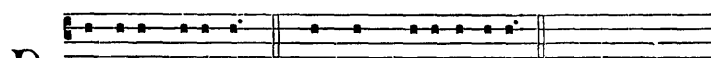


## THE COMMON TONES OF THE MASS.

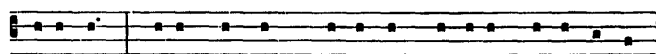
### Tones for the Prayers.

#### 1. Festal Tone.

*This tone is used for Sundays and Feasts.*



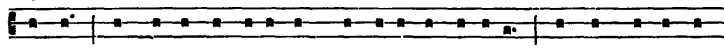
**D** Ominus vobiscum. R̄. Et cum sp̄-ri-tu tú-o.



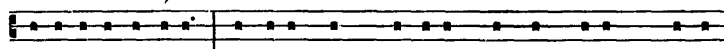
**O** -rémus. Pr̄ces nóstras, quaésumus Dómine, cleméter ex-

*f Metrum.*

*f Flex.*



áudi : atque a peccató-rum víncu-lis abso-lútos, ab ómni nos ad-



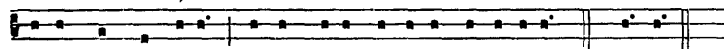
versi-tá-te custódi. Per [e-úmdem] Dóminum nóstrum Jésum Christum

*f Flex.*

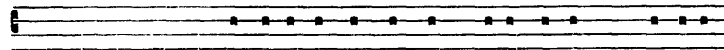


Fí-li-um tú-um : qui técum vívit et régnat in uni-táte [e-júsdem] Sp̄-

*f Metrum.*

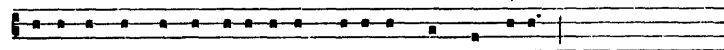


ri-tus Sánc-ti Dé-us : per ómni-a saé-cu-la saecu-lórum. R̄. Amen.

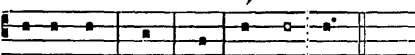
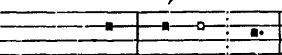


*Another conclusion :* Qui ví-vis et régnas cum Dé-o Pátre [*or* Qui técum

*f Metrum.*



ví-vit et régnat] in uni-tá-te Sp̄-ri-tus Sánc-ti Dé-us, etc.

Examples of the Metrum. <sup>1</sup>	Examples of the Flex.
	
pi- e- tá- te pro- sé-que- re. mo-ri-én- do con- fés-si sunt. (A). or : con- fés-si sunt. (B).	per- cé-pi- mus. quae ré-cta sunt.

*In the body of the Prayer, the metrum comes first, then the flex. In the conclusion, the opposite takes place. As a general rule, the metrum in the Prayer occurs at the colon; the flex at the semi-colon, or, if there is no semi-colon, at the first comma which follows the metrum when the sense allows this being done.*

*Attention is drawn to the fact that the words *Jésum Christum Filium túm.* by which a prayer sometimes ends, (e. g. on the Feast and on the Octave of St. Stephen) form part of the body of the Prayer itself. The conclusion therefore begins at the words *Qui técum.**

**2. Ferial Tone.**

*A) On Ferias, at Votive Masses which are not solemn, and at Masses for the Dead, the Prayers are sung in the ferial tone, that is recto tono from beginning to end, with only a slight pause in those places where the metrum and the flex would have been used in the festal tone, and again at the ending.*

*B) However, there is another ferial tone which is used for the Prayers of the Litanies and of the Aspersion, and of other ceremonies of the same kind, such as the Washing of the feet, the Blessing of candles, of ashes, and of palms.*

*This second ferial tone is the same as the first ferial tone, except that, at the end of the Prayer and at the end of the conclusion, the voice is lowered a third — a minor third — for the flex.*

*The Prayers which precede the Mass of the Paschal Vigil, and the Prayers of the Blessing of the Fonts are sung in the first ferial tone.*

*The Prayers which are preceded by *Flectámus génu-a.* are also sung in the first ferial tone.*

*The Priest :*    *The Deacon :*            *The Sub-Deacon :*



Orémus. Flectámus génu-a. Levá-te. Praésta...

