

# THE LIBER USUALIS

WITH INTRODUCTION AND RUBRICS  
IN ENGLISH

EDITED BY THE BENEDICTINES OF SOLESMES

DESCLEE COMPANY

Printers to the Holy See and the Sacred Congregation of Rites

TOURNAI (Belgium) — NEW YORK N. Y.

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Tornaci, die 7 Februarii 1961

J. THOMAS, vic. gen.

Omnia jura vindicabimus tam in universam nostram excogitandi scribendique rhythmī rationem quam in carmina quae non inveniuntur in vaticana editione sed ex Solesmensibus libris excerpta sunt.

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## TABLE OF CONTENTS.

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INTRODUCTION . . . . .	vij
Preface to the Vatican Edition . . . . .	ix
Rules for interpretation. . . . .	xvij
Table of movable Feasts . . . . .	xL
Roman Calendar . . . . .	xLj
Changes in the Liber Usualis . . . . .	Lj
<b>THE ORDINARY OF THE MASS . . . . .</b>	<b>1</b>
Proper Prefaces . . . . .	8
<b>THE ORDINARY CHANTS OF THE MASS . . . . .</b>	<b>11</b>
The Asperges . . . . .	11
Tones of the <i>Ÿ</i> . « Gloria Patri » at the Introit of the Mass .	14
Kyrie, Gloria, &c. . . . .	16
Method of singing Alleluia in Paschal Time . . . . .	95
The common Tones of the Mass. . . . .	98
<b>THE ORDINARY CHANTS OF THE OFFICE . . . . .</b>	<b>112</b>
The common Tones . . . . .	112
Vesper Psalms Grouped in Tones . . . . .	128
Lauds of Feasts . . . . .	221
Sunday at Prime, Terce, Sext and None . . . . .	224
Sunday at Vespers . . . . .	250
Sunday at Compline . . . . .	262 <sup>12</sup>
Ferial Psalms at Vespers and Compline . . . . .	280
<b>THE PROPER OF THE TIME . . . . .</b>	<b>317</b>
Antiphons of the Season said as commemorations of the Sunday or of the Feria on Feasts of the first class . . . . .	1080
<b>THE COMMON OF SAINTS . . . . .</b>	<b>1111</b>
Votive Masses . . . . .	1273
Occasional Prayers . . . . .	1299
<b>THE PROPER OF THE SAINTS . . . . .</b>	<b>1303</b>
<b>THE BURIAL SERVICE . . . . .</b>	<b>1763</b>
The Office for the Dead . . . . .	1772
Masses for the Dead . . . . .	1806
Various Prayers for the Dead . . . . .	1818
The five Absolutions of solemn funeral services . . . . .	1823
The burial of very young children . . . . .	1825

<b>APPENDIX I</b> . . . . .	<b>1832</b>
Hymn of Thanksgiving . . . . .	1832
Invocation to the Holy Ghost . . . . .	1837
Procession to beg for Rain . . . . .	1838
Procession to beg for Fine Weather . . . . .	1839
The Seven Penitential Psalms . . . . .	1840
The Solemn reception of a Bishop . . . . .	1840
The Pastoral Visit . . . . .	1842
The Administration of Confirmation . . . . .	1844
The Rite of Giving the Tonsure . . . . .	1845
The Ordination of a Priest . . . . .	1847
The Blessing of the Holy Oils . . . . .	1849
Chants at Benediction of the Blessed Sacrament . . . . .	1851
<b>APPENDIX II</b> . . . . .	<b>1*</b>
Prayers for the Forty Hours . . . . .	1*
Tract in a Psalm-tone . . . . .	8*
Commemoration of all the Faithfull Departed . . . . .	10*
Psalms for the Holy Week according to the new latin version	13*

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## INTRODUCTION.

This new English Edition of the *Liber Usualis* gives a brief summary of the Rules for the proper execution and interpretation of the Vatican Edition of the Roman Chant, according to the Solesmes Method.

The Vatican Edition contains the Official Musical Text. *To ensure uniformity in the rendering* of the Chant of the Church, ecclesiastical legislation provides that this musical text may be used "with the addition of the Solesmes Rhythmic signs", as an aid.

The use of these signs is officially authorised by the Congregation of Rites. Musicians, generally, have long since experienced the wisdom and even the necessity of this official sanction to the Solesmes Method as the sure means to secure a desired and uniform system of interpretation.

As in all Art-forms, so in Plainsong, rules are the outcome of a wide practical experience, insight and research. The Rules presented here have been worked out and co-ordinated by the Benedictine monks of the Solesmes Congregation. Based as they are on the ancient Manuscript Records, which have been thoroughly examined in their application to the Vatican text, those Rules have for some fifty years proved their efficacy as a convincing guide to the proper unified execution of the Gregorian melodies in the daily carrying out of the Liturgy by the monks of Solesmes themselves.

Our Holy Father, Pope PIUS XI, in an autograph letter to His Eminence Cardinal Dubois, on the occasion of the Founding of the Gregorian Institute, at Paris, in 1924, writes: "*We commend you no less warmly for having secured the services of these same Solesmes monks to teach in the Paris Institute; since, on account of their perfect mastery of the subject, they interpret Gregorian music with a finished perfection which leaves nothing to be desired*".

With this quotation of an august commendation, the present Edition is now offered by the Solesmes monks, that the Roman Chant may be a profitable instrument "*capable of raising the mind to God, and better fitted than any other to foster the piety of the Nations*".

This Edition with complete musical notation includes the following:

1. The Kyriale with *Cantus ad libitum*.
2. The Mass of the Sundays and Feasts including those of double rank throughout the year, with Vespers and Compline for the same.
3. Prime, Terce, Sext, None, for Sundays and Feasts of the First and Second Class.
4. Matins of Christmas, Easter, Pentecost, Corpus Christi; Lauds for Feasts of the First Class.
5. The Litanies: the Mass of Rogation Days, Ember Days, Easter and Whitsun weeks; the Vigils of Christmas, Epiphany and Whitsun.
6. The services of Ash Wednesday, the Triduum of Holy Week and Easter Day.
7. The principal Votive Masses and the Offices for the Dead.

In the beginning of the book will be found the Common Tones of the Mass and Office. Chants for special occasions, e. g. the Blessing of the Holy Oils, Ordinations, etc, are included in the Appendix.

A practical feature of this work should be noticed and will, it is hoped, be much appreciated: all the Vesper Psalms are set out with the various Tones to which they are sung (see pp. 128-218). The Intonation, Flex and Cadences are clearly marked for each Psalm. This has not been done for Lauds and the Hours, since these are generally sung by more experienced Choirs.

A small number of Chants for Benediction has been added; the scope of this manual does not allow of a larger number than those in current use. Where greater variety is needed, recourse may be had to special publications and Benediction Manuals already in existence.

The sources of this Compendium are the Missal, the Ritual, the Gradual and the Antiphony. Recent decisions of the Congregation of Rites have been taken into account. Pieces which have not yet appeared in the Vatican Edition are taken from the approved publications of the Benedictines of Solesmes.

Voce vita non discordet;  
Cum vox vita non remordet,  
Dulce est symphonia. (Adam of St Victor)

Feast of St Gregory 1934.

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# PREFACE TO THE VATICAN EDITION

## OF THE ROMAN CHANT.

*The place of honour in this Solesmes Edition of the Vatican Official text is given to the Vatican Preface. Its wise counsels and general Principles of interpretation are embodied, elucidated and enlarged upon in the Rules given further on.*

Holy Mother the Church has received from God the charge of training the souls of the faithful in all holiness, and for this noble end has ever made a happy use of the help of the sacred Liturgy. Wherein — in order that men's minds may not be sundered by differences, but that, on the contrary, the unity which gives vigour and beauty to the mystical body of Christ might flourish unimpaired — she has been zealous to keep the traditions of our forefathers, ever trying diligently to discover and boldly to restore any which might have been forgotten in the course of the ages.

Now among those things which most nearly touch the sacred Liturgy, being as it were interwoven therein and giving it splendour and impressiveness, the first place must be assigned to the Sacred Chant. We have, indeed, all learnt from experience that it gives a certain breadth to divine worship and uplifts the mind in wondrous wise to heavenly things. Wherefore the Church has never ceased to recommend the use of the Chant, and has striven with the greatest assiduity and diligence to prevent its decline from its pristine dignity.

To this end liturgical music must possess those characteristics which make it preeminently sacred and adapted to the good of souls. It must surely emphasise above all else the dignity of divine worship, and at the same time be able to express pleasantly and truly the sentiments of the christian soul. It must also be catholic, answering to the needs of every people, country and age, and combine simplicity with artistic perfection.

All these characteristics, however, are nowhere to be found in a higher degree than in Gregorian Chant — *the special Chant of the Roman Church, who has received it alone by inheritance from the Fathers, has kept it carefully throughout the ages in her records, and commends it to the faithful as her own, ordering its exclusive use in certain parts of the Liturgy.* (Motu Proprio. Nov. 22. 1903. n. 3.)

Certainly in the course of time the Gregorian Chant incurred no small loss of purity. This was chiefly because the special rules of the Chant, as traditionally received from the Fathers, were either negligently overlooked or allowed to be altogether forgotten. Hence arose an evident decline in the spirit which is spoken of as "liturgical", and the "spirit of prayer", while at the same time the beauty and grace of the sacred melodies, if they did not wholly disappear, were certainly affected for the worse.

But the Sovereign Pontiff, Pius X. — may his enterprise be crowned with good fortune and success! — emulating herein the zealous endeavours of his predecessors, determined and took measures to prevent any further decadence in the Gregorian Chant. Wherefore, in his Motu Proprio, issued on November 22nd, 1903, he accurately and clearly laid down the principles (surely the first step of reform) whereon the ecclesiastical Chant is based and whereby it is controlled; he gathered together at the same time the principal regulations of the Church against the various abuses which had crept into the Chant in the

## x. Preface to the Vatican Edition of the Roman Chant.

course of time. And then appeared the Decree of the Congregation of Sacred Rites, issued on January 8th, 1904, wherein clearer directions were given for the restoration of the Gregorian Chant.

Nevertheless it remained for the Roman Church and the other Churches which follow her Rite, to provide themselves with books containing the true melodies of the Gregorian Chant. His Holiness, Pius X, had this in view when, in his *Motu Proprio*, promulgated on April 25th, 1904, he declared: the Gregorian melodies were to be restored in their integrity and identity, after the authority of the earliest manuscripts, taking account of the legitimate tradition of past ages, as well as of the actual use of the Liturgy of to-day.

Guided by these rules and standards, those who had taken the task in hand at the bidding of the Pope set to work to revise the books then in use. The first thing they had to do was to undertake a thorough and well considered examination of the primitive manuscripts. This procedure was clearly a wise one; for documents of this kind are not merely to be esteemed on account of their antiquity, which unites them so closely to the beginnings of the Gregorian Chant, but chiefly because they were written in the very ages in which the Chant was most flourishing. For although the more remote the origin of the melodies and the longer they have been in use amongst the ancients, the more worthy they might be of finding a place in the new edition which was in hand, nevertheless, what gives them the right of being included is their religious and artistic flavour, and their power of giving suitable expression to liturgical prayer.

Therefore, in studying the manuscripts, this was the primary object which was kept in view: not indeed to admit off-hand, on the sole ground of antiquity, whatever happened to be most ancient, but, since the restoration of the ecclesiastical Chant had to depend not only on paleographical considerations, but also was to draw upon history, musical and Gregorian art, and even upon experience and upon the rules of the sacred liturgy, it was necessary to have regard to all of these things at the same time; lest a piece, composed perhaps with the learning of antiquity, should fall short in some of the other conditions, and do injury to Catholic tradition by depriving many centuries of the right of contributing something good, or even better than itself, to the patrimony of the Church. For it is by no means to be admitted that what we call the Gregorian tradition may be confined within the space of a few years; but it embraces all those centuries which cultivated the art of the Gregorian Chant with more or less zeal and proficiency. *The Church*, says the Holy Father in the *Motu Proprio* already mentioned, *has cultivated and fostered the progress of the arts unceasingly, allowing for the use of religion all things good and beautiful discovered by man in the course of the ages, provided that liturgical rules be observed.*


























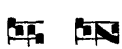
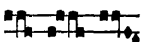

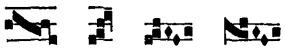
The work of the present edition has been carried out in accordance with these wise directions delivered by Our Most Holy Lord Pope Pius X.

The Church certainly gives freedom to all the learned to settle the age and condition of the Gregorian melodies, and to pass judgment upon their artistic skill. She only reserves to herself one right, to wit, that of supplying and prescribing to the Bishops and the faithful such a text of the sacred Chant as may contribute to the fitting splendour of divine worship and to the edification of souls, after being restored according to the traditional records.

Enough has already been said above to show how solidly based was the work so wisely undertaken of restoring the ancient and legitimate melodies of the Church to their integrity. But for the convenience of those who will be using the choir books edited in accordance with what has already been laid down, it is well to add here a few remarks about the proper notes and figures of the Gregorian Chant as well as about the right way of interpreting them.

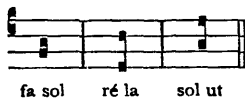
For the proper execution of the Chant, the manner of forming the notes and of linking them together, established by our forefathers and in constant and universal use in the Middle Ages, is of great importance and is recommended still

as the norm for modern Editors. The following tables give the principal forms of these notes or neums along with their names :

			
Punctum	Virga	Bivirga	Punctum inclinatum (Diamond)
			
Podatus or Pes	Clivis or Flexa	Epiphonus	Cephalicus
			
Scandicus	Salicus	Climacus	Ancus
			
Torculus	Porrectus	Torculus resupinus	Porrectus flexus
			
Pes subpunctis	Scandicus subpunctis	Scandicus flexus	Climacus resupinus
			
Strophicus	Pes strophicus	Clivis strophica or Clivis with an Oriscus	Torculus strophicus or Torculus with an Oriscus
			
Pressus	Other Pressus or apposed neums		Trigon
			
Quilisma		Longer or compound Neums	

To avoid all error and doubt in the interpretation of the above notation, the following observations are to be noted :

1. Of the two notes of the *Podatus*, the lower one must be sung before the upper note immediately above it.



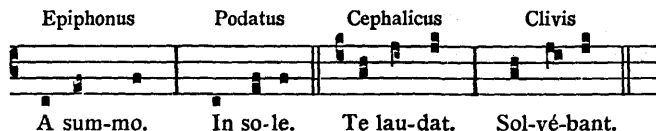
## xij. Preface to the Vatican Edition of the Roman Chant.

2. The heavy slanting line of the *Porrectus* stands for the two notes which it links together, so that the first note is given at the top of the line and the lower note at the lower end of the line :



3. The half-note, which terminates the *Cephalicus* and the *Epiphonus*, only occurs at the end of a syllable when the next syllable leads on to the combination of two vowels like a diphthong, as e. g... *AUTem, EMus, alleLUNA* : or to the juxtaposition of several consonants, e. g. *OMnis, SANctus*. For in such cases the nature of the syllables obliges the voice, in passing from one to the other, to flow or become "liquescent", so that, being confined in the mouth, it does not seem to end, but to lose half its force rather than its duration. (Cf. Guido. *Microl.* Cf. XV.)

When, however, the nature of the syllables requires a sound which is not liquescent but emitted in full, the *Epiphonus* becomes a *Podatus*, the *Cephalicus* a *Clivis* :



It sometimes happens that two notes follow another higher note or *Virga* in the manner of a *Climacus*; they may then be liquescent, at any rate the last of them. In this case they are represented by two diamond shaped notes of smaller size ♪, ♫, or they are changed into a *Cephalicus* following below the *Virga*. This kind of neum, which is akin to the *Climacus*, is called an *Ancus*.

4. When several simple notes as in the *Strophicus* or the *Pressus* or the like are in apposition, that is to say, so written on the same line as to be near one another, they must be sustained for a length of time in proportion to their number. There is, however, this difference between the *Strophicus* and the *Pressus*, that the latter should be sung with more intensity, or even, if it be preferred, *tremolo*; the former more softly, unless the tonic accent of the corresponding syllable require a stronger impulse.

5. There is another kind of *tremolo* note, i. e., the *Quilisma*, which appears in the chant like a "melodic blossom". It is called "*nota volubilis*" and "*gradata*", a note with a trill and gradually ascending. 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, he should merely strike the preceding note with a sharper impulse so as to refine the sound of the *Quilisma* rather than quicken it.

6. The tailed note which marks the top of the *Climacus*, *Clivis* and *Porrectus*, is a distinguishing characteristic of these neumatic forms as they have been handed down by our forefathers. This particular note often receives a stronger impulse, not because it is tailed, but because it is not joined to any preceding note, and therefore it gets a direct vocal impulse. The little line which

is sometimes drawn from one note to the next merely serves to bind the two together.

7. In themselves the descending diamond notes, which in certain neums follow the culminating note, have no special time-value ♪. Their peculiar form and their slanting arrangement show their subordination to the culminating note, and must therefore be rendered by connecting the notes together.

Single neums, however their constituent parts may be combined in the writing, are to be sung as a single whole, in such wise that the notes which follow the first may appear to spring from it, making all the notes rise and flow from a single vocal impulse.

The reason which demands the joining together of the notes of the same neum, both in the musical text and in the singing of it, also requires that the neums should be marked off from one another alike for the eye and for the ear : and this is done in various ways according to various contexts.

1. When several neums correspond with several syllables, and the syllables are separately articulated, the neums are thereby divided. Then the neum adapted to each syllable changes its quality and strength by receiving a stronger accent if the syllable to which it belongs is strongly accented, but it is weaker if the nature of the corresponding syllable needs less emphasis.

2. When several neums are adapted to the same syllable, then the whole series is so divided into parts that some flow on almost, or altogether, linked to one another (see A below) : whereas others are separated by a wider interval (B), or by a dividing line (C), and are sustained by a slight *ritenuto* of the voice (*mora vocis*) at the final syllable, a slight breathing being permitted if required :

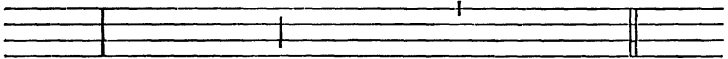


Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause.

According to the "golden rule", there must be no pause at the end of any neum followed immediately by a new syllable of the same word ; by no means must there be a lengthening of sound still less a silent beat, for this would break up and spoil the diction.

In every piece of chant such divisions must be observed as the words or melodies require or allow. To assist singers various signs of musical punctuation are already in use in Chant books, according to the kind or extent of the various divisions or pauses : v. g.

1. Major division.
2. Minor division.
3. Small division.
4. Final division.



1. A major division or pause, also called a dividing pause, is made by giving a greater prolongation to the last notes and by taking a full breath.

2. A minor pause, or subdivisive pause, requires a lesser prolongation, and gives time for a short breath.

#### xiv. Preface to the Vatican Edition of the Roman Chant.

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3. A brief pause or small division indicates a short sustaining of the voice, and permits, if necessary, the taking of a very short breath. Should the singer require to take breath at more frequent intervals, he may snatch one wherever the words or music allow an interstice, but he must never make any break in the words or neums themselves.

4. A double line closes either a piece of the Chant or one of its principal parts.

In books of Chant another rôle is also assigned to this double line : for it is used in addition to mark the place where, after the beginning, the whole choir takes up the singing, or where the chanting alternates and changes sides. But since this sort of sign incorporated in the midst of the musical text often does injury to the coherence of the Chant, it has been thought more fitting to replace it with an asterisk \*, as may be seen in the above example of the *Kyrie eleison*.

There, and in similar places, a single asterisk will be found, to show that one side of the choir is to be followed by the other side singing alone; but a double asterisk \*\* will be seen where the full choir ought to take up the Chant, so as to end, as is right, with the combined voices of the whole choir.

It is to be noted that B-flat, when it occurs, only holds good as far as the next natural (♮), or dividing line, or new word.

When these points have been thoroughly understood, those who take part in divine worship should also learn all the rules of the Chant and be diligent in their observance, but in such a way that their mind is ever in accord with their voice.

First of all, care should be taken that the words to be sung are clearly and thoroughly understood. (Benedict XIV). For the Chant ought not to weaken but to improve the sense of the words. (St Bernard. *Ep.* 312).

In all texts, whether of lessons, psalmody or chants, the accent and rhythm of the word are to be observed as far as possible, for thus it is, that the meaning of the text is best brought out. (*Instituta Patrum.*)

Moreover, great care must be taken not to spoil the sacred melodies by unevenness in the singing. No neum or note should ever be unduly shortened or prolonged. The singing must be uniform, and the singers should listen to one another, making their pauses well together. When the musical movement is slower, the pause must be lengthened. In order that all the voices may be one, which is most essential, each singer should attempt in all modesty to allow his own voice to become merged in the volume of sound of the choir as a whole. Neither are those to be imitated who hurry the Chant thoughtlessly or who drag out the syllables heavily. But every melody, whether it be sung slowly or quickly, must be executed with fluency, roundness and in a melodious manner. (Hucbald. Nicetas. *Instit. Patrum.*)

The above rules have been drawn from the holy Fathers, some of whom learnt this way of singing from the Angels, while others received it from the teaching of the Holy Spirit speaking to their hearts in contemplation. If we set ourselves to practice these principles with diligence, we too shall appreciate the subtle charm of the Chant, singing to God in our heart and spirit and mind. (*Instituta Patrum.*)

Moreover, those whose duty it is to sing in the Church of God must also be well instructed in the rubrics of their office. Wherefore the principal rules with reference to the Gradual are given below.

---

## RUBRICS FOR THE CHANT OF THE MASS.

I. When the priest goes towards the altar, the cantors begin the Introit. On *Ferias* and *Simples* the Intonation is to be sung by one cantor as far as the sign \* : on other *Feasts* and *Sundays*, there should be two cantors : but on *Solemn Feasts* there should be four, if as many as four are available. The choir continues until the Psalm. The first part of the Verse of the Psalm as far as the asterisk, and the *Ÿ. Gloria Patri*, are sung by the cantors, the full choir taking up the rest of the verse. Afterwards, the Introit as far as the Psalm is repeated by the full choir.

If the priest and ministers have some way to go in the church before reaching the altar, there is no reason why several Verses of the Introit Psalm should not be sung after the Antiphon and Verse. In that case the Antiphon may be repeated after every Verse or two Verses. When the priest reaches the altar, the Psalm is if necessary interrupted at the end of a Verse, *Gloria Patri* is sung, and finally the Antiphon.

II. When the Antiphon is over, the choir sings the *Kyrie eleison* thrice, the *Christe eleison* thrice, and again the *Kyrie eleison* thrice, alternately with the cantors, or with the other half of the choir. But the last *Kyrie eleison* is divided into two or three parts, marked by a single or double asterisk. If there be only two parts, and hence only a single asterisk, the first part is sung by the cantors or by the first half of the choir, the second part by the full choir. If there are three parts, the first being marked by the simple asterisk, and the second by the double one, then, the first part is sung by the same side as in the former case : but the second part, which repeats the melody of the first part, is sung by the other half of the choir : and the third part is by both sides together. Sometimes there are even five parts : then the manner of dividing the alternations in the chanting is marked by the single or double dividing sign being several times inserted ; what has been said above sufficiently explains the execution.

III. The priest alone in a clear voice gives the Intonation of the *Gloria in excelsis Deo*, and then *Et in terra pax hominibus*, etc., is continued by the choir divided into two parts, which answer each other, or else the full choir sings in alternation with the prechantors. Then follows the response of the choir to the *Dominus vobiscum*.

IV. After the Epistle or Lesson one or two cantors give the Intonation of the Responsory, which is called the Gradual, as far as the sign \*, and all, or at any rate the cantors chosen, conclude the chant with due care. Two sing the Verse of the Gradual, and, after the final asterisk, the full choir finishes it ; or else, if the responsorial method is preferred, the full choir repeats the first part of the Responsory after the Verse is finished by the cantors or cantor.

If *Alleluia*, *Alleluia* is to be said with the Verse, the first *Alleluia* is sung by one or two voices as far as the asterisk \* : and then the choir repeats the *Alleluia*, continuing with the neum or jubilus which prolongs the syllable *a*. The cantors next sing the Verse, which is finished by the full choir, as before, beginning at the asterisk. When the Verse is finished, the cantor or cantors repeat the *Alleluia*, and the full choir sings only the closing neum.

After *Septuagesima*, the *Alleluia* and the following Verse are left out, and the Tract is sung, its Versicles being chanted alternately by the two sides of the choir answering each other, or else by the cantors and the full choir.

In *Paschal Time*, the Gradual is omitted and in its place the *Alleluia*, *Alleluia* is sung with its Verse as above. Then one *Alleluia* immediately follows, which

## xvj. Preface to the Vatican Edition of the Roman Chant.

must be begun by one or two cantors until the neum is reached, when it is not repeated, but finished by the full choir. The Verse and one *Alleluia* are sung at the end, in the manner above described.

The Sequences are sung alternately, either by the cantors and the choir, and or else by the alternate sides of the choir.

V. When the Gospel is finished, the priest gives the Intonation of the *Credo* (if it is to be sung), the choir continuing with the *Patrem omnipotentem*, the rest, according to custom, being sung either in full choir or alternately.

VI. The Offertory is begun by one, two or four cantors, in the same way as the Introit, and is finished by the full choir.

After the Offertory Antiphon the choir may sing to the ancient Gregorian chants those Verses which it was once customary to sing at this place.

If the Offertory Antiphon is taken from a Psalm, other Verses of the same Psalm may be sung. In that case the Antiphon may be repeated after every Verse or two Verses. When the Offertory is over, the Psalm ends with *Gloria Patri*, and the Antiphon is repeated.

If the Antiphon is not taken from a Psalm, some Psalm suitable to the feast may be chosen. After the Offertory Antiphon some other Latin piece may be sung suitable for this part of the Mass; which, however, must not be prolonged after the Secret.

VII. When the Preface is finished, the choir goes on with *Sanctus* and *Benedictus*. If these are sung to Gregorian chant they must be given without a break; if not, *Benedictus* may follow the Consecration. During the Consecration all singing must cease, and (even if there is a custom to the contrary) the organ or other instrument is silent. It is preferable that there should be silence from the Consecration until *Pater noster*.

VIII. After the Response at the *Pax Domini*, the *Agnus Dei* is sung thrice: either by the full choir, the Intonation being given by one, two or four cantors each time: or alternately, but in such a way as to have the *Dona nobis pacem*, or the word *sempiternam* in the Mass of the Dead, sung by the full choir.

After the Communion, the full choir sings the Antiphon which is thus named, the Intonation being sung by one, two or four cantors as in the case of the Introit.

The Communion Antiphon is sung while the priest is consuming the Blessed Sacrament. When there are other communicants, the Antiphon is begun when the priest distributes Communion. If the Antiphon is taken from a Psalm, other Verses of the same Psalm may be sung. In that case the Antiphon may be repeated after every Verse or two Verses; and when the Communion is ended *Gloria Patri* followed by the Antiphon is sung.

If the Antiphon is not taken from a Psalm, some Psalm suitable to the feast and to this part of the Mass may be chosen.

After the Communion Antiphon, especially if the Communion takes a long time, some other Latin piece suitable to the occasion may be sung.

IX. The priest or the deacon sings the *Ite Missa est*, or the *Benedicamus Domino*, and the choir answers with the *Deo gratias* in the same tone.

In the Mass of the Dead, the choir answers *Amen* to the *Requiescant in pace*.

X. It is possible that for a good reason some piece assigned to cantors or choir cannot be sung as noted in the liturgical books; for instance, the singers are too few, or not sufficiently skilful, or the chant or the rite is too long. In that case the only alternative allowed is that the whole piece should be recited *recto tono* (on one note), or sung to a Psalm tone; this may be accompanied by the organ.



## RULES FOR INTERPRETATION.

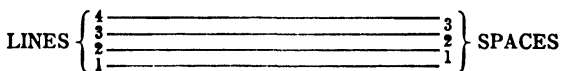
There are two notations in actual use in Plainsong: the square traditional notation and its modern transcription on the five-line staff; we put them side by side.

Musical notation, to be practical, must represent both melody and rhythm. Melodic signs or notes represent the relative pitch of sounds; rhythmic signs, the length of sounds and the rhythmic movement of the melody. The only notes used in Plainsong are those of the Diatonic Scale of Doh with the sole addition of the flat.

### I. — The Staff, the Clef, the Guide, the Flat.



#### The Staff.

In the traditional notation the Staff is of four lines only; lines and spaces are counted upwards thus:

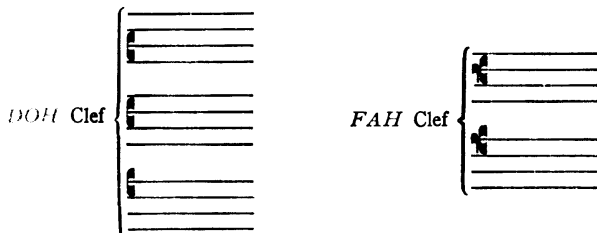


When, as in figured music, the notes go beyond the staff, small lines (leger lines) are added, but never more than one, above or below the staff.

#### The Clef.

The Clef written at the beginning of the staff gives the name and place of the notes on the staff. There are two clefs in use: the *Doh* Clef:  marking the place of the *Doh*; the *Fah* Clef:  marking the place of the *Fah*.

These are simply the archaic forms of C and F. The *Doh* clef is placed sometimes on the second line, often on the third line and very often on the fourth line. The *Fah* Clef is placed, as a rule, on the third line, rarely on the fourth line (e. g.: offert. *Veritas*, p. 1203).



