qua - re fre - mu - é - runt gen - tes: * et pó - pu - li me - di -

- tá - ti sunt in - á - ni - a? Gló - ri - a Pa - tri, et Fí - li - o,

et Spi - ri - tu - i San - cto.* Sic - ut e - rat in prin - cí - pi - o,

et nunc, et sem - per, et in sæ - cu - la sæ - cu - ló - rum. A - men.

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.



Offert. IV.

L ae-tén-tur * coe- li, et ex-súl- tet

ter- ra an- te fá- ci- em Dó-

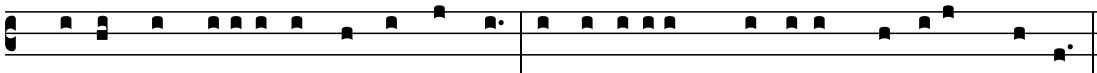
mi- ni: quó- ni- am ve- nit.

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:



∇. Læ-tén-tur cæli et ex-súl-tet ter-ra * ante fá-ci-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”) :

Offertorium.
IV.

Lae - tén-tur * coe - - - - - li,

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

Lae - tén-tur cae - - - - - li,

Here is how it appears in the 1909 Schwann edition:

Offert.
IV.

ae- tén-tur * coe- li, et ex-

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

Offert.
IV.

Lae - tén-tur * coe - - - - - li,

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

IV.

Lae - - tén - tur * coe - - - - - li, et ex - sùl - - - - - tet

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* :

Offertorium.
IV.

ÆTENTUR coe - li, et exsúl-

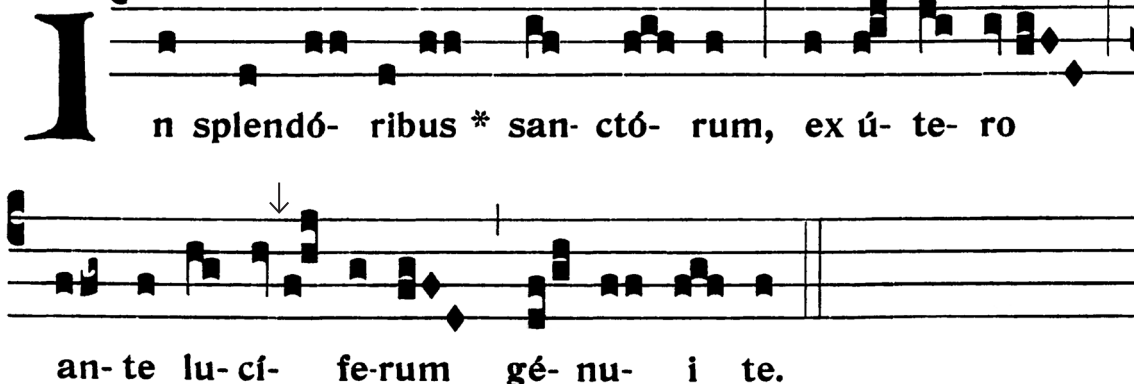
COMM. • IN NATIVITATE DOMINI. (Christmas)

“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.



Comm.
VI.

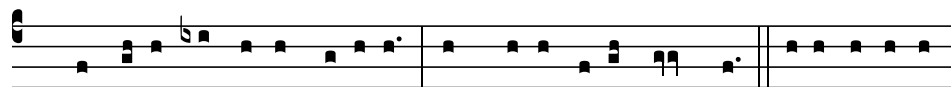


Extra Verses. The following “extra” verses are recommended by DE MUSICA SACRA (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the SAINT EDMUND CAMPION MISSAL (*Sophia Press Institute*). These optional verses come from *StDenisMissal*|988 • Circa 988AD (Ps 109: 1) ¶. To the Master I serve the Lord’s promise was given, Sit here at my right hand.

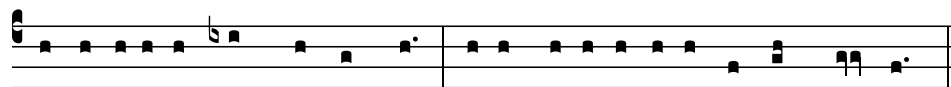
Tone 6



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



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



príncí-pi- o, et nunc, et semper, * et in sácu-la sæcu -ló -rum. A-men.

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

In splen.dó . ri . bus * san . ctó - rum, ex ú - te . ro

Comm.
IV.

an - te lu - cí - fe - rum gé - nu - i - te.

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

In splen - dó - ri - bus * san - ctó - rum, ex ú - te - ro

VI.

an - te lu - cí - fe - rum gé - nu - i - te.



Tone 3a

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

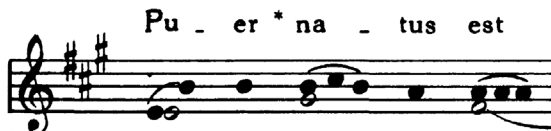
In splen-dó-ri -bus Sanctó- rum, * ex ú-te-ro ante

lu-cí-fe-rum gé-nu- i te.

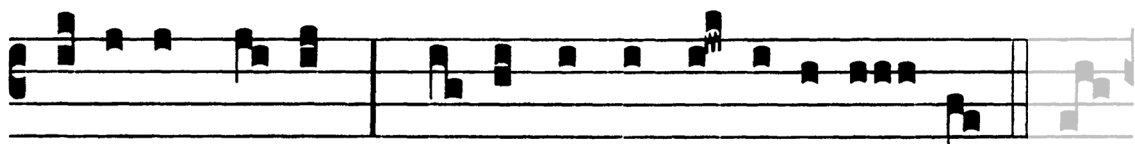
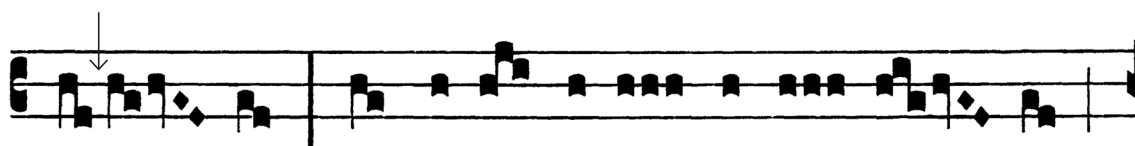
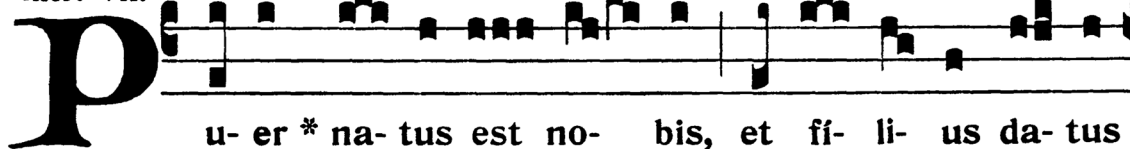
INTROIT • OCTAVA NATIVITATIS DOMINI. (Jan. 1st)

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

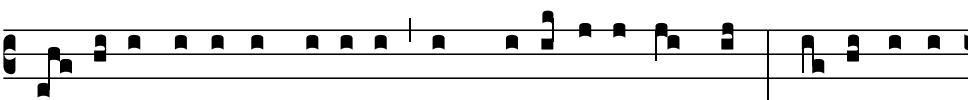
Introit. (Is 9: 6) A Child is born to us, and a Son is given to us: whose government is upon His shoulder: and His name shall be called, the Angel of great counsel. (Ps 97: 1) Sing ye to the Lord a new canticle: because He hath done wonderful things. *Ÿ. Glory.*

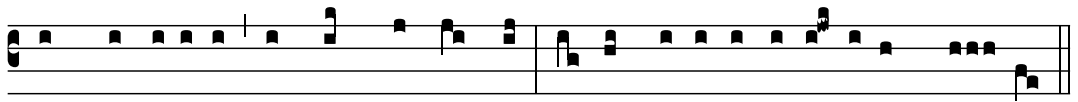


Intr. VII.



GUILLAUME VII





in princípí-o, et nunc, et semper, et in sǎcu-la sǎcu-lórum. A-men.

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:

Intr.
7.
P

ú-er * ná-tus est nó-bis, et fí-li-us dá-tus
Un enfant nous est né, et un fils nous

est nó-bis : cú-jus impé-ri-um super hú-me-rum
est donné ; la souveraineté repose sur son

é-jus : et vocá-bi-tur nómen é-jus, mágni
épaule, 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:

P

U-er na-tus est nobis, * et fí-li-us da-tus est

no-bis: cu-jus impé-ri-um super hú-me-rum e-jus: *

et vocábi-tur nomen e-jus magni con-sí-li-i Ánge-lus.

† Can-tá-te Dómino cán-ti-cum no-vum, * qui-a mi-ra-bí-li-a fe-cit.

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

príncí-pi-o, et nunc, et semper, * et in sǎcu-la sǎcu-ló-rum. Amen.

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.



Offert. IV.

T

u- i sunt *coe- li, et tu- a est

ter- ra: or-bem ter- rá- rum, et ple- ni-tú-

di-nem e- jus tu fundá- sti: ju- stí-

ti- a et ju-dí- ci- um praepa-

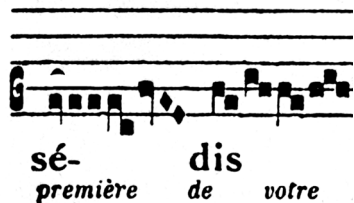
rá-ti- o se- dis tu- ae.

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: **sédís**. 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 **justítia**, the LEMMENSINSTITUUT inexplicably omits any MMVs.

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 **sédís** as a "Mystery Virga":



Offert.
IV.

The image shows a musical score for an Offertory in G major (one sharp) and 4/4 time. It consists of ten staves of music. The lyrics are: 'u- i sunt* coe- li, et tu- a est ter- ra: or- bem ter- rá- rum, et ple- ni- tú- di-nem e- jus tu fun- dá- sti: ju- stí- ti- a et ju- dí- ci- um prae- pa- rá- ti- o se- dis tu- ae.' The first staff begins with a large 'T' time signature.



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

Tone 4A

The image shows a musical score for a Psalm Tone setting. It consists of three staves of music. The lyrics are: 'U-i 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-dí-ci- um * præpa-rá-ti- o sedis tu- æ.' The first staff begins with a large 'T' time signature.

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.

V i-dé- runt omnes* fi- nes ter- rae sa- lu-
 tá- re De- i nostri.

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 *StDenisMissal988 • Circa 988AD* (Is 9: 6) ♪. For our sakes a child is born, to our race a son is given.

Tone 1D

♪. Pu-er natus est no-bis, * et fí-li- us da -tus est no-bis.

♪. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sic-ut e-rat in

prínci-pi- o, et nunc, et sem-per, * et in sá-cu-la sæcu-ló-rum. Amen.

Interpretation. It is difficult to understand why certain editors add an MMV on the word **Déi**. The Schwann 1909 edition, Max Springer, and Monsignor Nekes do not place one there. As is shown by the examples, the Lemmensinstituut, Dr. Peter Wagner, Father Mathias, and—**most importantly**—Dom Lucien do add an MMV there. The Pustet 1911 [shown on the right] shows that blank space “equal to or greater than a single note-head” is lacking.

re De - - i

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.

Comm. 1.

V

I-dé- runt omnes fi-nes ter- ræ sa-lu-
 tá- re De- i no-stri.

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

sa - lu - tá - - - re De - - - i no - stri.

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

Dé- i nóstri.
 de notre Dieu.

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

Dé-

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:

De - - - i no - stri.

Here’s how **Déi** appears in the 1908 edition by Dr. Peter Wagner:

sa - lu' - tá - - - re De - - - i no - stri.

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. *Ÿ.* Glory.



Intr. VII.

E x - sul - tet gau - di - o * pa - ter Ju - sti, gau - de -

at Pa - ter tu - us et Ma - ter tu - a, et ex -

sul - tet quae gé - nu - it te. *Ps.* Quam di - lécta ta -

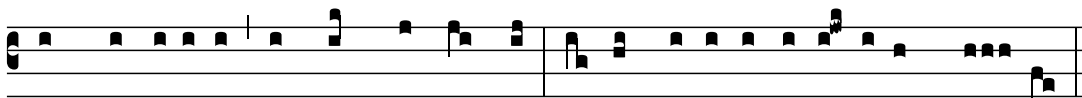
berná - cu - la tu - a, Dómi - ne vir - tú - tum! * concu - pí - scit et

dé - fi - cit á - nima me - a in á - tri - a Dómi - ni. Gló - ri -

GUILLAUME VII



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



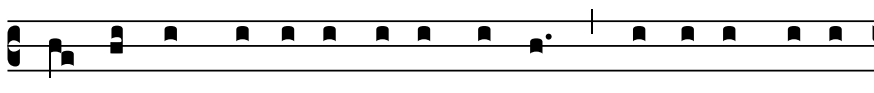
in princípi- o, et nunc, et semper, et in sǎcu-la sǎcu-lórum. A- men.

As always, the antiphon is repeated.

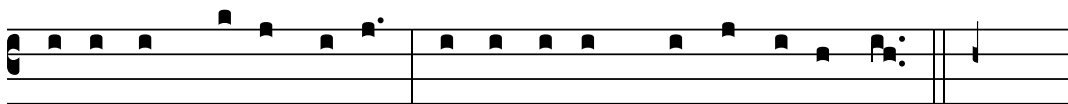


Tone 7c2

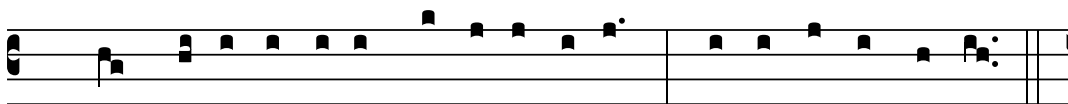
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



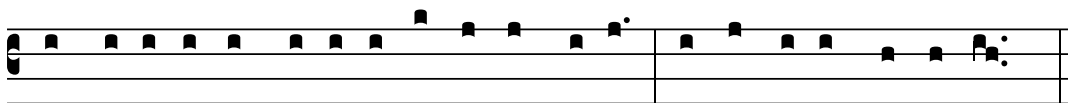
X -súl-tet gáudi- o pa-ter Ju-sti, † gáude- at Pa-ter



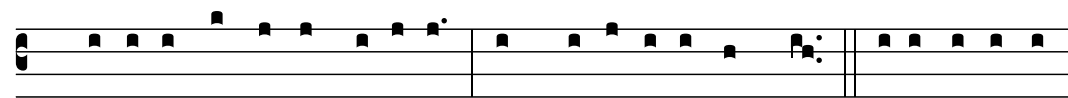
tu- us et Ma-ter tu- a, * et exsúltet quæ gé-nu- it te.



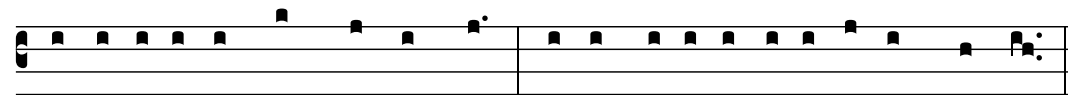
Ÿ. Quam di- lécta taber-ná-cu-la tu- a, * Dómi-ne vir-tú-tum!



concupíscit et dé-fi-cit á-nima me- a * in á-tri- a Dómi-ni.



Ÿ. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in



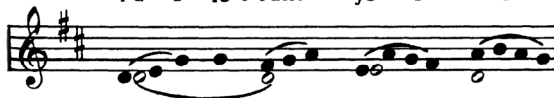
princí-pi- o, et nunc, et semper, * et in sǎcu-la sǎcu-lórum. Amen.

OFFERT. • 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.

T

u- lé-runt * Je- sum pa- rén- tes



e- jus in Je-rú- sa- lem, ut



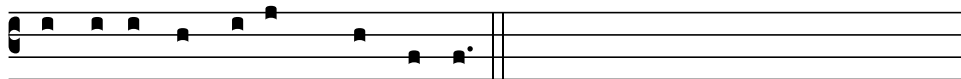
sí- ste- rent e- um Dó- mi- no.

Tone 4A

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

T

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 :

Offert. IV.

L

ae-tén-tur * coe- li, et ex-súl- tet

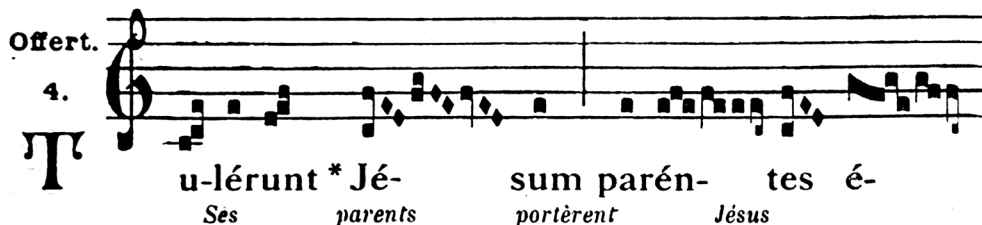
For reasons difficult to discern, the Holy Family Offertory does not have an MMV on the word **Jésum**, whereas the Christmas Midnight Mass Offertory did have an MMV on the word **cóeli**. The “original” piece from Abbat Pothier’s 1883 *Liber Gradualis* seems to have a small MMV :



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



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



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



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



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



We see that the Schwann edition (1909) does not mark an MMV on the word **Jésum** :



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

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

Communion. (Lk 2: 51) Jesus went down with them, and came to Nazareth and was subject to them.



Comm. I.

D e - scén - dit Je - sus * cum e - is, et ve - nit

Ná - za - reth, et e - rat súb - di - tus il - lis.

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:

O E - scén - dit Je - sus cum e - is, † et ve - nit Ná - za - reth, *

Tone 3a

et e - rat súbdi - tus il - lis.

This (19th-cent.) adaptation has the same tune as “Vidérunt omnes” (Xmas Daytime) ...but notice the different treatment of the final syllable of “Názareth” compared to the final syllable of “terrae”:

Comm. I.

V i - dé - runt omnes * fi - nes ter - rae sa - lu -

tá - re De - i nostri.

Discussing “Viderunt omnes,” we noted that how certain editors add an MMV on the word **Dēi**. Indeed, the LEMMENSINSTITUUT, Dr. Peter Wagner, and Father Mathias added an MMV there. However, in the corresponding place for “Descendit Jesus”—viz. **súbditus**—the LEMMENSINSTITUUT does not place an MMV there :

De - scen - dit Je - sus * cum e - is, et ve -

Comm.
I.

- nit Ná - za - reth, et e - - - rat súb -

- - di - tus il - lis.

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) :

súb- ditus il- lis.

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

rat súb - - - di - tus il - lis.

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

súb - - - di - tus il - lis.

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. ʃ. Glory.



Intr. IV.

O - mnis ter-ra * ad-ó- ret te, De- us,

et psal-lat ti- bi: psal- mum di- cat nó- mi- ni

tu- o, Al- tís-si- me. *Ps.* Ju- bi-lá-te De- o omnis

terra, * psalmum dí- ci-te nómi-ni e-jus: da-te gló- ri- am

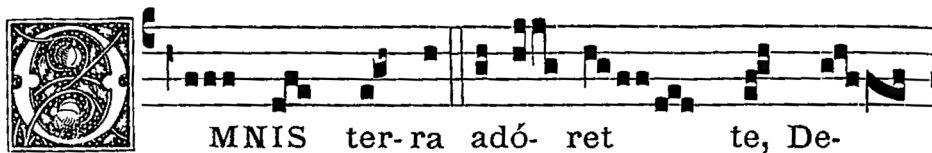
laudi e-jus. Gló- ri- a Patri. E u o u a e.

GUILLAUME IV

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

príncipi-o, et nunc, et semper, et in sǎcu-la sǎcu-ló-rum. Amen.

Interpretation. In Mode 4, Germans will elongate the tonic accents: “láudi **é**-jus” and sæculórum **á**-men.” We believe the effect of such elongations is rather elegant. Perhaps because of the double “**T**” certain authors pause after the word adóret. 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 :



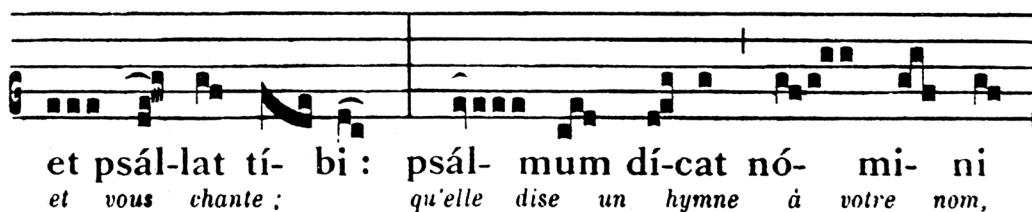
Max Springer (1912):



Schwann Edition (1919):



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



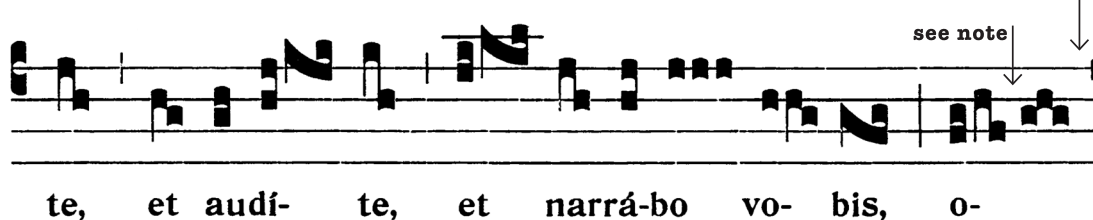
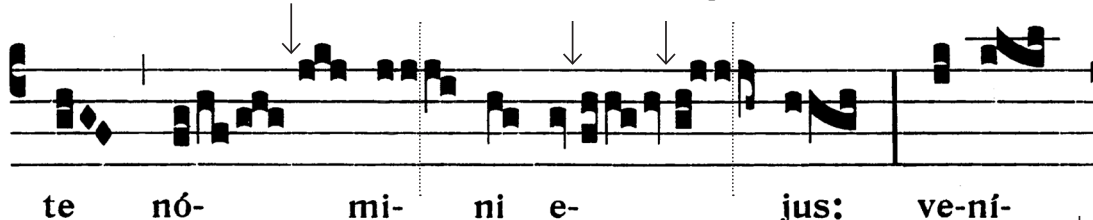
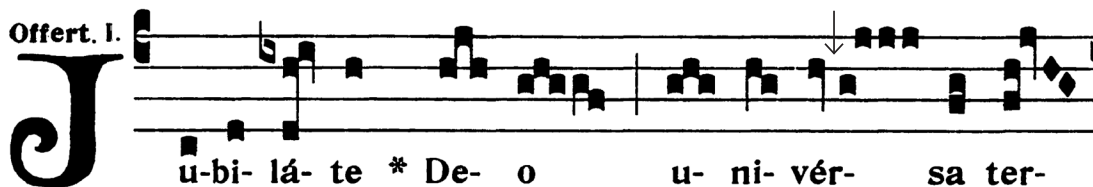
Tone 7c2

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



OFFERTORY • DOMINICA II POST EPIPHANIAM.

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.



mnes qui ti-mé-tis De-um, quanta fe-

cit Dó-mi-nus á-ni-mæ me-

ae, al-le-lú-ia.

Dom Lucien observes what we believe to be an error:

ó-

Interpretation. On the word **ómnēs** 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 [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 (**ómnēs**) was probably a mistake, because if one considers the word **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 *Liber Gradualis*:

nó-mi-o-

u-ni-vér-sa tér-
terre tout entière,

Note: There is too much white space before the 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).

Tone 4A

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

U-bi-lá-te De-o, uni-vér-sa ter-ra: * psalmum dí-ci-te

nó-mi-ni e-jus: vení-te et audí-te, et nar-rá-bo vo-bis, * omnes qui

ti-mé-tis De-um, quanta fe-cit Dóminus * ánimæ me-æ, al-le-lú-ja.

COMMUNION • DOMINICA II POST EPIPHANIAM.

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.



Comm. VI.

Di - cit Dó - mi - nus: * Im-plé-te hýdri - as a -

qua et ferte archi-tri-clí - no. Cum gu-stás - set ar -

chitri - clí - nus aquam vi - num fa-ctam, di - cit spon -

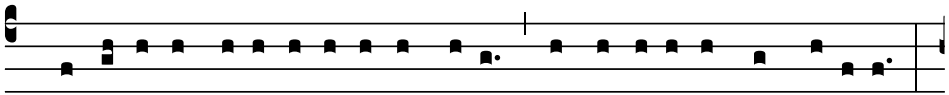
so: Servá - sti vi - num bo - num us-que adhuc. Hoc si -

gnum fe-cit Je-sus primum co-ram discí - pu - lis su - is.

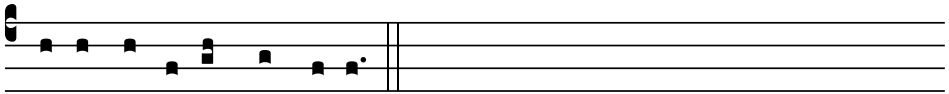
According to Father Valentine Young, OFM, this Communion antiphon uses “tone painting.” For instance, when the steward drinks the good wine, the melody goes very high and becomes animated. Also, when our Blessed Lord speaks, the melody is very low, just like in the Passion.

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) *Ÿ*. Come near, and see what God does, how wonderful He is in His dealings with human kind.

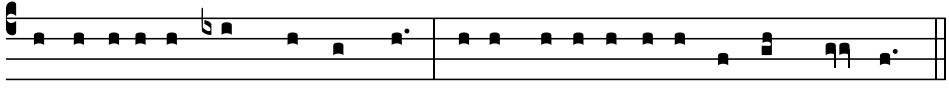
Tone 6



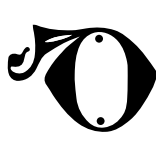
Ÿ. Ve-ní-te, et vidé-te ó-pe-ra De-i: † ter-rí-bi-lis in *con-sí-li*-is *
super fí-li-os hó-minum.



Ÿ. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i San-cto: Sicut e-rat in
prínci-pi-o, et **nunc**, et **semper**, * et in sá-cu-la sá-cu-ló-rum. **A**-men.




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

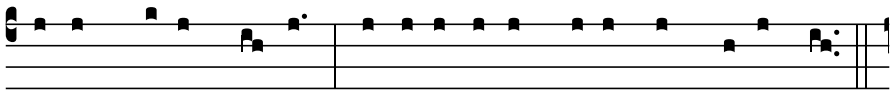
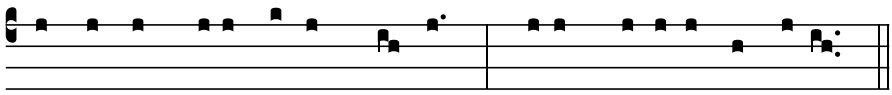


I-cit Dóminus: Impléte **hý**-dri-as a-qua * et ferte ar-

Tone 3a



-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.

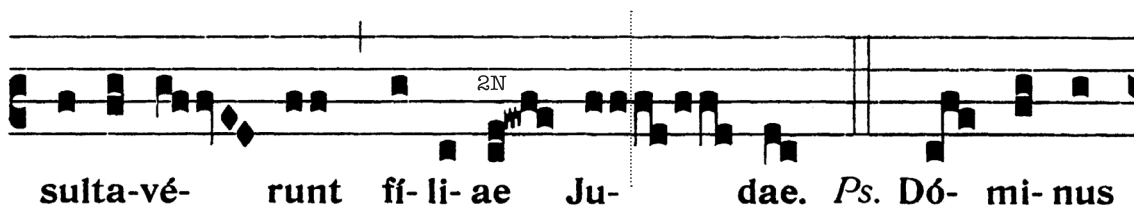
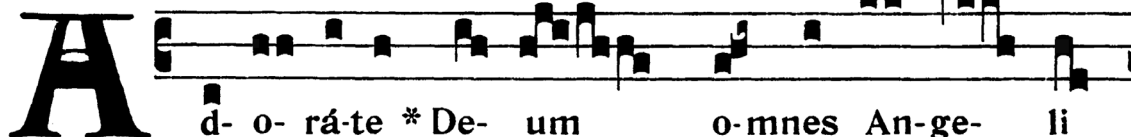



INTROIT • DOMINICA III POST EPIPHANIAM.

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.



Intr. VII.



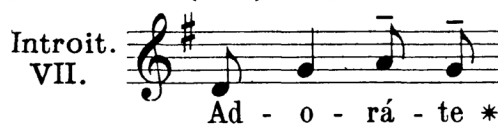
MODE 7 TRNSP.



in princí-pi- o, et nunc, et semper, et in sácu-la sácu- lórum. A- men.

As always, the antiphon is repeated.

Father Mathias (1909):



Dom Lucien David (1932):



Schwann Modern (1909):



Max Springer (1912):



Dr. Peter Wagner (1908):



Lemmensinstituut (1940s):

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



Tone 7c2

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



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.

D éx-te- ra Dómi- ni * fe- cit vir-
tú- tem, déx- te- ra Dó- mi- ni exal-tá- vit
me: non mó-ri- ar, sed vi- vam, et nar-rábo ó-
pe-ra Dómi-ni.

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:

II. Dé - xte - - ra Dó - mi -
ni * fe - - cit vir - - tú - - tem,
déx - te - ra Dó - mi - ni ex - al - tá - -
- - vit me: non mó - ri - ar,
sed vi - vam, et nar - rá - bo ó -
pe - ra Dó - mi - ni.

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

Offert.
II.

Déx - te - ra Dó - mi - ni * fe - cit

vir - tú - tem, déx - te - ra Dó - mi - ni ex - al -

- tá - vit me: non mó - ri - ar, sed

vi - vam, et nar - rá - bo ó - pe - ra Dó - mi - ni.



Tone 4A

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

Ó

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

- tá - vit me: non mó - ri - ar, sed vi - vam, * et narrábo ó - pe - ra Dó - mi - ni.

COMMUNION • DOMINICA III POST EPIPHANIAM.

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



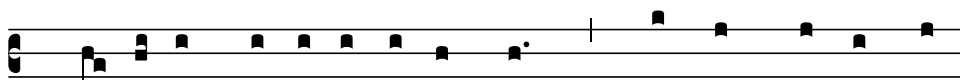
Comm VII

M i - ra - bán - tur o - mnes * de his quae

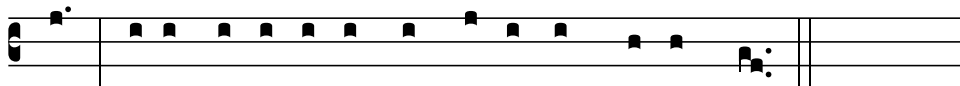
pro - ce-dé - bant de o - re De - i.

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

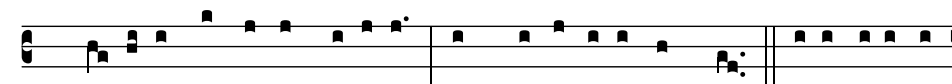
(Lk 4: 18) ¶. The Spirit of the Lord is upon Me; He has anointed Me, and sent Me out to preach the gospel to the poor, to restore the broken-hearted.



¶. Spí-ri-tus Dómi-ni su-per me: † pro-pter quod un-xit



me, * evange-li-zá-re pau-pé-ri-bus mi-sit me.



¶. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i San-cto. ¶. Sicut erat in



príncí-pi-o, et nunc, et sem-per, * et in sá-cula sæ-cu-ló-rum. Amen.

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

Comm.
VII.

Mi - ra - bán - tur o - mnes* de

his quæ pro - ce-dé - bant de o - re De - i.

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

Com.
7.

i-ra-bán- tur ó-mnes * de his quæ
Tous étaient dans l'admiration des choses qui

pro- ce-dé-bant de ó- re Dé- i.
sortaient de la bouche de Dieu.

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

Tone 3a

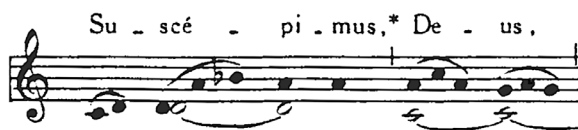
M I-ra-bántur omnes de his, * quæ pro-ce-dé-bant

de o - re De- i.

INTROIT • DOMINICA VIII. POST PENTECOSTEN

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. *Ÿ.* Glory.

Identical to 2 February.

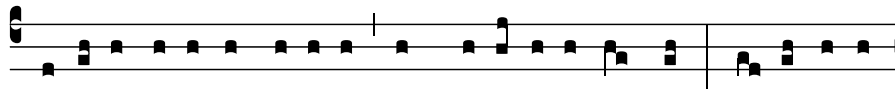


Intr. I.

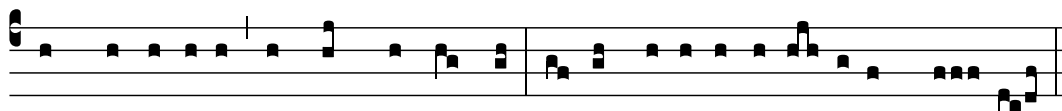
Suscé- pimus, * De- us, mi- se-ri-cór-di- am tu-
 am in mé- di- o templi tu- i: se-cún-dum
 no-men tu- um De- us, i- ta et laus tu- a
 in fi- nes ter- rae: justí- ti- a ple- na est dexte-
 ra tu- a. *Ps.* Magnus Dómi-nus, et laudá-bi- lis ni-mis: *
 in ci-vi-tá-te De- i nostri, in mon-te sancto e- jus.

Interpretation. On the first word (**suscépi-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.

GUILLAUME I



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



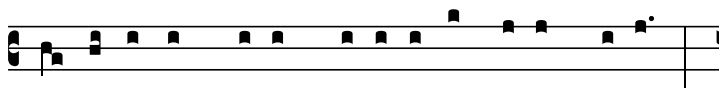
in princí-pi- o, et nunc, et semper, et in sǎcu-la sǎcu- lórum. A- men.

As always, the antiphon is repeated.



Tone 7c2

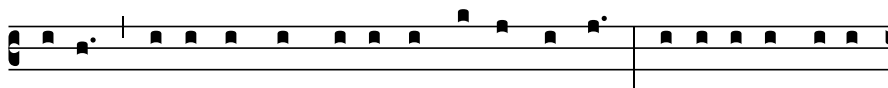
Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:



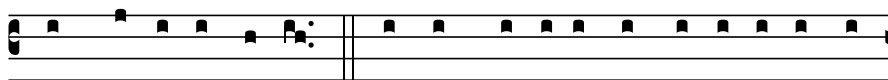
U-scé-pimus, De- us, mi-se-ri-cór-di- am tu- am *



in mé-di- o tem-pli tu- i: se-cúndum nomen tu- um,



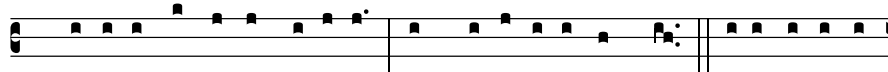
De- us, † i- ta et laus tu- a in fi- nes terræ: * justí- ti- a plena



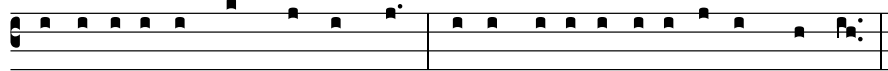
est déxte- ra tu- a. †. Magnus Dóminus, et laudá-bi- lis ni-



mis: † in ci-vi-tá-te De- i no- stri, * in monte san-cto e- jus.



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



princí-pi- o, et nunc, et semper, * et in sǎcu- la sǎcu- ló- rum. Amen.

In Festo Purificationis B. Mariae V.

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

Ant. VIII.

Lumen * ad re-ve-la-ti- ó-nem 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 similiter repetitur
post quemlibet versum.*

Qui- a vi-dé-runt ó-cu- li me- i * sa-lu-tá-re tu-um. Lumen.

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

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

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

cu-la saecu-ló-rum. Amen. Lumen.

Lu-men* ad re-ve-la-ti-ó-nem gén-ti-um: et gló-ri-am

Ant.
VIII.

ple-bis tu-æ Is-ra-el. Cant. Nunc di-mít-tis ser-vum tu-um, Dó-mi-ne,*

se-cún-dum ver-bum tu-um in pa-ce.

Qui-a vi-dé-runt ó-cu-li me-i * sa-lu-tá-re tu-um. Lumen.

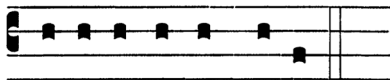
Quod pa-rá-sti * an-te fá-ci-em ó-mni-um po-pu-ló-rum. Lumen.

Gló-ri-a Pa-tri, et Fi-li-o,* et Spi-ri-tu-i San-cto. Lumen.

Sic-ut e-rat in prin-cí-pi-o, et nunc, et sem-per,* et in sæ-cu-la

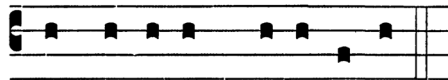
sæ-cu-ló-rum. A-men.

*Diaconus
dicit:*



Pro-cedá-mus in pa-ce.

*Et Chorus
respondet:*



In nó-mi-ne Chri-sti. Amen.

FIRST ANTIPHON.

Adórna thá-lamum tuum, Sion, et sú-scipe Regem Christum: am-pléctere Ma-riam, quæ est cæléstis porta: ipsa enim portat Regem glóriæ noví lúminis: subsistit Virgo, addúcens mánibus Fí-lium ante lucíferum génitum: quem accípiens Simeon in ulnas suas, prædicávit pópulis, Dóminum eum esse vitæ et mortis et Salvatórem mundi.

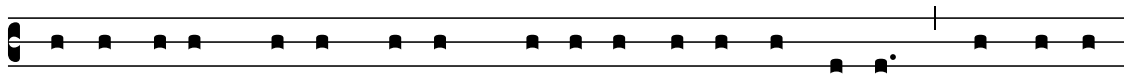
DECK thy bridal chamber, O Sion, and receive Christ, thy King; embrace Mary, who is the gate of heaven; for she carries the King of glory of the new light; a virgin, she standeth bringing in her hands the Son begotten before the daystar; and receiving Him in his arms, Simeon hath declared to the nations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



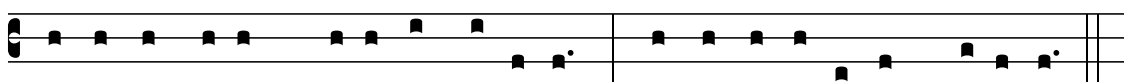
D-órna thá-la-mum tu-um, Si-on, * et súscipe *Re-gem*



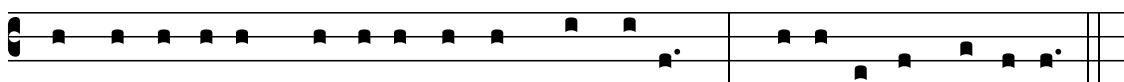
Chri-stum: am-plé-cte-re *Ma-rí-* am, * quæ est cæ-lé-stis **porta:**



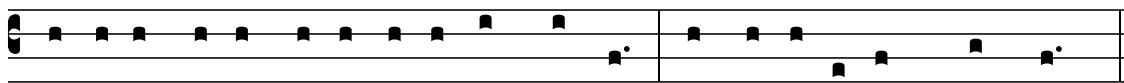
ipsa enim portat *Re-gem gló-ri-æ no-vi lú-mi-nis:* † sub-sí-stit



Virgo, addúcens mánibus **Fí-** li-um * ante lu-cí-fe-rum **géni-** tum:



quem accí-pi-ens Síme-on in ul-nas **su-** as, * prædi-cá-vit **pópu-** lis,



Dóminum e-um esse vi-tæ et **mor-** tis * et Salva-tó-rem **mun-** di.

Respónsum accépit Simeon a Spíritu Sancto, non visúrum se mortem, nisi vidéret Christum Dómini: et cum indúcerent Púerum in templum, accépit eum in ulnas suas, et benedíxit Deum, et dixit: **Nunc dimíttis servum tuum, Dómine, in pace.** ☩. Cum indúcerent púerum Jesum parentes ejus, ut fácerent secúndum consuetúdinem legis pro eo, ipse accépit eum in ulnas suas.