*The second ferial tone may be used for the Prayer *Super pópulum.* which is said in Lent after the admonition :*



Humi-li-á-te cápi-ta véstra Dé-o.

<sup>1</sup> In accordance with the decree of the Sacred Congregation of Rites, dated July 8th 1912, if a monosyllable or a Hebrew word occur in the Lessons or Versicles, or at the mediant of the psalms, it is permissible to modify the ending (B) or to keep the ordinary modulation (A).

## Ancient Tones ad libitum.

## a) Solemn Tone.

All the Prayers of the Mass (except the Prayer Super pópulum) may be sung in this tone without distinction as to festal or ferial rite.

**D** Ominus vobíscum. [Pax vó-bis.] R̄. Et cum spí-ri-tu tú-o.

**O** -ré-mus. Ma-jestá-tem tú-am Dómine supplí-ci-ter exorá-mus :

ut sicut Ecclé-si-ae tú-ae be-átus André-as Apósto-lus éxsti-tit prae-

di-cátor et réctor; i-ta apud te sit pro nó-bis perpé-tu-us intercés-sor.

Per Dó-minum nó-strum Jé-sum Chri-stum Fí-li-um tú-um : qui té-cum

ví-vit et regnat in uni-tá-te Spí-ri-tus Sán-cti Dé-us, per ó-mni-a sae-

cu-la saecu-ló-rum. R̄. Amen. *Another conclusion:* Qui ví-vis et ré-gnas

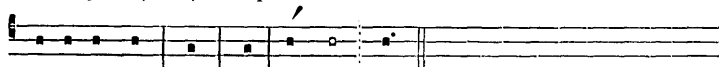
cum Dé-o Pátre [or Qui té-cum ví-vit et ré-gnat] in uni-tá-te Spí-ri-tus

Sán-cti Dé-us, etc.

*Examples of the Flex.*

pré-ci-bus nó-stris ac-cóm-mo-da.  
 af-flí-gi-mur.  
 con-fés-si sunt. (A).  
 or : con-fés-si sunt. (B).

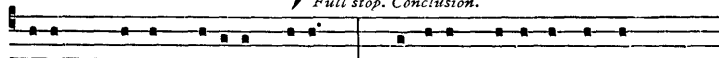
## Examples of the full stop



ve-tústa sér- vi- tus té- net.  
 pérfru- i lae- tí- ti- a.  
 or : di- gná- tus es. (A).  
 es. (B).

## Prayer of St. Stephen.

Full stop. Conclusion.



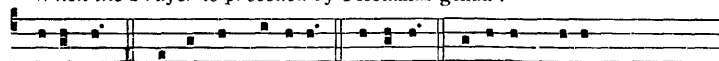
Jésus Christum Fí-li-um tú-um. Qui técum ví-vit et régnat...

In this tone, the Prayer has only the flex, which occurs at the end of the first sub-division.

After the flex, as after any pause, the first syllable of the following word starts a tone lower than the dominant.

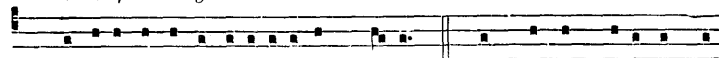
If the Prayer is longer than usual (as, for instance, the Prayers *A cunctis*, and *Omnipotens sempitérne Dénus*) the formula of the full stop may be repeated on condition that it be preceded each time by a flex.

When the Prayer is preceded by *Flectámus génu-a* :

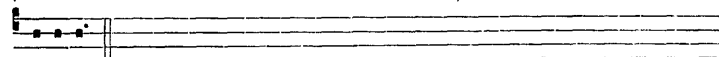


Orémus. Flectámus génu-a. Levá-te. Pópu-lum tú-um...

(When the  $\Psi$ . *Dóminus vobíscum*. has to be replaced by the  $\Psi$ . *Dómine exáudi*. the following is used :



$\Psi$ . *Dómine exáudi ora-ti-ónem mé- am. R̄. Et clámor mé-us ad te*

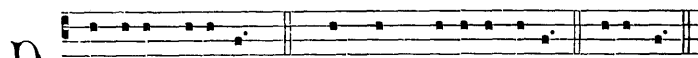


véni- at.)

