

ORDER OF SUNG MASS

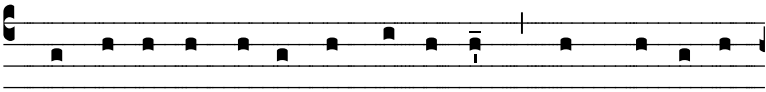
Ordinary Form of the Roman Rite

with Missa Jubilate Deo

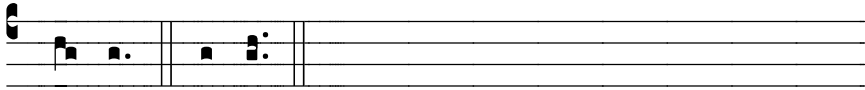
Introductory Rite

INTROIT (*Entrance Chant*), proper to the day

SIGN OF THE CROSS



I N nó-mi-ne Patris, et Fí-li-i, et Spí-ri-tus



Sancti. *R.* Amen.

v. In the name of the Father, and of the Son, and of the Holy Spirit.
R. Amen.†

GREETING



G Rá-ti-a Dó-mi-ni nostri Je-su Christi, et cá-ri-tas



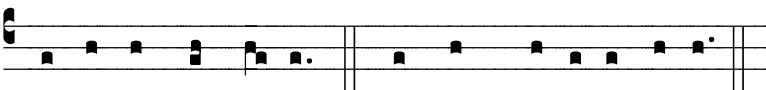
De-i, et commu-ni-cá-ti-o Sancti Spí-ri-tus sit cum



ómni-bus vo-bis. *R.* Et cum spí-ri-tu tu-o.

v. The grace of our Lord Jesus Christ, and the love of God, and the communion of the Holy Spirit be with you all. *R.* And with your spirit.

or:



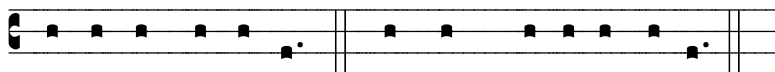
D Ó-mi-nus vo-bíscum. *R.* Et cum spí-ri-tu tu-o.
Pax vo-bis. (*If the celebrant is a bishop*)

The Lord be with you. [Peace be with you.] *R.* And with your spirit.

† Translations of liturgical texts are taken from the English translation of *The Roman Missal*, Third Edition © 2011, International Committee on English in the Liturgy, Inc. All rights reserved.

or:

D



Omi-nus vo-bíscum. ⁊. Et cum spí-ri-tu tu- o.

PENITENTIAL ACT †

The priest invites the faithful, saying:

Fratres, agnoscámus peccáta nostra, ut apti simus ad sacra mystéria celebránda.

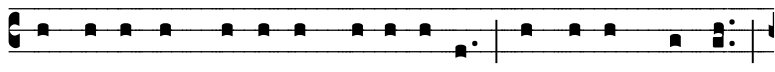
Brethren, let us acknowledge our sins, and so prepare ourselves to celebrate the sacred mysteries.

*1. The Confiteor is recited by all:*Confíteor Deo omnipoténti et vobis, fratres, quia peccávi nimis cogitátione, verbo, ópere et omissióne: [*strike breast three times*] mea culpa, mea culpa, mea máxima culpa. Ideo precor beátam Mariám semper Vírginem, omnes Angelos et Sanctos, et vos, fratres, oráre pro me ad Dóminum Deum nostrum.

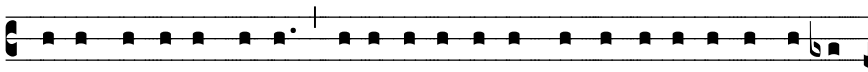
I confess to almighty God and to you, my brothers and sisters, that I have greatly sinned, in my thoughts and in my words, in what I have done and in what I have failed to do, through my fault, through my fault, through my most grievous fault; therefore I ask blessed Mary ever-Virgin, all the Angels and Saints, and you, my brothers and sisters, to pray for me to the Lord our God.

and may be sung:

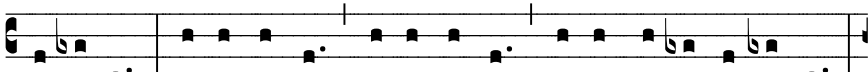
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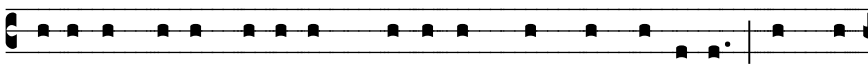
Onfí-te- or De- o omnipoténti et vobis, fratres,



qui- a peccávi nimis cogi-ta-ti- óne, verbo, ópe-re et omis-

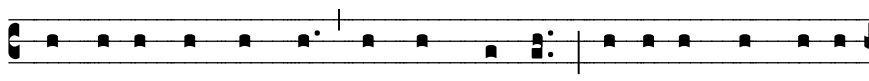


si- óne: me- a culpa, me- a culpa, me- a má-xima culpa.

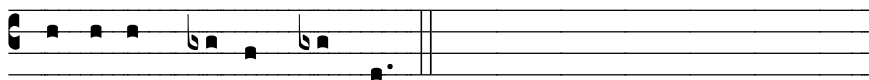


Ide- o precor be- átam Ma-rí- am semper Vírginem, omnes

† Three forms are given in the *Missale Romanum*. When the Sprinkling Rite is celebrated, the Penitential Act is omitted, and the *Asperges me* (p. 34) is sung (with *Gloria Patri* ad lib.).



Ange-los et Sanctos, et vos, fratres, o-rá-re pro me ad



Dóminum De- um nostrum.

After which, the priest concludes with the Absolution:

Misereátur nostri omnipotens Deus May almighty God have mercy on
et, dimíssis peccátis nostris, perdú- us, forgive us our sins, and bring
cat nos ad vitam ætérnam. us to everlasting life.

R. Amen.

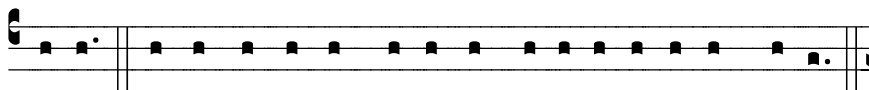
R. Amen.

2. *Alternatively, this dialogue may be sung in place of the Confiteor:*

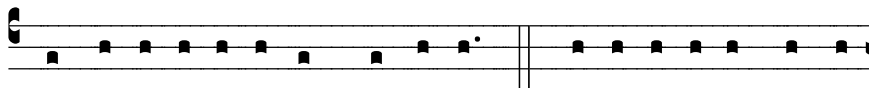
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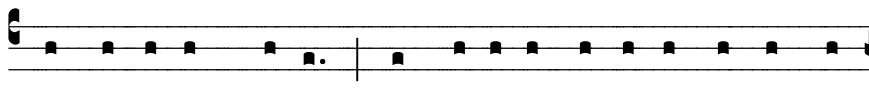
MI-se-ré-re nostri, Dómi-ne. R. Qui- a peccá-vimus



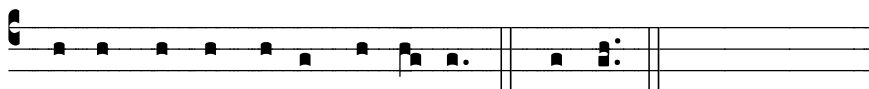
ti-bi. √. Osténde no-bis Dómi-ne, mi-se-ri-córdi- am tu- am.



R. Et sa-lu-tá-re tu- um da no-bis. √. Mi-se-re- á-tur nostri



omní-po-tens De- us et, dimissis peccá- tis nostris, per-



dú-cat nos ad vi-tam æ-térnam. R. Amen.

√. Have mercy on us, O Lord. R. For we have sinned against you.
√. Show us, O Lord, your mercy. R. And grant us your salvation.
√. May almighty God have mercy on us, forgive us our sins, and bring
us to everlasting life. R. Amen.

GLORIA

Missa VIII

5

V

G Ló-ri-a in excélsis De-o. Et in terra pax homí-
 ni-bus bonæ vo-luntá-tis. Laudá-mus te. Bene-dí-cimus
 te. Ado-rá-mus te. Glo-ri-fi-cámus te. Grá-ti-as á-gimus
 ti-bi propter magnam gló-ri-am tu-am. Dómi-ne De-us,
 Rex cæ-lé-stis, De-us Pa-ter omní-pot-ens. Dómi-ne Fi-li
 u-ni-gé-ni-te, Je-su Chri-ste. Dómi-ne De-us, Agnus
 De-i, Fí-li-us Pa-tris. Qui tollis peccá-ta mun-di, mi-se-
 ré-re no-bis. Qui tollis peccá-ta mundi, súsci-pe depre-
 ca-ti-ónem no-stram. Qui sedes ad déxte-ram Pa-tris, mi-
 se-ré-re no-bis. Quó-ni-am tu so-lus sanctus. Tu so-lus



Dómi-nus. Tu so-lus Altíssimus, Je-su Chri-ste. Cum San-

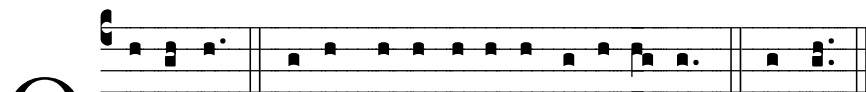


cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God, almighty Father. Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us. For you alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

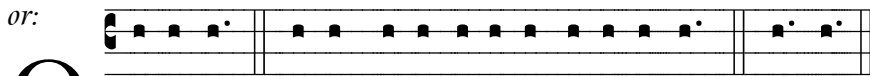
Other settings, pp. 60, 63, 67, 70, 73, 76, 79, 85, 88, 91, 94, 97, 100, 103, 124, 131 ff.

COLLECT (Opening Prayer), proper to the day



O - rémus... Per ómni- a sáecu-la sæcu-ló-rum. R. Amen.

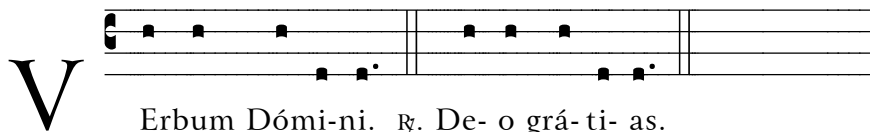
Let us pray... [Through our Lord Jesus Christ, your Son, who lives and reigns with you in the unity of the Holy Spirit, one God,] for ever and ever. R. Amen.



O - rémus... Per ómni- a sáecu-la sæcu-ló-rum. R. Amen.

Liturgy of the Word

AFTER THE FIRST READING

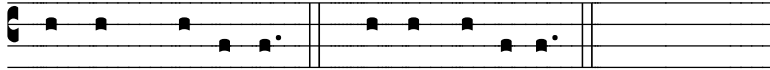


V Erbum Dómi-ni. R. De- o grá-ti- as.

The word of the Lord. R. Thanks be to God.

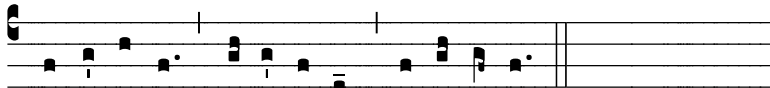

GRADUAL CHANT (or Responsorial Psalm), proper to the day

AFTER THE SECOND READING

V 
 Erbum Dómi-ni. R̄. De- o grá- ti- as.



ALLELUIA CHANT, proper to the day

or using a simple melody with psalm tone (for other settings, see p. 141):

6 **VI** 
A L-le-lú-ia, alle-lú-ia, alle-lú-ia.


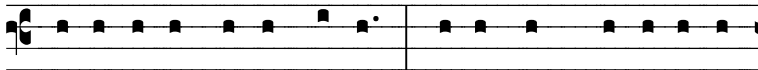
On Easter, Pentecost, and Corpus Christi, the SEQUENCE precedes the Alleluia (see p. 142 ff.)

During Lent, in place of the Alleluia, the TRACT is sung, which may be replaced by the GOSPEL ACCLAMATION, using a simple melody:

7 **Ia** 
L Aus ti- bi, Christe, Rex æ-térnæ gló- ri- æ.
 Praise to you, [Lord Jesus] Christ, King of endless glory.


or by the following PSALM AND RESPONSE

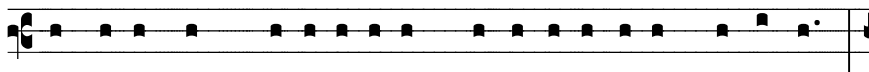
Ps (50)51: 1-4

8 **M** 
 I-se-ré-re me- i De- us: * secúndum mi-se-ri-cór-

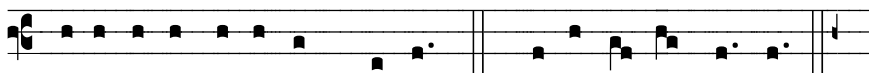
 di- am tu- am. R̄. Mi-se-ré- re me- i.

v. Have mercy on me, O God, according to your great mercy.

R̄. Have mercy on me.

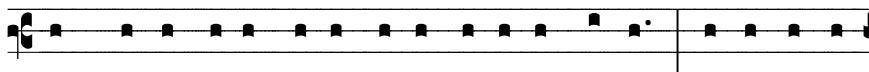


2. Et secúndum multi-túdinem mi-se-ra-ti- ónum tu- á-rum:*

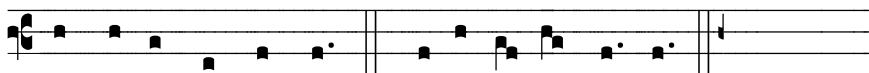


de-le in-iqui-tá-tem me- am. *R.* Mi-se-ré- re me- i.

And according to the multitude of your mercies blot out my iniquity.

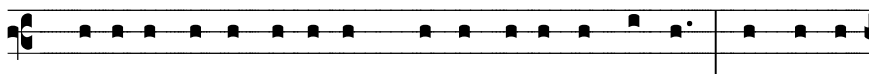


3. Ampli- us lava me ab in-iqui-tá-te me- a: * et a peccá-

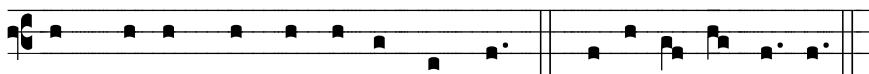


to me- o munda me. *R.* Mi-se-ré- re me- i.

Wash me yet more from my iniquity, and cleanse me from my sin.