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.

R

E-spón-sum ac-cépit Sí-me-on a Spí-ritu San-cto, † non
vi-súrum *se* **mor**-tem, * ni-si vidéret *Chri-stum* **Dó**-mi-ni: et cum
in-dú-cerent pú-erum *in* **templum**, * accépit e-um in *ul-nas* **su**-as,
et benedí-xit De-um, *et* **dixit**: * Nunc dimíttis servum tu-um,
Dómi-ne, *in* **pace**. ☩. Cum in-dú-cerent pú-erum Jesum parentes
e-jus, † ut fá-cerent secúndum con-su-e-túdinem legis *pro* e-o, *
ipse accépit e-um in *ul-nas* **su**-as.

RESPONSORY.

THEY OFFERED in His behalf a pair of turtle-doves or two young pigeons. As it is written in the law of the Lord. *ŷ.* 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. *ŷ.* Glory be to the Father, and to the Son, and to the Holy Ghost. As it is written in the law of the Lord.

Obtulérunt pro eo Dómino par túr-turum, aut duos pullos columbárum: Sicut scriptum est in lege Dómini. *ŷ.* Postquam impléti sunt dies purgati-ónis Mariæ, secúndum legem Móysi, tulérunt Jesum in Jerúsalem, ut síste-rent eum Dómino. Sicut scriptum est in lege Dómini. *ŷ.* Glória Patri, et Fí-li-o, et Spíritui Sancto. Sicut scriptum est in lege Dómini.



O B-tu -lé-runt pro e- o Dó-mi- no par túr-tu-rum, * aut
 du-os pullos co-lum-bá-rum: *R.* Sicut scriptum est in le-ge Dómi-ni.
ŷ. Postquam implé-ti sunt di-es purga-ti-ónis Ma-rí-æ, † secúndum legem
 Mó-y-si, tu-lé-runt Jesum in Je-rú-sa-lem, * ut síste-rent e- um
 Dómino. *R.* Sicut scriptum est in le-ge Dómi-ni.
ŷ. Gló-ri- a Pa-tri, et Fí- li- o, * et Spi-rí-tu- i San-cto. Sicut scriptum
 est in le-ge Dómi-ni. *R.* Sicut scriptum est in le-ge Dómi-ni.

When the procession has been completed, the Celebrant and ministers put on the vestments for Mass.

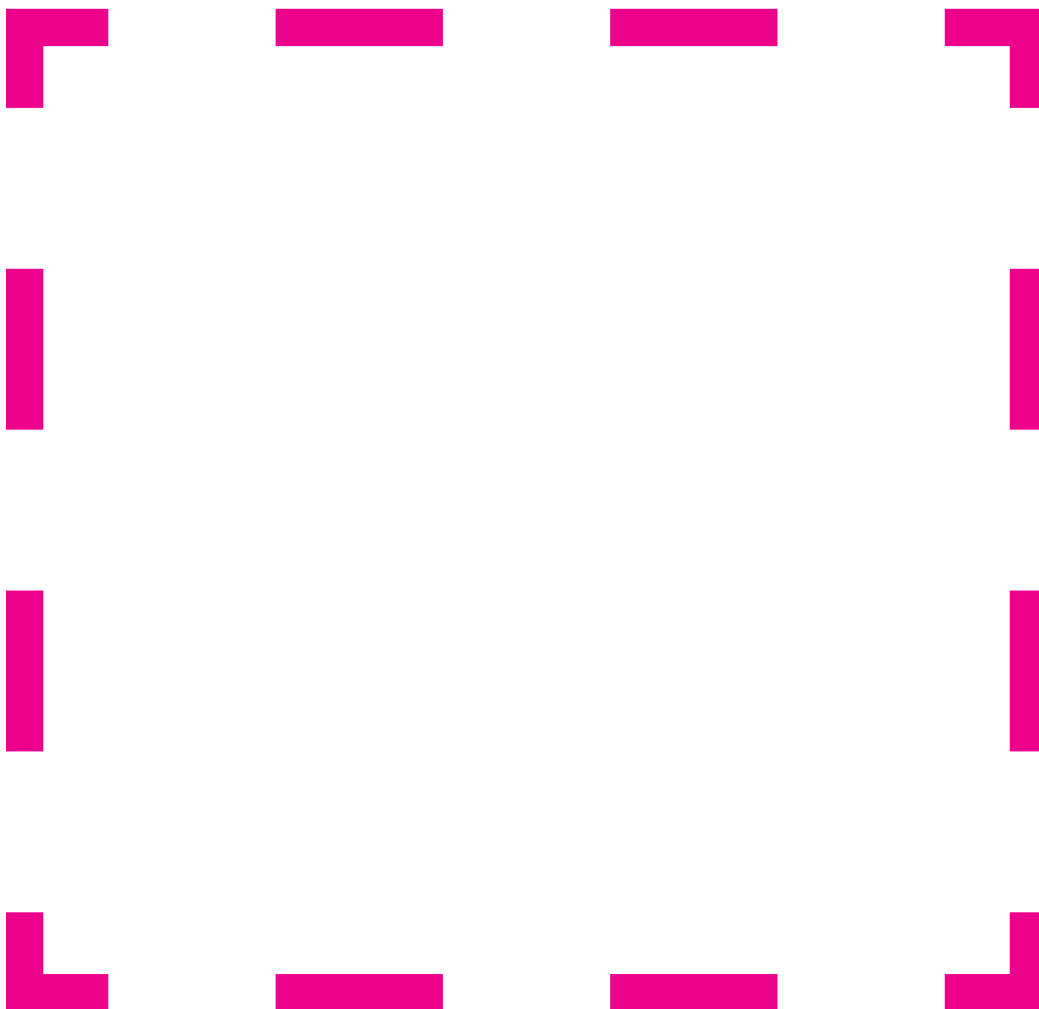
Finita processione, celebrans et ministri accipiunt paramenta pro Missa.

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.

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

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

Candelae in manibus tenentur ad Evangelium et toto Canone.



INTROIT • DOMINICA IN SEXAGESIMA

Introit. (Ps 43: 23-26) Bestir 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.



Intr. 1.

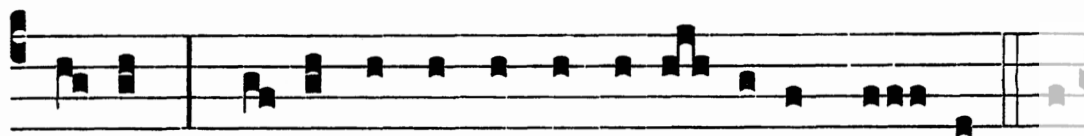
Ex - súr- ge, * qua- re obdórmis Dó-mi-ne? exsúr- ge,

et ne re-péllas in fi- nem: qua- re fá-ci- em tu- am a-

vértis, obli- ví- sce- ris tri- bu- la- ti- ó-nem nostram? Adhaé-

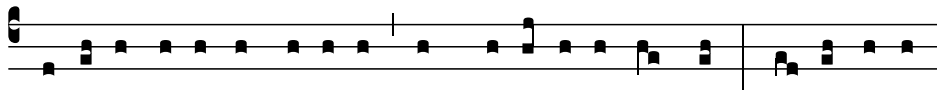
sit in ter-ra venter no-ster: exsúrge, Dómi-ne, ádju-va

nos, et lí- be- ra nos. *Ps.* De- us, áuri-bus nostris au-dí-

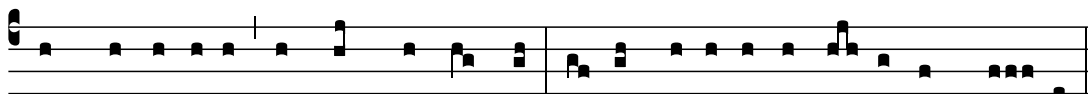


vi-mus: * pa-tres nostri annun-ti- a- vérunt no- bis. Gló-

GUILLAUME I



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



in princí-pi- o, et nunc, et semper, et in sǎcu-la sǎ-cu- ló-rum. A-men.

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 • DOMINICA IN SEXAGESIMA

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.

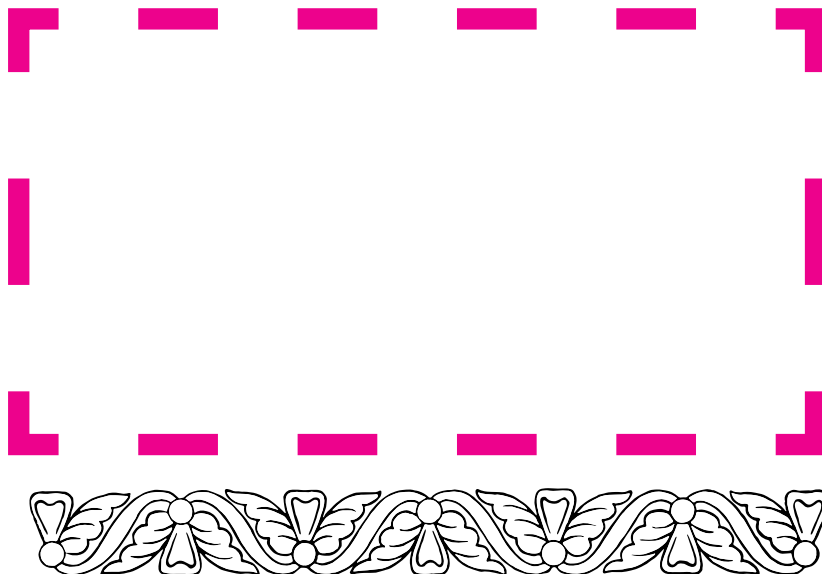


Offert. IV.

P ér-fi- ce * gres- sus me- os in sé- mi-
tis tu- is, ut non mo- ve- án- tur ve- stí- gi-
a me- a: inclí- na au- rem tu- am, et
exáudi verba me- a: mi- rí- fi- ca mi- se- ri- cór- di-
as tu- as, qui sal- vos fa- cis spe- rán- tes in te,
Dó- mi- ne.

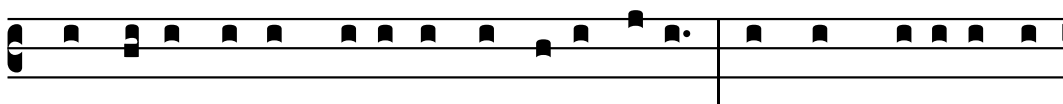
Identical to the Offertory for the 6th Sunday after Pentecost.

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.

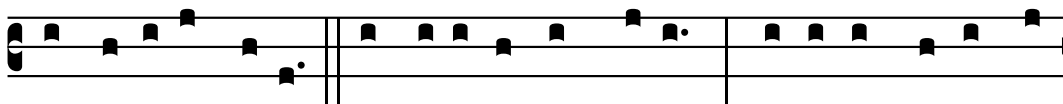


Tone 4A

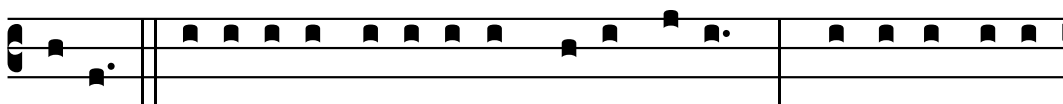
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



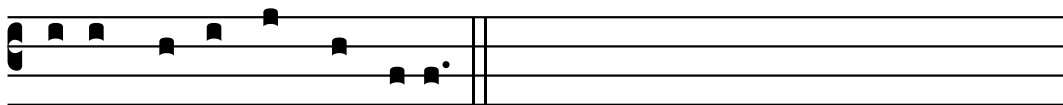
†. Pér -fi-ce gressus me-os in sé-mi-tis tu-is, * ut non move-ántur



ve -stí-gi-a me-a: inclína au-rem tu-am, * et exáu -di ver-ba



me-a: mi-rí-fi-ca mi-se-ri-cór -di-as tu-as, * qui salvos fa-cis



spe-rán -tes in te, **Dó**-mine.

COMMUNION • DOMINICA IN SEXAGESIMA

Communion. (Ps 42: 4) I will go in to the altar of God: to God Who giveth joy to my youth.

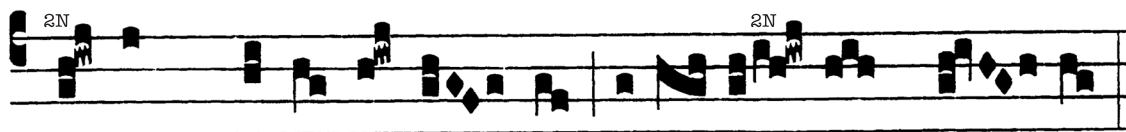


Comm.
VIII.

I

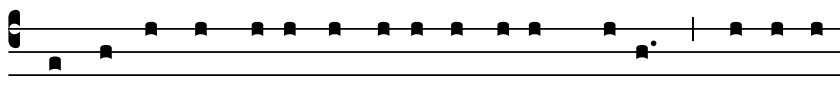


n-tro- í- bo * ad al-tá-re De- i, ad

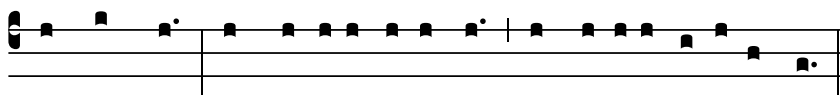


De- um qui lae- tí- fi- cat ju-ven-tú- tem me- am.

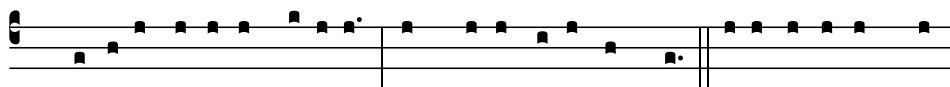
Extra Verses. The following “extra” verses are recommended by DE MUSICA SACRA (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the SAINT EDMUND CAMPION MISSAL (*Sophia Press Institute*). These optional verses come from 12050corbie|853 • Circa 853^{AD}
(Ps 42: 1) ¶. Judge me, O God, and distinguish my cause from the nation that is not holy: deliver me from the unjust and deceitful man.



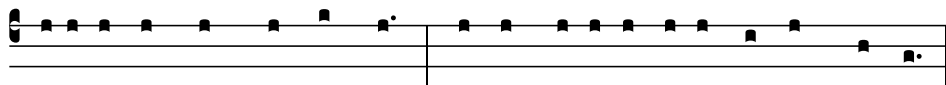
¶. Jú -di -ca me, De- us, et discérne causam me- am † de gente



non san-cta: * ab hómine in-íquo et do-lóso é-ru- e me.



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



cípi- o, et nunc, et semper, * et in sæcu-la sæcu -ló -rum. Amen.

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 :

Comm. VIII.

In - tro - í - bo * ad al - tá - re De - i,

ad De - um qui læ - tí - fi - cat ju - ven - tú -

- 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* :

Comm. VIII.

In - tro - í - bo * ad al - tá -

re De - i, ad De - um

qui læ - tí - fi - cat

ju - ven - tú - tem me - am.



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



N -tro- í-bo ad al-tá-re De- i, * ad De-um, qui

Tone 3a

læ-tí-fi-cat juventú-tem me- am.

INTROIT • DOMINICA IN QUINQUAGESIMA

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. *Ÿ. Glory.*



Intr. VI.

E - sto mi-hi * in De - um pro- te- ctó- rem, et in
 ló-cum re- fú- gi- i, ut salvum me fá- ci- as: quóni-
 am firmaméntum me- um, et re- fú- gi- um me- um es
 tu: et pro- pter nomen tu- um dux mi- hi e- ris,
 et e- nú- tri- es me. *Ps.* In te Dó-mi- nespe- rá- vi, non
 confúndar in aetérnum: * in justí- ti- a tu- a lí- be- ra me.

GUILLAUME VI

G LÓ-ri- a Patri, et Fí-li- o, et Spi- rí-tu- i Sancto. * Sicut e-rat
in princí-pi- o, et nunc, et semper, et in sácu-la sácu-ló-rum. Amen.

As always, the antiphon is repeated.



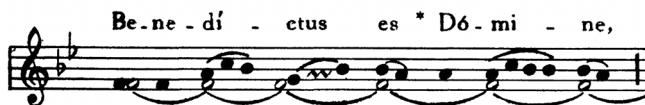
Tone 7c2

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

E -sto mihi in De-um **pro-te-ctórem**, * et in
lo-cum re-fú-gi- i, ut saluum 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.
Ÿ. In te, Dómine, spe-rávi, non confúndar **in æ-térnum**: * in
justí-ti- a tu- a líbe-ra me et é-ri-pe me.
Ÿ. Gló-ri- a **Pa**-tri, et Fí-li- o, * et Spi-rí-tu- i **San**cto. Sicut e-rat in
princí-pi- o, et **nunc**, et **semper**, * et in sácu-la sácu-ló-rum. Amen.

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.



Offert. III.

Be-ne-dí-ctus es * Dó-mi-ne, do-ce me justi-
 fi-ca-ti-ó- nes tu- as: be-ne-dí-ctus es Dó-
 mi-ne, do-ce me ju-sti-fi-ca-ti-ó- nes
 tu- as: in lá-bi-is me- is
 pronunti- á- vi ómni- a ju-
 dí- ci- a o- ris tu- i.

Interpretation. Dom Lucien lengthens both notes before the quilisma 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 quilisma on the word **pronuntiávi**:

Offertorium. III.

B ENEDICTUS es Dómi- ne, doce me
 justi- fí-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:

B E-ne-dí-ctus es, Dó-mine, † doce me justi-fí-ca-ti- ó-nes tu-as: *
 in lá-bi- is me- is pro-nunti- á-vi ómni- a judí-ci- a o-ris tu- i.

COMMUNION • DOMINICA IN QUINQUAGESIMA

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.



Comm. 1.

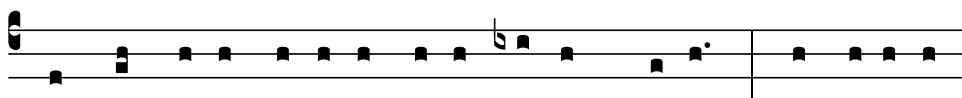
M anduca-vé-runt, * et sa-tu-rá-ti sunt nimis, et

de-si-dé-ri-um e-ó-rum át-tu-lit e-is Dó-mi-

nus: non sunt fraudá-ti a de-sidé-ri-o su-o.

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

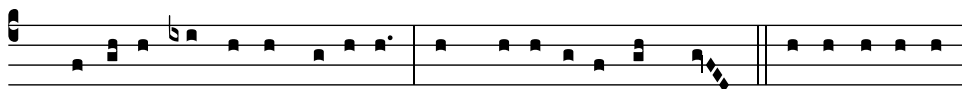
(Ps 77: 1) ¶. Attend, O My people, to My law: incline your ears to the words of My mouth.



¶. At-tén-di-te, pópu-le me-us, le-gem me-am: * incliná-te



aurem vestram in verba o-ris me-i.



¶. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i Sancto. Sic-ut e-rat in



princí-pi-o, et nunc, et sem-per, * et in sá-cu-la sæcu-ló-rum. Amen.

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

Comm.
I.

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

et de - si - dé - ri - um e - ó - rum á - tu - lit e - is

Dó - mi - nus: non sunt frau - dá - ti a

de - si - dé - ri - o su - o.



Tone 3a

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

M

An - du - ca - vé - runt, et sa - tu - rá - ri sunt ni - mis, † et de - si - dé - ri - um

e - ó - rum á - tu - lit e - is **Dó - mi** - nus: * non sunt frau - dá - ti a de - si - dé - ri - o su - o.

INTROIT • DOMINICA I. IN QUADRAGESIMA

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.



Intr. VIII. **2N**

um: e - rí - pi - am e - um, et glo - ri - fi - cá - bo

e - um: longi - tú - di - ne di - é - rum ad - implé - bo

e - um. Ps. Qui há - bi - tat in adju - tó - ri - o Altís - simi, *

in pro - tecti - ó - ne De - i coe - li commo - rá - bi - tur. Gló - ri - a

TRANSP. 8 **Ló - ri - a Patri, et Fí - li - o, et Spi - rí - tu - i Sancto. * Sic - ut e - rat**

in princí - pi - o, et nunc, et semper, et in sæ - cu - la sæ - cu - ló - rum. 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.
(Non pulsantur organa.)

Introitus.

In - vo - cá - bit me, * et e - go ex - áu - di - am e - um: e - rí -

pi - am e - um, et glo - ri - fi - cá - bo e - um: lon - gi - tú - di - ne di -

é - rum ad - im - plé - bo e - um. Ps. Qui há - bi - tat in ad - ju - tó - ri - o Al -

tís - si - mi, * in pro - te - cti - ó - ne De - i cœ - li com - mo - rá - bi - tur.

Gloria Patri pag. 9 • P.



Tone 7c2

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

I N - vo - cábit me, et ego exáudi - am e - um: † e - rí - pi - am

e - um, et glo - ri - fi - cá - bo e - um: * longi - túdine di - é - rum adim -

plé - bo e - um. Verse: ♯. Qui há - bi - tat in adjutó - ri - o Al - tís -

- si - mi, * in pro - te - cti - ó - ne De - i cœ - li **commo - rá - bi - tur.**

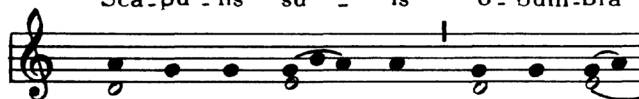
♯. Gló - ri - a **Pa - tri**, et **Fí - li - o**, * et **Spi - rí - tu - i San - cto**. Sicut e - rat in

prínci - pi - o, et **nunc**, * et in sœcu - la sœcu - ló - rum. **Amen.**

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.

Scá-pu-lis su-is * o-bum-brá



Offert.
VIII.

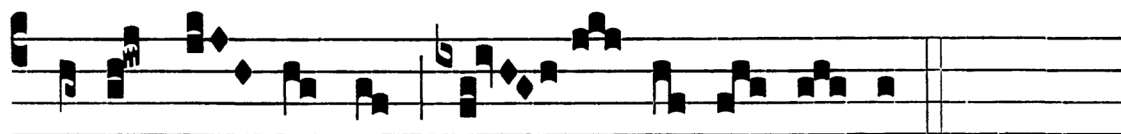
S



cá-pu-lis su-is * obumbrá-bit ti-bi Dómi-nus,



et subpen-nis e-jus spe-rá-bis: scu-to



cir-cúmda-bit te vé-ri-tas e-jus.

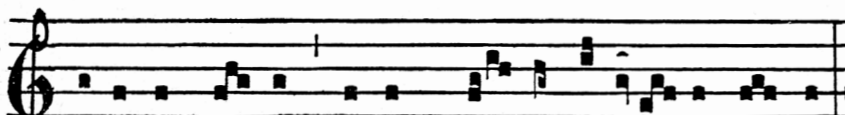
Extra Verses. "Extra" verses for the Offertory are mentioned by DE MUSICA SACRA (§27c) issued under Pius XII on 3 September 1958. Translations and texts for these "extra" verses may be found in the 3rd edition of the SAINT EDMUND CAMPION MISSAL (Sophia Press Institute). Because they are normally sung by soloists, they are not included in this edition.

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

Offert.

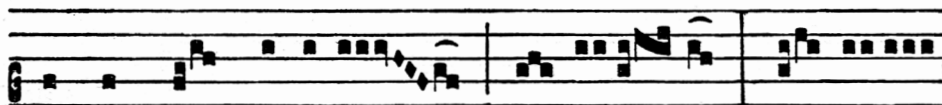
8.

S



cápu-lis sú-is * obumbrá-bit tí-bi Dómi-nus,

De l'ombre de ses épaules te couvrira le Seigneur,



et sub pén-nis é-jus spe-rá-bis: scú-to
et sous ses ailes tu seras dans l'espérance; d'un bouclier



circúmda-bit te vé-ri-tas é-jus.
l'entourera sa vérité.

Below is how it appeared in the 1940s version by the Lemmensinstituut:

Scá-pu - lis su - is * o - bum.brá - bit ti - bi Dó -

Offert.
VIII.

- mi - nus, et sub pen - nis e - jus spe - rá -

- - bis: scu - to cir - cúm - da - bit te

vé - ri - tas e - jus.



Tone 4A

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

S Cá - pu - lis su - is obumbrábit tibi Dó - minus, † et sub

pennis e - jus spe - rá - bis: * scuto circúm - dabit te vé - ri - tas e - jus.

COMMUNION • DOMINICA I. IN QUADRAGESIMA

Comm. III.

S cá- pu- lis su- is * obumbrá- bit ti- bi, et

sub pen- nis e- jus spe- rá- bis: scu- to cir-

cúm da- bit te vé- ri- tas e- jus.



COMMUNION. Ps 90: 4-5

Scápulis suis obumbrábit tibi, et sub
pennis ejus sperábis: scuto circúmda-
bit te vērítas ejus. (Ps 90: 1) ꝥ. *Qui há-
bitat in adjutório Altíssimi, in protecti-
óne Dei cæli commorábitur.*

—StMAUR|1079 • Circa 1079AD

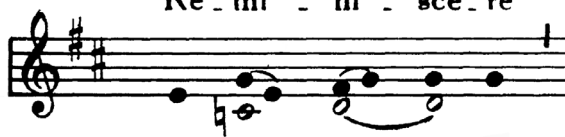
HE WILL overshadow thee with His shoulders,
and under His wings thou shalt trust: His truth
shall compass thee with a shield. ꝥ. *He that dwelleth
in the aid of the most High, shall abide under the
protection of the God of heaven.*



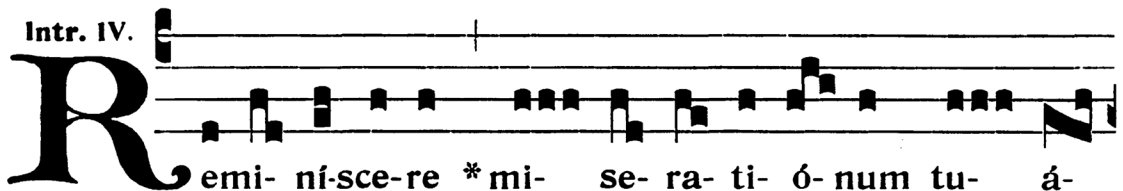
INTROIT • DOMINICA II. IN QUADRAGESIMA

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. ̎. Glory.

Re - mi - ní - sce - re *



Intr. IV.



emi- ní-sce-re * mi- se- ra- ti- ó- num tu- á-



rum, Dó-mi- ne, et mi- se- ri- cór-di- ae tu- ae,



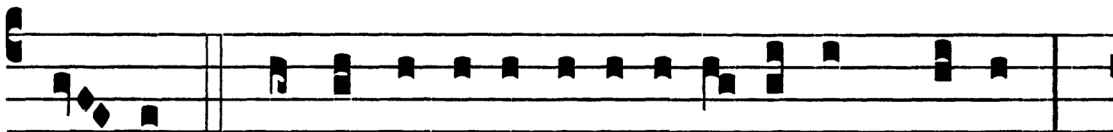
quae a saé-cu-lo sunt: ne unquam dó-mi- nén-tur



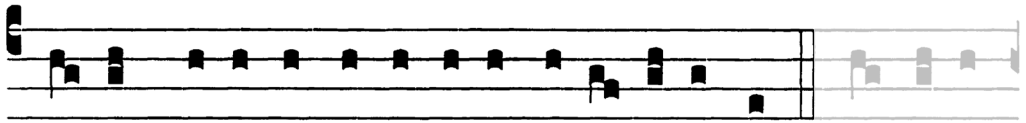
no- bis in-imí- ci no- stri: lí-be- ra nos De- us Is-



ra- el ex ó- mni-bus an-gú- sti- is no-

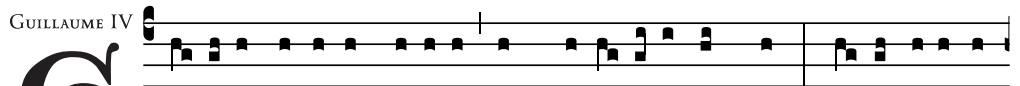


stris. *Ps.* Ad te Dó-mi-ne le-vá-vi á- nimam me- am: *

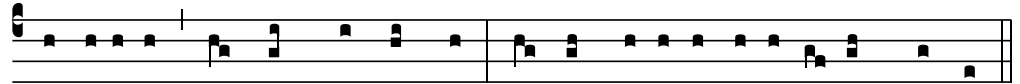


De- us me- us in te con-fi-do, non e- ru-bé-scām. Gló- ri- a

GUILLAUME IV



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



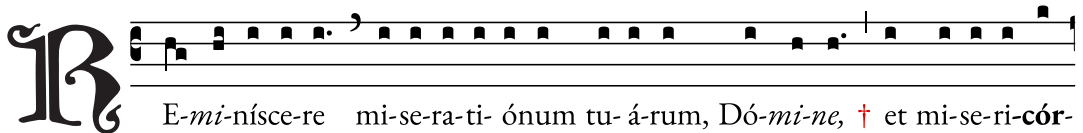
prínci-pi-o, et nunc, et semper, et in sǽcu-la sǽcu-ló-rum. Amen.

As always, the antiphon is repeated.



Tone 7c2

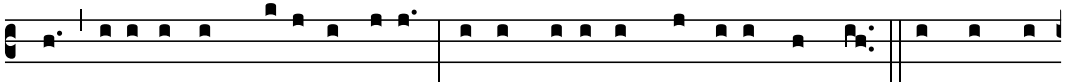
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



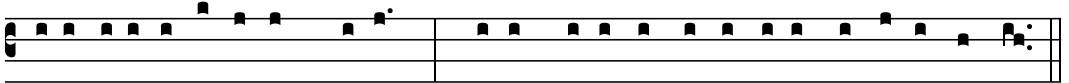
E-mi-nisce-re mi-se-ra-ti-ónum tu-á-rum, Dó-mi-ne, † et mi-se-ri-cór-



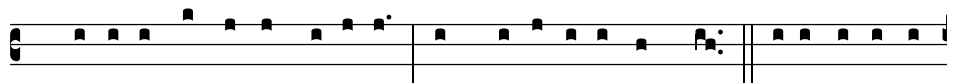
-di-æ tu-æ, * quæ a sǽ-cu-lo sunt: ne umquam dominéntur nobis in-imí-ci no-



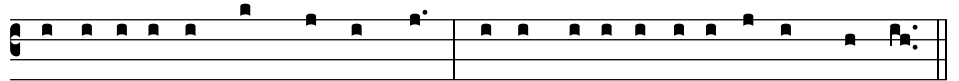
-stri: † líbe-ra nos, De-us Ís-ra-ël, * ex ómnibus an-gú-sti-is no-stris. Ț. Ad te, Dó-



mine, levá-vi á-nimam me-am: * De-us me- us, in te confído, non e-ru-bé-scām.



Ț. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i Sancto. Sicut e-rat in



prínci-pi-o, et nunc, et semper, * et in sǽcu-la sǽcu-ló-rum. Amen.

OFFERT. • DOMINICA II. IN QUADRAGESIMA



OFFERTORY. Ps 118: 47, 48

Meditabor in mandatis tuis, quæ diléxi
valde: et levábo manus meas ad man-
dáta tua, quæ diléxi. *ŷ. Pars mea Dñe,
dixi custodire legem tuam: precátus
sum vultum tuum in toto corde meo.
ŷ. Miserére mei secúndum elóquium
tuum, quia cogitávi vias tuas et con-
vértil pedes meos in testimónia tua.*

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.
*ŷ. O Lord, my portion, I have said, I would keep Thy
law: I entreated Thy face with all my heart. ŷ. 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



COMMUNION. Ps 5: 2-4

UNDERSTAND my cry: harken to the voice of my prayer, O my King and my God: for to Thee will I pray, O Lord. *Ps. Early in the morning I lay my petition before Thee and await Thy pleasure; no evil thing claims Thy divine assent.*

Intellige clamorem meum: inténde voci orationis meæ, Rex meus et Deus meus: quóniam ad te orábo, Dómine. (Ps 5: 5) *Ps. Mane astábo tibi et vidébo: quóniam non Deus volens iniquitatem tu es.* —RENAUD|965 • Círca 965AD

INTROIT • DOMINICA III. IN QUADRAGESIMA

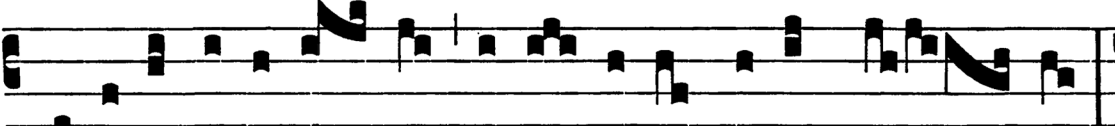
Introit. (Ps 24: 15-16) Upon the Lord I fix mine eyes continually, trusting Him to save my feet from the snare: look Thou upon me, and have mercy on me, for I am alone and poor. (Ps 24: 1-2) To Thee, O Lord, have I lifted up my soul: in Thee, O my God, I put my trust; let me not be ashamed. *Ÿ.* Glory.



Intr. VII.

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:



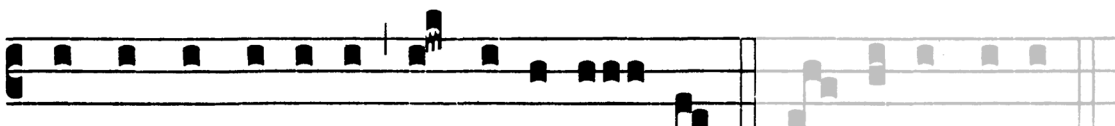
réspi- ce in me, et mi-se-ré- re me- i,



quó-ni- am ú-ni- cus et pau- per sum e- go.

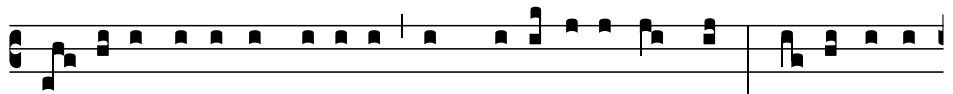


Ps. Ad te Dó-mi-ne le-vá-vi á-ni-mam me- am:*De- us me-

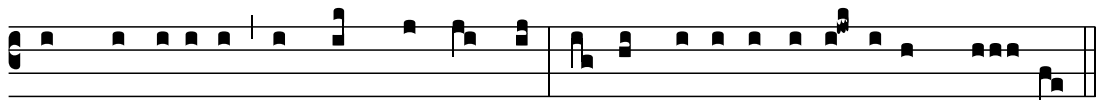


us, in te confí-do, non e-ru-bé- scam. Gló- ri- a Patri.

GUILLAUME VII



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

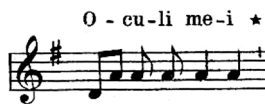


in princí-pi- o, et nunc, et semper, et in sá-cu-la sæ-cu-ló-rum. A- men.

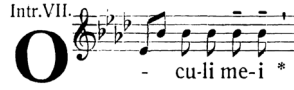
As always, the antiphon is repeated.

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

Dr. Peter Wagner:



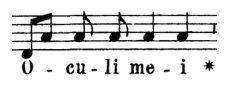
Schwann 1909:



Father Mathias:



Max Springer:

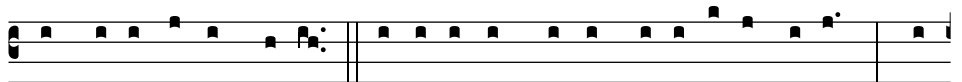


Tone 7c2

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



- cu-li me- i **semper** ad **Dóminum**, * qui- a ipse e-véllet de



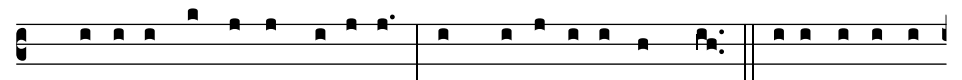
lá-que- o **pe-des me-** os: réspi-ce in me, et mi-se-ré-re **me-** i, * quó-



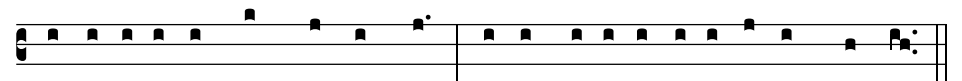
ni- am úni-cus et **pau-** per sum **e-go**. V. Ad te, Dómine, le-vá-vi **á-** nimam



me- am: * De- us me- us, in te confído, non **e-ru-bé-** scam.



V. Gló-ri- a **Pa-** tri, et **Fí-** li- o, * et Spi-rí-tu- i **Sancto**. Sicut e-rat in



princí-pi- o, et **nunc**, et **semper**, * et in sá-cu-la sæ-cu-ló-rum. **Amen**.

OFFERT. • DOMINICA III. IN QUADRAGESIMA



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.*

Justitiæ Dómini rectæ, lætificántes corda, et júdicia ejus dulcióra super mel et favum: nam et servus tuus custódit ea. ℣. Præcéptum Dómini lícidum illúminans óculos: timor Dei sanctus pérmanet in sáculum sáculi: júdicia Dñi vera. ℣. Et erunt, ut compláceant elóquia oris mei et meditátio cordis mei in conspéctu tuo semper.

COMM. • DOMINICA III. IN QUADRAGESIMA



COMMUNION. Ps 83: 4-5

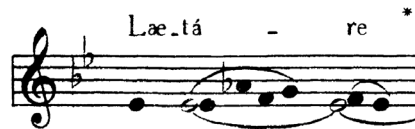
THE SPARROW hath found herself a house, and the turtle a nest, where she may lay her young ones: Thy altars, O Lord of hosts, my King, and my God: Blessed are they that dwell in Thy house, they shall praise Thee forever and ever. *Ÿ. O Lord of hosts, how I love Thy dwelling-place!*

Passer invénit sibi domū, et turtur nidū,
ubi repónat pullos suos: altária tua,
Dñe virtútum, Rex meus, et Deus meus:
beáti, qui hábitant in domo tua, in
sæculū sæculi laudábunt te. (Ps 83: 2)
*Ÿ. Quam dilécta tabernácula tua, Dñe
virtútū: concupiscit, et déficit ánima
mea in átria Dómini.*

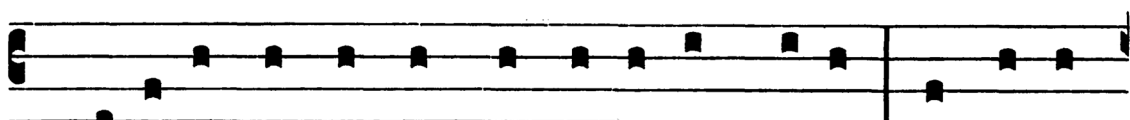
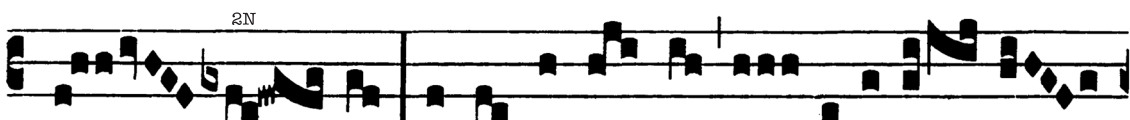
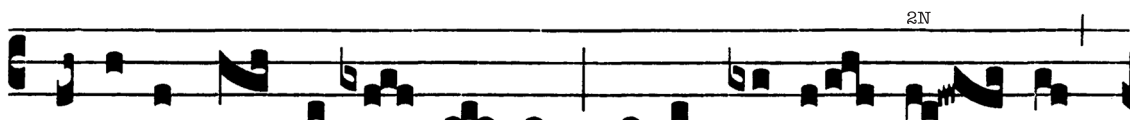
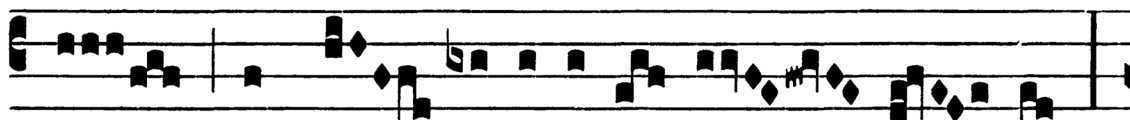
—BLANDIN10144|768 • Circa 768AD

INTROIT • DOMINICA IV. IN QUADRAGESIMA

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. Ṽ. Glory.