This shifting of the Clef is merely to enable melodies of different range to be written on the staff. Once the note indicated by the Clef is known, the reading of the other notes is only a matter of practice. For the fluent reading of Plainsong and the transposition of the melody at sight, the Tonic Sol-fa system is invaluable — almost indispensable — for the ordinary reader.

### The Guide.

At the end of each stave line is a sign called the Guide indicating in advance the first note on the following stave. This sign is also used in the course of the same line when the extended range of the melody requires for its writing on the stave a change in the place of the Clef. Here the guide shows, in relation to the previous notation, the actual pitch of the first note after the change.



In this example the *Doh* following the change is sung at the same pitch as the *Doh* of the Guide; there is a change of Clef only, not a change of pitch. See Antiph. *Cum appropinquaret*, p. 584, in which a change in the position of the Clef occurs three times.

### The Flat.

In the Vatican Edition the Flat holds good : *a*) for a whole word ; *b*) as far as the first bar line — even quarter-bar — which occurs after it. The *Ta* returns to its natural state with a new word, after any bar-line and, of course, whenever a natural ( $\natural$ ) is placed before it. In a few pieces the Flat is placed near the Clef on each section of the stave ; it then makes flat every *Te* or *B* in the piece unless contradicted by a natural.

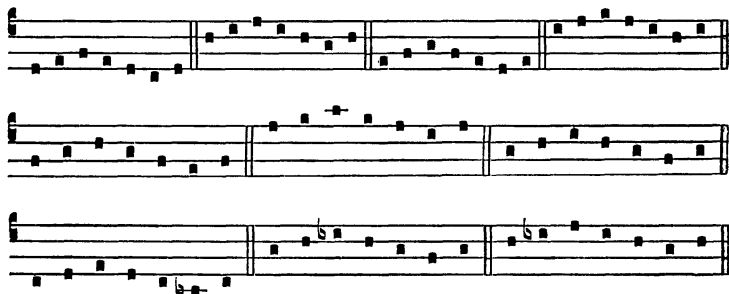
## II. — The Modes, the Choice of Pitch, Bar-Lines.

For the benefit of those accustomed to modern music only, and in order to avoid any misunderstanding in the reading of Plainsong, a few remarks may here be made on the Modes, the choice of Pitch, and Bar-lines.

### The Modes.

In modern music there are only two Modes or Scales in general use : the Major Scale built upon *Doh*, and the Minor Scale built upon *Lah* as the key note. The various keys in which these two Scales can be played or sung, affect only the pitch of the notes ; they remain the same Scales, only at a different pitch. A cursory glance at the Plainsong melodies, whether in the old or in the modern notation, might easily give the impression that they are in the Scale of *Doh*. Indeed they are read and treated as such by the ordinary singer. But this is only an optical or auricular illusion which a further glance at the tonic, or the characteristic intervals would dispel. While it is true to say that the melodies use only the material of the diatonic Scale of *Doh*, (with the important exception of *Bb*), we must not therefore conclude that they are necessarily or even frequently in the Scale or Mode of *Doh*. The numeral placed at the beginning of each piece would tell us otherwise. Apart altogether from the question of transposition, each note in this simple material of the scale of *Doh*, can become in its turn a modal tonic, provisional or final, regardless of where the semitone falls. Hence — if we also mention the difference of range and the modulations — a variety in mode or scale of which even the medieval theory of eight Modes gives an imperfect idea. In this respect the resourcefulness and variety of Plainsong far outstrip modern music. The following example in which each little formula makes us hear a different modal tonic and gives the impression of a different

Mode or Scale, illustrates, with the simple material of the Scale of *Doh*, this richness and variety :



**The Pitch.**

It must be clearly understood that in Plainsong the notation is not and was never meant to indicate the absolute but only the relative pitch of the melodic intervals. The two Clefs of *Doh* and *Fah*, and their different positions, have no other aim than to make possible or easier the writing of the melodies on the staff. Often these clefs could be interchanged, their positions could be different, as, in fact, is the case in the Manuscripts of Plainsong. It must, therefore, be well understood that the notes read on the staff are to be sung at the pitch which is within the compass of the singers, according to the size of the building, and the special character of the piece.

**Bar-Lines.**

It will be noticed that the bar-lines of modern music do not occur in Plainsong. This does not mean that there is no time or measure, but that there is no time or measure in the modern sense, and that there is no "strong beat" or "accent" occurring at regular intervals. Plainsong is an entirely different idiom. Its time like its rhythm is free — a free interlacing of binary and ternary groups (of course at the discretion not of the singers but of the composer) which, like the prose text which they clothe, glide along freely, in order and variety, forming periods with sections and phrases of unequal length and importance.

**III. — The name, shape and value of notes, and the names of neums or groups.**

**A. — SINGLE NOTES. — with or without rhythmic signs.**

Two kinds of notes only are used as single notes i. e. notes standing alone :

- |                       | 1 | 2 | 3 | 4 | 5 |
|-----------------------|---|---|---|---|---|
| 1. The square punctum | ■ | ■ | ■ | ■ | ■ |
| 2. The Virga          | ┆ | ┆ | ┆ | ┆ | ┆ |

The Modern transcription of these

The image shows five modern musical notes: a quarter note, an eighth note, a sixteenth note, a dotted quarter note, and a half note. These correspond to the five examples of square punctum and virga notes shown above.

**Explanation :**

*Column 1.* In this column, the single notes without rhythmic signs have the value of a quaver in modern music. And as in modern music we usually have two or three quavers to the beat, so likewise in Plainsong, we have two or three single notes forming a compound beat or rhythmic group.

Three rhythmic signs may be added to these single notes; hence in

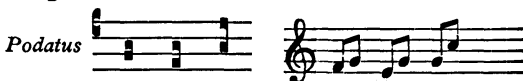
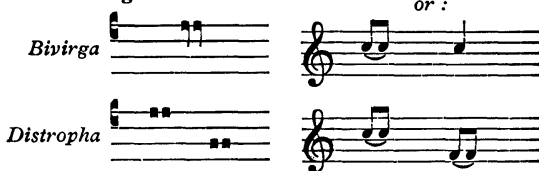
*Column 2.* The vertical episema, (a) which marks the beginning of a compound beat and the rhythmic step of the movement, (see further on § VI).

*Column 3.* The horizontal episema which indicates a slight lengthening of the note. This stroke may also cover a whole group, but in such cases, the lengthening must not be too marked, in order to maintain the rhythmic unity of the group.

As regards the value of the lengthening, a good rule is: the oftener it occurs, the less we must mark it and vice versa. Notice also that, while the note lengthened by the horizontal episema may often be strong from its position in the melody or text, more frequently perhaps it must be weak; intensity is not inherent in any rhythmic sign.

*Column 4.* Here both the vertical and the horizontal episema are attached to the same note, thus indicating at once the beginning of a rhythmic group and a slight lengthening during which the voice dies away in order to mark the conclusion of a small melodic phrase.

*Column 5.* Here the dot doubles the note which precedes it.

**B. — NEUMS OR GROUPS OF TWO NOTES.****1. Ascending :****2. Descending :****3. On the same degree :****C. — NEUMS OR GROUPS OF THREE NOTES.****1. Ascending :**

(a) *Episema*, a Greek word, meaning mark or sign.

b) *Salicus* { 1st form : always with a vertical episema under the 2nd note :  
 2nd form : with the two first notes on the same degree : (a)

2 Descending :

*Climacus*

3. With the 2nd note of the group higher than the two others :

*Torculus*

Lower than the two others :

*Porrectus*

4. On the same degree :

*Tristropha*

D. — COMPOUND NEUMS OR GROUPS OF MORE THAN THREE NOTES.

*Pes or Podatus sub-bipunctis*

*Porrectus flexus*

*Torculus resupinus*

*Salicus flexus*

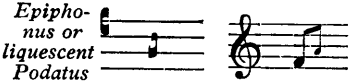
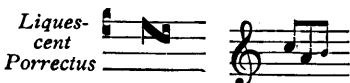


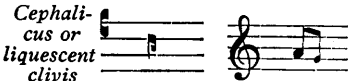
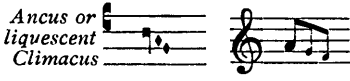
*Scandicus flexus*

*Climacus resupinus*

(a) For practical purposes this second form of *Salicus* will be treated as a *pressus* (see note on this group)

## E. — SPECIAL NEUMS OR GROUPS.

## 1. — Liquescent neums or groups. (a)

<p><i>Epiphonus or liquescent Podatus</i></p> 	<p><i>Liquescent Porrectus</i></p> 
<p><i>Liquescent Torculus</i></p> 	<p><i>Liquescent Scandicus</i></p> 
<p><i>Cephalicus or liquescent clivis</i></p> 	<p><i>Ancus or liquescent Climacus</i></p> 

## 2. — Oriscus.



## 3. — Pressus.



## 4. — Quilisma.



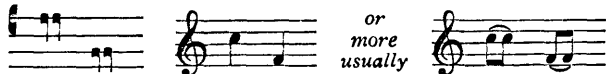
## IV. — Remarks on some of the above notes or groups.

1. Each note in Plainsong, whether isolated or in a group, whatever be its shape, has the same value, the value of a quaver in figured music; followed by a dot, its value is equivalent to a crochet. Evenness and regularity of the notes is the first and essential condition of a good rendering of the chant. In syllabic chant no syllable or note must break this regularity, yet here especially the light,

(a) We mention the strange names of these groups for the sake of completeness; there is nothing otherwise mysterious about them. They are sung in the ordinary way (See further, Liquescent Notes).

uplifted accent of the words must give life, variety and movement to the singing. In neumatic pieces (those with groups) care must be taken to keep the exact relative value of the simple, double and triple notes. Very frequently a single note immediately preceding a long note and, still more, a single note between two long ones, is not given its full value; the same fault occurs in the case of the last note of a group leading to another group.

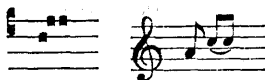
2. The *virga* is sometimes repeated; it is then called a *bivirga* or double virga which is represented in modern notation by a crochet or two tied quavers. For example :



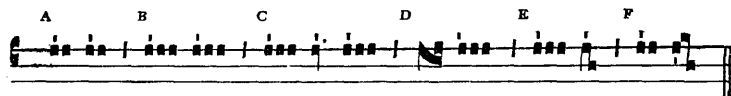
3. The *apostropha* is never used alone; it may occur twice (*distropha*) or thrice (*tristropha*), and these again may be repeated :



The Tristropha is frequently met with in this form :



Formerly each of these two or three notes was characterised by a slight stress or impulse of the voice; in practice, we advise the joining of the notes in one sound. These double or triple notes, especially when repeated, may be sung with a slight crescendo or decrescendo according to their position in the word of the text or in the melodic line. A gentle and delicate repercussion (i. e. a fresh layer of sound) is needed at the beginning of each *distropha* or *tristropha* (cf. next example A. B. C. D.), as well as on the first note of any group which begins on the same degree as the *strophicus*. (Cf. examples E. F.). In the following examples the place of this repercussion is marked by the vertical *episema*, but usually the rule will be known.



4. The *podatus*: two notes, the lower of which is sung first; the higher note should be sung gently, and gracefully rounded off. If the *podatus* forms part of the upward movement of the melody and comes on the accented syllable of a word, its first note must receive a marked impulse.

5. *Scandicus and climacus*: these groups may be made up of three, four, five, or more notes. Care must be taken to have regularity in these groups, especially not to slide the descending diamond notes of the Climacus, which, notwithstanding their shape, have exactly the same value as the Virga at the beginning of the group.

6. *The salicus*: this group, as a rule of three notes, may also be made up of four or five notes. Not to be confused with the Scandicus, it can be recognised by the vertical episema placed *under* one of the notes which make up the group. The note thus marked should be emphasised and lengthened, just as in the case of the note which precedes the quilisma. (see 13):



If in an ascending group the vertical episema is placed *over* one of the notes it indicates a rather important ictus which should be brought out in the rendering. In the case of a group giving an interval of a fifth, the upper note whenever marked with the vertical episema should be notably lengthened:



7. *The torculus*: three notes, perfectly equal in length, the top one gently rounded off.

8. *The porrectus*: three notes, the first two of which are placed at the extremities of the thick oblique stroke:



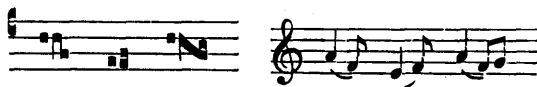
9. *The flexus, resupinus, subbipunctis, subtripunctis*: for practical purposes these need not be studied; they are technical traditional names for compound groups which are rhythmically divided and sung according to the ordinary rules. (see further on § VI).

10. *Liquescent notes*: these are printed in smaller type but this does not affect their duration nor their execution, except in that they must be sung lightly. They occur when two vowels form a diphthong (*autem, euge*), or at the junction of certain consonants (*Hosanna, tollis, mundi*, etc.) or to introduce the semi-consonants *j* or *i* (*ejus, alleluia*).

11. *Oriscus*: a note placed at the end of a group, on the same degree, and very often at the end of a Torculus (see table of Neums); it forms a double note with the preceding one and should be treated lightly.

12. *Pressus*: two notes placed side by side on the same degree, the second of which is the first of a group. This may occur in two ways:





a) By a *punctum* being placed just before the first note of a group:





In the MSS some of these groups are not a *Pressus*, but Solesmes treats them as such in view of the notation of the Vatican Edition.

b) By the juxtaposition of two neums, the last note of the first being on the same degree as the first note of the second.

<p><i>Podatus and Clivis</i></p> 	<p><i>Climacus and Clivis</i></p> 
<p><i>Clivis and Clivis</i></p> 	<p><i>Scandicus and Climacus</i></p> 

The two notes placed side by side in the Gregorian notation combine when sung to form one note of double length; in the *pressus*, the ictus is placed on the first of these two notes.



13. *The quilisma*: this jagged note  $\sim$  is always preceded and followed by one or several notes (see examples in the table of neums); its value is the same as that of other notes, but it must always be rendered lightly. The note immediately before the quilisma should be notably lengthened, and be the most emphasised of the whole group even when preceded by a double note.

### V. — Pauses, Breathing.

A single note has exactly the same value, in intensity and duration, as the syllable to which it is united. The approximate value of a syllable may be reckoned as a quaver.

Like speech, a Plainsong melody may be divided into periods, sections, and phrases, in which the last note or the last two notes of each division are lengthened. And as in speech, so here also, pauses must be in proportion to the importance of the rhythmic divisions. The ending of each division should always be softened; if a division ends with two double notes, the last should be the more notably softened, and no fresh impulse of the voice should be noticed on it.

1. The endings of short unimportant phrases do not, as a rule, allow the taking of breath; these are marked by the two episema attached to a punctum (square  $\blacksquare$  or diamond  $\blacklozenge$ ), or more rarely by a dotted note ( $\bullet \cdot$ ), sometimes

followed by a quarter  or half bar. .

2. More important groups, forming small sections, are indicated in the same way; these are always followed by a quarter or half bar.

Often however, these quarter or half bars, especially in the shorter antiphons, merely indicate the rhythmic subdivision, and no breath should be taken.

3. The end of a section properly so called, which is made up as a rule of two or more phrases, is indicated by a half bar. Here it is generally necessary to take breath, yet without break in the movement; hence the dotted note before the bar must necessarily be shortened slightly — almost to half its value.

Example :

*Kyrie VII*

Ký- ri- e e- lé- i-son.

Ký- ri- e e- lé- i-son.

which must be rendered in this way :

Ký- ri- e e- lé- i-son.

4. Finally the close of a whole period is marked either by a full bar, or by a double bar at the end of the piece, or at the end of an important division of the piece. Here breath must be taken and a longer pause be made. In the modern notation this pause is indicated by a quaver rest which is placed before or after the bar line, in accordance with the rhythm of the phrase following.

In pieces normally sung by alternating choirs (as in the *Kyrie, Gloria, Credo* etc), the double bar indicates a change of Choir. In such cases the pause will vary according to its importance in the melody and the text.

5. *The Comma* allows only a rapid breath without break in the movement, hence during the value of the preceding note :

6. Though breath need not necessarily be taken at every bar-line, yet, on the other hand, in the more elaborate pieces (graduals, alleluia, offertories) it is sometimes necessary and indeed excellent to breathe between the bars marked in the book. It is impossible to give minute rules for doing this correctly. All that need be said here is that breath must be taken in such cases *a)* without interrupting the rhythmic movement and regularity, or changing the value of the notes, *b)* according to the melodic phrasing, hence at the end of small melodic groups, *c)* at a long note, if possible, in order to allow more time for breathing.

7. The end of the Intonation and the entry of the choir are marked by a star in the verbal text. A dotted note or horizontal episema indicates the rhythmic punctuation suited to each case; sometimes the melodic sense admits of no pause; then all punctuation marks are omitted.

## VI. — Notes on rhythm, the vertical episema, rhythmic step or alighting point.

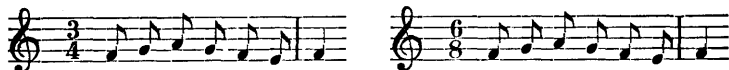
Rhythm in singing is a movement of the voice wherein it successively rises and falls. It is in the well-ordered succession of such movements that rhythm essentially consists. In its elementary form, the rise or *arsis* is the beginning of

a rhythmic unit or movement; the fall or *thesis* its end. The rhythmic fall or *thesis* will necessarily occur on every second or third note in the course of the melody — like the fall in every second or third syllable of the words which accompany it. Hence the impossibility of two such falls occurring in immediate succession, unless, of course, the first be a note of double value. But notice carefully that these steps or falls form in an ascending movement the arsis part, or rise, of the larger rhythm, just as every step one takes in climbing up a hill goes to the general movement upward. This whole movement upward is known as the arsis part of the larger rhythm. Similarly when the movement is downward, every rhythmic rise or arsis of the voice forms part of the descent of the larger rhythm, just as in walking down a hill the regularly uplifted foot is part of the downward movement. This whole movement downward is known as the thetic part of the larger rhythm.

For the proper execution of Plainsong it is therefore necessary to be able to recognise the place of each rhythmic step, ictus, or alighting point, in order to secure order, regularity, and life. The following rules indicate the notes of the melody which must receive the rhythmic ictus :

**RULE. 1. ALL NOTES ISOLATED, OR IN A GROUP, WHICH ARE MARKED WITH THE VERTICAL EPISEMA.**

In figured music the compound beats or simply the beats (usually binary or ternary) are made clear in the notation, either by the grouping of the notes, or by the regularity of the time chosen and marked at the beginning of the piece.

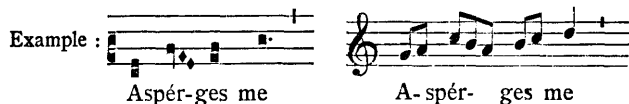


Very often both these means are employed at the same time. When, however, we have no indication of time, no time-bars as in Plainsong, and no groups nor long notes, we shall be obliged to mark the beginning of the beat, ictus, rhythmic step, or alighting point, each time the notation does not mark it for us. This is the rôle of the vertical episema. And just as in figured music, certain beats are strong, others weak, others weaker still, so in Plainsong, the ictus or rhythmic step will be strong or weak according to its position in the melody and text.

**RULE. 2. ALL SUSTAINED NOTES : *distropha, tristropha, bivirga, pressus, oriscus, dotted notes, and the note before a quilisma.***

It should be noticed that although a note lengthened by an *horizontal episema* generally receives the ictus or rhythmic step, this need not be always the case. (Example : the word *corda* in the Alleluia : *Veni Sancte*. p. 880).

**RULE. 3. ANY NOTE WHICH BEGINS A GROUP.**



If we have to deal with composite neums, it is generally easy to resolve them into the simple groups of two or three notes of which they are composed. Notice only

that, in this case, the Virga should be considered as the beginning of a new group :



Alle- lú- ia.



Al-le- lú- ia.

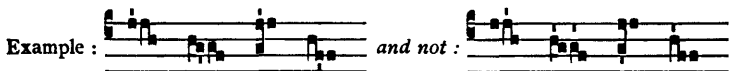
This third rule holds good only when it does not clash with rules 1 or 2.

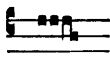
a) Example in which rule 1 takes precedence :

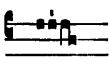



In a salicus of three notes, the note marked with the *vertical episema* must also be lengthened as though it were marked with a *horizontal episema* (Cf. above : Salicus). Were it not for the difficulty of writing it, the latter would have been used instead.

b) Another example in which rule 2 prevails is the case of the *Pressus* or the *Oriscus*. Here the first of the two notes forming the double note is the place of the ictus or rhythmic step. Elsewhere it would be on the first note of the group.



In this connection it should be noticed that the following :  is not

a *Pressus* preceded by a punctum :  but a *Distropha* followed by a *Clivis* : 

As regards this last example it should be remembered that a repercussion (or fresh layer of voice) is required each time a note affected by the ictus is of the same degree as the one immediately preceding it.

Briefly then, the ictus or rhythmic step placed on the beginning of each group is dislodged by a *Pressus*, or *Oriscus*, or by the *vertical episema* already marked in the text.

If, in applying the three rules given above, we meet with some passages containing more than three single notes from one ictus to the next, we shall have to put in between, as a stepping stone, an ictus of subdivision. If we have four notes, this of course will give 2+2; if we have five notes we shall divide them either 2+3 or 3+2, according to what seems to be suggested by the melody of text, and to be the more natural arrangement.

In syllabic passages in which there is no *vertical episema*, and no long note or group appears, we shall decide for ourselves in one or other of the following ways :

1. Either by counting back two by two, starting from the last certain ictus of each section :

Ave Re-gí-na caeló-rum      Ave Dómina Ange-ló-rum

2. Or by following the melody, and preferring, first the endings of the words, secondly the accented syllables, while avoiding as much a possible the weak penultimate syllables. This is often the more excellent way for those who are musically alert.

geméntes et fléntes      or :      geméntes et fléntes

Ad te clamámus,      éxsu-les, fí-li- i Hévae.

or :

Ad te clamámus,      éxsu-les, fí-li- i Hévae.

but not :

éxsu-les, fí-li- i Hévae.  
\*    \*

The acceptance of these principles governing the ictus does not necessarily imply agreement with their application in every instance. For the sake of uniformity, however, it is advisable to adhere to the current rhythmic grouping.

**IMPORTANT NOTE.** — As we have already said, the dynamic value or strength of the ictus or rhythmic step varies considerably. Sometimes it is strong, sometimes weak; everything depends on the syllable to which it corresponds and the position it occupies in the melody (a). The fact therefore that this intensity varies is a proof that the ictus belongs not to the dynamic but to the rhythmic order; its being and influence are contributed and felt by elements from the melody and the text. The expression "the ictus is more in the mind than in the voice", has sometimes been misunderstood. The meaning will, perhaps, be clearer if we say that it is felt and intimated by tone of voice rather than expressed by any material emphasis. When in addition to the independence of rhythm and intensity, we consider that the Latin accent is light, lifted up and

(a) It is well known that from the text point of view the syllable or syllables after the accent must be relatively weak, while from the melodic point of view the great rule is: a slight and gentle crescendo in the ascending, and a similar decrescendo in the descending parts. This must always be done without sharp contrasts or exaggeration of any kind.

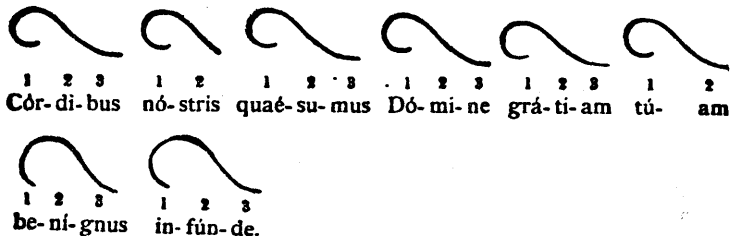
rounded off like an arch, is not heavy or strongly stressed, is arsic and not thetic, we shall not be surprised to meet frequently in Plainsong accented syllables outside and independent of the ictus or rhythmic step. (a) Indeed the Plainsong masterpieces of the golden age clearly assert this independence. And this is perfectly musical, in full accord with the genius of the Latin language and the Roman pronunciation and accentuation so much desired by Pius X. To place the ictus or rhythmic step always and necessarily on the accented syllable, as modern musicians are wont to do in another idiom, would be, we maintain, to spoil the rhythm and melody, accent and words of our venerable melodies.

### VII. — The basis of plainsong rhythm.

We have already defined the rhythm of Plainsong as a movement of the voice wherein it rises and falls in orderly fashion. It is a free interlacing of binary and ternary groups of notes so well balanced as to convey to, and produce in the mind a sense of order in the midst of variety. We constantly meet with this order in variety in all forms of art, indeed in nature itself. It is the mind's delight. Rhythm of every kind moves stepwise, but not necessarily with fixed mechanical regularity. All that is essential to it is proportion, balanced movement and repose, rise and fall, the due correlation and interdependence of parts producing a harmonious whole. Such is free rhythm, the rhythm of Plainsong.

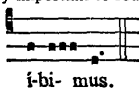
The Plainsong composers — much less the interpreters — did not create this rhythm; they found it in outline, already in existence, in the Latin prose text which their music is intended to clothe and adorn. We must never lose sight of the fact that Plainsong is vocal Latin music, for this is the key to the understanding of its rhythmic and melodic structure. It has been grafted on, and has sprung out of, the natural rhythm and melody of the Latin words, phrases, sections, and periods for which it has been written.

In the Latin word the accented syllable is the vital arsic element; the final and weak penultimate syllables are soft, relatively weak, and thetic. Thus there is movement and repose, rhythm of an elementary kind in every word. Words of two syllables often intermingle with those of three syllables, thereby giving variety and interest to the rhythm of the text. e. g.

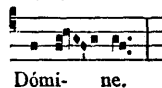


Each word is in itself a small rhythm which ends with the endings of the words. A succession of these small rhythms creates the small measure, the time from one

(a) The light and arsic character so essential to the Latin accent must always be brought out even when it coincides with the rhythmic ictus. When, as often happens, a single note is put on the accented syllable and a number of notes is put on the weak penultimate syllable, it is very important to round off and bring out gently the arsic character of the accent, v. g.



*Introit  
 XVIII after Pentecost.*



*Introit Requiem.*

thesis, step or ictus, to the next; the group of notes thus created forms a compound beat. v. g.

Rhythm : 1 2 | 3 1 2 | 3 1 2 | 1 2 | 2 1 | 2 1 2 | 3 1 2 | 3 1 2

Grá-ti-as á-gi-mus tí-bi pró-pter má-gnam gló-ri-am tú-am.

Measure : 1 2 | 1 2 3 | 1 2 | 1 2 | 1 2 | 1 2 3 | 1 2 | 1

Just as in 6-8 time e. g. three quavers form a beat, so in Plainsong the individual notes of the small measure — the notes from one ictus to the next — group themselves two by two or three by three and are treated like slurred notes in modern music. On the violin they would be played “in one bow”. These small measures are again stitched into and form part of the larger grouping in the general design which must never be lost sight of :

Taken from  
Allelúia  
Jústus  
germinábit

Another example with words, in which we find  $\frac{2}{4}$  time :

Taken from  
Ant.  
Nolite  
solliciti  
esse

... Scit e- nim Pá- ter vé- ster cae- lé- stis

Hence the fall or thesis of each rhythm is the beginning of each little measure or each compound beat. The interlacing of words of two and three syllables determines the corresponding interlacing of binary and ternary measures or beats. If, as often happens, we have more than three syllables in a word, groups for example of four, five, six or seven syllables, these as in music will naturally be divided into the simple elements of two and three, keeping thereby the stepwise movement of the rhythm. e. g.

Rhythm : 1 2 | 3 4 | 5 1 | 2 1 2 | 3 1 | 2 3 | 4 5 | 6 1 | 2

In-ef-fá-bi-lem nó-bis, Dó-mi-ne, mi-se-ri-cór-di-am tú-am

Measure : 1 2 | 1 2 | 1 2 | 1 2 3 | 1 2 | 1 2 | 1 2 | 1 2 | 1

Rhythm : 1 2 | 3 1 2 | 3

cle-mén-ter o-stén-de.

Measure : 2 3 | 1 2 3 | 1

There is yet another element of rhythm. In reading the text, we observe (though they are not given in the MSS) the various punctuation marks and pauses which are necessary not only for the meaning of the text but also for the appreciation of the larger rhythm. The melody which is designed for the text is also divided into periods, sections, and phrases, each with its due pause and with its last note or notes lengthened and softened. These divisions, marked in all modern Editions (but not in the MSS) by the different bar lines, correspond to the

natural phrasing of the text both musical and verbal, and are an indispensable condition of the wider rhythm. Again, in the verbal text there are further rhythmic subdivisions and groupings left unmarked in the text which nevertheless must be felt by the reader and intimated by tone of voice rather than by any material emphasis. Similarly, in the melodic text, there are rhythmic subdivisions and groupings which are more difficult to recognise and define. These again must be felt by the singer and intimated in the voice. In certain cases they are marked by the vertical episema in the Solesmes Editions, but marked or unmarked they must be taken account of by everybody; they are an extension of the principle at work in the introduction of bar lines. They give a foothold, balance and cohesion to the rhythm, and are implied in the natural rhythm of the words, or the rhythm of the melody, or the rhythmic indications of the manuscript.

