

The Kyrial

or

Ordinary of the Mass

with the

Plainsong Melodies Edited and Adapted to the English Words

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Canon of Fond du lac

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Published by The H. GU. Gray Company Reto York 1933

PREFACE

NE of the chief practical results of the Plainsong renaissance initiated about the middle of the Nineteenth century has been the restoration of the beautiful ancient melodies for the Ordinary of the Mass. Adequate published editions of this music began just fifty years ago. The first was the Liber Gradualis of Solesmes, the fruit of Dom Pothier's long preparatory study of ancient manuscripts; it contained seventeen Masses, and was published in 1883. A second edition, with revisions by Dom Mocquereau, appeared in 1895. In 1896, The Plainsong and Mediæval Music Society in England printed its Ordinary of the Mass, containing ten Masses adapted to the English Liturgy. Dr. Peter Wagner published in 1904 a very interesting Kyriale containing thirteen Masses chiefly drawn from ancient Germanic manuscripts. The Dominican Order issued in 1907 its Graduale, containing eight Masses from its own Thirteenth Century sources. And finally, in 1908, as a result of the laudable effort of Pius X of blessed memory for the reform of Church Music, was published the Vatican Kyriale, containing nineteen Masses, with many supplementary settings of individual texts. Besides the English Ordinary mentioned above, several careful adaptations of separate Masses have been made by such scholars as Palmer, Briggs, Goldsmith, and Hughes.

In the preparation of the version herein published, all of these works have been consulted with close analytical scrutiny, besides many ancient manuscripts, and learned studies appearing in the various technical periodicals devoted to Plainsong. The editor's methods of adaptation have been those which he learned in long study under the Solesmes Benedictines; under the Rev'd G. H. Palmer, Mus. Doc., the leading English scholar in this field; and in twenty-five years of assiduous application to the problems involved. Many of the settings have had the test of practical use, and the benefit of revision as a result of this use. It is confidently hoped that

others will also prove serviceable both in Religious Houses and in Parish Churches.

In earlier days, the music of the Ordinary of the Mass, as well as that of the Responses, was sung by both Choir and Congregation. This should still be the case in most Parish Churches; but alas, many of our Congregations do not even sing the Responses, and remain mute spectators at a Sung Mass. This is a grave loss to personal religion, and is most uncatholic.

The American Church has officially set forth, in The Choral Service,* the minimum in which the Congregation should audibly join; consisting of the Responses, the Nicene Creed, and the Lord's Prayer. In this Kyrial is offered the maximum for the use of both Choirs and Congregations. A very few elaborate settings suitable only for the Choir have been included for their intrinsic beauty; but most of the Masses are quite possible for Congregations accustomed to sing. At least ten of the Kyries, with the ensuing Sanctus, Agnus Dei, and Gloria in excelsis, together with all three of the Credo melodies, are now widely known and sung by American Congregations.

The groupings under which these settings have been separately published, and the titles by which they are known (and referred to in *The American Missal*) are mentioned in the Table of Contents. These Masses are still available in Modern Notation, and also in an edition with Organ Accompaniment. Such groupings are purely arbitrary, although often based upon tradition and custom. Single numbers may properly be selected from any of the Masses or from the Additional Settings. The more elaborate melodies should be sung only on Solemn Feasts, or at public Solemn Votive Masses. Separate settings as well as complete Masses may be indicated by number on hymn boards and Choir programs.

It is hoped eventually to publish an Organ Edition of the entire work. But where proper training is available, Plainsong is nearer to its musical perfection without accompaniment. Its light flexible tone and even flowing rhythms are too often impeded and coarsened by a ponderous organ. Study to preserve this lightness and evenness in

* The Choral Service: a Manual for Clergy and Organists. The H. W. Gray Company, N. Y.

your Choir, insisting on pure vowels and carefully enunciated consonants. Avoid dynamic extremes and dramatic effects: but cultivate the natural crescendo and diminuendo of well considered phrases. The pace should be moderate, ranging from M. M. = 116 in Sanctus 5 to M. M. = 152 in Credo 1. Pauses should not be exaggerated: in antiphonal singing they must not break the rhythmical unity of the whole composition. The quarter bar, or pausa minima, is a permission, rather than a direction, to take breath. Singers may often disregard it when they do not lack breath; and in any case, it must not break the rhythm. The half bar and bar mark proportionately longer pauses. The double bar indicates not only the end of a number, but also the point at which the Choir ceases singing, that the precentor may take up the following portion as far as the next asterisk, when the Choir joins again.

The asterisk * indicates the point in each chant at which the full choir, (or half choir in antiphonal pieces) joins the precentor. It is not observed in the repetition of Antiphons.

The clefs and indicate that the lines of the staff on which they are placed are respectively C and F of the natural scale. is sometimes used as a clef as well, and always indicates B flat, either as a clef or as an accidental. If B natural occurs shortly after the latter, it is marked 1. The music may be sung at any desired pitch, to suit the voices used.

The singer should remember that the notes of whatever shape (*,*,*,*,*,*) or *) are of equal length except under the following conditions. A dot added to any note indicates its doubling in length; and the note which precedes the last form given above (* the quilisma) is also doubled in length and firmly accented. The oriscus, *, indicates a soft prolongation of the note which it follows. The apostropha, **, occurring in groups, indicates a repercussion, but may be sung as a short swelling out of the tone followed by a similar diminishing. The lower note of a perpendicular group is sung first (** ** **); the upper of a diagonal one (** ** **). Two adjoining notes on the same line or space, sung to a single syllable, are sung as one note of double length (** **): and when this occurs through the juxtaposition of two groups, the note is well accented (***).

A broad diagonal in a group means two notes corresponding with its upper and lower ends (). Groups containing very small notes do not mean that the small note is shorter, but call attention to the necessity of careful enunciation of consonants (). The guide at the end of each line () indicates what the first note of the next line will be. The mark – over a note or group means a certain firmness and slight retarding of the notes underneath. The mark | over or under a note indicates the rhythm. Fuller information on the Gregorian notation may be sought in A New School of Gregorian Chant, Johner published by Frederick Pustet: to be had of J. Fischer and Brothers, New York.

Kyrie eleison should be precented when sung without accompaniment. It is sung alternately between two sides of the Choir, or between Choir and Cantors (or Choir and Congregation). This antiphonal effect is best secured in a mixed Choir, or in Congregational singing, by alternating men's voices with those of boys and women. The last Kyrie of each set is divided into sections by asterisks. If there be two such sections, the first is sung by those who have begun the Kyrie, the last by all. If there be three sections or more, the antiphonal groups respond alternately till the final section, which is sung by all.

Credo is intoned by the Celebrant, the Choir and Congregation beginning at The Father Almighty. According to ancient English custom, it is sung full throughout; which is preferable to antiphonal changes at the double bars.

Sanctus should be precented only when sung without accompaniment. It is either sung full to the end; or according to the custom in some places, one or more Cantors precent Benedictus, all joining in at Hosanna. When sung to Plainsong, Benedictus qui venit should not be separated from Sanctus in the modern Roman manner, but should go straight on.

Agnus Dei may be sung full throughout; or the opening words may be precented; or the first two repetitions may be sung by alternate groups, all joining in the last.

Gloria in excelsis is precented by the Celebrant, the singers beginning with And on earth peace. When it is sung antiphonally,

which is preferable, the changes take place at the double bars; and all join in from Art most high to the end.

Amen (after the example of the Plainsong and Mediæval Music Society) is set at the close of each Mass to one of the Kyrie melodies, for use when the Blessing is sung, in order to continue the ancient musical correspondence between the beginning and the end of the Mass. This is better preserved by the use of Depart in peace or Let us bless the Lord, according to the day, with the Response Thanks be to God.

These Responses, together with all of the Kyries in Greek, are included in the book. The Greek Kyries have been approved by large majorities in the Convocations of York and Canterbury. Their use is rapidly increasing both in England and in America, and is both musically and ecclesiastically desirable.

The music of the Rite of Asperges, used in many Religious Houses and in some Parish Churches, is included, according to ancient custom.

The completion of a long and exacting labour brings the hope that these lovely and venerable melodies, the exquisite flowering of worship through many centuries, may again bring to a fresh blossoming the praise of God in the hearts of men; as they perennially do in the heart of the editor.

St. Mary's Convent, Peekskill Feast of St. Martin, 1933 WINFRED DOUGLAS

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THE SAINT DUNSTAN EDITION

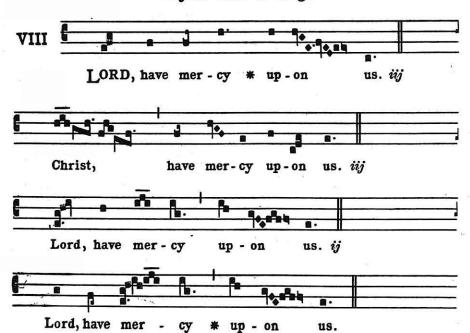
THE KYRIAL

or

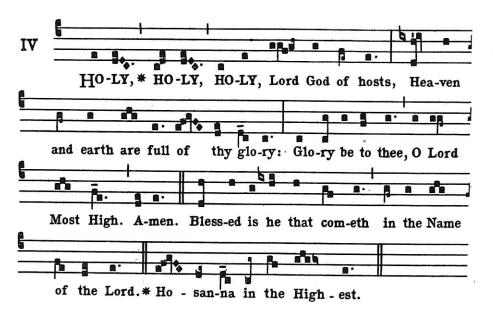
ORDINARY OF THE MASS

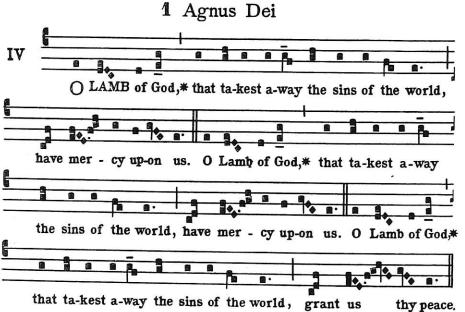


Kyrie Lux et origo

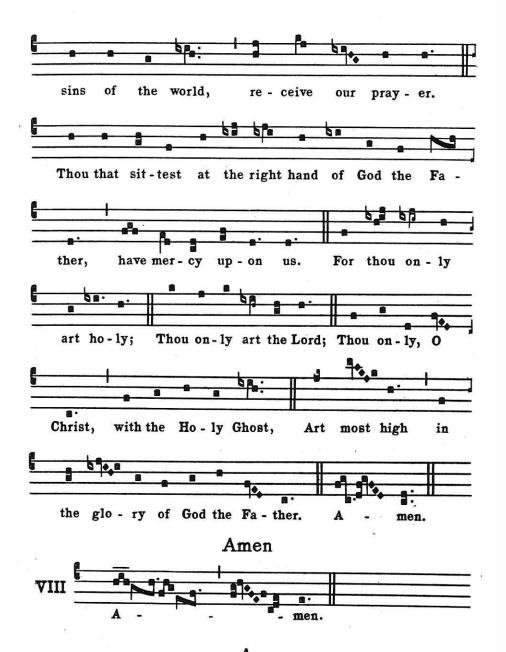


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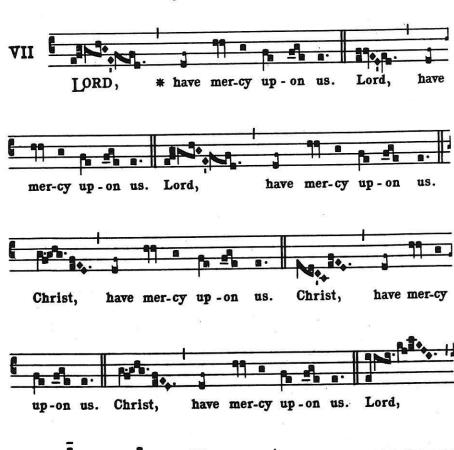






2 On Solemn Feasts

(a) Kyrie Rex Genitor





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In place of the preceding, the following Kyrie may be sung.