Intr. V.



Ps. Laetá-tus sum in his quae di-cta sunt mi-hi: * in domum

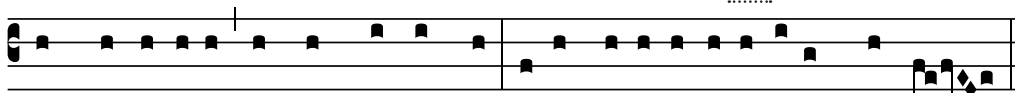


Dómi-ni í-bimus. Gló-ri- a Patri. E u o u a e.

GUILLAUME V



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



in princí-pi- o, et nunc, et semper, et in sácu-la sácu-lórum. Amen.

As always, the antiphon is repeated.



Tone 7c2

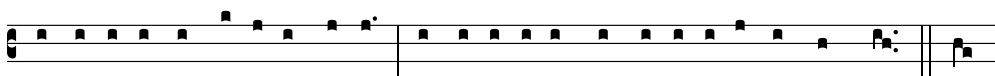
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



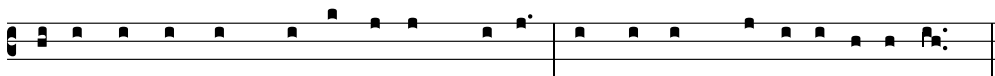
Æ-tá-re, Je-rú-sa-lem: † et con-véntum fá-ci-te, * omnes qui di-



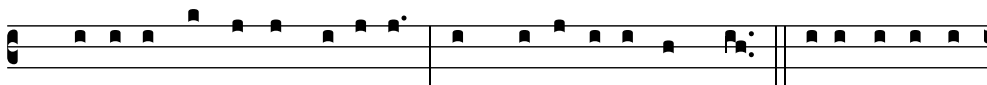
lí-gi-tis e- am: gaudé-te cum læ-tí-ti- a, * qui in tri-stí-ti- a fu- í-stis: ut



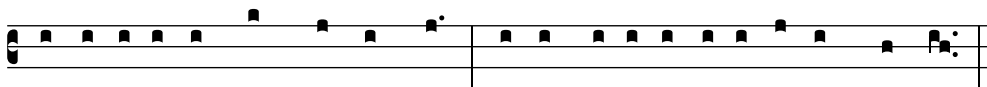
exsulté-tis, et sa-ti- é-mi-ni * ab ubé-ribus conso-la-ti- ó-nis ve-stræ. ʒ. Læ-



tá-tus sum in his, quæ di-cta sunt mi-hi: * in domum Dómi-ni í-bimus.



ʒ. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in



princí-pi- o, et nunc, et semper, * et in sácu-la sácu-lórum. Amen.

OFFERT. • DOMINICA IV. IN QUADRAGESIMA



OFFERTORY. Ps 134: 3, 6

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. *Ÿ. 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. Ÿ. O Lord, Thy name abides for ever; age succeeds age, and Thou art ever forgotten: the Lord defends His people, takes pity on His servants. Ÿ. You that fear the Lord, bless the Lord: blessed be the Lord out of Sion, Who dwelleth in Jerusalem.*

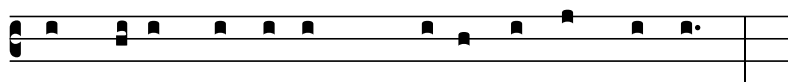
Laudate Dóminum, quia benígnus est: psállite nómini ejus, quóniam suávis est: ómnia, quaecúmque vóluit, fecit in cælo et in terra. Ÿ. Qui statis in domo Dñi, in átriis domus Dei nostri: quia ego cognóvi, quod magnus est Dñs et Deus noster præ ómnibus diis. Ÿ. Dómine, nomen tuum in ætérnum et memoriále tuum in sácula sæculórum: judicábit Dóminus pópulum suum et in servis suis consolábitur. Ÿ. Qui tímētis Dóminum benedicite eum: benedictus Dóminus ex Sion, qui hábitat in Jerúsalem.



Tone 4A

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

L



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



psállite nómini ejus, quó -ni- am su-ávis est: ómni- a,



quæ -cúm-que vólui- it, * fecit in cæ -lo et in terra.

COMM. • DOMINICA IV. IN QUADRAGESIMA



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.*

Jerúsalem, quæ ædificátur ut civitas, cujus participátio ejus in idípsum: illuc enim ascendérunt tribus, tribus Dómini, ad confiténdum nómini tuo, Dómine. (Ps 121: 1) ✠. *Lætátus sum in his quæ dicta sunt mihi: in domum Dómini ibimus.* —ALB||1047 • Circa 1047AD

INTROIT • HOLY THURSDAY FERIA QUINTA IN COENA DOMINI

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. ʒ. 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*)



Intr. IV.

Nos au- tem * glo- ri- á- ri o-pór- tet

in cru-ce Dó- mi-ni nostri Je- su Chri- sti: in

quo est sa-lus, vi- ta, et re- surre-cti- o no- stra:

per quem sal-vá-ti, et li- be- rá- ti su- mus.

Ps. De- us mi-se-re- á-tur nostri, et be-ne-dí-cat no-bis: *

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

no-stri. Nos au- tem.



Grad. V.

C hri- stus * factus est pro no- bis ob-é-
di- ens us- que ad mor-tem, mor- tem au-tem
cru- cis. ✠. 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 COENA 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.



Offert. II.

D éx-te- ra Dómi- ni * fe- cit vir-
tú- tem, dex- te- ra Dó- mi- ni exal- tá- vit
me: non mó-ri- ar, sed vi- vam, et nar- rábo ó-
pe- ra Dómi- ni.

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:

II.

Dé - xte - - ra Dó - mi -
ni * fe - - cit vir - - tú - - tem,
dex- te - ra Dó - mi - ni ex - al - tá -
- - vit me: non mó - ri - ar,
sed vi - vam, et nar - rá - bo ó -
pe - ra Dó - mi - ni.

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

Offert.
II.

Déx - te - ra Dó - mi - ni * fe - cit

vir - tú - tem, déx - te - ra Dó - mi - ni ex - al -

- tá - vit me: non mó - ri - ar, sed

vi - vam, et nar - rá - bo ó - pe - ra Dó - mi - ni.



Tone 4A

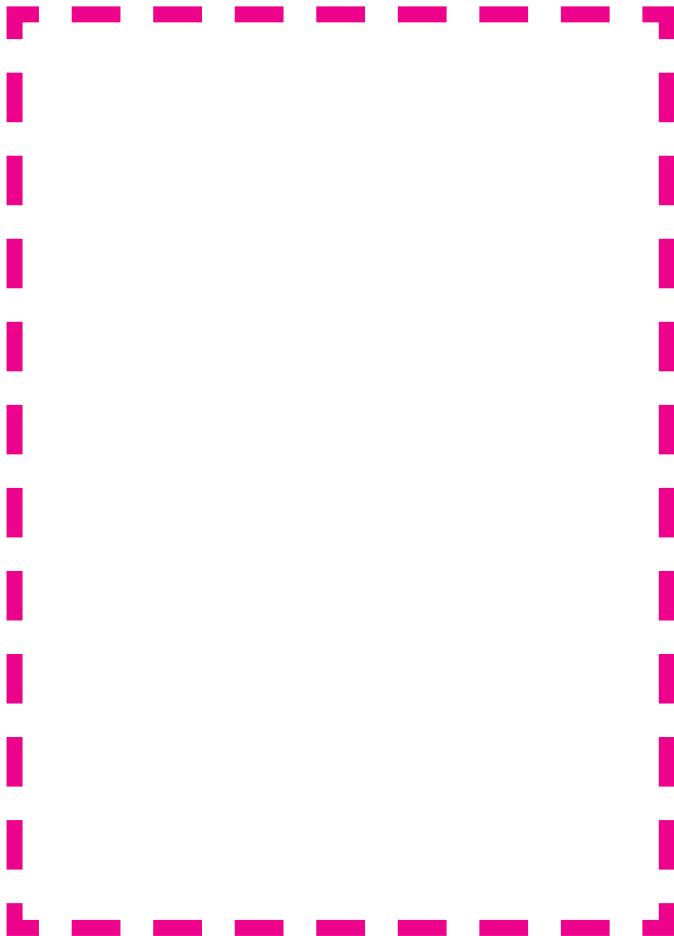
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:

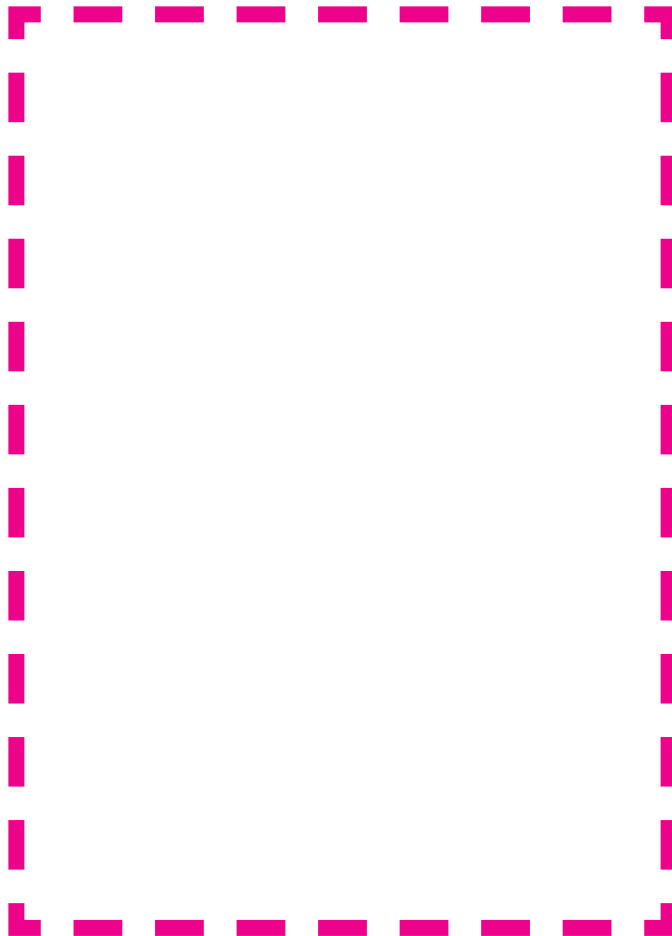
Ó

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

- tá - vit me: non mó - ri - ar, sed **vi** - vam, * et narrábo ó - pe - ra **Dó** - mi - ni.

COMM. • HOLY THURSDAY FERIA QUINTA IN COENA DOMINI





GRADUAL • EASTER SUNDAY

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 aec di- es, * quam fe- cit

Dó- mi- nus: ex-sul- té-

mus, et lae- té- mur in e- a.

✠. Con-fi- té-mi- ni Dó-

mi- no, quó- ni- am

bo- nus: quó- ni- am in saé- cu-

↓

lum mi-se-ri-cór-di-a * e- jus.



Grad. Haec di - - - es, ★ quam fe - cit

Mod. II.

Dó - mi - nus: ex - sul - té - -

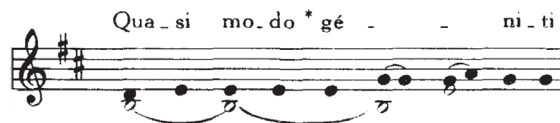
- mus, et lae - té - -

mur in e - - a.

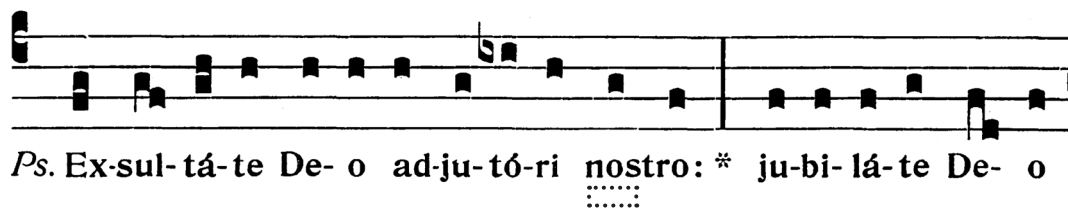
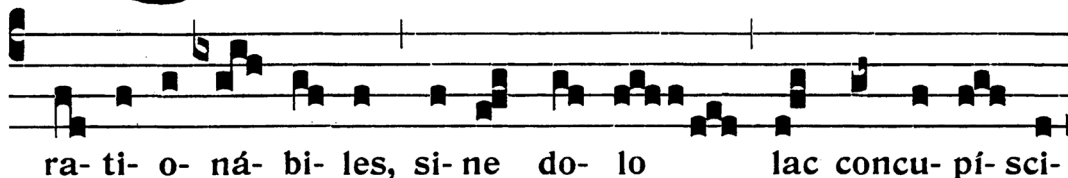
V. Confitémini Dómino, quóniam bo - nus:

INTROIT • LOW SUNDAY DOMINICA IN ALBIS IN OCTAVA PASCHAE

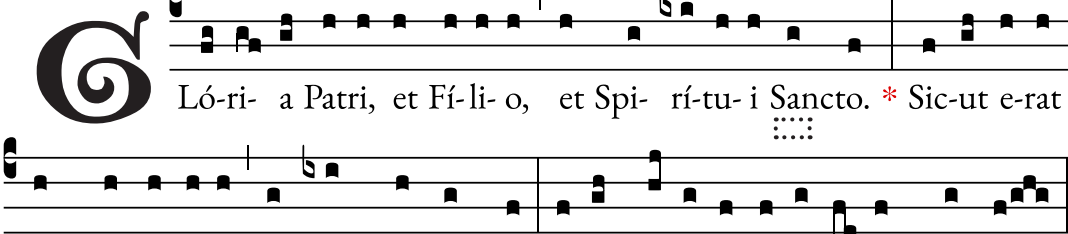
Introit. (1 Pet 2: 2) As newborn babes, alleluia, desire the rational milk without guile, alleluia, alleluia, alleluia. (Ps 80: 2) Rejoice to God our Helper; sing aloud to the God of Jacob. *ŷ.* Glory.



Intr. VI.



GUILLAUME VI



in princí-pi-o, et nunc, et semper, et in sá-cu-la sá-cu-ló-rum. Amen.

Introitus.
VI.

Qua-si mo-do * gé - ni-ti in-fán-tes, al-le - lú - ia:

Introitus.
VI.

Qua - si mo - do * gé - ni - ti
in - fán - tes, al - le - lú - ja:
ra - ti - o - ná - bi - les, si - ne
do - lo lac con - cu - pí - sci - te,
al - le - lú - ja, al - le - lú - ja,
al - le - lú - ja. *Ps.* Ex - sul - tá - te De - o
ad - ju - tó - ri no - stro. * ju - bi - lá - te De - o Ja - cob.
Gló - ri - a Pa - tri. E u o u a e.

OFFERTORY. *Matt 28: 2, 5, 6*

Ángelus Dómini descendit de cælo, et dixit muliëribus: Quem quæritis, surrexit, sicut dixit, allelúja. *ŷ. Eúntes dicite discipulis ejus: Ecce præcédet vos in Galilaëam: ibi eum vidébitis, sicut dixit, allelúja. ŷ. Jesus stetit in médio eórū et dixit: Pax vobis! vidéte, quia ego ipse sum.*

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

SECRET.

Súscipe múnera, Dómine, quæsumus, exsultántis Ecclésiæ: et, cui causam tanti gáudii præstitisti, perpétuæ fructum concéde lætitiæ. Per Dñm.

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 Eastertide, the option *in hoc 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 hoc potissimum gloriósius prædicare.”*

COMMUNION. *John 20: 27*

Mitte manum tuam, et cognósce loca clavórum, allelúja: et noli esse incredulus, sed fidélis, allelúja, allelúja. (Jn 20: 28) *ŷ. Respóndit Thomas, et dixit ei: Dóminus meus et Deus meus.*
—ROME|1071 • Circa 1071AD

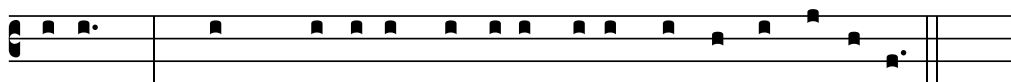
PUT IN thy hand, and know the place of the nails, alleluia; and be not incredulous but believing, alleluia, alleluia. *ŷ. Thomas answered, and said to him: My Lord, and my God.*

POSTCOMMUNION.

Quæsumus, Dómine, Deus noster: ut sacrosáncta mystéria, quæ pro reparatiónis nostræ munimine contulísti; et præsens nobis remédium esse fácias et futúrum. Per Dóminum.

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.

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

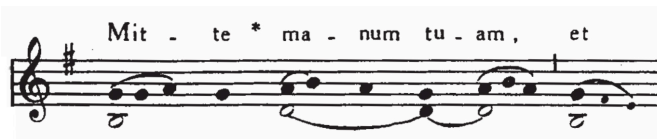


-ribus: * Quem quæ-ri-tis, surréxit, sicut di -xit, *al-le-lú-ja*.



COMMUNION • LOW SUNDAY DOMINICA IN ALBIS IN OCTAVA PASCHAE

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



Comm. VI.

M it- te * manum tu- am, et cognósce lo-ca cla-
vó-rum, al-le-lú- ia: et no-li esse incréd-u-lus, sed
fi- dé- lis, al-le-lú-ia, al-le- lú- ia.



Communio.

VI. 

Mit - te * ma - num tu - am,
 et co - gnó - sce lo - ca cla - vó - rum,
 al - le - lú - ja: et no - li
 es - se in - cré - du - lus, sed fi - dé - lis,
 al - le - lú - ja, al - le - lú - ja.

Communio.
 VI. 

Mit - te * ma - num tu - am, et co - gnós - ce lo - ca cla - vó - rum,
 al - le - lú - ia: et no - li es - se in - cré - du - lus,
 sed fi - dé - lis, al - le - lú - ia, al - le - lú - ia.

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. ʒ. 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:** *

verbo Dómi-ni cæ-li firmá-ti sunt, al-le-lú-ia, **al-le-lú-ia.**

†. Ex-sultá-te, **justi**, in **Dómi-no:** * rectos de-cet **col-lau-dá-ti** o.

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

prínci-pi-o, et **nunc**, et **semper**, * et in sá-cu-la sá-cu-ló-rum. **Amen.**

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.



Intr. VIII.

u-bi- lá- te De- o * omnis terra, al-le- lú- ia:

psalmum dí- ci- te nó- mi- ni e- jus, alle- lú- ia:

da- te gló- ri- am laudi e- jus, al-le- lú- ia,

alle- lú- ia, al- le- lú- ia. Ps. Dí- ci- te De- o, quam ter-

ri- bí- li- a sunt ó-pe- ra tu- a. Dómi- ne! * in mul- ti- tú- di- ne

vir- tú- tis tu- ae men- ti- éntur ti- bi in- i- mí- ci tu- i.

GUILLAUME VIII



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

in princí-pi- o, et nunc, et semper, et in sá-cu-la sá-cu- lórum. Amen.

As always, the antiphon is repeated.

Dr. Peter Wagner :

* o -mnis ter - ra, al - le - lú - ia:



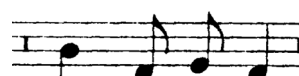
Max Springer :

* o -mnis ter - ra,



Father Mathias :

* o -mnis ter - ra,

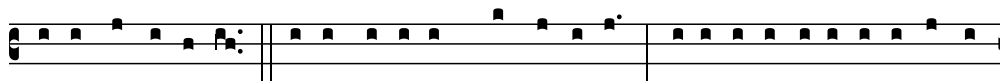


Tone 7c2

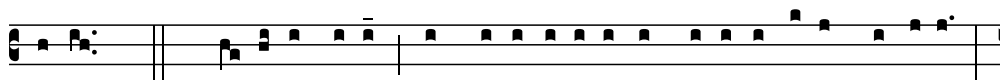
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



U-bi-lá-te De-o, omnis terra, al-le-lú-ja: * psalmum dí-ci-te nó-mi-ni



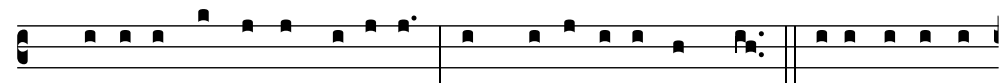
e-jus, al-le-lú-ja: da-te gló-ri- am lau-di e-jus, * alle-lú-ja, alle-lú-ja, al-le-



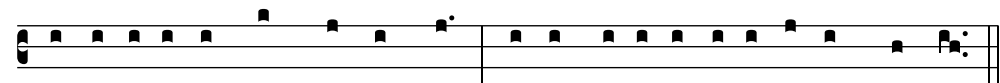
lú-ja. *Verse:* 7. Dí- ci-te De-o, quam terri-bí-li- a sunt ó-pe-ra tu- a, Dómine! *



in mul-ti-tú-dine virtú-tis tu- æ menti- éntur ti-bi in-i-mí-ci tu- i.



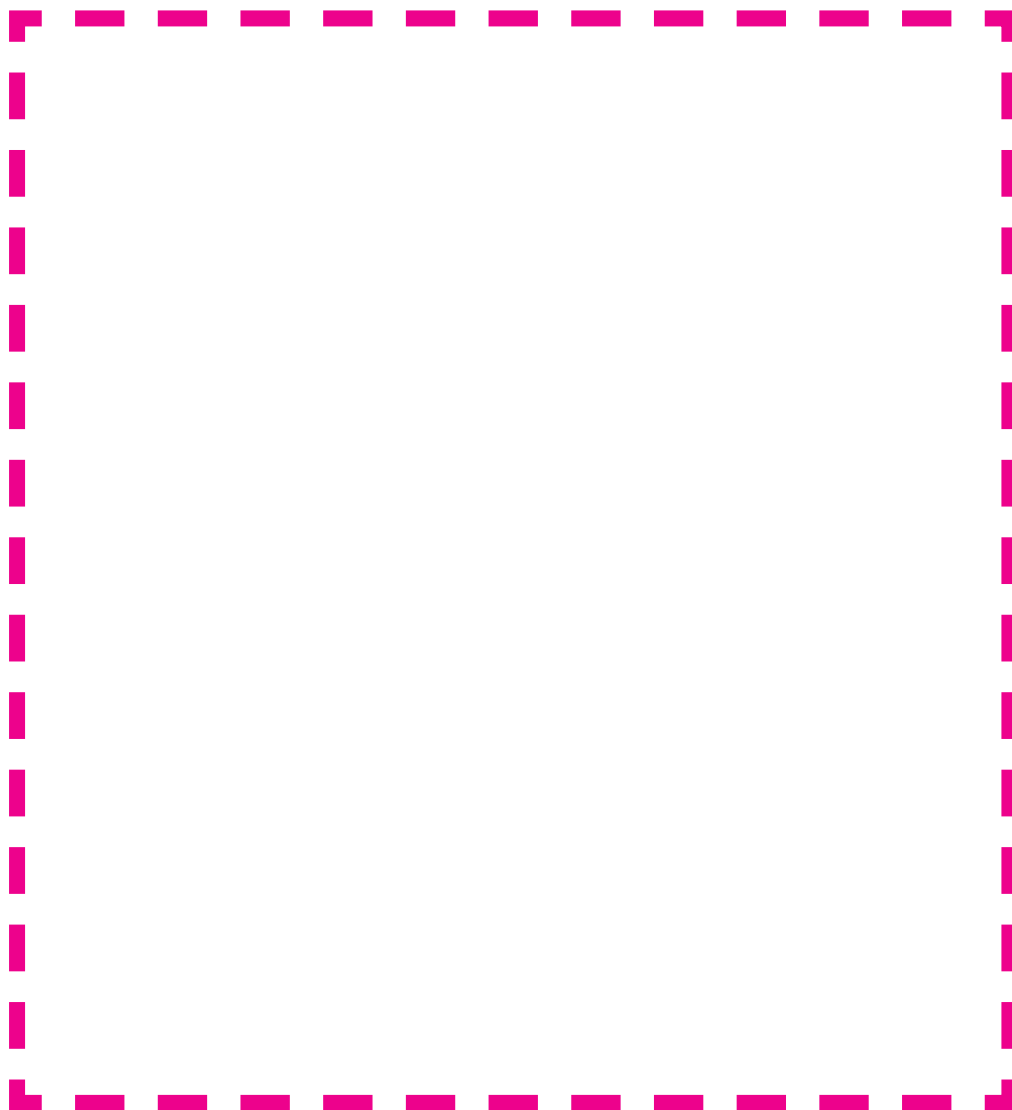
7. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in



princí-pi- o, et nunc, et semper, * et in sá-cu-la sá-cu-ló-rum. Amen.

OFFERT. • 3rd Sunday after Easter

DOMINICA TERTIA POST PASCHA • “Módicum Sunday”



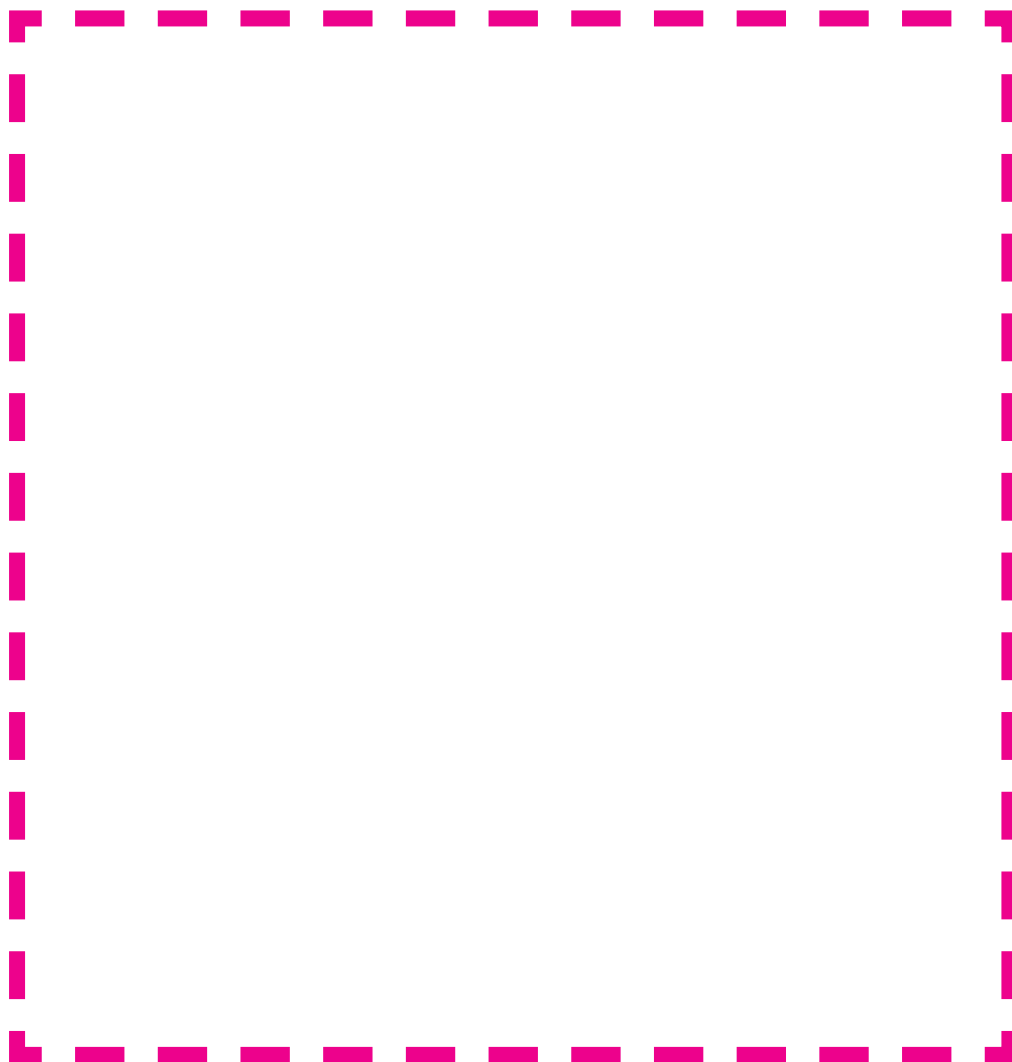
OFFERTORY. Ps 145: 2

Lauda, ánima mea, Dóminum: laudábo
Dñm in vita mea: psallam Deo meo,
quámdiu ero, allelúja. ꝥ. *Qui custódit
veritátem in sáeculum: fáciat iudícium
injúriam patiéntibus: dat escam esuri-
éntibus. ꝥ. Dóminus érigit elísos, Dñs
solvit compendíto: custódit Dóminus
pupillum et ádvenam et víduam susci-
piet: et viam peccatórũ exterminábit:
regnábit Dóminus in aetérnum, Deus
tuus, Sion, in sáeculum sáeculi.*

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. ꝥ. *Who keepeth truth
for ever: Who executeth judgment for them that suffer
wrong: Who giveth food to the hungry. ꝥ. 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.*

COMM. • 3rd Sunday after Easter

DOMINICA TERTIA POST PASCHA • “Módicum Sunday”



COMMUNION. *Jn 16: 16*

Módicum, et non vidébitis me, allelúja:
íterum módicū, et vidébitis me, quia va-
do ad Patrem, allelúja, allē. (Jn 16: 22)
ŷ. *Iterū autem vidēbo vos, et gaudēbit*
cor vestrum. —ALB||1047 • Circa 1047AD

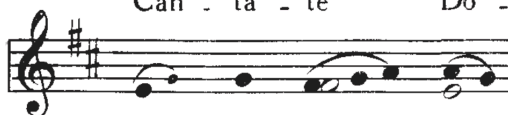
A LITTLE while, and now you shall not see Me,
alleluia: and again a little while, and you shall
see Me: because I go to the Father. Alleluia, alleluia.
ŷ. *But one day I will see you again, and then your*
hearts will be glad.

INTROIT • 4th Sunday after Easter

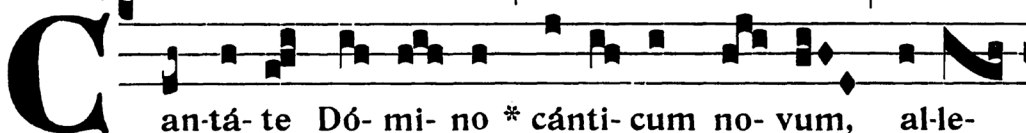
DOMINICA QUARTA POST PASCHA • “Vénerit Sunday”

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. *ŷ.* Glory.

Can - tá - te Dó -



Intr. VI.



an-tá-te Dó-mi-no * cánti-cum no-vum, al-le-



lú-ia: qui-a mi-ra-bí-li-a fe-cit Dó-mi-nus, al-le-



lú-ia: an-te conspéctum gén-ti-um re-ve-lá-



vít justí-ti-am su-am, al-le-lú-ia, al-le-lú-ia.

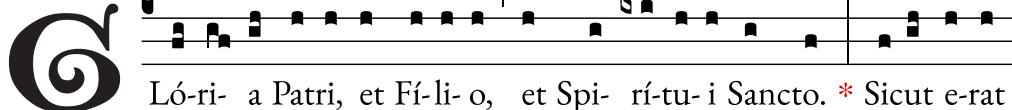


Ps. Salvá-vit si-bi dexte-ra e-jus: * et brá-chi-um san-ctum



e-jus. Gló-ri-a Patri. E u o u a e.

GUILLAUME VI

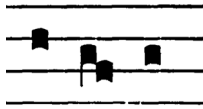


Ló-ri-a Patri, et Fí-li-o, et Spi-rí-tu-i Sancto. * Sicut e-rat



in prínci-pi o, et nunc, et **semper**, et in sácu-la sácu-ló-rum. Amen.

As always, the antiphon is repeated.



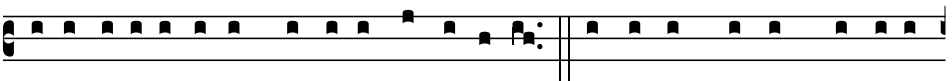
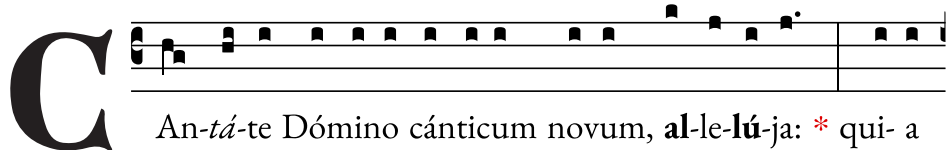
cánti-cum

“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)

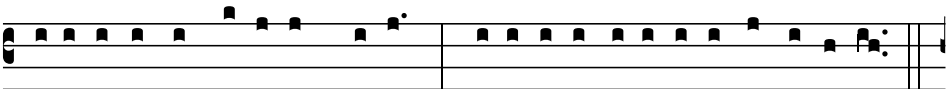


Tone 7c2

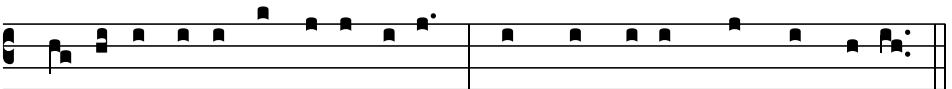
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



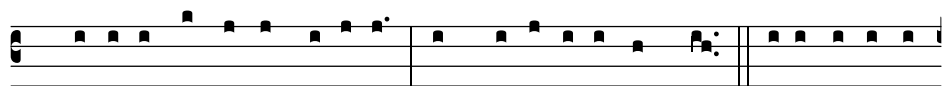
mi-ra-bí-li-a fe-cit Dóminus, **al-le-lú-ja:** ante conspéctum génti-um



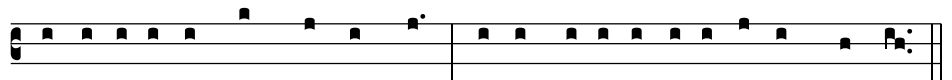
reve-lá-vit ju-stí-ti-am **su-**am, * alle-lú-ja, alle-lú-ja, **al-le-lú-ja.**



V. Sal-vá-vit si-bi **dé-xte-ra** e-jus: * et brácchi-um **sanctum** e-jus.



V. Gló-ri-a **Pa-tri**, et **Fí-li-o**, * et Spi-rí-tu-i **Sancto.** Sicut e-rat in



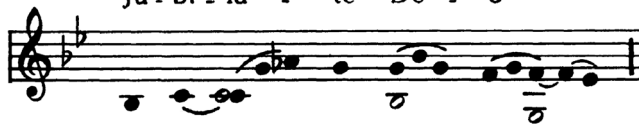
prínci-pi-o, et **nunc**, et **semper**, * et in sácu-la sácu-ló-rum. Amen.

OFFERTORY • 4th Sunday after Easter

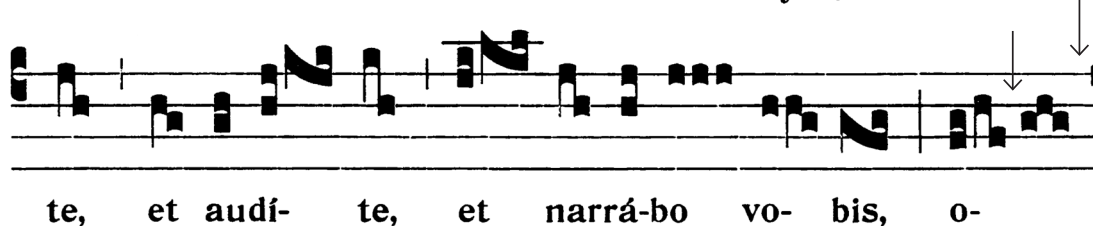
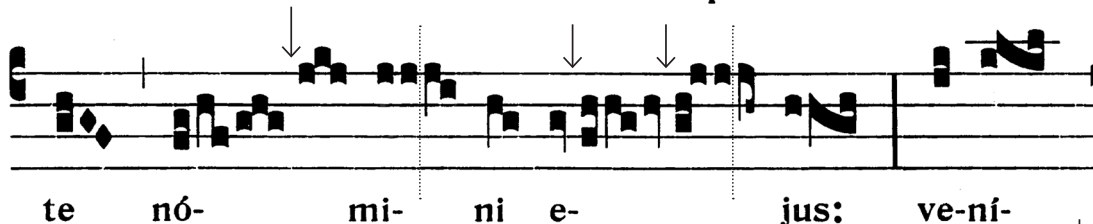
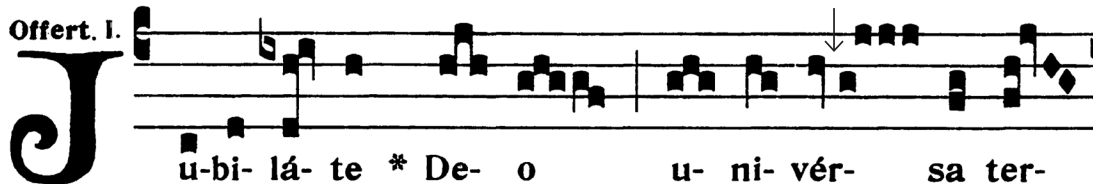
DOMINICA QUARTA POST PASCHA • “Vénerit Sunday”

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.

Ju - bi - lá - te * De - o



Offert. I.



mnes qui ti-mé-tis De-um, quanta fe-

cit Dó-mi-nus á-ni-mæ me-

ae, al-le-lú-ia.

Interpretation. On the word **ómnēs** 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 (“ómnēs”) 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*:

nó-mi-o

u-ni-vér-sa ter-ra:

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:

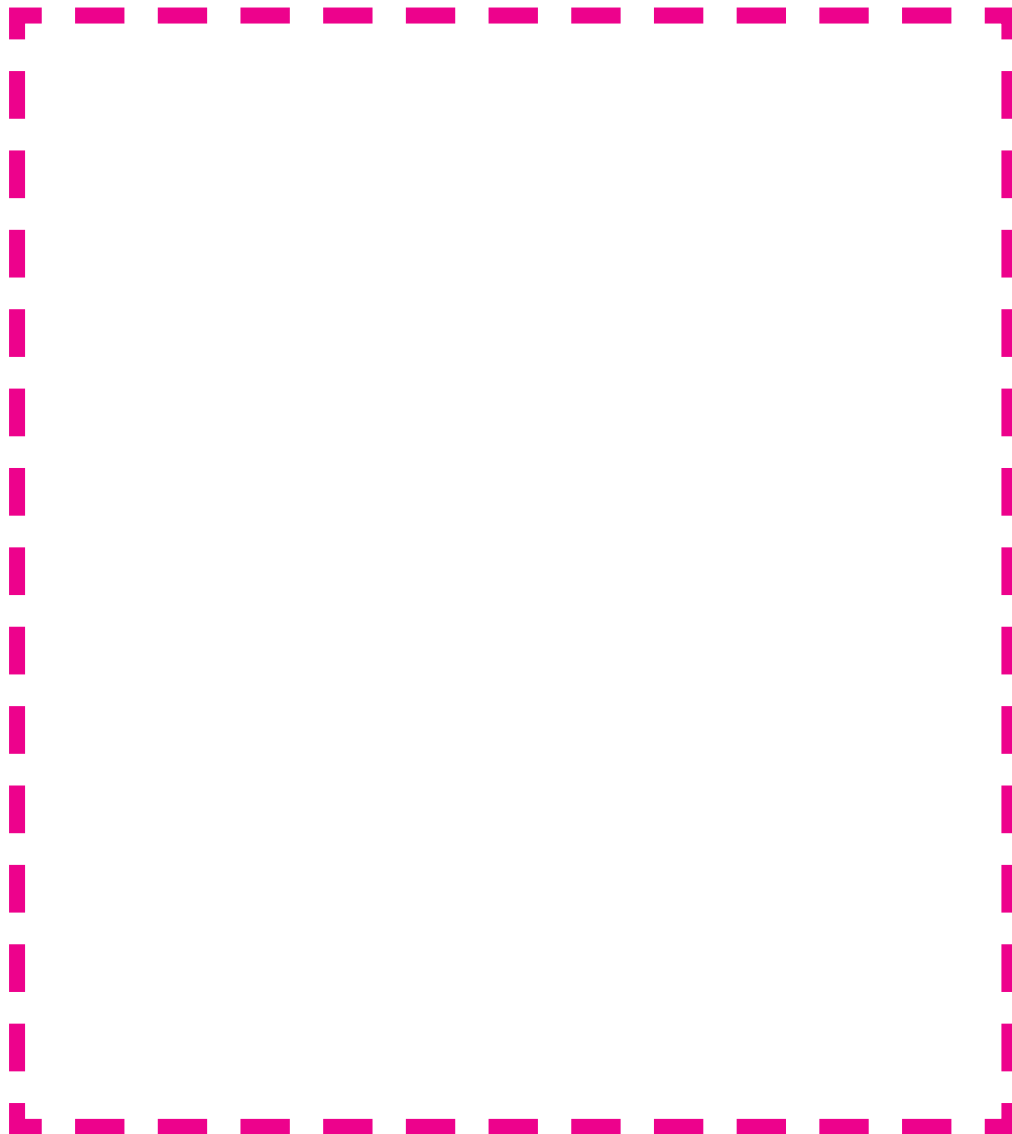
U-bi-lá-te De-o, uni-vér-sa ter-ra: * psalmum dí-ci-te

nó-mi-ni e-jus: vení-te et audí-te, et nar-rá-bo vo-bis, * omnes qui

ti-mé-tis De-um, quanta fe-cit Dóminus * ánimæ me-æ, al-le-lú-ja.