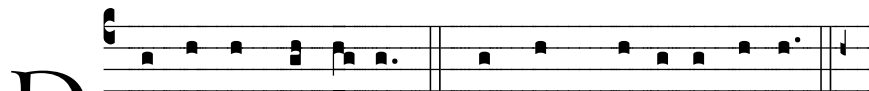
4. Quóni- am in-iqui-tá-tem me- am ego cognóscó: * et peccá-



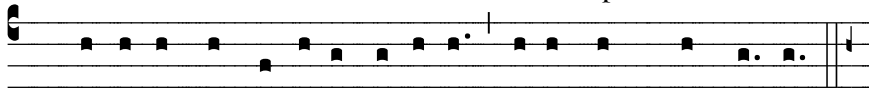
tum me- um contra me est semper. *R.* Mi-se-ré- re me- i.

For I know my iniquity, and my sin is always before me.

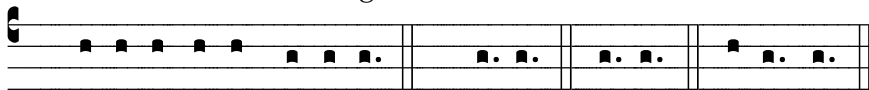
AT THE GOSPEL



D Omi-nus vo-bíscum. *R.* Et cum spí-ri-tu tu- o.

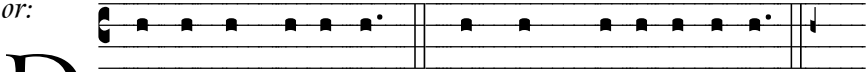


γ. ✠ Lécti- o sancti Evangé-li- i secúndum Matthæ- um.†

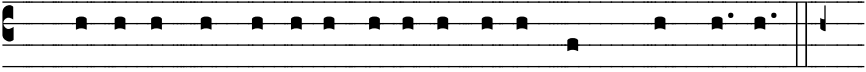


R. Gló-ri- a ti-bi Dómine. † Marcum Lu- cam Jo- ánnem.

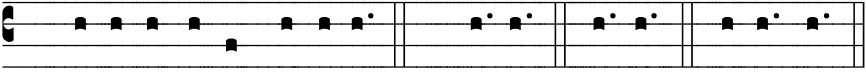
The Lord be with you. *R.* And with your spirit. γ. ✠ A reading from the holy Gospel according to *N.* *R.* Glory to you, O Lord.

or:**D**

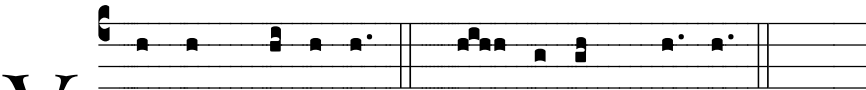
Omi-nus vobíscum. R. Et cum spí-ri-tu tu- o.



y. ✠ Lécti- o sancti Evangé-li- i secúndum Matthæ- um. †

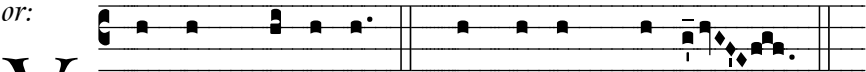


R. Gló-ri- a ti-bi Dómine. † Marcum Lu-cam Jo- ánnem.

AFTER THE GOSPEL**V**

Erbum Dómi-ni. R. Laus ti-bi, Chri-ste.

The Gospel of the Lord. R. Praise to you, Lord Jesus Christ.

or:**V**

Erbum Dómi-ni. R. Laus ti-bi, Christe.

*CREDO (Credo III, p. 114)**Stand*

Credo in unum Deum, Patrem omnipoténtem, factórem cæli et terræ, visibílium ómnium et invisibílium. Et in unum Dóminum Jesum Christum, Fílium Dei unigénitum. Et ex Patre natum ante ómnia sæcula. Deum de Deo, lumen de lúmine, Deum verum de Deo vero. Génitum, non factum, consubstantiálem Patri: per quem ómnia facta sunt. Qui propter nos hómnes et propter nostram salútem descéndit de cælis.

I believe in one God, the Father almighty, maker of heaven and earth, of all things visible and invisible. I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages. God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through him all things were made. For us men and for our salvation he came down from heaven,

Here all bow

ET INCARNÁTUS EST DE SPÍRITU
SANCTO EX MARÍA VÍRGINE: ET
HOMO FACTUS EST.

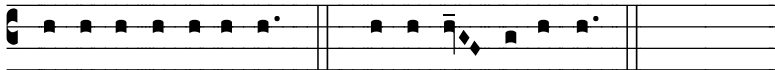
AND BY THE HOLY SPIRIT WAS
INCARNATE OF THE VIRGIN MARY,
AND BECAME MAN.

Crucifíxus étiam pro nobis: sub
Póntio Piláto passus, et sepúltus
est. Et resurréxit tértia die, secún-
dum Scriptúras. Et ascéndit in cæ-
lum: sedet ad déxteram Patris. Et
íterum ventúrus est cum glória ju-
dicáre vivos et mórtuos: cujus
regni non erit finis. Et in Spíritum
Sanctum, Dóminum et vivificán-
tem: qui ex Patre, Filióque pro-
cédit. Qui cum Patre, et Fílio
simul adorátur, et conglorificatur:
qui locútus est per Prophétas. Et
unam, sanctam, cathólicam et
apostólicam Ecclésiám. Confíteor
unum baptísma in remissiónem
peccatorum. Et expecto resurrecti-
ónem mortuorum. Et vitam ven-
túri sæculi. Amen.

For our sake he was crucified
under Pontius Pilate, he suffered
death and was buried, and rose
again on the third day in accord-
ance with the Scriptures. He
ascended into heaven and is seat-
ed at the right hand of the Father.
He will come again in glory to
judge the living and the dead and
his kingdom will have no end. I
believe in the Holy Spirit, the
Lord, the giver of life, who pro-
ceeds from the Father and the Son,
who with the Father and the Son
is adored and glorified, who has
spoken through the prophets. I
believe in one, holy, catholic and
apostolic Church. I confess one
Baptism for the forgiveness of sins
and I look forward to the resurrec-
tion of the dead and the life of the
world to come. Amen.


Other settings, pp. 110, 112, 117, 119, 121

*PRAYER OF THE FAITHFUL, to which a response may be sung following
each petition, using these or other formulas*

 9

K Y-ri- e e-lé- i-son. R. Ký-ri- e e-lé- i-son.

Lord, have mercy.

or:  10

U T nos exaudí-re digné-ris. R. Te rogámus, audi nos.

That you would deign to hear us. R. We beseech you, hear us.

Liturgy of the Eucharist

OFFERTORY CHANT, proper to the day

OFFERTORY PRAYERS

Benedíctus es, Dómine, Deus univérsi, quia de tua largitáte accépi-mus panem, quem tibi offérimus, fructum terræ et óperis mánuum hóminum, ex quo nobis fiet panis vitæ.

Blessed are you, Lord God of all creation, for through your goodness we have received the bread we offer you: fruit of the earth and work of human hands, it will become for us the bread of life.

When the Offertory chant is not sung, the prayers are audible, and all respond:

℞. Benedíctus Deus in sæcula.

℞. Blessed be God for ever.

Per hujus aquæ et vini mystérium ejus efficiámur divinitátis consórtes, qui humanitátis nostræ fieri dignátus est párticeps.

By the mystery of this water and wine may we come to share in the divinity of Christ who humbled himself to share in our humanity.

Benedíctus es, Dómine, Deus univérsi, quia de tua largitáte accépi-mus vinum, quod tibi offérimus, fructum vitis et óperis mánuum hóminum, ex quo nobis fiet potus spiritalís.

Blessed are you, Lord God of all creation, for through your goodness we have received the wine we offer you: fruit of the vine and work of human hands, it will become our spiritual drink.

℞. Benedíctus Deus in sæcula.

℞. Blessed be God for ever.

In spírítu humilitátis et in ánimo contríto suscipiámur a te, Dómine; et sic fiat sacrificium nostrum in conspéctu tuo hódie, ut pláceat tibi, Domine Deus.

With humble spirit and contrite heart may we be accepted by you, O Lord, and may our sacrifice in your sight this day be pleasing to you, Lord God.

Lava me, Dómine, ab iniquitáte mea, et a peccáto meo munda me.

Wash me, O Lord, from my iniquity and cleanse me from my sin.

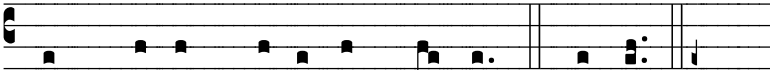
∿. Oráte, fratres, ut meum ac vestrum sacrificium acceptábile fiat apud Deum Patrem omnipoténtem.

∿. Pray, brethren, that my sacrifice and yours may be acceptable to God, the almighty Father.

℞. Suscípiat Dóminus sacrificium de mánibus tuis ad laudem et glóriam nóminis sui, ad utilitátem quoque nostram totiúsque Ecclésiæ suæ sanctæ.

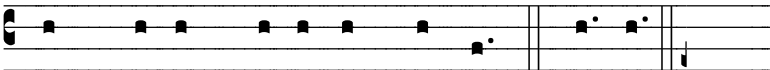
℞. May the Lord accept the sacrifice at your hands for the praise and glory of his name, for our good and the good of all his holy Church.

PRAYER OVER THE OFFERINGS, proper to the day, which concludes:


P  Er Christum Dómi-num nostrum. R. Amen.

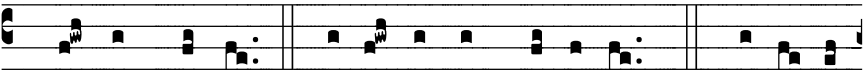
We ask this (Grant this) through Christ our Lord. R. Amen.

or:

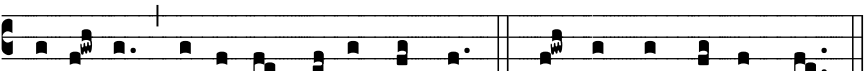
P  Er Christum Dómi-num nostrum. R. Amen.

PREFACE DIALOGUE, SOLEMN TONE (Sundays and Feasts)

D  Omi-nus vo-bíscum. R. Et cum spí-ri-tu tu- o. 11



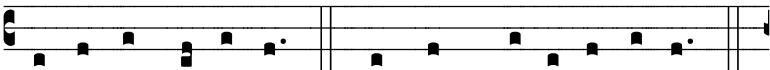
Ÿ. Sur-sum corda. R. Habé-mus ad Dómi-num. Ÿ. Grá-ti- as

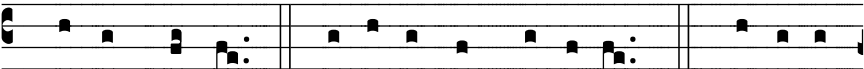


agá-mus Dómino De- o nostro. R. Dignum et justum est.

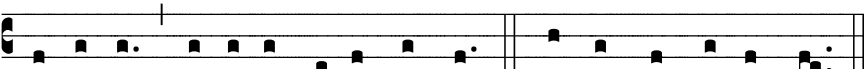
Ÿ. The Lord be with you. R. And with your spirit. Ÿ. Lift up your hearts.
R. We lift them up to the Lord. Ÿ. Let us give thanks to the Lord our
God. R. It is right and just.

PREFACE DIALOGUE, FERIAL TONE (Weekdays)

D  Omi-nus vo-bíscum. R. Et cum spí-ri-tu tu- o. 12



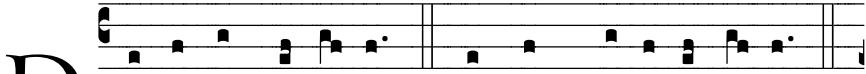
Ÿ. Sursum corda. R. Habé-mus ad Dóminum. Ÿ. Grá-ti- as



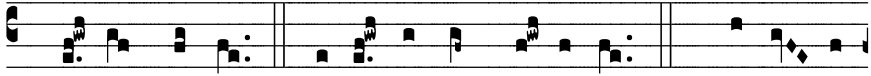
a-gá-mus Dómino De- o nostro. R. Dignum et justum est.

PREFACE DIALOGUE, MOST SOLEMN TONE (*Solemnities*)

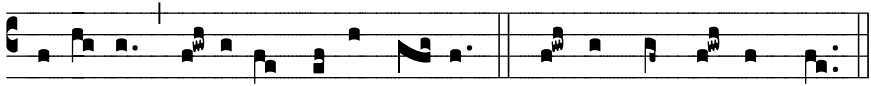
13



Domi-nus vo-bíscum. R. Et cum spí-ri-tu tu- o.



y. Sursum corda. R. Habé-mus ad Dómi-num. y. Grá-ti- as



agá-mus Dómi-no De- o nostro. R. Dignum et ju- stum est.

PREFACE, proper to the season or occasion

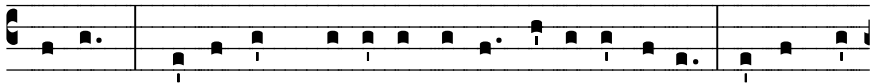
SANCTUS

Missa XVIII

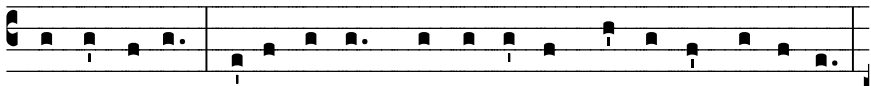
14



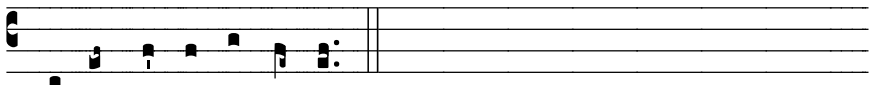
Sanctus, * Sanctus, Sanctus Dómi-nus De- us Sá-



ba- oth. Ple-ni sunt cæ-li et terra gló-ri- a tu- a. Ho-sánna



in excélsis. Bene-díctus qui ve-nit in nómi-ne Dómi-ni.



Ho-sánna in excél-sis.

Holy, Holy, Holy Lord God of hosts. Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Other settings, pp. 61, 65, 68, 71, 74, 77, 80, 83, 87, 92, 95, 98, 102, 105, 106, 107, 136 ff.

ACCÍPITE ET BÍBITE EX EO
OMNES: HIC EST ENIM CALIX
SÁNGUINIS MEI, NOVI ET ÆTÉR-
NI TESTAMÉNTI, QUI PRO VOBIS
ET PRO MULTIS EFFUNDÉTUR
IN REMISSIÓNEM PECCATÓRUM.
HOC FÁCITE IN MEAM COMMEM-
ORATIÓNEM.