Thus we see the principle which governs the rhythm of Plainsong. Once found in, and taken from, the Latin text, it has been applied instinctively by the Gregorian composer to the whole Gregorian art. But the composer is an artist, not a mechanic; the verbal text is the take-off of his flight. The melodic order has often suggested or imposed a rhythmic grouping independent of the words taken by themselves. The composer's artistic genius, as we see in the manuscripts, has often stressed certain notes, and in this way suggested such and such a rhythmic grouping. Because of its connection with the melodic element, the verbal rhythm has, at the same time, developed into musical rhythm with its own laws of tonality, modality and beauty, until, in the more ornate pieces, we have musical rhythm only. But this rhythm always keeps its freedom, a freedom determined on each occasion by the natural rhythm of the words, the actual elements of the melody or the indications of the Manuscripts.

### VIII. — Rules for the Chanting of Psalms.

A Psalm-tone consists of the following parts : a) The Intonation. b) The Tenor, Dominant or Reciting note. c) The Cadences, the first of which is in the middle of the verse before the star, and is therefore called the *Mediation*; the second is at the end, and is therefore called the *Final Cadence*.

When the first part of the verse is very long it is subdivided by a *Flex* (marked by a cross †), so called because the voice bends down or drops to a lower note (*flectere*, to bend) which is doubled. Here, if necessary, breath may be taken, yet without break in the movement.

The simple and solemn formulae both for the *Eight Tones* and the *Tonus Peregrinus* are fully set out in this book at the beginning of each Psalm.

The *Intonation* is a formula at the beginning of the Psalm which connects the Antiphon with the Tenor or Dominant. It is made up of two or three notes or groups adapted to the syllables. Intonations of two notes or groups are adapted to the first two syllables of the verse; those of three notes or groups are adapted to the first three syllables. There is no exception to this rule.

In ordinary Psalmody the Intonation is used for the first verse only; the other verses begin directly on the Tenor or Reciting note. Whenever the Intonation has to be repeated for each verse — as in the Magnificat — this is always indicated.

When several Psalms or several divisions of a psalm (with *Gloria Patri* for each division) are chanted under the same Antiphon, the first verse of each should be intoned by the cantor as far as the Mediation. (Cf. Compline p. 264 et seq.)

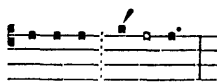
The *Tenor, Reciting note* or *Dominant* includes all the notes which are sung at the same pitch from the Intonation to the Mediation and from the Mediation to the Final Cadence. Here the rules of good reading and phrasing are important, avoiding dull monotony by the delicate relief given to the accents



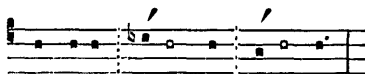
especially in the more important words. There must be no cut or break interrupting the regular flow of the recitation from the beginning to the Mediation and thence to the Final Cadence. There must be life and movement but no hurry; the singing is the "Opus Dei" — God's work.

*Cadences.* In this book the Cadences of each Tone or mode are set out at the beginning of the Psalm. The choice of the Final Cadence, where there are several, is determined by the Antiphon.

Cadences are of two kinds :



- A. Cadences of one accent. e. g. { spondaic ( / . ) Dómi-no mé- o  
 { dactylic ( / . . ) pú- e- ri Dómi-num



- B. Cadences of two accents. e. g. { in tó-to cór- de mé- o  
 { pú- e- ri Dómi- num  
 { có-ram te fé- ci  
 { co- gno- ví-sti me

It will be noticed that when a word *accented on the third last syllable* occurs, an extra note, (printed hollow thus □), has to be used in the Cadence. Moreover, a great many Cadences have one, two or three syllables preparatory to the accent. In the Psalms of the Office these Cadences are easily recognised because they leave the Reciting note in a descending movement. (a)

}	1.	1 /	Modes 6
	Dómi-nus Dó- mi- no mé- o		
	2.	2 1 /	4
Dómi-nus Dó- mi- no mé- o			
3.	3 2 1 /	Pereg.	
Adjí-ci- at Dó- mi- nus sú- per vos			

The passage from the Reciting Note to the accent is made by one two or three preparatory syllables. e. g.

What has hitherto been said suggests four questions of practical interest; we mention them here with the solutions given with the *Psalms for Vespers* (p. 128. et seq).

1. How determine the choice of Cadences suitable to the words?  
 Answer: by looking at the Rubric at the beginning of each Psalm.

(a) Two exceptions may be mentioned: the Mediation Cadence of the Solemn 5th Mode, and that of the "Tonus in directum" used at Compline on Holy Saturday.

2. Which syllables are to be fitted to the accented notes in each Cadence? (Accent here includes not only the tonic but the secondary accent as also any syllable taking the place of the accent.)

Answer: those which are printed in heavy type.

3. Which Syllables should be fitted to the notes or groups of notes preparatory to the Accent?

Answer: those printed in Italics.

4. At what pitch should the extra note (printed hollow thus □) be sung?

Answer: its pitch is shown in the first verse of the Psalm.

*An Extra note for the Accent when a Clivis occurs in the Cadence.*

With a word *accented on the second last syllable* e. g. Redemptor, no difficulty arises, for then there is no extra note required and the Clivis is sung on the accented syllable. But with a word *accented on the third last syllable*, the accent is not sung on the Clivis but on an extra note placed immediately before it. This is done to preserve the smoothness of the Cadence.

A. Accent on the *second* last syllable.

Example :

séde a *dextris* mé- is in tó-to *córde* mé- o

B. Accent on the *third* last syllable.

Example :

órdinem *Melchí-se-dech* mágna *ópe-ra* Dómi-ni

But, it may be asked, how are we to recognise such Cadences and know the pitch of the extra note before the Clivis? When necessary, a Rubric forewarns us of their presence in a Psalm. They are also indicated on the staff by a bracket over the extra note and the Clivis (see example above), while in the text, the accent and the syllable sung on the Clivis are printed in heavy type.

### Solemn psalmody.


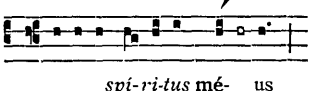
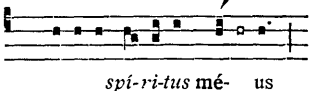
The Solemn formulae for all the Tones are printed with the Magnificat (P. 207-218); they are classified in the same way as the Simple Tones. The Vatican Edition regards a Solemn Cadence of the 1st and 6th Modes as a Cadence with *two accents*. (a)

As we have received permission from Rome to consider it *ad libitum* as a Cadence with *one accent* and three preparatory notes, we have availed ourselves of this; thus all Cadences of the same design (i. e. leaving the Reciting note in a descending movement) can be treated in the same way. (b)

(a) This Cadence is not derived from the Simple Psalmody of the 1st Mode but from a Simple VI Mode Cadence of *one accent* with three preparatory notes.

(b) When we received this permission, which all may use, it was pointed out that our method was in conformity with the Decree of July 1912 on the rendering of monosyllables and Hebrew words in the Lessons, Versicles and Psalms.

Examples of Solemn Psalmody :

}	1.		Modes 1, 6.
	2.		2, 8.
	3.		4

**Tonus peregrinus.**

We have also permission to add a G *ad libitum* before B<sup>b</sup> in the mediation of the *Tonus Peregrinus*. By this means the formulae becomes quite regular, leaves the Reciting note in a descending movement, and has one accent with three Preparatory syllables.

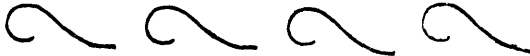
Example : 

sancti-fica-ti-o e-jus

**IX. — The reading and pronounciation of liturgical latin.**

Plainsong being vocal and Latin music, neither its rhythm nor its melody can be rightly appreciated or sung apart from the meaning of the text, the correct pronounciation of the words, and their proper grouping into phrases. In other words, there must be good diction. No Choir should attempt to sing a melody before reading the text correctly and fluently. Nor is a knowledge of music sufficient; one must somehow understand the Latin text and its liturgical content and cultivate a kindred spirit in order to interpret aright the accompanying melody.

For good diction we must also cultivate a rhythmic sense; verbal rhythm and accent are of first-rate importance. It must always be remembered that while the accented syllable is the vigorous, life-giving, arsic element in a Latin word, the final and weak penultimate syllables are always soft, relatively weak, and thetic. Thus there is movement and repose, rise and fall — rhythm of an elementary kind — in every Latin word.

e. g. : 

Pá- ter nó- ster, Dó-mi-nus, ad te

Ordinarily, in a Latin sentence, words of two syllables freely interlace with those of three syllables, and form a larger rhythm which is the charm of the well-balanced Latin prose of our great classical Collects (see § VII).

e. g. : Dó-mi-ne sán-cte, Pá-ter o-mní-pot-ens, ae-tér-ne Dé-us.

1 2 3 1 2 1 2 1 2 1 2 1 2 3 1 2

In good Latin diction — listen to a Roman Professor lecturing in Latin — the tonic accent stands out clearly, is lifted up lightly, rounded off and slightly lengthened, yet has the time-value of a single, not of a double note in music. Thus there is no flat, dull monotony which is indeed the *execution* (so gruesome to those listening) of many a venerable Plainsong Recitative. Good diction means good phrasing also, and the intelligent use of the Phraseological Accent. For just as the tonic accent gives cohesion and life to the word, so the phraseological accent draws together the separate words into groups, and gives a tonic prominence and influence to the important word, phrase, and pause. Thus the listeners are made to understand the text; they feel that the reader understands it also.

The correct pronunciation of Latin words, vowels and consonants is a rock of offence to many people. We are not here concerned with the delicate question of pronunciation in the Classical period, but only with the pronunciation of the living liturgical Latin of the Church. Our aim, in compliance with the wishes of his holiness Pius X, is to pronounce and speak Latin in the Roman Style so eminently suitable to Plainsong. For our purposes the vitally important element in this style is the rich, open, warm sounds of the vowels A and U. The other elements will, to be sure, receive our close attention; this one is primary and indispensable. Sing a piece of Plainsong, opening the mouth well, bringing out fully these vowel sounds; the effect is delightful, we realize immediately what a splendid difference they make. We must be careful also to give every syllable its full value, and not to slur over or clip off the weak penultimate syllable in a word. It is a common age-long fault (which has formed many words in French and Italian) to do this, and pronounce e. g. *Domine* as if it were *Domne* and *dextera* as if it were *dextra*. Very often, as if to prevent this, the early composers of Plainsong put a bunch of notes on such weak syllables, to the scandal of some moderns, who will confuse length with stress and accent.

Many have never learned the Roman pronunciation or know it imperfectly. Besides its great importance in Plainsong it makes for that uniformity which inspired the Vatican Edition itself; *Unus Cultus, Unus Cantus*. We therefore give a list of the correct pronunciation of the vowels and consonants to which reference can be made in case of doubt; it is advisable to peruse it from time to time.

### Vowels and Diphthongs.

Each vowel has one sound; a mixture or sequence of sounds would be fatal to good Latin pronunciation; this is far more important than their exact length.

It is of course difficult to find in English the exact equivalent of the Latin vowels. The examples given here will serve as an indication; the real values can best be learned by ear.

**A** is pronounced as in the word *Father*, never as in the word *can*. We must be careful to get this open, warm sound, especially when *A* is followed by *M* or *N* as in *Sanctus, Nam*, etc.

**E** is pronounced as in *Red, men, met*; never with the suspicion of a second sound as in *Ray*.

**I** is pronounced as ee in *Feet*, never as i in *milk* or *tin*.

**O** is pronounced as in *For*, never as in *go*.

**U** is pronounced as *oo* in *Moon*, never as *u* in *custom*.

**Y** is pronounced and treated as the Latin *I*.

The pronunciation given for *i*, *o*, *u*, gives the approximate *quality* of the sounds, which may be long or short; care must be taken to bring out the accent of the word.

e. g. *mártyr* = *márteer*.

As a general rule when two vowels come together each keeps its own sound and constitutes a separate syllable.

e. g. *diéi* is *di-é-i*; *filii* is *fi-li-i*; *eórum* is *e-ó-rum*.

This applies to **OU** and **AI** :

e. g. *prout* is *pro-oot*; *coutúntur* = *co-oo-toón-toor*; *áit* is *áh-eet*.

But notice that **AE** and **OE** are pronounced as one sound, like **E** above,

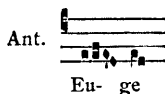
e. g. *caelum*.

In **Au**, **Eu**, **Ay** the two vowels form one syllable but both vowels must be distinctly heard. The principle emphasis and interest belongs to the first which must be sounded purely. If on such a syllable several notes are sung, the vocalisation is entirely on the first vowel, the second being heard only on the last note at the moment of passing to the following syllable.

Examples : *Lauda*, *Euge*, *Raymundus*.



Rendered thus : Lá-                    uda



Rendered thus : E-                    uge

**EI** is similarly treated only when it occurs in the interjection :

*Hei* = *Hei*, otherwise *Méi* = *Mé-i*, etc.

**U** preceded by **Q** or **NG** and followed by another vowel as in words like *qui* and *sanguis*, keeps its normal sound and is uttered as one syllable with the vowel which follows : *qui*, *quae*, *quod*, *quam*, *sanguis*. But notice that *cui* forms two syllables, and is pronounced as *koo-ee*. In certain Hymns, on account of the metre, this word has to be treated as one syllable (Cf. *Major Bethlem cui contigit*. Lauds for the Epiphany).

### Consonants.

The consonants must be articulated with a certain crispness; otherwise the reading becomes unintelligible, weak and nerveless.

**C** coming before **e**, **ae**, **oe**, **i**, **y** is pronounced like *ch* in *Church*.

e. g. *caelum* = *che-loom*; *Cecilia* = *che-cheé-lee-a*.

**CC** before the same vowels is pronounced *T-ch*.

e. g. *ecce* = *et-che*; *siccitas* = *seét-chee-tas*.

**SC** before the same vowels is pronounced like *Sh* in *shed*.

e. g. *Descéndit* = *de-shén-deet*.

Except for these cases **C** is always pronounced like the English **K**.

e. g. *cáritas* = *káh-ree-tas*.

**CH** is always like *K* (even before **E** or **I**).

e. g. *Cham* = *Kam*, *máchina* = *má-kee-na*.

**G** before *e*, *ae*, *oe*, *i*, *y*, is soft as in *generous*.

e. g. *mági*, *génitor*, *Regina*.

Otherwise **G** is hard as in *Government*.

e. g. *Gubernátor*, *Vigor*, *Ego*.

**GN** has the softened sound given to these letters in French and Italian.

e. g. *agneau*, *Signor*, *Monsignor*.

The nearest English equivalent would be **N** followed by *y*.

e. g. *Ah-nyoh*, *Regnum* = *Reh-nyoom*; *Magnificat* = *Mah-nyeeé-fee-caht*.

**H** is pronounced **K** in the two words *nihil* (*nee-keel*) and *mihi*, (*mee-kee*) and their compounds. In ancient books these words are often written *nichil* and *michi*. In all other cases **H** is mute.

**J** often written as **I**, is treated as **Y**, forming one sound with the following vowel.

*Jam* = *yam*; *alleluia* = *allelóoya*; *major* = *ma-yor*.

**R**: when with another consonant, care must be taken not to omit this sound. It must be slightly rolled on the tongue v. g. *Carnis*.

Care must be taken not to modify the quality of the vowel in the syllable preceding the *R* :

e. g. *Kýrie* : Do not say *Kear-ee-e* but *Kée-ree-e*

*Sápere* : Do not say *Sah-per-e* but *Sáh-pe-re*

*Diligere* : Do not say *Dee-lee-ger-e* but *Dee-lée-ge-re*

**S** is hard as in the English word *sea* but is slightly softened when coming between two vowels.

e. g. *misericórdia*.

**TI** standing before a vowel and following any letter (except **S**, **X**, **T**) is pronounced *tsee*.

e. g. *PATÍENTIA* = *Pa-t-see-én-t-see-a*.

*GRÁTIA* = *Grá-t-see-a*.

*CONSTITÚTIO* = *Con-tee-tú-t-see-o*.

*LAÉTIA* = *Lae-tée-t-see-a*.

Otherwise the **T** is like the English *T*.

**TH** always simply **T**. *Thómas*, *cathólicam*.

**X** is pronounced *ks*, slightly softened when coming between two vowels.

e. g. *exercitus*.

**XC** before *e*, *ae*, *oe*, *i*, *y* = **KSH**.

e. g. *Excélsis* = *ek-shél-sees*.

Before others vowels **XC** has the ordinary hard sound of the letters composing it.

e. g. *KSC excussórum* = *eks-coos-só-room*.

**Y** in Latin is reckoned among the vowels and is sounded like **I**.

**Z** is pronounced *dʒ*. *zizánia*.

All the rest of the consonants **B**, **D**, **F**, **K**, **L**, **M**, **N**, **P**, **Q**, **V** are pronounced as in English.

Double Consonants must be clearly sounded

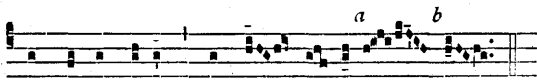
e. g. *Bello* = *bel-lo*, not the English *bellow*

Examples : *Abbas, Joánnem, Innocens, piíssime, terra.*

In the pronunciation and singing of a word the "Golden Rule" must always be kept :

"Never take breath just before a fresh syllable of a word".

Example :



ut non intré-tis in ten- ta- ti- ó- nem.

A person who is unable to sing this phrase from the quarter-bar to the end in one breath, must be careful not to breathe just before a fresh syllable (at *a* or *b*). The lesser evil would be to breathe *after* the long note and off its value :



in ten- ta- ti- ó- nem.



## TABLE OF MOVABLE FEASTS.

Year of Our Lord.	Letters denoting Sundays.	Golden Number.	Septuagesima Sunday.	Ash Wednesday.	Easter Sunday.	Ascension Thursday.	Whit-Sunday.	Corpus Christi.	Number of Sundays after Pent.	1st. Sunday of Advent.
1961	A	5	29 Jan.	15 Febr.	2 Apr.	11 May	21 May	1 June	27	3 Dec.
1962	g	6	18 Febr.	7 Mar.	22 Apr.	31 May	10 June	21 June	24	2 Dec.
1963	r	7	10 Febr.	27 Febr.	14 Apr.	23 May	2 June	13 June	25	1 Dec.
1964	e d	8	26 Jan.	12 Febr.	29 Mar.	7 May	17 May	28 May	27	29 Nov.
1965	c	9	14 Febr.	3 Mar.	18 Apr.	27 May	6 June	17 June	24	28 Nov.
1966	b	10	6 Febr.	23 Febr.	10 Apr.	19 May	29 May	9 June	25	27 Nov.
1967	A	11	22 Jan.	8 Febr.	26 Mar.	4 May	14 May	25 May	28	3 Dec.
1968	g f	12	11 Febr.	28 Febr.	14 Apr.	23 May	2 June	13 June	25	1 Dec.
1969	e	13	2 Febr.	19 Febr.	6 Apr.	15 May	25 May	5 June	26	30 Nov.
1970	d	14	25 Jan.	11 Febr.	29 Mar.	7 May	17 May	28 May	27	29 Nov.
1971	c	15	7 Febr.	24 Febr.	11 Apr.	20 May	30 May	10 June	25	28 Nov.
1972	b A	16	30 Jan.	16 Febr.	2 Apr.	11 May	21 May	1 June	27	3 Dec.
1973	g	17	18 Febr.	7 Mar.	22 Apr.	31 May	10 June	21 June	24	2 Dec.
1974	f	18	10 Febr.	27 Febr.	14 Apr.	23 May	2 June	13 June	25	1 Dec.
1975	e	19	26 Jan.	12 Febr.	30 Mar.	8 May	18 May	29 May	27	30 Nov.
1976	d c	1	15 Febr.	3 Mar.	18 Apr.	27 May	6 June	17 June	24	28 Nov.
1977	b	2	6 Febr.	23 Febr.	10 Apr.	19 May	29 May	9 June	25	27 Nov.
1978	A	3	22 Jan.	8 Febr.	26 Mar.	4 May	14 May	25 May	28	3 Dec.
1979	g	4	11 Febr.	28 Febr.	15 Apr.	24 May	3 June	12 June	25	2 Dec.
1980	f e	5	3 Febr.	20 Febr.	6 Apr.	15 May	25 May	5 June	26	30 Nov.
1981	d	6	15 Febr.	4 Mar.	19 Apr.	28 May	7 June	18 June	24	29 Nov.
1982	c	7	7 Febr.	24 Febr.	11 Apr.	20 May	30 May	10 June	25	28 Nov.
1983	b	8	30 Jan.	16 Febr.	3 Apr.	12 May	22 May	2 June	26	27 Nov.
1984	A g	9	19 Febr.	7 Mar.	22 Apr.	31 May	10 June	21 June	24	2 Dec.
1985	f	10	3 Febr.	20 Febr.	7 Apr.	16 May	26 May	6 June	26	1 Dec.
1986	e	11	26 Jan.	12 Febr.	30 Mar.	8 May	18 May	29 May	27	30 Nov.
1987	d	12	15 Febr.	4 Mar.	19 Apr.	28 May	7 June	18 June	24	29 Nov.
1988	c b	13	31 Jan.	17 Febr.	3 Apr.	12 May	22 May	2 June	26	27 Nov.
1989	A	14	22 Jan.	8 Febr.	26 Mar.	4 May	14 May	25 May	28	3 Dec.
1990	g	15	11 Febr.	28 Febr.	15 Apr.	24 May	3 June	14 June	25	2 Dec.
1991	f	16	27 Jan.	13 Febr.	31 Mar.	9 May	19 May	30 May	27	1 Dec.
1992	e d	17	16 Febr.	4 Mar.	19 Apr.	28 May	7 June	18 June	24	29 Nov.
1993	c	18	7 Febr.	24 Febr.	11 Apr.	20 May	30 May	10 June	25	28 Nov.
1994	b	19	30 Jan.	16 Febr.	3 Apr.	12 May	22 May	2 June	26	27 Nov.
1995	A	1	12 Febr.	1 Mar.	16 Apr.	25 May	4 June	15 June	25	3 Dec.
1996	g f	2	4 Febr.	21 Febr.	7 Apr.	16 May	26 May	6 June	26	1 Dec.



# ROMAN CALENDAR

according to the Decree of the Sacred Congregation of Rites  
 « Rubricae Breviarii et Missalis Romani », July 25, 1960

## JANUARY

A	1	OCTAVE DAY OF CHRISTMAS, <i>I cl.</i> . . . . .	440
		Sunday between Octave Day of Christmas and the Epiphany — FEAST OF HOLY NAME OF JESUS, <i>II cl.</i> . . . . .	445
b	2		
c	3		
d	4		
e	5	<i>Commemoration of St. Telesphorus Pope and Martyr</i> . . . . .	454
f	6	THE EPIPHANY OF OUR LORD, <i>I cl.</i> . . . . .	455
		Sunday after the Epiphany — THE HOLY FAMILY, <i>II cl.</i> . . . . .	467
g	7		
A	8		
b	9		
c	10		
d	11	<i>Commemoration of St. Hyginus Pope and Mart.</i> . . . . .	483
e	12		
f	13	COMMEMORATION OF BAPTISM OF OUR LORD JESUS CHRIST, <i>II cl.</i> . . . . .	483
g	14	St. Hilary, Bp. of Poitiers, Conf. and Doctor, <i>III cl.</i> . . . . .	1328
		<i>Commemoration of St. Felix Priest and Mart.</i> . . . . .	1328
A	15	St. Paul, the first Hermit, Conf., <i>III cl.</i> . . . . .	1329
		<i>Commemoration of St. Maurus Abbot</i> . . . . .	1329
b	16	St. Marcellus I Pope and Mart., <i>III cl.</i> . . . . .	1330
c	17	St. Anthony Abbot, <i>III cl.</i> . . . . .	1330
d	18	<i>Commemoration of St. Prisca Virg. and Mart.</i> . . . . .	1331
e	19	<i>Commemoration of Ss. Marius, Martha, Audifax and Abachum, Mm.</i> . . . . .	1335
		<i>Commemoration of St. Canute, King, Mart.</i> . . . . .	1336
f	20	Ss. Fabian Pope, and Sebastian Mm., <i>III cl.</i> . . . . .	1336
g	21	St. Agnes Virgin and Mart., <i>III cl.</i> . . . . .	1338
A	22	Ss. Vincent and Anastasius Mm., <i>III cl.</i> . . . . .	1342
b	23	St. Raymund of Pennafort Conf., <i>III cl.</i> . . . . .	1342
		<i>Commemoration of St. Emerentiana Virgin and Mart.</i> . . . . .	1342
c	24	St. Timothy Bp. and Mart., <i>III cl.</i> . . . . .	1342
d	25	Conversion of St. Paul Ap., <i>III cl.</i> . . . . .	1343
		<i>Commemoration of St. Peter Ap.</i> . . . . .	1343
e	26	St. Polycarp Bp. and Mart., <i>III cl.</i> . . . . .	1350
f	27	St. John Chrysostom Bp., Conf. and Doctor., <i>III cl.</i> . . . . .	1351
g	28	St. Peter Nolasco Conf., <i>III cl.</i> . . . . .	1351
		<i>Commemoration of St. Agnes Virgin and Mart. (second feast)</i> . . . . .	1351v
A	29	St. Francis of Sales Bp., Conf. and Doctor., <i>III cl.</i> . . . . .	1351v
b	30	St. Martin Virgin and Mart. <i>III cl.</i> . . . . .	1352
c	31	St. John Bos Conf., <i>III cl.</i> . . . . .	1352

## FEBRUARY

d	1	St. Ignatius Bp. and Mart., <i>III cl.</i>	1354
e	2	PURIFICATION OF THE B. V. M., <i>II cl.</i>	1355
f	3	<i>Commemoration of St. Blaise Bp. and Mart.</i>	1367
g	4	St. Andrew Corsini Bp. and Conf., <i>III cl.</i>	1367
A	5	St. Agatha Virgin and Mart., <i>III cl.</i>	1368
b	6	St. Titus Bp. and Conf., <i>III cl.</i>	1373
		<i>Commemoration of St. Dorothy Virgin and Mart.</i>	1373
c	7	St. Romuald Abbot, <i>III cl.</i>	1373
d	8	St. John of Matha Conf., <i>III cl.</i>	1373
e	9	St. Cyril Bp. of Alexandria, Conf. and Doctor, <i>III cl.</i>	1374
		<i>Commemoration of St. Apollonia Virgin and Mart.</i>	1374
f	10	St. Scholastica Virgin, <i>III cl.</i>	1374
g	11	Apparition of the B. V. M. at Lourdes, <i>III cl.</i>	1375
A	12	The Seven Holy Founders of the Servites, Conf., <i>III cl.</i>	1384
b	13		
c	14	<i>Commemoration of St. Valentine Priest and Mart.</i>	1390
d	15	<i>Commemoration of Ss. Faustinus and Jovita, Mm.</i>	1390
e	16		
f	17		
g	18	<i>Commemoration of St. Simeon Bp. and Mart.</i>	1390
A	19		
b	20		
c	21		
d	22	ST. PETER'S CHAIR, <i>II cl.</i>	1331
		<i>Commemoration of St. Paul Ap.</i>	1331
e	23	St. Peter Damian Bp., Conf. and Doctor, <i>III cl.</i>	1390
f	24	ST. MATTHIAS AP., <i>II cl.</i>	1391
g	25		
A	26		
b	27	St. Gabriel of Our Lady of Sorrows Conf., <i>III cl.</i>	1392
c	28		

## MARCH

d	1		
e	2		
f	3		
g	4	St. Casimir Conf., <i>III cl.</i>	1396
		<i>Commemoration of St. Lucius I Pope and Mart.</i>	1396
A	5		
b	6	Ss. Perpetua and Felicity Mm., <i>III cl.</i>	1396
c	7	St. Thomas of Aquin Conf. and Doctor, <i>III cl.</i>	1397
d	8	St. John of God Conf., <i>III cl.</i>	1398
e	9	St. Frances of Rome Widow, <i>III cl.</i>	1398
f	10	The Forty Martyrs, <i>III cl.</i>	1398
g	11		
A	12	St. Gregory I Pope, Conf. and Doctor, <i>III cl.</i>	1398
b	13		
c	14		
d	15		
e	16		

f	17	St. Patrick Bp. and Conf., <i>III cl.</i>	1399
g	18	St. Cyril Bp. of Jerusalem, Conf. and Doctor, <i>III cl.</i>	1399
A	19	ST. JOSEPH, SPOUSE OF THE B. V. M. Patron of the Universal Church, Conf., <i>I cl.</i>	1400
b	20		
c	21	St. Benedict Abbot, <i>III cl.</i>	1407
d	22		
e	23		
f	24	St. Gabriel, Archangel, <i>III cl.</i>	1408
g	25	THE ANNUNCIATION OF THE B. V. M., <i>I cl.</i>	1414
A	26		
b	27	St. John Damascene Conf. and Doct., <i>III cl.</i>	1418
c	28	St. John Capistran Conf., <i>III cl.</i>	1421
d	29		
e	30		
f	31	Friday after Passion Sunday — <i>Commemoration of Seven Sorrows of the B. V. M.</i>	1422