COMMUNION • 4th Sunday after Easter

DOMINICA QUARTA POST PASCHA • “Vénerit Sunday”



COMMUNION. *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 vénerit Paráclitus Spiritus veritatis, ille árguet mundum de peccáto et de justítia et de judício, allelúja, allelúja. (Jn 16: 7) ✠. *Si enim non abiéro, Paráclitus non véniet ad vos; si autem abiéro, mittam eum ad vos.*

—ALB|1047 • Circa 1047AD

[Editor's Note: The version in the Missal begins: "Cum vénerit..."

INTROIT • 5th Sunday after Easter

DOMINICA QUINTA POST PASCHA • “Pétite Sunday”

Introit. (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.



DOMINICA V. POST PASCHA.

Intr. III.

V o - cem jucun-di- tá-tis * annunti- á- te,

et au-di- á- tur, al- le- lú- ia: nun-ti- á- te

us- que ad ex-tré- mum ter-rae: li-be- rá-vit

Dó- mi-nus pó- pu-lum su- um, al- le- lú- ia, al-

le- lú- ia. Ps. Ju-bi-lá-te De-o omnis

ter-ra: * psalmum dí-ci- te nó-mi-ni e- jus, da- te gló-ri- am

laudi e- jus. Gló-ri- a Pa-tri. E u o u a e.

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 Introit for CURIST THE KING and also the IMMACULATE CONCEPTION “copy” this Introit’s melody.

Choirmaster must decide:

(1) “Trochee Trouble” on the word **jucun-di-tá-tis**

(2) How much breath is required to get through “ad extrémum terrae”

(3) At the final “allelúja,” the best course of action seems to be lengthening only the note before the quillisma, **not the neume** before each quillisma, even though this contradicts Schwann modern notation.

Starting pitches:



Mode 3

G Ló- ri- a Pa-tri, et Fí- li- o, et Spi- rí- tu- i San-cto. * Sic- ut e- rat in

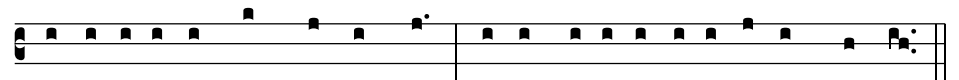
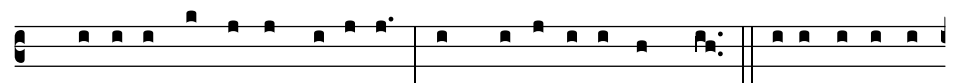
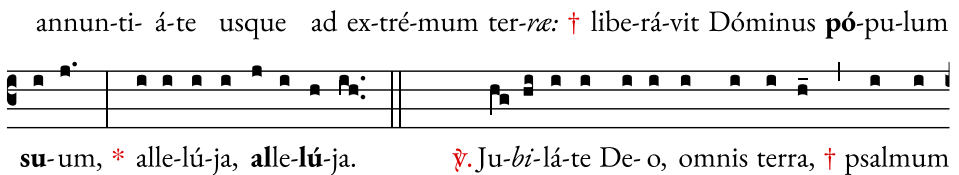
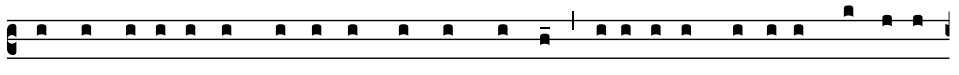
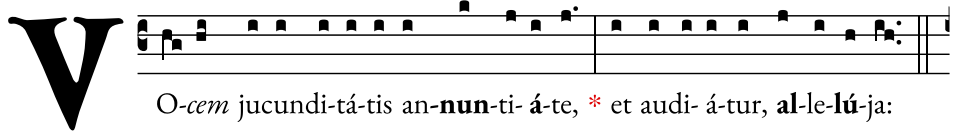
princi- pi- o, et nunc, et semper, et in saé- cu- la saecu- ló- rum. Amen.

As always, the antiphon is repeated.

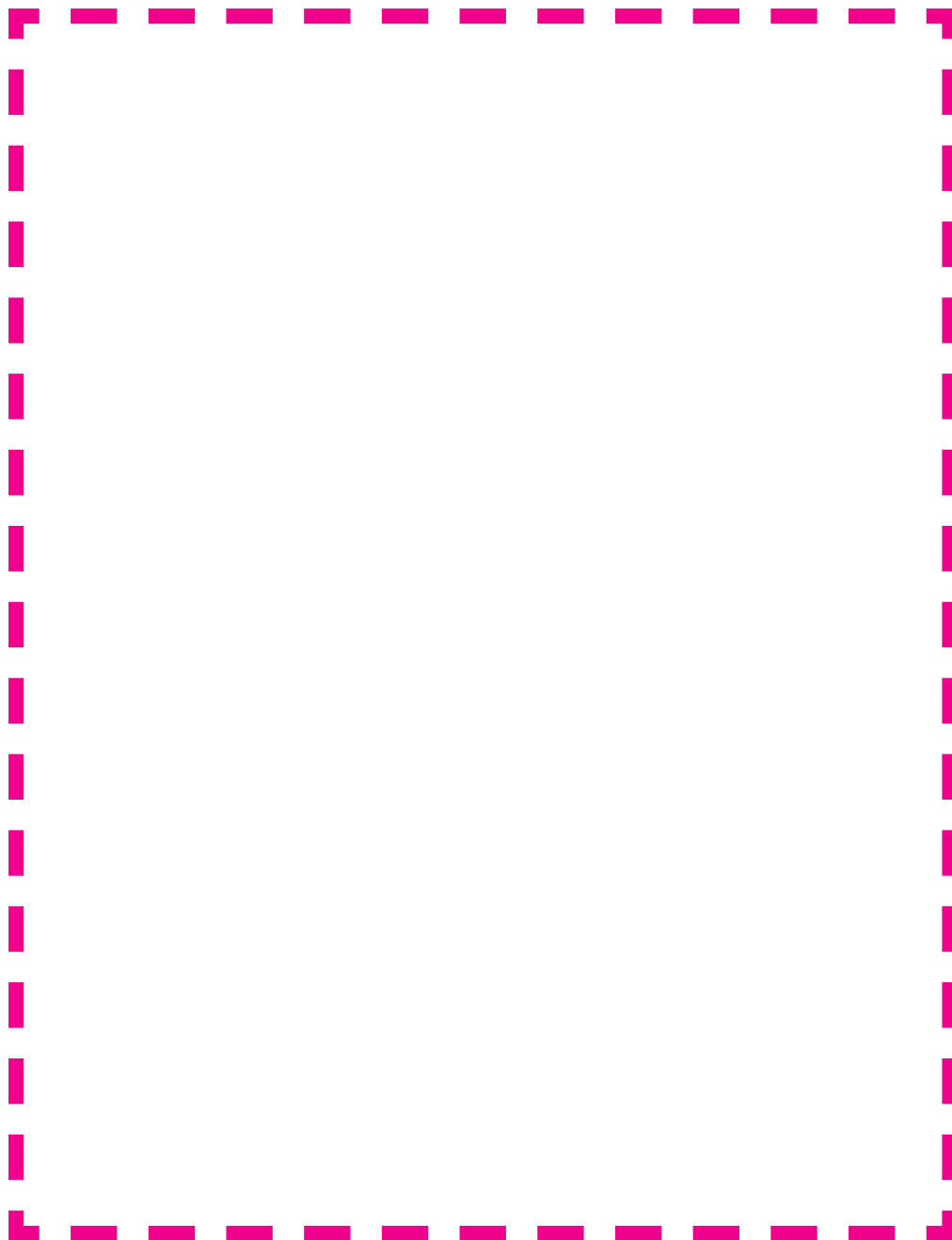


Tone
7c2

Choirs
incapable
of singing
the full
Gregorian
setting w/
excellence
may instead
choose this
Psalm Tone
setting:



OFFERTORY • 5th Sunday after Easter



OFFERTORY. Ps 65: 8-9, 20

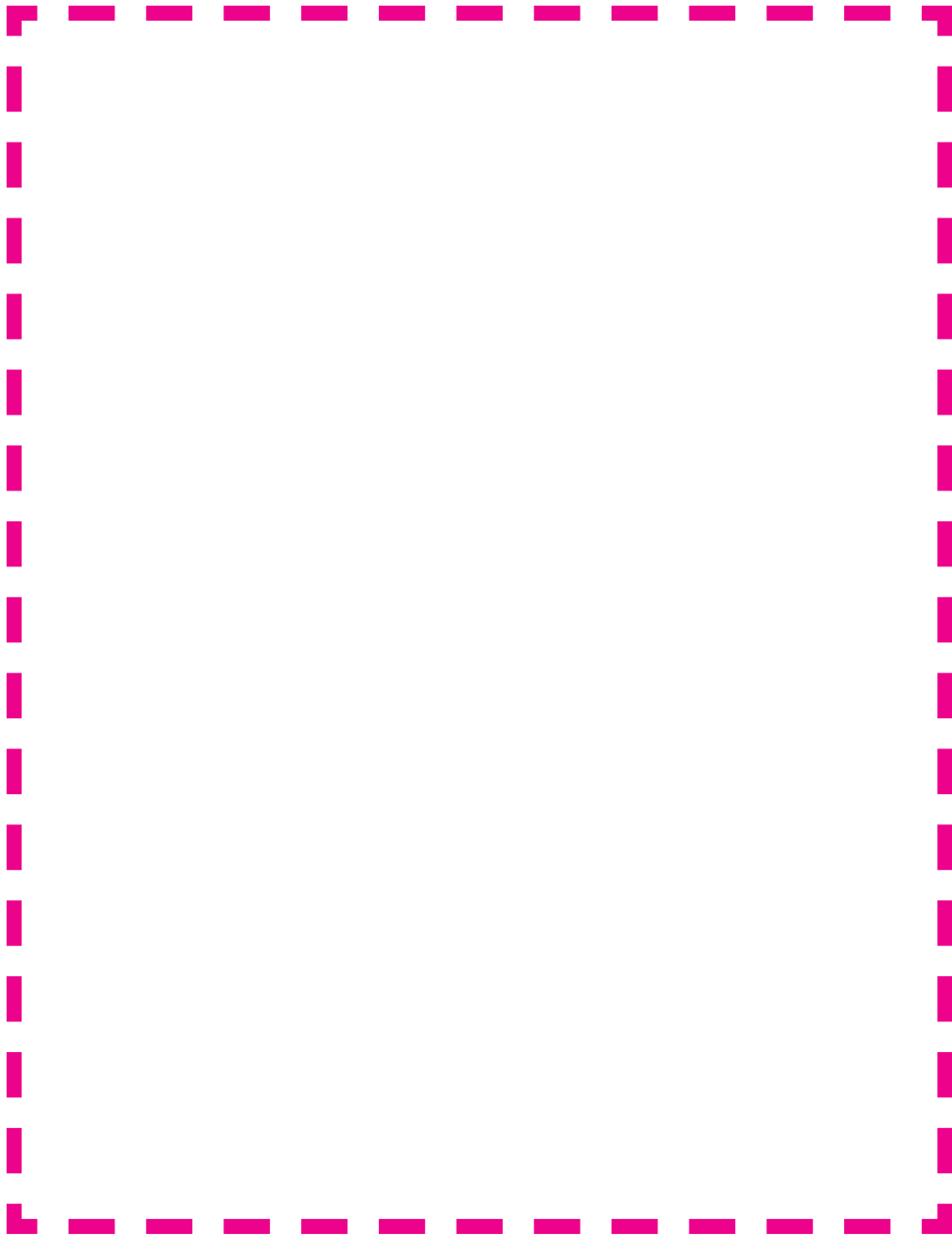
Benedícite, gentes, Dóminum, Deum nostrū, et obaudíte vocem laudis ejus: qui pósuit ánimam meam ad vitam, et non dedit commovéri pedes meos: benedictus Dóminus, qui non amóvit deprecatióem meam et misericórdiam suam a me, allelúja. *ŷ. Jubilate Deo omnis terra, psalmum dicite nómini ejus: date glóriam laudi ejus. ŷ. In*

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. *ŷ. Shout with joy to God, all the earth,*

sing ye a psalm to His name: give glory to His praise. ŷ. 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. ŷ. 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.

multitudine virtútis tuæ mentiéntur tibi inimici tui: omnis terra adóret te et psallat tibi, Altissime. ŷ. Venite et vidéte ópera Dómini: quam terribilis in consiliis super filios hóminum: ad ipsū ore meo clamávi et exsultávi sub lingua mea: propterea exaudivit me Deus et inténdit vocí oratiónis meæ.

COMMUNION • 5th Sunday after Easter



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. *ŷ. Bring up sacrifices,
and come into His courts.*

Cantáte Dómino, allelúja: cantáte Dño
et benedicite nomē ejus: bene nuntiáte
de die in diem salutáre ejus, allelúja,
allelúja. (Ps 95: 8) *ŷ. Tóllite hóstias,
et introíte in átria ejus.*

—COMPIEGNE|862 • Circa 862AD

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.

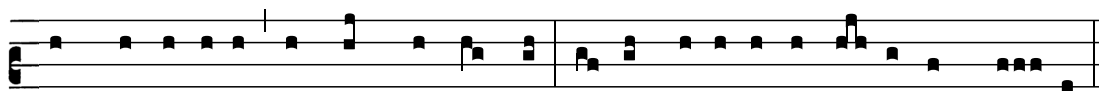


Intr. I.

Ex - áudi, * Dó- mi-ne, vo-cem me- am, qua cla-
má-vi ad te, al-le- lú- ia: ti-bi di-xit cor me- um,
quae-sí-vi vul-tum tu- um, vultum tu- um Dómi-ne re-
quí-ram: ne a- vértas fá-ci- em tu- am a me, al-le-
lú- ia, al-le- lú- ia. *Ps.* Dómi-nus illumi-ná-
ti- o me- a, * et sa-lus me- a: quem timé- bo?



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



in princí-pi- o, et nunc, et semper, et in sǽcu-la sǽ-cu- ló-rum. A-men.

As always, the antiphon is repeated.

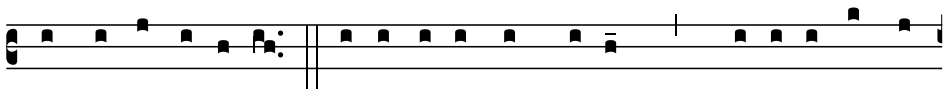


Tone
7c2

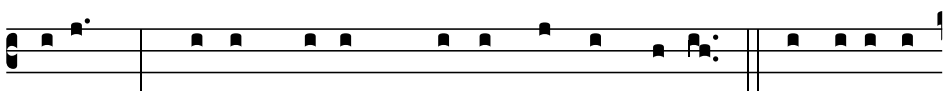
Choirs
incapable
of singing
the full
Gregorian
setting w/
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may instead
choose this
Psalm Tone
setting:



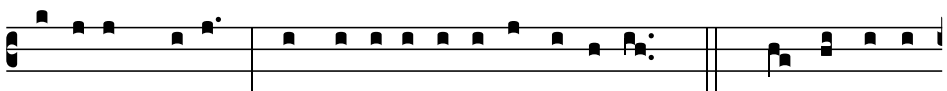
X-á-u-di, Dómine, vo-cem me- am, * qua clamá-vi



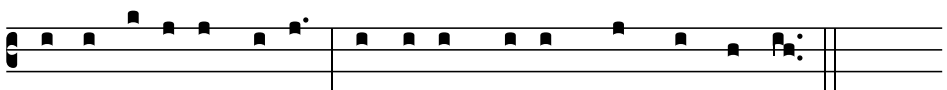
ad te, al-le-lú-ja: ti-bi di-xit cor me- um, † quæ-sí-vi vul-tum



tu-um, * vultum tu-um, Dómi -ne, re-quí-ram: ne avértas



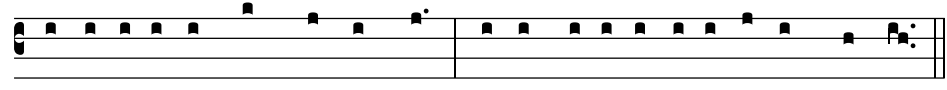
fá-ci- em tu-am * a me, alle-lú-ja, al-le-lú-ja. †. Dó-mi-nus il-



lumi-ná-ti- o me- a * et sa-lus me- a: quem ti-mé-bo?

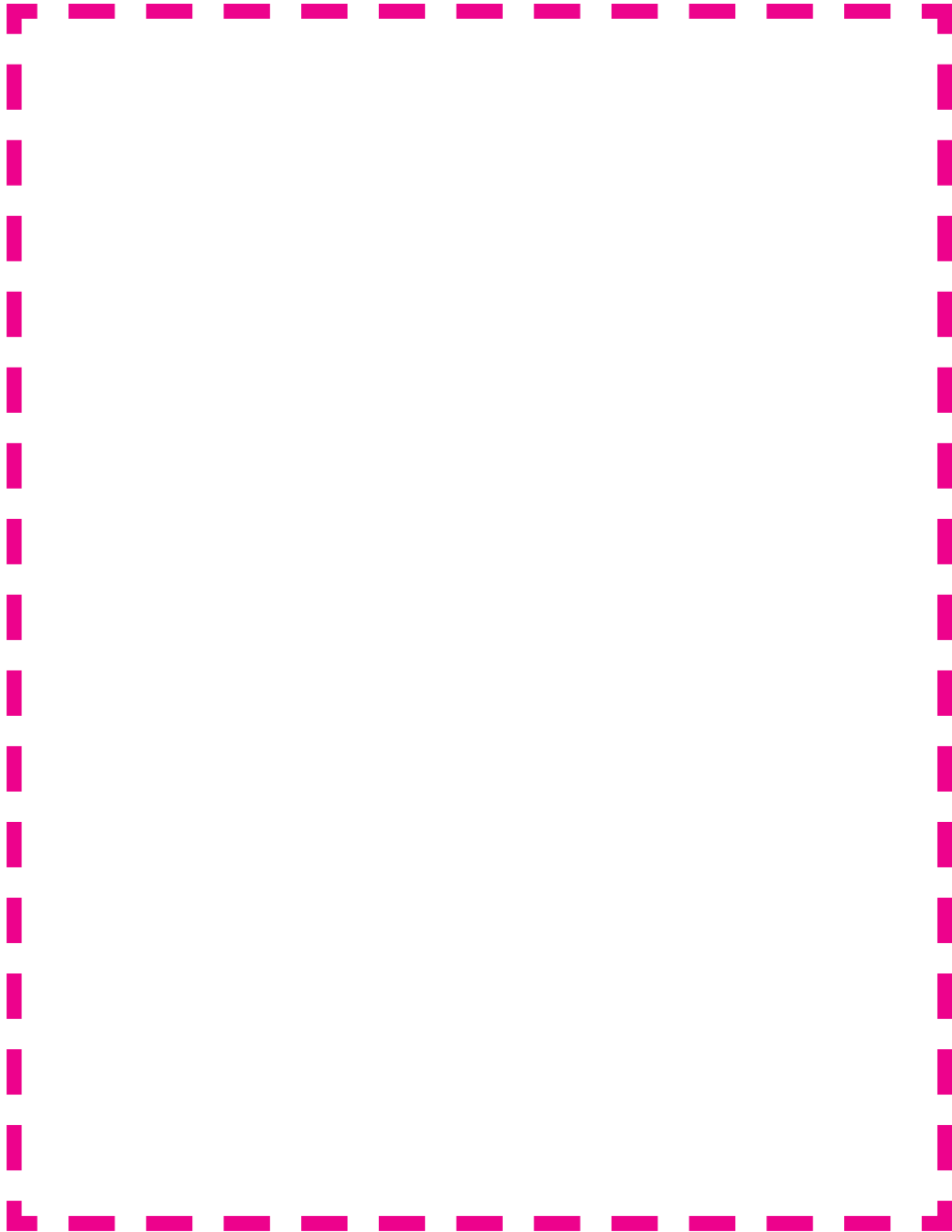


†. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in



princí-pi- o, et nunc, et semper, * et in sǽcu-la sǽ-cu-ló-rum. Amen.

OFFERTORY • Sunday after the Ascension



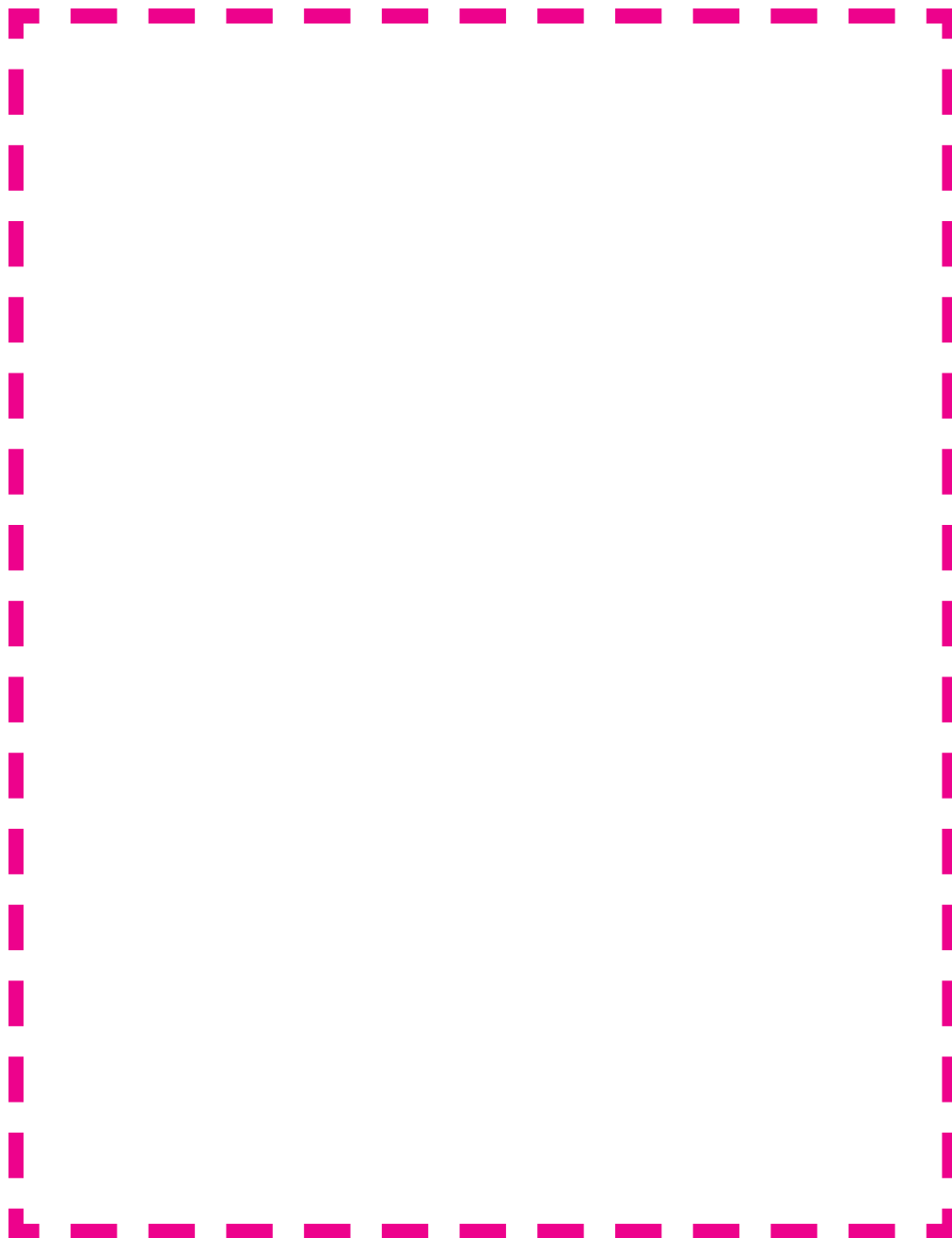
Identical to Ascension Thursday:

Ascéndit Deus in jubilatióne, et Dñs
in voce tubæ, allelúja. ʒ. *Omnes gentes
pláudite mánibus: jubiláte Deo in voce
exsultatiónis. ʒ. Quóniam Dñs summus
terribilis: Rex magnus super omnem
terram. ʒ. Subjécit pópulos nobis: et
gentes sub pédibus nostris.*

OFFERTORY. *Ps 46: 6*

GOD IS ASCENDED in jubilee, and the Lord
with the sound of trumpet. Alleluia. ʒ. *O clap
your hands, all ye nations: acclaim your God
with cries of rejoicing. ʒ. The Lord is high above us,
and worthy of dread; He is the sovereign Ruler of all
the earth. ʒ. He has tamed the nations to our will,
bowed the Gentiles at our feet.*

COMMUNION • Sunday after the Ascension



COMMUNION. *John 17: 12-13, 15*

Pater, cum essem cum eis, ego servábam eos, quos dedisti mihi, allelúja: nunc autem ad te vénio: non rogo, ut tollas eos de mundo, sed ut serves eos a malo, allelúja, allelúja. (Ps 121: 8) *ŷ. Propter fratres meos et próximos meos, loquébar pacem de te.*

—12050CORBIE|853 • Círea 853AD

FATHER, 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. *ŷ. 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.



Intr. VIII.

S pí- ri- tus Dómi- ni *replé- vit orbem ter- rá-
rum, al-le- lú- ia: et hoc quod cón- ti- net ómni-
a, sci- én-ti- am ha-bet vo- cis, al-le- lú- ia,
al-le- lú- ia, al-le- lú- ia. *Ps.* Ex-súrgat De- us,
et dissi-péntur in- i-mí-ci e-jus: * et fú-gi- ant, qui
o-dé-runt e- um, a fá- ci- e e-jus. Gló- ri- a Patri.



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



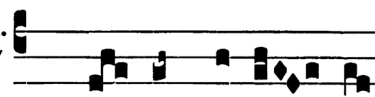
princí-pi- o, et nunc, et semper, et in sæcu-la sæ-cu- ló-rum. A-men.

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)

Intr. VIII.



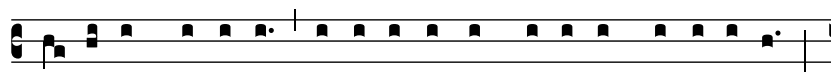
pí- ri- tus Dómi- ni



Tone

7c2

Choirs
incapable
of singing
the full
Gregorian
setting w/
excellence
may instead
choose this
Psalm Tone
setting:



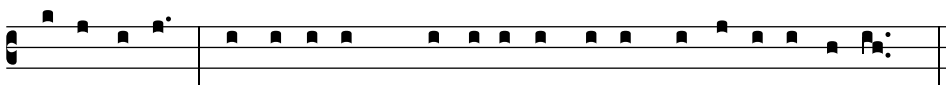
Pí- ri-tus Dómi-ni replé-vit orbem terrá-rum, al-le-lú-ja: †



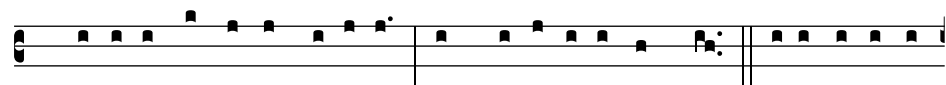
et hoc quod cón-ti-net ó-mni- a, * sci- énti- am habet vo-cis, al-le-lú-



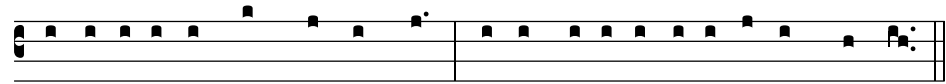
ja, al-le-lú-ja, al-le-lú-ja. Verse: Ex-súr-gat De- us, et dissi-péntur in-i-



-mí- ci e- jus: * et fú-gi- ant, qui odé-runt e- um, a fá-ci- e e- jus.



Ț. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i Sancto. Sicut e-rat in

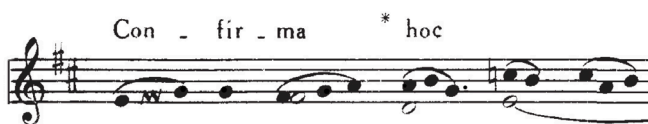


princí-pi- o, et nunc, et semper, * et in sæcu-la sæ-cu-ló-rum. Amen.

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.

C on-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 fír - ma * hoc

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

Offert. Mod. IV.

Con - fír - ma * hoc De - us, quod o - - -

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

Offert.
IV.

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- lú- ia.

Tone 4A

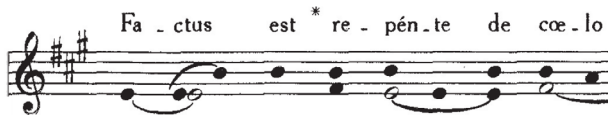
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:

On-*fír*-ma hoc, De- us, quod ope-*r*á-tus es in no-*bis*: †
a templo tu- o, quod est *in Je-rú*-sa-lem, * ti-bi óffe-*r*ent re-*g*es
múne-*ra*, *alle-lú*-ja.

COMMUNION • Pentecost Sunday

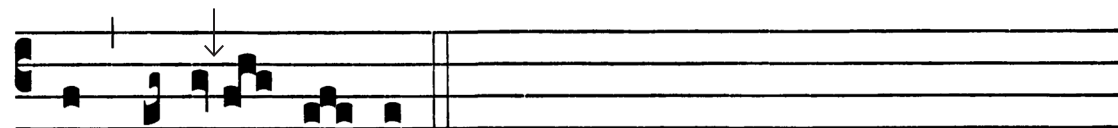
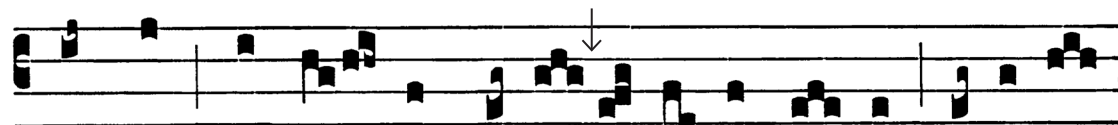
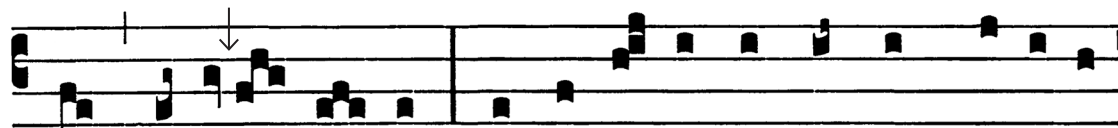
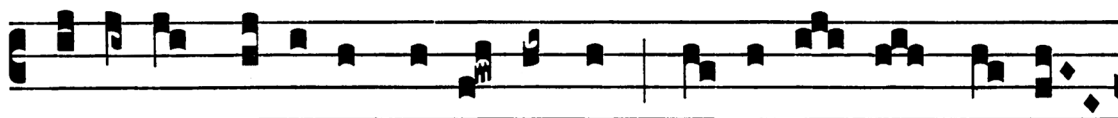
DOMINICA PENTECOSTES • Also called “Whit Sunday”

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.

F



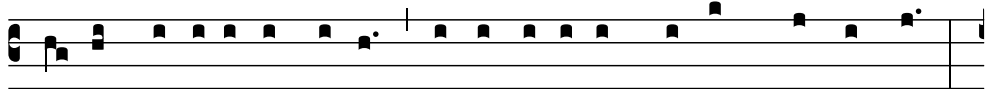
For purposes of comparison, below shows how the **MMV** in the word “magnália” is treated by Max Springer (1912), Monsignor Nekes (1910), Father Mathias (1909), and the modern notation Schwann edition (1909) all observe the **MMV**. Dr. Peter Wagner—probably due to sloppiness—does not.



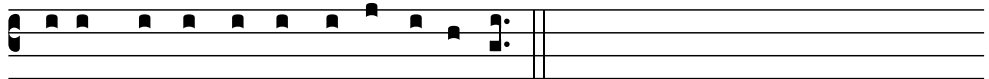
Extra Verses. The following “extra” verses are recommended by DE MUSICA SACRA (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the SAINT EDMUND CAMPION MISSAL (*Sophia Press Institute*). These optional verses come from NARBONNE|1033 • Circa 1033AD
(Acts 2: 3) ȳ. 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.**

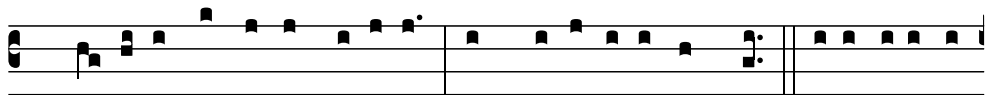
Tone
7d



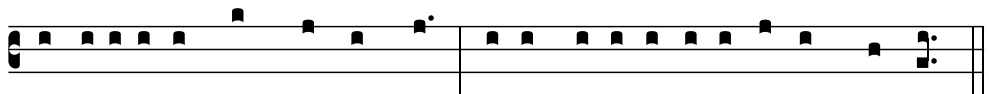
ȳ. Et *ap*-pa-ru-é-runt il-*lis* † disper-tí-tæ linguæ **tamquam i**-gnis, *



sedítque supra síngu-**los** e- **ó**-rum.



ȳ. Gló-*ri*- a **Pa**-tri, et **Fí**-li- o, * et Spi-rí-tu- i **San**cto. Sicut erat in



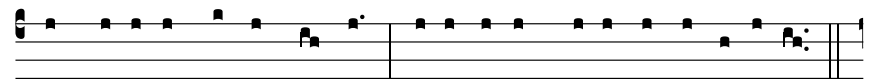
príncípi- o, et **nunc**, et **semper**, * et in sæcu-la sæcu-**ló**-rum. Amen.



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

F

A-ctus est repén-te de cælo so-nus, † tamquam adveni-én-

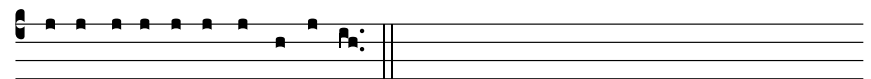


Tone 3a

tis spí-ri-tus **ve**-he-**mén**-tis, * ubi e-rant sedéntes, al-*le*-**lú**-ja:



et replé-ti sunt omnes **Spí**-ri-tu **San**cto, * loquéntes magná-li- a



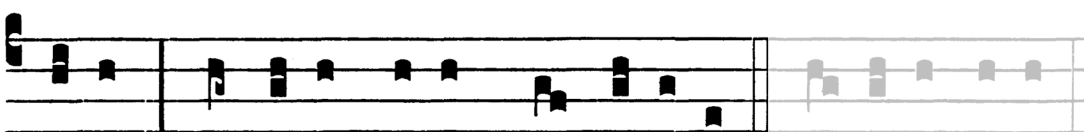
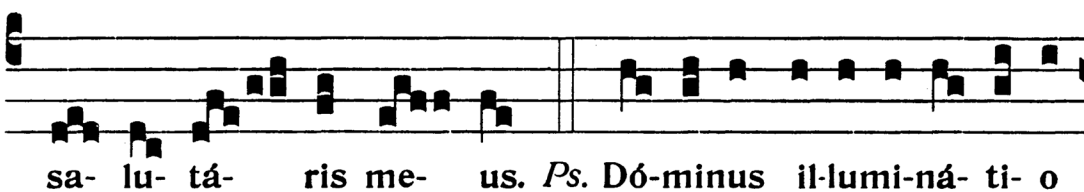
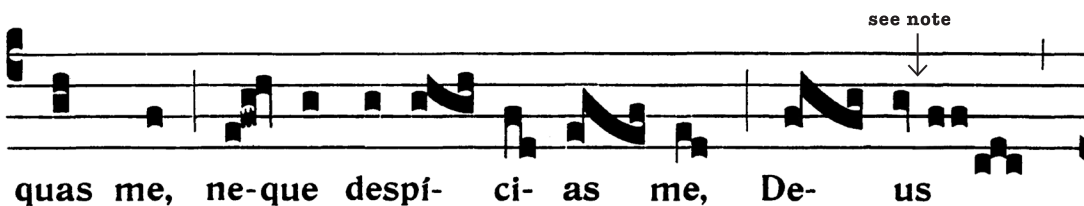
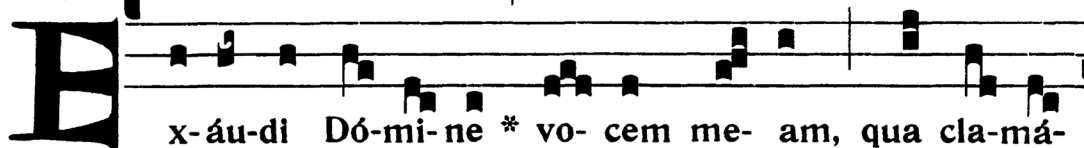
De- i, alle-lú-ja, al-*le*-**lú**-ja.

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? *Ÿ.* Glory.



Intr. IV.



me-a, * et sa-lus me-a: quem timé-bo? Gló-ri-a Patri.

GUILLAUME IV



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 Pontificiæ Gregorianæ 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:

EX-áu-di, Dómi-ne, vo-cem me- am, † qua cla-má-vi

ad te: * adjú-tor me- us esto, ne de-re-lín-quas me, neque de-

spí-ci- as me, * De- us, sa-lu-tá-ris me- us. †. Dó-mi-nus il-

lumi-ná-ti- o me- a * et sa-lus me- a, quem ti-mé-bo?

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

prínci-pi- o, et nunc, et semper, * et in sá-cu-la sá-cu-ló-rum. Amen.