(b) Kyrie Magnae Deus potentiae

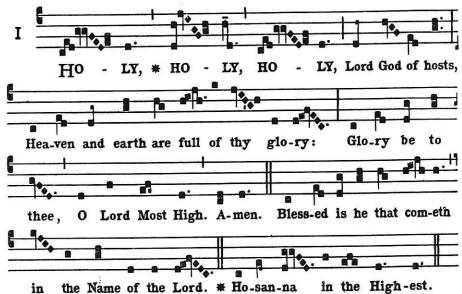


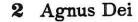


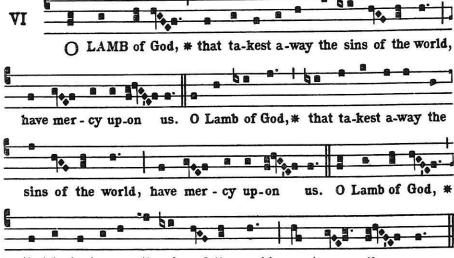




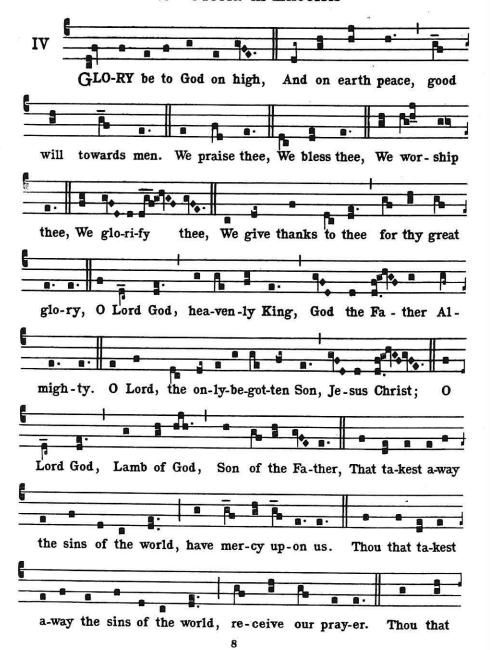
2 Sanctus

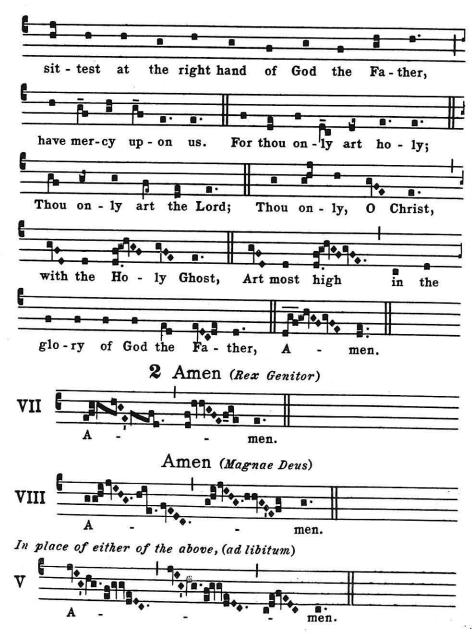






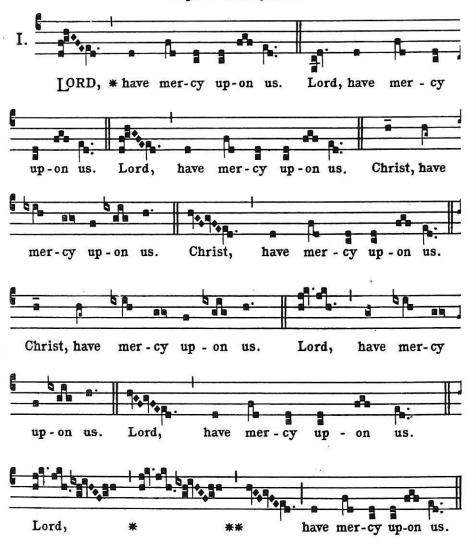
that ta-kest a-way the sins of the world, grant us peace.



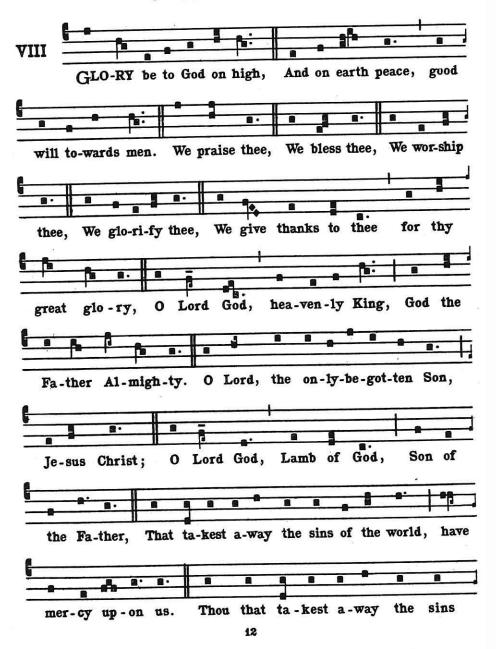


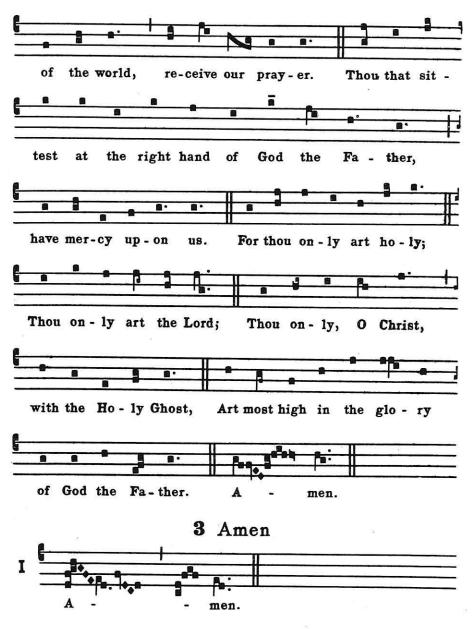
3 On Christmas-day and on Feasts of the Blessed Virgin Mary

Kyrie cum jubilo



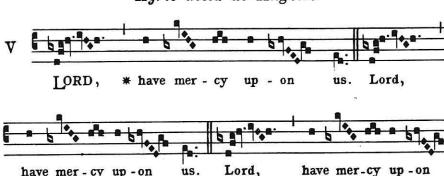






4 On Festivals

Kyrie dicta de Angelis

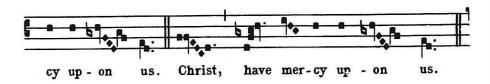




us.

have mer-cy up-on

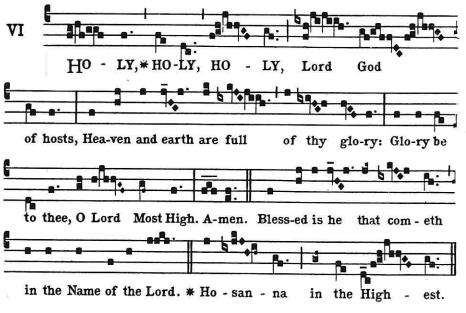
Lord,

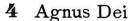


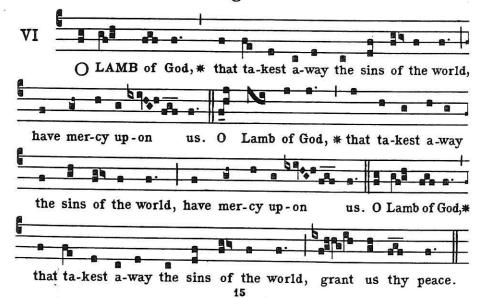




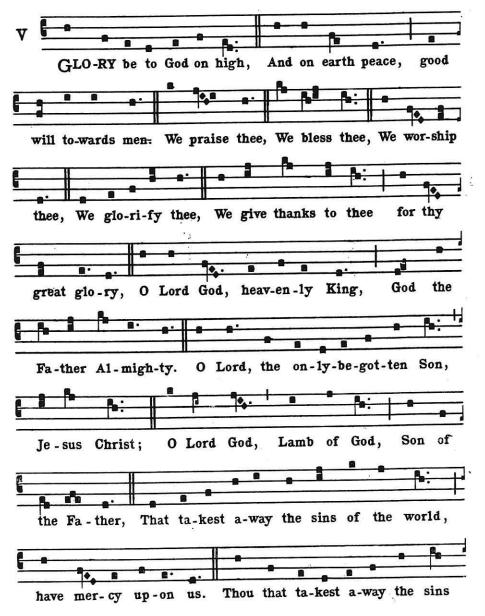
4 Sanctus

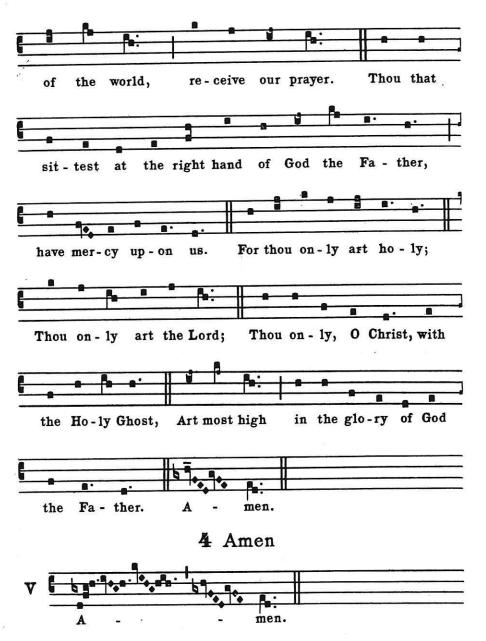






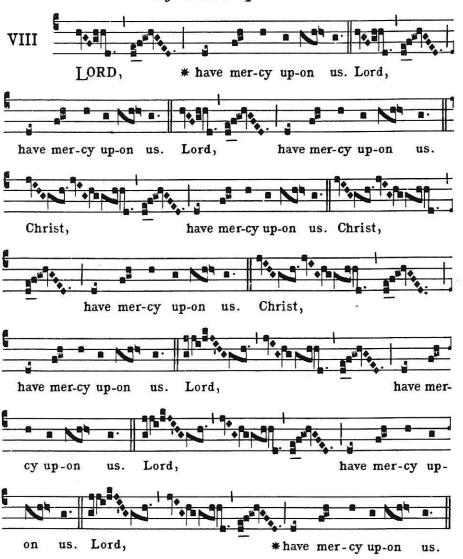
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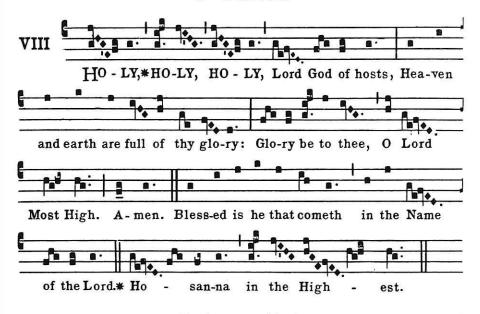


5 On Festivals

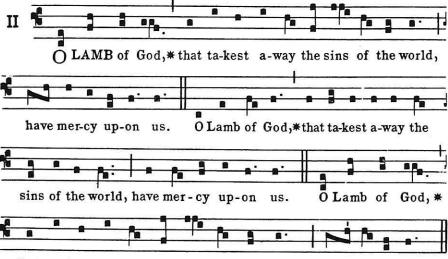
Kyrie Rex splendens



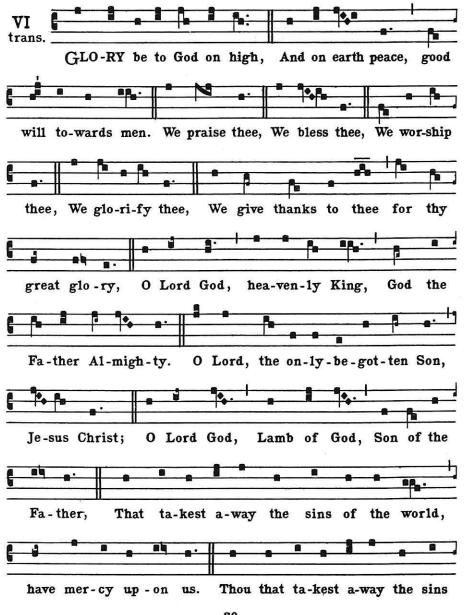
5 Sanctus



5 Agnus Dei



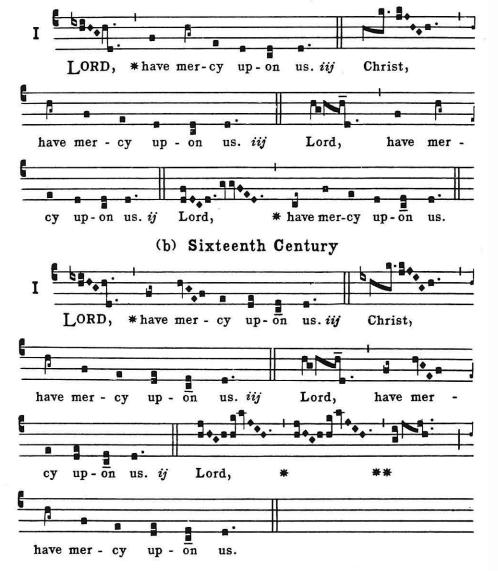
that ta-kest a-way the sins of the world, grant us thy peace.