TAKE THIS, ALL OF YOU, AND
DRINK FROM IT, FOR THIS IS
THE CHALICE OF MY BLOOD,
THE BLOOD OF THE NEW AND
ETERNAL COVENANT, WHICH
WILL BE Poured OUT FOR YOU
AND FOR MANY FOR THE FOR-
GIVENESS OF SINS. DO THIS IN
MEMORY OF ME.

MEMORIAL ACCLAMATION, following the consecration

15

M Ysté-ri- um fí- de- i. *or:* Mysté-ri- um fí-de- i.

℞. Mortem tu- am annunti- ámus, Dó- mi- ne, et tu- am

re- surrecti- ónem confi- témur, do- nec vé- ni- as.

The mystery of faith. ℞. We proclaim your Death, O Lord, and profess your Resurrection until you come again.

or: Quotiescúmque manducámus panem hunc et cálicem bíbimus, mortem tuam annuntiámus, Dómine, donec vénias.

When we eat this Bread and drink this Cup, we proclaim your Death, O Lord, until you come again.

or: Salvátor mundi, salva nos, qui per crucem et resurrectionem tuam liberásti nos.

Save us, Savior of the world, for by your Cross and Resurrection you have set us free.

Unde et mémoires, Dómine, nos servi tui, sed et plebs tua sancta, ejúsdem Christi, Fílii tui, Dómini nostri, tam beátæ passiónis, necnon et ab ínferis resurrectionis, sed et in cælos gloriósæ ascensionis: of- féri- mus præcláræ majestáti tuæ de tuis donis ac datis hóstiám puram,

Therefore, O Lord, as we celebrate the memorial of the blessed Passion, the Resurrection from the dead, and the glorious Ascension into heaven of Christ, your Son, our Lord, we, your servants and your holy people, offer to your glorious majesty from the

thía, Bárnaba, (Ignátio, Alexándro, Marcellíno, Petro, Felicitáte, Perpétua, Agatha, Lúcia, Agnéte, Cæcília, Anastásia) et ómnibus Sanctis tuis: intra quorum nos consórtium, non æstimátor mériti, sed vénia, quæsumus, largítor admítte. Per Christum Dóminum nostrum.

Per quem hæc ómnia, Dómine, semper bona creas, sanctíficas, vivíficas, benedícis, et præstas nobis.

AFTER THE CANON (the Great Amen)

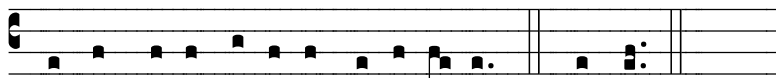
Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omnipoténti, in unitáte Spíritus Sancti, omnis honor et glória

phen, Matthias, Barnabas, (Ignatius, Alexander, Marcellinus, Peter, Felicity, Perpetua, Agatha, Lucy, Agnes, Cecilia, Anastasia) and all your Saints; admit us, we beseech you, into their company, not weighing our merits, but granting us your pardon, through Christ our Lord.

Through whom you continue to make all these good things, O Lord; you sanctify them, fill them with life, bless them, and bestow them upon us.

Through him, and with him, and in him, O God, almighty Father, in the unity of the Holy Spirit, all glory and honor is yours,

P



Er ómni- a sæcu- la sæcu- ló- rum. R. Amen.

For ever and ever. R. Amen.

Communion Rite: p. 26

EUCCHARISTIC PRAYER II

Vere Sanctus es, Dómine, fons omnis sanctitátis.

Hæc ergo dona, quæsumus, Spíritus tui rore sanctifica, ut nobis Corpus et Sanguis fiant Dómini nostri Jesu Christi.

Qui cum Passióni voluntárie tradératur, accépit panem et grátias agens fregit, dedítque discíplis suis, dicens:

You are indeed Holy, O Lord, the fount of all holiness.

Make holy, therefore, these gifts, we pray, by sending down your Spirit upon them like the dew-fall, so that they may become for us the Body and Blood of our Lord Jesus Christ.

At the time he was betrayed and entered willingly into his Passion, he took bread and, giving thanks, broke it, and gave it to his disciples, saying:

univérsi, sed et tótius cleri, et offeréntium, et circumstántium, et cuncti pópuli tui, et ómnium, qui te quærunt corde sincéro.

Meménto étiam illórum, qui obiérunt in pace Christi tui, et ómnium defunctorum, quorum fidem tu solus cognovísti.

Nobis ómnibus, filiis tuis, clemens Pater, concéde, ut cæléstem hereditátem cónsequi valeámus cum beáta Vírgine, Dei Genetríce, María, cum Apóstolis et Sanctis tuis in regno tuo, ubi cum univérsa creatúra, a corruptióne peccáti et mortis liberáta, te glorificémus per Christum Dóminum nostrum, per quem mundo bona cuncta largíris.

Per ipsum, et cum ipso, et in ipso, est tibi Deo Patri omnipoténti, in unitáte Spíritus Sancti, omnis honor et glória per ómnia sæcula sæculórum. Amen.

clergy, those who take part in this offering, those gathered here before you, your entire people, and all who seek you with a sincere heart.

Remember also those who have died in the peace of your Christ and all the dead, whose faith you alone have known.

To all of us, your children, grant, O merciful Father, that we may enter into a heavenly inheritance with the Blessed Virgin Mary, Mother of God, and with your Apostles and Saints in your kingdom. There, with the whole of creation, freed from the corruption of sin and death, may we glorify you through Christ our Lord, through whom you bestow on the world all that is good.

Through him, and with him, and in him, O God, almighty Father, in the unity of the Holy Spirit, all glory and honor is yours, for ever and ever. Amen.

Communion Rite

PATER NOSTER

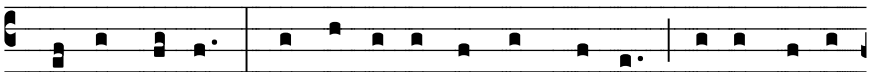
Præceptis salutáribus móniti, et divína institutióne formáti, audémus dicere:

At the Savior's command and formed by divine teaching, we dare to say:

16



P A-ter noster, qui es in cæ-lis: sancti-fi-cé-tur



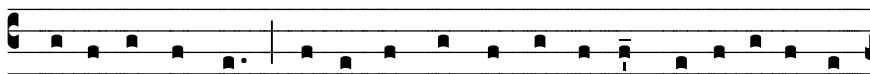
nomen tu- um; advé-ni- at regnum tu- um; fi- at vo-lún-



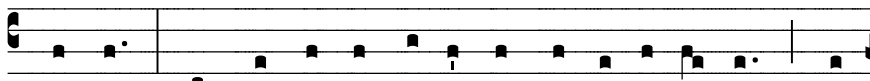
tas tu- a, sic-ut in cæ-lo, et in terra. Panem nostrum



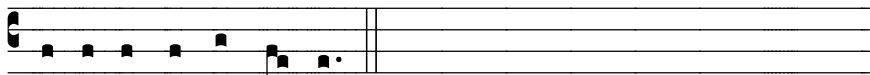
† co-ti-di- á-num da no-bis hó-di- e; et dimítte no-bis



dé-bi-ta nostra, sic-ut et nos di-mít-timus de-bi-tó-ri-bus



nostris; et ne nos indú-cas in tenta-ti- ó-nem; sed



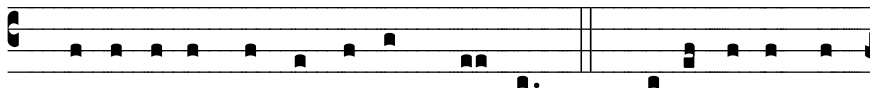
lí-be-ra nos a ma- lo.

Other settings, pp. 138, 139

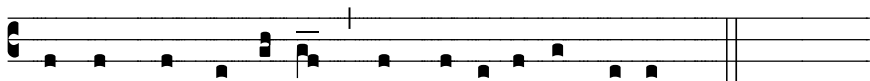
Our Father, who art in heaven, hallowed be thy name; thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil.

Líbera nos, quæsumus, Dómine, ab ómnibus malis, da propítius pacem in diébus nostris, ut, ope misericórdiæ tuæ adjúti, et a peccáto simus semper líberi et ab omni perturba-tióne secúri: exspectántes beátam spem et advéntum Salvatóris nostri Jesu Christi.

Deliver us, Lord, we pray, from every evil, graciously grant peace in our days, that, by the help of your mercy, we may be always free from sin and safe from all distress, as we await the blessed hope and the coming of our Savior, Jesus Christ.



...Salva-tó-ris nostri Je-su Chri- sti. R. Qui- a tu- um est



regnum, et po-téstas, et gló-ri- a in sæcu- la.

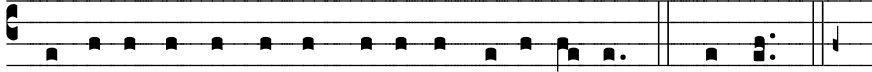
R. For the kingdom, the power and the glory are yours now and for ever.

† In the EF, the traditional “quotidianum” is used.

AT THE SIGN OF PEACE (*before the Agnus Dei*)

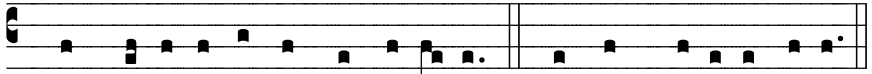
Dómine Jesu Christe, qui dixísti Apóstolis tuis: Pacem relínquo vobis, pacem meam do vobis: ne respicias peccáta nostra, sed fidem Ecclésiæ tuæ; eámque secúndum voluntátem tuam pacificáre et coadunáre dignéris.

Lord Jesus Christ, who said to your Apostles: Peace I leave you, my peace I give you; look not on our sins, but on the faith of your Church, and graciously grant her peace and unity in accordance with your will.



Qui vi-vis et regnas in sǣcu-la sǣcu-ló-rum. R̄. Amen.

Who live and reign for ever and ever. R̄. Amen.



ʏ. Pax Dómi-ni sit semper vobíscum. R̄. Et cum spí-ri-tu tu-o.

The peace of the Lord be with you always. R̄. And with your spirit.

Offérte vobis pacem.

Let us offer each other the sign of peace.

AGNUS DEI

Missa XVIII

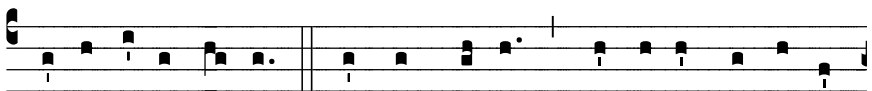
17



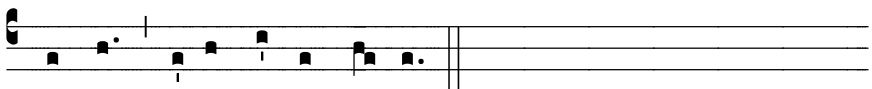
A - gnus De- i, * qui tollis peccá-ta mundi: mi-se-



ré-re no-bis. Agnus De- i, * qui tollis peccá-ta mundi:



mi-se-ré-re no-bis. Agnus De- i, * qui tollis peccá-ta



mundi: dona no-bis pa-cem.

Lamb of God, you take away the sins of the world, have mercy on us.
 Lamb of God, you take away the sins of the world, have mercy on us.
 Lamb of God, you take away the sins of the world, grant us peace.

Other settings, pp. 62, 65, 68, 72, 75, 78, 81, 84, 87, 90, 93, 96, 99, 102, 105, 106, 108, 137 ff.

At the elevation:

∿. Ecce Agnus Dei, ecce qui tollit peccáta mundi. Beáti qui ad cenam Agni vocáti sunt.

∿. Behold the Lamb of God, behold him who takes away the sins of the world. Blessed are those called to the supper of the Lamb.

℞. Dómine, non sum dignus, ut intres sub tectum meum, sed tantum dic verbo et sanábitur ánima mea.

℞. Lord, I am not worthy that you should enter under my roof, but only say the word and my soul shall be healed.

COMMUNION CHANT, proper to the day

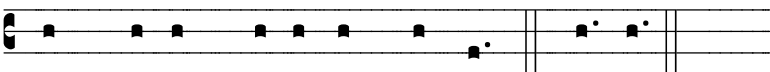
(for Communion Chants ad libitum, see p. 170)

PRAYER AFTER COMMUNION, proper to the day, which concludes:

P  Er Christum Dómi-num nostrum. ℞. Amen.

We ask this (Grant this) through Christ our Lord. ℞. Amen.

or:

P  Er Christum Dómi-num nostrum. ℞. Amen.

Concluding Rite

FINAL BLESSING

D Omi-nus vo-bíscum. R̄. Et cum spí-ri-tu tu- o.

γ. Bene-dí-cat vos omní-po-tens De- us, Pa-ter, et Fí-li- us,

et Spí-ri-tus Sanctus. R̄. Amen.

The Lord be with you. R̄. And with your spirit. γ. May almighty God bless you, the Father, and the Son, and the Holy Spirit. R̄. Amen.

or:

D Omi-nus vo-bíscum. R̄. Et cum spí-ri-tu tu- o.

γ. Bene-dí-cat vos omní-po-tens De- us, Pa-ter, et Fí-li- us,

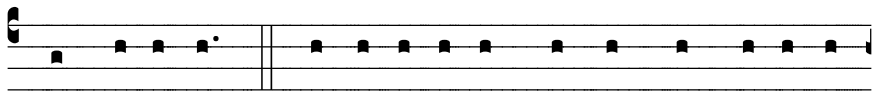
et Spí-ri-tus Sanctus. R̄. Amen.

PONTIFICAL BLESSING

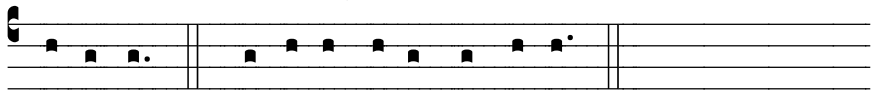
18

D Omi-nus vo-bíscum. R̄. Et cum spí-ri-tu tu- o.

γ. Sit nomen Dómi-ni bene-díctum. R̄. Ex hoc nunc et usque



in sæcu-lum. ʎ. Adju-tó-ri-um nostrum in nómi-ne



Dómi-ni. ʀ. Qui fe-cit cælum et terram.

Blessed be the name of the Lord. ʀ. Now and for ever. ʎ. Our help is in the name of the Lord. ʀ. Who made heaven and earth.

Benedicat vos, as above

DISMISSAL (Mass XI for Sundays)

I  19

I - te, mis- sa est.
ʀ. De- o grá- ti- as.

or:  20

I - te, mis-sa est. ʀ. De- o grá- ti- as.

Go forth, the Mass is ended. ʀ. Thanks be to God.