OFFERT. • DOMINICA V. POST PENTECOSTEN

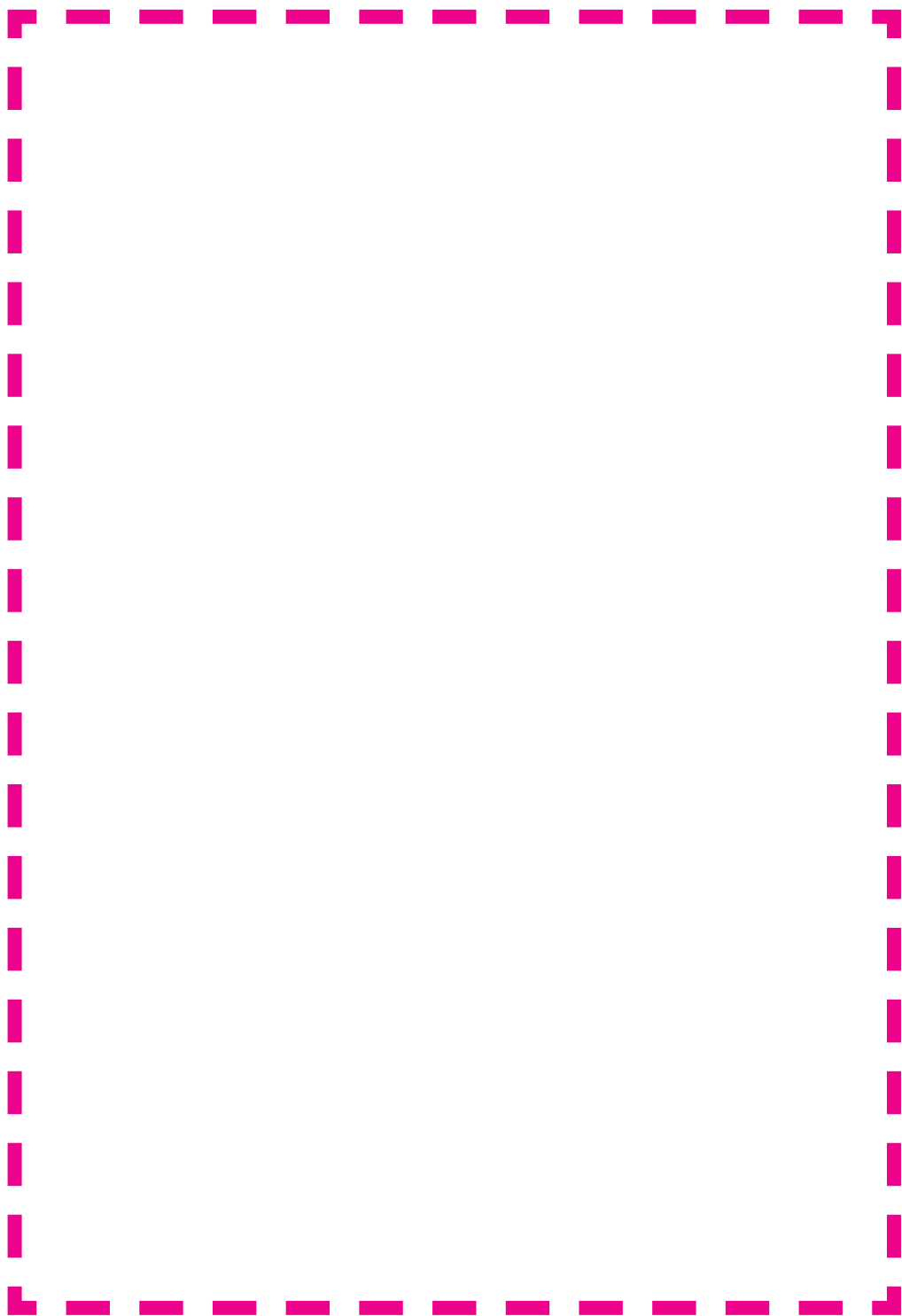
Offertory. (Ps 24: 15-16) UpZZZZZZZZ



OFFERTORY. Ps 15: 7, 8

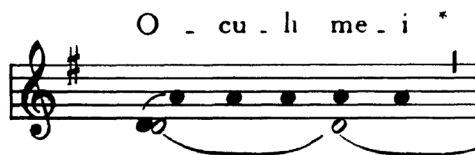
Benedicam Dóminum, qui tríbuit
mihi intelléctum: providébam Deum
in conspéctu meo semper: quóniam
a dextris est mihi, ne commóvear.
ꝫ. *Consérva me, Dómine, quóniam
in te sperávi: ego dixi: Deus meus
es tu: Dóminus pars hæreditátis
meæ. ꝫ. Notas fecisti mihi vias vitæ,
adimplébis me lætítia cum vultu tuo:
et delectatiónes in délixtera tua usque
in finem.*

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.
ꝫ. *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. ꝫ. 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.*



COMM. • DOMINICA V. POST PENTECOSTEN

Communion. (Ps 24: 15-16) UpZZZZZZZZ



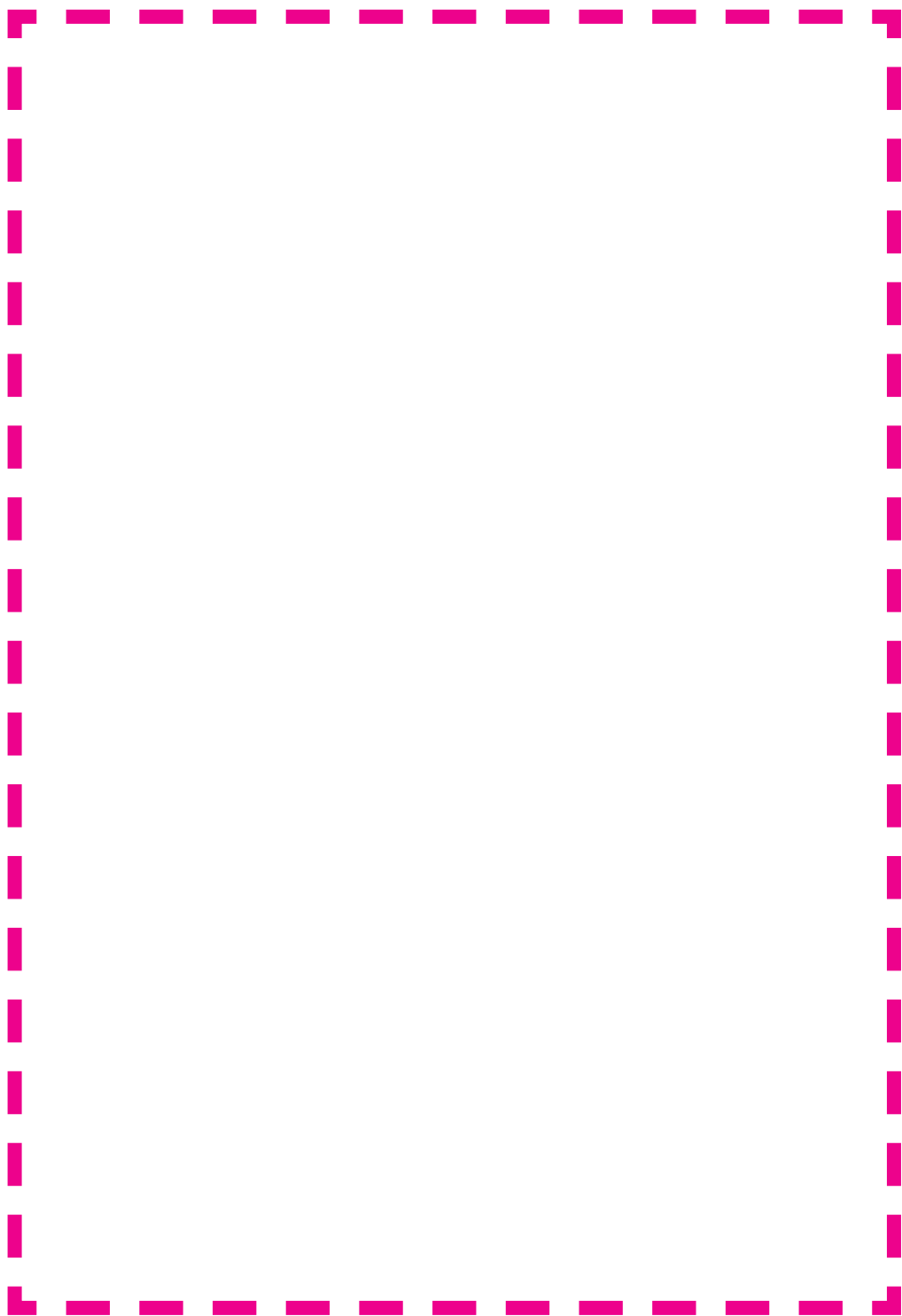
COMMUNION. Ps 26: 4

Unam pétii a Dómino, hanc requi-
ram: ut inhábitem in domo Dómini
ómnibus diébus vitæ meæ.

(Ps 26: 3b) ꝥ. *Si exsúrgat advérsum
me prælium, in hoc ego sperábo.*

—495|STEVEN|1128 • Circa 1128AD

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. ꝥ. *Though an armed
onset should threaten me, still I would not lose my
confidence.*



INTROIT • DOMINICA VI. POST PENTECOSTEN

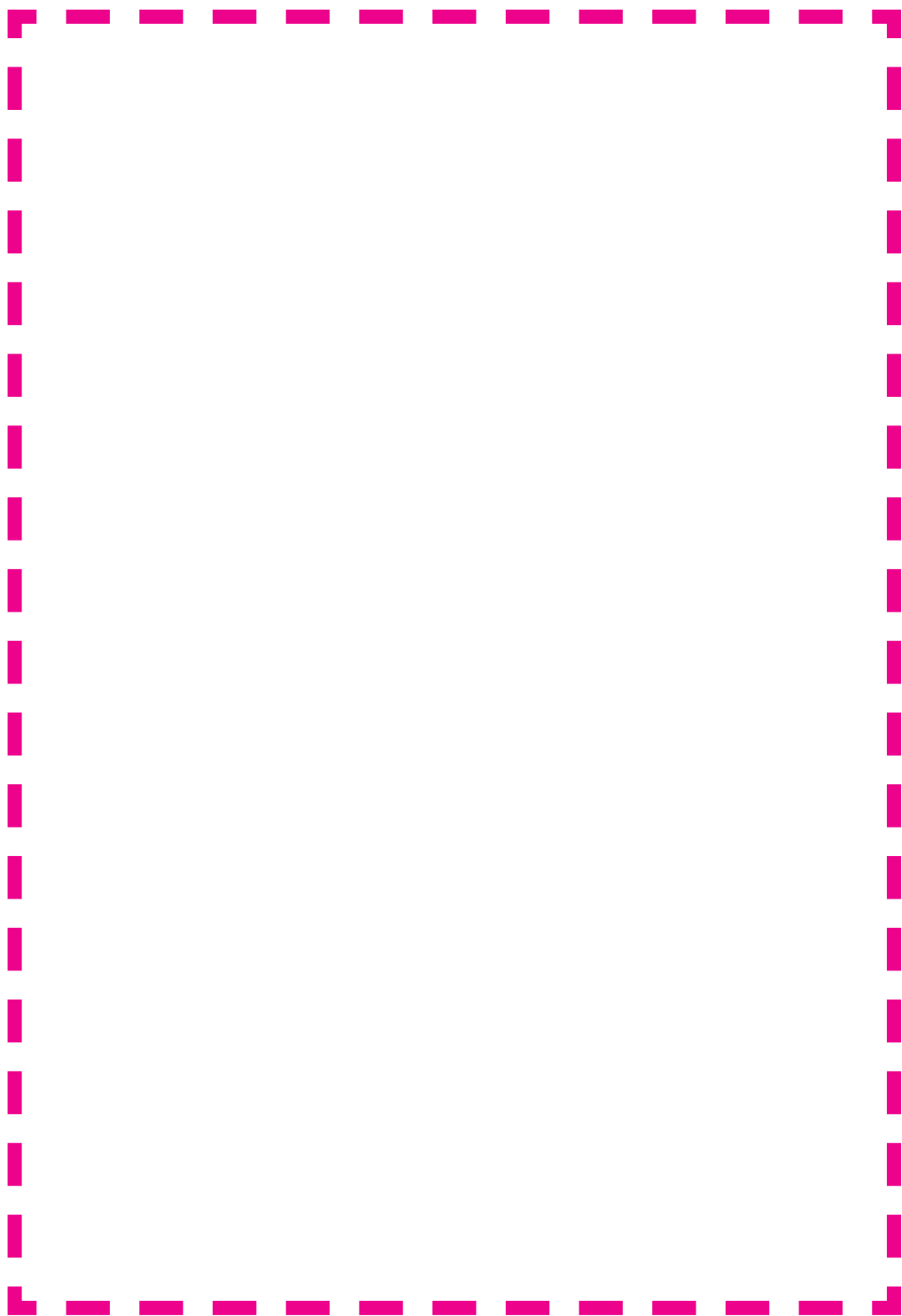
Introit. (Ps 26: 7, 9) HeaZZZZZZZZ



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. *ŷ. Glory.*

Dóminus fortitúdo plebis suæ, et protéctor salutárium Christi sui est: saluum fac pópulum tuum, Dómine, et bédedic hereditáti tuæ, et rege eos usque in sáeculum. ŷ. Ad te, Dómine, clamábo, Deus meus, ne síleas a me: ne quando táceas a me, et assimilábor descendéntibus in lacum. ŷ. Glória Patri.



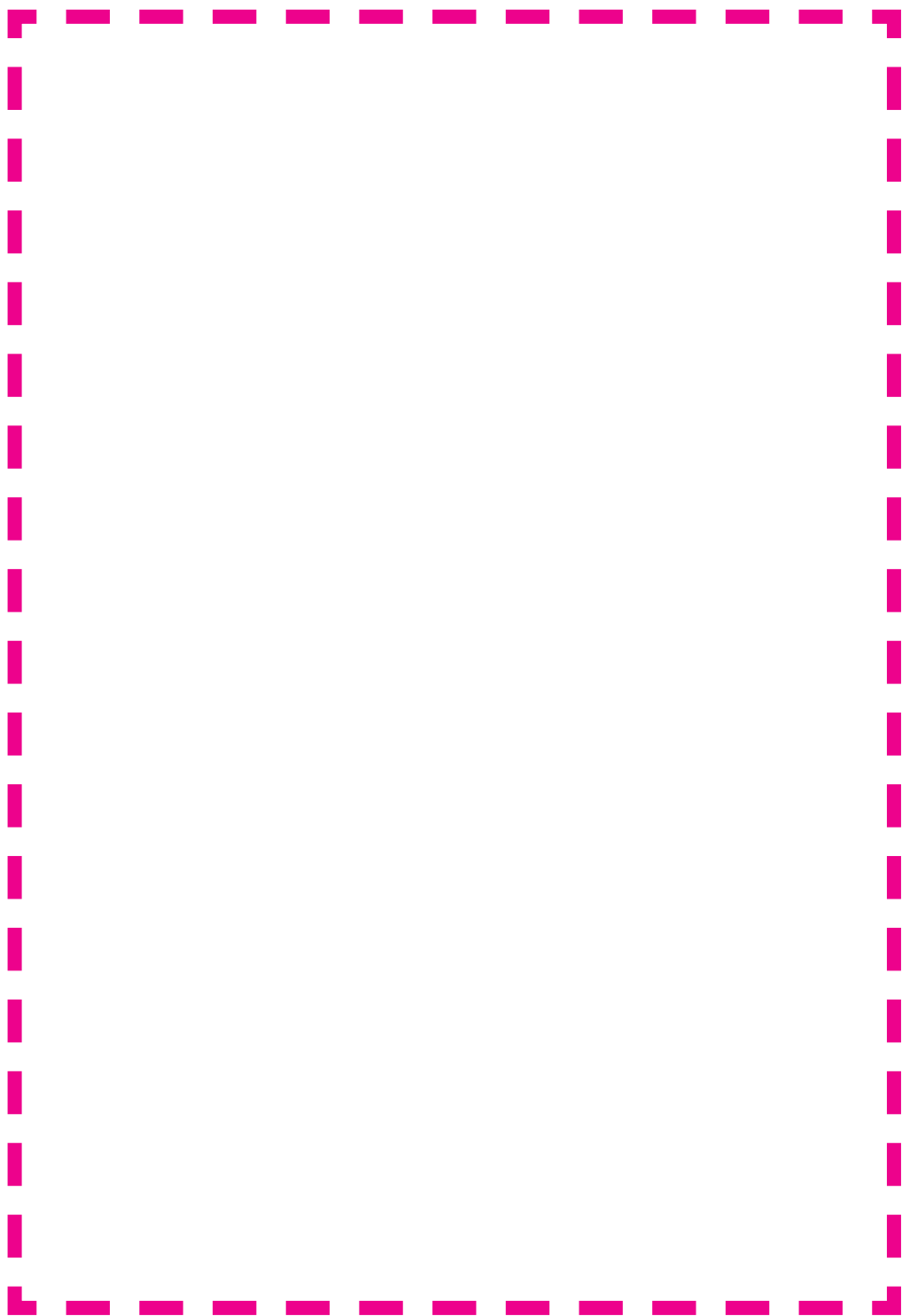
OFFERT. • DOMINICA VI. POST PENTECOSTEN

Identical to Sexagesima Sunday:

Pérfice gressus meos in sémitis tuis,
ut non moveántur vestígia mea: in-
clína aurem tuam, et exáudi verba
mea: mirífica misericórdias tuas, qui
salvos facis sperántes in te, Dómine.
✠. *Exáudi, Dómine, justítiam meam,
inténde deprecatióem meam: áuri-
bus pèrcipe oratióem meam. ✠. Cu-
stódi me Dómine ut pupillam óculi,
sub umbra alárum tuárum prótege
me: éripe me Dómine ab ímpio. ✠. Ego
autem cum justítia apparébo in
conspéctu tuo: satiábor, dum manifestá-
bitur glória tua.*

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.*



COMM. • DOMINICA VI. POST PENTECOSTEN

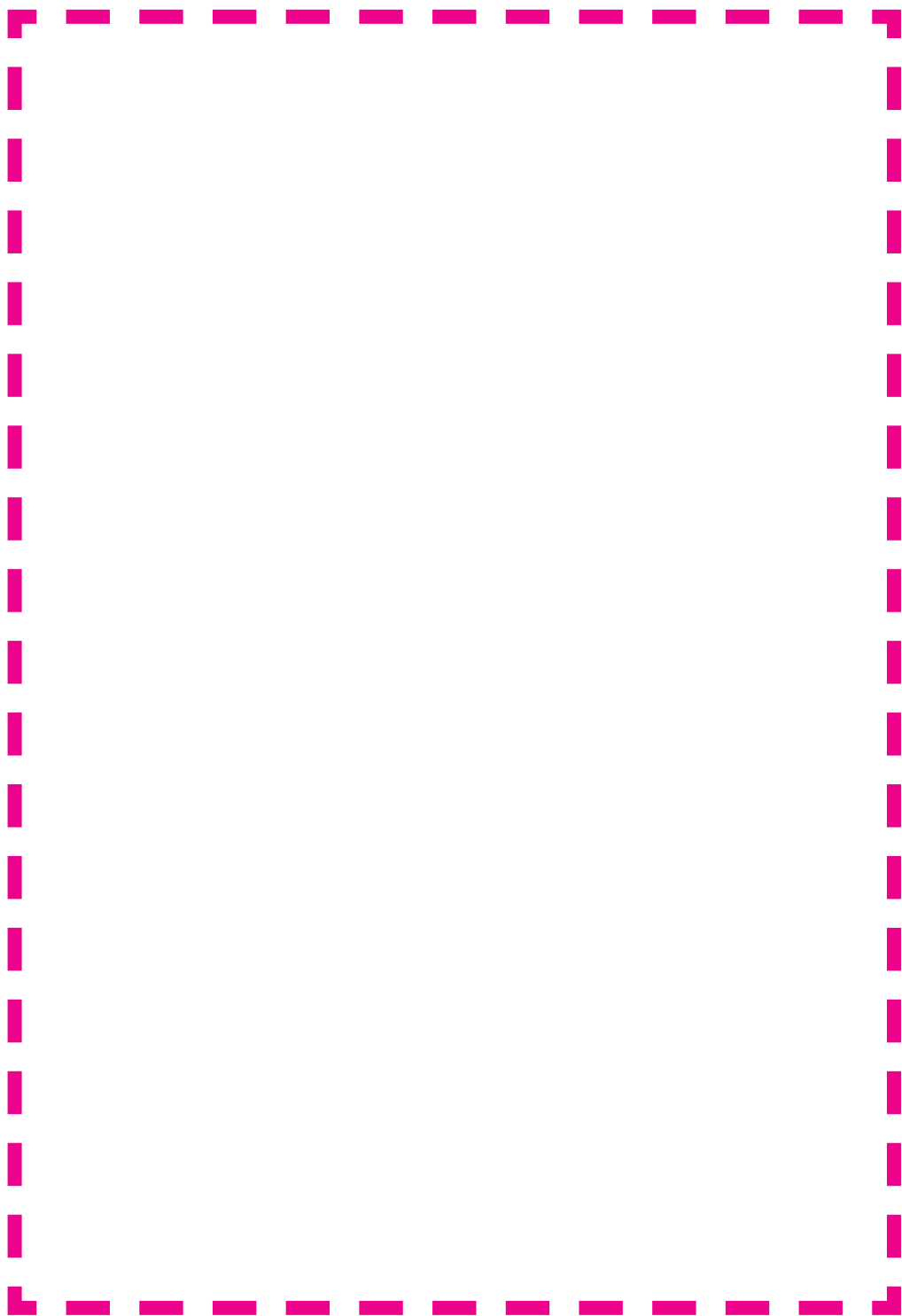
COMMUNION. *Ps 26: 6*

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

Circuibō et immolābo in tabernāculo
ejus hóstiam jubilatiōnis: cantābo et
psalmum dicam Dómino.

(Ps 26: 1) *Dóminus illuminátio mea,
et salus mea: quem timébo? ŷ. Dóminus
protéctor vitæ meæ: a quo trepidābo?*

—BAMBERG6Lit[905 • Circa 905AD



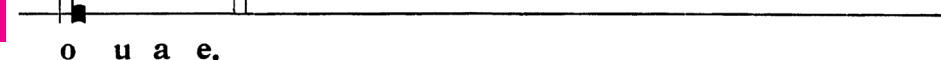
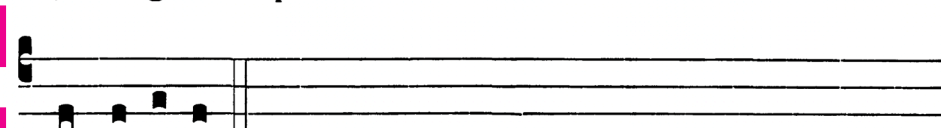
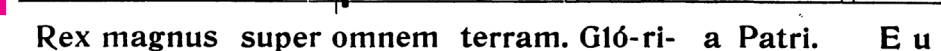
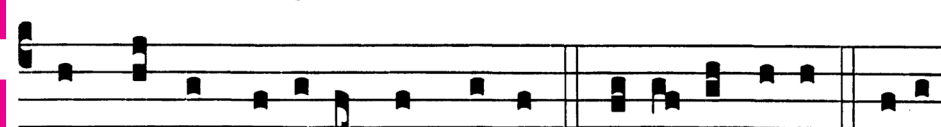
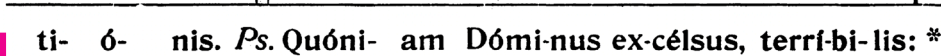
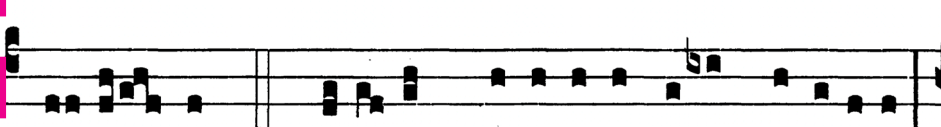
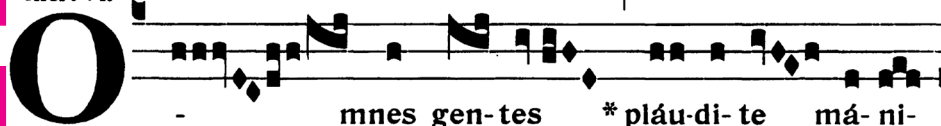
INTROIT • DOMINICA VII. POST PENTECOSTEN

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. *ŷ.* Glory.



DOMINICA VII. POST PENTECOSTEN.

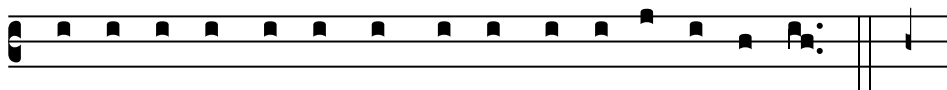
Intr. VI.



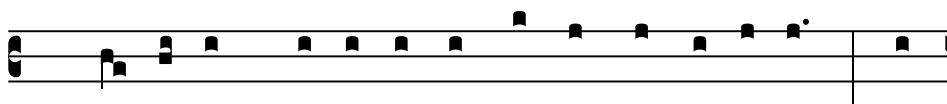


Tone
7c2

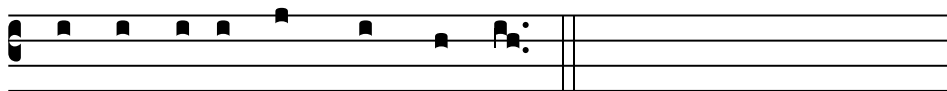
Choirs
incapable
of singing
the full
Gregorian
setting w/
excellence
may instead
choose this
Psalm Tone
setting:



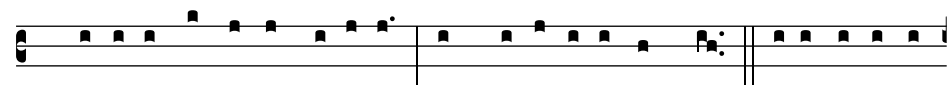
ju-bi- lá- te De- o in vo-ce exsul-ta- ti- ó-nis.



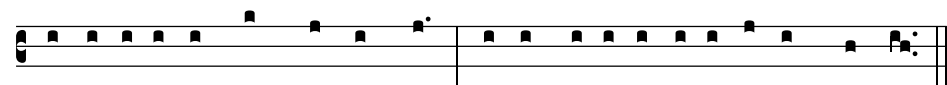
Ÿ. Quo- *ni*- am Dómi-nus ex-**cél**-sus, ter-**rí**-bi- lis: * Rex



magnus super o-mnem **ter**-ram.



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



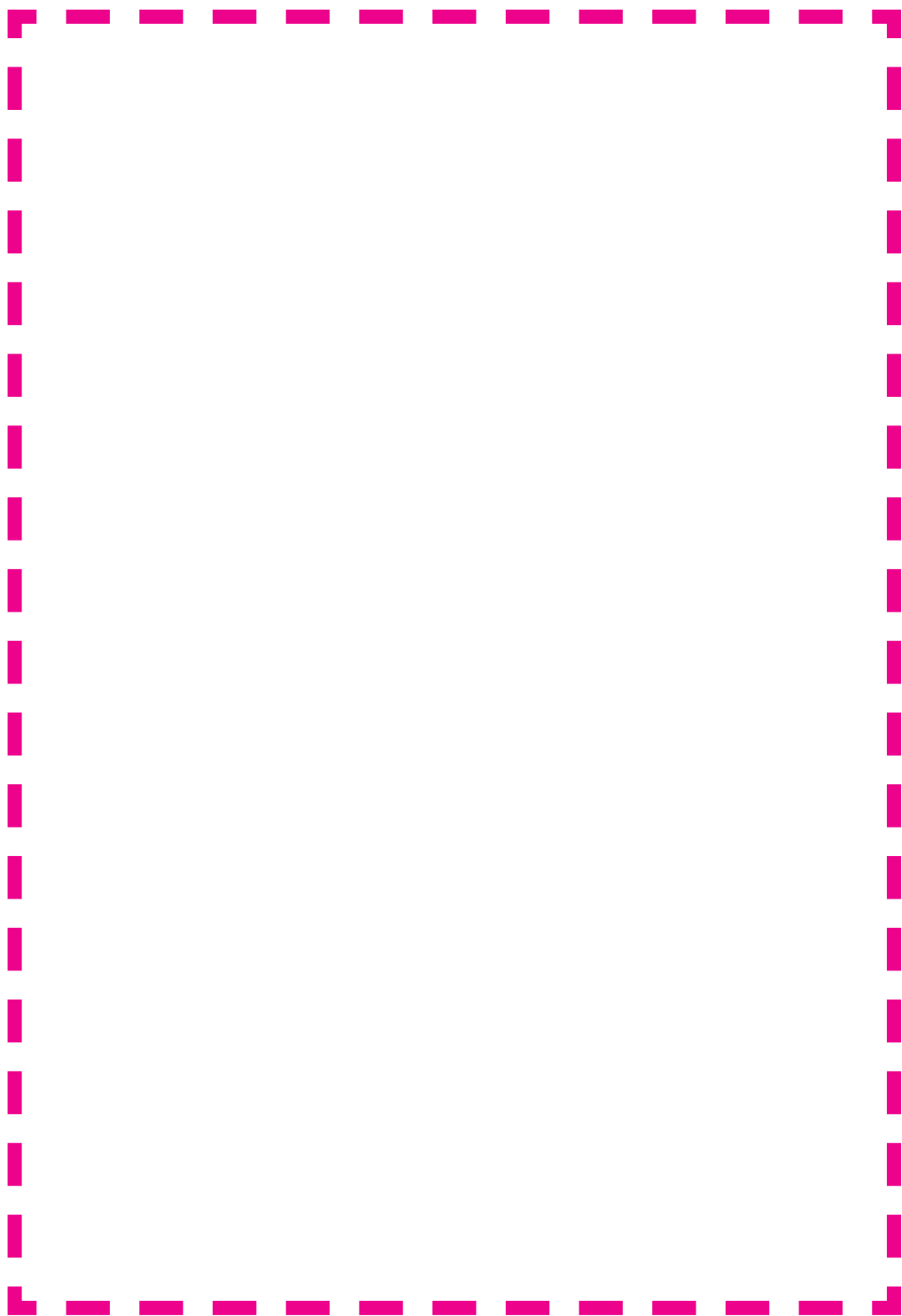
prínci-pi- o, et **nunc**, et **semper**, * et in sácu-la sácu-**ló**-rum. Amen.

OFFERT. • DOMINICA VII. POST PENTECOSTEN

OFFERTORY. *Dan 3: 40*

Sicut in holocaustis arietum et taurorum, et sicut in milibus agnorum pinguium: sic fiat sacrificium nostrum in conspectu tuo hodie, ut placeat tibi: quia non est confusio confidentibus in te, Domine. *℟. Et nunc sequimur in toto corde et timemus te et quærimus faciem tuam, Domine: ne confundas nos, sed fac nobis juxta mansuetudinem tuam et secundum multitudinem misericordiæ tuæ.*

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.*

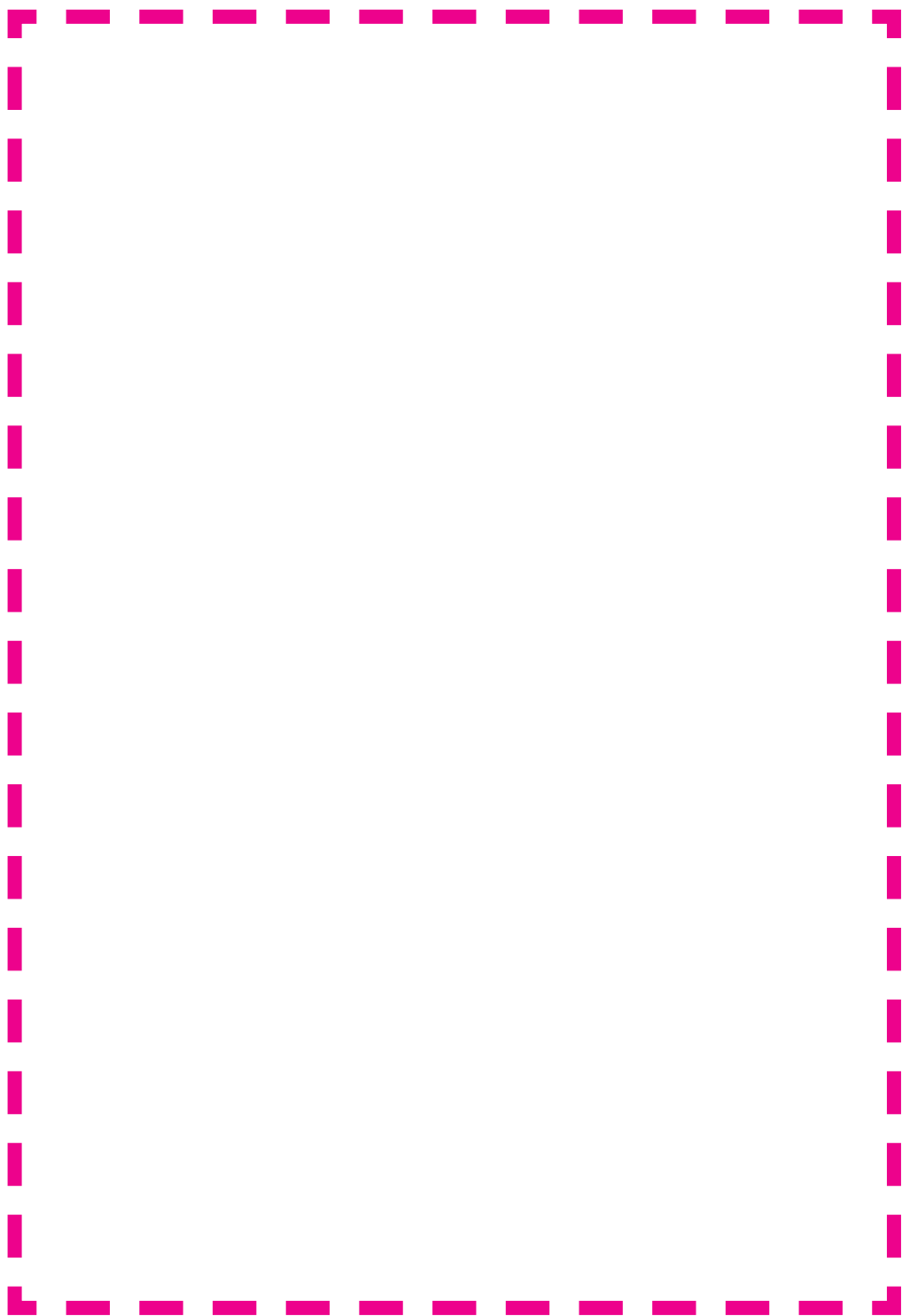


COMM. • DOMINICA VII. POST PENTECOSTEN

COMMUNION. *Ps 30: 3*

BOW DOWN THINE EAR, make haste to deliver me. *ŷ. In Thee, O Lord, have I hoped, let me never be confounded: deliver me in Thy justice. ŷ. Be Thou unto me a God, a protector, and a house of refuge, to save me.*

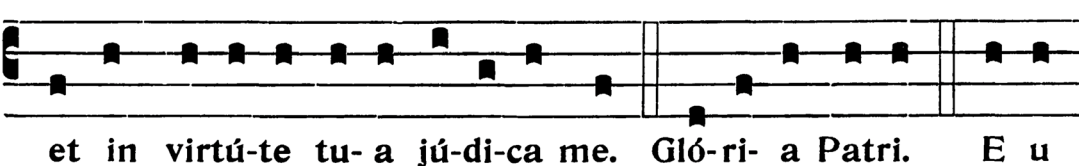
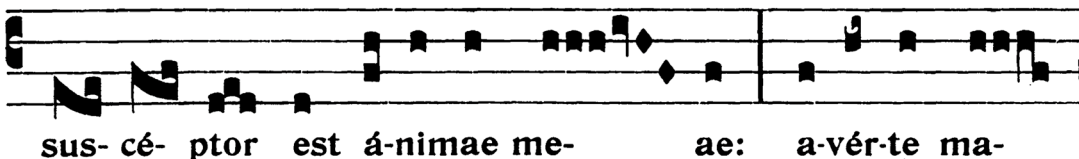
Inclina aurem tuam, accélera, ut erípias me. (Ps 30: 2, 3b) ŷ. In te, Dómine, sperávi, non confúndar in ætérnum; in justítia tua libera me. ŷ. Esto mihi in Deum protectórem, et in domum refúgii, ut saluum me fácias. —StMAUR|1079 • Circa 1079AD



INTROIT • DOMINICA IX. POST PENTECOSTEN

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.

Intr. V.



GUILLAUME V



Ló-ri- a Patri, et Fí-li- o, et Spi-rí-tu- i Sancto. * Sicut e-rat in



prínci-pi- o, et nunc, et semper, et in sá-cu-la sæcu-lórum. Amen.



Tone

7c2

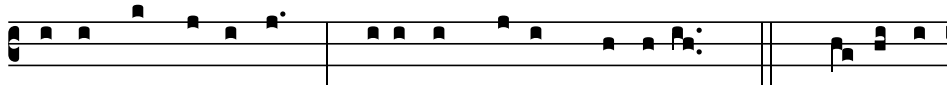
Choirs
incapable
of singing
the full
Gregorian
setting w/
excellence
may instead
choose this
Psalm Tone
setting:



C-æ, De- us **ad-ju-vat** me, * et Dóminus suscéptor est



á-nimæ **me-æ**: avérte ma-la inimi-cis me-*is*, † et in ve-ri-tá-te tu-



a di-spér-de il-los, * protéctor **me- us**, Dómine. verse ̎. De- *us*, in



nómine tu-o **sal-vum me** fac: * et in virtúte tu-a **lí-be-ra** me.



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



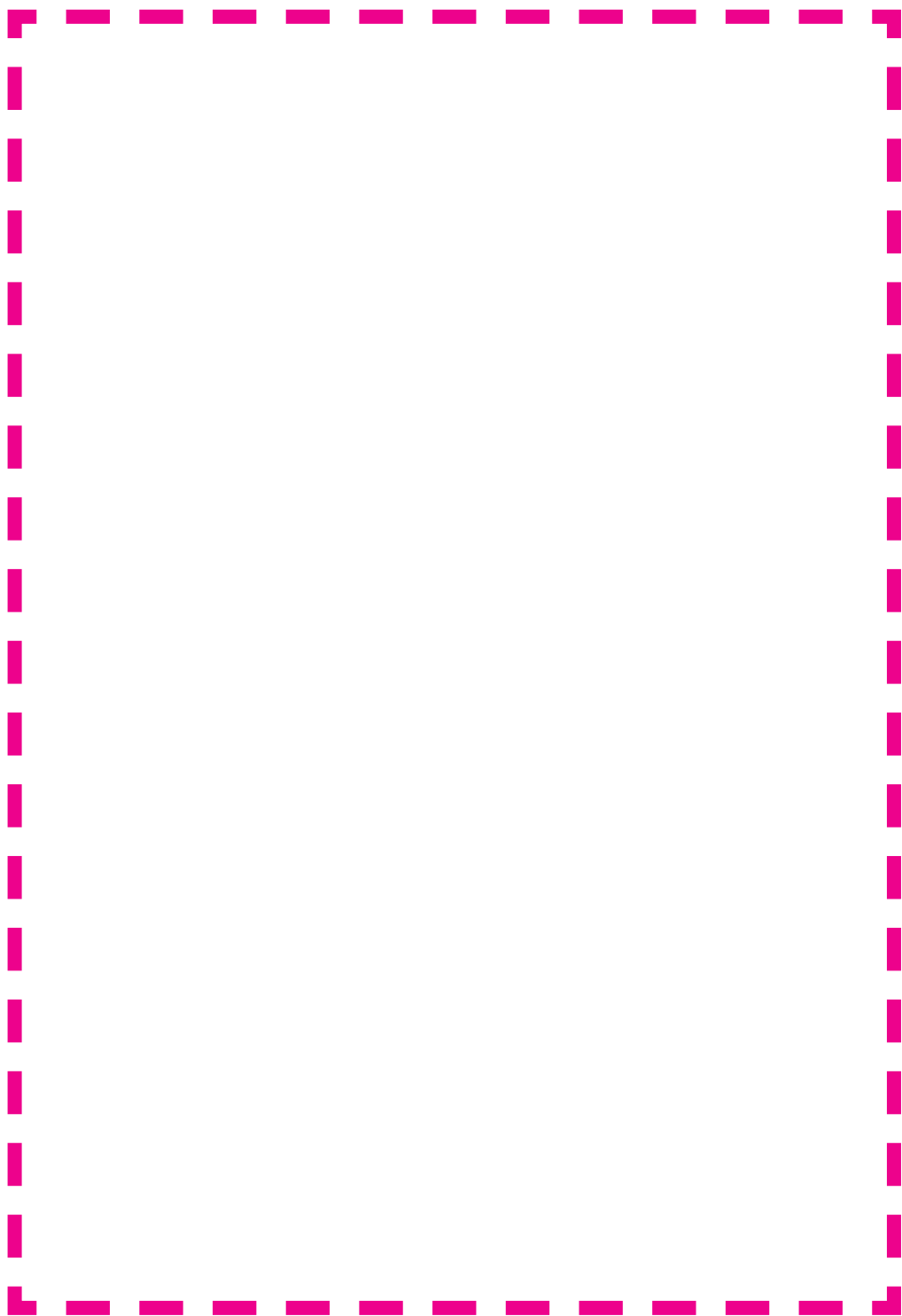
prínci-pi- o, et **nunc**, et **semper**, * et in sá-cu-la sæcu-**ló**-rum. Amen.