## b) Simple Tone.

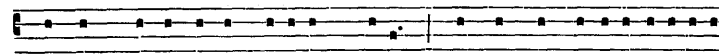
This tone is used for the Prayers of the Aspersión, of the Blessings, of the Litanies, and for other Prayers of the same kind, except those which are preceded by *Flectámus génu-a*.

If this simple tone be adopted, it is used also for the Prayer *Super pópulum*, after the admonition *Humiliáte cápita véstra*. (as on p. 99).

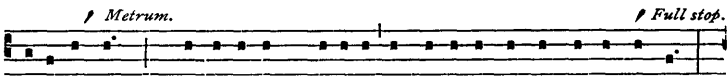


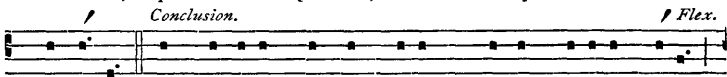
D Ominus vobíscum. R̄. Et cum spí-ri-tu tú-o. Orémus.

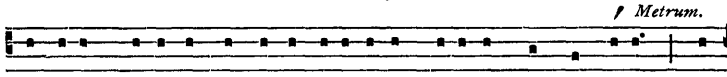
Flex.




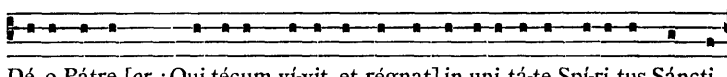
Praésta, quaésumus omnípotens Dé-us : † ut semper ra-ti-onabí-li-a

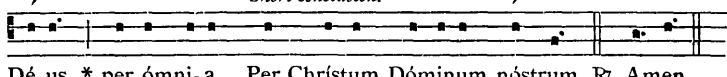

  
 medi-tantes, \* quae tí-bi sunt plá-ci-ta, et díctis exsequámur et fáctis.


  
 or : et fáctis. Per Dóminum nóstrum Jésum Chrístum Fi-li-um tú-um : †


  
 qui técum ví-vit et régnat in uni-tá-te Spí-ri-tus Sáncti Dé-us, \* per



  
 ómni-a saécu-la saecu-lórum. R̄. Amen. Qui ví-vis et régnas cum


  
 Dé-o Pátre [or : Qui técum ví-vit et régnat] in uni-tá-te Spí-ri-tus Sáncti

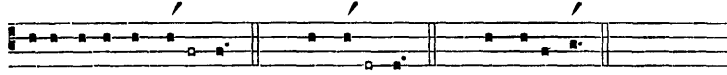

  
 Dé-us, \* per ómni-a... Per Chrístum Dóminum nóstrum. R̄. Amen.

Examples of the Flex.

Examples of the Metrum.


  
 concéde lae- tí- ti- am. subsí- di- a cón-fe- rat.  
 con-fés-sí sunt. praé-sta quaésu- mus.  
 di- gnátus es. (A). ad pro- te- gén-dum nos. (A).  
 or : di- gnátus es. (B). or : prote- gén- dum nos. (B).

When the Prayer ends with a monosyllable


  
 redí-me-re dignátus es. or : dignátus es. or : dignátus es.

As a general rule, the flex is made at the first sub-division; it is, however, omitted if the Prayer is very short. The metrum, on the other hand, is never omitted.

### Tone for the Prophecy.

Title.
 


 Ecti-o I-sa-í-ae prophé-tae. Haec dí-cit Dóminus Dé-us : Dí-

/ Flex.

ci-te ff-li-ae Si-on : Ecce Salvá-tor tú-us vénit : ecce mérces é-jus

/ Full stop.

cum é- o. Quis est iste, qui vénit de Edom, tinctis véstibus de

Interrogation.

Bosra?... láudem Dómi-ni super ómnibus quae réddi-dit nóbis Dómi-

Final formula.

nus Dé-us nóster. Dóminus omnípot-ens, id est tránsi-tus Dómi-ni.