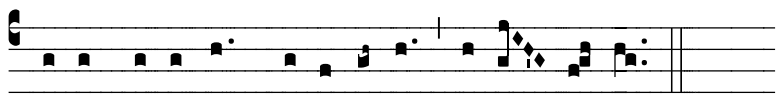
Other settings, pp. 62, 72, 84, 87, 96, 99

or: Ite, ad Evangélium Dómini an- Go and announce the Gospel of
nuntiándum. the Lord.

or: Ite in pace, glorificándo vita Go in peace, glorifying the Lord
vestra Dóminum. by your life.

or: Ite in pace. Go in peace.

From the Easter Vigil to the Second Sunday of Easter, and on the day of Pentecost:

VIII  21

I - te, missa est, alle-lú-ia, alle- lú- ia.
ʀ. De- o gra- ti- as, alle-lú-ia, alle- lú- ia.

ORDER OF SUNG MASS

Extraordinary Form of the Roman Rite

ASPERGES ME, Principal Sunday Mass, outside Paschal Time *γ. Ps 50: 1*

22

VII
A -sper- ges me, * Dó-mi- ne, hyssó-po, et mundá-
 bor: lavá- bis me, et su- per ni- vem de- albá- bor.
Ps. Mi- se- ré- re me- i, De- us, * se- cúndum magnam mi-
 se- ri- córdi- am tu- am. Gló- 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- ló- rum. A- men. † Asperges.

Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed; Thou shalt wash me, and I shall become whiter than snow. *Ps.* Have mercy on me, O God, according to Thy great mercy. Glory be to the Father, and to the Son, and to the Holy Spirit: as it was in the beginning, is now, and ever shall be, world without end. Amen.

Versicles, Responses, and Prayer following the Asperges

γ. Osténde nobis, Dómine, misericórdiam tuam. (*P.T.* Allelúia.)



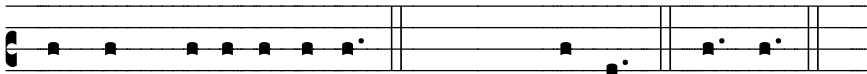
℞. Et sa- lu- tá- re tu- um da no- | bis. *P.T.* da no- bis. Alle- lú- ia.

γ. Dómine exáudi oratióne[m] meam.

℞. Et clamor me- us ad te vé- | ni- at.

† On Passion Sunday and Palm Sunday, the *Gloria Patri* is not said, but the antiphon *Asperges me* is repeated immediately after the Psalm.

∿. Dóminus vobíscum.



℞. Et cum spí-ri-tu tu- o. ∿. Orémus...nostrum. ℞. A-men.

∿. Show us, O Lord, Thy mercy. ℞. And grant us Thy salvation. ∿. O Lord, hear my prayer. ℞. And let my cry come unto Thee. ∿. The Lord be with you. ℞. And with thy spirit. ∿. Let us pray: Hear us, O holy Lord, Almighty Father, everlasting God, and vouchsafe to send Thy holy Angel from heaven, to guard, cherish, protect, visit, and defend all that are assembled in this place. Through Christ our Lord. ℞. Amen.

Another tune: *ad libitum* I (see also p. 140)

VII
A -sperges me, * Dó-mine, hyssó-po, et mundá-bor:

23



lavá-bis me, et super ni-vem de- albá-bor. ∿. Miserére.

as above

VIDI AQUAM, *Sundays in Paschal Time*

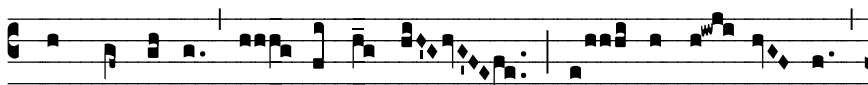
(Easter Sunday through Pentecost Sunday) Ezek 47: 1, 9 ∿. Ps 117: 1

VIII
V I-di aquam * egre- di- éntem de tem-plo,

24



a lá- te-re dex- tro, alle- lú- ia: et omnes, ad



quos pervé-nit a- qua i-sta, sal- vi fa- cti sunt,



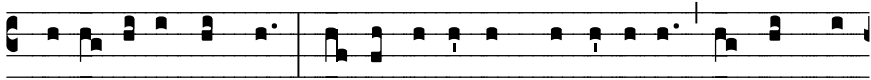
et di- cent, alle-lú- ia, al- le- lú- ia. Ps. Confi- té-



mi-ni Dómino quó-ni- am bonus: * quó-ni- am in sæcu-lum



mi-se-ri-cór-di- a e-jus. Gló-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- ló-rum. Amen. Vidi aquam.

I saw water flowing from the right side of the temple; and all they to whom that water came were saved, and they shall say: alleluia. *Ps.* Give thanks to the Lord, for He is good, for His mercy endureth forever.

Versicles and Responses as for Asperges me above, with alleluias.

Mass of the Catechumens

Kneel

p. In nómine Patris, ✠ et Fílii, et Spíritus Sancti. Amen.

p. In the Name of the Father, ✠ and of the Son, and of the Holy Spirit. Amen.

p. Introíbo ad altáre Dei.

p. I will go in unto the Altar of God.

s. Ad Deum qui lætíficat juventú-tem meam.

s. To God, Who giveth joy to my youth.

p. Júdica me, Deus, et discérne causam meam de gente non sancta: ab hómine iníquo, et dolóso éru me.

p. Judge me, O God, and distinguish my cause from the nation that is not holy: deliver me from the unjust and deceitful man.

s. Quia tu es, Deus, fortitúdo mea: quare me repulísti, et quare tristis incédo, dum affligit me inimícus?

s. For Thou, O God, art my strength: why hast Thou cast me off? and why do I go sorrowful whilst the enemy afflicteth me?

p. Emítte lucem tuam, et veritátem tuam: ipsa me deduxérunt, et adduxérunt in montem sanctum tuum, et in tabernácula tua.

p. Send forth Thy light and Thy truth: they have led me and brought me unto Thy holy hill, and into Thy tabernacles.

*KYRIE, priest and server alternating*Kýrie, eléison. *ijj.*

Lord, have mercy.

Christe, eléison. *ijj.*

Christ, have mercy.

Kýrie, eléison. *ijj.*

Lord, have mercy.

Mass Ordinary settings: I p. 60, II p. 63, III p. 66, IV p. 69, V p. 72, VI p. 75, VII p. 79, VIII p. 82, IX p. 85, X p. 88, XI p. 91, XII p. 94, XIII p. 97, XIV p. 100, XV p. 103, XVI p. 106, XVII p. 107, XVIII p. 108, ad lib. pp.125 ff.

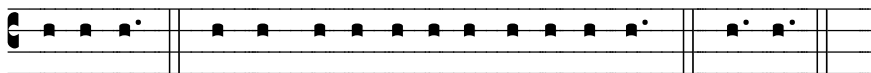
*GLORIA**Stand (High Mass)*

Glória in excélsis Deo, et in terra
pax homínibus bonæ voluntátis.
Laudámus te. Benedícimus te.
Adorámus te. Glorificámus te.
Grátias ágimus tibi propter
magnam glóriam tuam. Dómine
Deus, Rex cæléstis, Deus Pater
omnípotens. Dómine Fili unigé-
nite, Jesu Christe. Dómine Deus,
Agnus Dei, Fílius Patris. Qui tol-
lis peccáta mundi, miserére nobis.
Qui tollis peccáta mundi, súscipe
deprecatióem nostram. Qui se-
des ad dexteram Patris, miserére
nobis. Quóniam tu solus Sanctus.
Tu solus Dóminus. Tu solus Altís-
simus, Jesu Christe. Cum Sancto
Spíritu, ✠ in glória Dei Patris.
Amen.

Glory be to God on high. And on
earth peace to men of good will.
We praise Thee. We bless Thee.
We adore Thee. We glorify Thee.
We give Thee thanks for Thy great
glory. Lord God, heavenly King,
God the Father Almighty. Lord
Jesus Christ, Only-begotten Son,
Lord God, Lamb of God, Son of
the Father. Thou Who takest away
the sins of the world, have mercy on
us. Thou Who takest away the sins
of the world, receive our prayer.
Thou Who sittest at the right hand
of the Father, have mercy on us.
For Thou alone art holy. Thou
alone art Lord. Thou alone, O Jesus
Christ, art most high. With the
Holy Spirit, ✠ in the glory of God
the Father. Amen.

COLLECT, proper to the day

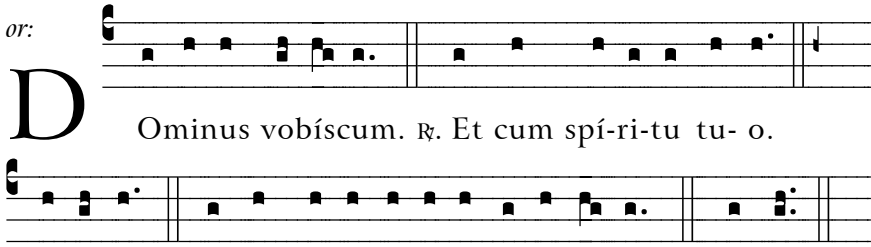

Dominus vobíscum. R. Et cum spí-ri-tu tu- o.



v. Orémus... Per ómni- a sæcu-la sæcu-ló-rum. R. Amen.

The Lord be with you. R. And with thy spirit. v. Let us pray...
[Through our Lord Jesus Christ, Thy Son, Who liveth and reigneth
with Thee in the unity of the Holy Spirit, God,] world without end.
R. Amen.

or:



Dominus vobíscum. R. Et cum spí-ri-tu tu- o.

v. Orémus... Per ómni- a sæcu-la sæcu-ló- rum. R. Amen.

EPISTLE

Sit (High Mass)

s. Deo grátias.

s. Thanks be to God.

GRADUAL AND ALLELUIA, *proper to the day*

During Lent, in place of the Alleluia, the TRACT is sung

During Easter, in place of the Gradual, a second ALLELUIA is sung

On Easter, Pentecost, and Corpus Christi, and at the Mass for the Dead, the SEQUENCE follows the Alleluia.

GOSPEL

Stand

p. Munda cor meum ac lábia mea, omnípotens Deus, qui lábia Isaíæ Prophétæ cálculo mundásti igníto: ita me tua grata miseratióne dignáre mundáre, ut sanctum Evangé- lium tuum digne váleam nuntiáre. Per Christum Dóminum nostrum. Amen.

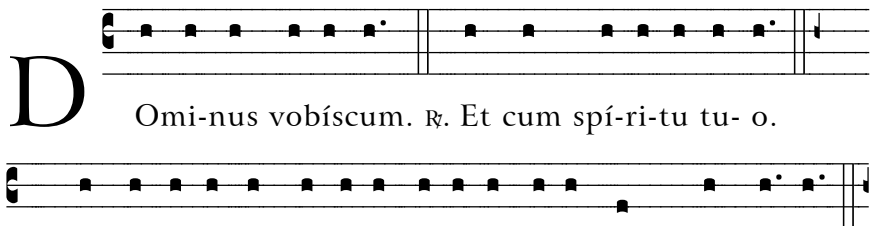
p. Cleanse my heart and my lips, Almighty God, Who didst cleanse the lips of the prophet Isaias with a burning coal: through Thy gracious mercy so purify me that I may worthily proclaim Thy holy Gospel. Through Christ our Lord. Amen.

Jube, Dómine, benedícere.

Grant, O Lord, Thy blessing.

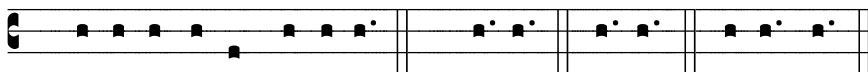
Dóminus sit in corde meo, et in lábiis meis: ut digne et competén- ter annúntiem Evangélium suum. Amen.

May the Lord be in my heart and on my lips that I may worthily and fittingly proclaim His Gospel. Amen.



Domi-nus vobíscum. R. Et cum spí-ri-tu tu- o.

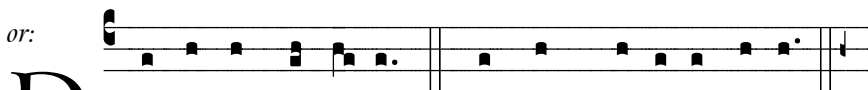
v. ✠ Sequénti- a sancti Evangé-li- i secúndum Matthæ- um. †



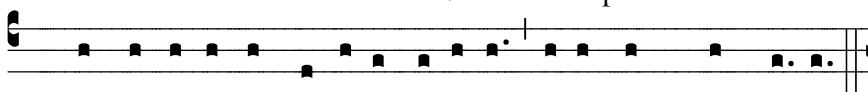
℞. Gló-ri- a ti-bi Dómine. † Marcum Lu-cam Jo- ánnem.

The Lord be with you. ℞. And with thy spirit. √. ✠ The continuation of the Holy Gospel according to *N.* ℞. Glory be to Thee, O Lord.

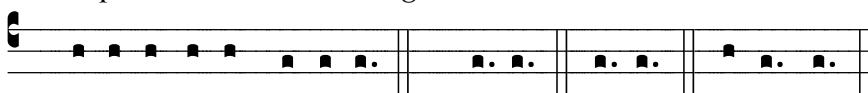
or:



D Omi-nus vo-bíscum. ℞. Et cum spí-ri-tu tu- o.



√. ✠ Sequé-nti- a sancti Evangé-li- i secúndum Matthæ- um. †



℞. Gló-ri- a ti-bi Dómine. † Marcum Lu-cam Jo- ánnem.

At the end of the Gospel:

s. Laus tibi, Christe.

s. Praise be to Thee, O Christ.

p. Per evangélica dicta, deleántur nostra delícta.

p. By the words of the Gospel, may our sins be blotted out.

CREDO (chant settings begin on p. 110)

Stand

Credo in unum Deum, Patrem omnipoténtem, factórem cæli et terræ, visibílium ómnium et invisibílium. Et in unum Dóminum Jesum Christum, Fílium Dei unigénitum. Et ex Patre natum ante ómnia sæcula. Deum de Deo, lumen de lúmine, Deum verum de Deo vero. Génitum, non factum, consubstantiálem Patri: per quem ómnia facta sunt. Qui propter nos hómines et propter nostram salútem descéndit de cælis.

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the Only-begotten Son of God. Born of the Father before all ages. God of God, Light of Light, true God of true God. Begotten, not made, consubstantial with the Father; by Whom all things were made. Who for us men and for our salvation came down from heaven.

