

Allelúja, allelúja. ꝥ. Tóllite jugum me-
um super vos, et discite a me, quia mi-
tis sum et húmilis Corde, et inveni-
étis réquiem animábus vestris. Allè.

Alleluia, alleluia. ꝥ. Take up My yoke upon you and
learn of Me, because I am meek and humble of heart,
and you shall find rest to your souls. Alleluia.

3.

A L-le- lú- ia. * *ij.*

ꝥ. Tól- li- te ju- gum

me- um super vos et dísci- te a me,

qui- a mi- tis sum et hú-

mi- lis Cor- de, et inve- ni- é- tis ré-

qui- em * a- nimá- bus

vestris.

Starting pitches:

III.

Al - le - lú - ia, * al - le - lú - ia.

In 1856, the feast of the Most Sacred Heart of Jesus was prescribed for the universal Church. Later on, Pope Pius XI gave it an octave and raised it to the same rank as the feasts of Christmas and Ascension. It was assigned a new Mass formula and Office by a decree of 29 January 1929. If one takes the time to examine the ALLELUIA VERSE “Tóllite Jugum,” one sees how the *melismatic morae vocis* are in perfect correspondence with the rhythmic markings of Dom Mocquereau. This should not surprise us, because in 1929 such plainsong adaptations were created by the Abbey of Solesmes. That is to say, the Vatican Commission ceased to exist (officially) in 1914, and from that point forward the work was given over to the Abbey of Solesmes. In other words: *Don't expect to find these propers in a Graduale from 1908.*

The Solesmes editions clearly retain the “white space”:

Al-le- lú-ia. *

The Schwann edition (inexplicably) omits all *morae*, perhaps out of spite?

Al-le - lú-ia. *

The NOH (Flor Peeters) places the *mora vocis* where it should be:

Al - le - lú - ia ,

It's quite odd there is no breath mark here:

3.
A lle- lú-ia. * *ij.*

∮. Tól- li-te jú- gum mé- um super
vos et dísci-te a me, qui- a mí-tis sum
et hú- mi-lis Cór-de, et inve-
ni- é-tis ré- qui- em
* a- nimá- bus véstris.

The Mass formula (and office) for the *Feast of the Most Sacred Heart of Jesus* were created circa 29 January 1929. This makes them difficult to find, since books from 1908 and 1909 do not include them. The Schwann edition (see below) omits all the required “white space,” and the 1953 editors tried to “fix” or “rectify” this error. **Why did Schwann omit the required blank spaces?** Nobody knows ... but by 1929 Dom Mocquereau’s editions were dominating the market. It’s possible Schwann got lazy vis-à-vis new melodies being produced by Solesmes Abbey. The official *Vaticana* commission had *de facto* ceased to exist for a number of years—and by 1914 it no longer existed officially (Pierre Combe, p. 409). In 1913, Solesmes took over all Vatican chant publications.

III.
A l - le - lú - ia. * ij.

y Tól - li - te ju - gum

me - um su - per vos et dí - sci - te a me,

qui - a mi - tis sum et hú -

mi - lis Cor - de, et in - ve - ni - é - tis ré -

qui - em * a - nimá - bus ve -

stris.