Before the Canticle of Moses and that of the Three Children, the ending is as follows :

et ad finem usque complé-vit : in fornáce di-céntes :

Examples of the flex in the case of a monosyllable or of a Hebrew word.

A	/	B	
ve-ní- te	ad	me.	or : {
Dé- i	pro- pter	vos.	
in Je- rú- sa- lem.			
Spi- ri- tus		est.	
ve-ní- te	ad	me.	
Dé- i	pro- pter	vos.	
Je- rú- sa- lem.			
Spi- ri- tus		est.	

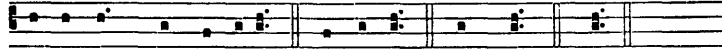
Examples of the full stop in the case of a monosyllable or of a Hebrew word.

A	/	B	
ví- num et	lac.		or : {
Dómi- nus lo- cú- tus est.			
dó- mu- i	Já- cob.		
é- jus Em- má- nu- el.			
Dó- mi- nus est.			
ví- num et	lac.		
lo- cú- tus est.			
dó- mu- i	Já- cob.		
Em- má- nu- el.			
Dó- mi- nus est.			

The flex is made towards the middle of each sentence ; it is omitted only if the sentence is very short. In the longer sentences, the flex may be repeated several times if the sense allows this being done. The metrum does not occur in this tone.

The flex is made by lowering the voice on the last syllable only, even if the penultimate syllable be not accented. At the full stop, the voice is lowered on the penultimate syllable, if this be short.

*The interrogation has only one modulation : that which has already been indicated for the Prophecy. It is the same for the Epistle, the Gospel, and the Lessons. Very short interrogative sentences are sung as follows :*



respóndit : Quid vis fi-li? Quamóbrem? Sed quid? Quae?

*However, the interrogatory formula must never be used at the end, unless the Tu autem. is to follow. If an interrogation occurs at the end of the text to which the Tu autem. is not to be added, the ordinary cadential formula must be used.*

### Tone for the Epistle.

*The Epistle is said recto tono. in an even, well-sustained voice without modulation, but the interrogation is made in the ordinary way, as in the tone for the Prophecy.*

*The second tone, as indicated below, may be used ad libitum. It was formerly in common use.*

Title. Metrum.

**L** Ecti-o Epí-stolae be-á-ti Páuli Apósto-li ad Romá-nos.

*Metrum.*

ad Co-rínthi-os. ad Gá-latas. ad Tí-tum. Lécti-o líbri Apocalý-

psis be-á-ti Jo-ánnis Apósto-li.

*In the Titles, the metrum is used only for the Epistles of St. Paul and for the Apocalypse as marked above.*

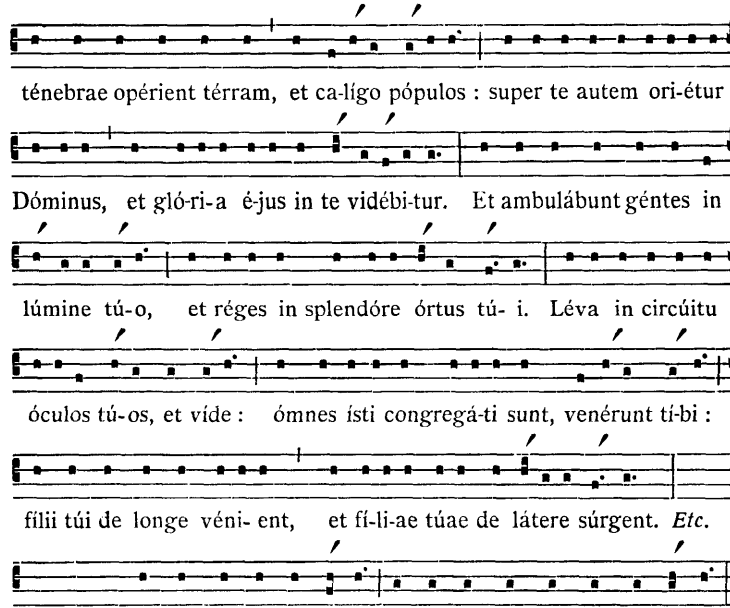
**L** Ecti-o Actu-um Apostoló-rum. In di-ébus íllis : Pétrus...