Kneel

ET INCARNÁTUS EST DE SPÍRITU SANCTO EX MARÍA VÍRGINE: ET HOMO FACTUS EST.

AND WAS INCARNATE BY THE HOLY SPIRIT OF THE VIRGIN MARY: AND WAS MADE MAN.

intercédere dignéntur in cælis, quorum memóriam ágimus in terris. Per eúndem Christum Dóminum nostrum. Amen.

orating here on earth deign to plead for us in heaven. Through the same Christ our Lord. Amen.

p. Oráte fratres: ut meum ac vestrum sacrificium acceptábile fiat apud Deum Patrem omnipoténtem.

p. Pray, brethren, that my Sacrifice and yours may be acceptable to God the Father Almighty.

s. Suscípiat Dóminus sacrificium de mánibus tuis ad laudem et glóriam nóminis sui, ad utilitátem quoque nostram, totiúsque Ecclésiæ suæ sanctæ.

s. May the Lord accept the Sacrifice from thy hands, to the praise and glory of His Name, for our benefit and for that of all His holy Church.

p. Amen.

p. Amen.

SECRET PRAYER, proper to the day

P Er ómni- a sæcu-la sæcu-ló-rum. R̄. Amen.

World without end. R̄. Amen.

PREFACE DIALOGUE, Solemn Tone (Sundays and Feasts; for Ferial and Most Solemn Tones, see p. 13–14)

Stand (High Mass)

25

y. Dómi-nus vo-bíscum. R̄. Et cum spí-ri-tu tu- o. y. Sur-sum

corda. R̄. Habé-mus ad Dómi-num. y. Grá-ti- as a-gá-

mus Dómi-no De- o nostro. R̄. Dignum et justum est.

y. The Lord be with you. R̄. And with thy spirit. y. Lift up your hearts. R̄. We have lifted them up to the Lord. y. Let us give thanks to the Lord, our God. R̄. It is fitting and just.



World without end. R. Amen.

Holy Communion

PATER NOSTER (music for the entire Pater is on p. 26)

Stand (High Mass)

P. Orémus.

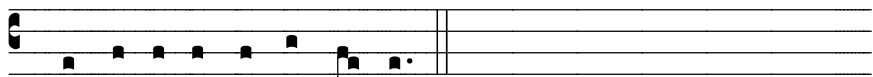
P. Let us pray.

Præcéptis salutáribus móniti, et divína institutióne formáti, audémus dícere:

Admonished by saving precepts, and following divine instruction, we make bold to say:

Pater noster, qui es in cælis: Sanctificétur nomen tuum: Advéniat regnum tuum: Fiat volúntas tua, sicut in cælo, et in terra. Panem nostrum quotidiánum da nobis hódie: Et dimítte nobis débíta nostra, sicut et nos dimíttimus debitoribus nostris. Et ne nos indúcas in tentatiónem.

Our Father, Who art in heaven, hallowed be Thy Name: Thy kingdom come: Thy will be done on earth, as it is in heaven. Give us this day our daily bread: and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation.



R. Sed lí-be-ra nos a ma- lo.

R. But deliver us from evil.

P. Amen.

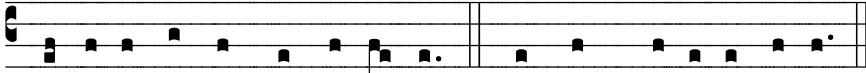
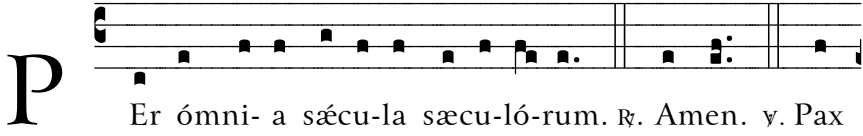
P. Amen.

Líbera nos, quæsumus, Dómine, ab ómnibus malis, prætéritis, præséntibus, et futúris: et intercedénte beáta et gloriósa semper Vírgine Dei Genitríce María, cum beátis Apóstolis tuis Petro et Paulo, atque Andréa, et ómnibus sanctis, ✠ da propítius pacem in díebus nostris: ut ope misericórdiæ tuæ adjúti, et a peccáto simus semper líberi, et ab omni perturbatióne secúri.

Deliver us, we beseech Thee, O Lord, from all evils, past, present, and to come, and by the intercession of the blessed and glorious ever Virgin Mary, Mother of God, together with Thy blessed apostles Peter and Paul, and Andrew, and all the Saints, ✠ mercifully grant peace in our days: that through the bounteous help of Thy mercy, we may be always free from sin, and safe from all disquiet.

Per eúndem Dóminum nostrum
Jesum Christum Fílium tuum, Qui
tecum vivit et regnat in unitáte
Spíritus Sancti, Deus.

Through the same Jesus Christ,
Thy Son our Lord, Who liveth
and reigneth with Thee in the
unity of the Holy Spirit, God.



Dómi-ni sit semper vobís-cum. R. Et cum spí-ri-tu tu- o.

World without end. R. Amen. May the peace ✠ of the Lord be ✠ always
✠ with you. R. And with thy spirit.

Kneel

p. Hæc commíxtio et consecrátio
Córporis et Sánguinis Dómini no-
stri Jesu Christi, fiat accipiéntibus
nobis in vitam ætérnam. Amen.

p. May this mingling and hallow-
ing of the Body and Blood of our
Lord Jesus Christ, be for us who
receive it a source of eternal life.
Amen.

AGNUS DEI

Agnus Dei, qui tollis peccáta
mundi: miserére nobis.

Lamb of God, Who takest away
the sins of the world: have mercy
on us.

Agnus Dei, qui tollis peccáta
mundi: miserére nobis.

Lamb of God, Who takest away
the sins of the world: have mercy
on us.

Agnus Dei, qui tollis peccáta
mundi: dona nobis pacem.

Lamb of God, Who takest away
the sins of the world: grant us
peace.

p. Dómine Jesu Christe, qui dixísti
Apóstolis tuis: Pacem relínquo
vobis, pacem meam do vobis: ne
respicias peccáta mea, sed fidem
Ecclésiæ tuæ; eámque secúndum
voluntátem tuam pacificáre et co-
adunáre dignéris: Qui vivis et re-
gnas Deus per ómnia sæcula sæcu-
lórum. Amen.

p. O Lord, Jesus Christ, Who didst
say to Thine Apostles: Peace I
leave you, My peace I give to you:
look not upon my sins, but upon
the faith of Thy Church; and
deign to give her that peace and
unity which is agreeable to Thy
will: God Who livest and reignest
world without end. Amen.

MASS I, *Lux et origo*

in Paschal Time †

28

VIII

K Y-ri-e * e-lé-i-son. *ij.* Chri-ste e-

lé-i-son. *ij.* Ký-ri-e e-lé-i-son. *ij.* Ký-ri-e *

e-lé-i-son. ‡

29

IV

G Ló-ri-a in excélsis De-o. Et in ter-ra pax ho-

mí-nibus bonæ vo-luntá-tis. Laudá-mus te. Benedí-ci-mus

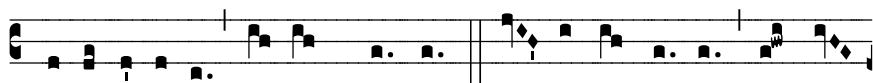
te. Adorá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus

ti-bi propter magnam gló-ri-am tu-am. Dó-mi-ne De-us,

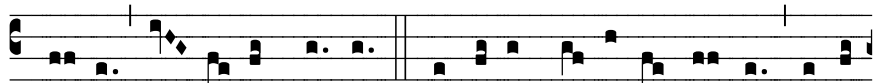
Rex cæ-lé-stis, De-us Pa-ter omní-pot-ens. Dó-mi-ne Fi-li

† The traditional designations are suggestive, not prescriptive. Mass settings, and even individual movements, may be used throughout the year. One should bear in mind the relative solemnity of a given Mass and choose accordingly.

‡ Phrases (marked by double bars) may be sung *alternatim* between two halves of the choir. An asterisk (*) in the last phrase indicates where the full choir joins the half choir (see also note p. 63).



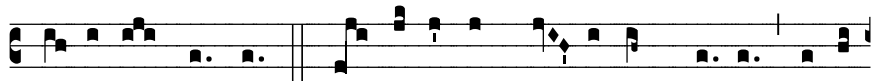
uni-géni-te Je-su Chri-ste. Dó-mi-ne De-us, Agnus



De-i, Fí-li-us Pa-tris. Qui tollis peccá-ta mundi, mi-se-



ré-re no-bis. Qui tollis peccá-ta mundi, súscipe depreca-



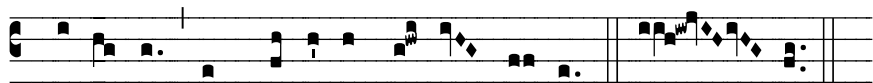
ti-ónem nostram. Qui sedes ad déx-te-ram Pa-tris, mi-se-



ré-re no-bis. Quóni-am tu so-lus sanctus. Tu so-lus Dó-

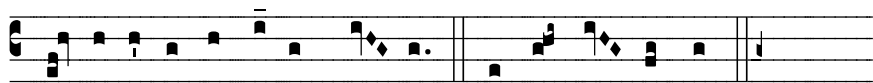


minus. Tu so-lus Altíssimus, Je-su Chri-ste. Cum Sancto



Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

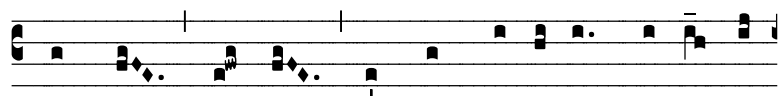
Alternate intonation



Gló-ri-a in excélsis De-o. Et in ter-ra pax.

IV

S



Ancus, * Sanctus, Sanctus Dómi-nus De-us Sá-



ba- oth. Ple- ni sunt cæ- li et ter- ra gló- ri- a tu- a.



Ho- sánna in ex- cél- sis. Bene- díctus qui ve- nit in nó-



mi- ne Dó- mi- ni. Ho- sánna in excél- sis.

31

IV



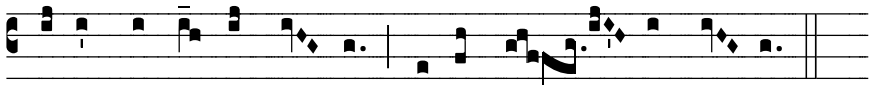
A - gnus De- i, * qui tollis peccá- ta mun- di: mi- se-



ré- re no- bis. Agnus De- i, * qui tollis peccá- ta



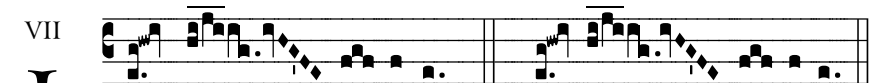
mun- di: mi- se- ré- re no- bis. Agnus De- i, * qui



tollis peccá- ta mun- di: dona no- bis pa- cem.

32

VII



I - te, mis- sa est. R. De- o grá- ti- as.

Dismissal for the Octave of Easter (EF: through Easter Saturday)

33

VIII



I - te, missa est, alle- lú- ia, alle- lú- ia.

R. De- o gra- ti- as, alle- lú- ia, alle- lú- ia.

MASS VIII, De Angelis

64

V
K Y-ri- e * e- lé- i-son. *ij.* Christe
 e- lé- i-son. *ij.* Ký-ri- e e-
 lé- i-son. *ij.* Ký-ri- e * ** e- lé- i-son.

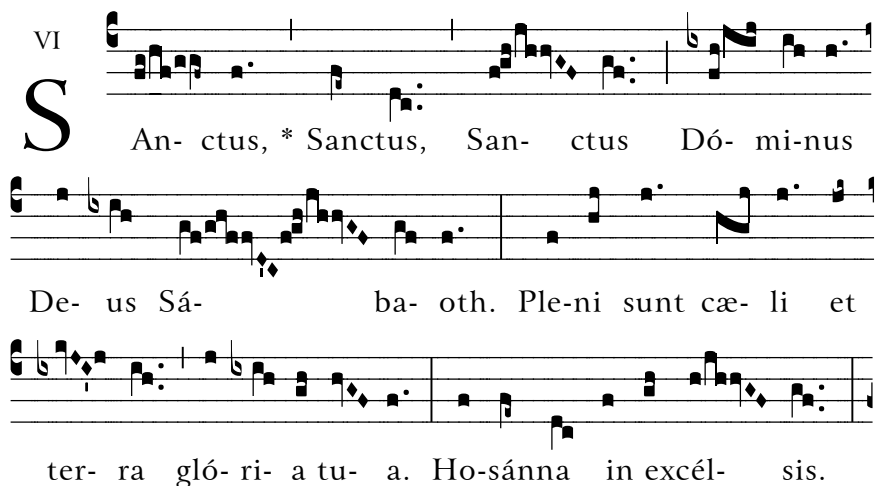
65

V
G Ló-ri- a in excélsis De- o. Et in terra pax homí-
 ni-bus bonæ vo-luntá- tis. Laudá- mus te. Bene-dí- cimus
 te. Ado- rá- mus te. Glo- ri- fi- cá- mus te. Grá- ti- as á- gi- mus
 ti- bi propter magnam gló- ri- am tu- am. Dómi- ne De- us,
 Rex cæ- lé- stis, De- us Pa- ter omní- pot- ens. Dómi- ne Fi- li
 u- ni- gé- ni- te, Je- su Chri- ste. Dómi- ne De- us, Agnus



De- i, Fí-li- us Pa- tris. Qui tollis peccá-ta mun-di, mi-se-
 ré- re no- bis. Qui tollis peccá-ta mundi, súsci-pe depre-
 ca-ti- ónem no-stram. Qui sedes ad déxte-ram Pa-tris, mi-
 se-ré-re no-bis. Quó-ni- am tu so-lus sanctus. Tu so-lus
 Dómi-nus. Tu so-lus Altíssimus, Je-su Chri-ste. Cum San-
 cto Spí-ri-tu, in gló-ri- a De- i Pa- tris. A- men.

VI 66



S An- ctus, * Sanctus, San- ctus Dó- mi-nus
 De- us Sá- ba- oth. Ple-ni sunt cæ- li et
 ter- ra gló- ri- a tu- a. Ho-sánna in excél- sis.



Bene-dí- ctus qui ve- nit in nó-mi-ne Dó-mi-ni.



Ho-sán- na in excél- sis.

67

VI



A - gnus De- i, * qui tol- lis peccá- ta mun- di: mi- se-



ré- re no- bis. Agnus De- i, * qui tol- lis peccá- ta



mun- di: mi- se- ré- re no- bis. Agnus De- i, * qui tol- lis



peccá- ta mun- di: dona no- bis pa- cem.