6 On Sundays after Trinity and after Epiphany

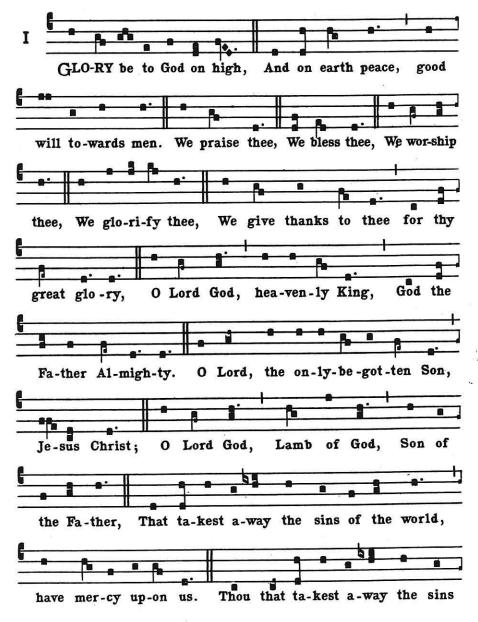
Kyrie Orbis factor
(a) Tenth Century

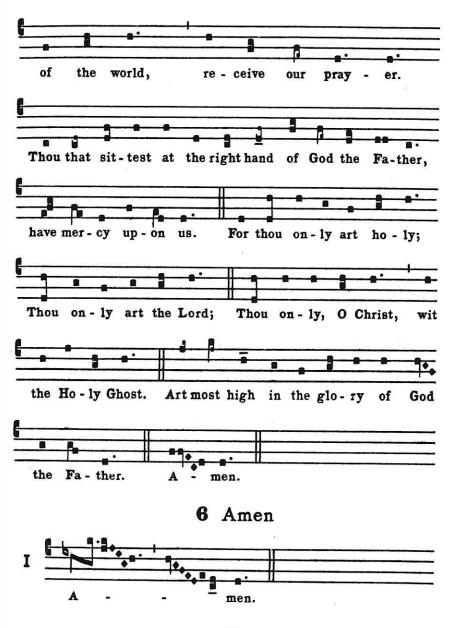




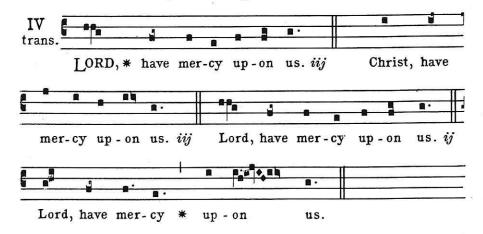
that ta-kest a-way the sins of the world, grant us thy peace.

a-way the sins of the world, have mer-cy up-on us. O Lamb of God,*



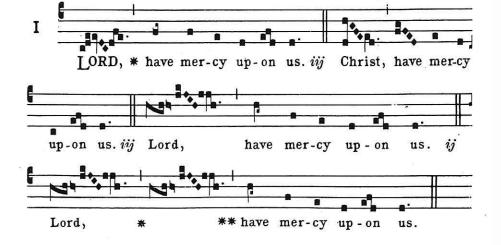


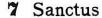
7 On Sundays in Advent and Lent (a) In Advent Kyrie Deus genitor alme

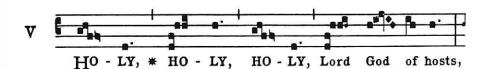


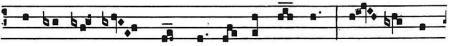
(b) In Lent

Kyrie Salve semperque

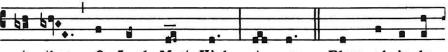




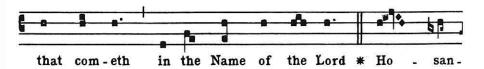


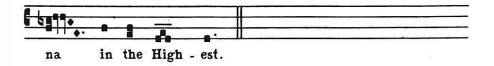


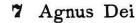
Hea-ven and earth are full of thy glo-ry: Glo - ry b

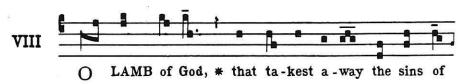


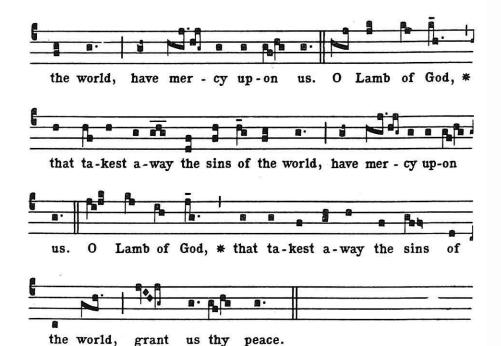
to thee, O Lord Most High. A-men. Bless-ed is he

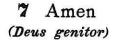


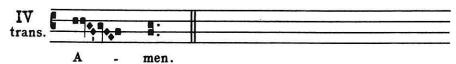








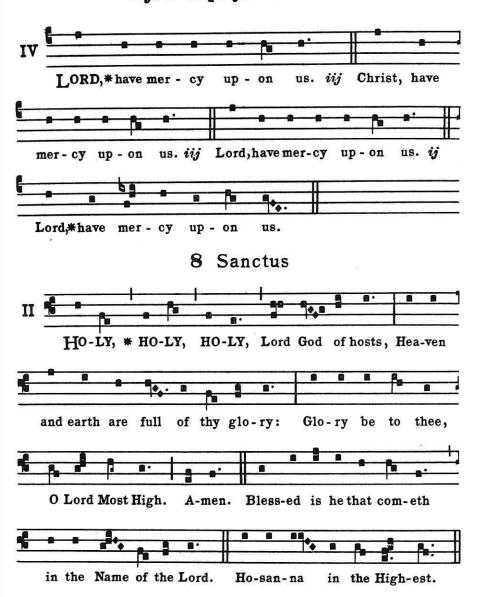




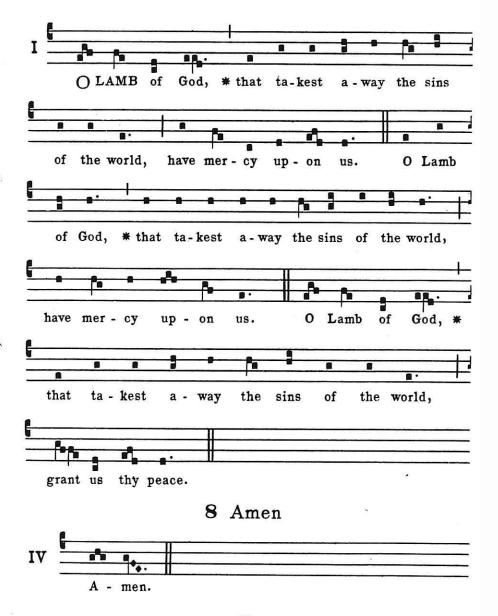
(Salve semperque)



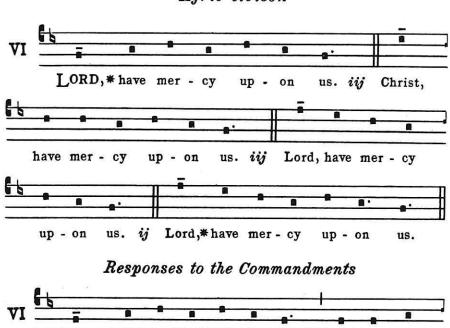
8 On Weekdays Kyrie in profestis diebus

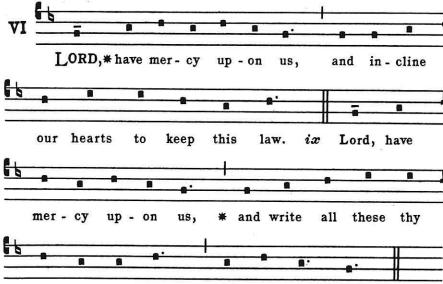


8 Agnus Dei



9 Merbecke's Communion Service Kyrie eleison





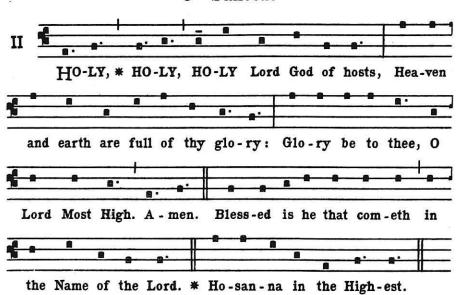
be - seech thee.