*The words In diébus illis. at the beginning of the text, are always sung as above.*

Lécti-o I-sa-í-ae Prophé-tae. Súрге, illumináre Jerúsa-lem : qui-a

*Metrum.* *Full stop.*

vénit lúmen tú-um : et gló-ri-a Dómi-ni super te órta est. Qui-a ecce



tenebrae operient terram, et caligo populos : super te autem ori-etur  
 Dominus, et glori-a ejus in te videbi-tur. Et ambulabunt gentes in  
 lumine tú-o, et reges in splendore ortus tu- i. Léva in circúitu  
 oculos tú-os, et vide : ómnes ísti congregá-ti sunt, venérunt tí-bi :  
 filii túi de longe véni- ent, et fí-li-ae túae de látere súrgent. Etc.

Conclusion: áurum et thus deferéntes, et láudem Dómino annuntiántes.

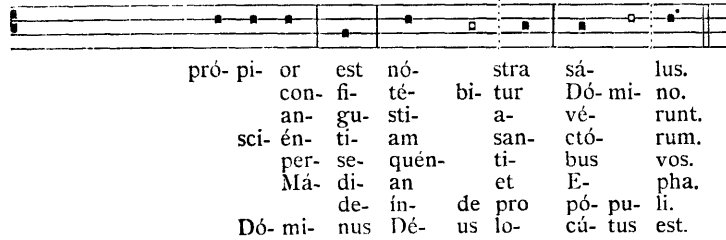
*This conclusion is made with two accents, between which there should be a certain distance, the first accent being modulated before the last phrase of the sentence, or before the last words which have a complete sense in themselves.*

*This tone has the metrum and the full stop; the interrogation is made as for the Prophecy (p. 103). No inflexion is made at words introducing a quotation. In long sentences, the metrum may be repeated once or several times, if the meaning allow this, for the metrum may only occur where there is a certain completion in the sense. On the other hand, if the text is very short, or if the sense does not allow it, the metrum is omitted altogether.*

*There is no special rule for monosyllables and Hebrew words.*

*The ending has its proper modulation even when the text ends with an interrogation.*

Examples of the Metrum.



pró- pi- or est nó- stra sá- lus.  
 con- fi- té- bi- tur Dó- mi- no.  
 an- gu- sti- a- vé- runt.  
 sci- én- ti- am san- ctó- rum.  
 per- se- quén- ti- bus vos.  
 Má- di- an et E- pha.  
 de- ín- de pro pó- pu- li.  
 Dó- mi- nus Dé- us lo- cá- tus est.



*Examples of the full stop.*

indu- á- mur ár- ma lú- cis.  
 in- ter- fi- ci- et im- pi- um.  
 ap- pro- pin- quá- bit.  
 gló- ri- a cae- lé- sti.  
 di- li- gén- ti- bus se.  
 re- sur- ré- xit a mór- tu- is.  
 su- per te ór- ta est.

*Examples of the Conclusion.*

re- pro- bá- re má- lum et e- li- ge- re bó- num.  
 sed in- du- í- mi- ni Dóminum Jésum Chri- stum.  
 ó- mni- bus dí- é- bus... consummationem sae- cu- li.  
 A { a- bun- dé- tis in spe... Spíritus sán- cti.  
 í- dem í- pse es... non de- fi- ci- ent.  
 in Chri- sto Jé- su Dómino nó- stro.  
 B { in spe..... Spíritus sán- cti.  
 í- pse es..... non de- fi- ci- ent.  
 in Chri- sto Jé- su Dómino nó- stro.

*Monosyllabic or Hebrew ending :*

qui- a non sunt.  
 sors il- ló- rum est.  
 peténti- bus se.  
 Mel- chí- se- dech.  
 in saecla. A- men.

or : { qui- a non sunt.  
 illórum est.  
 peténtibus se.  
 Melchise- dech.  
 A- men.