68

V



I - te, missa est.
R. De- o grá- ti- as.

MASS IX, *Cum júbilo**Feasts of the Blessed Virgin Mary*

I

K Y-ri- e * e-lé- i-son. Ký-ri- e e-lé- i-son.

Ký-ri- e e-lé- i-son. Christe e- lé- i-son. Chri-

ste e-lé- i-son. Christe e- lé- i-son. Ký-ri- e

e- lé- i-son. Ký- ri- e e- lé- i-son. Ký-ri- e

* ** e-lé- i-son.

69

VII

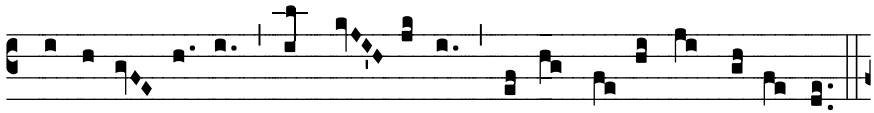
G Ló- ri- a in excélsis De- o. Et in ter- ra pax ho-

mí- ni- bus bonæ vo- luntá- tis. Laudá- mus te. Bene- dí-

cimus te. Ado- rá- mus te. Glo- ri- fi- cá- mus te. Grá-

ti- as á- gi- mus ti- bi propter magnam gló- ri- am tu- am.

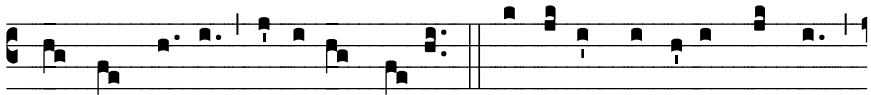
70



Dómine De- us, Rex cæ- léstis, De- us Pa-ter omnípot- ens.



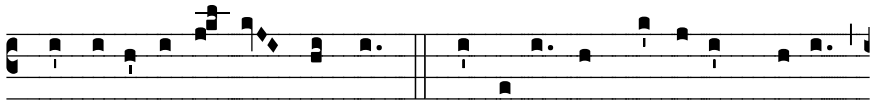
Dómine Fi- li unigé- ni- te, Je- su Chri- ste. Dó- mine De- us,



Agnus De- i, Fí- li- us Patris. Qui tollis peccáta mundi,



mise- ré- re nobis. Qui tollis peccá- ta mundi, sús- cipe



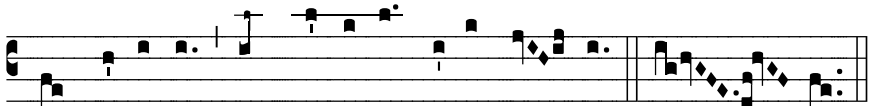
depreca- ti- ó- nem nostram. Qui sedes ad délixteram Patris,



mi- se- ré- re nobis. Quóni- am tu so- lus sanctus. Tu so- lus Dó-

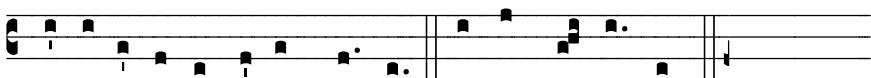


minus. Tu so- lus Altíssimus, Je- su Chri- ste. Cum San-



cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

Alternate intonation



Gló- ri- a in excélsis De- o. Et in ter- ra pax.

V **S** An-ctus, * Sanctus, San-ctus Dómi-nus
 De-us Sá-ba-oth. Ple-ni sunt cæ-li et ter-ra gló-
 ri-a tu-a. Ho-sánna in excél-sis. Be-ne-díctus
 qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-
 sánna in ex-cél-sis.

V **A** -gnus De-i, * qui tol-lis peccá-ta mun-di:
 mi-se-ré-re no-bis. Agnus De-i, * qui tol-lis pec-
 cá-ta mundi: mi-se-ré-re no-bis. Agnus De-i,
 * qui tol-lis peccá-ta mun-di: do-na no-bis pa-cem.

I **I** -te, missa est. R. De-o grá-ti-as.

MASS XI, *Orbis factor*

I **K** Y-ri- e * e- lé- i-son. *ij.* Chri-ste 78

e- lé- i-son. *ij.* Ký-ri- e e- lé- i-son. *ij.*

Ký- ri- e * e- lé- i-son.

II **G** Ló-ri- a in excélsis De- o. Et in terra pax 79

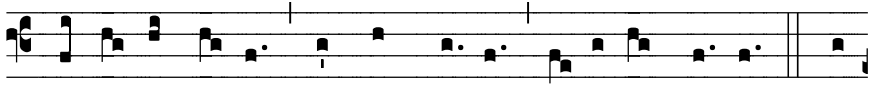
homí-ni-bus bonæ vo-luntá-tis. Laudámus te. Be-ne-

dí-cimus te. Ado-rámus te. Glo-ri-fi-cámus te.

Grá-ti-as á-gimus ti-bi propter magnam gló-ri- am tu- am.

Dómi-ne De- us, Rex cæ-lé-stis, De- us Pa-ter omní- pot-

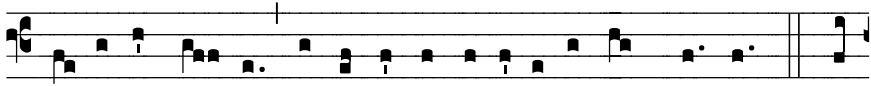
ens. Dómi-ne Fi- li u-ni-gé-ni-te Je- su Chri-ste.



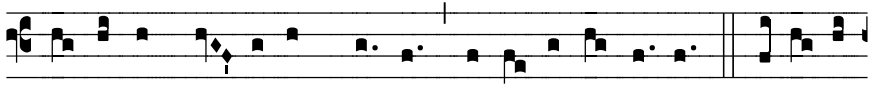
Dómi-ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui



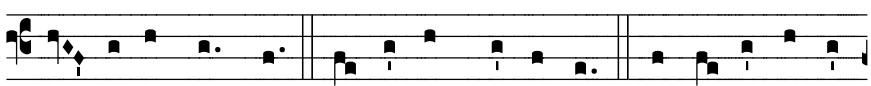
tol- lis peccá- ta mun- di, mi- se- ré- re no- bis. Qui tol- lis



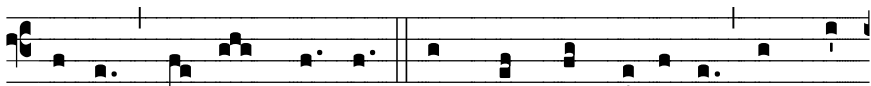
peccá- ta mun- di, súsci- pe depreca- ti- ó- nem no- stram. Qui



se- des ad déx- te- ram Pa- tris, mi- se- ré- re no- bis. Quóni- am



tu so- lus sanctus. Tu so- lus Dómi- nus. Tu so- lus Altís-

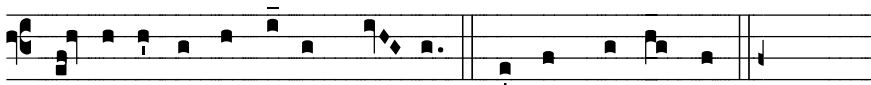


simus, Je- su Chri- ste. Cum Sancto Spí- ri- tu, in gló-



ri- a De- i Pa- tris. A- men.

Alternate intonation



Gló- ri- a in excélsis De- o. Et in terra pax.



Anctus, * San-ctus, Sanctus Dó- mi- nus De- us



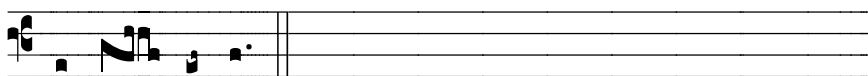
Sá-ba- oth. Ple- ni sunt cæ- li et ter- ra gló- ri- a



tu- a. Ho- sánna in ex- cél- sis. Be- ne- díctus qui



ve- nit in nó- mi- ne Dó- mi- ni. Ho- sánna



in ex- cél- sis.



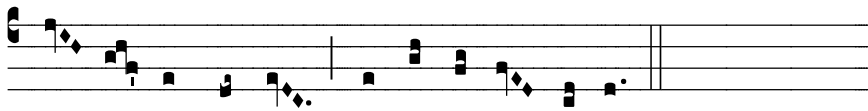
A - gnus De- i, * qui tol- lis pec- cá- ta mundi: mi-



se- ré- re no- bis. Agnus De- i, * qui tol- lis peccá- ta



mun- di: mi- se- ré- re no- bis. Agnus De- i, * qui tol- lis



pec- cá- ta mundi: do- na no- bis pa- cem.

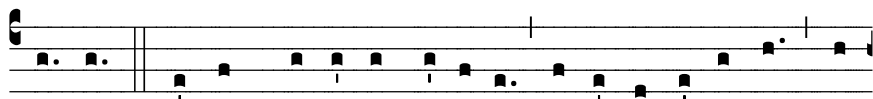


I - te, mis- sa est.

R. De- o grá- ti- as.

81

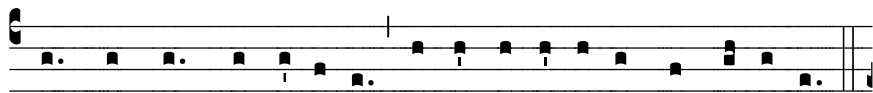
82



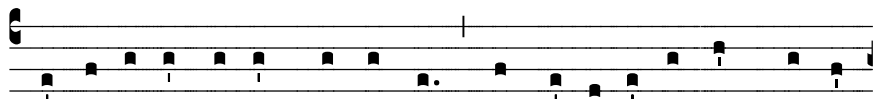
cé-dit. Qui cum Patre et Fí-li-o simul ad-o-rá-tur, et



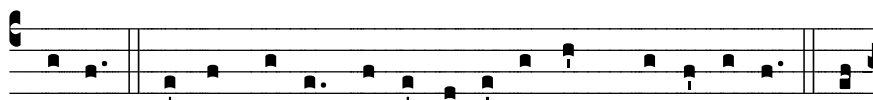
conglo-ri-fi-cá-tur: qui lo-cú-tus est per Prophé-tas. Et u-



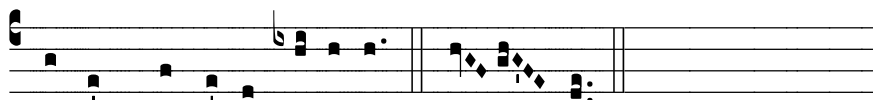
nam sanctam cathó-li-cam et a-postó-li-cam Ecclé-si-am.



Confí-te-or unum baptísma in remissi-ó-nem pecca-



tó-rum. Et expécto re-surrecti-ó-nem mortu-ó-rum. Et



vi-tam ventú-ri sæcu-li. A-men.

CREDO III

119



Redo in unum De-um, Patrem omnipot-éntem,

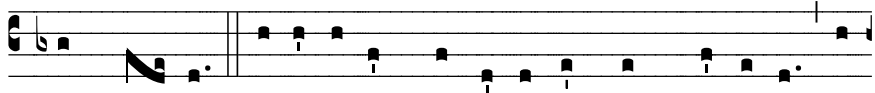


factó-rem cæ-li et terræ, vi-si-bí-li-um ó-mni-um, et



invi-si-bí-li-um. Et in unum Dóminum Je-sum Chri-

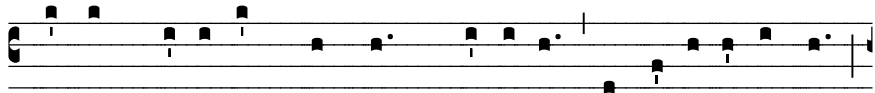
stum, Fí-li- um De- i uni-géni-tum. Et ex Patre na- tum
 ante ómni- a sæ- cu- la. De- um de De- o, lumen de lú-
 mi- ne, De- um ve- rum de De- o ve- ro. Géni- tum, non fa-
 ctum, consubstanti- á- lem Patri: per quem ómni- a fa- cta
 sunt. Qui propter nos hómi- nes, et propter nostram sa- lú-
 tem descéndit de cælis. Et incarná- tus est de Spí- ri- tu
 Sancto ex Ma- rí- a Vírgi- ne: Et homo factus est. Cru-
 ci- fí- xus ét- i- am pro nobis: sub Pónti- o Pi- lá- to pas-
 sus, et sepúl- tus est. Et re- surré- xit térti- a di- e, se- cún-
 dum Scriptú- ras. Et ascéndit in cæ- lum: se- det ad déxte-



ram Pat- ris. Et í-te-rum ventú-rus est cum gló-ri- a, ju-



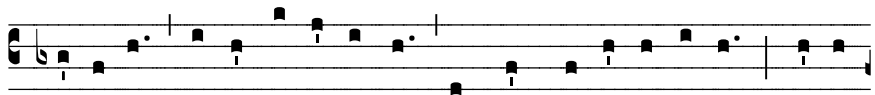
di-cá-re vi-vos et mórtu- os: cu-jus regni non e-rit fi- nis.



Et in Spí-ri-tum Sanctum, Dó-minum, et vi-vi-fi-cántem:



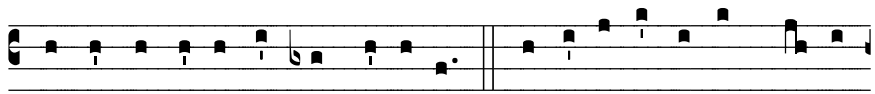
qui ex Patre Fi-li- óque pro-cé-dit. Qui cum Patre et



Fí-li- o simul ado-rá-tur, et conglo-ri-fi-cá-tur: qui lo-



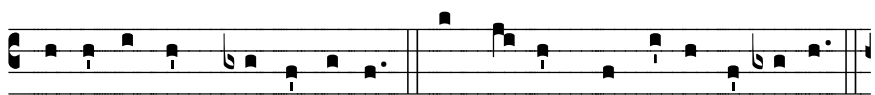
cú-tus est per Prophé-tas. Et unam sanctam cathó-li-cam



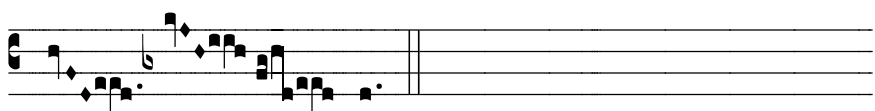
et a-postó-li-cam Ecclé-si- am. Confí-te- or unum baptí-



ma in remissi- ónem pecca-tó- rum. Et expécto re-sur-



recti- ó-nem mortu- ó-rum. Et vi- tam ventú-ri sæ-cu- li.