1aws

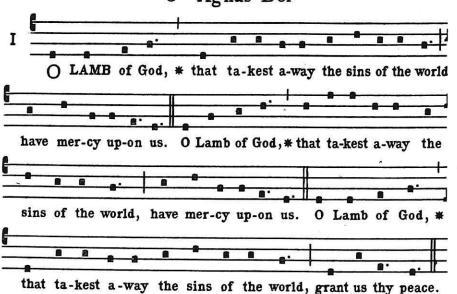
in

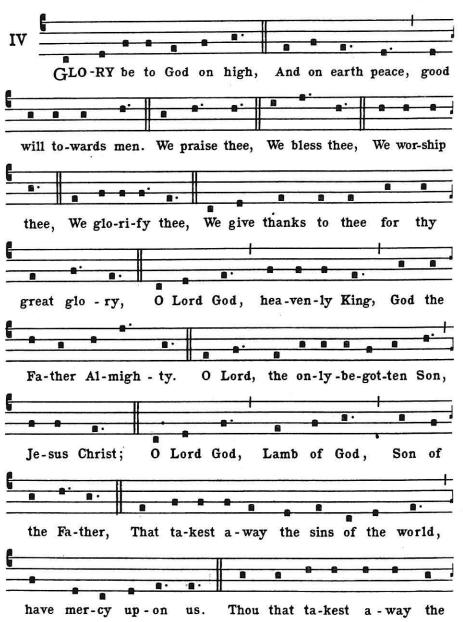
our hearts,

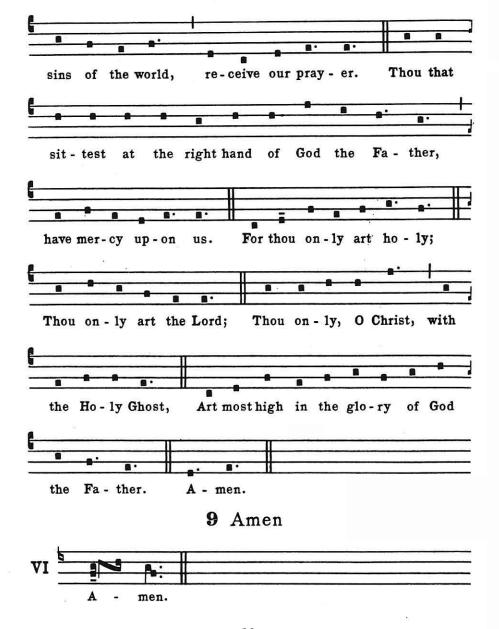
9 Sanctus



9 Agnus Dei

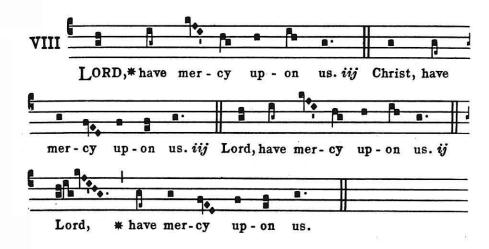




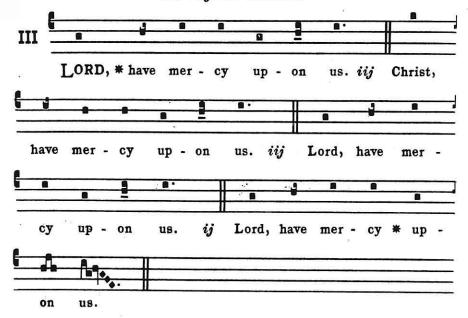


10 Missa Simplex

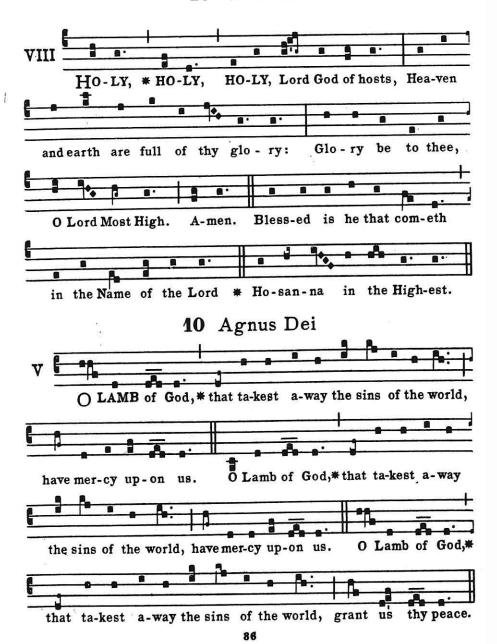
(a) Kyrie Pater cuncta

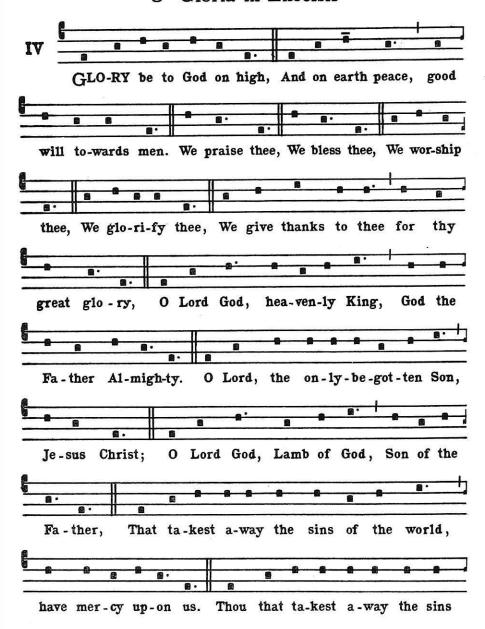


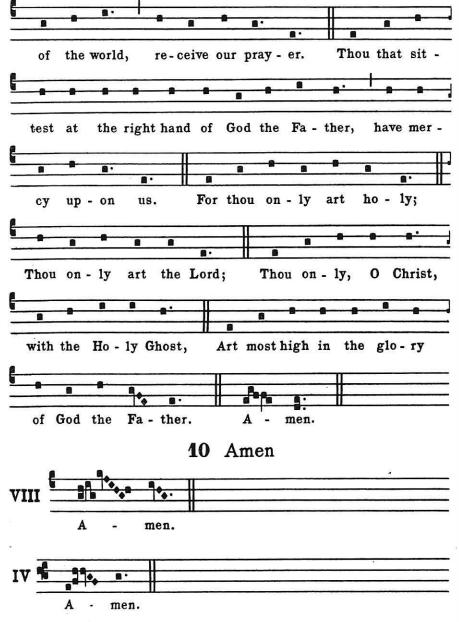
(b) Kyrie eleison



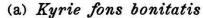
10 Sanctus

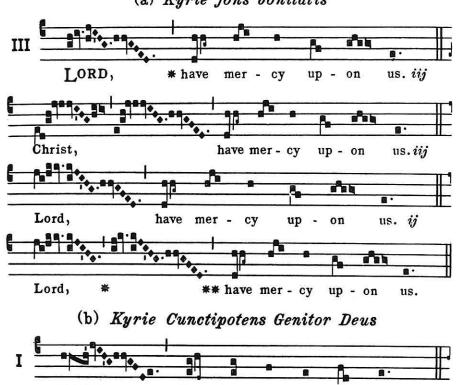


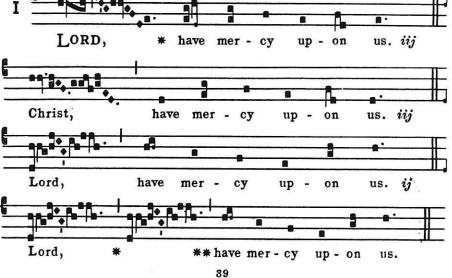




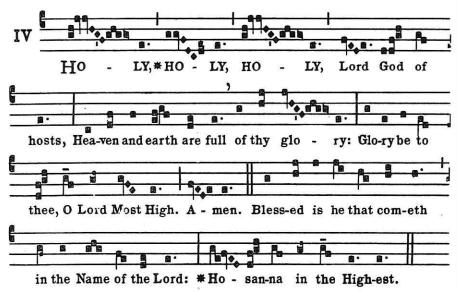
11 At Solemn Votive Masses

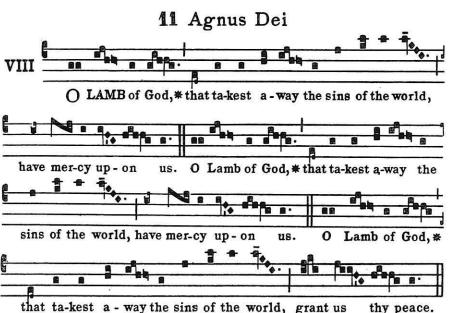


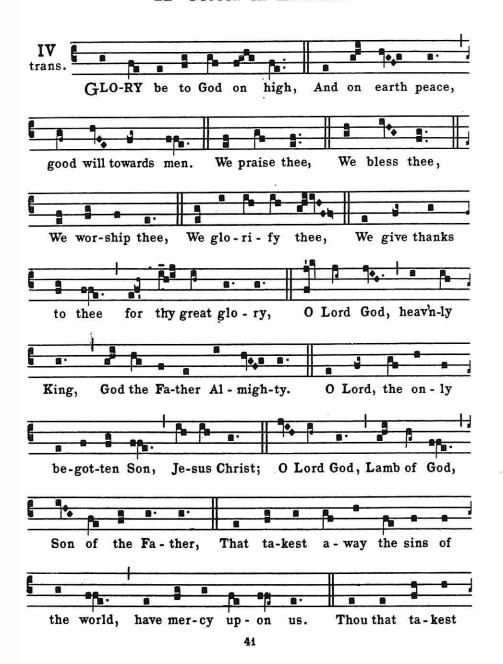


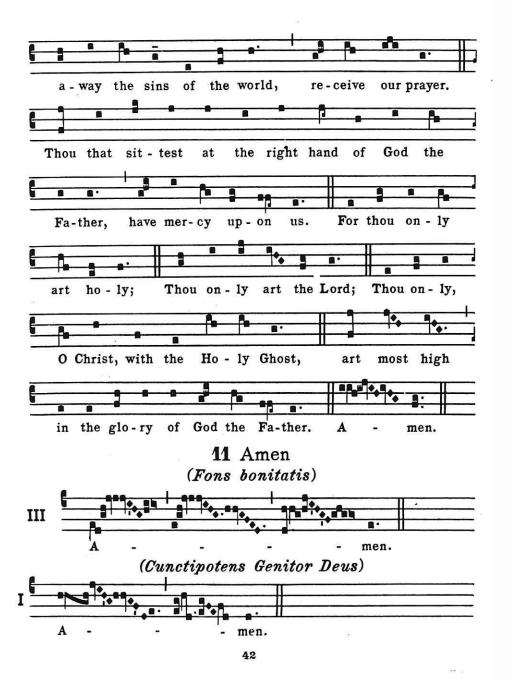


11 Sanctus





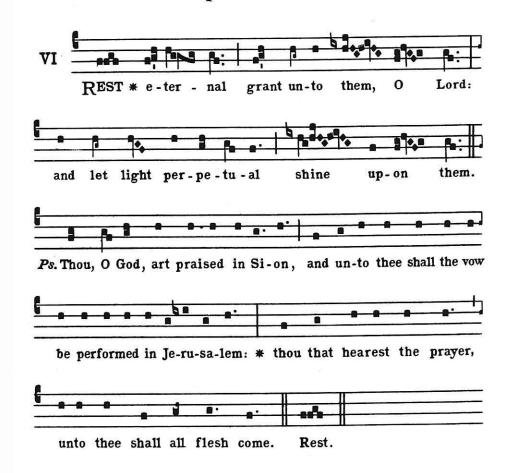




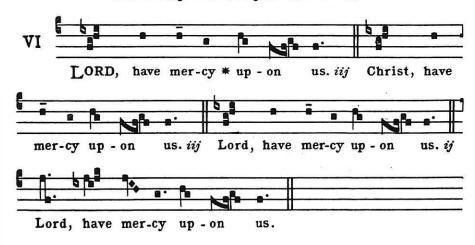
Requiem The Mass for the Dead

12

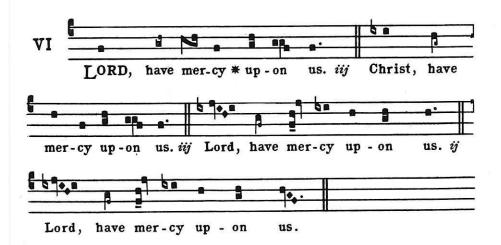
The Introit Requiem aeternam



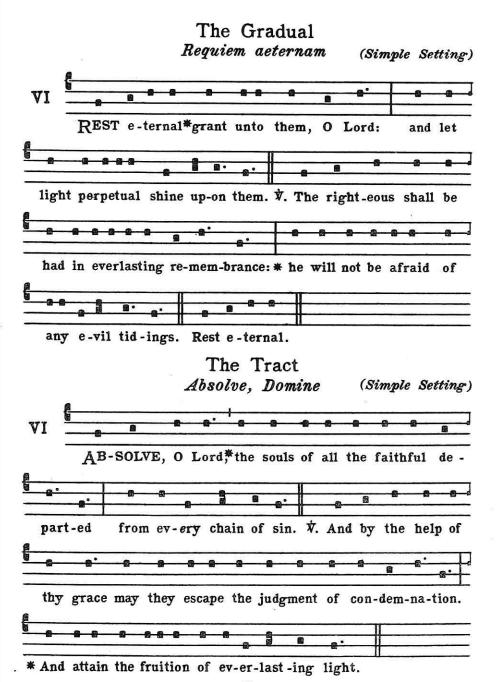
12 Kyrie Eleison (a) At Daily Masses for the Dead



(b) At Solemn Requiems



In Masses for the Dead, the Collects and Epistle are monotoned, unless a question occurs in the Epistle; which is to be sung as usual. The Gospel is sung to the usual Tone.



The Gradual Requiem aeternam

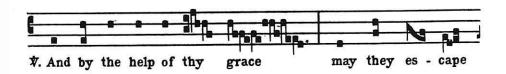
(Original Melody) II REST * e - ter nal grant un-to them, O and let light per-pe -Lord: - tu al shine up-on them. V. The right-eous shall be had in ev-er-las ting re brance: he will mem not be a - fraid * of a-ny e - vil

The Tract

Absolve, Domine

(Original Melody)





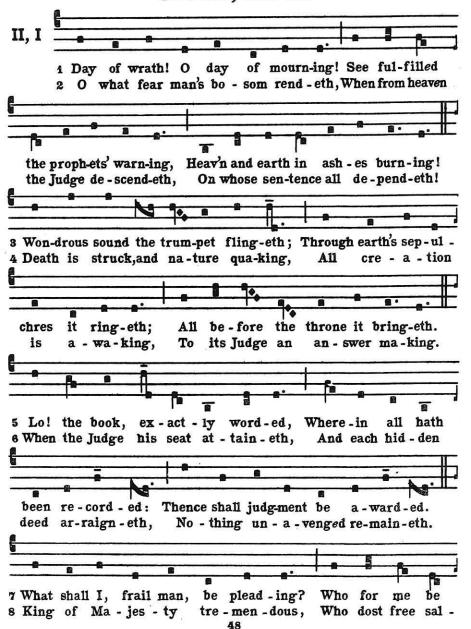




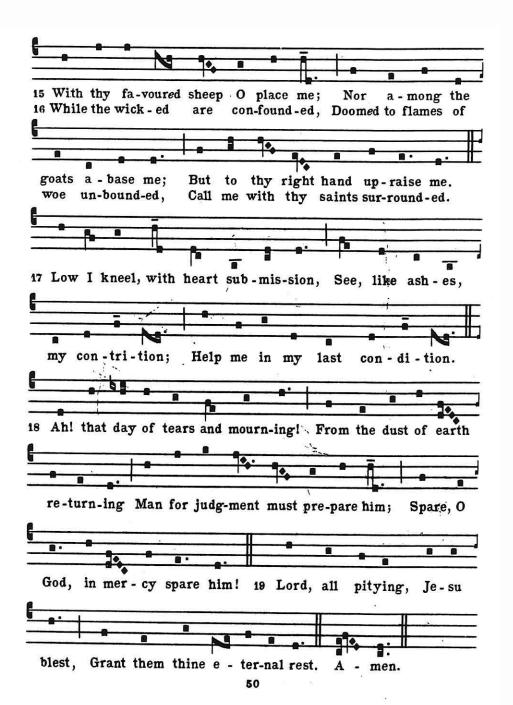


ti - dings.

The Sequence Dies irae, dies illa

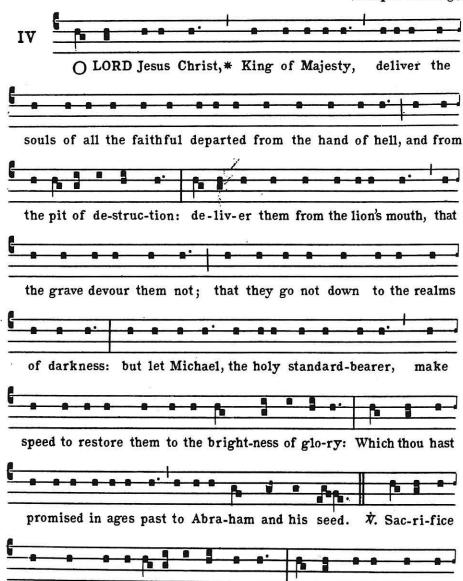




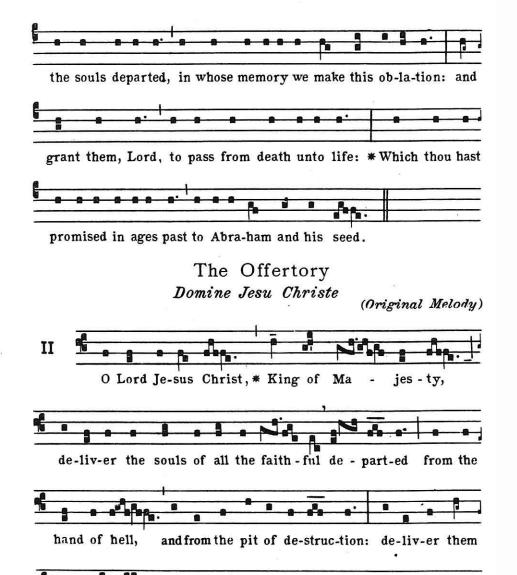


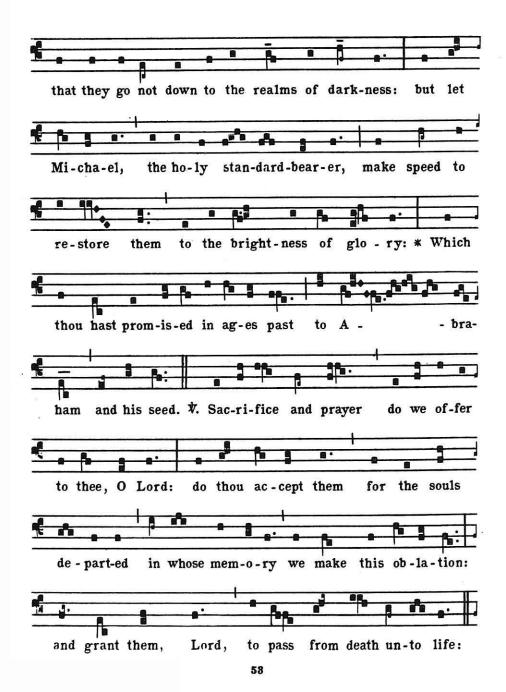


(Simple Setting)



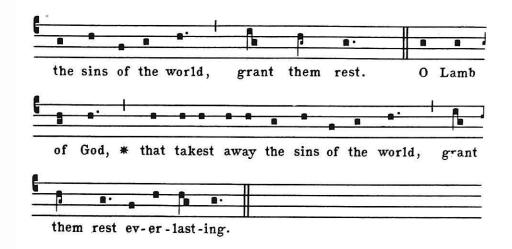
and prayer do we of-fer to thee, O Lord: do thou accept them for



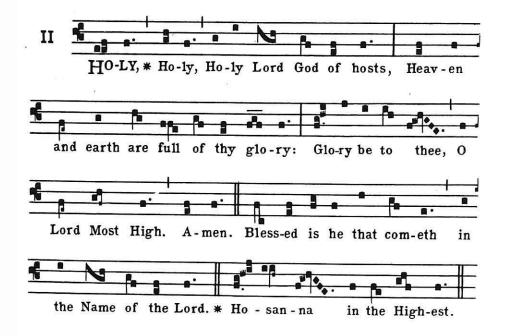


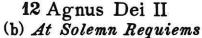
from the li - on's mouth, that the grave de-vour them not;

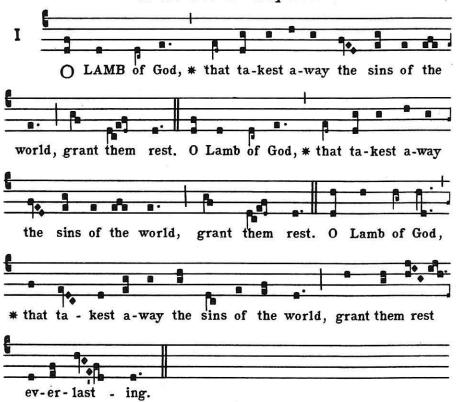




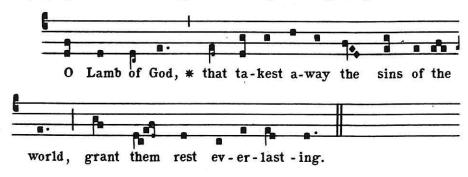
12 Sanctus II (b) At Solemn Requiems

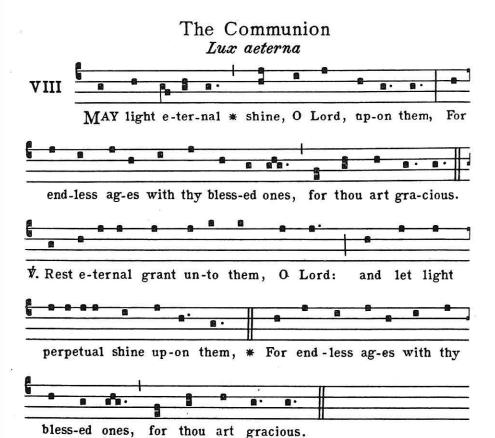




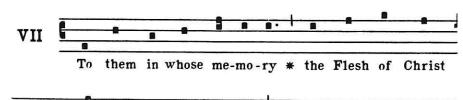


If preferred, the third Agnus Dei may be sung as follows:

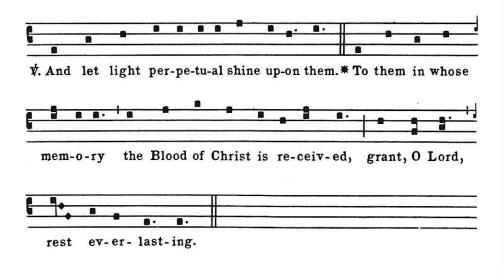




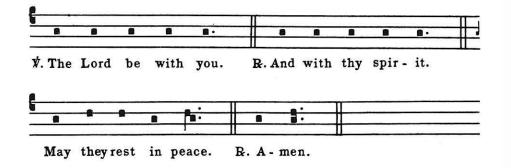
Communion II
Pro quorum memoria

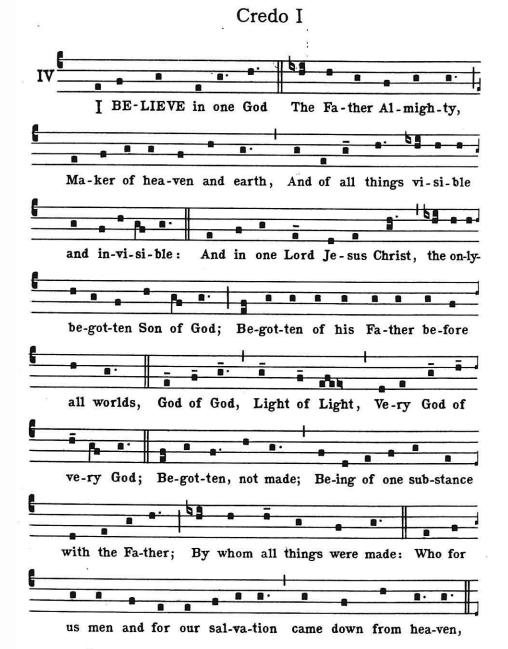


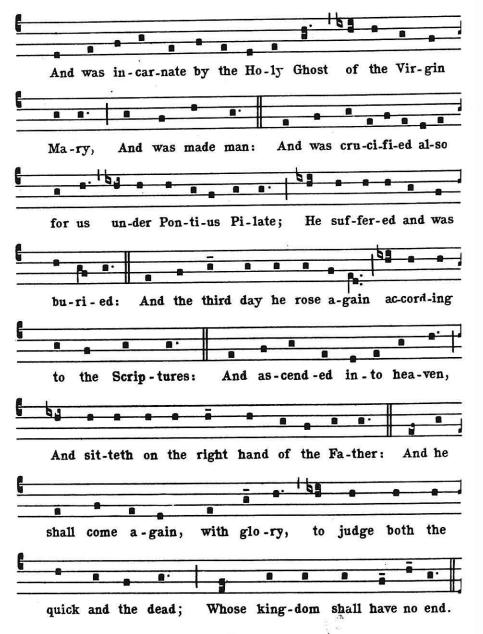
is re-ceiv-ed, grant, O Lord, rest ev-er-last-ing.

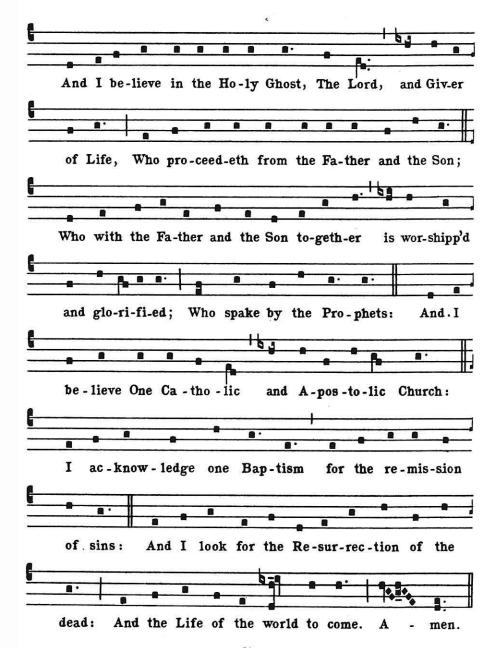


After the Post-communion Collects

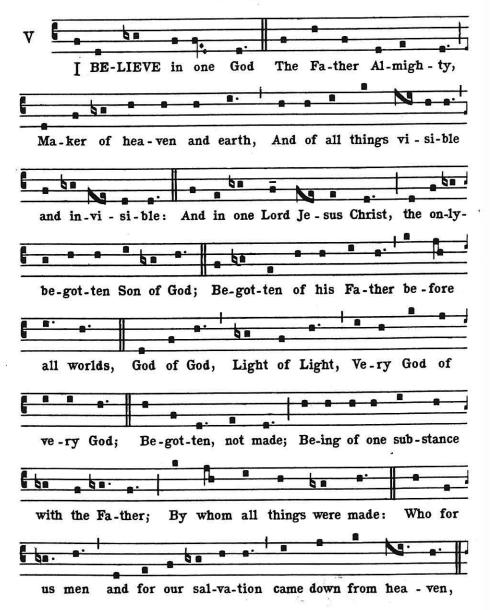




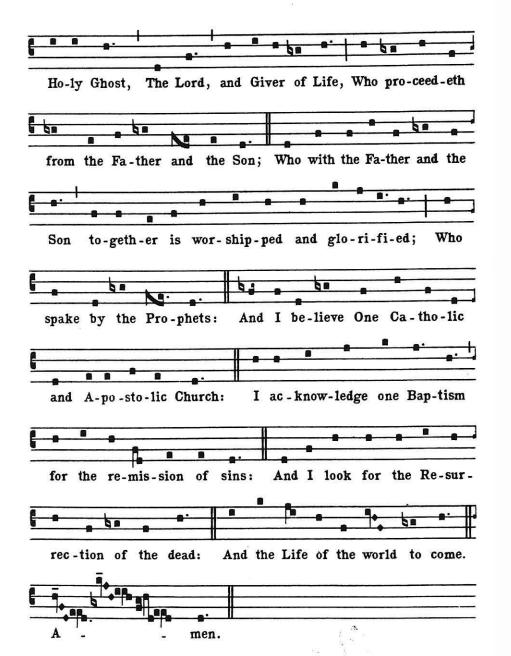




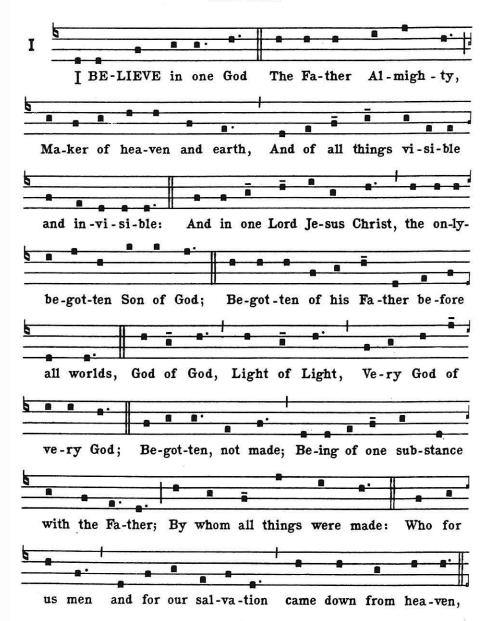
Credo II
(de Angelis)



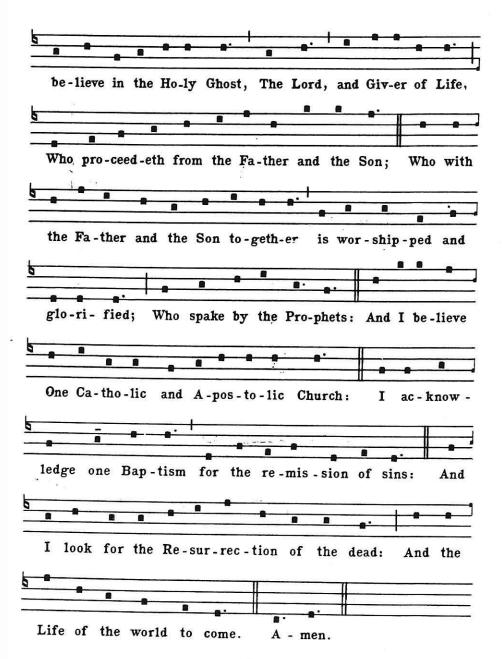




Credo III (Merbecke)







ADDITIONAL SETTINGS

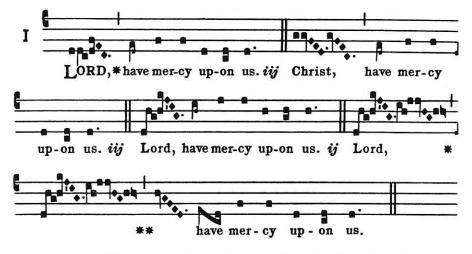
Kyrie

13 Deus sempiterne

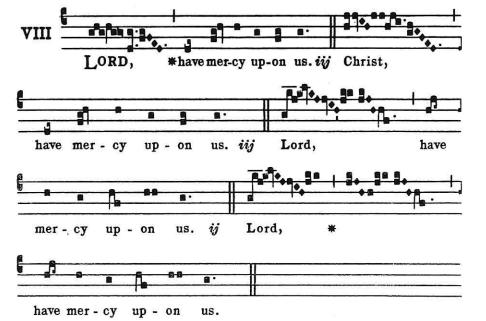


Additional Settings-Kyrie

14 Stelliferi Conditor orbis

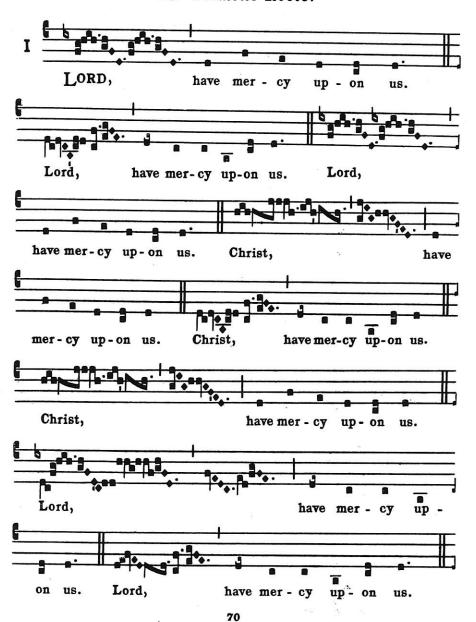


15 Deus Creator, or Jesu Redemptor

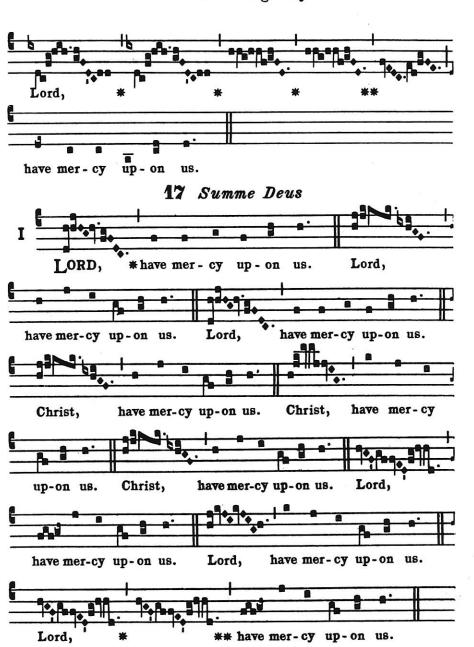


Additional Settings-Kyrie

16 Clemens Rector

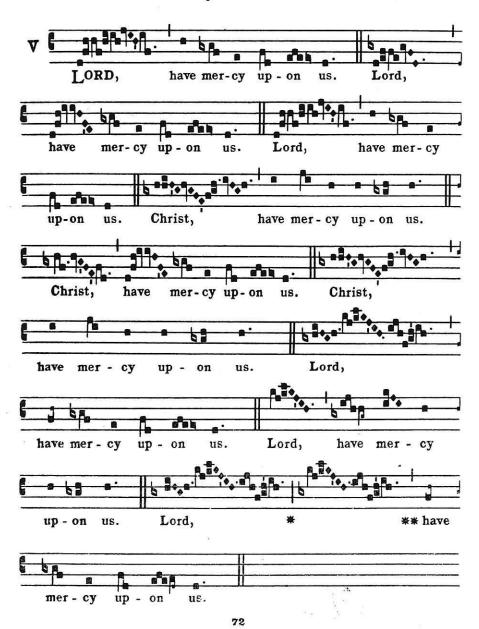


Additional Settings-Kyrie



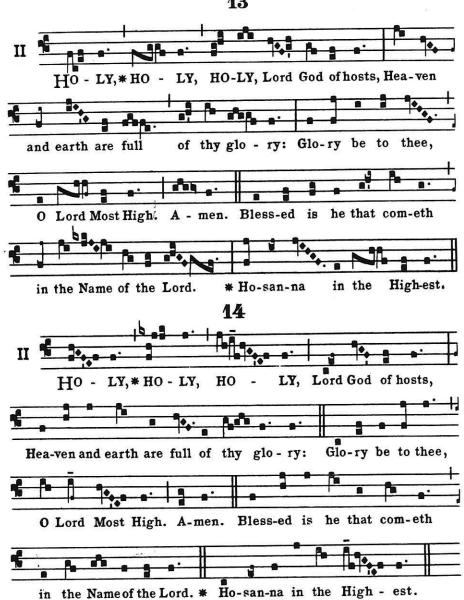
Additional Settings-Kyrie

18 Kyrie altissime

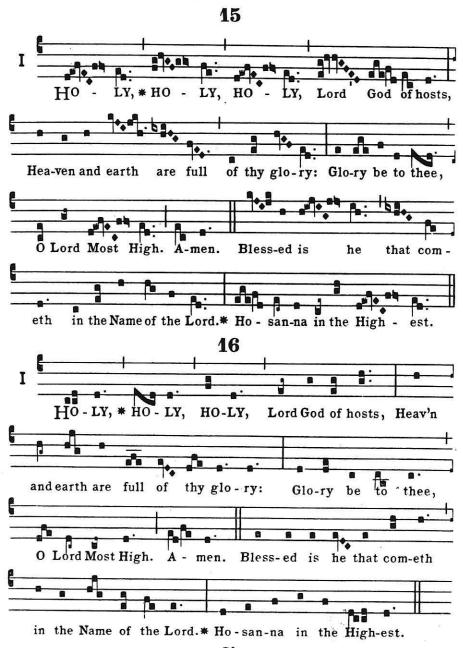


Additional Settings-Sanctus



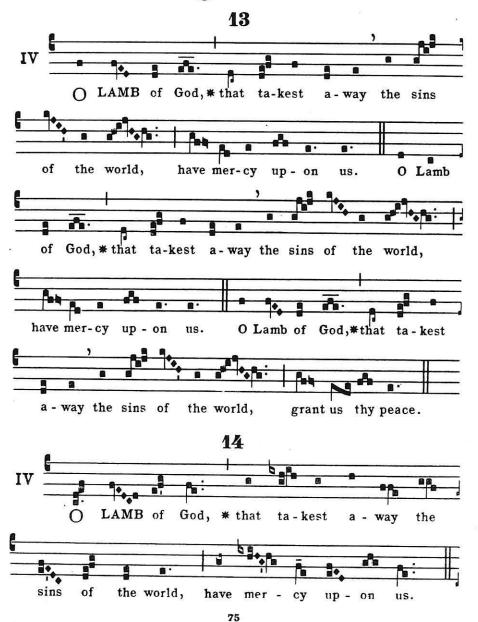


Additional Settings-Sanctus

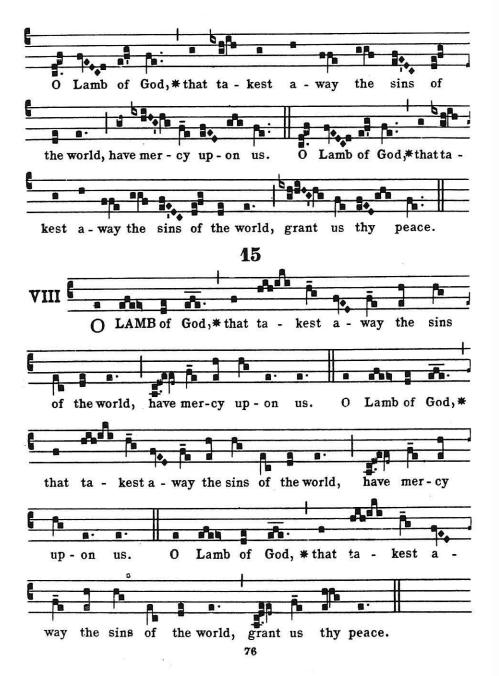


Additional Settings-Agnus Dei

Agnus Dei



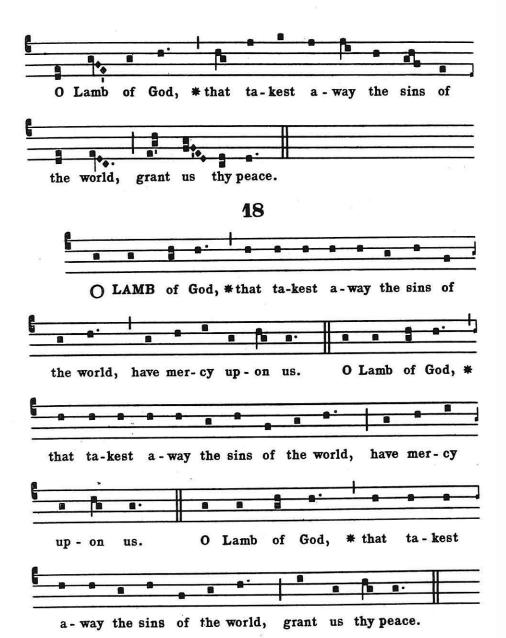
Additional Settings - Agnus Dei



Additional Settings-Agnus Dei



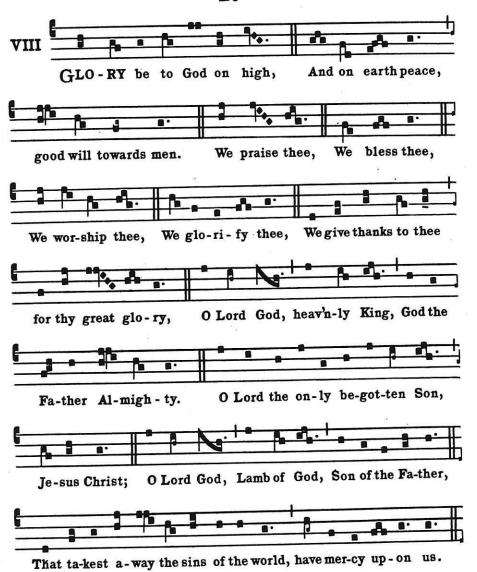
Additional Settings - Agnus Dei



78

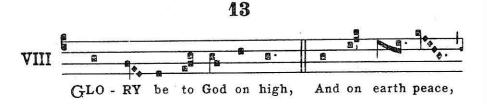
Additional Settings - Gloria in excelsis

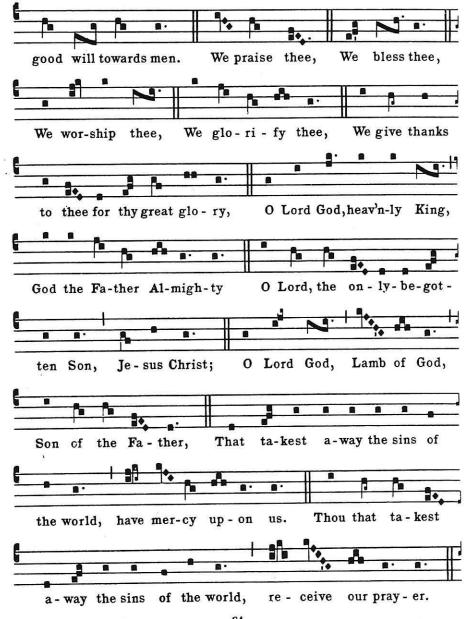
Gloria in excelsis



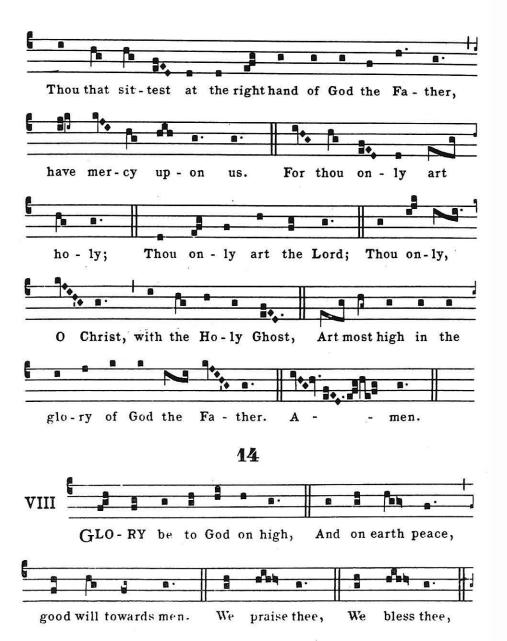
Additional Settings - Gloria in excelsis

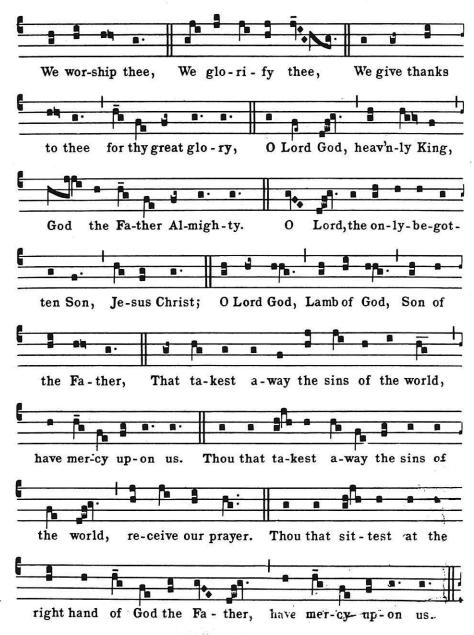
Thou that ta-kest a-way the sins of the world, Thou that sit-test at the right hand our pray - er. of God the Fa-ther, have mer-cy Thou on - ly art the Lord; For thou on-ly art ho-ly; Thou on - 1y, O Christ, with the Ho-ly Ghost, Art most in the glo-ry of God the Fa-ther. A - men. high





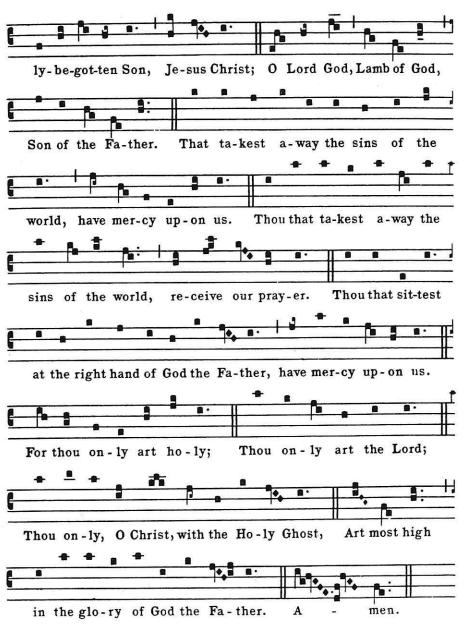
Additional Settings - Gloria in excelsis





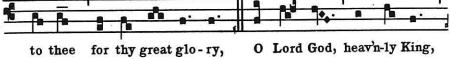
Additional Settings-Gloria in excelsis

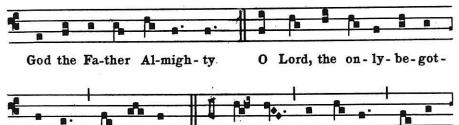




Additional Settings - Gloria in excelsis

GLO-RY be to God on high, And on earth peace, good will towards men. We praise thee, We bless thee, We wor-ship thee, We glo-ri-fy thee, We give thanks

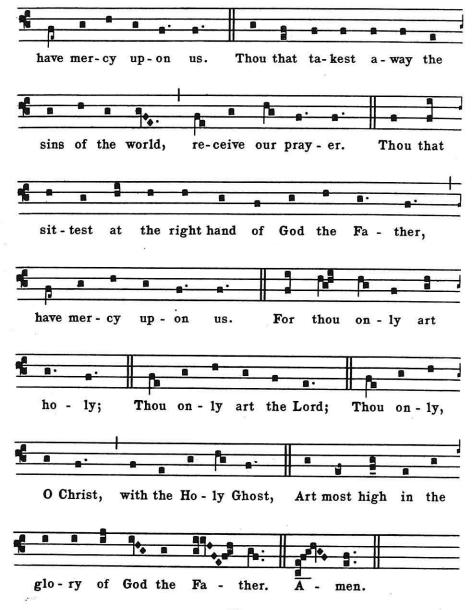


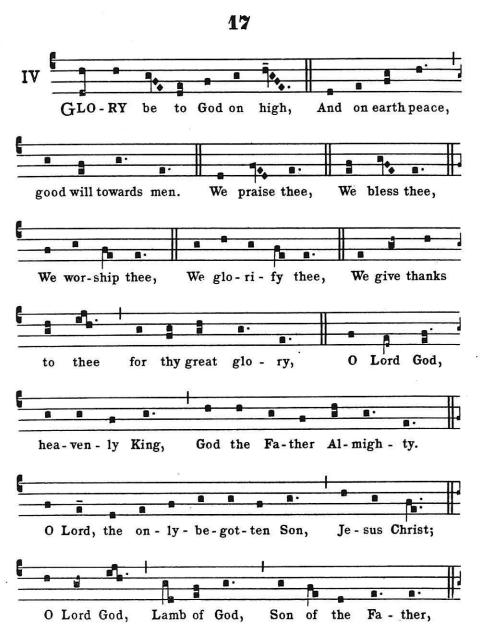


ten Son, Je-sus Christ; D Lord God, Lamb of God, Son of



the Fa-ther, That ta-kest a-way the sins of the world

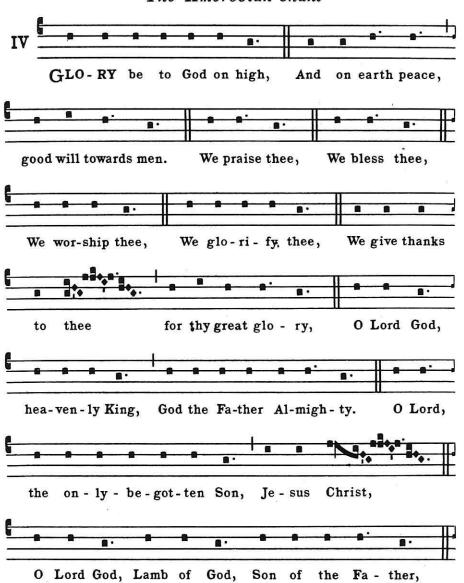






Additional Settings - Gloria in excelsis

18
The Ambrosian Chant

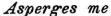


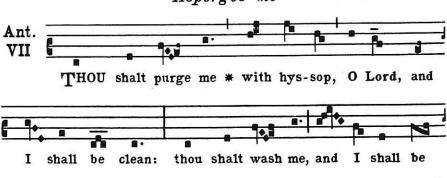


SUPPLEMENT

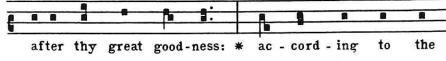
At the Office of the Asperges

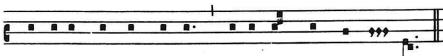
On Sundays out of Paschaltide







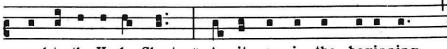




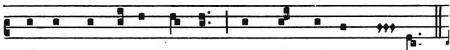
multitude of thy mercies, do a-way mine of - fen-ces.



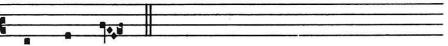
(Thou shalt purge.) Glo-ry be to the Father and to the Son,



and to the Ho-ly Ghost; * As it was in the beginning,

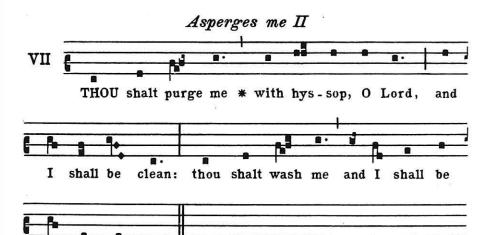


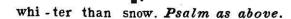
is now and ev-er shall be, world with-out end. A-men.



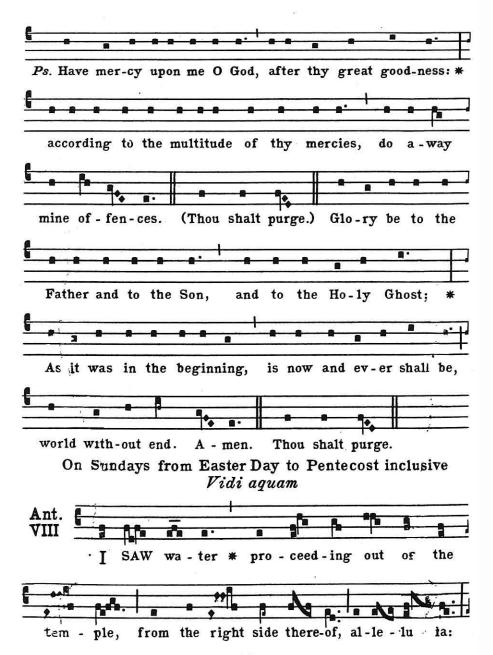
Thou shalt purge.