Tone for the Gospel.

**D** Ominus vobiscum. R̄. Et cum spí-ri-tu tú-o. Sequénti-a sán-  
*Full stop.*  
 cti Evangé- lí- i secúndum Matthaé-um. R̄. Gló- ri- a tí- bi Dómine.  
 In illo témpore : Dixit Jésum discípu- lis sú- is : Vos éstis sal térrae.

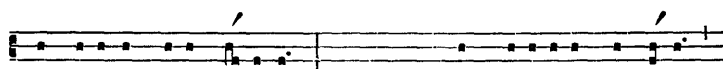
Quod si sal evanú-e-rit, in quo sa-li-étur? Ad nihilum válet ultra, nisi  
 ut mittátur foras, et conculcétur ab homínibus... *Conclusion* : Qui au-  
 tem féce-rit et docú-e-rit, hic mágnus vocábi-tur in régno caeló-rum.

*This tone has only the full stop, which is made by lowering the voice on the fourth syllable before the end of the sentence. The interrogation is made in the usual way (p. 103), unless it occurs at the ending (see p. 104).*

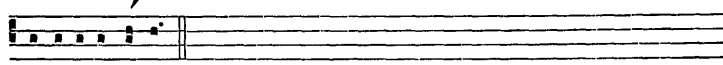
*The modulation of the final ending or conclusion begins on the second last accent.*

## Another Tone ad libitum.

**D** Ominus vobíscum. R̄. Et cum spí-ri-tu tú-o. Sequénti-a sán-  
*Metrum.* *Full stop.*  
 cti Evangé-li-i secúndum Jo-ánnem. R̄. Gló-ri-a tí-bi Dómine.  
 In illo témpore : Núpti-ae fáctae sunt in Cána Ga-liláeae, et érat  
 Má-ter Jésu i-bi. Vocátus est autem et Jésus, et discípu-li é-jus ad  
 núpti-as. Et de-fi-ci-énte víno, díxit Má-ter Jésu ad é-um : Vínum  
 non há-bent. Et dí-xit é-i Jésus : Quid míhi et tí-bi est, mú-li-er?  
 Nondum vénit hóra mé-a. Dí-xit Má-ter é-jus mi-nístris : Quodcúm-



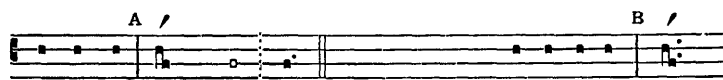
que díxe-rit vóbis, fá-ci-te... *Conclusion* : et credidérunt in é-um



discípu-li é-jus.

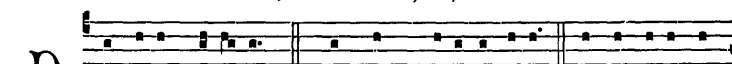
*The words In illo tempore. at the beginning of the text are always sung as indicated in the foregoing example.*

*The metrum, the interrogation, and the conclusion are sung as in the Epistle. Monosyllabic or Hebrew endings are sung as follows :*



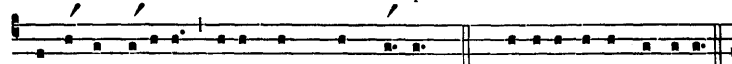
nésci- úngerent	o Jé- non fá- Is- re-	vos. sum. sum. cta sunt. ra- spón-dit : Non.	or :	nésci- úngerent	o Jé- non fá- Is- respón-	vos. sum. sum. cta sunt. ra- dit : Non.
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*There is still another tone, more ancient, as follows .*

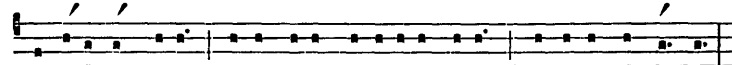


**D** Ominus vobíscum. R̄. Et cum spí-ri-tu tú-o. Sequénti-a sán-

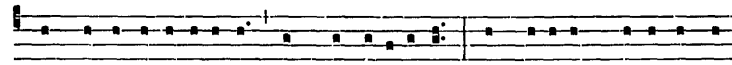
*Metrum.* *Full stop.*



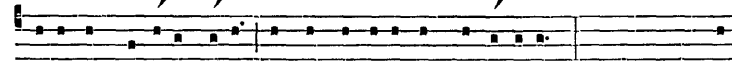
cti Evangé-li- i secúndum Matthaé-um. R̄. Gló-ri-a tí-bi Dómine.