**APRIL**

g	1		
A	2	St. Francis of Paula Conf., <i>III cl.</i>	1425
b	3		
c	4	St. Isidore Bp., Conf. and Doctor, <i>III cl.</i>	1426
d	5	St. Vincent Ferrer Conf., <i>III cl.</i>	1426
e	6		
f	7		
g	8		
A	9		
b	10		
c	11	St. Leo I Pope, Conf. and Doctor, <i>III cl.</i>	1426
d	12		
e	13	St. Hermenegild Mart., <i>III cl.</i>	1426
f	14	St. Justin Mart., <i>III cl.</i>	1427
g	15	<i>Commemoration of Ss. Tiburtius, Valerian, and Maximus, Mm.</i>	1427
A	16		
b	17	<i>Commemoration of St. Anicetus I Pope and Mart.</i>	1430
c	18		
d	19		
e	20		
f	21	St. Anselm Bp. Conf. and Doctor., <i>III cl.</i>	1430
g	22	Ss. Soter and Caius Popes, <i>Mm., III cl.</i>	1431
A	23	<i>Commemoration of St. George Mart.</i>	1431
b	24	St. Fidelis of Sigmaringen Mart., <i>III cl.</i>	1431
c	25	The Greater Litanies	1431
d	26	ST. MARK EVANGELIST, <i>II cl.</i>	1431
e	27	Ss. Cletus and Marcellinus, Popes and <i>Mm., III cl.</i>	1432
f	28	St. Peter Canisius Conf. and Doctor, <i>III cl.</i>	1432
g	29	St. Paul of the Cross Conf., <i>III cl.</i>	1433
A	30	St. Peter Mart., <i>III cl.</i>	1436
	31	St. Catherine of Siena Virgin, <i>III cl.</i>	1437

MAY

b	1	ST. JOSEPH, SPOUSE OF THE B. V. M., WORKMAN, <i>I cl.</i>	1437
c	2	St. Athanasius Bp., Conf. and Doct., <i>III cl.</i>	1452
d	3	Commemoration of Ss. Alexander, Eventius and Theodulus, Mm., and Juvenal Bp. and Conf.	
e	4	St. Monica Widow, <i>III cl.</i>	1461
f	5	St. Pius V Pope and Conf., <i>III cl.</i>	1462
g	6		
A	7	St. Stanislaus, Bp. and Mart., <i>III cl.</i>	1463
b	8		
c	9	St. Gregory Nazianzen, Bp., Conf. and Doctor, <i>III cl.</i>	1465
d	10	St. Antoninus, Bp. and Conf., <i>III cl.</i> Commemoration of Ss. Gordian and Epimachus, Mm.	1465
e	11	St. PHILIP AND JAMES APOSTLES, <i>II cl.</i>	1465 <sup>A</sup>
f	12	Ss. Nereus, Achilleus, and Domitilla Virgin, and Pancras, Mm. <i>III cl.</i>	
g	13	St. Robert Bellarmine, Bp., Conf. and Doctor, <i>III cl.</i>	1466
A	14	Commemoration of St. Boniface Mart.	1468
b	15	St. John Baptist de la Salle Conf., <i>III cl.</i>	1469
c	16	St. Ubaldo Bp. and Conf., <i>III cl.</i>	1469
d	17	St. Pascal Baylon, Conf., <i>III cl.</i>	1469
e	18	St. Venantius Mart., <i>III cl.</i>	1469
f	19	St. Peter Celestine Pope and Conf., <i>III cl.</i> Commemoration of St. Pudentiana Virg.	1471
g	20	St. Bernardine of Siena Conf., <i>III cl.</i>	1471
A	21		
b	22		
c	23		
d	24		
e	25	St. Gregory VII Pope and Conf., <i>III cl.</i> Commemoration of St. Urban I Pope and Mart.	1472
f	26	St. Philip Neri Conf., <i>III cl.</i> Commemoration of St. Eleutherius Pope and Mart.	1472
g	27	St. Bede the Venerable, Conf. and Doctor, <i>III cl.</i> Commemoration of St. John I Pope and M.	1475
A	28	St. Augustine Bp. and Conf., <i>III cl.</i>	1475
b	29	St. Mary Magdalen Pazzi, Virgin, <i>III cl.</i>	1476
c	30	Commemoration of St. Felix I, Pope and Mart.	1476
d	31	THE BLESSED VIRGIN MARY THE QUEEN, <i>II cl.</i> Commemoration of St. Petronilla Virg.	1476 <sup>A</sup>

JUNE

e	1	St. Angela Merici Virgin, <i>III cl.</i>	1477
f	2	Commemoration of Ss. Marcellinus, Peter and Erasmus, Mm.	1477
g	3		
A	4	St. Francis Caracciolo Conf., <i>III cl.</i>	1477
b	5	St. Boniface Bp. and Mart., <i>III cl.</i>	1481
c	6	St. Norbert Bp. and Conf., <i>III cl.</i>	1485
d	7		
e	8		
f	9	Commemoration of Ss. Primus and Felician, Mm.	1485
g	10	St. Margaret Queen, Widow, <i>III cl.</i>	1486
A	11	St. Barnabas Ap., <i>III cl.</i>	1486

b	12	St. John of San Facundo Conf., <i>III cl.</i>	1488
		<i>Commemoration of Ss. Basilides, Cyrinus, Nabor and Nazarius, Mm.</i>	1488
c	13	St. Anthony of Padua Conf. and Doctor, <i>III cl.</i>	1489
d	14	St. Basil the Great, Bp., Conf. and Doctor, <i>III cl.</i>	1489
e	15	<i>Commemoration of Ss. Vitus (or Guy), Modestus and Crescentia, Mm.</i>	1490
f	16		
g	17	St. Gregory Barbarigo Bp. and Conf., <i>III cl.</i>	1490
A	18	St. Ephraem the Syrian, Deacon, Conf. and Doctor, <i>III cl.</i>	1491
		<i>Commemoration of Ss. Mark and Marcellian, Mm.</i>	1491
b	19	St. Juliana Falconieri Virgin, <i>III cl.</i>	1491
		<i>Commemoration of Ss. Gervase and Protase, Mm.</i>	1492
c	20	<i>Commemoration of St. Silverius Pope and Mart.</i>	1493
d	21	St. Aloysius Gonzaga, Conf., <i>III cl.</i>	1493
e	22	St. Paulinus Bp. and Conf., <i>III cl.</i>	1495
f	23	VIGIL OF ST. JOHN THE BAPTIST, <i>II cl.</i>	
g	24	NATIVITY OF ST. JOHN THE BAPTIST, <i>I cl.</i>	1496
A	25	St. William Abbot, <i>III cl.</i>	1506
b	26	Ss. John and Paul Mm., <i>III cl.</i>	1506
c	27		
d	28	VIGIL OF ST. PETER AND PAUL, <i>II cl.</i>	1511
e	29	SS. PETER AND PAUL, AP., <i>I cl.</i>	1515
f	30	<i>Commemoration of Ss. Paul Ap., III cl.</i>	1526
		<i>Commemoration of St. Peter Apostle.</i>	

JULY

g	1	THE MOST PRECIOUS BLOOD OF OUR LORD, <i>I cl.</i>	1528
A	2	VISITATION OF THE B. V. M., <i>II cl.</i>	1539
		<i>Commemoration of Ss. Processus and Martinianus, Mm.</i>	
b	3	St. Irenaeus Bp. and Mart., <i>III cl.</i>	1511
c	4		
d	5	St. Anthony Mary Zaccaria Conf., <i>III cl.</i>	1543
e	6		
f	7	Ss. Cyril and Methodius Bpp. and Conf., <i>III cl.</i>	1550
g	8	St. Elizabeth Queen, Widow, <i>III cl.</i>	1553
A	9		
b	10	The Seven Holy Brothers, Mm., and Ss. Rufina and Secunda, Virgins, <i>Mm., III cl.</i>	1553
c	11	<i>Commemoratio of St. Pius I Pope and Mart.</i>	1554
d	12	St. John Gualbert Abbot, <i>III cl.</i>	1554
		<i>Commemoration of Ss. Nabor and Felix Mm.</i>	1554
e	13		
f	14	St. Bonaventure Bp., Conf. and Doctor, <i>III cl.</i>	1555
g	15	St. Henry Emperor, Conf., <i>III cl.</i>	1555
A	16	<i>Commemoration of Our Blessed Lady of Mt. Carmel</i>	1556
b	17	<i>Commemoration of St. Alexius Conf.</i>	1559
c	18	St. Camillus of Lellis Conf., <i>III cl.</i>	1559
		<i>Commemoration of St. Symphorosa and her seven sons, Mm.</i>	1560
d	19	St. Vincent de Paul, Conf., <i>III cl.</i>	1561
e	20	St. Jerome Æmilian Conf., <i>III cl.</i>	1561
		<i>Commemoration of St. Margaret Virg., Mart.</i>	1562
f	21	St. Lawrence of Brindisi Conf. and Doctor, <i>III cl.</i>	1564
		<i>Commemoration of St. Praxedes Virg.</i>	
g	22	St. Mary Magdalen Penitent, <i>III cl.</i>	1565
A	23	St. Apollinaris Bp. and Mart., <i>III cl.</i>	1568
		<i>Commemoration of St. Liborius Bp. and Conf.</i>	1568

b	24	<i>Commemoration of St. Christina Virg., Mart.</i>	1568
c	25	St. JAMES APOSTLE, <i>II cl.</i>	1570
		<i>Commemoration of S. Christopher, Mart.</i>	
d	26	St. ANNE, MOTHER OF THE B. V. M., <i>II cl.</i>	1571
e	27	<i>Commemoration of St. Pantaleon Mart.</i>	1572
f	28	Ss. Nazarius and Celsus Mm., Victor I Pope and Mart., and Innocent I Pope and Conf., <i>III cl.</i>	1572
g	29	St. Martha Virgin, <i>III cl.</i>	1573
		<i>Commemoration of Ss. Felix, Simplicius, Faustinus and Beatrice, Mm.</i>	1573
A	30	<i>Commemoration of Ss. Abdon and Sennen Mm.</i>	1573
b	31	St. Ignatius Conf., <i>III cl.</i>	1574

## AUGUST

c	1	<i>Commemoration of the Holy Machabees Mm.</i>	1575
d	2	St. Alphonsus Mary de Liguori Bp., Conf. and Doctor, <i>III cl.</i>	1579
		<i>Commemoration of St. Stephen I Pope and Mart.</i>	1580
e	3		
f	4	St. Dominic Conf., <i>III cl.</i>	1583 <sup>B</sup>
g	5	Dedication of Church of St. Mary of the Snow, <i>III cl.</i>	1584
A	6	TRANSFIGURATION OF OUR LORD, <i>II cl.</i>	1584
		<i>Commemoration of Ss. Sixtus II Pope, Felicissimus and Agapitus, Mm.</i>	
b	7	St. Cajetan Conf., <i>III cl.</i>	1591
		<i>Commemoration of St. Donatus Bp. and Mart.</i>	1592
c	8	St. John Mary Vianney Conf., <i>III cl.</i>	1592
		<i>Commemoration of Ss. Cyriac, Largus and Smaragdus Mm.</i>	1592
d	9	Vigil of St. Lawrence, <i>III cl.</i>	
		<i>Commemoration of St. Romanus Mart.</i>	1592
e	10	St. LAWRENCE MART., <i>II cl.</i>	1593
f	11	<i>Commemoration of Ss. Tiburtius and Susanna Virgin, Mm.</i>	1598
g	12	St. Clare Virgin, <i>III cl.</i>	1599
A	13	<i>Commemoration of Ss. Hippolytus and Cassian Mm.</i>	1599
b	14	VIGIL OF THE ASSUMPTION, <i>II cl.</i>	
		<i>Commemoration of St. Eusebius Conf.</i>	1599
c	15	ASSUMPTION OF THE B. V. M., <i>I cl.</i>	1600
d	16	St. JOACHIM, FATHER OF THE B. V. M., CONF., <i>II cl.</i>	1607
e	17	St. Hyacinth Conf., <i>III cl.</i>	1610
f	18	<i>Commemoration of St. Agapitus Mart.</i>	1611
g	19	St. John Eudes Conf., <i>III cl.</i>	1611
A	20	St. Bernard Abbot, Conf. and Doctor, <i>III cl.</i>	1611
b	21	St. Jane Frances Fremiot de Chantal Widow, <i>III cl.</i>	1612
c	22	IMMACULATE HEART OF MARY, <i>II cl.</i>	1612
		<i>Commemoration of Ss. Timothy, Hippolytus and Symphorian Martyrs.</i>	
d	23	St. Philip Benizi Conf., <i>III cl.</i>	1612 <sup>A</sup>
e	24	St. BARTHOLOMEW AP., <i>II cl.</i>	1612 <sup>A</sup>
f	25	St. Louis King, Conf., <i>III cl.</i>	1614
g	26	<i>Commemoration of St. Zephyrinus Pope and Mart.</i>	1615
A	27	St. Joseph Calasanctius Conf., <i>III cl.</i>	1615
b	28	St. Augustine Bp., Conf. and Doctor, <i>III cl.</i>	1617
		<i>Commemoration of St. Hermes Mart.</i>	1617
c	29	Beheading of St. John the Baptist, <i>III cl.</i>	1617
		<i>Commemoration of St. Sabina Mart.</i>	1619
d	30	St. Rose of Lima Virg., <i>III cl.</i>	1621
		<i>Commemoration of Ss. Felix and Adauctus Mm.</i>	1622
e	31	St. Raymund Nonnatus Conf., <i>III cl.</i>	1622

SEPTEMBER

f	1	<i>Commemoration of St. Giles Abbot</i> . . . . .	1622
		<i>Commemoration of the Twelve Holy Brothers Mm.</i> . . . .	1623
g	2	St. Stephen King, Conf., <i>III cl.</i> . . . . .	1623
A	3	St. Pius X, Pope and Conf., <i>III cl.</i> . . . . .	1623 <sup>A</sup>
b	4		
c	5	St. Lawrence Justinian, Bp. and Conf., <i>III cl.</i> . . . . .	1623 <sup>F</sup>
d	6		
e	7		
f	8	THE NATIVITY OF THE B. V. M., <i>II cl.</i> . . . . .	1623 <sup>F</sup>
		<i>Commemoration of St. Adrian, Mart.</i>	
g	9	<i>Commemoration of St. Gorgonius Mart.</i> . . . . .	1627
A	10	St. Nicholas of Tolentino Conf., <i>III cl.</i> . . . . .	1628
b	11	<i>Commemoration of Ss. Protus and Hyacinth Mm.</i> . . . . .	1628
c	12	The Most Holy Name of Mary, <i>III cl.</i> . . . . .	1628
d	13		
e	14	EXALTATION OF THE HOLY CROSS, <i>II cl.</i> . . . . .	1629
f	15	THE SEVEN DOLOURS OF THE B. V. M., <i>II cl.</i> . . . . .	1631
		<i>Commemoration of S. Nicomedes, Mart.</i>	
g	16	Ss. Cornelius Pope and Cyprian Bp., Mm., <i>III cl.</i> . . . . .	1642
		<i>Commemoration of Ss. Euphemia Virg., Lucy and Germinianus Mm.</i>	1642
A	17	<i>Commemoration of Imprinting of the Holy Stigmata of St. Francis Conf.</i>	1642
b	18	St. Joseph of Cupertino Conf., <i>III cl.</i> . . . . .	1644
c	19	St. Januarius Bp. and his companions, Mm., <i>III cl.</i> . . . . .	1648
d	20	<i>Commemoration of St. Eustace and his companions, Mm..</i>	1648
e	21	ST. MATTHEW AP. AND EVANG., <i>II cl.</i> . . . . .	1648
f	22	St. Thomas of Villanova Bp. and Conf., <i>III cl.</i> . . . . .	1649
		<i>Commemoration of Ss. Maurice and his companions, Mm.</i>	1650
g	23	St. Linus Pope and M., <i>III cl.</i> . . . . .	1650
		<i>Commemoration of St. Thecla, Virgin and Mart.</i>	1650
A	24	<i>Commemoration of Our Lady of Ransom</i> . . . . .	1651
b	25		
c	26	<i>Commemoration of Ss. Cyprian and Justina Virgin, Mm.</i>	1651
d	27	Ss. Cosmas and Damian Mm., <i>III cl.</i> . . . . .	1651
e	28	St. Wenceslaus Duke, Mart., <i>III cl.</i> . . . . .	1651
f	29	DEDICATION OF THE CHURCH OF ST. MICHAEL, THE ARCHANGEL, <i>I cl.</i> . . . . .	1652
g	30	St. Jerome Priest, Conf. and Doctor, <i>III cl.</i> . . . . .	1662

OCTOBER

A	1	<i>Commemoration of St. Remigius Bp. and Conf.</i> . . . . .	1663
b	2	The Holy Guardian Angels, <i>III cl.</i> . . . . .	1663
c	3	St. Teresa of the Child Jesus, Virgin, <i>III cl.</i> . . . . .	1668
d	4	St. Francis of Assisi Conf., <i>III cl.</i> . . . . .	1672
e	5	<i>Commemoration of St. Placid and his companions Mm.</i>	1672
f	6	St. Bruno Conf., <i>III cl.</i> . . . . .	1672
g	7	OUR LADY OF THE MOST HOLY ROSARY, <i>II cl.</i> . . . . .	1672
		<i>Commemoration of St. Mark I, Pope and Conf.</i>	
A	8	St. Bridget Widow, <i>III cl.</i> . . . . .	1681 <sup>A</sup>
		<i>Commemoration of Ss. Sergius, Bacchus, Marcellus and Apuleius, Mm.</i>	

b	9	St. John Leonardi Conf., <i>III cl.</i> . . . . .	1681 <sup>1</sup>
		<i>Commemoration of Ss. Dionysius Bp., Rusticus, and Eleutherius Mm.</i> . . . . .	1681 <sup>4</sup>
c	10	St. Francis Borgia Conf., <i>III cl.</i> . . . . .	1682
d	11	THE MOTHERHOOD OF THE B. V. M., <i>II cl.</i> . . . . .	1683
e	12		
f	13	St. Edward the Conf., King of England, <i>III cl.</i> . . . . .	1687
g	14	St. Callistus I Pope and M., <i>III cl.</i> . . . . .	1688
A	15	St. Teresa Virgin, <i>III cl.</i> . . . . .	1688
b	16	St. Hedwig Widow, <i>III cl.</i> . . . . .	1689
c	17	St. Margaret Mary Alacoque Virgin, <i>III cl.</i> . . . . .	1689
d	18	St. LUKE EVANGELIST, <i>II cl.</i> . . . . .	1692
e	19	St. Peter of Alcantara Conf., <i>III cl.</i> . . . . .	1693
f	20	St. John Cantius Conf., <i>III cl.</i> . . . . .	1693
g	21	<i>Commemoration of St. Hilarion Abbot</i> . . . . .	1698
		<i>Commemoration of St. Ursula and her companions Virgins and Mm.</i> . . . . .	1698
A	22		
b	23	St. Anthony Mary Claret Bp. and Conf. <i>III cl.</i> . . . . .	1698
c	24	St. Raphael Archangel, <i>III cl.</i> . . . . .	1698
		Last Sunday of October — FEAST OF OUR LORD JESUS CHRIST KING, <i>I cl.</i> . . . . .	1704
d	25	<i>Commemoration of Ss. Chrysanthus and Daria Mm.</i> . . . . .	1719
e	26	<i>Commemoration of St. Evaristus Pope and Mart.</i> . . . . .	1719
f	27		
g	28	Ss. SIMON AND JUDE APOSTLES, <i>II cl.</i> . . . . .	1719
A	29		
b	30		
c	31		

**NOVEMBER**

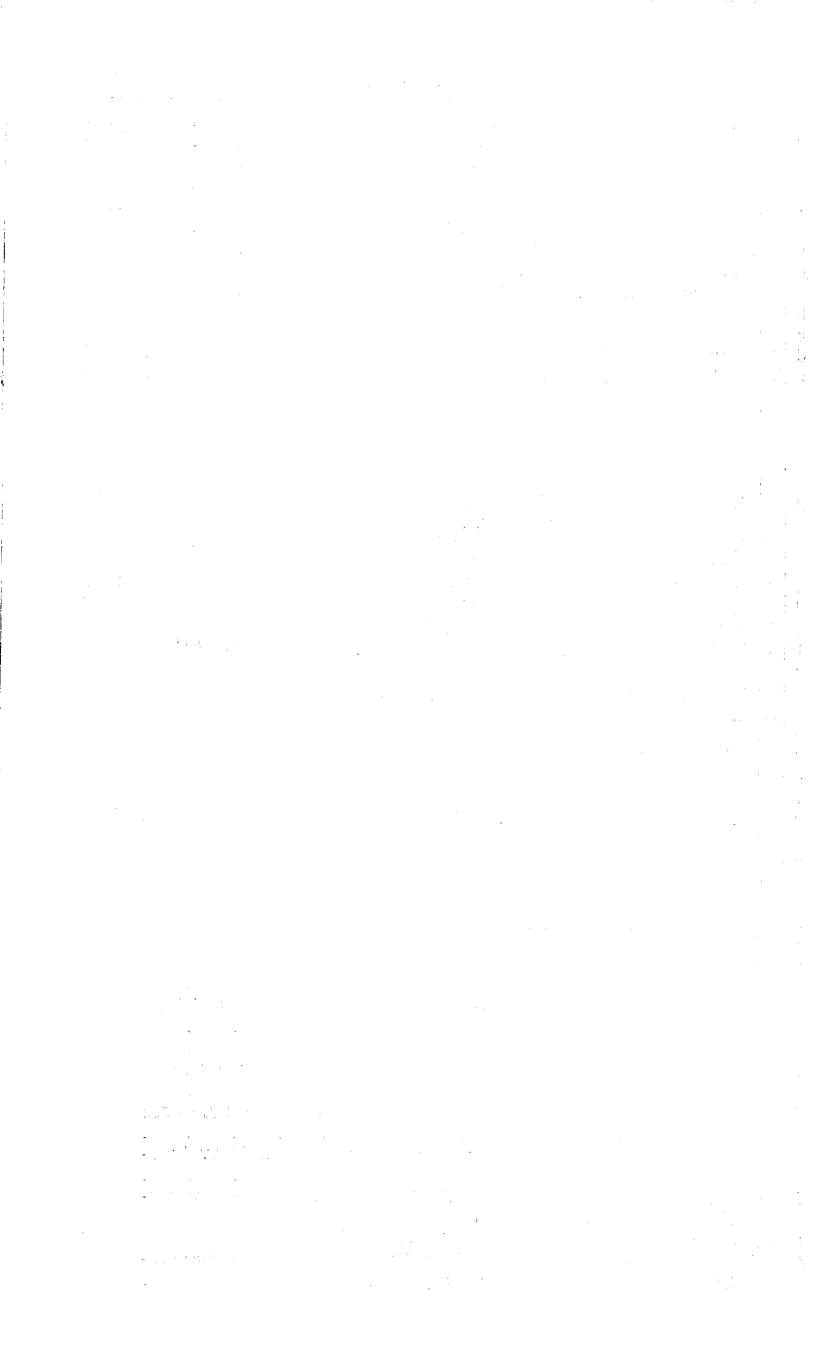
d	1	ALL SAINTS, <i>I cl.</i> . . . . .	1721
e	2	ALL SOULS' DAY, OR COMMEMORATION OF ALL THE FAITHFUL DEPARTED, <i>I cl.</i> . . . . .	1732
f	3		
g	4	St. Charles Borromeo Bp. and Conf., <i>III cl.</i> . . . . .	1745
		<i>Commemoratio of Ss. Vitalis and Agricola Mm.</i> . . . . .	1745
A	5		
b	6		
c	7		
d	8	<i>Commemoration of Ss. Four Crowned Martyrs</i> . . . . .	1745
e	9	DEDICATION OF THE ARCH-BASILICA OF OUR SAVIOUR, <i>II cl.</i> . . . . .	1746
		<i>Commemoration of S. Theodore Mart.</i> . . . . .	
f	10	St. Andrew Avellino Conf., <i>III cl.</i> . . . . .	1746
		<i>Commemoration of Ss. Tryphon, Respicius and Nympha Virg., Mm.</i> . . . . .	1746
g	11	St. Martin Bp. and Conf., <i>III cl.</i> . . . . .	1746
		<i>Commemoration of St. Menna Mart.</i> . . . . .	1747
A	12	St. Martin I Pope and M., <i>III cl.</i> . . . . .	1750
b	13	St. Didacus Conf., <i>III cl.</i> . . . . .	1751
c	14	St. Josaphat Bp. and M., <i>III cl.</i> . . . . .	1751
d	15	St. Albert the Great Bp., Conf. and Doctor, <i>III cl.</i> . . . . .	1752
e	16	St. Gertrude Virgin, <i>III cl.</i> . . . . .	1753
f	17	St. Gregory the Wonder-Worker Bp. and Conf., <i>III cl.</i> . . . . .	1753
g	18	Dedication of the Basilicas of Ss. Peter and Paul Apostles, <i>III cl.</i> . . . . .	1753
A	19	St. Elizabeth Widow, <i>III cl.</i> . . . . .	1753
		<i>Commemoration of St. Pontianus Pope and M.</i> . . . . .	1753
b	20	St. Felix of Valois Conf., <i>III cl.</i> . . . . .	1753



c	21	Presentation of the B. V. M., <i>III cl.</i> . . . . .	1754
d	22	St. Cecilia Virgin and Mart., <i>III cl.</i> . . . . .	1754
e	23	St. Clement I Pope and Mart., <i>III cl.</i> . . . . .	1758
		<i>Commemoration of St. Felicity Mart.</i> . . . . .	1759
f	24	St. John of the Cross Conf. and Doctor, <i>III cl.</i> . . . . .	1761
		<i>Commemoration of St. Chrysogonus Mart.</i> . . . . .	1762
g	25	St. Catherine Virgin and Mart., <i>III cl.</i> . . . . .	1762
A	26	St. Sylvester Abbot, <i>III cl.</i> . . . . .	1762
		<i>Commemoration of St. Peter of Alexandria Bp. and Mart.</i> . . . . .	1762
b	27		
c	28		
d	29	<i>Commemoration of St. Saturninus Mart.</i> . . . . .	1303
e	30	ST. ANDREW APOSTLE, <i>II cl.</i> . . . . .	1303

DECEMBER

f	1		
g	2	St. Bibiana Virgin and Mart., <i>III cl.</i> . . . . .	1309
A	3	St. Francis Xavier Conf., <i>III cl.</i> . . . . .	1309
b	4	St. Peter Chrysologus Bp., Conf. and Doctor, <i>III cl.</i> . . . . .	1311
		<i>Commemoration of St. Barbara Virg. and Mart.</i> . . . . .	1311
c	5	<i>Commemoration of St. Sabbas Abbot</i> . . . . .	1312
d	6	St. Nicholas Bp. and Conf., <i>III cl.</i> . . . . .	1312
e	7	St. Ambrose Bp., Conf. and Doctor, <i>III cl.</i> . . . . .	1313
f	8	THE IMMACULATE CONCEPTION OF THE B. V. M., <i>I cl.</i> . . . . .	1313
g	9		
A	10	<i>Commemoration of St. Melchiades, Pope and Mart.</i> . . . . .	1322
b	11	St. Damasus I Pope and Conf., <i>III cl.</i> . . . . .	1322
c	12		
d	13	S. Lucy Virgin and Mart., <i>III cl.</i> . . . . .	1322
e	14		
f	15		
g	16	St. Eusebius Bp. and Mart., <i>III cl.</i> . . . . .	1325
A	17		
b	18		
c	19		
d	20		
e	21	S. THOMAS APOSTLE, <i>II cl.</i> . . . . .	1326
f	22		
g	23		
A	24	VIGIL OF CHRISTMAS, <i>I cl.</i> . . . . .	358
b	25	CHRISTMAS DAY. THE NATIVITY OF OUR LORD JESUS CHRIST, <i>I cl.</i> , with Octave . . . . .	364
		<i>Commemoration of St. Anastasia Mart., at Mass of Dawn</i> . . . . .	404
c	26	Second day within the octave of the Nativity — S. STEPHEN FIRST MARTYR, <i>II cl.</i> . . . . .	414
d	27	Third day within the octave of the Nativity — St. JOHN APOSTLE AND EVANG., <i>II cl.</i> . . . . .	421
e	28	Fourth day within the octave of the Nativity — THE HOLY INNO- CENTS MM., <i>II cl.</i> . . . . .	427
f	29	Fifth day within the octave of the Nativity, <i>II cl.</i> — <i>Commemora- tion of St. Thomas of Canterbury Bp. and Mart.</i> . . . . .	437
g	30	Sixth day within the octave of the Nativity, <i>II cl.</i> . . . . .	439
A	31	Seventh day within the octave of the Nativity, <i>II cl.</i> — <i>Commemora- tion of St. Silvester I Pope and Conf.</i> . . . . .	440



# CHANGES IN THE LIBER USUALIS

As a result of the decree "Rubricae Breviarii et Missalis romani" of 25 July 1960 a number of changes have to be made in the present work.

The following pages give the substance of the decree for all that concerns these changes.

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## I. GENERAL RUBRICS

### A) SUNDAYS.

Sundays are of I or II class.

*The Sundays of the I class are :*

- a) the four Sundays of Advent;
- b) the first four Sundays of Lent;
- c) the two Sundays of the Passion;
- d) Easter Day;
- e) Low Sunday;
- f) Whit Sunday (Pentecost).

Easter Day and Whit Sunday also are *feasts* of the I class with octave.

All other Sundays are of the *II class*.

Sunday's Office begins on Saturday at I Vespers and ends with Compline on Sunday.

*A I class Sunday* takes precedence of any feast whatever occurring on that day<sup>1</sup>. However, when December 8 falls on Sunday the feast of the Immaculate Conception is kept that day in place of the Sunday.

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<sup>1</sup> « Occurrence » is when one or more offices fall on the same day.

*A II class Sunday* takes precedence of a II class feast occurring the same day.

However :

*a)* a feast of Our Lord of the I class — the Precious Blood on July 1 —, or of the II class — the Transfiguration, Aug. 6 —, coinciding with a II class Sunday takes the place of the Sunday, with all its rights and privileges : consequently there is no commemoration of the Sunday.