A- men.

CREDO IV

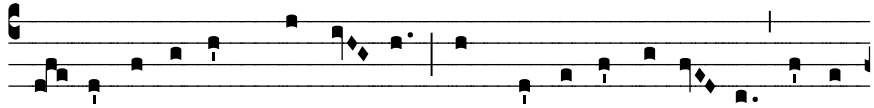
120

I

Credo in unum De-um, Patrem omni-pot-én-tem,
 factó-rem cæ-li et ter-ræ, vi-si-bí-li-um ómni-um, et in-
 vi-si-bí-li-um. Et in unum Dóminum Je-sum Chri-stum,
 Fí-li-um De-i u-ni-gé-ni-tum. Et ex Patre na-tum ante
 ómni-a sæcu-la. De-um de De-o, lumen de lúmi-ne,
 De-um ve-rum de De-o ve-ro. Gé-ni-tum, non factum,
 consubstanti-á-lem Pa-tri: per quem ómni-a facta sunt.
 Qui propter nos hómi-nes, et propter nostram sa-lú-tem
 descéndit de cæ-lis. Et incarná-tus est de Spí-ri-tu San-



cto ex Ma-rí-a Vírgi-ne: Et homo factus est. Cru-ci-



fí-xus ét-i-am pro no-bis: sub Pónti-o Pi-lá-to passus,



et sepúl-tus est. Et re-surré-xit térti-a di-e, secúndum



Scriptú-ras. Et ascéndit in cælum: sedet ad dέxte-ram Pa-



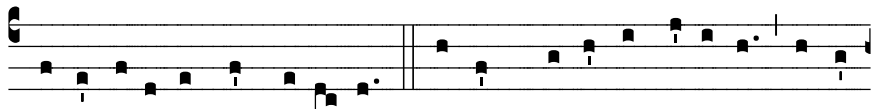
tris. Et í-te-rum ventú-rus est cum gló-ri-a, judi-cá-re



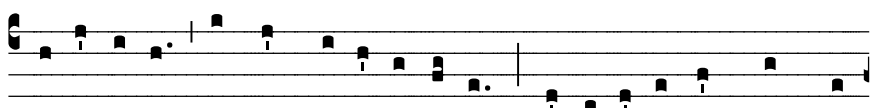
vi-vos et mórtu-os: cu-jus regni non e-rit fi-nis. Et in



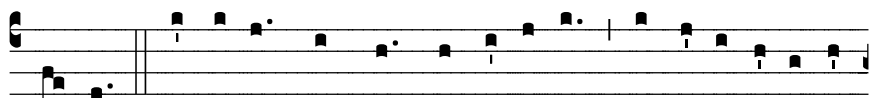
Spí-ri-tum Sanctum, Dómi-num, et vi-vi-fi-cántem: qui ex



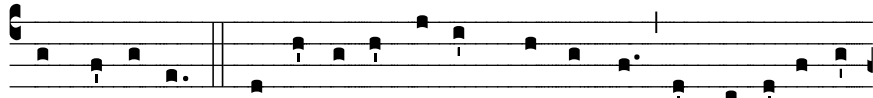
Patre Fi-li-óque procé-dit. Qui cum Patre et Fí-li-o simul



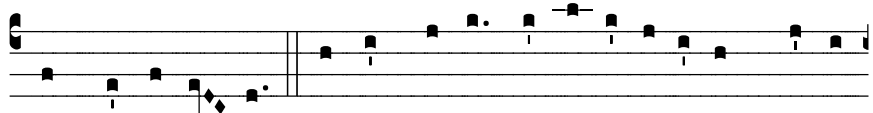
ado-rá-tur, et conglo-ri-fi-cá-tur: qui locú-tus est per Pro-



phé- tas. Et unam sanctam cathó-li- cam et apostó-li- cam



Ecclé-si- am. Confí- te- or unum baptísma in remissi- ó-



nem pecca-tó- rum. Et expécto re-surrecti- ónem mortu-



ó- rum. Et vi- tam ventú-ri sæcu- li. A- men.

CREDO V

IV



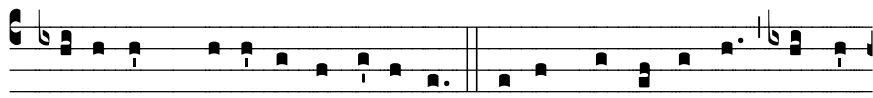
Credo in unum De- um, Patrem omnipot-éntem, fa-



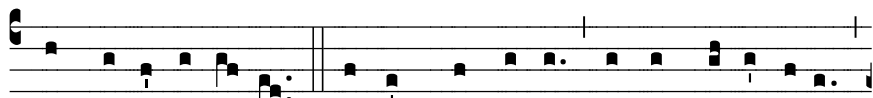
ctó-rem cæ-li et terræ, vi- si- bí- li- um ómni- um, et in-



vi- si- bí- li- um. Et in unum Dómi- num Je- sum Christum,



Fí- li- um De- i u- ni- géni- tum. Et ex Patre na- tum ante



ó- mni- a sæcu- la. De- um de De- o, lumen de lúmine,

GUIDE TO SINGING CHANT

This collection uses the traditional square notation, and includes the rhythmic markings of the classic Solesmes editions. For a detailed explanation, consult the introduction to the *Liber usualis* or any one of several chant textbooks. The following guide, which follows the classic Solesmes interpretation, is necessarily brief.¹

Notes and Groups of Notes

Traditional chant notation uses various types of individual notes and groups of notes. Each note, either alone or in a group, receives a single, *equal pulse*, regardless of its shape. The classic Solesmes method does not recognize different *proportionate note values* (half-notes, sixteenth-notes, etc.) among the different shapes.² The basic individual pulse can be considered the equivalent of an eighth note in modern music. It may be stretched by the use of various *rhythmic markings* (see below).

Of the individual notes, the most basic are the *punctum* ■ and *virga* †. These are combined to form groups of notes, called *neums*, which are sung in consecutive order. For the *clivis* †■, the first and higher note is sung first, followed by the second, lower note. For the *podatus* †, the bottom note is sung first, followed by the top note. These two-note groups may describe an interval of a second, third, fourth, or fifth.

The three-note groups include the *torculus* ■■, for which the three notes are sung consecutively, the middle note always being the highest. For the *porrectus* ■■, the extended diagonal element represents the progression of two descending pitches from one end to the other, while the higher single note at the end is sung third in the series. The *climacus* †◆, uses a series of smaller notes. Each *rhombus* receives the same standard pulse, and the shape merely indicates the downward progression of the notes. For groups of three or more notes, any of the constitutive intervals may describe a second, third, or fourth (rarely larger).

Repeated single notes in proximity are customarily rendered as a single note of proportionate value: two punctums ■■ (*bistropha*) equal a note two pulses in length; three punctums ■■■ (*tristropha*) equal three pulses. The same applies to neums that contain repeated notes, like the *pressus* †■. Though repeated notes are treated as a single composite tone, the passage of the individual notes may be marked by a slight swelling of the voice (*crescendo*).

The final note in a two- or three-note group may sometimes appear smaller than normal †. This small note is a *liquescent*, and is used for

¹ For this guide, I have borrowed freely from the work of Dr. Lila Collamore.

² This method follows the classic Solesmes interpretation, which is equalist. Some theorists do recognize proportionate values in the manuscript notation.

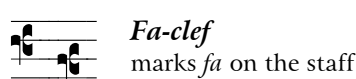
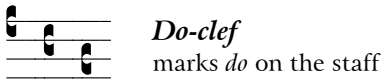
Latin syllables whose final consonant is voiced (*l, m, n, j*, etc.) or whose vowels are treated as a diphthong (*au*). It is rendered by singing the regular notes of the group on the vowel (*a*, in the case of *au*), and closing to the voiced consonant or auxiliary vowel on the liquescent note. Some conductors advocate closing to the auxiliary for the entire value of the liquescent note, and an unusually warm acoustic might call for this. Others may find it excessive, and will prefer to wait until roughly halfway through the note before closing to the auxiliary. When the liquescent takes the consonant *t*, it is best to treat it as a normal note. The liquescent note receives the same rhythmic pulse as any other note.



Additional neums with special rhythmic properties appear below. Beginning singers need not be overwhelmed by the terminology, but they should learn to recognize the basic shapes and how to sing them. (See the *Table of Neums*, p. 313)

Staff and Clef Signs





Chant is notated on a *four-line staff*. Notes fall on lines and spaces, as they do on the modern five-line staff, and moving from a line to a space represents the movement of one degree in the scale, at the interval of either a whole step or a half step. The staff can be extended by the use of *ledger lines*.

The chant staff accommodates melodies of varying range by using two types of moveable *clefs*:



Clef signs are placed first on every line of chant. They mark the position of either *do*  or *fa*,  on the staff (and thus the position of the semitones, or half-steps, in a diatonic scale), and from these the singer determines the relative positions of all the other degrees in the scale. In longer pieces, the range might shift part way through the piece, and may require a *clef change*. The new clef appears following a double bar, and *do* (or *fa*) is repositioned accordingly. The various placements of the different clefs can be confusing, but they are necessary to keep the majority of notes for a given melody on the staff. In time, with consistent use of *solfeggio* (*do-re-mi*), finding the relative position of notes on the different clefs will become second nature.

Other notational signs include the *flat*, *natural*, and *custos*:

flat sign		natural sign	
	creates <i>te</i> (<i>ti</i> -flat) lasts for word or incise, whichever is smaller		cancels 
custos			
	cue to the first pitch of the next line		







The only *accidental* in chant is the one flat on *ti*, which lowers that tone a half step (to *te*). The flat remains in effect until the end of the word or until the next barline, whichever comes first. The natural sign is used to cancel the flat, if necessary.





The *custos* (or *guide*) appears at the end of every line of chant. It is not a note, but a visual cue for the first pitch on the next line.

Rhythmic Markings and Expressed Notes


Most characteristic of the classic Solesmes method is its use of special *rhythmic markings*. These markings are not present in the chant manuscripts (though they are sometimes inferred), but are added as an aid to singers in order to achieve an artful and coherent rendering of the chant melodies.

As we have said, individual notes receive the same rhythmic value, irrespective of their shape. However, notes can be *expressed* in several different ways, which may affect their relative *length*:

1. by the addition of a **dot**:  =  i.e. two pulses
2. by the addition of a **horizontal episema**:    
3. in the context of a **special neum**:


<i>quilisma</i>		sung as	
<i>salicus</i>		sung as	


The most fundamental rhythmic marking is the *dot*, which doubles the length of the note it follows (whether punctum, virga, or rhombus), giving it two pulses instead of one. Dotted notes often precede a barline, in which case they receive a slight relaxation (*ritardando* and *diminuendo*). Those that appear in the middle of the phrase may mark the end of a sub-phrase, and also may receive a slight relaxation of the tone; however, this is followed by a re-energizing of the tone on the dot, to propel the voice into the rest of the phrase.


The *horizontal episema*  affects the sound of the note by adding *expression*. Such expression is best understood as a slight pressure and lengthening (as in the description of the *quilisma* and *salicus* below). It is *not* an accent, as understood in modern music. It is *not* a doubling of the note value. It is much more nuanced and subtle, and should never affect the overall rhythmic flow of the melody. Often, beginning singers adopt too rigorous an interpretation that does, in effect, double all the notes marked with a horizontal episema. It might be more fruitful for beginners to wait to include episemas until the melody itself, in its rhythmic integrity, has been well absorbed.

The amount of expression given by the horizontal episema depends on its context. It chiefly affects the note it is over (in the case of a *podatus*, the first note of the group). However, as with the *quilisma* and *salicus*, the horizontal episema should never be rendered rigorously or mechanically. Expressed notes of all types may need to be prepared by a slight anticipation, and their effect may need to linger by a slight reluctance to return to tempo. The musical and textual context, the shape of the phrase, and rules of good taste will, with practice, guide their ultimate interpretation.

Longer episemas extending over two or more notes affect all the notes, but with decreasing strength. The first note receives the most obvious expression, and each subsequent note less expression. Long episemas at the ends of phrases are most marked; those in the middle of the phrase less so, and in this case, the final note of the group generally should return to the regular tempo.

The *quilisma*  is a special note; as customarily rendered, it gives expression to the note preceding it (a slight pressure and lengthening). Otherwise, the *quilisma* itself is sung like any other note. Despite appearances, it is *not* treated as a vocal trill.³

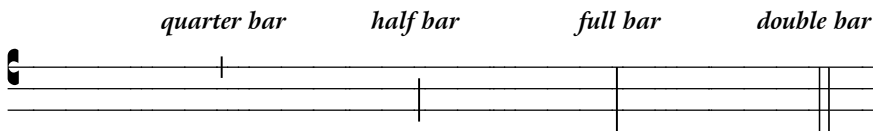
The *salicus*  is a special neum; it can be recognized by the vertical stroke that marks the middle note of the group (the same as an *ictus mark*, described below, but in this context, it is called a *vertical episema*). Like the *quilisma*, the *salicus* is rhythmically modified, with expression given to the note marked with the vertical episema.

Except as part of a *salicus*, the *vertical episema* (*ictus mark*)  does not affect the rendering of the notes to which it is attached, either through length or stress. As discussed below, it is added purely as a guide to ensure proper grouping of musical pulses into two- and three-note rhythms.

³ The *Liber usualis*, in its guide to interpretation, hints at the possibility of a trill, but recommends this more practical rendering “if one has not learnt how to execute these *tremolo* or shaken notes, or, knowing how to render them, has nevertheless to sing with others.” Most conductors consider this very good advice.

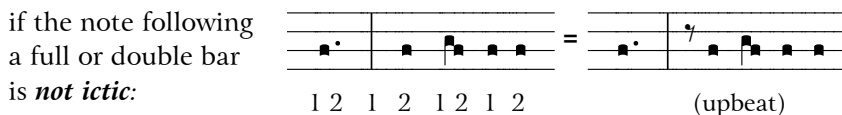
Barlines

Chant is not measured; its notes fall into unequal groups of twos and threes. *Barlines* in chant mark the ends of various types of phrases:



Full and double bars mark the end of a significant phrase. They are treated as full stops and preceded by a slight *ritardando*. Half bars mark less significant sections; breath may be taken, but the rhythm should not be significantly interrupted. Quarter bars mark shorter musical phrases. The rhythm should not be interrupted, and breathing, if needed, should steal time from the note preceding the barline.