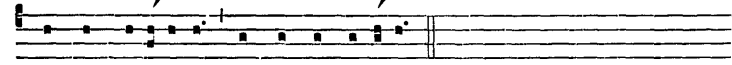
In illo témpore : Dí-xit Jésus discípu lis sú- is . Vos éstis sal térrae.



Quod si sal evanú-e-rit, in quo sa-li-é-tur? Ad níhi-lum vá-let ultra,


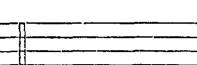


ni-si ut mittátur foras, et conculcétur ab homí-nibus... *Conclusion* : hic




mágnus vocábi-tur in régnc caelórum.


*Except for the full stop, which is modulated as has just been shown, the formulas of this tone resemble those of the preceding tone, but the intervals are different. With monosyllables or Hebrew words, the full stop is as follows :*


A /	B /									
										
nésci- o vos. quibus dátum est. tribus Is-ra- el. non fú-it sic.	or : { <table border="0" style="display: inline-table; vertical-align: middle;"> <tr> <td style="padding-right: 5px;">nésci- o vos.</td> <td rowspan="4" style="font-size: 2em; vertical-align: middle;">}</td> <td rowspan="4" style="padding-left: 5px;">nésci- o vos.</td> </tr> <tr> <td>quibus dá- tum est.</td> <td>quibus dá- tum est.</td> </tr> <tr> <td>tribus Is- ra- el.</td> <td>tribus Is- ra- el.</td> </tr> <tr> <td>non fú- it sic.</td> <td>non fú- it sic.</td> </tr> </table>	nésci- o vos.	}	nésci- o vos.	quibus dá- tum est.	quibus dá- tum est.	tribus Is- ra- el.	tribus Is- ra- el.	non fú- it sic.	non fú- it sic.
nésci- o vos.	}	nésci- o vos.								
quibus dá- tum est.					quibus dá- tum est.					
tribus Is- ra- el.					tribus Is- ra- el.					
non fú- it sic.			non fú- it sic.							


Tone for the Prefaces.

1. Solemn Tone.

**P**  ER ómni- a saécu-la saecu-ló-rum. R̄. Amen. V̄. Dóminus vo-

 biscum. R̄. Et cum spí-ri-tu tú- o. V̄. Sursum córda. R̄. Habémus ad

 Dóminum. V̄. Grá-ti- as agámus Dómino Dé-o nóstro. R̄. Dignum

 et jústum est.

2. Ferial Tone.

**P**  ER ómni- a saécu-la saecu-ló-rum. R̄. Amen. V̄. Dóminus vo-

 biscum. R̄. Et cum spí-ri-tu tú-o. V̄. Sursum córda. R̄. Habémus ad

 Dóminum. V̄. Grá-ti- as agámus Dómino Dé-o nóstro. R̄. Dignum

 et jústum est.

## 3. Most solemn Tone.

**P** ER ómni-a saécula saecu-ló-rum. R̄. Amen. V̄. Dóminus vo-  
 b́iscum. R̄. Et cum spí-ri-tu tú-o. V̄. Súrsum córda. R̄. Habémus ad  
 Dóminum. V̄. Grá-ti- as agámus Dómino Dé-o nóstro. R̄. Dignum  
 et jústum est.