*b)* a II class Sunday takes precedence of the Commemoration of all the Faithful Departed (All Souls).

#### CONCURRENCE BETWEEN SUNDAYS AND FEASTS.

If I or II Vespers of a I or II class Sunday concur<sup>1</sup> with Vespers of a I or II class feast, it is the II Vespers of the concurrent Office of the same degree that has precedence, and the other Office is only commemorated.

Thus if Dec. 8 falls on Saturday, Vespers are of the feast with commemoration of Sunday. But if Dec. 8 falls on Monday, Vespers on Dec. 7 are of Sunday with commemoration of the feast.

If the Transfiguration (II class) falls on Saturday, Vespers that day are of the feast, without commemoration of the (II class) Sunday.

The Sunday Office excludes any feast that would be kept perpetually on Sunday; with the following exceptions :

- a)* the feast of the Holy Name of Jesus, which is kept on the Sunday between Jan. 2 and 5 (if there is no Sunday, on Jan. 2);
- b)* the feast of the Holy Family, Jesus, Mary and Joseph, which is kept on I Sunday after the Epiphany;
- c)* the feast of the Blessed Trinity, which is kept on I Sunday after Pentecost;
- d)* the feast of Christ the King, which is kept on the last Sunday of October;
- e)* I class feasts of Our Lord which in the calendars of dioceses or religious orders are at present kept on II class Sundays.

These feasts take the place of the Sunday occurring, with all its rights and privileges; consequently there is no commemoration of the Sunday.

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<sup>1</sup> « Concurrence » is when Vespers of one day coincide with I Vespers of the next.

## B) FERIAS.

By feria is meant every day of the week except Sunday.

There are four classes of ferias.

*Ferias of the I class* are :

- a) Ash Wednesday;
- b) all weekdays of Holy Week.

These ferias take precedence of any feast whatever, and only allow of a privileged commemoration.

*Ferias of the II class* are :

- a) weekdays of Advent from Dec. 17-23;
- b) Ember days of Advent, Lent and September.

These ferias give way to a II class feast of the universal Church, and are then only commemorated. For example the feast of St. Thomas Ap., Dec. 21, is kept with commemoration only of in the feria; the feast of St. Matthew, Sept. 21, if it coincides with an Ember day, is kept in the same way.

However, a II class feria takes precedence of a II class feast in the calendar of a diocese or religious order; the latter is only commemorated.

*Ferias of the III class* are :

a) weekdays of Lent or Passiontide, from Ash Wednesday to Saturday before Palm Sunday inclusive, that have not been mentioned above. These ferias do not allow of the celebration of III class feasts.

b) The ferias of Advent, to Dec. 16 inclusive, that have not been mentioned above. These ferias allow of the celebration of III class feasts.

If these ferias cannot be kept, they are commemorated.

All ferias not included above are *ferias of the IV class*. If they cannot be kept, they are not commemorated.

The Office of a feria begins with Matins and ends with Compline. However the Office of Saturday (except Holy Saturday) ends with None.

## C) VIGILS.

A vigil is the liturgical day preceding a feast and preparatory to it.

The vigil of Easter, however, which is not a liturgical day, is kept in a special way.

There are three classes of vigils.

*Vigils of the I class* are :

a) the vigil of Christmas. If Dec. 24 falls on Sunday, the Office and Mass are of the vigil, without commemoration of the Sunday.

b) the vigil of Whit Sunday (Pentecost).

These vigils take precedence of all feasts and allow of no commemoration.

*Vigils of the II class* are :

the vigils of the Ascension, the Assumption, the Nativity of St. John the Baptist, and of SS. Peter and Paul.

These vigils take precedence of liturgical days of I or II class. If they cannot be kept, they are commemorated, according to the rubrics.

There is *one vigil of the III class*, that of St. Lawrence.

This vigil takes precedence of liturgical days of the IV class; if it cannot be kept, it is commemorated.

Vigils of the II and III class are simply omitted on any Sunday and on a I class feast, or even if the feast they would precede is transferred to another day or reduced to a simple commemoration.

The Office of a vigil begins with Matins and ends when the Office of the following day begins.

## D) FEASTS

A feast means a liturgical day when the Church's public worship has the special object of honouring one of the mysteries of Our Lord, or of venerating Our Lady, the Holy Angels, the Saints, or the Blessed.

There are three classes of feasts :

a) feasts of the I class have the most solemn celebration. Their Office begins with their I Vespers on the previous day;

b) feasts of the II and III classes have an Office that normally extends from Matins to Compline of the same day;

c) however, II class feasts of Our Lord have I Vespers whenever they are kept on a Sunday which they displace.

## E) OCTAVES.

An octave is the celebration of one of the greater feasts continued during eight consecutive days.

The only octaves that are kept are those of Christmas, Easter, and Whit Sunday; excluding all others, whether in the universal calendar or in that of a diocese or religious order.

There are two classes of octaves :

The octaves of Easter and Whit Sunday are of the I class as are all the days in these octaves.

The octave of Christmas is of the II class; as are the days in the octave; but the octave-day, Jan. 1, is of the I class.

There is a special rule for the octave of Christmas :

- a) on Dec. 26 is kept the feast of St. Stephen (*II class*);
- b) on Dec. 27 is kept the feast of St. John the Evangelist (*II class*);
- c) on Dec. 28 is kept the feast of the Holy Innocents (*II class*);
- d) on Dec. 29, commemoration of St. Thomas, Bp. and Martyr;
- e) on Dec. 31, commemoration of St. Silvester, Pope and Conf.;
- f) feasts which are not included in the universal calendar can only be kept if they are I class and in honour of the Saints celebrated on these days in the universal calendar; any others are transferred after the Octave.

On the Sunday in the octave of Christmas (Dec. 26-31) its Office is said, with commemoration of any feast that occurs, according to the rubrics, unless the Sunday coincides with a I class feast; in this case the Office is of the feast with commemoration of the Sunday.

## F) THE LITURGICAL SEASONS.

### a) *The season of Advent.*

It begins with I Vespers of the I Sunday of Advent and ends with None on Christmas Eve.

### b) *The Christmas season (tempus natalicium).*

It begins with I Vespers of Christmas and lasts until Jan. 13 inclusive.

The time between these dates includes :

*a) the season of the Nativity (tempus Nativitatis)*, from I Vespers of Christmas until None of Jan. 5 inclusive;

*b) the season of the Epiphany*, from I Vespers of the Epiphany until Jan. 13 inclusive.

*c) The season of Septuagesima.*

It begins with I Vespers of Septuagesima Sunday and ends with Compline of Tuesday after Quinquagesima.

*d) The season of Lent (tempus quadragesimale).*

It begins with Matins of Ash Wednesday and lasts until the Mass of the Easter Vigil exclusive.

It includes two periods :

*a) the season of Lent (tempus Quadragesimae)*, from Matins of Ash Wednesday until None inclusive of the Saturday before the I Sunday of the Passion;

*b) Passiointide*, from I Vespers of the I Sunday of the Passion until the Mass of the Easter Vigil exclusive.

The week from the II Sunday of the Passion (Palm Sunday) until Holy Saturday inclusive is called *Holy Week*; the last three days of this week being known as the *Triduum sacrum*.

*e) Paschal Time (tempus paschale).*

It begins with the Mass of the Easter Vigil and ends with None of the Saturday after Whit Sunday.

It includes three periods :

*a) the season of Easter (tempus Paschatis)*, from the Mass of the Easter Vigil until None inclusive of Wednesday, the vigil of the Ascension;

*b) the season of the Ascension*, from I Vespers of the Ascension until None inclusive of Saturday, the vigil of Whit Sunday;

*c) the octave of Whit Sunday*, from the Mass of the vigil until None inclusive of the following Saturday.

*f) The season « per annum ».*

It begins on Jan. 14 and lasts until None inclusive of the Saturday before Septuagesima Sunday, and again from I Vespers of Trinity Sunday (I Sunday after Pentecost) until None inclusive of the Saturday before the I Sunday of Advent.



## G) THE GREATER AND LESSER LITANIES.

### a) *The Greater Litanies.*

They are on April 25; but if this day is Easter Sunday or Monday they are transferred to Tuesday. They have no celebration in the Office, but only at Mass.

According to the conditions and customs of each church and region, of which the local Ordinary is judge, a procession takes place on this day, during which the Litany of the Saints is sung (the petitions are not doubled) with its prayers.

If there cannot be a procession, the Ordinary will appoint special prayers, in the course of which the Litany and its prayers will be said or sung as during a procession.

The Rogation Mass will as a rule be sung immediately after the procession; and it should follow the special prayers that replace the procession, even if they are said in the evening.

### b) *The Lesser Litanies or Rogation days.*

The Lesser Litanies or Rogation days normally fall on the three days preceding Ascension day. However the local Ordinary may transfer them to another series of three days that are more convenient, according to the various conditions, customs, or needs of different regions.

The Lesser Litanies have no celebration in the Office but only at the Mass which follows the procession or other particular prayers. As regards the procession or prayers and the Mass or the commemoration, the same rule is to be followed as for the Greater Litanies.

## H) COMMEMORATIONS.

What follows applies both to Mass and Office, both in the case of occurrence and of concurrence.

Commemorations are either *privileged* or *ordinary*.

*Privileged* commemorations are made at Lauds, Vespers and all Masses; *ordinary* commemorations are made at Lauds, at conventual Masses<sup>1</sup> and at all low Masses.

*Privileged* commemorations are those :

- a) of the Sunday;
- b) of a liturgical day of the I class;
- c) of the days in the octave of Christmas;
- d) of the September Ember days;
- e) of the weekdays of Advent, Lent, and the Passion;
- f) of the Greater Litanies, at Mass.

All other commemorations are *ordinary*.

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<sup>1</sup> Conventual Mass is that which is celebrated together with the divine Office by those who are bound to the Office in choir.

In the Office and Mass of St. Peter there is always a commemoration of St. Paul, and *vice versa*. This commemoration is *inseparable*; and the two prayers are counted as one. It follows that :

*a)* in the Office of St. Peter or of St. Paul, the prayer of the day is followed at Lauds and Vespers by that of the other Apostle, under a single conclusion, without antiphon or versicle;

*b)* in the Mass of St. Peter or St. Paul, the prayer of the other Apostle is added, under a single conclusion, to that of the day;

*c)* but whenever the prayer of one of these Apostles is to be added *as a commemoration*, the other is added to it at once, before any other commemorations.

Commemorations are made as follows :

*a)* on liturgical days of the I class and at *non-conventual* sung Masses, only a single privileged commemoration is allowed;

*b)* on II class Sundays only one commemoration is allowed, namely of a II class feast; though this is omitted if a privileged commemoration must be made;

*c)* on other liturgical days of the II class, only one commemoration is allowed, whether privileged or ordinary;

*d)* on liturgical days of the III or IV class, only two commemorations are allowed.

In regard to the commemorations or prayers in question the following rules should also be observed :

*a)* the Office, Mass or commemoration of any feast or mystery of a single divine Person excludes the commemoration or prayer of another feast or mystery of the same divine Person;

*b)* the Office, Mass or commemoration of a Sunday excludes the commemoration or prayer of a feast or mystery of Our Lord, and *vice versa*;

*c)* the Office, Mass or commemoration of a season excludes another commemoration of the season;

*d)* in the same way the Office, Mass or commemoration of the Blessed Virgin or of any of the Saints or Blessed excludes another commemoration or prayer in which is asked the intercession of the same Blessed Virgin or the same Saint or Blessed; but this does not apply to the prayer of a Sunday or feria where the same Saint is mentioned.

The commemoration of the season always comes first. For the admission and order of other commemorations the order of the table of precedence must be followed (see that table in the decree).

Any commemoration that exceeds the number allowed for any liturgical day must be omitted.

## II. RUBRICS FOR THE OFFICE

### a) *General Rules.*

The canonical Hours of the Office are : Matins, Lauds, Prime, Terce, Sext, None, Vespers and Compline.

Among these, Matins, Lauds and Vespers are called *greater Hours*; Prime, Terce, Sext, None and Compline, *lesser Hours*. Compline, however, is usually considered separately in the rubrics.

The divine Office is said either *in choir*, or *in common*, or *alone*.

It is said *in choir* by a community that the Church's laws bind to the Office in choir; *in common*, by a community not bound to choir.

The following rules apply both to the Office *in choir* and *in common* (even if is recited by only two or three persons), and also to recitation *alone* unless the contrary is expressly noted.

### b) *The time when the canonical Hours should be said.*

The canonical Hours of the divine Office were composed for the sanctification of the various times of the natural day. It follows that in order really to sanctify the day and to recite them with spiritual profit it is well to try to recite them at a time as close as possible to the true time of each canonical Hour.

*Matins*, for a good reason, may be said after mid-day of the preceding day, but not before two o' clock.

*Lauds*, the morning prayer, *in choir* or *in common*, are said in the morning; this is praiseworthy even in recitation alone.

*Vespers*, even in Lent and Passiontide, *in choir* or *in common*, are said after mid-day; which it is well to observe also in recitation alone.

As regards *Compline*, it is very fitting that all who are bound to recite the divine Office, religious especially, should say it as final night-prayers, even if, for a good reason, Matins of the following day has already been said.

When Compline is thus said at night, the *Pater noster* after the *Ÿ. Adjutorium nostrum* is omitted, and in its place, *in choir* or *in common*, a reasonable time is spent in examination of conscience; then *Confiteor* and what follows is said in the usual way. It is well to observe the same rule in the recitation alone.

c) *Arrangement of the divine Office.*

Feasts which have no I Vespers, and which for any reason acquire them under the new rubrics, borrow everything from II Vespers, with the exception of anything that may be given as proper to I Vespers.

## THE VARIOUS PARTS OF THE OFFICE.

a) *Beginning and end of the Hours.*

The canonical Hours, whether *in choir, in common, or alone* begin as follows :

- a) *Matins*, with the *Ÿ. Dómine, lábia méa apéries* ;
- b) *Lauds*, the *lesser Hours* and *Vespers*, with the *Ÿ. Déus, in adiutórium méum inténde* ;
- c) *Compline*, with the *Ÿ. Iúbe, dómne, benedicere*.

The canonical Hours, *in choir, in common, or alone*, end as follows :

- a) *Matins* (if *Lauds* do not follow immediately), *Lauds, Terce, Sext, None* and *Vespers*, with the *Ÿ. Fidélium ánimae* ;
- b) *Prime*, with the blessing *Dóminus nos benedicat* ;
- c) *Compline*, with the blessing *Benedicat et custódiat*.

b) *Conclusion of the Office.*

The daily course of the divine Office concludes, after *Compline*, with the Antiphon of Our Lady with its *Ÿ.* and prayer, then the *Ÿ. Divinum auxilium* ; except on the last three days of Holy Week and in the Office of the Dead.

The remission of faults and indulgences granted for the recitation of the prayer *Sacrosánctae* is attached to this final Antiphon of Our Lady.

c) *Hymns.*

The hymns are said at each Hour, as given in the body of this book. But they are omitted : from *Matins* of Maundy Thursday until *None* of the Saturday in Easter Week, and in the Office of the Dead.

At the lesser Hours and at *Compline* the hymns assigned to those Hours are always said, except at *Terce* on Whit Sunday and during its Octave.

The proper hymns assigned to certain Hours are never transferred to another Hour.

Unless the contrary is expressed in these rubrics, each hymn is always said with the conclusion found in the *Liber Usualis*, excluding any change on account of a feast or season.

Commemoration of another Office never involves a proper doxology at the end of the hymns of the Office of the day.

#### d) *Antiphons.*

The antiphons are said at all the Hours before and after the psalms and canticles; one or more, according to the Office and the Hours, as shown in their place. But they are omitted at the lesser Hours and at Compline: on the last three days of Holy Week, on Easter Day and during its Octave, and at the Office of the Dead on November 2.

The antiphons are always said *entire*, before as well as after the psalms and canticles, at all the Hours, both greater and lesser. The asterisk after the opening words of the antiphons shows how far the intonation continues.

If the proper antiphons assigned to certain Hours cannot be said, they are omitted, not transferred.

In paschal time, *allelúia* is added at the end of the antiphons if there is none already. But from Septuagesima until Easter Eve, *allelúia* at the end of any antiphon is omitted.

#### e) *Psalms and canticles.*

When a psalm or canticle begins with the same words as those of the antiphon, these words are not repeated, and the psalm or canticle is begun with the word that follows those of the antiphon; provided *allelúia* is not to be added to the antiphon.

A psalm that cannot be said at the Hour to which it is specially assigned is not said at another Hour, but omitted.

At the end of the psalms and canticles, except the canticle *Benedícite*, *Glória Patri* is said; but it is omitted on the last three days of Holy Week.

In the Office of the Dead, however, instead of the *Ÿ. Glória Patri*, the *Ÿ. Réquiem aetérnam* is said, as shown in its place.

The Athanasian Creed is said only on Trinity Sunday, at Prime, after the psalms and before the repetition of the antiphon.

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### III. RUBRICS FOR THE MASS

#### A) GENERAL PRINCIPLES AND RULES.

The holy Sacrifice of Mass, celebrated in accordance with the canons and rubrics, is an act of public worship offered to God in the name of Christ and the Church. This is why the expression "private Mass" should be avoided.

The Mass with the divine Office constitutes the sum of all Christian public worship; the Mass, then, should normally conform to the Office of the day.

However, there also exist Masses which are out of the course of the Office, namely votive Masses and those of the Dead.

There are two kinds of Masses : *Masses in cantu* and *said Masses*.

A *Mass in cantu* is when the celebrant does in fact sing the parts reserved to him by the rubrics; otherwise it is a *said Mass* (*Missa lecta*).

The *Mass in cantu*, moreover, if celebrated with the sacred ministers, is called *solemn Mass* or *high Mass*; if sung without sacred ministers, *Missa cantata*.

*High Mass* celebrated by a Bishop, or some other who has the right to do so, with the solemn ceremonies laid down in the liturgical books, is called *pontifical Mass*.

Mass by its very nature demands that all who are present should take part in it, each in his proper way.

There are various ways in which the faithful can take an active part in the Sacrifice of Mass. Things must be so ordered, however, that any danger of abuse is removed and that the chief end of this participation may be obtained, which is the enrichment of the worship of God and the edification of his people.

This active participation by the faithful is dealt with at length in the *Instruction concerning sacred music and the liturgy* issued by the S. Congregation of Rites, 3 Sept. 1958.

#### B) CONVENTUAL MASS.

Conventual Mass (see the note of *p. LVII*) should follow Terce, unless the Superior, for a serious reason, should judge that it should follow Sext or None.

On Whitsun Eve conventual Mass follows None.

## C) THE VARIOUS PARTS OF THE MASS.

1) *The psalm Iúdica me, Deus, the Confiteor and the censuring of the altar.*

The psalm *Iúdica me, Deus* with its antiphon, and the *Confiteor* with its absolution are said at the foot of the altar at every Mass whether sung or said; but they are omitted, together with the versicles that follow and the prayers *Aufer a nobis* and *Orámus te, Dómine*, on the following occasions :

a) Mass of the Purification of Our Lady that follows the blessing of candles and procession;

b) the Mass of Ash Wednesday that is sung after the blessing and imposition of ashes;

c) the Mass of Palm Sunday that follows the blessing of palms and procession;

d) the Mass of the Paschal Vigil;

e) the Rogation Mass that follows the procession of the Greater or Lesser Litanies;

f) the Masses that follow certain consecrations, according to the rubrics in the Roman Pontifical.

The psalm *Iúdica me* is omitted also :

a) in Masses of the season from the I Sunday of the Passion until the Evening Mass on Maundy Thursday;

b) at Masses of the Dead.

The censings that are obligatory at high Mass are allowed also at all sung Masses.

2) *The prayers at sung Mass.*

a) After the prayer proper to the Mass, a sung Mass *other than conventual* allows of no other prayer that but which is said under the same ending as the prayer of the Mass, and a single privileged commemoration (see the list, p. LVII).

This rule applies to *conventual* Mass only on liturgical days of the I class and at votive Masses<sup>1</sup> of the I class.

b) On II class Sundays no other prayer is allowed beyond the commemoration of a II class feast; but this is omitted if there is a privileged commemoration.

c) Other II class liturgical days and II class votive Masses only allow of one commemoration, namely one privileged or one ordinary.

<sup>1</sup> For all that concerns votive Masses, see the text of the decree.

d) III or IV class liturgical days or votive Masses allow of two additional prayers only.

A prayer that exceeds the number fixed for any liturgical day is omitted; it follows that on no pretext can the number of prayers exceed three.

When ever the words *Flectámus génua, Leváte*, occur in the Missal, they are said at high Mass by the deacon and at other Masses by the celebrant. Immediately afterwards all kneel and pray with the celebrant for a short space. When *Leváte* is said, all rise, and the celebrant says the prayer.

On the last Sunday but one in October, or some other Sunday appointed as "Missions Sunday" by the Bishop, the prayer for the Propagation of the Faith is added at all Masses under a single conclusion.

### 3) *The lessons at Mass.*

On Ember Saturdays five lessons precede the Epistle. At conventual Masses and ordination Masses all the lessons must always be read with their versicles and prayers. At other Masses, whether sung or said, only the first prayer can be said, that which corresponds to the Office, with *Flectámus génua* if it is to be said, and the first lesson with the gradual or the Alleluia; then, after *Dóminus vobíscum, Et cum spírítu túo*, and *Orémus*, said in the usual way, the second prayer without *Flectámus génua*, and any commemorations that may occur. The other lessons that follow are omitted with their versicles and prayers, and there follows at once the last lesson or epistle with the tract, and on Whit Saturday the sequence.

On an Ember Saturday and the Saturday *Sitiéntes* the Mass at which holy orders are conferred should be that of the Saturday, even if a I or II class feast is kept that day.

At sung Mass, everything the deacon, subdeacon or reader sing or read as part of their special function, is omitted by the celebrant.

After the gospel, especially on Sundays and feasts of obligation, a short sermon should be preached, as opportunity allows. But if this is done by a priest other than the celebrant, it should not overlap the celebrant's part and interfere with the people's participation in the Mass; the celebration of Mass must be suspended during the sermon and resumed afterwards.

### 4) *The Creed.*

The Creed is sung :

a) every Sunday, even if its Office is replaced by another or a II class votive Mass is celebrated;

b) on I class feasts and in I class votive Masses;



- c) on II class feasts of Our Lord and of Our Lady;  
 d) during the Octaves of Christmas, Easter and Whit Sunday, even if an occurrent feast or a votive Mass is being celebrated;  
 e) on the *dies natalis* of Apostles and Evangelists, and also on the feasts of St. Peter's Chair and of St. Barnabas.

The Creed is not said :

- a) in the Masses of Maundy Thursday and the Easter Vigil;  
 b) on II class feasts, except those mentioned above;  
 c) in II class votive Masses;  
 d) in festive and votive Masses of the III or IV class;  
 e) on account of a commemoration made at the Mass;  
 f) in Masses of the Dead.

#### 5) *The offertory and communion antiphons.*

These are sometimes followed by *allelúia* that forms part of the antiphon itself. In this case this *allelúia* is sung throughout the year, except from Septuagesima to Easter;

Ex. The offertory *Beáta es, Virgo María*, where formerly *allelúia* was omitted on July 2 and September 8.

#### 6) *Holy Communion.*

The proper time for distributing holy Communion to the people is at Mass immediately after the Communion of the celebrant. The celebrant should do this himself, except when the number of communicants is so great that he needs to be helped by one or more other priests.

It is absolutely unfitting, that at the altar where Mass is being celebrated, Communion should be given by another priest apart from the proper time for Communion.

However, for a good reason, Communion may be given immediately before or after Mass, or even apart from Mass. In this case the form in the Roman Ritual is used.

Whenever holy Communion is given during Mass, the celebrant, having consumed the Precious Blood, and with no *Confiteor* said, omitting the absolution, immediately says *Ecce Agnus Dei* and three times *Dómine, non sum dignus*. He then distributes holy Communion.

#### 7) *The conclusion of Mass.*

At the end of Mass *Ite, missa est* is said, with the answer *Déo grátias*. (In Masses XVI, XVII and XVIII of the Kyriale, *Ite, missa est* is taken from Mass XV. This is also allowed in all the Masses in which the *Ite, missa est* is sung without *allelúia*).

However :

a) at the Evening Mass on Maundy Thursday, that is followed by the solemn deposition of the Blessed Sacrament, and at other Masses followed by a procession (for instance on the feast of Corpus Christi), *Benedicámus Dómino* is sung, with answer *Déo grátias*, as in Mass II or XVI, exclusive of all others.

b) during the Easter octave, in Masses of the season, a double *allelúia* is added to *Ite, missa est* ;

c) in Masses of the Dead *Requiescant in páce* is said, with answer *Amen*.

The celebrant, having said *Pláceat*, gives the blessing; which is only omitted when *Benedicámus Dómino* or *Requiescant in páce* is said.

As last gospel, at every Mass the beginning of the gospel according to St. John is said. But on Palm Sunday at all Masses that are not followed by the blessing of palms and procession, the proper last gospel is said.

The last gospel is left out entirely :

a) at Masses when *Benedicámus Dómino* is said;

b) at the third Christmas Mass;

c) on Palm Sunday at the Mass that follows the blessing of palms and procession;

d) at the Mass of the Easter Vigil;

e) at Masses of the Dead followed by the Absolution at the catafalque;

f) at Masses that follow certain consecrations, according to the rubrics of the Roman Pontifical.

## CHANGES IN THE CALENDAR

1. Double feasts of the I class become *feasts of the I class*.
2. Double feasts of the II class become *feasts of the II class*.
3. Double major feasts and doubles (lesser doubles) and semi-doubles (since 1955 simples) become *feasts of the III class*.
4. Feasts which formerly were called simples and since 1955 *commemorations*, keep the latter name.
5. The following feasts are reduced to *commemorations* only :
  - a) St. George, Martyr (April 23);
  - b) Our Lady of Mt. Carmel (July 16);
  - c) St. Alexis, Confessor (July 17);
  - d) SS. Cyriacus, Largus and Smaragdus, Martyrs (August 8);
  - e) Stigmata of St. Francis (September 17);
  - f) St. Eustace and Companions, Martyrs (September 20);
  - g) Our Lady of Ransom (September 24);
  - h) St. Thomas, Bishop and Martyr (December 29);
  - i) St. Silvester I, Pope and Confessor (December 31);
  - j) Seven Sorrows of Our Lady (Friday after I Sunday of the Passion).
6. The following become liturgical days of the I class :
  - a) the octave day of Christmas (January 1);
  - b) All Souls day (November 2); which however gives way to a Sunday if it occurs.
7. The following become liturgical days of the II class :
  - a) feast of the Holy Family (I Sunday after Epiphany);
  - b) St. Peter's Chair (February 22);
  - c) Exaltation of the Holy Cross (September 14).
8. The following feasts are no longer observed :
  - a) St. Peter's Chair at Rome (January 18);
  - b) Finding of the Holy Cross (May 3);
  - c) St. John before the Latin Gate (May 6);
  - d) Apparition of St. Michael the Archangel (May 8);
  - e) St. Leo II (July 3);
  - f) St. Anacletus (July 13);
  - g) St. Peter's Chains (August 1);
  - h) Finding of St. Stephen (August 3);
 Also the commemoration of St. Vitalis (April 28).

9. The following feasts are added to the calendar :

- a) Commemoration of Our Lord's Baptism (January 13, II class);
- b) St. Gregory Barbarigo, Bishop and Confessor (June 17, III class);
- c) St. Anthony Mary Claret, Bishop and Confessor (October 23, III class).

10. The following feasts are transferred :

- a) St. Irenaeus, from June 28 to July 3;
- b) St. John Mary Vianney, from August 9 to 8.

11. The commemoration of SS. Sergius and Companions, from October 7 to 8.

12. The following have new titles :

- a) the Circumcision of Our Lord is called " the octave day of Christmas " (January 1);
- b) the feast of St. Peter's Chair at Antioch is called " the feast of St. Peter's Chair " (February 22);
- c) the feast of the most holy Rosary is called " the feast of Our Lady of the Rosary " (October 7).

## THE ORDINARY OF THE DIVINE OFFICE

### a) *Hymn melodies at the lesser Hours.*

We have already seen, *p.* LX, that neither a feast nor a liturgical season any longer changes the doxology of the hymns. Since formerly it was the change of doxology that involved the change of melody, it follows that several of the hymn melodies will now disappear.

The following rules will now be observed :

For the two melodies given on Sunday for each lesser Hour, nothing is changed. The second, marked " On Solemn Feasts " will be kept for I class feasts.

In the same way the melodies given for the different *seasons* of the year will remain, but in conformity with the rules that follow :

1. *Season of Advent* : the two melodies given for Terce, *p.* 318, and Compline, *p.* 326, will still be used with their doxology.

2. *Season of the Nativity* until Jan. 5 at None : the melody for Compline, *p.* 367, and Terce, *p.* 407, will still be used, but with the doxology at Prime as on *p.* 224, at the other Hours, *pp.* 368 and 407; no longer the melody of the hymn of Christmas Vespers.

3. *Season of the Epiphany*: from Compline of January 5 until Compline of Jan. 13, the melody on pp. 455 and 458 is used, with the common doxology at Prime, p. 224, and at the other Hours, pp. 456 and 458.

4. *Season of Lent and Passiontide*: as in the *Liber Usualis*, pp. 531, 540, 569, 577.