OFFERT. • DOMINICA IX. POST PENTECOSTEN

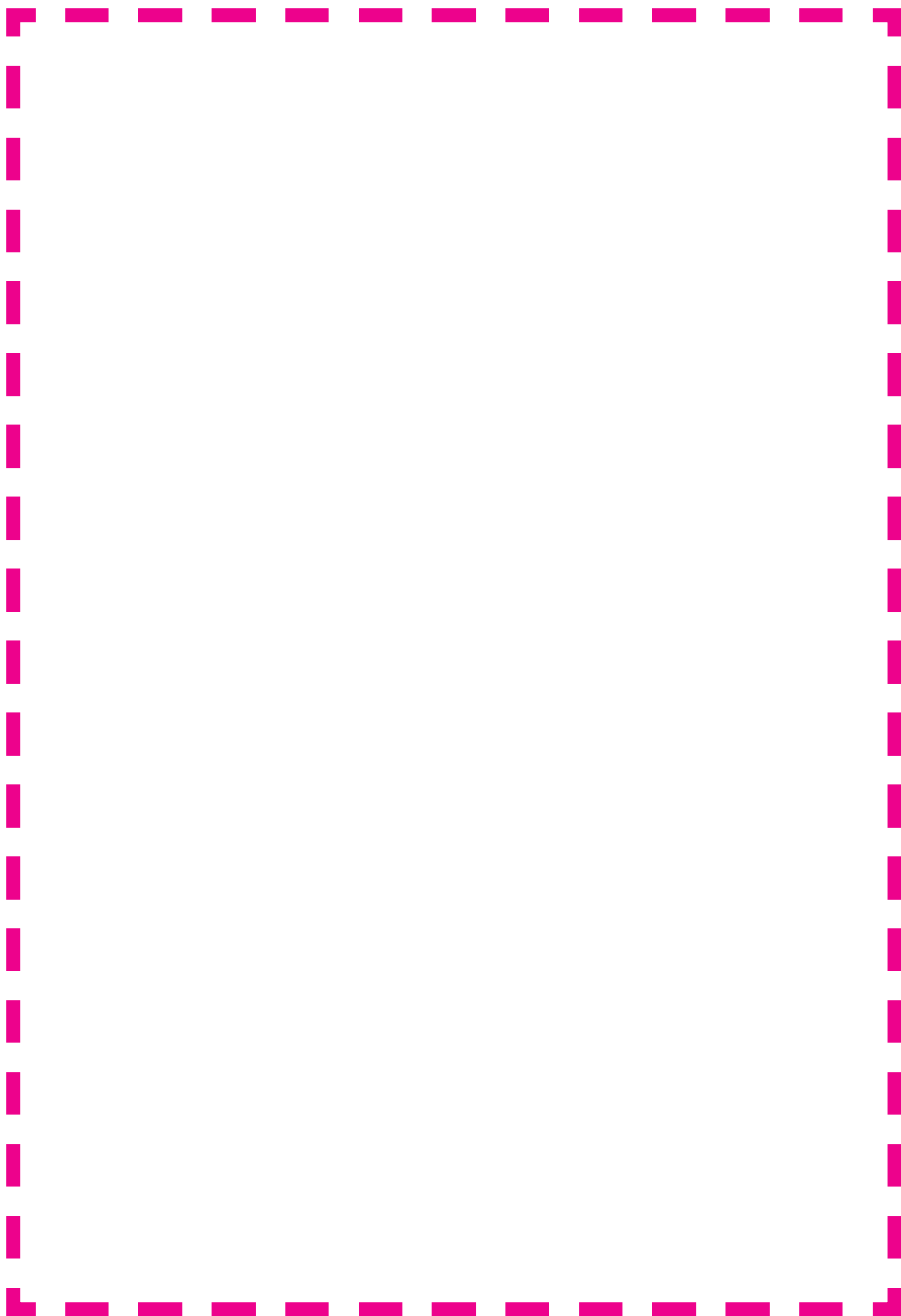
OFFERTORY. Ps 18: 9, 10, 11, 12

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.*

Justitiæ Dómini rectæ, lætificántes corda, et judícia ejus dulcióra super mel et favum: nam et servus tuus custódit ea. *℟. Præcéptum Dómini lúcidum illúminans óculos: timor Dei sanctus pérmanet in sæculum sæculi: judícia Dómini vera. ℣. Et erunt, ut compláceant elóquia oris mei et meditátio cordis mei in conspéctu tuo semper.*



COMM. • DOMINICA IX. POST PENTECOSTEN



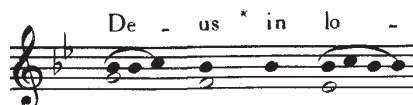
COMMUNION. *John 6: 57*

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.*

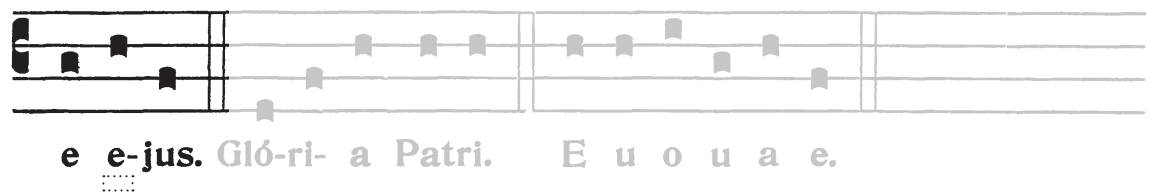
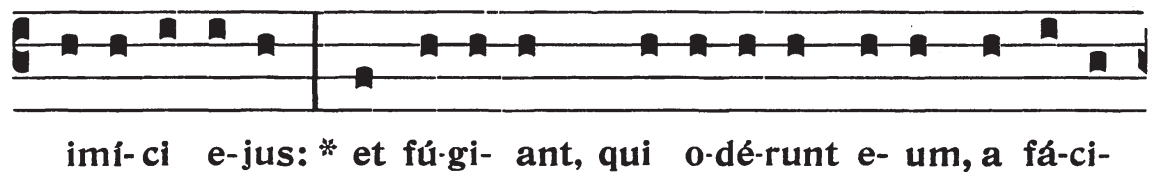
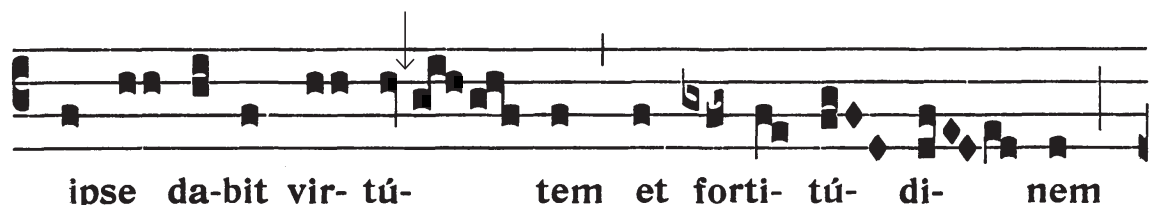
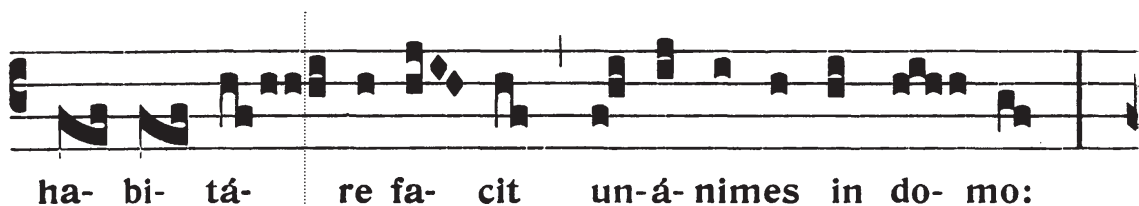
Qui manducat meam carnem et bibit
meum sanguinem, in me manet et ego
in eo, dicit Dóminus. (Jn 6: 52) ¶. *Pa-
nis quem ego dabo, caro mea est pro
mundi vita.* —4951STEVEN|1128 • Circa 1128AD

INTROIT • DOMINICA XI. POST PENTECOSTEN

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.

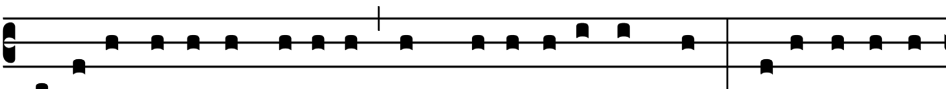


Intr. V.

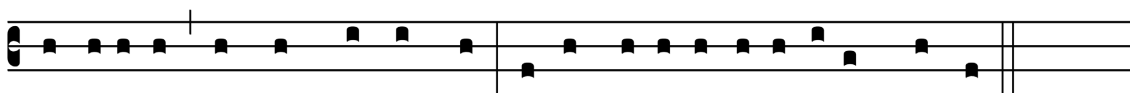


Interpretation. The only "discrepancy" is that some double the Trochee in Mode 5 Ps Tn (e.g. Mathias + Wagner + Springer).

GUILLAUME V



Ló-ri- a Pa-tri, et Fí-li- o, et Spi-rí-tu- i Sancto. * Sicut e-rat in



príncí-pi- o, et nunc, et semper, et in sá-cu-la sá-cu-ló-rum. Amen.

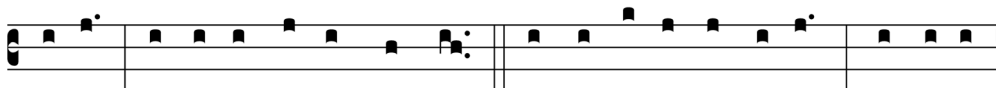
As always, the antiphon is repeated.



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

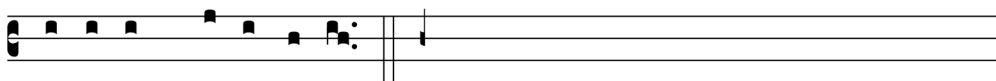


E- us in loco sancto su- o: † De- us qui in-ha-bi-tá-re



Tone 7C2

fa- cit * un-á-ni-mes in do-mo: i-pse da-bit vir-tú-tem * et forti-



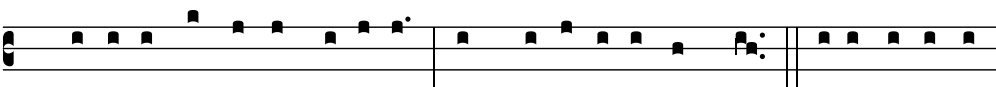
tú-di-nem ple-bi su- æ.



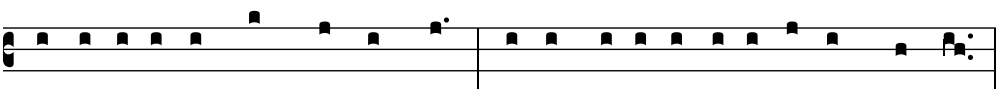
†. Ex-súr-gat De- us, et dis-si-péntur in-i-mí-ci e- jus: * et fú-gi- ant,



qui o-dé-runt e- um, a fá-ci- e e- jus.



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



príncí-pi- o, et nunc, et semper, * et in sá-cu-la sá-cu-ló-rum. Amen.

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.



Offert. II.

Ex - al - tá - bo te * Dómi - ne, quó - ni - am

sus - ce - pí - sti me, nec de - le - ctá -

sti in - i - mí - cos me - os su - per

me: Dó - mi - ne clamá - vi ad te, et sa -

ná - sti me.

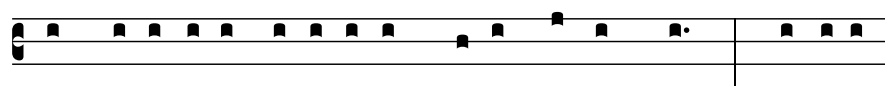
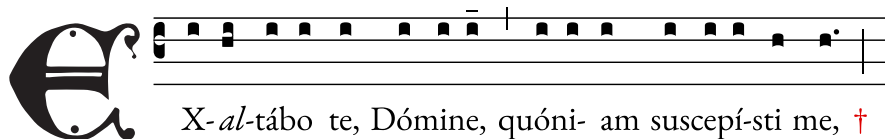
* Identical to the Ash
Wednesday Offertory

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 “super.”

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

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



clamá-vi ad te, et sa-ná-sti me.

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 * Dó-mi- ne, quó-
ni- am sus- ce-pí-
sti me, nec de- le- ctá- sti
in- i- mí- cos me- os su- per
me: Dó- mi- ne
clá- má- vi ad te, et sa- ná-
sti me.

COMM. • DOMINICA XI. POST PENTECOSTEN

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.

H

o-nó- ra * Dó- mi- num de tu- a sub-

stánti- a, et de primí- ti- is fru- gum tu-

á- rum: ut im-ple- án- tur hórre- a tu- a

sa- tu- ri- tá- te, et vi- no tor- cu- lá- ri- a

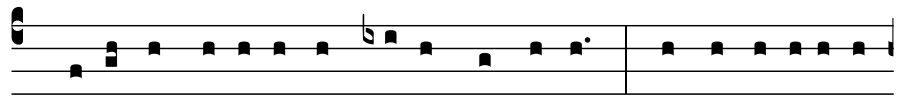
red- un- dá- bunt.

Interpretation. Beware of “Two-Note Neums” (2N) before a Quilisma. The NOH inexplicably marks a salicus on “saturitâte.” 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 **Helmst|1026 • 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.

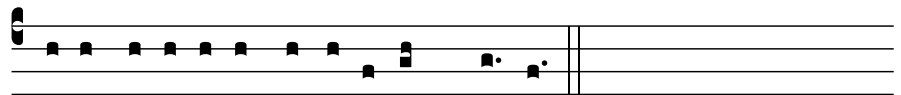
Tone 6



Ÿ. No- li æ-mu-lá-ri in **ma**-li-**gnán**-ti-bus: * neque ze-láve-ris



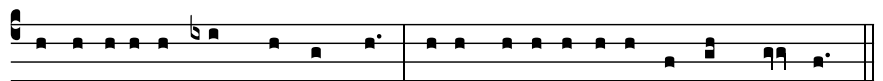
fa-ci-éntes in-*i-qui*-**tá**-tem. Ÿ. Mé-li- us est **mó**-di-cum **ju**-sto, *



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



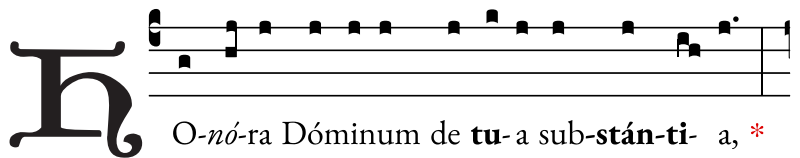
Ÿ. Gló-*ri*- a **Pa**-tri, et **Fí**-li- o, * et Spi-rí-*tu-i* **San**-cto: Sicut e-rat in



prínci-pi- o, et **nunc**, et **semper**, * et in sæcu-la sæcu-**ló**-rum. **A**-men.



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

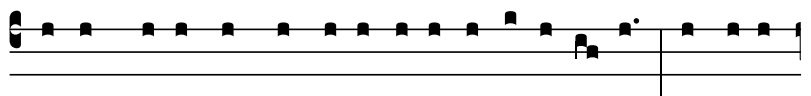


O-*nó*-ra Dóminum de **tu**-a sub-**stán**-ti- a, *

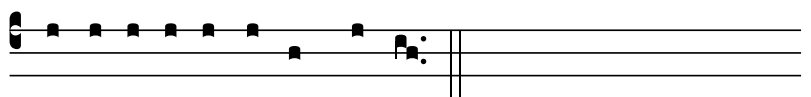
Tone 3a



et de pri-mí-ti- is frugum *tu*- **á**-rum:



et implebúntur hór-re- a tu- a sa-**tu**-ri-**tá**- te, * et vino



torcu-lá-ri- a re-*dun*-**dá**-bunt.

INTROIT • DOMINICA XII. POST PENTECOSTEN

Introit. (Ps 69: 2-3) Incline unto mine aid, O God: O Lord, make haste to help me: let mine enemies be confounded and ashamed, who seek my soul. (Ps 69: 4) *℣*. Let them be turned backward and blush for shame, who desire evils to me. *℟*. Glory.

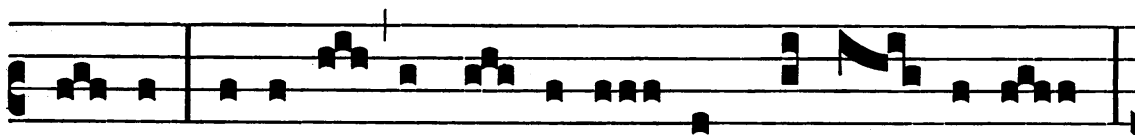


Intr. VII.

D



e- us * 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- i,

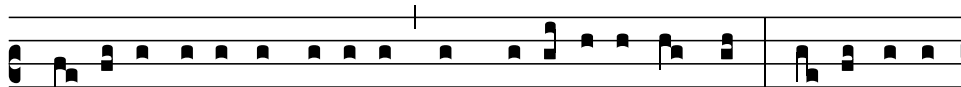


qui quae-runt á-nimam me- am. Ps. A- vertántur retrór-

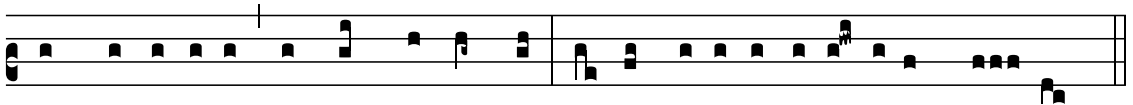


sum et e-ru- bé-scant, * qui vo- lunt mi-hi ma- la.

MODE 7 TRANSP.



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



in princí-pi o, et nunc, et semper, et in sæcu-la sæcu-lórum. A- men.

As always, the antiphon is repeated.



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

D

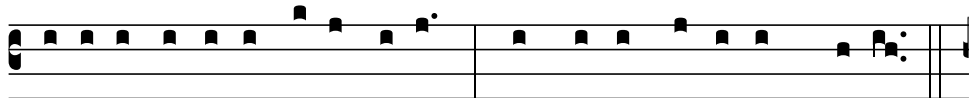


E- us, in adju-tó-ri- um **me-** um in-tén-de: *

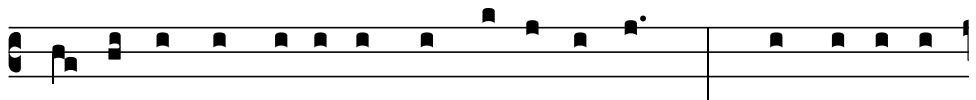


Tone 7c2

Dómi-ne, ad adju-vándum **me** fe-stí-na: confun-dán-tur et re-



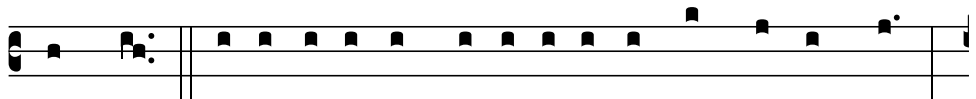
ve-re- ántur in-i-mí-ci **me-** i, * qui quæ-runt á-nimam **me-** am.



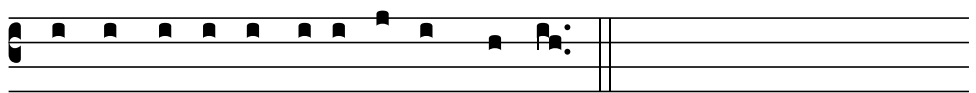
Ÿ. A- ver-tán-tur retrórsum et e-ru-bé-scant: * qui có-gi- tant



mi- hi ma- la. Ÿ. Gló- ri- a Patri, et Fí- li- o, * et Spi- rí- tu- i



San-cto. Sic-ut e-rat in princí-pi o, et **nunc**, et **sem-**per, *



et in sæ-cu- la sæcu-ló-rum. Amen.

OFFERT. • DOMINICA XII. POST PENTECOSTEN

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.*



Offert. VIII.

P re - cá - tus est * Mó - y - ses in conspé -

ctu Dó - mi - ni De - i su - i, et di -

xit. Pre - cá - tus est Mó - y - ses

in con - spé - ctu Dó - mi - ni De - i su i,

et di - xit: Qua - re. Dómi - ne, i - rá -

sce - ris in pó - pu - lo tu - o? Par - ce i - rae

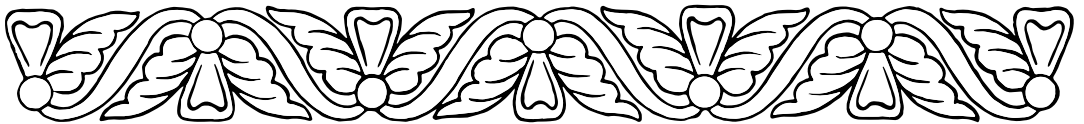
á - ni - mae tu - ae: memén - to Abra - ham,

I - sa - ac et Ja - cob, qui - bus ju - rásti da - re

Interpretation. NOH and Wagner 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.

terrām flu-éntem lac et mel. Et
pla-cá-tus factus est Dó-mi-nus de ma-ligni-tá-
te, quam di-xit fá-ce-re pó-pu-lo
su-o.



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

Tone 4A

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? Ț. Par-ce i-ræ
á-nimæ tu-æ: † meménto Ábra-ham, Í-sa-ac et Ja-cob, * qui-bus ju-rá-sti
da-re terram flu-én-tem lac et mel. Ț. Et pla-cá-tus factus est Dómi-nus
de ma-li-gni-tá-te, * quam di-xit fá-ce-re pó-pu-lo su-o.

COMM. • DOMINICA XII. POST PENTECOSTEN

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.



Comm. VI.

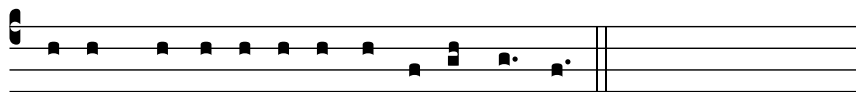
De fructu * ó-pe-rum tu-ó-rum, Dómi-ne, sa-
 ti- á-bi-tur ter- ra: ut e-dú-cas pa-nem de terra,
 et vi- num lae-tí- fi-cet cor hó-mi- nis: ut
 exhí- la- ret fá-ci- em in ó-le- o, et pa- nis
 cor hó-mi-nis con-fírmet.

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 103: 1) ♪. Bless the Lord, O my soul: O Lord my God, Thou art exceedingly great.

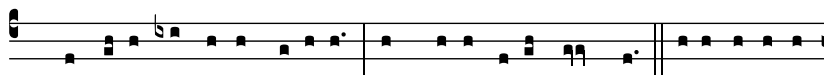
Tone 6



Ÿ. Bé-ne-dic, á-nima **me-** a, **Dó**-mi-no: * Dómi-ne De- us



me- us, magni- fi- cá- tus es *ve-he-mén*-ter.



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

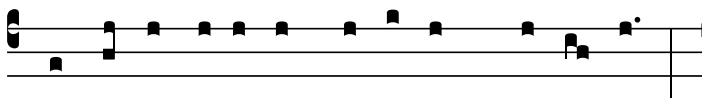
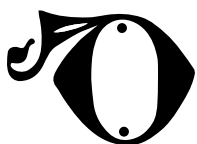


prínci-pi- o, et **nunc**, et **semper**, * et in sǎcu-la sǎcu -ló -rum. **A**-men.

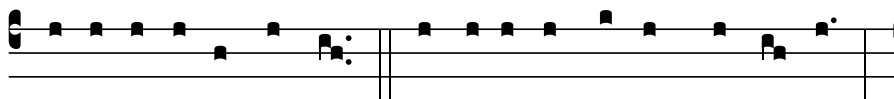


Tone 3a

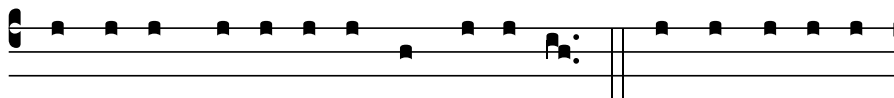
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



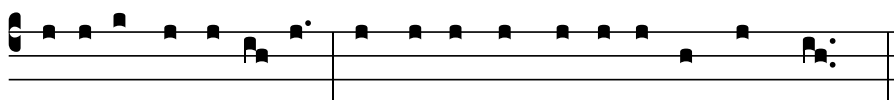
E fructu ópe-rum tu- **ó**-rum, **Dómi**- ne, *



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



et vi-num læ- tí- fi- cet *cor* **hó**mi- nis: ut ex- hí- la- ret



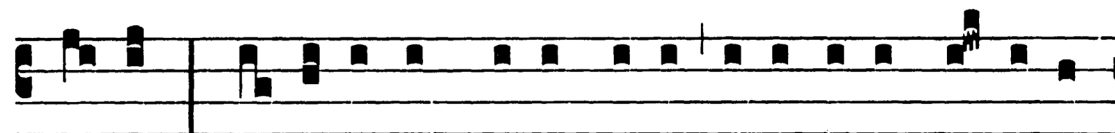
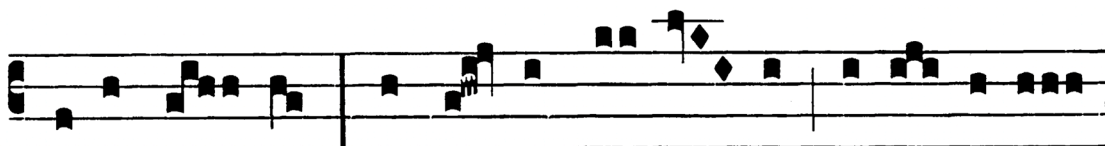
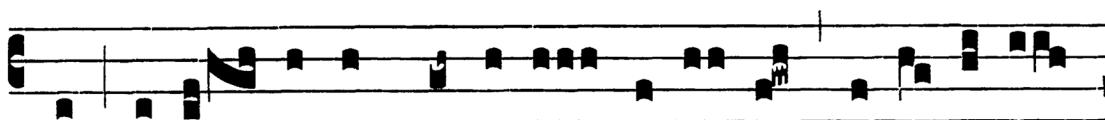
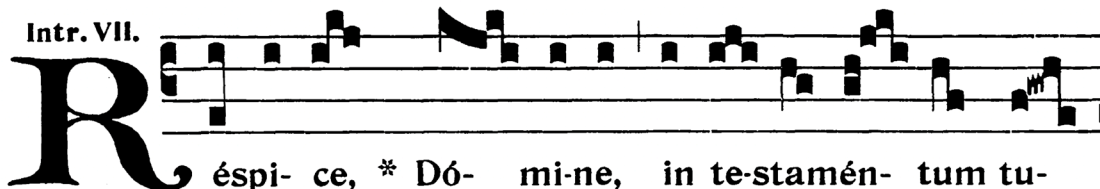
fá-ci- **em** in **ó**-le- o, * et pa-nis cor hómi-nis *con-fír*-met.

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? *Ÿ.* Glory.



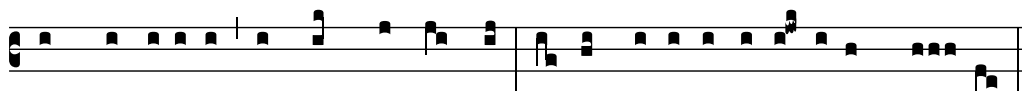
Intr. VII.



fi- nem: * i- rá-tus est fu-ror tu- us su-per o-ves pás-cu- ae



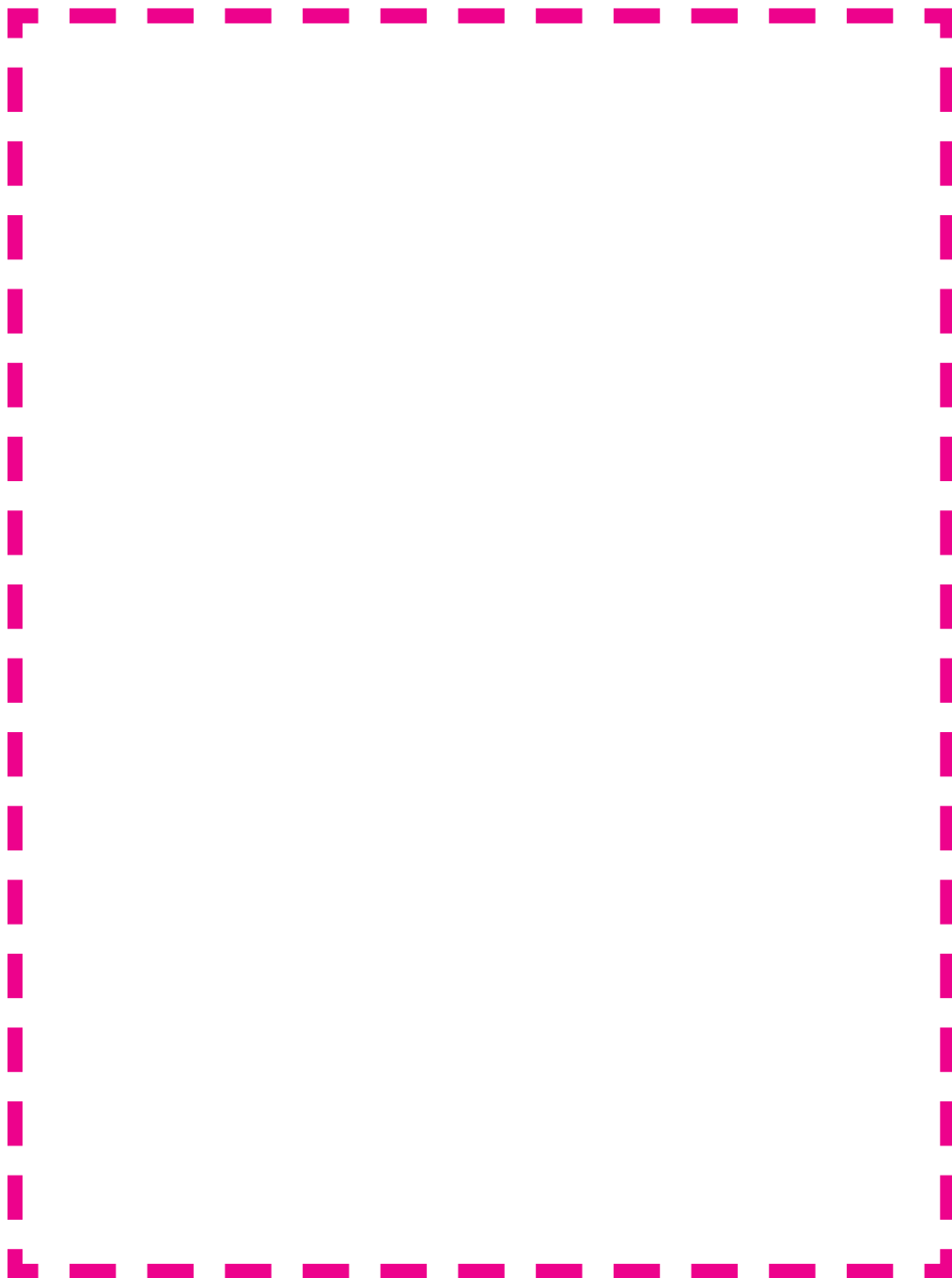
GUILLAUME VII



in princíp-i o, et nunc, et semper, et in sǣcu-la sǣcu-lórum. A- men.

Réspice, Dómine, in testaméntum
tuum, et ánimas páuperum tuórum
ne derelínquas in finem: exsúrge,
Dómine, et júdica causam tuam, et
ne obliviscáris voces quæréntium te.
ŷ. Ut quid, Deus, repulísti in finem:
irátus est furor tuus super oves
páscauæ tuæ? ŷ. Glória Patri.

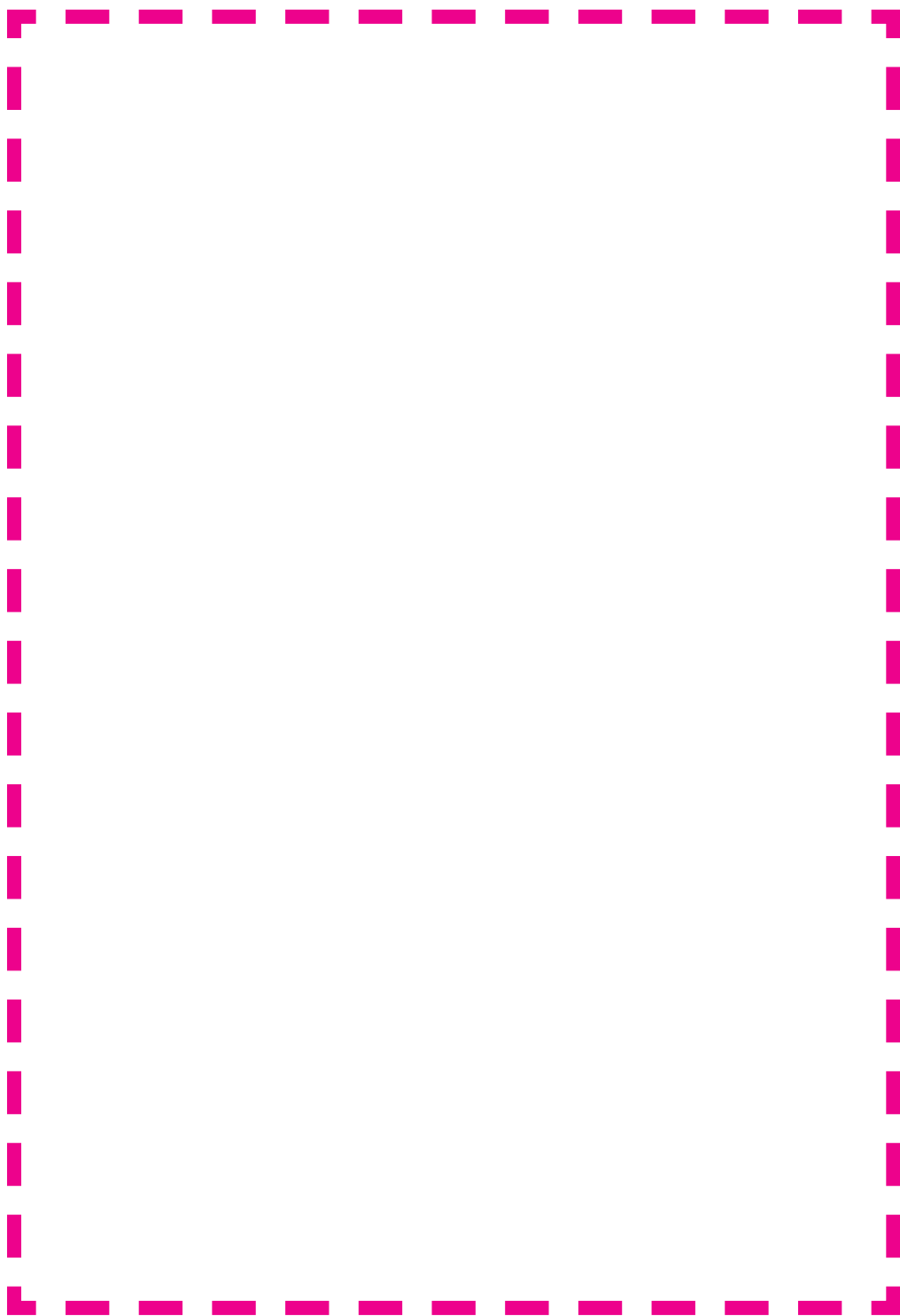
OFFERT. • DOMINICA XIII. POST PENTECOSTEN



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 mánibus tuis témpora mea. *℣. Illúmina fáciem tuam super servum tuum et saluum me fac propter misericórdiam tuam: Dómine, non confundar, quóniam invocávi te. ℟. Quam magna multitúdo dulcédinis tuæ, Dómine, quam abscondisti timéntibus te: perfecisti autem sperántibus in te in conspéctu filiórú hómínú.*



COMMUNION. *Wis 16: 20*

THOU hast given us, O Lord, bread from heaven,
having in it all that is delicious, and the sweetness
of every taste. *ꝥ. And rained down manna for them to
eat. The bread of heaven was His gift to them.*

Panem de cælo dedisti nobis, Dómi-
ne, habéntem omne delectaméntum
et omnem sapórem suavitátis.

(Ps 77: 24) *ꝥ. Et pluit illis manna ad
manducándum, et panem cæli dedit eis.*

—RENAUD|965 • 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 fainteth for the courts of the Lord. ♯. Glory.



Intr. IV.

P ro- té- ctor no- ster * á-spi-ce, De- us,

et réspi-ce in fá- ci- em Chri- sti tu- i: qui-

a mé- li- or est di- es u- na in átri- is tu-

is su- per míl- li- a. *Ps. Quam di- lé-cta*

ta-ber-ná-cu-la tu- a, Dómi- ne virtú-tum! * con-cu-pí-scit, et

dé-fi-cit á-nima me- a in átri- a Dómi-ni. Gló-ri- a Patri.

Interpretation. Flor Peeters inexplicably omits the MMV on “millia,” 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.

GUILLAUME IV

G Ló-ri-a Pa-tri, et Fí-li-o, et Spi-rí-tu-i San-cto. * Sic-ut erat in
prínci-pi-o, et nunc, et sem-per, et in sá-cu-la sá-cu-ló-rum. A-men.

As always, the antiphon is repeated.



Tone 7a

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

P Ro-té-ctor noster, á-spi-ce, De-us, * et réspice in fá-ci-em
Chri-sti tu-i: qui-a mé-li-or est di-es u-na * in á-tri-is tu-is super mí-li-a.
✠. Quam di-lé-cta taber-ná-cu-la tu-a, * Dó-mi-ne vir-tú-tum! concupíscit,
et dé-fi-cit á-ni-ma me-a * in á-tri-a Dó-mi-ni.
✠. Gló-ri-a Pa-tri, et Fí-li-o, * et Spi-rí-tu-i San-cto. Sic-ut e-rat in
prínci-pi-o, et nunc, et sem-per, * et in sá-cu-la sá-cu-ló-rum. A-men.

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!



Offert.
VIII.

mmīt- tet * An- ge- lus Dó- mi- ni

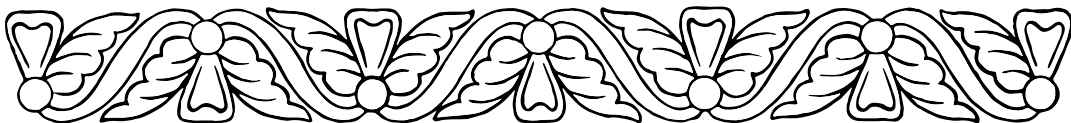
in circú- i- tu ti- mén- ti- um e- um,

et e- rí- pi- et e- os: gu- stá- te

et vi- dé- te, quó- ni- am su- á- vis

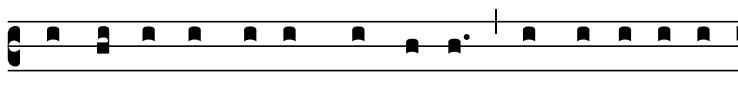
est Dó- mi- nus.