Full barlines also serve as musical *rests*. Following the barline, time is added using rests that are equal in value to either a single or double pulse (where the punctum receives a single pulse, equivalent to an eighth note). The value of the rest depends on the rhythm of the phrase following the barline. If the first note of the next phrase receives an ictus, it is treated as a *downbeat*, and is prepared by two pulses (quarter rest). If the first note of the next phrase does not receive an ictus, it is treated as an *upbeat*, and is prepared by one pulse (eighth rest). This affects counting as follows:



In a psalm recitation, the next known ictus following the full or double bar may be many notes away. *Counting back* (described below) may yield a result that seems especially counterintuitive, or that contradicts the textual rhythm in a particularly unnatural way. In this case, the conductor is free to add the value of rest that seems most natural.

It is important that the note before a full or double bar (invariably a dotted note) be given its full value. Singers can enhance the sense of cadence at these points by singing into the barline, placing any final consonant on it, or even slightly after it.

The *asterisk* * is generally used to signal the end of an *intonation* (the opening phrase of a piece, usually sung by a cantor) and the entrance of all the singers. Some conductors treat the asterisk as a full or double bar, always adding a rest after it. However, in cases where the note before the asterisk is not dotted or lengthened in some other way (*e.g.*, the first *Kyrie* from *Mass I*, page 60), it may be better not to add time, but to keep the rhythm flowing, and have the singers enter as if they had already been singing. Experience will judge whether this is practical.

Plainsong Rhythm

Nothing is more characteristic of the classic Solesmes method, nor has been the source of more scholarly controversy, than the topic of *plainsong rhythm*. Even a cursory discussion is beyond the scope of this guide, but a thorough understanding of the Solesmes rhythmic method is essential for the proper and artful singing of chant.⁴

Of basic consideration is the proper arrangement of notes into two- and three-note groups, which form the basic pattern of “beats” in chant rhythm. The beginning of each group receives the rhythmic *ictus*, or touching point. Of itself, the ictus is purely *organizational*, and indicates *no qualitative change* in the rendering of the note—not emphasis, not lengthening. The basic rhythmic groups of twos and threes are further combined to form larger groups that either tend to rise (*arsis*) or fall (*thesis*). It is up to the conductor to express this pattern of rise and fall. See a more detailed method for a complete discussion of chant conducting (*chironomy*).

The *musical* ictus may or may not correspond to a *textual* ictus, the strong syllable of the word. This subtle interweaving of the musical and textual ictus is the defining characteristic of classic Solesmes rhythm, and once grasped, it is the key that unlocks the magic of plainsong.

As a practical matter, the proper marking of the rhythmic ictus is invaluable for keeping a schola together and moving forward at a steady, deliberate pace. Within this firm, ictic framework, the rhythmic markings (horizontal episemas and special neums) provide subtle, supple points of relaxation and expression to the melody. Conductors and singers both need to know the exact placement of the ictus and how to find it, when it is not marked.

⁴ Consult one of the following:

Gajard, Joseph. *The Rhythm of Plainsong According to the Solesmes School*. New York: J. Fischer and Bro., 1945; reprint ed., Richmond, VA: Church Music Association of America, 2007.

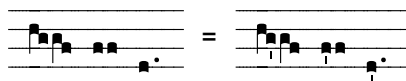
Mocquereau, Dom Andre. *A Study of Gregorian Musical Rhythm (Le Nombre Musical Gregorien)*. Volume 1. Solesmes, trans. Aileen Tone, 1989; reprint ed., Church Music Association of America, 2007.

There are four ways to *find the musical ictus*, which are presented in order of precedence:

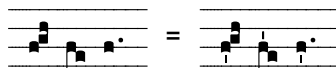
1. as indicated by the *ictus mark*:



2. as it falls at the *beginning of a long or doubled note*:



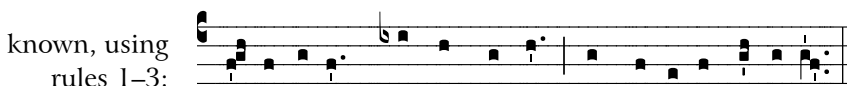
3. as it falls on the *first note of a neum*:



4. by counting *backward by twos* from next known ictus:



A-ve verum Corpus na-tum de Ma-rí- a Vírgine:



A-ve verum Corpus na-tum de Ma-rí- a Vírgine:



A-ve verum Corpus na-tum de Ma-rí- a Vírgine:

Conductors may need to modify this rule for the sake of musical sense, or to preserve a good ensemble. They must also determine how much of this information they want to provide to their schola, or how much they want to rely on conducting alone to communicate the rhythm.

Order of precedence means, for instance, that a note marked with an ictus takes precedence over the first note of a neum; the first note of a double note also takes precedence over the first note of a neum; etc.

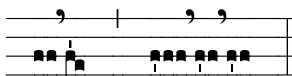
Marking all the ictuses helps the conductor and singers see the groups of twos and threes that form the basis of chant rhythm. This is further reinforced by *counting out* the resulting patterns, beginning with *one* on the ictus, followed by *two* and, as necessary, *three* on the non-ictic notes. Just as *solfeggio* reinforces the relative pitches of a melody, counting instills a clear sense of its underlying rhythm.

Repercussions

For groups of repeated notes that appear consecutively and slightly separated, the second group receives a fresh impetus, called a *repercussion*, which should mark, but not interrupt, the flow of the sound.

The same effect applies when a group of repeated notes precedes a neum, or when it precedes the same note marked with a vertical episeima. Some cases of repercussion follow:

1. on a **new ictus**:



2. before a **new neum**:



The *repercussion* is best rendered subtly. Should the effect prove too strong when sung by the whole group, the conductor might want to assign the task of rendering the repercussions to only a few singers.

Modal Melodies

Chant melodies are *modal*, and each is given a modal classification (which appears as a Roman numeral on the first line of each chant), based on one of the eight ecclesiastical modes.⁵ These eight modes correspond to the first four modes in the ancient Greek system, with each of the four appearing in two forms, either *authentic* or *plagal*, depending on the range of the melody (higher or lower, respectively) and the prevailing *dominant* (or *tenor*) of the scale. The *final* (or *tonic*) of the mode is usually the last note of the chant, and gives the mode its tonality.

Ecclesiastical mode	Greek mode	Final	Dominant	
I and II	Dorian	RE	I: LA	II: FA
III and IV	Phrygian	MI	III: TI (DO)	IV: LA
V and VI	Lydian	FA	V: DO	VI: LA
VII and VIII	Mixolydian	SOL	VII: RE	VIII: DO

Modes are most easily understood as they correspond to scales played on the white keys of a piano, starting on D (Dorian), E (Phrygian), F (Lydian), and G (Mixolydian). This exercise shows how modal scales are characterized by their arrangement of whole steps and half steps, which fall in different places depending on the starting note, but it is only for demonstration. In practice, modal scales can be sung starting on any pitch. Chant does not have key signatures like those of modern music.⁶ The modal classification, and the pattern of whole and half steps it implies, is the only tonal information given. Chant notation represents *relative* pitch only, not *absolute* pitch.

For this reason, it is essential that beginning students of chant use the classic *solfeggio* system (*do-re-mi*) when learning a new melody, always

⁵ The corpus of Gregorian chant employs additional modes, but they do not appear in this collection.
















⁶ A few chants use a flatted *ti* throughout, and are written with a key signature of one flat.

remembering that *do* is *moveable*, and corresponds to whatever pitch is chosen. It is up to the conductor to choose the absolute pitch for *do* (or for the *final* of the mode), based on the melodic range of the piece, and how it falls within the vocal range of the singers.

Although the eight ecclesiastical modes do not correspond to the major and minor scales of modern music, each features either a major or minor third, and can be described as *major* (V–VIII) or *minor* (I–IV). With practice, singers can begin to recognize the special *character* of each of the modes, including certain characteristic melodic gestures.

Table of Neums

The following table lists the most basic notes and groups:

	punctum		virga
	podatus (pes) bottom note sung first		clivis higher note sung first
	torculus all notes are of equal value, sung consecutively		porrectus three notes, the first two at either end of the diagonal
	climacus all notes, including the small <i>rhombus</i> , are of equal value, and are sung consecutively		
	bistropa (distropa) repeated notes sung as a single note of double length		tristropa repeated notes sung as a single note of triple length
	pressus repeated notes sung as a single note of double length		quilisma middle note of a three-note group; the note before is expressed
	scandicus all notes are of equal value		salicus the last <i>two</i> notes form a podatus; the note marked with the ictus is lengthened when the first interval of the <i>salicus</i> is a 5th, the <i>first</i> two notes form the podatus; the note marked with the ictus is lengthened
	liquescent notes pronounce a diphthong (a-u) or voiced consonant (l, m, n, j, etc.) on the small note		

GUIDE TO PRONOUNCING LITURGICAL LATIN

Successful singing of plainsong requires attention to the proper pronunciation of traditional liturgical Latin, which differs from that of classical Latin in several ways. In the first place, **vowels** follow the Italianate model, and are sung as purely as possible (within the bounds of vocal taste), with no hint of *diphthong*—the elision of vowel sounds common in vernacular languages. The following table gives equivalents, which hold true no matter the position of the vowel in the word:

- A** as in *father* (never as in *add*)
- E** as in *mellow*, with no elision to the *i*, as in *obey*; singers who chronically make diphthongs of *e*'s are encouraged to add an *h* (Domin-*ch* D-*ch*-us)
- I** as in *pizza*; it is always sung with a long *e* sound, as in *feet*; this holds true even when it is followed by a voiced consonant (*in* = *cen*; *dimittimus* = *dee-meet-tee-mus*)
- [Obviously, this can be overdone, and should be modified for grateful singing, especially on high notes.]
- Note: In this edition, **I** is always used as a vowel; in some editions, **I** is used as a consonant in place of **J**, following classical usage, and is equivalent in sound to the English consonant *y* (*iubilare* = *jubilare* = *yoo-bee-lah-teh*)
- O** as in *motion* or *for*, with never a hint of diphthong to *u* (as in *mowing*); adding an *h* might help (n-*oh*-mine D-*oh*-mini)
- U** as in *truth*; it is always sung like a long *oo* sound (as in *boot*, not as in *foot*), and is never shortened (*but* or *put*); it should never be preceded by a diphthong (as in *cute*)
- Y** is always treated as a vowel, equivalent to **I** above
- Æ** and **Œ**, in sung Latin, are treated as **E** above; they are often written as separate letters (*ae*, *oe*), but are always treated as a single vowel sound
- AU** is a true diphthong, with **A** receiving the majority of the pitch, and **U** added just before the next syllable; especially in melismatic passages where the syllable with *au* receives several notes, singers should maintain a pure *ah* sound for as long as possible (*ca--usam*, *la--udate*)
- NGU-**, when the **U** is followed by a vowel, creates another true diphthong, in which the second vowel receives the majority of the pitch (*san-guls*, *san-gul-ne*, *lin-guA*, *un-guEn-tum*, *pin-gul-um*, etc.)
- Otherwise, consecutive vowels are almost always pronounced separately and more or less equally (*De- i*, *me- us*, *tu- um*, *tu- o*, *Evangelii- i*)

Pay special attention to words that look like English words, but which nevertheless are sung using pure Latin vowels:

Immaculati = *ee-mah-coo-lah-tee*

In liturgical Latin, certain **consonants** receive special pronunciation:

- C** is hard, like *k* before hard vowels (a, o, u); but
is soft, like *ch* before soft vowels (e, i, æ, œ, y)
- CC** becomes *t-ch* before soft vowels (*ecce* = *et-che*)
- CH** is always hard, like *k*, before all vowels and consonants

- G** is hard, as in *got*, before hard vowels (a, o, u); but is soft, as in *gentle*, before soft vowels (e, i, æ, œ, y)
- GN** is pronounced as in Italian (*signor*), it sounds like *n-(i)*, with a soft diphthong before the vowel (*Agnus* = *an-(i)us*)
- H** is always silent, never aspirant; when sung at the beginning of a word, it may modify the vowel slightly to prevent a glottal
- J** sounds like the English consonant *y*; in some editions, it is replaced by **I** (see note above)
- R** is a troublesome consonant generally, as sung by Americans, and can be excruciating when applied to Latin; great pains must be taken to see that it is never significantly voiced (even when it falls on a *liquescent*); it should receive a quick flip with the tip of the tongue, nothing more; it should never modify or interrupt the vowel it follows; beginning singers may need to draw a line through all problematic *r*'s
- PH** is always pronounced like **F**
- S** is always hard, as in *pass* (never soft or z-like, as in *was*); however, when it falls between two vowels, it may be softened somewhat (*miserere*)
- SC** becomes *sh* before soft vowels (e, i, æ, œ, y) (*ascendit* = *a-shen-dit*); before hard vowels (a, o, u), it is *sk* (*scandalum*, *sculptus*)
- TH** is always hard, as in *Thomas*
- TI** becomes *tsi* when followed by any vowel (*letitia* = *leh-tee-tsee-ah*); the rule does not apply when it is preceded by **S**, **X**, or **T** (*hostiam*)
- X** is always hard, like *ks*; however, when it falls between two vowels, it may be softened somewhat (*exercitus* = *ek-ze-rchi-tus*)
- XC** becomes *k-sh* before a soft vowel (e, i, y) (*excelsis* = *ek-shel-sis*), but not before a hard vowel (a, o, u) (*excubo* = *eks-ku-bo*)
- Z** is softened and dental, like *dz* (*azymus* = *a-dzy-mus*)

Finally, in order to achieve the sort of rhythmic “fluidity within solidity” demanded by plainsong, care must be taken when executing the *Latin accent*. For two-syllable words, the accent always falls on the first syllable; for longer words, the accent is marked (*Laudáte Dóminum*). Unlike vernacular languages, Latin employs a “quality” accent, rather than one of quantity, either of weight or volume. Because this quality mostly involves lifting the pitch, it is difficult to apply to a text that has a fixed melody. However—and especially in cases of recitation, such as in Psalm verses and other passages with a single repeated note on several syllables—the sense of a lifted accent can be achieved through a slight *heightening* of the voice, both in strength and, to a lesser degree, duration. But this can never sound mechanical, and is best achieved when *thought*, more than sung.

Plainsong, following the classic Solesmes model, respects the rhythmic impulse of the *music* in equal degree to that of the *text*; the seamless integration of these two rhythmic elements is the ultimate goal in singing the chant, even in cases where the two may seem at odds. A gently flowing, steady musical rhythm need not be disrupted in an effort to convey the Latin accent; but neither should the music obscure the meaning of the text, which is, after all, the essence of the prayer it seeks to enliven.