5. *Paschal time*: from Compline of the Saturday in Easter Week until None of Wednesday, Eve of Ascension, the melodies given on pp. 808 and 268 are used, with the common doxology, at Prime p. 224; at the other Hours, pp. 268 and 808.

6. *Season of the Ascension*: pp. 844 and 846, with the common doxology, at Prime p. 224; at the other Hours, pp. 845 or 846.

7. *Octave of Whit Sunday*: as in the *Liber Usualis*, p. 862, with the common doxologies, at Prime, p. 224, at the other Hours, p. 863.

The rest of the melodies mentioned on p. 269 will no longer be used, as well as that given for feasts of Our Lady, p. 1256.

#### b) *Sunday at Prime.*

For the hymn, see above.

The antiphon p. 228 is to be sung entire both before and after the psalms from Christmas to Septuagesima and during the time after Pentecost.

The antiphon p. 229 is to be sung entire before and after the psalms during paschal time.

For feasts of Our Lord of the II class and the Purification of Our Lady, Febr. 2, if they fall on Septuagesima, Sexagesima or Quinquagesima Sundays, the antiphon is taken from Vespers of the feast.

The psalms given under n° II are no longer said.

The psalms given under n° III are said from Septuagesima until Palm Sunday inclusive, on the vigil and octave day of Christmas, during the *Triduum sacrum*, on I class feasts and on the days within the octaves of Easter and Whit Sunday, with the antiphons assigned to each day, unless the contrary is shown.

The Athanasian Creed is said only on Trinity Sunday.

p. 229. The chapter *Regi saeculorum* is said throughout the year, both on Sundays and weekdays.

In the short responsory *Christe, Fili Dei vivi*, the *Ÿ*. *Qui sedes* is changed in the offices and seasons that have a proper versicle; but the proper versicle of a commemorated feast is never said.

The *Ÿ*. *Qui natus es de Maria Virgine* is said from Christmas until January 5 inclusive, even on feasts, unless they have a proper versicle; and on feasts of Our Lady throughout the year; it is no longer said for the feast of Corpus Christi.

The *Ÿ*. *Qui apparuisti* is said from Jan. 6 to 13, even on feasts that occur, unless they have a proper versicle, e. g. the Holy Family, p. 470. It is also said on the Transfiguration, August 6.

p. 230. On the feast of the Immaculate Conception and other feasts of Our Lady during Advent, the *Ÿ*. *Qui natus es de Maria Virgine* is said.

p. 231. The *Ÿ*. *Qui scandis* is said from the Ascension to the vigil of Whit Sunday even on feasts that occur, unless they have a proper versicle.

The prayers (preces) are omitted.

p. 233. The short lessons at Prime : only those assigned to the various seasons are said, as follows :

- a) in Advent : *Dómine, miserere nostri*, p. 234;
- b) in the season of the Nativity : *Ipsi peribunt*, p. 411;
- c) in the season of the Epiphany : *Omnes de Sába*, p. 462;
- d) from II Sunday after Epiphany to I Sunday of Lent and from Trinity Sunday to Advent : *Dóminus autem*, p. 233;
- e) from I Sunday of Lent to the Ascension : as on p. 234;
- f) the season of the Ascension : *Viri Galilaei*, p. 850;
- g) Whit Sunday and its octave : *Judaei quoque*, p. 883.

c) Sunday at Terce, Sext and None.

For the hymns, see above, p. LXVIII.

The antiphon marked " during the year " is sung entire before and after the psalms, from Christmas to Septuagesima and during the time after Pentecost.

On II class feasts of Our Lord and the Purification of Our Lady, if they fall on Septuagesima, Sexagesima or Quinquagesima Sundays, the antiphon is taken from Vespers of the feast.

The Sunday psalms are also said on the vigil and octave day of Christmas, during the *Triduum sacrum*, on I class feasts, and on the days in the octaves of Easter and Whit Sunday, with the antiphons belonging to the Office of the day, unless the contrary is shown.

d) Sunday Vespers.

The antiphons are sung entire before and after the psalms. After the antiphon *Dixit Dóminus* the cantor intones the verse *Donec ponam* to the intonation assigned to verse 1 for paschal time. In paschal time itself, the psalm is intoned as it was formerly.

The five antiphons *Dixit Dóminus*, etc. are not used in Advent or paschal time.

Commemorations at Sunday Vespers are no longer made, except during Advent and Lent, and on Low Sunday, when a I class feast celebrated the following day should be commemorated.

Vespers end with the *Ÿ*. *Fidélium ánimae* with nothing added.

e) *Sunday Compline.*

Independently of Sunday, the Sunday psalms are also said during the *Triduum sacrum*, on the feast and during the octave of Easter until Friday inclusive, during the octaves of Christmas and Whit Sunday, and on I and II class feasts.

When Compline is sung in choir or in common, the *Pater noster* preceding the *Ÿ*. *Adiutórium nóstrum* is omitted, and in its place the examination of conscience, continued during a reasonable lapse of time, takes place; then the *Confíteor* is said, and the remainder as usual.

For the melody of the hymn, see above, p. LXVIII.

The prayers (preces) are not said. The *Ÿ*. *Dóminus vobíscum* always follows at once the Ant. *Sálva nos*.

f) *Saturday Vespers* (p. 307).

The psalms given are also said in Advent (with antiphons from Vespers of the Sunday), in Lent and on the Saturday in Easter Week with their own antiphons; except when a I class feast is kept the same day, for then the II Vespers of the feast are sung, with or without a commemoration of the Sunday.

If Dec. 8 is Sunday, on Saturday I Vespers of the feast are sung, with commemoration of the Sunday, as indicated above, p. LVII.

On other Saturdays of the year, if a I class feast is kept (or a II class feast of Our Lord) on the Saturday or Sunday, or a II class feast on the Saturday, Vespers of the feast are sung, with or without a commemoration of the Sunday.

g) *Saturday Compline* (p. 313).

If the preceding Vespers were those of a I or II class feast, the psalms of Sunday are said.

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## PROPER OF THE TIME

### THE SEASON OF ADVENT

1. THE SUNDAYS of Advent are of the I class; they give way only to the Immaculate Conception.

However, if a I class feast is kept on the Saturday, II Vespers of the feast are sung with commemoration of the Sunday.

Except the Immaculate Conception, other I class feasts are transferred to Monday, with commemoration at Sunday Vespers.

Feasts of the II and III class that fall on Sunday are not commemorated or transferred.

2. THE WEEKDAYS from Dec. 17 to 23 and the Ember days are II class ferias; they give way to II class feasts of the universal Church, e. g. St. Thomas Ap.

The weekdays of Advent until Dec. 16 inclusive are III class ferias; they give way to III class feasts.

All these ferias are commemorated at all Masses and at Vespers of feasts. For the melody of the hymn at the lesser Hours, see p. LXVIII.

3. CHRISTMAS EVE is of the I class; it gives way to no feast and allows of no commemoration. If it falls on the IV Sunday of Advent, the latter gives way and is not commemorated; but keeps its I Vespers. At the lesser Hours, everything as in the *Liber Usualis*, with the Sunday psalms (at Prime, n<sup>o</sup> III).

### THE CHRISTMAS SEASON

#### 1. CHRISTMAS DAY.

Four changes to be noted :

a) at Matins Ps. 88 *Misericórdias Dómini*, at the beginning of the III Nocturn, has now only its first 36 verses, after with *Glória Pátri* follows at once;

b) the Hymns of the lesser Hours keep their melody, but with the common doxology;

c) after the III Mass there is no last gospel;

d) at Vespers, St. Stephen is not commemorated except where it is I class, according to what is said below.



## 2. THE THREE DAYS AFTER CHRISTMAS (see p. LV).

A. Normally these feasts are **II class**. The following changes are to be noted :

a) at the lesser Hours, the hymns have the melody of Christmas and the common doxology; except at Compline, which has the Sunday psalms, the antiphons and psalms are those of the day of the week, pp. 279 A to 279 V. At the short R̄. of Prime, V̄. of Christmas;

b) in the Mass of the Holy Innocents *Glória in excelsis* and *Allelúia* are sung;

c) at Vespers on the feast of St. Stephen the hymn as on p. 1126 or 1127, and on that of St. John, p. 1115 or 1116, with the doxologies there given; commemoration only of the octave of Christmas (on Saturday, only of the Sunday);

d) if Sunday falls on one of these three days, the Office and Mass of the Sunday are celebrated, pp. 435-7; with commemoration only of the feast of the day at Lauds and at sung Mass, if conventual.

B. When one of these feasts is **I class**, as in a church dedicated to the Saint, or in a diocese in the case of the cathedral, the following rules are observed :

a) at I Vespers of St. John, ants. and pss. of Christmas, p. 412, chap. *Qui timet Deum*, p. 425, hymn *Exsúltet orbis*, p. 1115 or 1116, V̄. *Valde honorándus*, p. 426, ant. to Magn. *Iste est Ioánnes*, p. 420, tone of Magn. 1g, p. 207 or 213, com. of Christmas, p. 413 (or of Sunday, p. 433).

At I Vespers of Holy Innocents, ants. and pss. of Christmas, p. 412, chap. *Vidi supra montem*, hymn *Salvéte, flóres*, p. 431, V̄. *Heródes irátus est*; ant. to Magn. *Hí sunt*, p. 426, tone of Magn. 1a<sup>3</sup>, p. 207 or p. 213, com. of Christmas, p. 413 (or of Sun.);

b) at the lesser Hours, for the hymns, as above; the antiphons are those of the feast with the Sunday psalms (at Prime n<sup>o</sup> III); at short R̄. at Prime, V̄. of Christmas;

c) at all Masses, commemoration of Christmas only (or of the Sunday if it occurs);

d) at II Vespers, see above for the hymns of St. Stephen and St. John; commemoration of Christmas only (or of the Sunday if it occurs).

If the feast falls on Sunday, the latter is only commemorated, as shown above.

If on the day before or after the feast there is another I class feast (other than Christmas), at I or II Vespers this feast only (or the occurring Sunday) is commemorated.

### 3. SUNDAY IN THE OCTAVE OF CHRISTMAS.

When Christmas Day falls on Sunday, the Office and Mass of the Sunday disappear altogether; for it cannot be kept on a weekday.

On any day in the octave, from Dec. 26 to 31, this Sunday takes precedence of any feast that is not of the I class, from Matins to Compline (for I Vespers gives way to a II class feast, with commemoration only of the Sunday).

When the Sunday coincides with a I class feast, it is commemorated, as said above.

For the observance of this Sunday, the following must be noted :

1. at both Vespers and at Mass, no commemoration of Christmas. At a non-conventual sung Mass, no commemoration; if it is conventual, only of an occurring II class feast;

2. at the lesser Hours, antiphons and psalms of Sunday (at Prime n<sup>o</sup> I).

### 4. DAYS IN THE OCTAVE OF CHRISTMAS.

The feasts of St. Thomas, Dec. 29, and St. Silvester, Dec. 31, are now only commemorations.

The last three days of the year are liturgical days of the II class; they are observed as follows :

a) at Lauds, all as on Christmas Day (with commemoration of St. Thomas or St. Silvester);

b) at the lesser Hours, antiphons and psalms of the occurring weekday (*pp.* 279 ff.), the rest as on Christmas Day;

c) at Vespers, except Dec. 31, antiphons and psalms of II Vespers of Christmas Day; from the chapter as on the feast, unless they are I Vespers of Sunday or of a I class feast;

d) Compline of Sunday;

e) Mass as *p.* 439; no commemoration at a sung Mass, unless it is conventual.

On Dec. 29 and 31, commemoration of St. Thomas or St. Silvester in the sung Mass of the octave, if conventual.

But where St. Silvester is a I class feast, at II Vespers ant. and pss. of Christmas, from chap. from Common of Conf. Pont., with prayer *p.* 440, and com. of the Octave day following.

### 5. OCTAVE DAY OF CHRISTMAS (January 1).

This is of the I class. All as in the *Liber Usualis*, *pp.* 440-444.

6. FEAST OF THE HOLY NAME OF JESUS. — *II class.*

This is kept on the Sunday from Jan. 2 to 5; if there is none, then on Jan. 2. On Sunday, from Jan. 3 to 5, it has I Vespers, *p.* 445; but on a weekday none.

At the lesser Hours, antiphons and psalms of the occurring day; the rest of the feast. Where it is a I class feast, the proper antiphons are said, *p.* 445.

At non-conventual sung Mass, and at both Vespers, no commemoration.

Compline of Sunday.

When the feast is kept on Jan. 5, it is not commemorated at I Vespers of the Epiphany.

## 7. JANUARY 2-5.

These days are ferias of the season of the Nativity :

*a)* the ferial Office, antiphons and psalms of the occurring weekday; the rest, including the  $\Psi$ . in the short responsory at Prime, as for Christmas.

The Mass is that of January 1, with *Glória* and Christmas preface, but with no Creed or proper *Communicantes*.

*b)* On feasts which fall on these days,  $\Psi$ . of Christmas in short resp. at Prime, unless there is a proper  $\Psi$ .; but the feria is not commemorated.

8. EPIPHANY. — *I class.*

All as in the *Liber Usualis*, except the hymn at the lesser Hours, which keeps its melody but has the common doxology, *Praésta, Páter piíssime*, until Jan. 13 inclusive.

¶ When the exterior solemnity takes place on the Sunday which follows Jan. 6, there is no commemoration of the Holy Family, nor of the Sunday.

## 9. FIRST SUNDAY AFTER EPIPHANY :

FEAST OF THE HOLY FAMILY. — *II class.*

This feast has I Vespers, *p.* 467, except when it falls the day after the Epiphany.

At the lesser Hours, ant. and pss. of Sunday (at Prime n<sup>o</sup> I); the rest, of the feast.

The two commemorations given at Mass and at both Vespers are no longer made; the same applies for the rubric placed at the beginning of II Vespers.

## 10. JANUARY 7-12.

These days are ferias of the season of the Epiphany.

a) In the ferial Office, ants. and pss. at all the Hours are of the weekday occurring; the rest, including the  $\Psi$ . and short  $\mathcal{R}$ . at Prime, as for the Epiphany, as also the prayer, except for the ferias after the I Sunday after Epiphany, which have the prayer of Sunday, *Vota, quaesumus*, p. 478.

At Vespers, ants. to Magnificat as follows :

Jan. 7 : *Videntes stellam magi*, p. 481;

Jan. 8 : *Lux de luce*, p. 482;

Jan. 9 : *Interrogabat*, p. 482;

Jan. 10 : *Omnes de Saba*, p. 482;

Jan. 11 : *Admoniti magi*, p. 483;

Jan. 12 : *Tribus miraculis*, p. 466.

The Mass is that of the Epiphany, except for the ferias after the I Sunday, when it is that of Sunday, p. 477, but with no Creed or proper *Communicantes*. There is no commemoration of the Epiphany.

b) On occurring feasts,  $\Psi$ . of the Epiphany in the short  $\mathcal{R}$ . at Prime, unless there is a proper  $\Psi$ .; but there is no commemoration of the Epiphany.

11. COMMEMORATION OF OUR LORD'S BAPTISM. —  
(Jan. 13. — II class).

At Lauds and Vespers, all as on the Epiphany, except the prayer, p. 483.

At the lesser Hours, ants. of the day occurring, pp. 279 A ff.; the rest as on the Epiphany, except the prayer. Compline of Sunday.

The Mass, p. 483.

If this day falls on Saturday, Vespers are of the feast without com. of the Sunday following.

If it coincides with the I Sunday after Epiphany, the office is of the Holy Family, without com. either of Our Lord's Baptism or of the Sunday.

## THE SEASON OF LENT

ASH WEDNESDAY is a I class feria; it gives way to no feast and allows only of a privileged commemoration. If it coincides with a I class feast, the latter is transferred to the next day (if free) and is commemorated at Wednesday Vespers.

For the omission of the prayers at the foot of the altar before Mass, see p. LXIII.

**SUNDAYS OF LENT.**

What was said for the Sundays of Advent applies equally to those of Lent (see *p.* LXXII).

The EMBER DAYS of Lent are II class ferias and have the same privileges as those of Advent.

**OTHER FERIAS.**

Except for the Ember days the remaining ferias from Thursday after Ash Wednesday to Saturday before Palm Sunday inclusive are III class ferias, which give way only to I and II class feasts. If their Office cannot be said, they are commemorated.

**FRIDAY AFTER I SUNDAY OF THE PASSION.**

The devotions that are customarily held this day in honour of the Sorrows of Our Lady may still take place; and two festive Masses of Our Lady's Sorrows are also allowed.

**HOLY WEEK.**

All the weekdays of Holy Week are I class ferias. Feasts of the I class which would fall in the time from Palm Sunday to Low Sunday inclusive are transferred after the latter. Other feasts are omitted.

From Palm Sunday, *p.* 578, until the Easter Vigil inclusive, *p.* 776MM, no change is to be made.

**PASCHAL TIME**

Easter Day and Whit Sunday are I class Sundays, and also are I class feasts with octave. The days of those octaves are all of the I class.

On Easter Day and Whit Sunday and on the octave days, at the lesser Hours the pss. are of Sunday; except at Prime, when the pss. are of feasts, pss. 53, 118<sup>1</sup> and 118<sup>2</sup>.

These octaves allow of no feast; only of a privileged commemoration.

**LOW SUNDAY. — I class.**

As on *pp.* 808-815. No feast can be kept; except that at Vespers a I class feast falling next day is commemorated. If, for example, the Annunciation has been transferred to the Monday that follows: ant. *Spiritus sanctus*, *p.* 1414, *V. Ave Maria*, *p.* 1417, prayer *Deus qui de beatæ*, *p.* 1415.

## FEASTS OF SAINTS IN PASCHAL TIME.

The disappearance of proper doxologies at certain feasts and seasons involves also that of proper melodies in paschal time for hymns that have another melody *per annum*.

Consequently :

— the hymn for Apostles in P. T. *Tristes érant Apóstoli*, p. 1121, undergoes no change either in melody or text; however, the doxology is not changed from Ascension to Pentecost, and *Déo Pátri sit glória* is said;

— while on the contrary the two melodies of *Déus tuórum militum* proper to P. T. disappear with their doxology; one of the two melodies on p. 1126 or p. 1127, with that doxology, is sung throughout the year;

— the hymn for two or more Martyrs, *Rex glorióse Mártyrum* has been changed, melody and doxology, p. 1144.

— the hymn for the Common of Virgins, *Iésu coróna Virginum*, is sung throughout the year to the melody p. 1211 with its doxology; and the two melodies p. 1213 disappear;

— the hymn *Fórtem viríli péctore* is sung throughout the year to the melody at the top of p. 1234, and the two other melodies given at the foot of the same page disappear.

## THE ROGATION DAYS.

See what is said above for the Litanies, p. LVII.

For the Greater and Lesser Litanies, in churches where the procession takes place, or where the Bishop has appointed special prayers, the Rogation Mass is said. It is a votive Mass of the II class, which cannot be said on I class feasts, Sundays, ferias and vigils.

The Rogation Mass, or the Mass of the day that takes its place if it is prevented, must be considered as part of the whole liturgical action, and is said regularly immediately after the procession or special prayers. At the beginning of Mass, the ps. *Iúdica*, the *Confíteor* and absolution, the versicles that follow and the prayers *Aufer a nobis* and *Orámus te Dómine* are all omitted.

The *Liber Usualis* has been altered.

## ASCENSION EVE

This is a II class vigil, and gives way only to I or II class feasts; if it cannot be kept, it is commemorated according to the rubrics.

## THE SEASON OF THE ASCENSION

### ASCENSION DAY. — *I class.*

As *pp.* 844-853 without change; for the chant of the hymns at the lesser Hours, see above, *p.* LXIX.

II Vespers allow only of the commemoration of a I class feast of the B. V. Mary or of a Saint kept on Friday.

The days from the Friday after the Ascension until Whitsun Eve exclusive are ferias of the season of the Ascension.

*a) In the ferial Office* ants. and pss. at all the Hours are those of the occurring weekday as in P. T., *pp.* 279 A ff.; the rest, including the  $\Psi$ . of the short. R̄. at Prime, as on Ascension day.

Mass of Ascension day with *Glória* and preface of the Ascension, without Creed or proper *Communicantes*.

*b) If a feast occurs*,  $\Psi$ . of the Ascension in short R̄. at Prime, unless there is a proper  $\Psi$ ., but no commemoration of the feria.

### SUNDAY AFTER THE ASCENSION.

As in the *Liber Usualis*, *pp.* 853-858, except the following :

*a) at I Vespers*, pss. of Saturday with ant. of P. T.; no commemoration of the Ascension;

*b) Compline* of Saturday;

*c) at Prime*, ant. and pss. of Sunday P. T.; the rest, including the  $\Psi$ . in short R̄., as on Ascension day;

*d) at Terce, Sext and None*, ant. and pss. of Sunday;

*e) at Mass*, no com. of the Ascension;

*f) at II Vespers*, ant. and pss. of Sunday P. T.; no com. of the Ascension.

### WHITSUN EVE.

This is a I class vigil, and gives way to no feast and allows of no commemoration.

At the lesser Hours, ant. and pss. of Saturday, *pp.* 279 R ff.; the rest as on Ascension day, *pp.* 846 ff., with prayer of Sunday, *p.* 855.

The conventual Mass is sung after None, *pp.* 859-861.

WHIT SUNDAY AND ITS OCTAVE. — Every day is of the I class.

The rules to be followed are those already given for the octave of Easter; see above, *p.* LXXVII.

At the lesser Hours, pss. of Sunday, but at Prime as on feasts, pss. 53, 118<sup>1</sup> and 118<sup>2</sup>.

For the hymns at Prime, Sext, None and Compline the melody is still that on p. 862, with the *common* doxology.

TRINITY SUNDAY. — *I class.*

All as in the *Liber Usualis*, pp. 907-916, but omitting com. of Sunday at both Vespers, at Lauds and at Mass; last gospel, the beginning of St. John.

At Prime, short lesson *Dóminus autem*, p. 233.

At II Vespers, com. of a I class feast of the B. V. Mary or of a Saint kept on the following day.

CORPUS CHRISTI. — *I class.*

All as in the *Liber Usualis*, pp. 917-959, except the following :

At Compline and the lesser Hours, hymns n<sup>o</sup> 2 of the Sunday. At Prime, *V. Qui sédes ad dexteram Pátris*; short lesson, *Dóminus autem*, p. 233.

At Mass, common preface; on Sunday, of the H. Trinity (except in dioceses where the preface of the B. Sacrament is authorised).

When the procession of the Blessed Sacrament takes place after the Mass, see p. LXVI.

At II Vespers, com. of a I class feast of the B. V. Mary or of a Saint kept on the following day.

The Sundays and weekdays formerly in the octaves of Corpus Christi and of the Sacred Heart are kept exactly like other Sundays and ferias of the year.

The devotions customarily held on days in the octave of Corpus Christi may still take place. Where there is a procession, two Masses of the B. Sacrament are allowed on those days, as votive Masses of the II class.

THE SACRED HEART. — *I class.*

All as on pp. 965 ff., except the following :

At Compline and the lesser Hours, hymns n<sup>o</sup> 2 of Sunday.

At II Vespers, com. of a I class feast of the B. V. Mary or of a Saint kept on the following day.

II AND III SUNDAYS AFTER PENTECOST.

The two Masses, pp. 961-964 and pp. 981-984, with no com. of the preceding feast, and with preface of the B. Trinity.

At the lesser Hours, all as on other Sundays, with as prayer the Collect at Mass.

At both Vespers, all as on other Sundays, except the ants. to Magnificat and the prayers, pp. 960 and 964, and pp. 980 and 985.



¶ On the II Sunday after Pentecost, if the feast of Corpus Christi was not a day of obligation, and on the III Sunday, one sung Mass and one low Mass or two low Masses of the preceding feast are allowed. These Masses have *Glória* and Creed.

Commemoration of the Sunday or an *oratio imperata* imposed by the Bishop is not allowed; but at a low Mass one other commemoration may be made.

If a I class feast falls on one of these Sundays, it is sufficient to add the prayers of the Bl. Sacrament or the Sacred Heart to those of the feast of the day, under one conclusion, without commemoration of the Sunday.

## COMMON OF SAINTS

The rubric at the top of *p.* 1111 is replaced by what is given at the beginning of the Proper of Saints, *p.* LXXXII.

For the hymns, the general rule is as follows :

*a)* at the lesser Hours, the rubrics that show a proper melody and doxology P. T. are no longer observed;

*b)* at the greater Hours, the hymns of the Common out of P. T. are sung in P. T. as during the whole year, without either melody or doxology proper to P. T. See the particulars given on *p.* LXXVIII.

The anniversary of the dedication of a church is regarded as a feast of Our Lord. When it is of I or II class, and when it takes precedence of a Sunday, there is no commemoration of the latter, either in the Office or at Mass.

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## PROPER OF THE SAINTS

### a) *The festive Office :*

Belongs to I class feasts, and is as follows :

- a) *I Vespers* : all from the Proper or Common;
- b) *Compline* that follows, is of Sunday;
- c) *Matins* : all from the Proper or Common, with *Te Deum*;
- d) *Lauds* : all from the Proper or Common, with festive pss., p. 221;
- e) *Prime* : ant. of the feast; pss. 53, 118<sup>1</sup> and 118<sup>2</sup>; chapter and the rest as given above, p. LXIX; short lesson of the season, p. LXX;
- f) *Terce, Sext and None* : ants. of the feast, pss. of Sunday; the rest from Proper or Common.
- g) *II Vespers* ; all from the Proper or Common;
- h) *Compline* of Sunday.

### b) *The semi-festive Office :*

Belongs to II class feasts, and is as follows :

- a) *Lauds and Vespers* : all as for the festive Office;
- b) *Prime* : ant. and pss. of the weekday occurring, pp. 279A ff.; chap. and the rest as given above, p. LXIX; short lesson of the season;
- c) *Terce, Sext and None* : ants. and pss. of the weekday occurring; the rest of the feast, from Proper or Common;
- d) *Compline* of Sunday.

### c) *The ordinary Office :*

Belongs to III class feasts, and is as follows :

- a) *lesser Hours*, as for the semi-festive Office, above;
- b) *Vespers* : ants. and pss. of weekday occurring, pp. 280 ff., except when the feast has proper ants., either with the pss. of the Common, or with pss. specially assigned; the rest from the Proper or Common.
- c) *Compline* : ant. and pss. of weekday occurring, p. 283 ff.; the rest as on Sunday, p. 266.

**Note.** The rules given below for Mass concern sung Mass only, conventual or not.

## FEASTS OF NOVEMBER

For the celebration of feasts during Advent, see above, *p.* LXXII.

Also for the melody of hymns at the lesser Hours and Compline, see above, *p.* LXVIII.

30. ST. ANDREW, Apostle, *II class.* — Semi-festive Office.

At lesser Hours, ants. and pss. of weekday, *p.* 279A ff; rest from Proper, *p.* 1304 or 1307.

Mass, *p.* 1304. Vesp. from Proper, *p.* 1307. Compl. of Sun.

If 30 is Saturday, Vespers of Sun. without com. of the feast; Compl. of Sat.

If 30 is Sunday, the feast is not kept that year.

¶ If the feast is **I class** : festive Office.

*a)* It has I Vespers, *p.* 1303 (except on Sunday).

*b)* At lesser Hours, ants. as *pp.* 1304 and 1307 with pss. of Sunday (Prime, n<sup>o</sup> III).

*c)* II Vesp. proper, *p.* 1307, even on Sat., with com. of Sunday : ant. *Ecce nomen Dómini*, *p.* 317, *Ÿ.* *Rorate*, prayer *Excita*, *p.* 326.

*d)* On both days, Compline of Sunday.

If 30 is Sunday, the feast is kept on Monday; on Sunday com. only of the feast : ant. *Unus ex duóbus*, *p.* 1304, *Ÿ.* *In ómnem térram*, *p.* 1303, prayer *Majestátem*, *p.* 1305.

## FEASTS OF DECEMBER

2. ST. BIBIANA, V. M., *III class.* — Ordinary Office.

Mass *Me expectavérunt*, *p.* 1220, except the collect, *p.* 1309.

3. ST. FRANCIS XAVIER, Conf., *III class.*

Ordinary Office. Mass, *p.* 1310.

¶ **In the Missions** : principal patron of the Missions, *I class.* Festive Office.

All from Common of Conf. not Bp., *p.* 1193, except the prayer of the feast, *p.* 1310.

If the feast falls on Sunday, it is transferred to the first free day not I or II class; if Monday, it is com. at Sunday Vesp.

If 3 is Sat., Vesp. of the feast with com. of the occurring Sunday.

4. ST. PETER CHRYSOLOGUS, Bp. Conf. Doct., *III class.*

Ordinary Office. Mass, *p.* 1311, without Creed; com. of feria, (if conventual, commem. of St. Barbara, V. M.).