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.

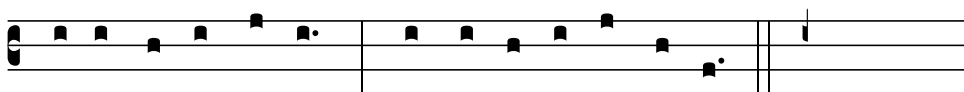


Tone 4A

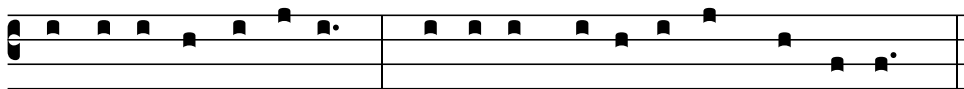
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



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, * quón-i- am su- á-vis est Dó-mi-nus.

COMM. • DOMINICA XIV. POST PENTECOSTEN.

Communion (Matt 6: 33) Seek first the kingdom of God; and all things shall be added unto you, saith the Lord.



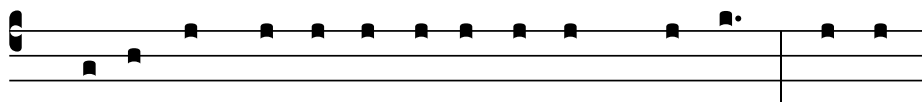
Comm.VIII.

Pri - mum quaéri - te * regnum De - i, et ó-mni -

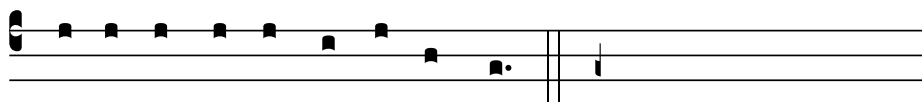
a ad - ji - ci - éntur vo - bis, di - cit Dó-mi - nus.

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 1079AD** (Ps 53: 3) ♪. Lord, by the virtue of Thy name deliver me, let Thy sovereign power grant me redress.

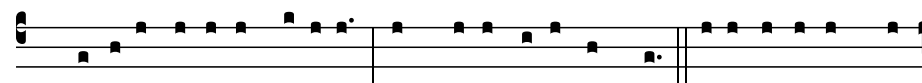
Tone 8G



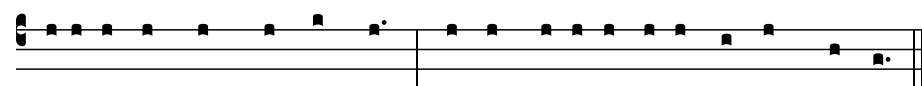
virtú-te tu- a jú-di-ca me.



cí-pi - o, et nunc, et semper, * et in sæcu-la sæcu -ló-rum. Amen.



cí-pi - o, et nunc, et semper, * et in sæcu-la sæcu -ló-rum. Amen.



cí-pi - o, et nunc, et semper, * et in sæcu-la sæcu -ló-rum. Amen.



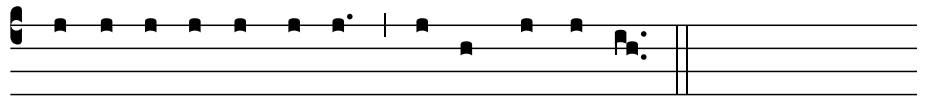
Choirs incapable
of singing the full
Gregorian setting
with excellence
may choose this
Psalm Tone
setting:

P



Ri-mum quæ-ri-te re-gnum De-i, * et ómni-a

Tone 3a



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:

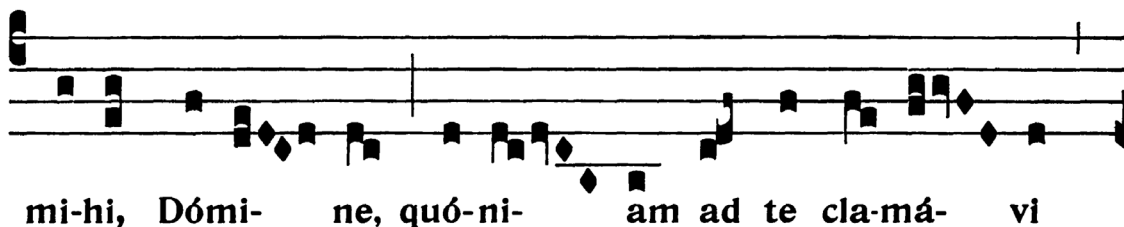


Below is the self-same Communion, as it appears in Max Springer's 1912 edition. Notice that Max Springer added a slight 'pause' before **adjiciéntur**, similar to the editions by Dom Mocquereau:



INTR. • DOMINICA XV. POST PENTECOSTEN.

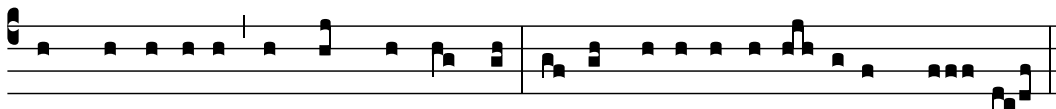
Introit. (Ps 85: 1, 2-3) Bow down Thine ear, O Lord, to me, and hear me: save Thy servant, O my God, that trusteth in Thee: have mercy on me, O Lord, for I have cried to Thee all day. (Ps 85: 4) Give joy to the soul of Thy servant; for to Thee, O Lord, have I lifted up my soul. ♯. Glory.



GUILLAUME I



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

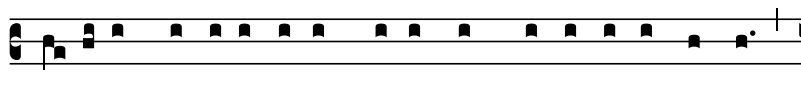


in princí-pi- o, et nunc, et semper, et in sǎcu-la sǎcu- lórum. A- men.

As always, the antiphon is repeated.

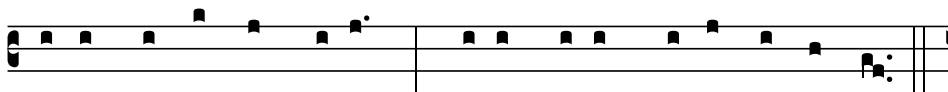


Choirs incapable
of singing the full
Gregorian setting
with excellence
may choose this
Psalm Tn. setting:

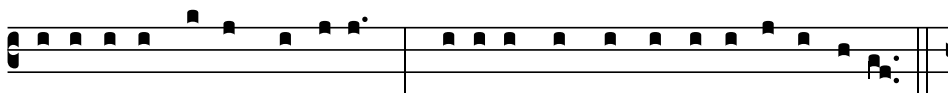


Nclína, Dómine, aurem tu- am ad me, et exáu-di me: †

Tone 7a



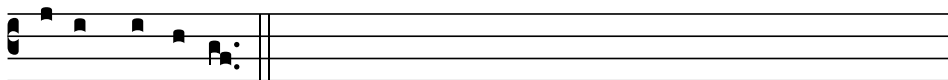
salvum fac ser-vum tu- um, * De- us me- us, spe-rán-tem in te:



mi-se-ré-re mi-hi, Dómine, * quóni- am ad te clamá-vi to-ta di- e.

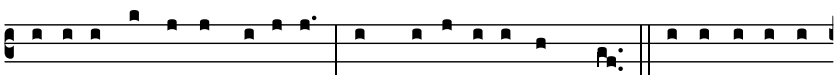


‡. Læ- tí-fi-ca ánimam servi tu- i: † qui- a ad te, Dómine, * ánimam



me- am le-vá-vi.

GUILLAUME
COUTURE 7a



Ló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i San-cto. Sic-ut e-rat in



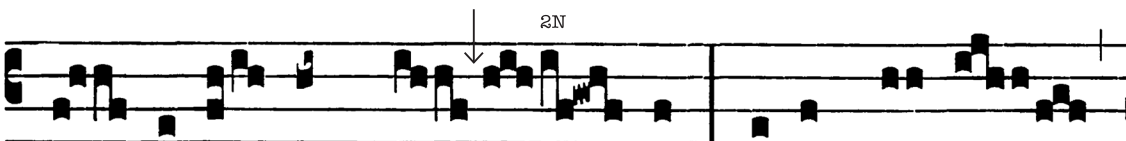
princí-pi- o, et nunc, et sem-per, * et in sǎcu-la sǎcu-ló-rum. Amen.

OFFERT. • DOMINICA XV. POST PENTECOSTEN.

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.

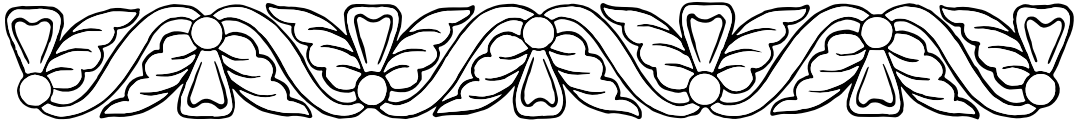


Offert.V.



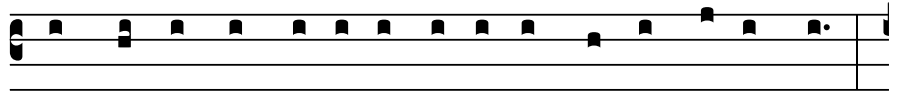
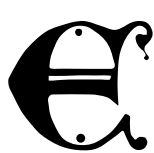
Interpretation. Father Mathias & Dr. Wagner omit the "2N" on the 3rd system, but 1917 Schwann elongates it.

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.

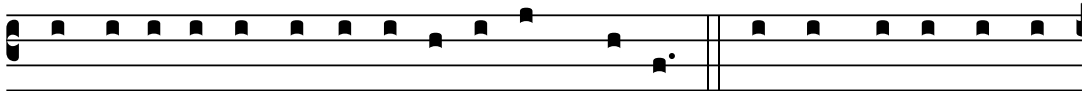


Tone 4A

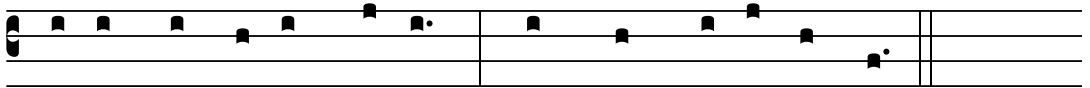
Choirs incapable of singing the full Gregorian setting with excellence may substitute this Psalm Tone setting:



X *-spé*-ctans exspectá-vi Dómi-num, *et re-spé*-xit me: *



et exaudí-vit depre-ca-ti- *ó-nem* **me**-am: et immí-sit in os



me-um cán-*-ti-cum* **no**-vum, * *hym-num* De-o **no**-stro.

COMM. • DOMINICA XV. POST PENTECOSTEN.

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



Comm. I.

p a- nis, * quem e- go dé- de-ro,

ca-ro me- a est pro saé- cu- li

vi- ta.

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** (Jn 6: 57) ¶. He that eateth My flesh, and drinketh My blood, abideth in Me, and I in him.

Tone 1g2

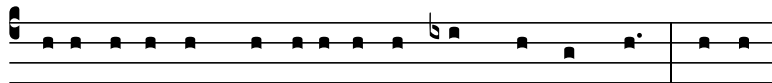
¶. Qui mandúcat carnem me- am † et bi-bit me- um

sán-gui-nem, * in me manet, et ego in il-lo.

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.



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



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

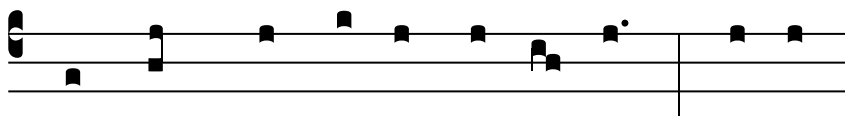
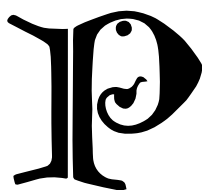


sá-cu-la sæ-cu-ló-rum. **Amen**.

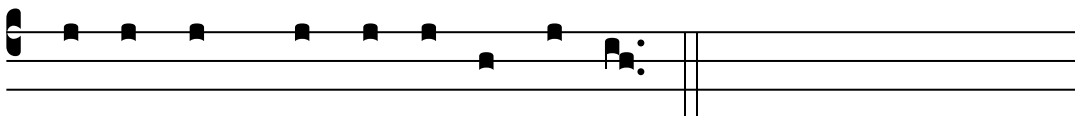


Tone 3a

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



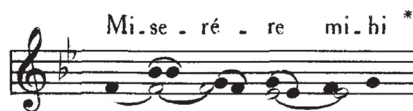
A-nis, quem e-go **dé-de**-ro, * ca-ro



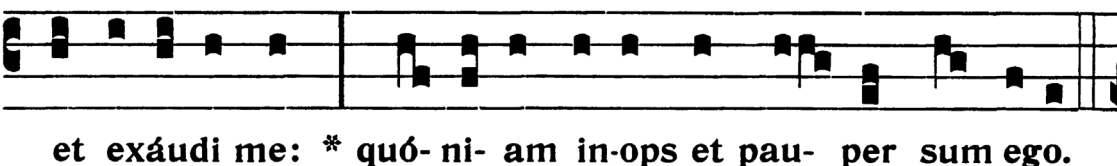
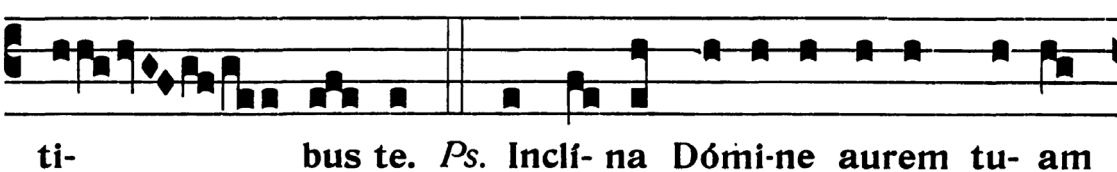
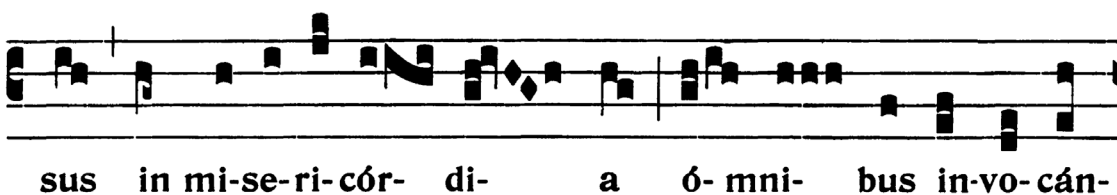
me-a est pro sæ-cu-li **vi**-ta.

INTR. • DOMINICA XVI. POST PENTECOSTEN.

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. *ŷ.* Glory.



Intr. VIII.



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

TRANSP. 8



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



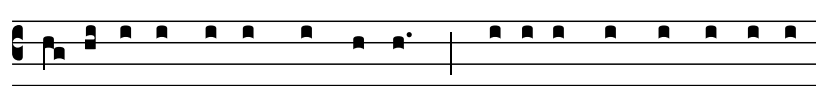
in princí-pi- o, et nunc, et semper, et in sæ-cu-la sæ-cu- lórum. Amen.

As always, the antiphon is repeated.

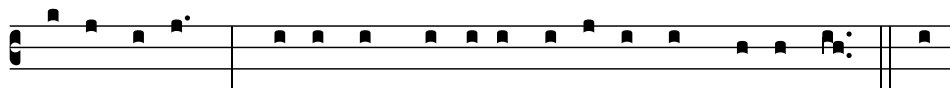


Choirs
incapable of
singing the
full Gregorian
setting with
excellence
may choose
this Psalm
Tone setting:

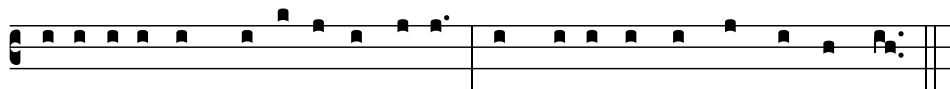
Tone 7^c2



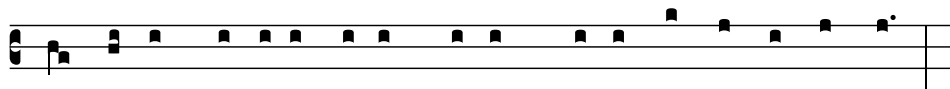
I- se-ré-re mi-hi, Dó-mi-ne, † quóni- am ad te clamá-vi



to-ta di- e: * qui- a tu, Dómine, su- á-vis ac mi- tis es, et



copi- ósus in mi-se-ri-córdi- a * ómnibus invo -cán-ti-bus te.



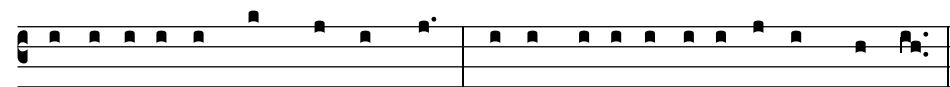
† In-clí-na, Dómine, aurem tu- am mi-hi, et ex-áu-di me: *



quóni- am inops, et pau-per sum e-go.



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



princí-pi- o, et nunc, et semper, * et in sæ-cu-la sæ-cu-ló-rum. Amen.

OFFERT. • DOMINICA XVI. POST PENTECOSTEN.

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.



Offert. VI.

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.**

Offert.
6.
D

ómi- ne, * in auxí- li- um mé- um réspi-
Seigneur, pour me secourir regardez vers

ce ; con-fundántur et revere- án- tur, qui quæ-
moi ; qu'ils soient dans la confusion et la crainte, ceux

runt ánimam mé- am, ut áu- fe-rant é-
qui en veulent á ma vie, pour me l'enlever ;

am ; Dómi- ne, in auxí- li- um mé- um
Seigneur, pour me secourir, regardez

réspi- ce.
vers moi.



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

Tone 4A

O

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 áu- fe-rant e- am: * Dó-

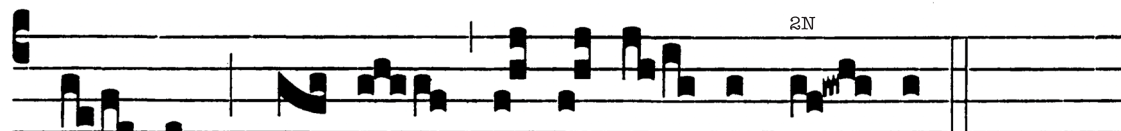
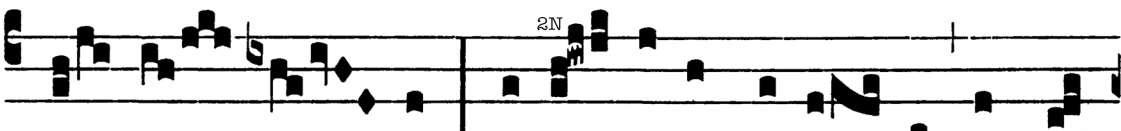
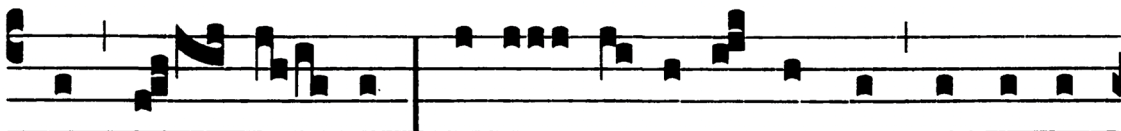
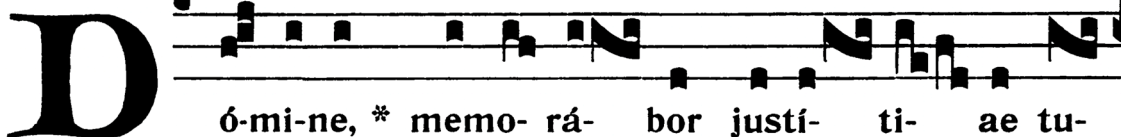
mine, in auxí- li- um me- um ré-spi-ce.

COMM. • DOMINICA XVI. POST PENTECOSTEN.

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.

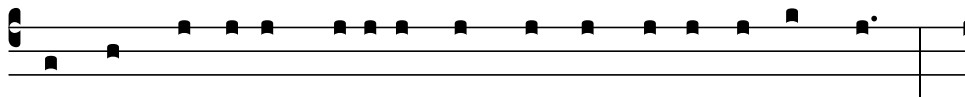


Comm. VIII.

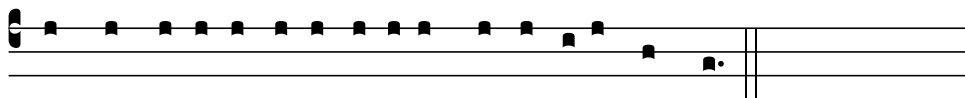


Extra Verses. The following “extra” verses are recommended by *DE MUSICA SACRA* (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the *SAINT EDMUND CAMPION MISSAL* (*Sophia Press Institute*). These optional verses come from **239Loan|927 • Circa 927AD** (Ps 70: 1-2a) Ț. In Thee, O Lord, I have hoped, let me never be put to confusion: rescue and deliver me, faithful as Thou art.

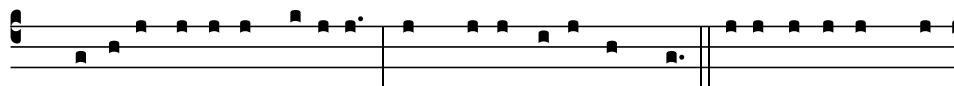
Tone 8G



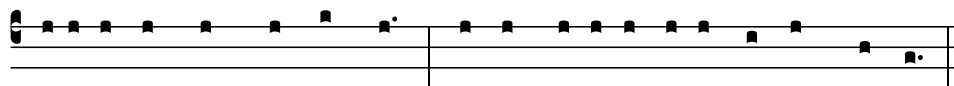
Ț. In te, Dómine, sperávi; non confúndar in æ-tér-num. *



In ju-stí-ti- a tu- a líbera me, et *éri-pe* me.



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

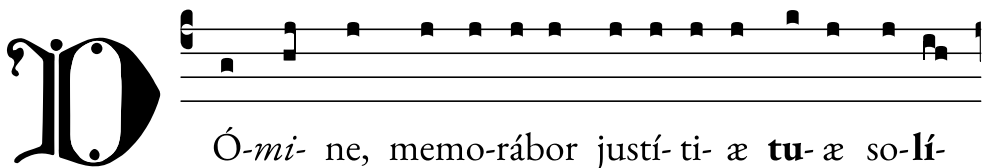


cípi- o, et nunc, et **semper**, * et in sá-cu-la sæcu -ló -rum. **Amen.**

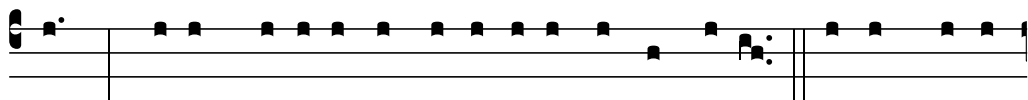


Tone 3a

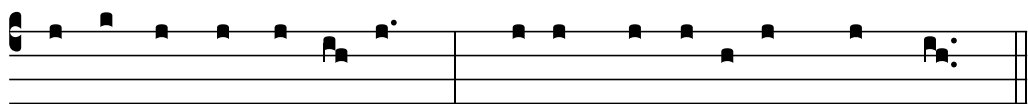
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



Ó-mi- ne, memo-rábor justí- ti- æ **tu**- æ so-lí-



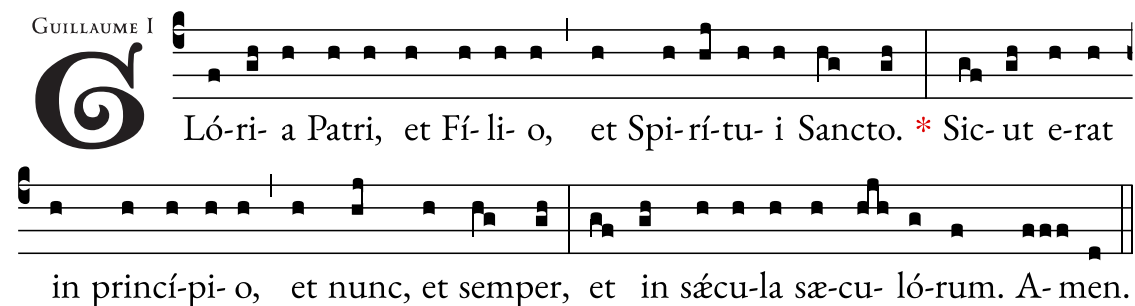
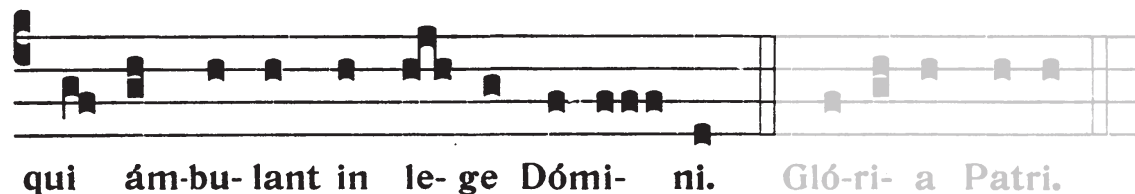
us: * De- us, docu- í-sti me a juventú- te **me**- a: et usque in



se-**né**-ctam et **sé-ni**- um, * De- us, ne de-re-**lín**-quas me.

INTR. • DOMINICA XVII. POST PENTECOSTEN.

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.



As always, the antiphon is repeated.

Interpretation. It is "traditional" to elongate the note under the asterisk.



Tone 7c2

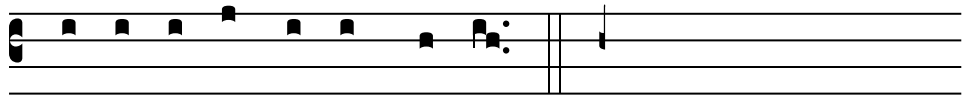
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



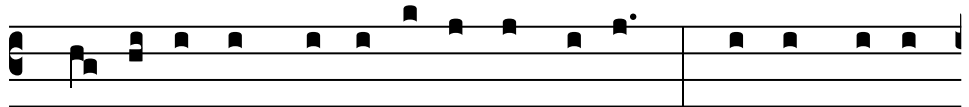
U -stus es, Dó-mi-ne, † et rectum ju-dí-



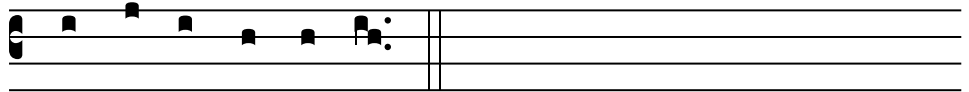
ci- um tu- um: * fac cum servo tu- o se-cúndum



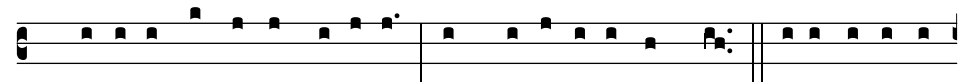
mi- se- ri- cór-di- am tu- am.



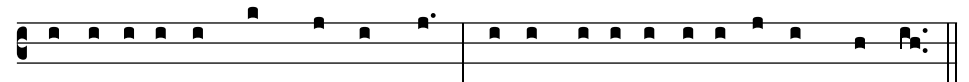
Ÿ. Be- á-ti imma-cu-lá-ti in vi- a: * qui ámbu-lant



in le-ge Dó-mi-ni.



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



prínci-pi-o, et nunc, et semper, * et in sæcu-la sæcu-ló-rum. Amen.

OFFERT. • DOMINICA XVII. POST PENTECOSTEN.

Offertory. (Dan 9: 17, 18, 19) I, Daniel, prayed to my God, saying, Hear, 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.



Offert. IV.

O - rá- vi * De- um me- um

e- go Dá- ni- el, di- cens: Exáu-di, Dómi-

ne, pre- ces ser- vi tu- i: il-lúmi- na fá- ci- em

tu- am su- per sanctu- á- ri- um tu- um:

et pro-pí- ti- us in-tén- de pó- pu- lum istum,

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-vo-cá-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 in-vo-cá-tum est nó-men tú-um,
sur lequel a été invoqué votre nom,
Dé-ô Dieu. us.

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

Tone 4A

- rá- vi De- um me- um ego Dá-ni- ěl, di- cens: † Exáudi,
Dómi-ne, pre-cēs 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 in-vo-cá-tum est no -men tu- um, De- us.

COMM. • DOMINICA XVII. POST PENTECOSTEN.

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

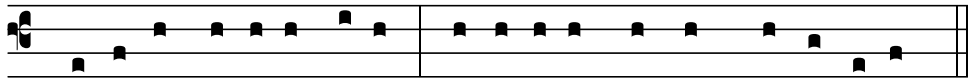
mú - ne - ra: terrí - bi - li, et e - i qui au - fert spí - ri -

tum prín - ci - pum: terrí - bi - li a - pud

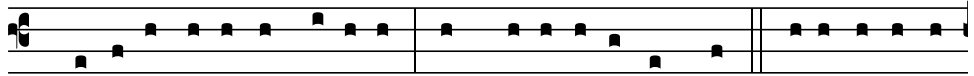
o - mnes re - ges ter - rae.

Interpretation. Germans normally doubles the tonic accent for Trochees (“vo-**vé**-te” + “**é**-jus”); choirmasters who do likewise should have the singers fill in the dotted boxes with a pencil as a reminder.

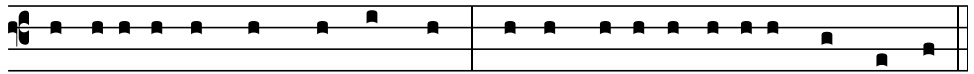
Extra Verses. The following “extra” verses are recommended by DE MUSICA SACRA (§27c) issued under Pope Pius XII on 3 September 1958. They are found in the 3rd edition of the SAINT EDMUND CAMPION MISSAL (*Sophia Press Institute*). These optional verses come from 5319VATICANUS|1105 • Circa 1105AD
(Ps 75: 2) Ț. It is in Juda God makes himself known, in Israel that his name is extolled.



Ț. No-tus in Judæ- a **De-** us; * in Ísra- ěl magnum nomen e-jus.



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



prínci-pi- o, et nunc, et **semper,** * et in sǎcu-la sǎculó-rum. **Amen.**

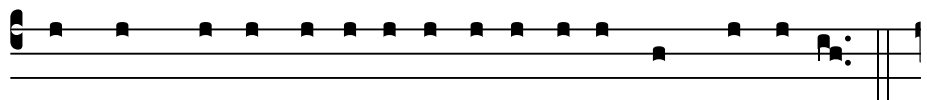


Choirs incapable
of singing the full
Gregorian setting
with excellence
may choose this
Psalm Tn. setting:



O -vé -te et réddi-te Dómi-no, **De-** o ve-stro, *

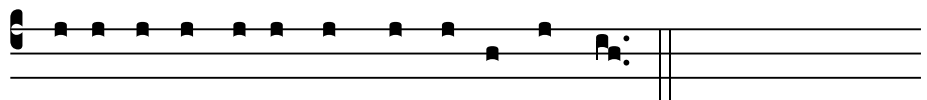
Tone 3a



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



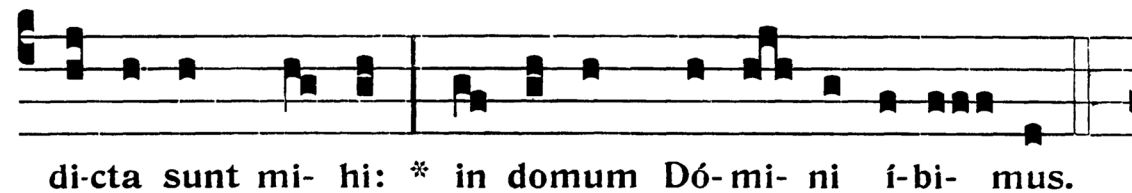
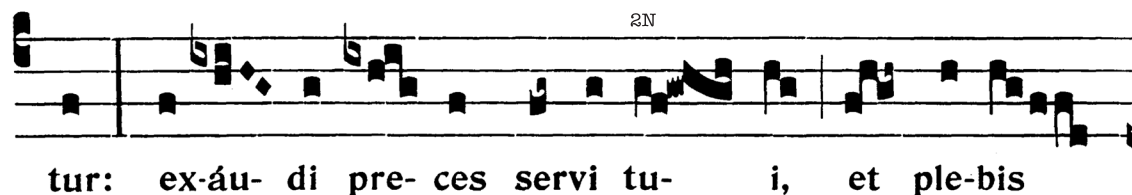
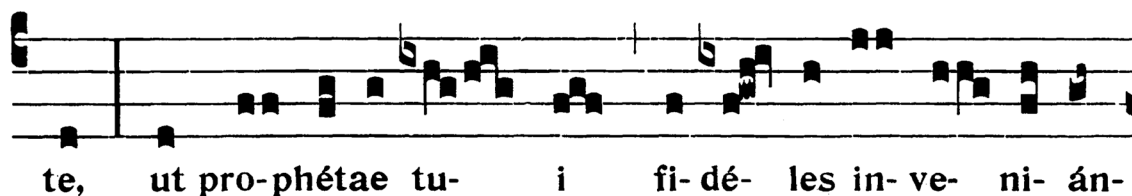
terrí-bi- li, et e- i qui au-fert **spí-** ri-tum **prínci-** pum: *



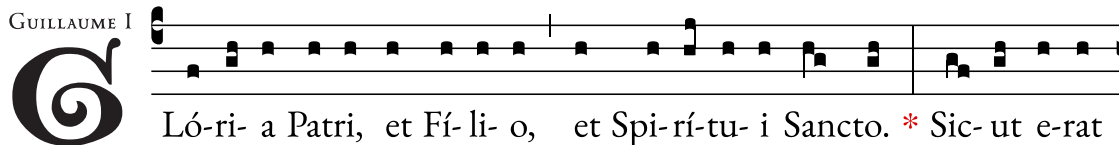
terrí-bi- li apud omnes re-ges **ter-** ræ.

INTR. • DOMINICA XVIII. POST PENTECOSTEN.

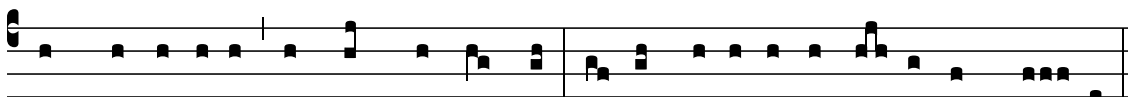
Introit. (Ecclus 36: 18) Give peace, O Lord, to them that patiently wait for Thee, that Thy prophets may be found faithful: hear the prayers of Thy servant, and of Thy people Israel. (Psalm 121: 1) I rejoiced at the things that were said to me: We shall go into the house of the Lord. ♫. Glory.



GUILLAUME I



Interpretation. It is "traditional" to elongate the note under the asterisk.



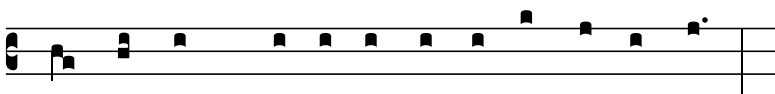
in princí-pi o, et nunc, et semper, et in sǎcu-la sǎ-cu- ló-rum. A-men.

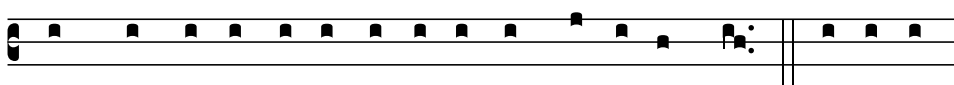
As always, the antiphon is repeated.



Tone 7c2

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

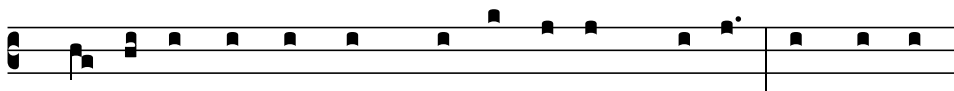
O  A *pa*-cem, Dómi-ne, su-sti-**nén**-ti-**bus** te, *



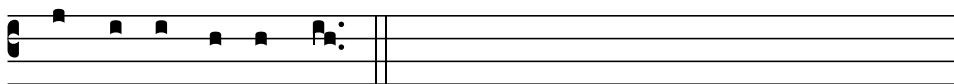
ut prophé-tæ tu- i fi-dé-les in-**ve**-ni- **án**-tur: exáudi



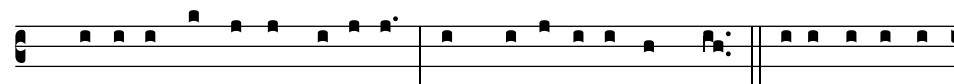
pre-ces **ser**-vi tu- i * et ple-bis tu- æ Ís-ra- ěl.



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



Dó-mi-ni í-bi-mus.



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



princí-pi o, et **nunc**, et **semper**, * et in sǎcu-la sǎcu-**ló**-rum. Amen.

OFFERT. • 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.



Offert.V.

S an-cti- fi- cá- vit * Mó- y-ses altá-

re Dó-mi- no, óffe-rens su- per il- lud

ho- lo- cáu- sta, et ím-mo- lans ví- cti-

mas: fe- cit sa- cri- fí- ci- um ve-sper- tí- num

ín o- dó-rem su- a- vi- tá- tis Dó-mi- no De-

Interpretation. We are not aware an any author who considers the note before “immolans” to be a “mystery virga.”

o, in con-spé-ctu fi-li-ó-rum

Is-ra-el.



Tone 4A

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



An-cti -fi-cá-vit Mó-y-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-ël.

COMM. • DOMINICA XVIII. POST PENTECOSTEN.

Communion (Ps 95: 8-9) Bring up sacrifices, and come into His courts: adore ye the Lord in His holy court.



Comm.IV.

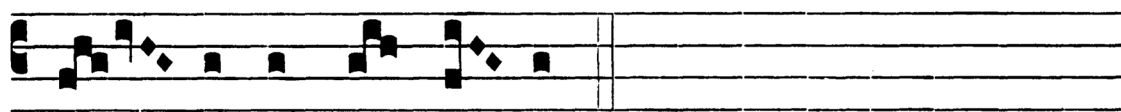
T



ól-li-te hó- sti- as, * et in-tro- í- te in



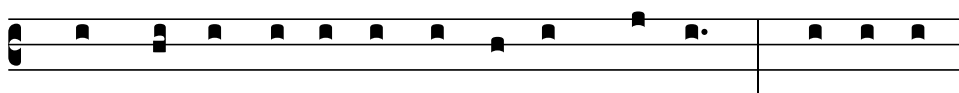
á- tri- a e- jus: ad- o- rá- te Dó-mi- num in



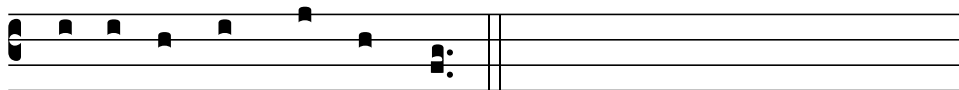
au- la san-cta e- jus.

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.

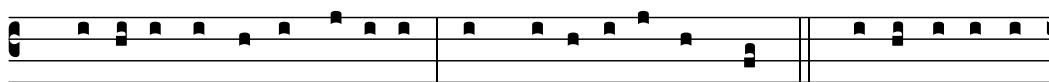
Tone 4.A*



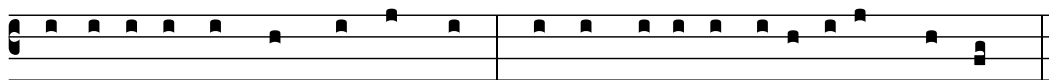
¶. Can - tá- te Dómi-no cán-ti- cum no-vum; * cantá- te



Dómi-no, o-mnis ter- ra.