## Ad the "Pater noster."

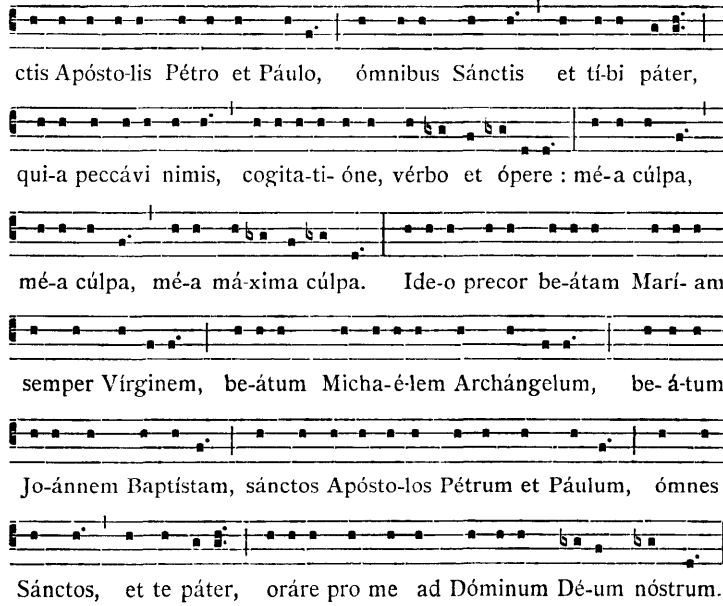
**P** ER ómni-a saécula saecu-ló-rum. R̄. Amen. V̄. Et ne nos  
 indúcas in tenta-ti- ó-nem. R̄. Sed líbera nos a má-lo.

## Before the "Agnus Dei."

**P** ER ómni-a saécula saecu-ló-rum. R̄. Amen. V̄. Pax † Dómi-  
 ni sit † semper vobis- † cum. R̄. Et cum spí-ri-tu tú-o.

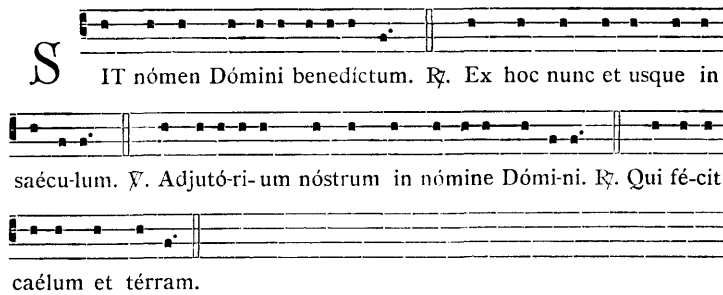
## Tone for the "Confiteor" for Pontifical Masses.

**C** Onfí-te-or Dé-o omnipoténti, be-átae Marí-ae semper Vír-  
 gini, be-áto Micha-é-li Archángelo, be-á-to Jo-ánni Baptistae, sán-

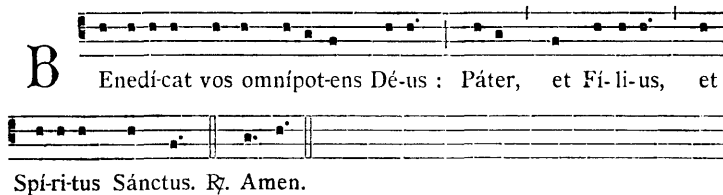


ctis Apóstolis Pétro et Páulo, ómnibus Sánctis et tí-bi páter,  
 qui-a peccávi nimis, cogita-ti-óne, vérbo et ópere : mé-a cúlpa,  
 mé-a cúlpa, mé-a má-xima cúlpa. Ide-o precor be-átam Marí-am  
 semper Virgínem, be-átum Micha-é-lem Archángelum, be-átum  
 Jo-ánnem Baptístam, sánctos Apósto-los Pétrum et Páulum, ómnes  
 Sánctos, et te páter, oráre pro me ad Dóminum Dé-um nóstrum.

## At the Pontifical Blessing.



**S** IT nómen Dómini benedíctum. R̄. Ex hoc nunc et usque in  
 saécu-lum. V̄. Adjutó-ri-um nóstrum in nómine Dómi-ni. R̄. Qui fé-cit  
 caélum et térram.



**B** Enedícat vos omnípot-ens Dé-us : Páter, et Fí-li-us, et  
 Spí-ri-tus Sánctus. R̄. Amen.