6. ST. NICHOLAS, Bp. Conf., *III class*.  
Ordinary Office. Mass, *p.* 1312.
7. ST. AMBROSE, Bp. Conf. Doct., *III class*.  
Ordinary Office until None inclus. Mass, *p.* 1313; no Creed.  
¶ Where the feast is **I class**, festive Office, all from Common Conf. Bp.,  
*p.* 1173; Creed at Mass; Vesp. of the feast with com. of the  
following only.
8. IMMACULATE CONCEPTION OF OUR LADY, *I class*.  
Festive Office. All as in the *Liber Usualis* except :  
At lesser Hours, hymns to Advent melody (or of solemn  
feasts) with common doxology. At Prime, short lesson  
of Advent.  
If Dec. 8 is Sunday, Off. and Mass of the feast, com. of  
Sun. at Lauds, both Vesp. and all Masses. If 8 is Sat.,  
II Vesp. of the feast, com. of Sun., *p.* 327.  
If 7 is Sun., Vesp. of Sun. with com. of feast : ant. *Beátam  
me dicent*, *p.* 1313, *Ÿ. Immaculáta Concéptio*, *p.* 1321, prayer  
*Déus, qui per Immaculátam*, *p.* 1317. At every Mass of  
the feast, com. of feria.
11. ST. DAMASUS I, Pope and Conf., *III class*.  
Ordinary Office. Mass *Si diligis me*, *p.* 1122<sup>1</sup>, common preface.
13. ST. LUCY, V. M., *III class*. — Ordinary Office.  
Mass and Vesp. as in the *Liber Usualis*, *pp.* 1323-1325, without  
changing doxology of hymn. At Mass, no Creed. I Vesp.  
only where feast is I class.
16. ST. EUSEBIUS, Bp., *III class*.  
Ordinary Office. Mass, *p.* 1325.
21. ST. THOMAS, Ap., *II class*. — Semi-festive Office.  
All as *pp.* 1326-1328, without I Vesp. Com. of feria at all  
Masses and Vesp. If 21 is Sun., the feast is not kept or  
commem.; and only transferred where it is I class.
- Dec. 24 - Jan. 13** : see above, *p.* LXXII.

### FEASTS OF JANUARY

14. ST. HILARY, Bp. Conf. Doct., *III class*. — Ordinary Office.  
At Prime, short lesson *Dóminus autem* (which is said at every  
Office, until Sat. after Ash Wednesday inclus.).  
Mass, *p.* 1328, without Creed (if conventual, commemoration  
of St. Felix).

15. ST. PAUL, first Hermit, Conf., *III class.* — Ordinary Office. Mass, *p.* 1329 (if conventual, commem. of St. Maurus).
16. ST. MARCELLUS I, Pope and M., *III class.* Ordinary Office. Mass, 1330, common preface.
17. ST. ANTHONY, Abbot, *III class.* Ordinary Office. Mass, *p.* 1330.
18. Mass of feria (or St. Prisca, V. M. *Me exspectavérunt*, *p.* 1220, with proper prayers, *pp.* 1331 and 1334).
19. Mass of feria (or SS. Marts.).
20. SS. FABIAN Pope and SEBASTIAN, MM., *III class.* Ordinary Office. Mass, *p.* 1336.
21. ST. AGNES, V. M., *III class.* — Ordinary Office. Mass, *p.* 1339. Vespers, *p.* 1340.
22. SS. VINCENT and ANASTASIUS, MM., *III class.* Ordinary Office. Mass, *p.* 1342.
23. ST. RAYMOND OF PENNAFORT, Conf., *III class.* Ordinary Office. Mass, *p.* 1342 (if conventual, commem. of St. Emerentiana).
24. ST. TIMOTHY, Bp. M., *III class.* Ordinary Office. Mass, *p.* 1342.
25. CONVERSION OF ST. PAUL, Ap., *III class.* Ordinary Office. Mass, *p.* 1343, no Creed. Vespers, *p.* 1348. For commem. of St. Peter, see above, *p.* LVIII. At Compline, ant. and pss. of weekday, *p.* 283 ff.
26. ST. POLYCARP, Bp. M., *III class.* Ordinary Office. Mass, *p.* 1350.
27. ST. JOHN CHRYSOSTOM, Bp. Conf. Doct., *III class.* Ordinary Office. Mass, *p.* 1351, no Creed.
28. ST. PETER NOLASCO, Conf., *III class.* — Ordinary Office. Mass, *p.* 1351 (if conventual, commem. of St. Agnes, *p.* 1351<sup>v</sup>).
29. ST. FRANCIS OF SALES, Bp. Conf. Doct., *III class.* Ordinary Office. Mass, *p.* 1351<sup>v</sup>.
30. ST. MARTINA, V. M., *III class.* Ordinary Office. Mass *Loquébar*, *p.* 1215.
31. ST. JOHN BOSCO, Conf., *III class.* Ordinary Office. Mass, *p.* 1352.

## FEASTS OF FEBRUARY

1. ST. IGNATIUS, Bp. M., *III class.* — Ord. Off. Mass, *p.* 1354.  
On Sat., Vesp. of following feast; no commemoration of Sun. or of preceding.
2. PURIFICATION OF OUR LADY, *II class.* Semi-festive Office.  
This feast should be regarded as of Our Lord. So it is kept on Febr. 2 even on Sunday, including Septuagesima and the two following Sundays, without com. of Sunday.
  - a) I Vesp., *p.* 1355. But they only remain when Febr. 2 is Sun., or where the feast is I class; in both cases, Compline on Febr. 1 is of Sunday.
  - b) at the lesser Hours, hymns n<sup>o</sup> 1 of Sunday, ant. and pss. of weekday occurring, *p.* 279A ff., the rest *pp.* 1355 and 1365; short lesson of the season.  
But if the feast coincides with Septuagesima, Sexagesima or Quinquagesima Sunday, ants. as given *pp.* 1355 and 1365; but at Prime pss. of Sun. : 117, 118<sup>1</sup> and 118<sup>2</sup>, *p.* 225.

¶ If the feast is **I class**, follow the rules of Fest. Office, *p.* LXXXII.

  - c) For the Blessing of Candles : the ant. *Exsúrge, Dómine*, the V. of the psalm and *Glória Pátri* are omitted; as well as *Flectámus génuá*; and before the prayer only *Dóminus vobíscum* and *Orémus* are said.
  - d) Mass and Vesp. as on *pp.* 1361-1367. Note that before the Mass that follows the procession, ps. *Iúdica* and its ant., *Confíteor* and absolution, versicles and prayers *Aufer* and *Orámus te* are all omitted.
3. Mass of feria (or St. Blaise, *p.* 1367).
4. ST. ANDREW CORSINI, Bp. Conf., *III class.*  
Ordinary Office. Mass, *p.* 1367.
5. ST. AGATHA, V. M., *III class.*  
Ordinary Office. Mass and Vesp., *pp.* 1368-1372.
6. ST. TITUS, Bp. Conf., *III class.*  
Ordinary Office. Mass, *p.* 1373 (if convent. com. St. Dorothy).
7. ST. ROMUALD, Abbot, *III class.*  
Ordinary Office. Mass, *p.* 1373.
8. ST. JOHN OF MATHA, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1373.

9. ST. CYRIL, Bp. of Alexandria, Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1374, no Creed (if convent. com. of St. Apollonia).
10. ST. SCHOLASTICA, V., *III class*.  
Ordinary Office. Mass, *p.* 1374.
11. APPARITION OF OUR LADY AT LOURDES, *III class*.  
Ordinary Office.  
At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of weekday occurring, *p.* 279A ff.; the rest of the feast, *pp.* 1375 ff.; prayer, *p.* 1376.  
Mass, *p.* 1376, no Creed; Vesp. *p.* 1380. Compline of day occurring, *p.* 283 ff., hymn n<sup>o</sup> 1, *p.* 266.  
¶ If the feast is **I class**, fest. Office, LXXXII.
12. SEVEN SS. FOUNDERS OF THE SERVITE ORDER, Conf., *III class*. — Ordinary Office.  
No I Vesp. Mass, *p.* 1384. At Vespers, ant. and pss. of day occurring, *p.* 280 ff.; the rest, *p.* 1388.
14. Mass of feria (or St. Valentine, Priest, M. : *In virtute*, *p.* 1135, with prayers, *p.* 1390).
15. Mass of feria (or SS. Faustinus and Jovita, MM. : *Salus autem*, *p.* 1169).
18. Mass of feria (or of St. Simeon, Bp. M. : *Statuit*, *p.* 1129).
22. ST. PETER'S CHAIR, *II class*. — Semi-festive Office.  
At lesser Hours, ant. pss. of day occurring, *p.* 279A ff.; the rest from Common Conf. Bp., *pp.* 1174-1175, prayer *Deus, qui beato Petro*, *p.* 1331.  
Mass, *p.* 1331, no com. of St. Prisca. Creed is said.  
For com. St. Paul, at Mass and Vesp. see above, *p.* LVIII.  
In Lent, this com. precedes that of feria.  
Vesp., *p.* 1334. Compline of Sun.
23. ST. PETER DAMIAN, Bp. Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1390, no Creed.
24. ST. MATTHIAS, Ap., *II class*. — Semi-festive Office.  
At lesser Hours, ant. pss. of day occurring, *pp.* 279A ff.; the rest from Common, *p.* 1112, except prayer.  
Mass, *p.* 1391. Vesp. from Common, *p.* 1114, except prayer, *p.* 1391.  
Compline of Sun.
27. ST. GABRIEL OF OUR LADY OF SORROWS, Conf., *III class*. — Ordinary Office. Mass, *p.* 1392.

## FEASTS OF MARCH

4. ST. CASIMIR, Conf., *III class.* — Ordinary Office.  
Mass, *p.* 1396 (if conventual, com. of St. Lucius).
6. SS. PERPETUA and FELICITY, MM., *III class.*  
Ordinary Office. Mass, *p.* 1396.
7. ST. THOMAS OF AQUIN, Conf. Doct., *III class.*  
Ordinary Office. Mass, *p.* 1397, no Creed.
8. ST. JOHN OF GOD, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1398.
9. ST. FRANCES OF ROME, Widow, *III class.*  
Ordinary Office. Mass, *p.* 1398.
19. ST. JOSEPH, Spouse of the B. V. M. Conf., Patron of the  
whole Church, *I class.* — Festive Office.  
All as *pp.* 1400-1407, except the following :  
At Prime, short lesson of season; com. of feria at every Mass.  
At lesser Hours, for hymns, melody of season; or that for  
solemn feasts, given for Sunday.  
When March 19 is Saturday, Vesp. of the feast, com. of Sunday.  
Compline of Sunday.  
If it is Sunday, the feast is transferred to Monday. On Sun.,  
Vesp. of Sun., com. of the feast : ant. *Exsurgens Ióseph,*  
*p.* 1402, *Ÿ.* *Constituit,* prayer *Sanctissimæ.*
25. ANNUNCIATION OF OUR LADY, *I class.* — Festive Office.  
All as *pp.* 1414-1418, except the following :  
At lesser Hours, hymn melody of the season; or for sol. feasts,  
given for Sunday. At Prime, short lesson of the season.  
When March 25 is Saturday, Vesp. of feast, com. of Sun.  
Compline of Sunday.  
If it is Sunday (except Palm Sunday), the feast is transferred  
to Monday. On Sun., Vesp. of Sun., com. of feast : ant.  
*Spiritus sánctus,* *p.* 1414, *Ÿ.* *Ave Maria,* *p.* 1417, prayer,  
*Déus, qui de beátae,* *p.* 1415.  
If the feast falls on Palm Sunday or during Holy Week, it  
is transferred to Monday after Low Sunday. On this  
Sunday, Vesp. of Sun., com. of feast, as above in Lent.  
Friday after I Sunday of Passion, see above, *p.* LXXVII.



## FEASTS OF APRIL

Feasts of this month are not kept in Lent or during Holy Week.

2. ST. FRANCIS OF PAULA, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1425.
4. ST. ISIDORE, Bp. Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1426, no Creed.
5. ST. VINCENT FERRER, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1426.
11. ST. LEO I, Pope, Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1426, no Creed.
13. ST. HERMENEGILD, M., *III class*. — Ordinary Office.  
Mass, *Protexisti*, *p.* 1146, prayers, *p.* 1426, gospel *Si quis venit*, *p.* 1131.
14. ST. JUSTIN, M., *III class*. — Ordinary Office.  
Mass, *p.* 1427 (if conventual, com. of SS. MM.)
17. Mass of feria (or St. Anicetus, Pope, M., *Si diligis me*, *p.* 1122<sup>1</sup>).
21. ST. ANSELM, Bp. Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1430, no Creed.
22. SS. SOTER and CAIUS, Popes, MM., *III class*. — Ord. Office.  
Mass *Si diligis me*, *p.* 1122<sup>1</sup>, collect, *p.* 1431.
23. Mass of feria (or St. George, M., *p.* 1431).  
¶ Where St. George is *I class*, Mass as above, with Creed. Festive Office, *p.* LXXXII, from Common, *p.* 1141, except prayer, *p.* 1431.
24. ST. FIDELIS OF SIGMARINGEN, M., *III class*.  
Ordinary Office. Mass, *p.* 1431.
25. GREATER LITANIES, see above, *pp.* LVII and LXXVIII.  
ST. MARK, Ev., *II class*. — Semi-festive Office.  
At lesser Hours, ant. pss. of day occurring, *pp.* 279A ff.;  
the rest from Common, *p.* 1118, except prayer.  
Mass, *p.* 1431.  
Vesp. from Common, *p.* 1120, except prayer *Déus, qui beátum*,  
*p.* 1432; (Sat. com. of Sunday).  
Compline of Sun.

¶ If St. Mark is titular of the church or patron of the place, even if the procession is held, the Mass is of the feast, with com. of Rogation under a single conclusion.

26. SS. CLETUS and MARCELLINUS, Popes, MM., *III class.*  
Ordinary Office. Mass *Si diligis me*, p. 1122<sup>1</sup> with prayer,  
p. 1432.
27. ST. PETER CANISIUS, Conf. Doct., *III class.*  
Ordinary Office. Mass, p. 1432, no Creed.
28. ST. PAUL OF THE CROSS, Conf., *III class.* — Ordinary Office.  
Mass, p. 1433 (St. Vitalis is no longer commemorated).
29. ST. PETER OF VERONA, M., *III class.*  
Ordinary Office. Mass, p. 1436.
30. ST. CATHERINE OF SIENA, V., *III class.*  
Ordinary Office. Mass, p. 1437. Vesp. of following.

### FEASTS OF MAY

1. ST. JOSEPH THE WORKMAN, Spouse of the B. V. M.  
Conf., *I class.* — Festive Office.  
All as pp. 1437 ff. On Sun. at Lauds, both Vesp. and all  
Masses, com. of Sunday.
2. ST. ATHANASIUS, Bp. Conf. Doct., *III class.*  
Ordinary Office. Mass, p. 1452, no Creed.
3. Mass of feria (or SS. Alexander, Eventius and Theodulus, MM.  
and St. Juvenalis, Bp. Conf. : *Sánc̄ti túi*, p. 1149).
4. ST. MONICA, Widow, *III class.*  
Ordinary Office. Mass, p. 1461.
5. ST. PIUS V, Pope, Conf., *III class.*  
Ordinary Office. Mass, p. 1462.
7. ST. STANISLAUS, Bp. M., *III class.*  
Ordinary Office. Mass, p. 1463.
9. ST. GREGORY NAZIANZEN, Bp. Conf. Doct., *III class.*  
Ordinary Office. Mass, p. 1465, no Creed.
10. ST. ANTONINUS, Bp. Conf., *III class.* — Ordinary Office.  
Mass, p. 1465 (if conventual, com. of SS. MM.).
11. SS. PHILIP and JAMES, App., *II class.* — Semi-festive Office.  
At lesser Hours, ant. and pss. of day occurring, pp. 279A ff.;  
the rest from Common, p. 1118, except prayer, p. 1465B.  
At Prime, short lesson of season.  
Mass, p. 1465A.

- Vesp. *p.* 1465E (Sat. com. of Sun.), for the hymn melody, see *p.* LXXVIII. Compline of Sunday.
- ¶ When the feast is **I class**, follow rules for Festive Office, *p.* LXXXII. Com. of Sunday occurring at both Vesp. and all Masses.
12. SS. NEREUS and ACHILLEUS, DOMITILLA, V. and PANCRAS, MM., *III class*. — Ordinary Office.  
Proper Mass (not in *Liber Usualis*).
  13. ST. ROBERT BELLARMINE, Bp. Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1466, no Creed.
  14. Mass of feria (or St. Boniface, M. : *Protexisti*, *p.* 1146, with prayers, *p.* 1468).
  15. ST. JOHN BAPTIST DE LA SALLE, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1469.
  16. ST. UBALD, Bp. Conf., *III class*. — Ordinary Office.  
Mass *Státuit*, *p.* 1182, except collect, *p.* 1469.
  17. ST. PASCHAL BAYLON, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1469.
  18. ST. VENANTIUS, M., *III class*. — Ordinary Office.  
Mass, *p.* 1471. — At Vesp., hymn, *p.* 1469.
  19. ST. PETER CELESTINE, Pope, Conf., *III class*. Ord. Office.  
Mass, *p.* 1471 (if conventual, com. of St. Pudentiana).
  20. ST. BERNARDINE OF SIENA, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1471.
  25. ST. GREGORY VII, Pope, Conf., *III class*. — Ordinary Office.  
Mass, *p.* 1472 (if conventual, com. of St. Urban I).
  26. ST. PHILIP NERI, Conf., *III class*. — Ordinary Office.  
Mass, *p.* 1472 (if conventual, com. of St. Eleutherius).
  27. ST. BEDE THE VENERABLE, Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1475, no Creed; (if conventual, com. of St. John I).
  28. ST. AUGUSTINE, Bp. Conf., *III class*.  
Ordinary Office. Mass, *p.* 1475.
  29. ST. MARY MAGDALEN PAZZI, V., *III class*. — Ord. Off.  
Mass *Dilexisti*, *p.* 1225, except collect, *p.* 1476.
  30. Mass of feria (or St. Felix I, Pope M., *Si diligis me*, *p.* 1122<sup>1</sup>).

31. **OUR LADY THE QUEEN, II class.** — Semi-festive Office.  
 As *pp.* 1476A ff., without I Vesp.  
 At lesser Hours, hymn n<sup>o</sup> 1 of Sunday. At Prime, short lesson of season.  
 At conventual Mass, com. of St. Petronilla.  
 At Vesp. of Sat., com. of Sunday.

### FEASTS OF JUNE

1. **ST. ANGELA MERICI, V., III class.**  
 Ordinary Office. Mass, *p.* 1477.
2. Mass of feria (or SS. Marcellinus, Peter and Erasmus, MM.).
4. **ST. FRANCIS CARACCIOLO, Conf. III class.**  
 Ordinary Office. Mass, *p.* 1477.
5. **ST. BONIFACE, Bp. M., III class.**  
 Ordinary Office. Mass, *p.* 1481.
6. **ST. NORBERT, Bp. Conf., III class.**  
 Ordinary Office. Mass, *p.* 1485.
9. Mass of feria (or SS. Primus and Felician, MM.).
10. **ST. MARGARET, Queen, Widow, III class.** — Ordinary Office.  
 Mass *Cognóvi*, *p.* 1239, except collect, *p.* 1486.
11. **ST. BARNABAS, Ap., III class.**  
 Ordinary Office. Mass, *p.* 1486, with Creed.
12. **ST. JOHN OF SAN FACUNDO, Conf. III class.** — Ord. Off.  
 Mass, *p.* 1488 (if conventual, com. of SS. MM.).
13. **ST. ANTHONY OF PADUA, Conf. Doct., III class.**  
 Ordinary Office. Mass, *p.* 1489, no Creed.
14. **ST. BASIL THE GREAT, Bp. Conf. Doct., III class.**  
 Ordinary Office. Mass, *p.* 1489, no Creed.
15. Mass of feria (or SS. Vitus, Modestus and Crescentia, MM.  
 This Mass is not in the *Liber Usualis*).
17. **ST. GREGORY BARBARIGO, Bp. Conf., III class.**  
 Ordinary Office. Mass, *p.* 1490.
18. **ST. EPHRAEM THE SYRIAN, Deacon, Conf. Doct., III class.**  
 Ordinary Office. Mass, *p.* 1490, no Creed; (if conventual, com. of SS. MM.).

19. ST. JULIANA FALCONIERI, V., *III class.* — Ordinary Office. Mass, *p.* 1492 (if conventual, com. of SS. MM.). At Vesp., hymn *Caeléstis Agni*, *p.* 1491.  
 ¶ Where SS. Gervase and Protase are **I or II class**, festive or semi-festive Office from Common of Martyrs, *p.* 1153. Mass, *p.* 1492 (with Creed if I class).
20. Mass of feria (or St. Silverius, Pope, M., *Si diligis me*, *p.* 1122<sup>1</sup>).
21. ST. ALOYSIUS GONZAGA, Conf., *III class.* Ordinary Office. Mass, *p.* 1493.
22. ST. PAULINUS, Bp. Conf., *III class.* Ordinary Office. Mass, *p.* 1495.
24. NATIVITY OF ST. JOHN THE BAPTIST, *I class.* — Fest. Off. All as *pp.* 1496-1506. At Prime, short lesson of season. At Mass, Creed; common preface on weekday, and of B. Trinity on Sunday. At Lauds, both Vesp., and all Masses, com. of Sunday if it occurs.  
 Compline of Sunday on 23 and 24.  
 ¶ If I Vesp. are not said, the ants. and hymn are not transferred to another Hour.
25. ST. WILLIAM, Abbot, *III class.* Ordinary Office. Mass, *p.* 1506.
26. SS. JOHN and PAUL, MM. *III class.* — Ordinary Office. Mass, *p.* 1507, without com. given. Vesp., *p.* 1509.
29. SS. PETER and PAUL, App., *I class.* — Festive Office. All as *pp.* 1515 ff.; at Prime, short lesson of season. At both Vesp., Lauds and all Masses, com. of Sunday if it occurs.
30. COMMEMORATION OF ST. PAUL, Ap., *III class.* — Ord. Off. At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.; the rest, *pp.* 1526-1527; at Prime, short lesson of season. Mass, *p.* 1526, no Creed. At all Masses, com. of St. Peter only (see *p.* LVIII).  
 I Vesp. of the Precious Blood, *p.* 1528.  
 ¶ **Where the feast is I class**, it has no I Vesp.  
 At lesser Hours, ant. of feast, pss. of Sunday (at Prime, n<sup>o</sup> III). Mass, *p.* 1526 with Creed. At all Masses, com. of St. Peter (see *p.* LVIII) and of Sunday if it occurs.  
 Vesp. of feast, ants. and pss. from Common, *p.* 1114; chap. *Bónum certámen*, *p.* 1525; hymn *Egrégie dóctor*, *p.* 1349, ¶. and ant. of Magn. that follow. Prayer *Déus, qui multitudínem*, *p.* 1526, without conclusion; and at once *Déus, qui beáto Pétro*, *p.* 1331. Then com. of Precious Blood: ant. *Accessístis*, *p.* 1528, ¶. *Redemístios* and prayer *Omnípotens*, *p.* 1533.

## FEASTS OF JULY

1. THE PRECIOUS BLOOD OF OUR LORD, *I class*.  
Festive Office. — All as *pp.* 1528-1538, except the following :  
No com. of occurring Sunday at Lauds, either Vespers, or at  
Mass. At Prime, short lesson of season.
2. VISITATION OF OUR LADY, *II class*. — Semi-fest. Office.  
At lesser Hours, hymns n<sup>o</sup> 1 of Sunday, ant. and pss. of day  
occurring, *pp.* 279A ff.; the rest, of the feast; at Prime,  
short lesson of season.  
Mass, *p.* 1539 (if conventual, com. of SS. MM.).  
Vesp. of feast, *p.* 1540 (Sat. com. of Sun.). Compline of Sun.  
¶ Where the feast is **I class** : it is commemorated at Vesp. of Precious  
Blood, see *p.* 1538v.  
At lesser Hours, ant. as in *Liber Usualis* for feast, pss. of Sunday  
(at Prime, n<sup>o</sup> III).  
Mass, *p.* 1539 (com. of Sunday occurring only).  
Vesp. of feast (com. of Sunday if it occurs).
3. ST. IRENAEUS, Bp. M., *III class*.  
Ordinary Office. Mass, *p.* 1511.
5. ST. ANTHONY MARY ZACCARIA, Conf. *III class*.  
Ordinary Office. Mass, *p.* 1543, without com.
7. SS. CYRIL and METHODIUS, Bpp. Conf., *III class*.  
Ordinary Office. Mass, *p.* 1550.  
At Vesp., ants. and pss. of day occurring, *pp.* 280 ff., chap.  
*Ecce sacerdos*, *p.* 1177, hymn, *Ÿ.* and ant. to Magn. *p.* 1551.
8. ST. ELIZABETH, Queen, Widow, *III class*. — Ordinary Office.  
Mass *Cognóvi*, *p.* 1239, except collect, *p.* 1553.  
At Vesp., ants. and pss. of day occurring, *pp.* 280 ff., chap.  
*Mulierem fórtem*, *p.* 1233, hymn that follows; *Ÿ.* *Ora pro*  
*nóbis*, *p.* 1553, ant. to Magn. and prayer that follow.
10. THE SEVEN HOLY BROTHERS, MM. and SS. RUFINA  
and SECUNDA, VV. MM., *III class*. — Ordinary Office.  
The Mass is not in the *Liber Usualis*.
11. Mass of feria (or St. Pius I, Pope, M., *Si diligis me*, *p.* 1122<sup>1</sup>).
12. ST. JOHN GUALBERT, Abbot, *III class*. — Ordinary Office.  
Mass, *p.* 1554 (if conventual, com. of SS. MM.).
14. ST. BONAVENTURE, Bp. Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1555, no Creed.

15. **ST. HENRY**, Emperor, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1555.
16. Mass of feria (or of Our Lady of Mt. Carmel : Mass, *p.* 1556, no Creed).  
If this commemoration falls on Sat., Mass can be either of Our Lady on Sat., or the proper Mass.
17. Mass of feria (or of St. Alexius, Conf. : *Os jústi*, *p.* 1200, except the epistle, which is proper, and the gospel of Abbots, *p.* 1208).
18. **ST. CAMILLUS OF LELLIS**, Conf., *III class*. — Ord. Office. Mass, *p.* 1559 (if conventual, com. of SS. MM.).
19. **ST. VINCENT DE PAUL**, Conf., *III class*.  
Ordinary Office. Mass, *p.* 1561.
20. **ST. JEROME AEMILIAN**, Conf., *III class*. — Ordinary Office. Mass, *p.* 1561 (if conventual, com. of St. Margaret).
21. **ST. LAWRENCE OF BRINDISI**, Conf. Doct., *III class*.  
Ordinary Office. Mass, *p.* 1564 (if conventual, com. of St. Praxedes : prayers of Mass *Dilexisti*, *p.* 1225), no Creed.
22. **ST. MARY MAGDALEN**, Penitent, *III class*.  
Ordinary Office. Mass, *p.* 1556, no Creed.  
At Vesp., ants. and pss. of day occur., *p.* 280 ff., chap. *Mulierem*, *p.* 1233, hymn, *p.* 1565, *Ÿ*. and ant. to Magn. *p.* 1568; prayer from Mass.  
¶ Where the feast is **I class** : Festive Office. *p.* LXXXII.  
All as in the *Liber Usualis*, *p.* 1565.  
At little Hours, ants. from Common, *p.* 1232, pss. of Sunday (at Prime, n<sup>o</sup> III).  
At Mass, *p.* 1566, Creed (on Sunday, Pref. of B. Trinity).  
At II Vesp. ants. and pss. from Common, *p.* 1232; chap. *Mulierem*; hymn, *p.* 1565; *Ÿ*. and ant. to Magn. *p.* 1568; prayer from Mass.  
On both days, Compline of Sunday.
23. **ST. APOLLINARIS**, Bp. M., *III class*. — Ordinary Office. Mass, *p.* 1568 (if conventual, com. of St. Liborius).
24. Mass of feria (or St. Christina, V. M., *Me expectavérunt*, *p.* 1220).
25. **ST. JAMES**, Ap., *II class*. — Semi-festive Office.  
At little Hours, ant. and pss. of day occurring, *pp.* 279A ff.; the rest from Common, *pp.* 1112-1113, except prayer, *p.* 1570. Mass, *p.* 1570 (if conventual, com. of St. Christopher).  
Vesp. of Common, *p.* 1114, except prayer, *p.* 1570 (Sat. com. of Sunday).  
Compline of Sunday.

¶ Where the feast is **I class** :

**I Vesp.** from Common, *p.* 1111, prayer, *p.* 1570.

At little Hours, all from Common, except prayer; at Prime, short lesson of season.

Mass, *p.* 1570, without com. of the Mart.

**II Vesp.** from Common, *p.* 1114, prayer, *p.* 1570. Both days, Compline of Sunday.

Com. of Sunday occurring at both Vesp. and all Masses.

26. **ST. ANNE, Mother of Our Lady, II class.** — Semi-fest. Office.

At little Hours, ant. and pss. of day occurring, *p.* 279A ff.; the rest from Common, *p.* 1232, prayer, *p.* 1571.

Mass, *p.* 1571 (if I class, Creed is said).

Vesp. from Common, *p.* 1232, prayer, *p.* 1571 (Sat. com. of Sunday). Compline of Sunday.

¶ Where the feast is **I class** : all the Hours from Common, *p.* 1231-1236, except prayer. Com. of Sunday occurring at both Vesp. and all Masses.

27. Mass of feria (or St. Pantaleon, M. : *Laetábitur*, *p.* 1138).

28. **SS. NAZARIUS and CELSUS, MM., VICTOR I, Pope, M., and INNOCENT I, Pope, Conf., III class.** — Ord. Office.

Mass *Intret*, *p.* 1162, prayers, *p.* 1572. Epistle not in *Liber Usualis*.

29. **ST. MARTHA, V., III class.** — Ordinary Office.

Mass, *p.* 1572 (if conventual, com. of SS. MM.).

30. Mass of feria (or of SS. Abdon and Sennen, MM.).

31. **ST. IGNATIUS OF LOYOLA, Conf., III class.**

Ordinary Office. Mass, *p.* 1574.