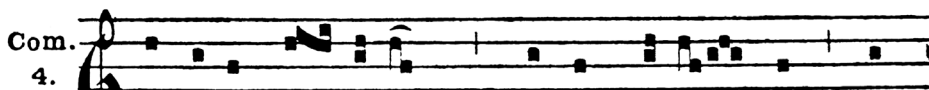


ŷ. Gló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i **San**cto. ŷ. Sic-ut e-rat in



princi-pi- o, et *nunc*, et **semper**, * et in sǣcu-la sǣcu-lórum. Amen.

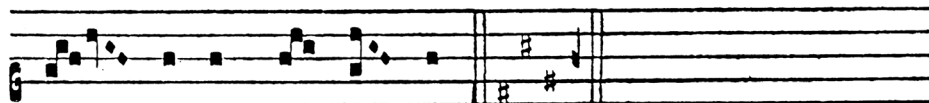
For the sake of comparison, we include the Gradual published by Abbat Pothier's protégé in 1932 (five lines with treble clef) which copied the line breaks of the 1908 Schwann.



ól-li-te hó-sti-as, * et in-tro-í-te in
Prenez des victimes, et entrez dans



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

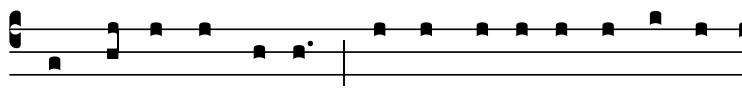


áu-la sáncta é-jus.
dans son saint temple.

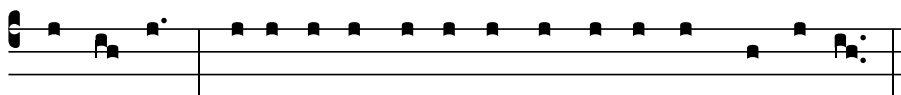


Choirs incapable of singing the full Gregorian setting with excellence may choose this Psalm Tone setting:

T



Ól-li- te hó-sti- as, † et intro- í-te in á-tri-

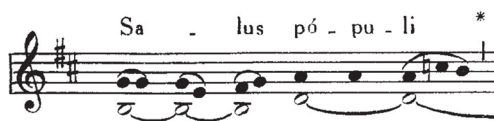


Tone 3a

a e- jus: * ado-rá-te Dómi-num in au-la san-cta e-jus.

INTR. • DOMINICA XIX. POST PENTECOSTEN.

Introit. (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.



Intr. IV.

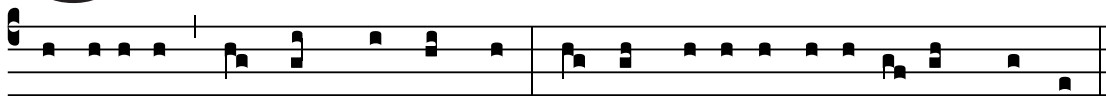
S a - lus pópu- li * e-go sum, di- cit Dó-
 mi- nus: de qua-cúmque tri- bu-la- ti- ó- ne
 clamá-ve-rint ad me, exáu-di- am e- os: et
 e-ro il-ló- rum Dómi- nus in per- pé-
 tu- um. *Ps.* Attén-di-te pó-pu-le me- us le-gem me- am: *
 in- cli-ná-te aures ve-stram in ver-ba o- ris me- i.

Interpretation. Germans "honor" the Trochee accent in the 4th Tone Ps Tn. Therefore: **méi** (6th line) and **ámen** (final line).

GUILLAUME IV



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



prínci-pi-o, et nunc, et semper, et in sá-cu-la sá-cu-ló-rum. Amen.

As always, the antiphon is repeated.

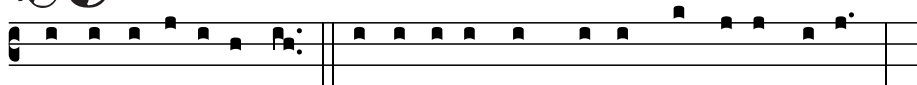


Tone 7c2

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



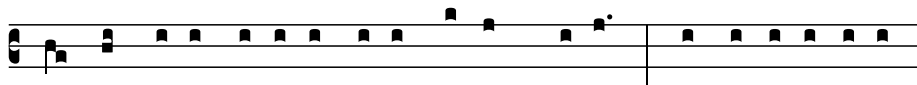
A-lus pópu-li e-go sum, di-cit Dó-minus: * de qua-cúm-



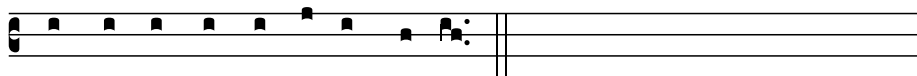
que tri-bu-la-ti-ó-ne clamá-ve-rint ad me, ex-áu-di-am e-os: *



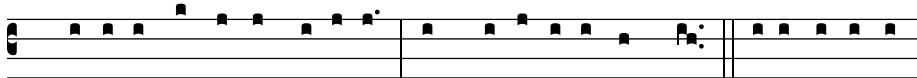
et e-ro il-ló-rum Dóminus in per-pé-tu-um.



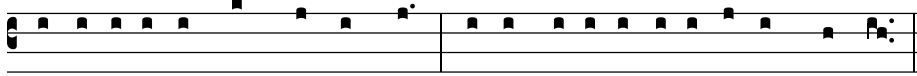
†. At-tén-di-te, pópu-le me-us, le-gem me-am: * incli-ná-te aurem



ve-stram in ver-ba o-ris me-i.



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



prínci-pi-o, et nunc, et semper, * et in sá-cu-la sá-cu-ló-rum. Amen.

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.



Offert. VIII.

S i am-bu-lá- ve- ro * in mé- di- o

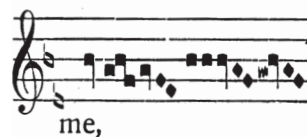
tri- bu- la- ti- ó- nis, vi- vi- fi- cá-

bis me, Dó-mi- ne: et su-per

i- ram in-i- mi- có- rum me- ó- rum

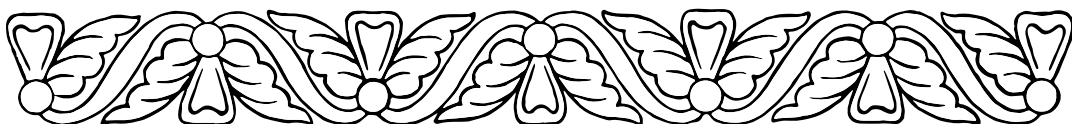
extén- des ma- num tu-

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):



am, et salvum me fe- cit dex-te-ra

tu- a.



Tone 4A

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

S I am-bu-lá-ve-ro in mé-di-o tribu-la-ti-ónis, *

vi-vi-fi-cá-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 dex-te-ra tu-a.

COMM. • DOMINICA XIX. POST PENTECOSTEN.

Communion (Ps 95: 8-9) BZZZZZZZZ

Comm. V.

Tu mandá-sti * man-dá- ta tu- a custo-dí- ri

ni- mis: ú-ti- nam di-ri-gántur vi- ae me- ae, ad

cu- sto- di- én- das ju- sti- fi- ca- ti- ó- nes tu- as.

COMMUNION: Ps 118: 4-5

THOU hast commanded Thy commandments to be kept most diligently: O that my ways may be directed to keep Thy justifications. *ŷ. Blessed are the undefiled in the way, who walk in the law of the Lord.*

Tu mandasti mandata tua custodiri
nimis: útinam dirigántur viæ meæ.
ad custodiéndas justificatiónes tuas.
(Ps 118: 1) *ŷ. Beáti immaculáti in
via, qui ámbulant in lege Dómini.*

—239L Aoss[927 • Circa 927AD



Tone 3a

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

U *man*-dá-sti man-dá-ta tu- a * custo-dí-ri
ni-mis: ú-ti-nam di-ri-gántur vi- æ me- æ, † ad cu -sto-
-di- én-das * ju-sti- fi- ca- ti- ó -nes tu- as.

INTR. • DOMINICA XX. POST PENTECOSTEN.

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. *Ÿ.* Glory.



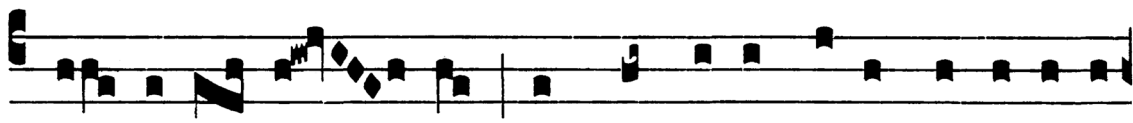
Intr. III.

O

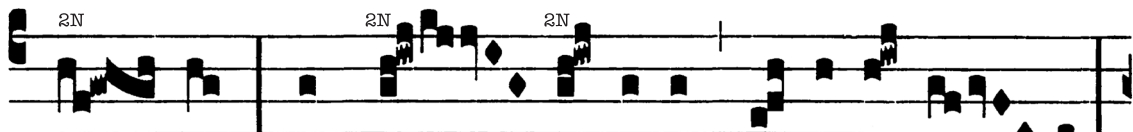
-mni- a * quae fe-císti no- bis, Dó- mi- ne,



in ve- ro ju-dí- ci- o fe- cí- sti, qui- a pec-



cá- vimus ti- bi, et man-dá- tis tu- is non ob-e-dí-



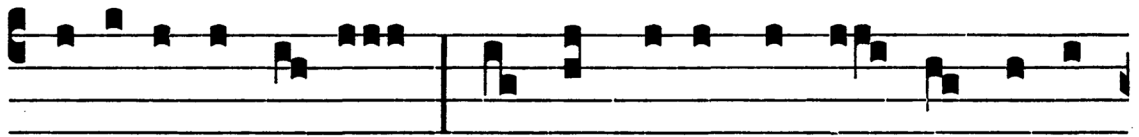
vi- mus: sed da gló- ri- am nó-mi- ni tu- o,



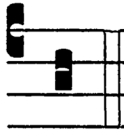
et fac no- bís-cum se-cún- dum mul-ti- tú- di- nem



mi- se- ri-cór- di- ae tu- ae. *Ps.* Be- á- ti im-ma-



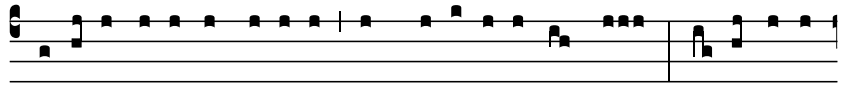
cu-lá-ti in vi- a: * qui ámbu-lant in le- ge Dómi-



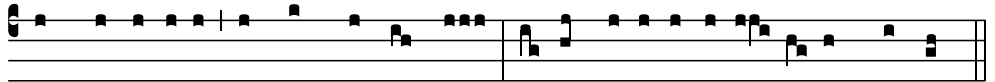
ni.



GUILLAUME III



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



in princí-pi- o, et nunc, et semper, et in sǣcu-la sǣcu- ló-rum. Amen.

As always, the antiphon is repeated.

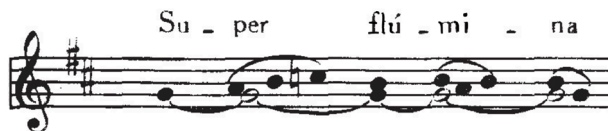


Tone 7c2

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

OFFERT. • DOMINICA XX. POST PENTECOSTEN.

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





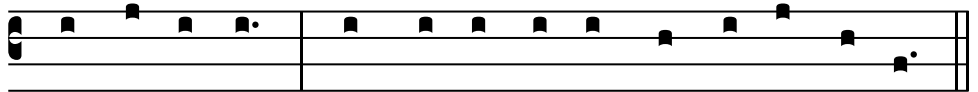
Tone 4A

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

S



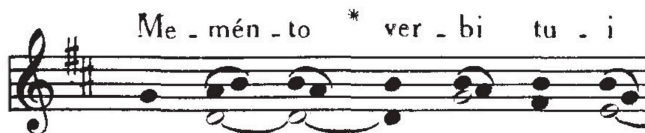
U *-per* flúmi-na Ba-by-ló-nis † il-lic sé-di-mus



et flé-vi-mus: * dum re-cor-da- ré -mur tu- i, Si- on.

COMM. • DOMINICA XX. POST PENTECOSTEN.

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.

M emén-to * ver-bi tu-i servo tu-o, Dó-mi-

ne, in quo mi-hi spem de-dí-sti: haec me con-so-

Not yet finished

lá-ta est in hu-mi-li-tá-te me-a.

*Blessed are the undefiled in the way,
who walk in the law of the Lord.*

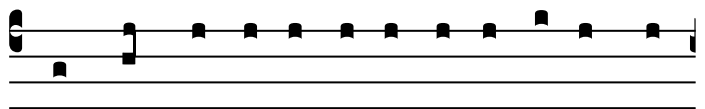
Meménto verbi tui servo tuo, Dómi-
ne, in quo mihi spem dedisti: haec
me consoláta est in humilitáte mea.
(Ps 118: 1) *¶. Beati immaculáti in
via, qui ámbulant in lege Dómini.*

— 5349vancasus | 1105 • Circa 1105ad

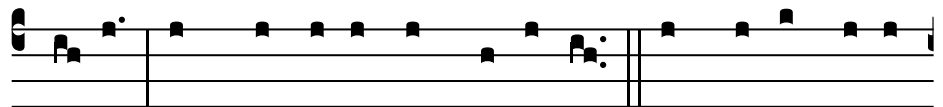


Tone 3a

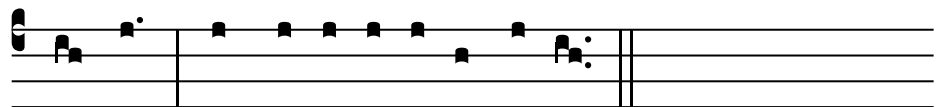
Choirs incapable of singing the full Gregorian setting with excellence
may substitute this Psalm Tone setting:



E -mén -to verbi tu- i servo **tu-** o, **Dó-**



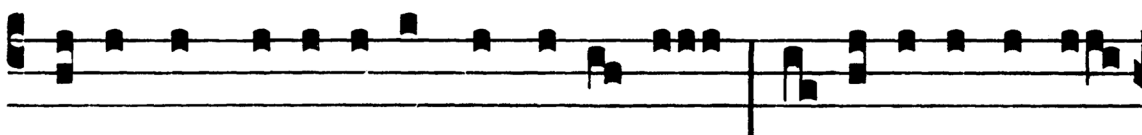
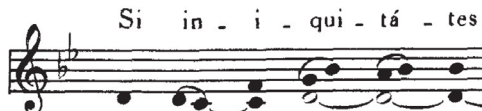
-mi-ne, * in quo mi-hi spem *de-dí*-sti: hęc me **con**-so-lá-



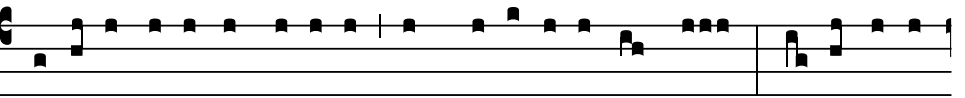
ta est * in humi- li- tá- te **me-** a.

INTR. • DOMINICA XXII. POST PENTECOSTEN.

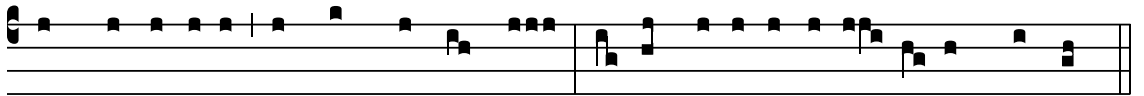
Introit. (Ps 129: 3-4) If thou, O Lord, wilt keep record of our iniquities, Master, who has strength to bear it? for with Thee is propitiation, O God of Israel. (Ps 129: 1-2) From the depths I have cried to Thee, O Lord: Lord, hear my voice. ̎. Glory.



GUILLAUME III



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



in princí-pi- o, et nunc, et semper, et in sǎcu-la sǎcu- ló-rum. Amen.

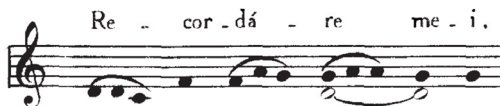
As always, the antiphon is repeated.



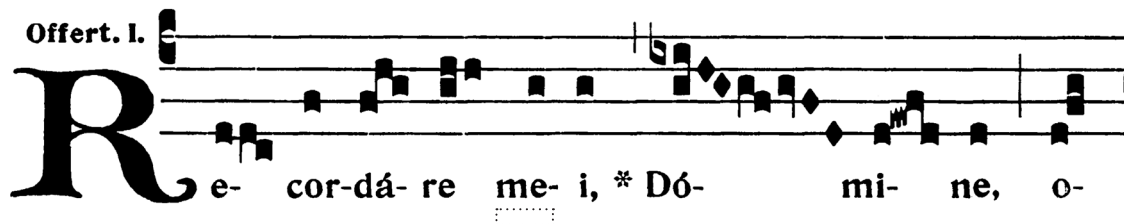
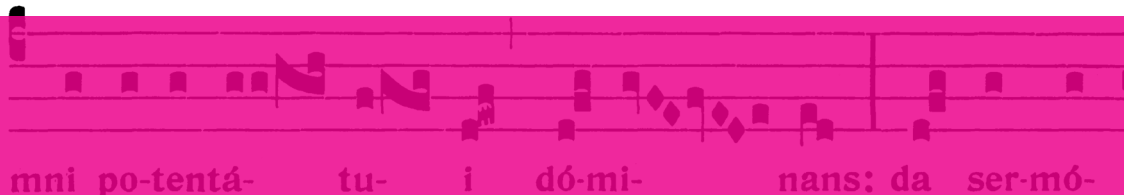
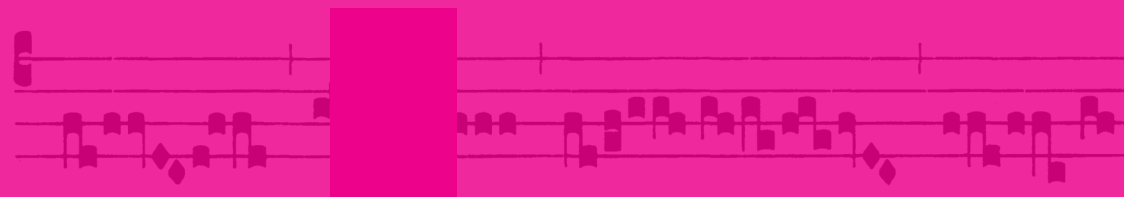
**INCOMPLETE AS OF
10 January 2023**

OFFERT. • DOMINICA XXII. POST PENTECOSTEN.

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.



Offert. I.

A single line of musical notation in C-clef, starting with a large initial 'R' for the text "e- cor-dá- re me- i, * Dó- mi- ne, o-". The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half).A single line of musical notation in C-clef, showing the melody for the text "mni po-tentá- tu- i dó-mi- nans: da ser-mó-". The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half).A single line of musical notation in C-clef, showing the melody for the text "nem re- ctum in os me- um, ut plá-ce-". The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half).A single line of musical notation in C-clef, showing the melody for the text "ant ver- ba me- a in conspé-". The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half).A single line of musical notation in C-clef, showing the melody for the text "ctu prín-ci- pis." The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half).A single line of musical notation in C-clef, showing the melody for the text "ctu prín-ci- pis." The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (quarter), E4 (half).



Tone 4A

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

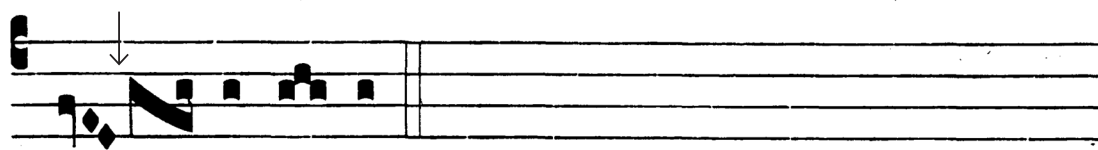
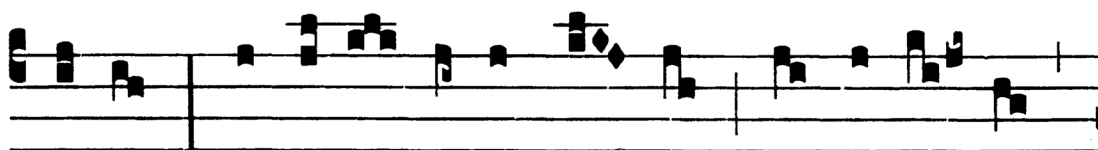
R E -cor -dá-re me- i, **Dó**mi-ne, * omni pot-en-
tá-tu- i **dó**-mi-nans: et da sermó-nem re-ctum in os
me- um, * ut plá-ce- ant verba me- a in con-spé-ctu
prín-ci- pis.

COMM. • DOMINICA XXII. POST PENTECOSTEN.

Communion (Ps 16: 6) I have cried,
for Thou, O God, hast heard me: O in-
cline Thine ear unto me, and hear my
words.



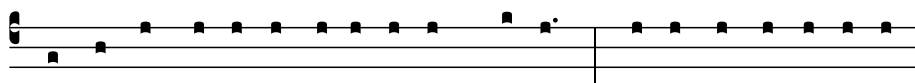
**Comm.
VIII.**



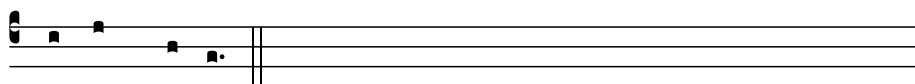
ver- ba me- a.

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
(Ps 16: 1) ¶. Hear, O Lord, my just complaint: do not spurn my cry for aid.

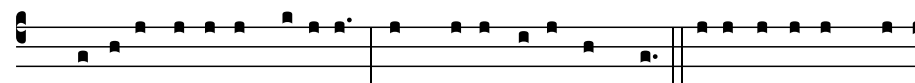
Tone 8G



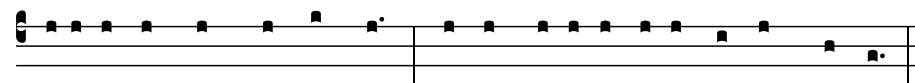
¶. Ex-áu-di, Dómi-ne, justí- ti- am me- am; * inténde depre-ca- ti-



ó-nem me- am.



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



cípi- o, et nunc, et semper, * et in sæcu- la sæcu- ló- rum. Amen.

On the right
is how it
appeared in the
1932 *Graduel*
Dominical by
Abbat Pothier's
protégé, Dom
Lucien David.
Notice that
Dom Lucien
does observe
the melismatic
MMV on
the word
"verba."

Com. 8.^a

-go clamá- vi, * quó-ni- am ex-audí- sti mé
Je vous invoque, parce que vous m'écoutez,
Dé- us : inclí-na áurem tú- am, et ex-áu-di
ó Dieu ; inclinez l'oreille, et écoutez mes
vér- ba mé- a.
paroles,

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 *Graduel 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).

ver- ba me- a.

1883 Liber Gradualis

ver - ba me - a.

1895 Liber Gradualis

& exáu- di ver-

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

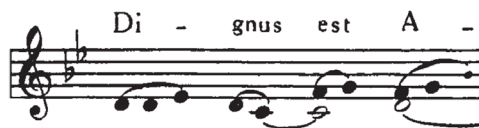
-go clamá-vi, quóni- am exau-dí-sti me, De- us: *
inclí-na aurem tu- am et exáudi ver-ba me- a.

Tone 3a

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. *ŷ.* Glory.



Intr. III.

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

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

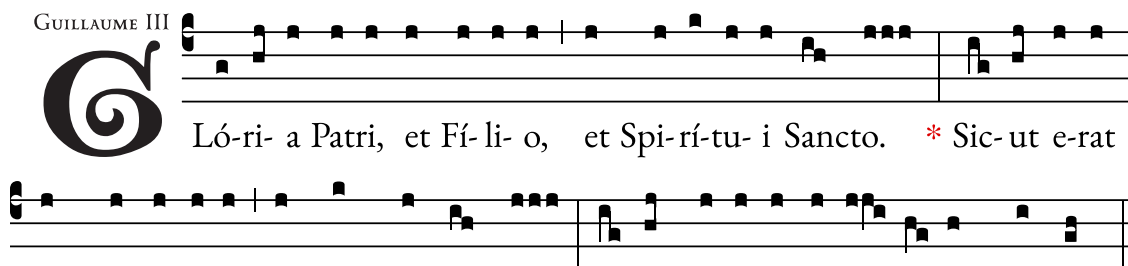
pi - én - ti - am, et for - ti - tú - di - nem, et ho -

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

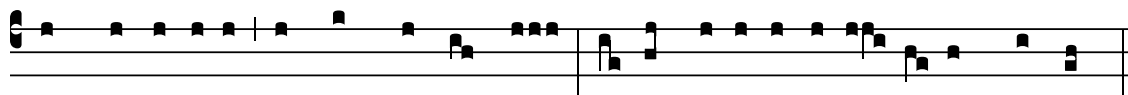
in saé - cu - la sae - cu - ló - rum. *Ps.* De - us, ju - dí - ci - um

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

GUILLAUME III



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



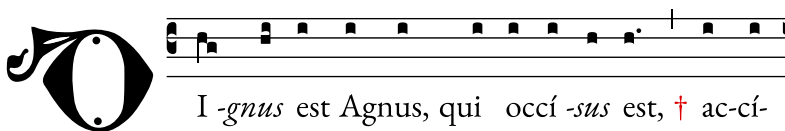
in princí-pi- o, et nunc, et semper, et in sǣcu-la sǣcu- ló-rum. Amen.

As always, the antiphon is repeated.

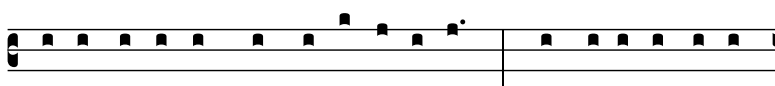


Tone 7c2

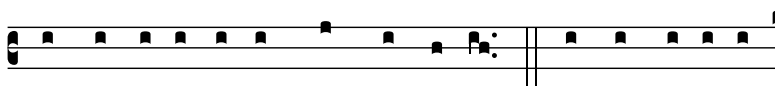
Choirs
incapable of
singing the
full Gregorian
setting with
excellence
may choose
this Psalm
Tone setting:



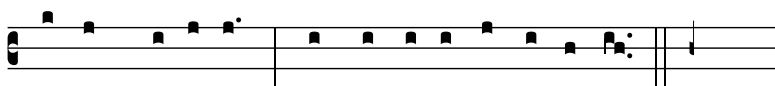
I -gnus est Agnus, qui occí-sus est, † ac-cí-



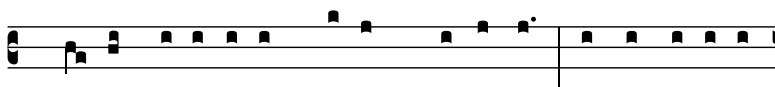
pe-re virtú-tem, et di-vi-ni-tá-tem, * et sapi- énti- am,



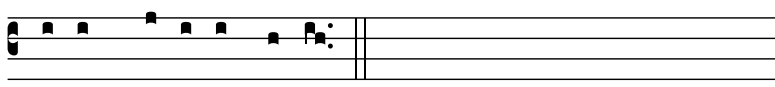
et for-ti-tú-di-nem, et ho-nó-rem. I-psi gló-ri- a



et im-pé-ri- um * in sǣ-cu-la sǣ-cu-ló-rum.



‡. De- us, judí-ci- um tu-um Re-gi da: * et ju-stí-ti- am



tu- am Fí- li- o Re-gis.

GUILLAUME
COUTURE 7a



Ló-ri- a Pa-tri, et Fí-li- o, * et Spi-rí-tu- i San-cto. Sic-ut e-rat in



princí-pi- o, et nunc, et sem-per, * et in sǣcu-la sǣcu-ló-rum. Amen.

Le Dernier Dimanche d'Octobre

FÊTE DU CHRIST-ROI

Introit
3

D ignus est Agnus, * qui occisus est, accipe-

Il est digne, l'Agneau qui a été immolé, de recevoir

re virtù- tem, et divi- ni- tá- tem, et sapi- én- ti-

la puissance, et la divinité, et la sagesse,

am, et forti- tú- dinem, et ho- nó- rem. Ipsi

et la force, et l'honneur. A lui

gló- ri- a et impé- ri- um in sæcula sæcu- ló-

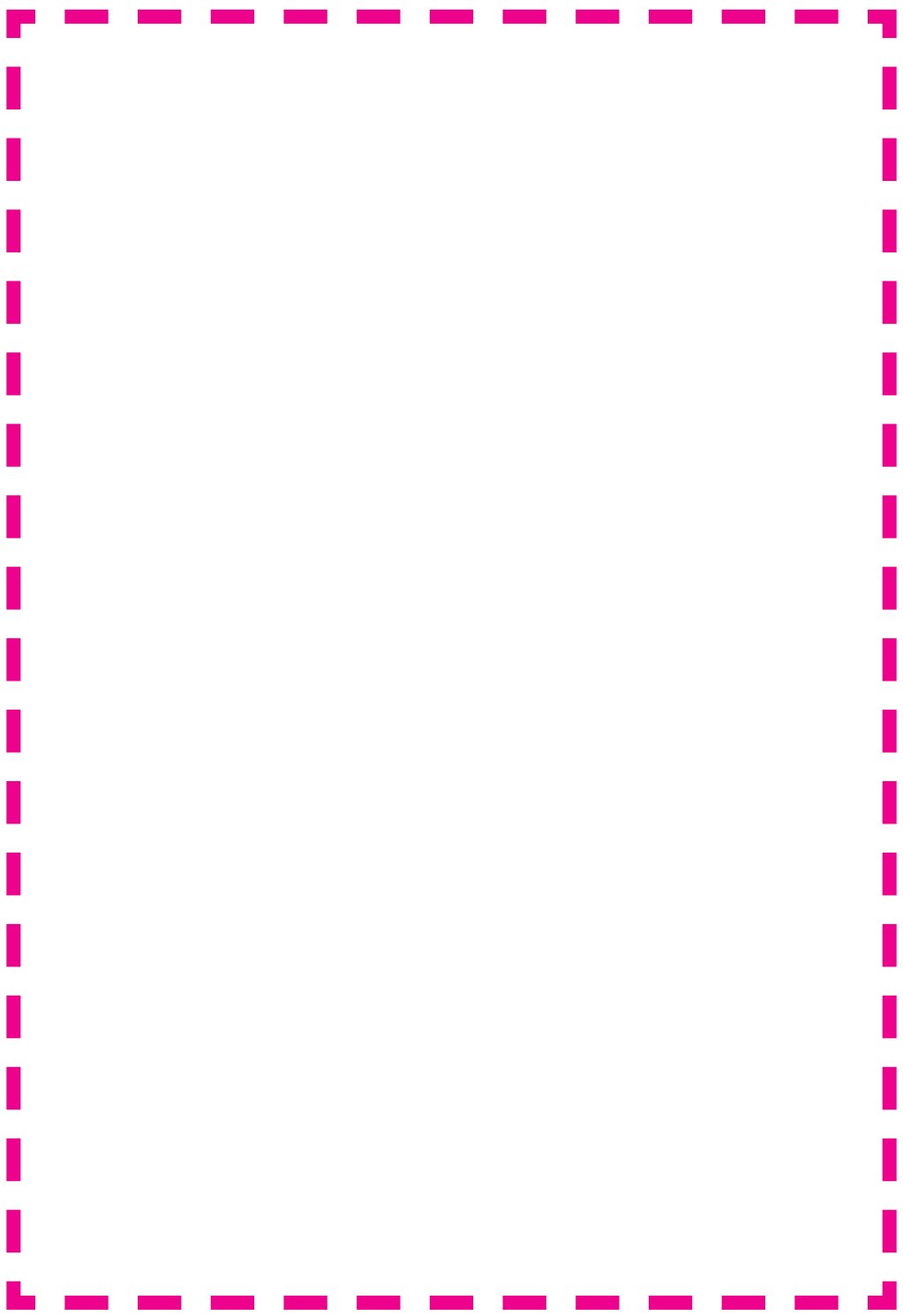
soit la gloire et l'empire dans les siècles des siècles,

rum. Ps. Dé- us, judí-ci-um tú-um Régi dá : * et justí-

O Dieu, donnez votre juridiction au Roi, et votre jus-

ti- am tú-am Fí li- o Régis. Glóri- a Pátri, et Fí-li-o,

tice au Fils du Roi



OFFERT. • DOMINICA ULTIMA OCTOBRIS

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

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.



Offert.
IV.

P Ostu - la * a me, et da-bo ti-bi

Gen - tes he-redi-tá - tem tu - am, et

posses - si - ó - nem tu - am tér-mi -

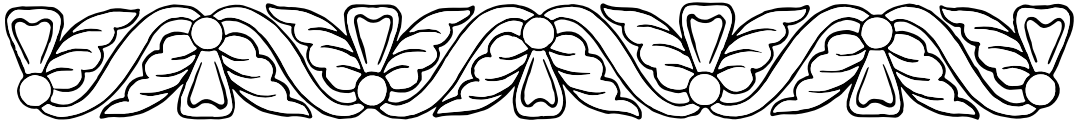
nos ter - rae.

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 **tíbi** 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.)

et da-bo ti-bi

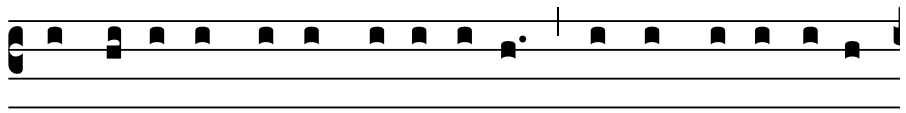
ti - bi gen - tes

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:

P 

ó-stu-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.**

COMM. • DOMINICA ULTIMA OCTOBRI

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

Communion. (Ps 28: 10a, 11b) The Lord sits enthroned as a king forever. The Lord will give His people His own blessing of peace.



Comm. VI.

Se-dé-bit * Dómi-nus Rex in ae - tér - num: Dómi-nus be-ne-dí - cet pó-pu - lo su - o in pa - ce.

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

♪. Af-fér-te Dómi-no, fí-li- i De- i: * af-fér-te Dómi-no fí-li- os

a-rí- e- tum.

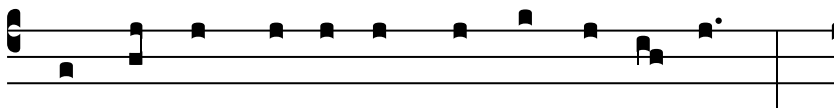
♪. Gló - ri- a Pa-tri, et Fí-li- o, * et Spi-rí- tu- i San-cto: Sicut e-rat in

prínci-pi- o, et nunc, et semper, * et in sæcu-la sæcu- ló - rum. A-men.

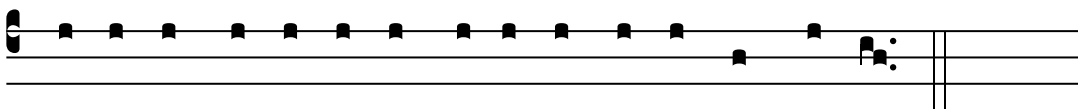


Tone 3a

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



E -*dé* -bit Dómi-nus Rex **in** æ-**tér**num: *



Dómi-nus be-ne-dí-cet pópu-lo su- o *in* **pa**-ce.

INTR. • DOMINICA XXIII ET ULTIMA POST PENTECOSTEN.

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. ̎. Glory.



Intr. VI.

D i - cit Dó - minus: * Ego có - gi - to co - gi -

ta - ti - ó - nes pa - cis, et non af - fli - cti -

ó - nis: invo - cá - bi - tis me, et e - go exáu - di -

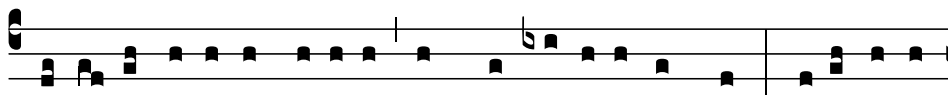
^{2N} am vos: et re - dú - cam cap - ti - vi - tá - tem ve - stram

^{2N} de cunctis lo - cis. *Ps.* Be - ne - di - xí - sti Dó - mi - ne terram

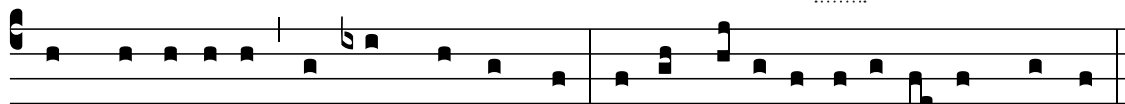
tu - am: * a - vertí - sti cap - ti - vi - tá - tem Ja - cob. Gló - ri - a Pa - tri.

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

GUILLAUME VI



Ló-ri- a Patri, et Fí-li- o, et Spi- rí-tu- i Sancto. * Sicut e-rat



in princí-pi- o, et nunc, et semper, et in sǣcu-la sǣcu-ló-rum. Amen.

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.



Intr. I.

G

aude- á-mus * omnes in Dó-mi- no, di-em

fe-stum ce-le-brántes sub honó-re Sanctó-rum ó-

mni- um: de quo-rum so-lemni-tá-te gaudent An-

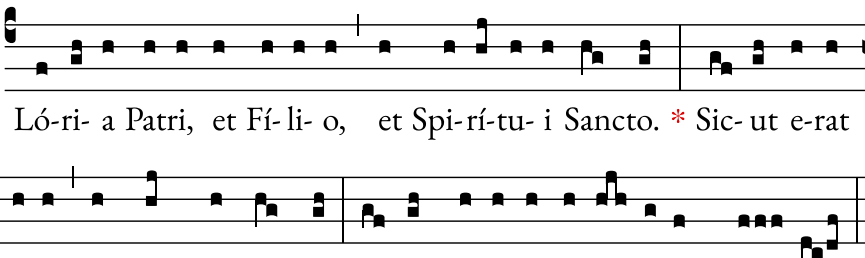
ge-li, et colláu-dant Fí-li-um De-i.

Ps. Exsultá-te iusti in Dómi-no: * re-ctos de-cet col-laudá-

ti-o. Gló-ri-a Patri. E u o u a e.

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

GUILLAUME I



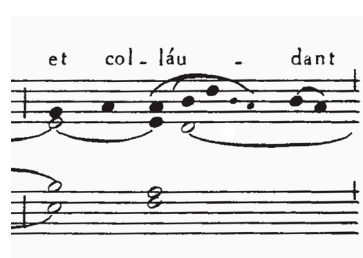
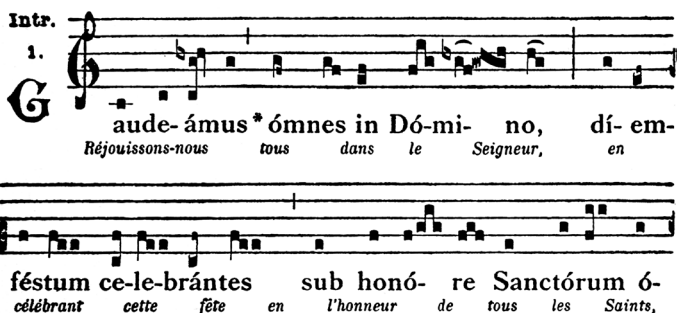
Ló-ri- a Patri, et Fí-li- o, et Spi-rí-tu- i Sancto. * Sic- ut e-rat

in princí-pi- o, et nunc, et semper, et in sá-cu-la sá-cu- lórum. A- men.

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 “*honôre*” 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:

