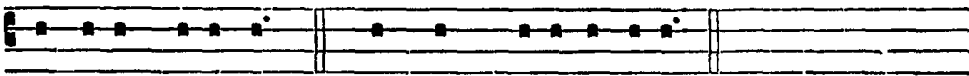


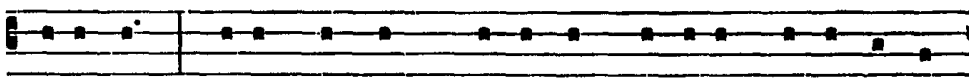
THE COMMON TONES OF THE MASS.

Tones for the Prayers.

1. Festal Tone.

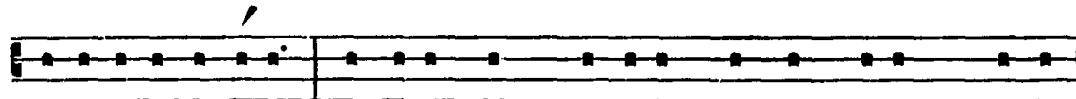
This tone is used for Sundays and Feasts.

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

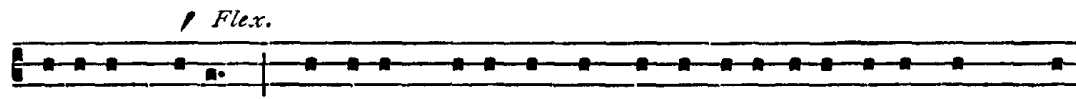
O  -rémus. *Metrum.* Pr̄ces nóstras, quaésumus Dómine, *Flex.* clem̄ter ex-



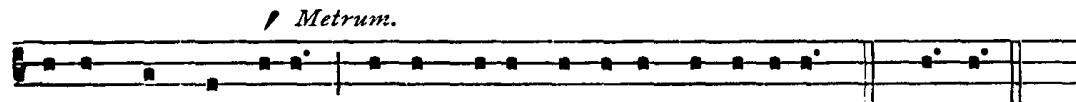
áudi : atque a peccató-rum víncu-lis abso-lútos, ab ómni nos ad-



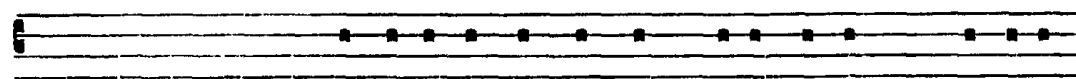
versi-tá-te custódi. Per [e-úmdem] Dóminum nóstrum J́esum Chrístum

Flex. 

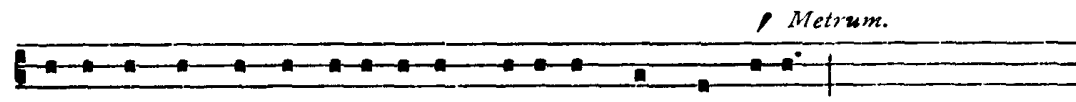
Fí-li-um tú-um : qui técum vívit et régnat in uni-táte [e-júsdem] Sp̄-

Metrum. 

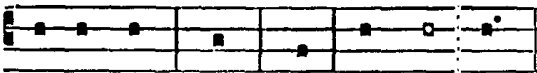

ri-tus Sánc̄ti Dé-us : per ómni- a saécu-la saecu-lórum. R̄. Amen.



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

Metrum. 

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

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

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 *Jesum Christum Filium tium*, 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 tecum*.*

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 *Flectamus genua*, 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 populum*, which is said in Lent after the admonition :*



Humi-li-á-te cá-pi-ta véstra Dé-o.

¹ 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).