## FEASTS OF AUGUST

1. Mass of feria (or of SS. Machabees, MM.).

2. **ST. ALPHONSUS MARY DE LIGUORI, Bp. Conf. Doct., III class.** — Ordinary Office.

Mass, *p.* 1579, no Creed (if conventual, com. of St. Stephen, Pope, M.).

4. **ST. DOMINIC, Conf., III class.**

Ordinary Office. Mass, *p.* 1583B.

5. **DEDICATION OF OUR LADY OF THE SNOW, III class.**

Ordinary Office.

At lesser Hours and Compline, hymns n<sup>o</sup> 1 of Sunday, ant. and pss. of day occurring, the rest from Common, *p.* 1256.



Mass *Sálve, sáncta párens*, p. 1263, no Creed.

At Vesp., ants. and pss. of day occurring, p. 280 ff.; the rest from Common, p. 1259.

On Sat. I Vesp. of following, p. 1584, without com. of Sunday or of preceding. Compline of Sunday, hymn n<sup>o</sup> 1, p. 266.

6. TRANSFIGURATION OF OUR LORD, *II class.*

Semi-festive Office. Feast of Our Lord.

At lesser Hours, hymn n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring; the rest proper, p. 1585 ff.; at Prime, short lesson of season.

At Mass, if conventual and on a weekday, com. of SS. MM. Sixtus II, Pope, Felicissimus and Agapitus, (prayers from Mass *Sapiéntiam*, p. 1166); this com. is omitted if feast is of I class.

On Sunday the SS. MM. are not com., preface of B. Trinity; in the week, common preface.

Vespers proper, p. 1588 (no com. of Sun. occurring).

Compline of Sunday, hymn, n<sup>o</sup> 1, p. 266.

¶ Where the feast is **I class** : Festive Office, p. LXXXII.

All as pp. 1584-1591; but at lesser Hours hymns n<sup>o</sup> II of Sunday, and short lesson at Prime. Mass as above.

7. ST. CAJETAN, Conf., *III class.* — Ordinary Office.

Mass, p. 1591 (if conventual, com. of St. Donatus).

At Vesp. ant. to Magn. *Quaérite primum*, p. 1591.

8. ST. JOHN MARY VIANNEY, Conf., *III class.* — Ord. Office.

Mass as for Aug. 9, p. 1592 (if conventual, com. of SS. Cyriacus, Largus and Smaragdus, Aug. 8).

9. Mass of Vigil (if conventual, com. of St. Romanus).

10. ST. LAWRENCE, M., *II class.* — Semi-festive Office.

At lesser Hours, ant. and pss. of day occurring; the rest proper, pp. 1593 and 1596; at Prime, short lesson of season.

Mass, p. 1593. Vesp., p. 1596 (on Sat. com. of Sunday).

Compline of Sunday.

¶ Where the feast is **I class** : Festive Office, p. LXXXII.

All as pp. 1593-1598, including I Vesp., 1593, but at Prime, short lesson of season.

At Mass, with Creed, and both Vesp., com. of Sunday occurring.

Compline both days of Sunday.

11. Mass of feria (or SS. Tiburtius and Suzanna, MM. : *Sálus autem*, p. 1169, prayers p. 1598, epistle *Sáncti per fídem*, p. 1336).

12. ST. CLARE, V., *III class.* — Ordinary Office. Mass, *p.* 1599.
13. Mass of feria (or SS. Hyppolitus and Cassian, MM. : *Sátus autem*, *p.* 1169, prayers, *p.* 1599).
14. Mass of vigil (if conventual com. of St. Eusebius).
15. ASSUMPTION OF OUR LADY, *I class.* — Festive Office.  
All as *pp.* 1600-1607, except the following :  
At Compline and lesser Hours, hymns n<sup>o</sup> 2 of Sunday. At Prime, short lesson of season.  
At both Vesp., at Lauds and at sung Mass, com. of Sun. only.
16. ST. JOACHIM, Father of Our Lady, Conf., *II class.*  
Semi-festive Office.  
At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.; the rest from Common, *pp.* 1194-1195, except prayer, *p.* 1608.  
Mass, *p.* 1607, no Creed, common preface.  
Vesp., *p.* 1609 (on Sat. com. of Sunday).  
Compline of Sunday.
17. ST. HYACINTH, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1610, without com.
18. Mass of feria (or St. Agapitus, M. : *Laetábitur*, *p.* 1138, prayers, *p.* 1611, gospel *Amen, amen, dico vobis*, *p.* 1354<sup>v</sup>).
19. ST. JOHN EUDES, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1611.
20. ST. BERNARD, Abbot, Doct., *III class.*  
Ordinary Office. Mass, *p.* 1611, no Creed.
21. ST. JANE FRANCES DE CHANTAL, Widow, *III class.*  
Ordinary Office. Mass, *p.* 1612.
22. IMMACULATE HEART OF MARY, *II class.*  
Semi-festive Office.  
At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring, *pp.* 279A ff.; the rest from Common, *pp.* 1255 ff., prayer, *p.* 1612<sup>1</sup>. At Prime, short lesson of season. Mass, *p.* 1612<sup>1</sup>, with Creed.  
Vesp. from Common, *p.* 1258, except ant. to Magn., *p.* 1612, and prayer, *p.* 1612<sup>1</sup> (on Sat., com. of Sunday).  
Compline of Sunday, hymn n<sup>o</sup> 1, *p.* 266.
23. ST. PHILIP BENIZI, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1612<sup>4</sup>.

24. ST. BARTHOLOMEW, Ap., *II class.* — Semi-festive Office.  
At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.;  
the rest from Common, *pp.* 1112-1113, prayer from Mass.  
Mass, *p.* 1612<sup>4</sup>. Vesp. from Common, *p.* 1114, prayer from  
Mass (Sat., com. of Sunday). Compline of Sunday.  
¶ Where the feast is **I class** : Festive Office, see *p.* LXXXII.  
At both Vesp. and at all Masses, com. of Sunday occurring.
25. ST. LOUIS, King, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1614.
26. Mass of feria (or St. Zephyrinus, Pope, M. : *Si diligis me*, *p.* 1122<sup>1</sup>).
27. ST. JOSEPH CALASANCTIUS, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1615.
28. ST. AUGUSTINE, Bp. Conf. Doct., *III class.* — Ord. Office.  
Mass, *p.* 1617, no Creed (if conventual, com. of St. Hermes).
29. BEHEADING OF ST. JOHNT HE BAPTIST, *III class.*  
Ordinary Office. At lesser Hours, ant. and pss. of day  
occurring, *pp.* 279A ff.; the rest from Common of a Martyr,  
*pp.* 1124-1125; prayer from Mass.  
Mass., *p.* 1618 (if conventual, com. of St. Sabina).  
Vesp., *p.* 1620. At Compline, ant. and pss. of day occurring,  
*pp.* 283 ff.  
¶ Where the feast is **I class** : Festive Office, see *p.* LXXXII.  
I Vesp. as II Vesp.  
At lesser Hours, ants. 1, 2, 3, 5 of Vesp., pss. of Sunday (Prime,  
n<sup>o</sup> III); the rest as above.  
At Mass, no com. of St. Sabina; Creed is said.  
At both Vesp. and at Mass, com. of Sunday occurring.
30. ST. ROSE OF LIMA, V., *III class.* — Ordinary Office.  
Mass, *p.* 1621 (if conventual, com. of SS. MM.).
31. ST. RAYMUND NONNATUS, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1622.

### FEASTS OF SEPTEMBER

1. Mass of feria (or of St. Giles, Abbot, *Os iusti*, *p.* 1206 (if conventual, com. of SS. MM., *p.* 1623)).
2. ST. STEPHEN, King, Conf., *III class.* — Ordinary Office.  
Mass, *p.* 1623.
3. ST. PIUS X, Pope, Conf., *III class.*  
Ordinary Office. Mass, *p.* 1623A.

5. **ST. LAWRENCE JUSTINIAN**, Bp. Conf., *III class*.  
Ordinary Office. Mass *Stdtuit*, p. 1182.
8. **NATIVITY OF OUR LADY**, *II class*. — Semi-festive Office.  
At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring, pp. 279A ff.; the rest proper, pp. 1624-1625.  
Mass, p. 1624 (if conventual, com. of St. Hadrian, prayers of Mass *In virtute tua*, p. 1136).  
Vesp., p. 1625 (on Sat., com. of Sunday).  
Compline of Sunday, hymn n<sup>o</sup> 1, p. 266.  
¶ Where the feast is **I class**: Festive Office, p. LXXXII.  
All as pp. 1623-1627, except for hymns of lesser Hours and short lesson at Prime.  
At both Vesp. and at Mass, com. of Sunday if it occurs, but not of St. Hadrian.
9. Mass of feria (or St. Gorgonius, M., p. 1627).
10. **ST. NICHOLAS OF TOLENTINO**, Conf., *III class*.  
Ordinary Office. Mass, p. 1628.
11. Mass of feria (or SS. Protus and Hyacinth, MM. : *Sálus autem*, p. 1169, prayers, p. 1628).
12. **HOLY NAME OF MARY**, *III class*. — Ordinary Office.  
At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring, pp. 279A ff.; the rest from Common, pp. 1255-1257; prayer, p. 1628; at Prime, short lesson of season.  
Mass, p. 1628, no Creed.  
At Vesp. ants. and pss. of day occurring, pp. 280 ff.; the rest from Common, p. 1258; prayer, p. 1628.  
At Compline, ant. and pss. of day occurring, pp. 283 ff.; hymn n<sup>o</sup> 1, p. 266.
13. On Sat., I Vesp. of following, p. 1629, without com. of Sunday.  
Compline of Sunday.
14. **EXALTATION OF THE HOLY CROSS**, *II class*.  
Semi-festive Office. Feast of Our Lord.  
At lesser Hours, ant. and pss. of day occurring; the rest as for May 3, pp. 1454 and 1458, except prayer, p. 1629; at Prime, short lesson of season.  
Mass, p. 1629, without com. of Sunday occurring.  
Vesp. as for May 3, p. 1459; except *Ÿ*. *Hoc signum*, p. 1632, ant. to Magn. *O Crux*, p. 1631, and prayer, p. 1629; no com. of Sunday occurring. Compline of Sunday.  
¶ Where the feast is **I class**: Festive Office, p. LXXXII.  
At lesser Hours, ants. of Vesp. of feast, p. 1459, pss. of Sunday (at Prime, n<sup>o</sup> III). The rest as above.

15. SEVEN SORROWS OF OUR LADY, *II class.*

Semi-festive Office.

At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring, *pp.* 279A ff.; the rest of the feast, *pp.* 1632 and 1638; prayer from Mass, *p.* 1633; at Prime, short lesson of season.

Mass, *pp.* 1633 ff. (if conventual, com. of St. Nicomedes).  
Vesp., *p.* 1639 (on Sat., com. of Sunday).

Compline of Sunday, hymn n<sup>o</sup> 1, *p.* 266.

¶ Where the feast is **I class** : Festive Office, *p.* LXXXII.

All as *pp.* 1631 ff., except the following :

At both Vesp. and at Mass, com. of Sunday occurring; though when I Vesp. are sung on Sunday, com. not of Sunday but of preceding feast, *p.* 1631.

At lesser Hours, hymns n<sup>o</sup> 2 of Sunday; at Prime, short lesson as above.

16. SS. CORNELIUS, Pope, and CYPRIAN, Bp., MM., *III class.*

Ordinary Office. Mass, *p.* 1642 (if conventual, com. of MM.).

17. Mass of feria (or Stigmata of St. Francis, *p.* 1643).18. ST. JOSEPH OF CUPERTINO, Conf., *III class.*

Ordinary Office. Mass, *p.* 1645.

At Vesp., ant. to Magn. *Existimo*, *p.* 1647.

19. ST. JANUARIUS, Bp. and Companions, MM., *III class.*

Ordinary Office. Mass, *p.* 1648.

20. Mass of feria (or St. Eustace and Companions, MM., *p.* 1648).21. ST. MATTHEW, Ap. Ev., *II class.* — Semi-festive Office.

At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.; the rest from Common, *pp.* 1112-1113; prayer from Mass.

Mass, *p.* 1648.

Vesp. from Common, *p.* 1114; prayer from Mass (on Sat., com. of Sunday). Compline of Sunday.

If the feast coincides with an Ember Day, the latter is com. at all Masses and Vesp.

¶ If it is **I class** : Festive Office, *p.* LXXXII.

22. ST. THOMAS OF VILLANOVA, Bp. Conf., *III class.*

Ordinary Office.

Mass, *p.* 1650 (if conventual, com. of MM.).

At Vesp., ant. to Magn. *Dispérsit*, *p.* 1649.

23. ST. LINUS, Pope, M., *III class.* — Ordinary Office.  
Mass *Si diligis me*, p. 1122<sup>1</sup> (if conventual, com. of St. Thecla);  
common preface.
24. Mass of feria (or Our Lady of Ransom : *Salve*, p. 1263, except  
collect, p. 1651; no Creed).
26. Mass of feria (or SS. Cyprian and Justina V., MM. : *Sálus  
autem*, p. 1169; except prayers, p. 1651).
27. SS. COSMAS and DAMIAN, MM., *III class.*  
Ordinary Office. Mass, p. 1651.
28. ST. WENCESLAUS, Duke of Bohemia, M., *III class.*  
Ordinary Office. Mass *In virtúte tua*, p. 1135; except collect,  
p. 1651.
29. DEDICATION OF ST. MICHAEL THE ARCHANGEL,  
*I class.* — Festive Office, p. LXXXII.  
All as pp. 1652-1662. At both Vesp. and at all Masses, com.  
of Sun. if it occurs. At Prime, short lesson of season.
30. ST. JEROME, Priest, Conf. Doct., *III class.*  
Ordinary Office. Mass, p. 1662, no Creed.

### FEASTS OF OCTOBER

1. Mass of feria (or St. Remigius, Bp. Conf. : *Státuit*, p. 1182).
2. HOLY GUARDIAN ANGELS, *III class.* — Ordinary Office.  
At lesser Hours, ant. and pss. of day occurring, pp. 279A ff.;  
the rest as Sept. 29, except prayer, p. 1663.  
Mass, p. 1663, no Creed. Vesp., p. 1665.  
At Compline, ant. and pss. of day occurring.
3. ST. TERESA OF THE CHILD JESUS, V., *III class.*  
Ordinary Office. Mass, p. 1668.  
¶ **In the Missions** : principal patron of all the Missions. *I class.*  
Festive Office, p. LXXXII. Office from Common, pp. 1209 ff.;  
except prayer, p. 1668. At both Vesp. and at all Masses, com.  
of Sunday occurring.
4. ST. FRANCIS, Conf., *III class.*  
Ordinary Office. Mass, p. 1672.
5. Mass of feria (or St. Placid and Companions, MM. : *Sálus  
autem*, p. 1169, except prayers, p. 1672).
6. ST. BRUNO, Conf., *III class.* — Ord. Off. Mass, p. 1672.

7. **OUR LADY OF THE ROSARY, II class.** — Semi-fest. Off.  
 At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring, pp. 279A ff.; the rest of feast, with prayer from Mass; at Prime, short lesson of season.  
 Mass, p. 1675 (if conventual, com. of St. Mark I, Pope, prayers from Mass *Si diligis me*, p. 1122<sup>1</sup>).  
 Vesp., p. 1679 (on Sat., com. of Sunday).  
 Compline of Sunday, hymn n<sup>o</sup> 1, p. 266.  
 On I Sunday of October, there can be one sung Mass of the feast and one low Mass, or two low Masses, with *Glória* and Creed; com. of Sunday occurring only.  
 ¶ Where the feast is **I class**: Festive Office, p. LXXXII.  
 All as *Liber Usualis*, from I Vesp. to Compline of the day; com. of Sunday occurring at both Vesp. and at all Masses.  
 At lesser Hours and Compline, hymns n<sup>o</sup> 2 of Sunday.
8. **ST. BRIDGET, Widow, III class.** — Ordinary Office.  
 Mass, p. 1681<sup>1</sup> (if conventual, com. of SS. Sergius, Bacchus, Marcellus and Apuleius, MM.).
9. **ST. JOHN LEONARD, Conf., III class.** — Ordinary Office.  
 Mass, p. 1681<sup>1</sup> (if conventual, com. of MM., p. 1681<sup>4</sup>).
10. **ST. FRANCIS BORGIA, Conf., III class.**  
 Ordinary Office. Mass, p. 1682.
11. **MOTHERHOOD OF OUR LADY, II class.** — Semi-fest. Off.  
 At lesser Hours, hymns n<sup>o</sup> 2 of Sunday; ant. and pss. of day occurring, pp. 279A ff.; the rest of feast, pp. 1683 and 1686; prayer from Mass; at Prime, short lesson of season.  
 Mass, p. 1683. Vesp., p. 1686 (on Sat., com. of Sunday).  
 Compline of Sunday, hymn n<sup>o</sup> 1, p. 266.
13. **ST. EDWARD THE CONFESSOR, King, III class.**  
 Ordinary Office.  
 Mass *Os iústi*, p. 1200; except collect, p. 1687.  
 ¶ Where the feast is **II class**: Semi-festive Office, p. LXXXII.  
 At lesser Hours, ant. and pss. of day occurring, pp. 279A ff.; the rest from Common, p. 1195, except prayer, p. 1687.  
 Vesp. from Common, p. 1195, except prayer (on Sat., com. of Sun.).  
 Compline of Sunday.
14. **ST. CALLISTUS, Pope, M., III class.** — Ordinary Office.  
 Mass p. 1688; common preface.
15. **ST. TERESA, V., III class.** — Ordinary Office.  
 Mass *Dilexísti*, p. 1225; except collect, p. 1689.  
 At Vesp., hymn *Régis supérni*, p. 1688.

16. ST. HEDWIG, Widow, *III class.* — Ordinary Office.  
Mass *Cognóvi*, p. 1239; except collect, p. 1689.
17. ST. MARGARET MARY ALACOQUE, V., *III class.*  
Ordinary Office. Mass, p. 1689.

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On the last Sunday but one of October (or another chosen by the Bishop as "Missions Sunday"), at all Masses, the prayers for the Propagation of the Faith, pp. 1293 ff., are added to the prayers of the day, under one conclusion; except when a I class feast of Our Lord is being kept.

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18. ST. LUKE, Ev., *II class.* — Semi-festive Office.  
At lesser Hours, ant. and pss. of day occurring, pp. 279A ff.; the rest from Common, pp. 1112-1113, except prayer, p. 1692; at Prime, short lesson of season.  
Mass, p. 1692.  
Vesp. from Common, p. 1114, prayer, p. 1692 (on Sat., com. of Sunday). Compline of Sunday.
19. ST. PETER OF ALCANTARA, Conf., *III class.*  
Ordinary Office. Mass, p. 1693.
20. ST. JOHN CANTIUS, Conf., *III class.* — Ordinary Office.  
Mass, p. 1693. At Vesp., hymn, p. 1697.
21. Mass of feria (or St. Hilarion, Abbot : *Os iústi*, p. 1206; if conventual, com. of St. Ursula and Companions, p. 1698; or Mass of St. Ursula : *Loquébar*, p. 1215, prayers, p. 1698).
23. ST. ANTHONY MARY CLARET, Bp. Conf., *III class.*  
Ordinary Office. Mass, p. 1698.
24. ST. RAPHAEL THE ARCHANGEL, *III class.* — Ord. Off.  
Mass, p. 1699, no Creed. Vesp., p. 1701.
25. Mass of feria (or SS. Chrysanthus and Daria, MM., *Intret*, p. 1162; prayers, p. 1719; epistle and gospel not in *Liber Usualis*).
26. Mass of feria (or St. Evaristus, Pope, M. : *Si diligis me*, p. 1122<sup>1</sup>; common preface).
28. SS. SIMON and JUDE, App., *II class.* — Semi-festive Office.  
At lesser Hours, ant. and pss. of day occurring, pp. 279A ff.; the rest from Common, p. 1114; prayer from Mass.  
Mass, p. 1719. Vesp. from Common, p. 1114, except prayer.  
Compline of Sunday.



**THE LAST SUNDAY OF OCTOBER: FEAST OF CHRIST THE KING, I class.** — Festive Office.

All as *pp.* 1704-1718, except the following :

Sunday is not com. either in the Office or at Mass, and its gospel is not read at the end of Mass.

At Compline, hymn n<sup>o</sup> 2, *p.* 267, with that doxology.

At lesser Hours, hymns n<sup>o</sup> 2 of Sunday; at Prime, short lesson of season.

When Oct. 31 is Sunday, Vesp. of Christ the King, with com. of All Saints : ant. *Angeli*, *p.* 1721; *V.* *Laetámini*, simple melody, *p.* 1721; prayer *Omnipotens*, *p.* 1725.

**FEASTS OF NOVEMBER**

1. **FEAST OF ALL SAINTS, I class.** — Festive Office.

All as *pp.* 1721 ff., except the following :

At both Vesp., at Lauds and at Mass, com. of Sun., if it occurs.

At Prime, short lesson of season.

Although Vespers [and Compline of the Dead have been transferred to Nov. 2, yet, where there is a demand, Vesp. of the Dead may be sung after those of All Saints as formerly, *p.* 1741.

2. **COMMEMORATION OF ALL THE FAITHFUL DEPARTED (All Souls Day), I class.** All as *pp.* 1732-1745.

If Nov. 2 is Sunday, Office and Mass are transferred to Monday.

If Nov. 3 is Sunday or a I class feast, the Office of Nov. 2 ends with None.

On All Souls Day, if there is a Mass of burial, the first Mass of the day is said with prayers for the burial of the person in question. But if the first Mass has already been said in the Office of the day, then the second is said at the burial, or if necessary the third.

4. **ST. CHARLES BORROMEEO, Bp. Conf., III class.** — Ord. Off. Mass, *p.* 1745 (if conventual, com. of MM.).

8. **Mass of feria (or the Four Crowned Martyrs : Intret, p. 1162, prayers, p. 1745).**

On Sat., I Vesp. of following, *p.* 1241, without com. of Sunday; Compline of Sunday.

9. **DEDICATION OF ARCH-BASILICA OF OUR SAVIOUR, II class.** — Semi-festive Office. Feast of Our Lord.

Lauds from Common, *p.* 1242, without com. of Sunday.

At lesser Hours, ant. and pss. of day occurring; the rest from Common, *pp.* 1244-1246; prayer, *p.* 1249; at Prime, short lesson of season.

- Mass, *p.* 1250 (if conventual, com. of St. Theodore, M.); common preface.  
 On Sunday, no com. of M. or Sunday; preface of B. Trinity.  
 Vesp., *p.* 1246 (no com. of Sunday occurring).  
 Compline of Sunday.
10. ST. ANDREW AVELLINO, Conf., *III class.* — Ord. Office.  
 Mass, *p.* 1746 (if conventual, com. of MM.).
11. ST. MARTIN, Bp. Conf., *III class.* — Ordinary Office.  
 At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.;  
 the rest from Common, *pp.* 1174-1175; prayer, *p.* 1747.  
 Mass, *p.* 1747 (if conventual, com. of M.).  
 Vesp. from Proper, *p.* 1748. At Compline, ant. and pss. of day  
 occurring.
- ¶ Where the feast is **II class** : all as above, but Compline of Sunday.  
 ¶ Where the feast is **I class** : Festive Office as follows : all as  
*pp.* 1746 ff.  
 At lesser Hours, ants. 1, 2, 3, and 5 of Vesp. with pss. of Sunday  
 (at Prime, n<sup>o</sup> III).  
 At Mass, no com. of M.; Creed is said. Vespers from Proper,  
*p.* 1748.  
 Compline of Sunday on both days.  
 At both Vesp. and all Masses, com. of Sunday if it occurs.
12. ST. MARTIN I, Pope, M., *III class.* — Ordinary Office.  
 Mass *Si diligis me*, *p.* 1122<sup>1</sup>; common preface.
13. ST. DIDACUS, Conf., *III class.* — Ordinary Office.  
 Mass *Iustus*, *p.* 1204; except collect, *p.* 1751.
14. ST. JOSAPHAT, Bp. M., *III class.*  
 Ordinary Office. Mass, *p.* 1751.
15. ST. ALBERT THE GREAT, Bp. Conf. Doct., *III class.*  
 Ordinary Office. Mass, *p.* 1752, no Creed.
16. ST. GERTRUDE, V., *III class.* — Ord. Off. Mass, *p.* 1753.
17. ST. GREGORY THE WONDER-WORKER, Bp. Conf.,  
*III class.* — Ordinary Office.  
 Mass *Státuit*, *p.* 1182; except gospel, not in *Liber Usualis*.
18. DEDICATION OF THE BASILICAS OF ST. PETER AND  
 ST. PAUL, *III class.* — Ordinary Office.  
 At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.;  
 the rest from Common, *pp.* 1244 ff.

- Mass from Common, *p.* 1250; no Creed.  
 At Vesp. ants. and pss. of day occurring, *pp.* 280 ff.; the rest from Common, *p.* 1246.  
 At Compline, ant. and pss. of day occurring, *pp.* 283 ff.
19. ST. ELIZABETH, Widow, *III class.*  
 Ordinary Office. Mass, *p.* 1753 (if conventual, com. of M.).
20. ST. FELIX OF VALOIS, Conf., *III class.*  
 Ordinary Office. Mass, *p.* 1753.
21. PRESENTATION OF OUR LADY, *III class.* — Ord. Office.  
 At lesser Hours, hymns n<sup>o</sup> 1 of Sunday; ant. and pss. of day occurring, *pp.* 279A ff.; the rest from Common, *pp.* 1255-1257; prayer proper, *p.* 1754; at Prime, short lesson of season.  
 Mass, *p.* 1754, no Creed.  
 At Vesp., ants. and pss. of day occurring, *pp.* 280 ff.; the rest from Common, *p.* 1259; prayer, *p.* 1754.  
 At Compline, ant. and pss. of day occurring, *pp.* 283 ff.; hymn n<sup>o</sup> 1, *p.* 266.
22. ST. CECILIA, V. M., *III class.* — Ordinary Office.  
 At lesser Hours, ant. and pss. of day occurring, *pp.* 279A ff.; the rest from Common of Virgins, *p.* 1210; prayer, *p.* 1755.  
 Proper Mass, *p.* 1755 and Vespers, *p.* 1756.  
 Compline of day occurring.
23. ST. CLEMENT I, Pope, M., *III class.* — Ordinary Office.  
 At lesser hours, ant. and pss. of day occurring; the rest from Common of one Martyr, *p.* 1124; prayer, *p.* 1759.  
 Mass, *p.* 1758 (if conventual, com. of St. Felicity).  
 Vesp. proper, *p.* 1760. Compline of day occurring.
24. ST. JOHN OF THE CROSS, Conf. Doct., *III class.* — Ord. Off.  
 Mass, *p.* 1761, no Creed (if conventual, com. of M.).
25. ST. CATHERINE, V. M., *III class.*  
 Ordinary Office. Mass, *p.* 1762.
26. ST. SYLVESTER, Abbot, *III class.* — Ordinary Office.  
 Mass, *p.* 1762 (if conventual, com. of M.).
29. Mass of feria (or St. Saturninus, M. : *Laetábitur*, *p.* 1138; prayers, *p.* 1303).

## TIMES WHEN THE USE OF MUSICAL INSTRUMENTS IS FORBIDDEN

(Instruction of the S. Congregation of Rites, 3 Sept. 1958, concerning sacred music and the liturgy, chap. 3, n<sup>o</sup> 4, F.).

1. Since organ music, and still more that of other instruments, constitutes an *adornment* of the liturgy, the use of these instruments must accord with the degree of rejoicing that belongs to each day and to each liturgical season.

2. Consequently, the music of the organ, and every other musical instrument, is forbidden in all liturgical actions, except Benediction of the B. Sacrament :

a) During the season of Advent; that is from I Vespers of the I Sunday of Advent until None of Christmas Eve.

b) During Lent and Passiontide; that is, from Matins of Ash Wednesday until *Glória in excelsis* of the Mass of the Easter Vigil.

c) On the Ember ferias and Saturday of September, if their Office and Mass are being said.

d) At the whole Office and Masses of the Dead.

3. Further, the music of instruments other than the organ is forbidden on Septuagesima, Sexagesima and Quinquagesima Sundays and the ferias that follow them.

4. There are the following exceptions to the above prohibitions :

a) The music of the organ and other instruments is allowed on feasts of obligation and holidays (except Sundays), as well as on the feast of the principal patron of the place, of the titular or dedication anniversary of the particular church, or of the founder of the religious congregation; or if some extraordinary solemnity is being kept.

b) The music of the organ only, or the harmonium, is allowed on the III Sunday of Advent and the IV Sunday of Lent; and on Maundy Thursday at the Mass of the Holy Oils, and from the beginning of the evening Mass "*in cena Domini*" until the end of *Glória in excelsis*.

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c) The music of the organ or harmonium is also allowed at Mass and Vespers solely to support the singing.

The local Ordinaries can regulate the details of these prohibitions or permissions, having regard to approved customs of the place or country.

5. During the whole *Triduum sacrum*, that is, from midnight preceding Maundy Thursday until *Glória in excélsis Déo* of the Easter Vigil, the organ and harmonium must remain absolutely silent; they must not even be used to support the singing; apart from the exceptions given above, 4 b).

The music of organ and harmonium is equally forbidden during the *Triduum sacrum*, with no exception and notwithstanding any contrary custom, in any devotional exercises.

6. Parish priests, and others whom it concerns, should not fail fully to explain to the people the reason for this liturgical silence.

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