On Passion Sunday and Palm Sunday, Gloria Patri is omitted.

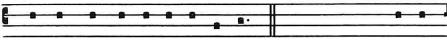




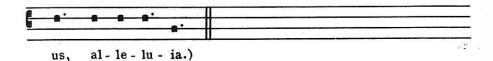


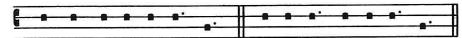






V. O Lord, show thy mer-cy up-on us. (In Paschaltide, up-on

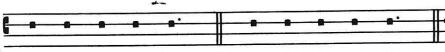




R.And grant us thy sal-va-tion. (sal-va-tion, al-le-lu-ia.)

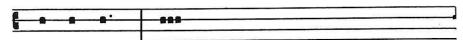


V. O Lord, hear my prayer. R.And let my cry come un- to thee.



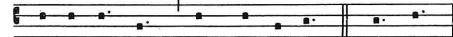
V.The Lord be with you.

R. And with thy spi - rit.



Let us pray.

Graciously hear us, O Lord, holy Father, Almighty, everlasting God; and send thy holy Angel from heaven to guard, cherish, protect, visit, and defend all who dwell in this



ha - bi - ta - tion; through Christ our Lord. R. A - men.

The Kyries in Greek with

The Dismissals

When a Plainsong Kyrie is sung at Mass, the Dismissal should ordinarily correspond.

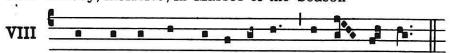






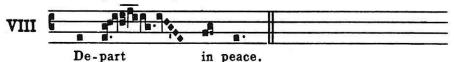
1 In Eastertide

From the Mass on Holy Saturday until the Saturday before Low Sunday, inclusive, in Masses of the Season



De-part in peace, al-le-lu-ia, al-le-lu-ia. Thanks be to God, al-le-lu-ia, al-le-lu-ia.

From the Mass on Low Sunday until the Ember Saturday after Pentecost, inclusive, in Masses of the Season

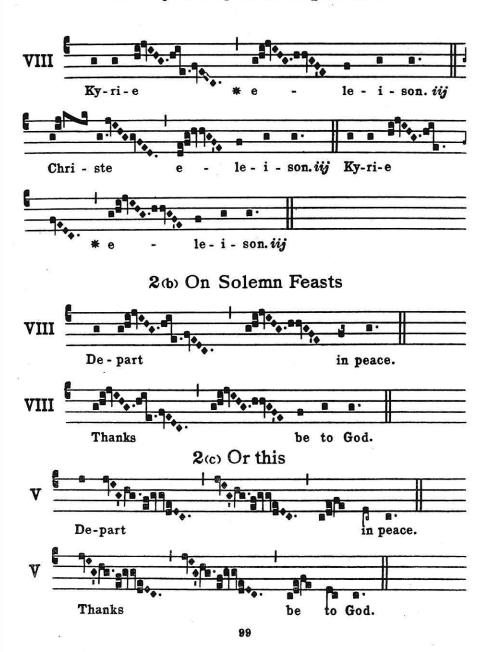




2(a) Kyrie Rex Genitor



2(b) Kyrie Magnae Deus potentiae



3 Kyrie cum jubilo



4 Kyrie dicta de Angelis



5 Kyrie Rex splendens



6(a) On Sundays Throughout the Year



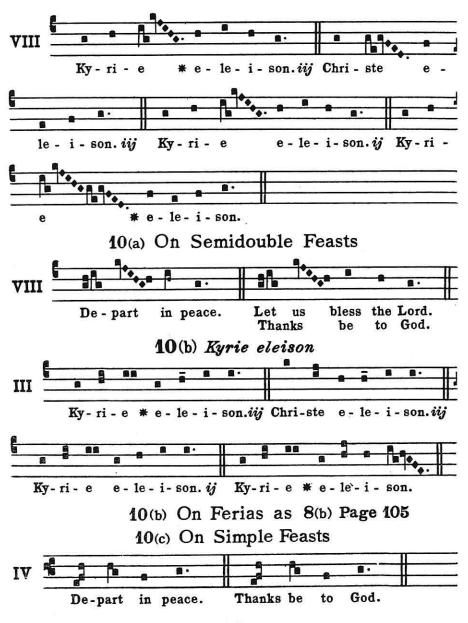
7(a) Kyrie Deus genitor alme



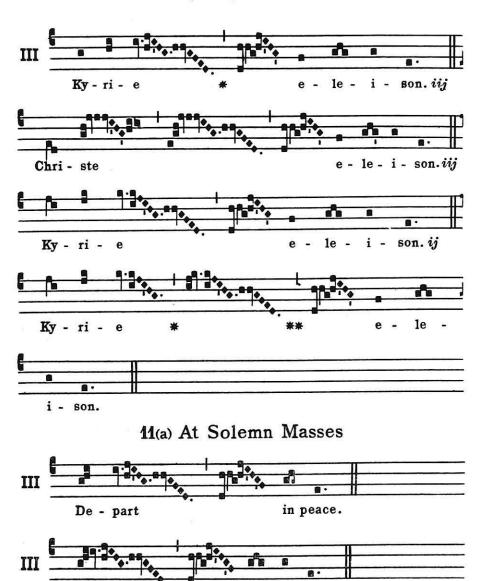
8 Kyrie in profestis diebus



10(a) Kyrie Pater cuncta



11(a) Kyrie fons bonitatis



be

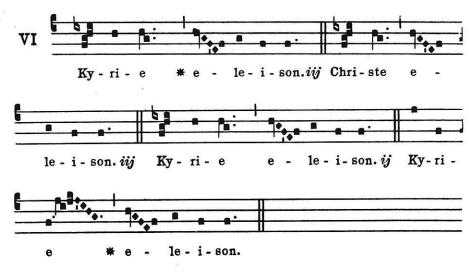
Thanks

to God.

11(b) Kyrie Cunctipotens Genitor Deus



12(a) At Daily Masses for the Dead



12(b) At Solemn Requiems



12 The Dismissal as on page 58

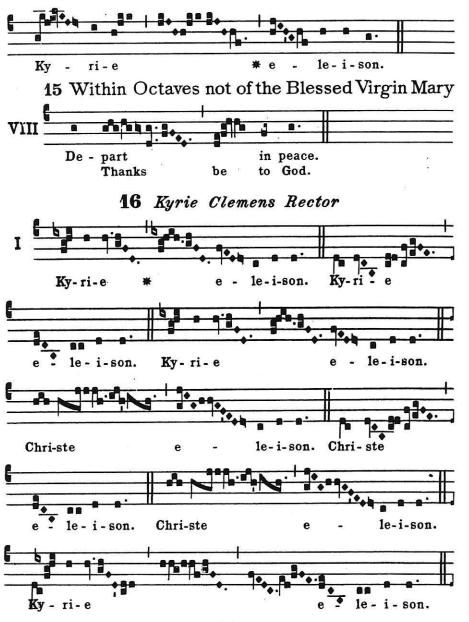
ADDITIONAL SETTINGS

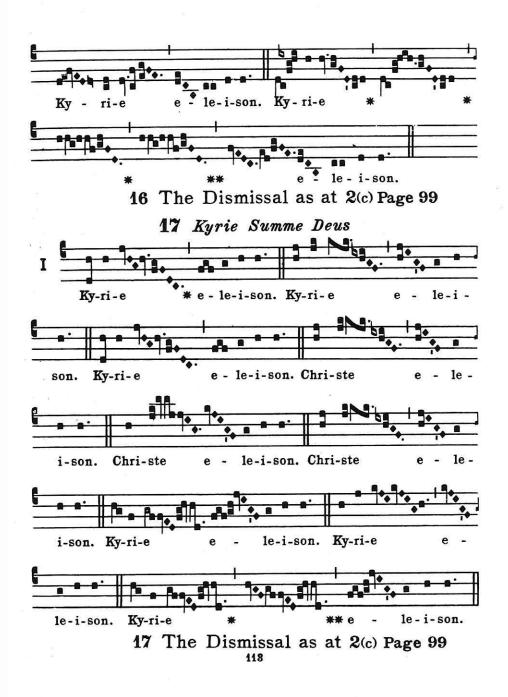
13 Kyrie Deus sempiterne



14 Kyrie Stelliferi Conditor orbis







18 Kyrie altissime



18 The Dismissal as at 2(c) Page 99

The Responses at Mass

The various chants for the Collect, Epistle, and Gospel, with rules and copious illustrations, are set forth by order of General Convention in "The Choral Service: A Manual for Clergy and Organists" published by The H. W. Gray Company, 159 East 48th Street, New York.

Before the Collects for the Day and Post Communion Collects

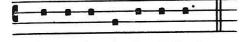
And with thy spi-rit.

After the Collects for the Day and Post Communion Collects

A - men.

Before the Gospel
(if sung to the modern Roman Tone)

And with thy spi-rit.

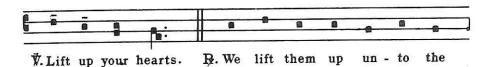


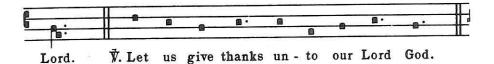
Glo-ry be to thee, O Lord.

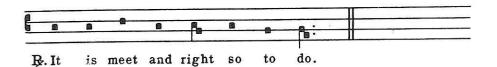


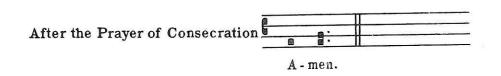
The Ferial Chant





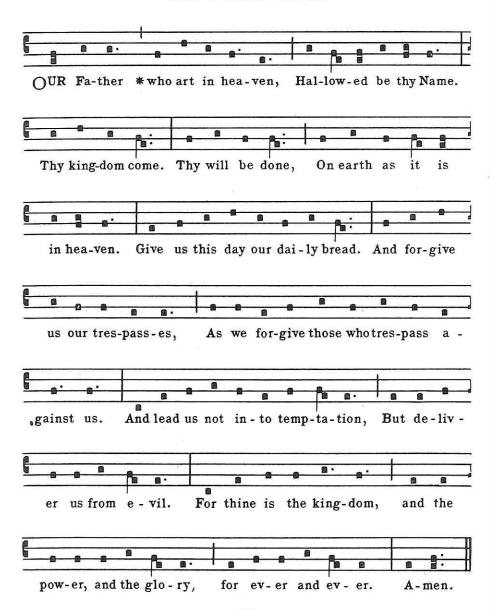






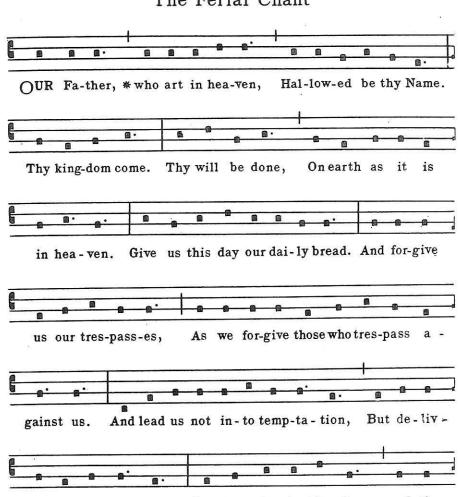
Pater noster

The Festal Chant



Pater noster

The Ferial Chant



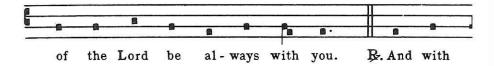
er us from e - vil. For thine is the king-dom, and the

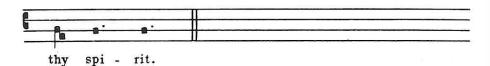


pow-er, and the glo-ry, for ev-er and ev-er. A-men.

At the Pax Domini







The music of the Dismissals will be found with that of the Kyries in Greek, pages 97 to 115