

The essential features of a good plain-song accompaniment are, first, that the rhythm should be preserved, next, that the modality should remain inviolate, and last, that it should be unobtrusive, musical, and practicable. The editor has endeavoured to attain these ends in his own way. He would remind the over-critical that the accompaniments are not written as vocal counterpoint, but for the organ or harmonium. They will find, if they are curious in such matters, many harmonic liberties, such as unprepared discords, hidden octaves and fifths, and parallel fifths naked and unashamed. They will doubtless possess the skill to alter these progressions if they so desire, and are most welcome to do so; provided they do not hinder the flow of the rhythm, nor introduce any note foreign to the modal scale involved.

As the following melodies are mainly rather modern, and in the two modes most nearly approximating our major scale, the editor has ventured upon a somewhat freer use of the dominant seventh than he would ordinarily recommend for plain chant. He has introduced marks of shading, not without misgivings, in the hope that they may suggest the golden mean between dull monotony and artificial exaggeration. A double key signature, readily understandable, will enable those not skilled in transposition to choose between a higher and a lower pitch. The sign [ will assist the distribution of chords between the two hands; while parenthetic notes (1) will supply substitute progressions in some passages which would tax the hands on organs without pedals. The pedal stops of 16-foot tone should be used but sparingly, so as not to overweight the lightness and flexibility of the melody; but their total suppression would be unfortunate, especially in accompanying choirs of women and boys.

All of the minor choir parts have been included as well as portions of the Priest's chant, so that the organist will need no other music for the accompaniment of a sung Eucharist, save his Hymnal and any anthems which may have been prepared.

The Missa de Angelis is a collection of melodies dating from the 10th to the 17th centuries. The Kyrie (whose first melody is older) and the Gloria are of the 16th century, the Credo of the 17th. The other parts of the service have been variable, hence the present alternative settings, of which the second in each case is that of the Graduale Romanum. Sanctus II dates from the 11th century and Agnus II from the 15th. Sanctus I is of the 10th century and Agnus I is a 13th century version of a 10th century melody. The Roman Chant of Sursum Corda and of Pater Noster, included for the convenience of the choir, is very ancient.

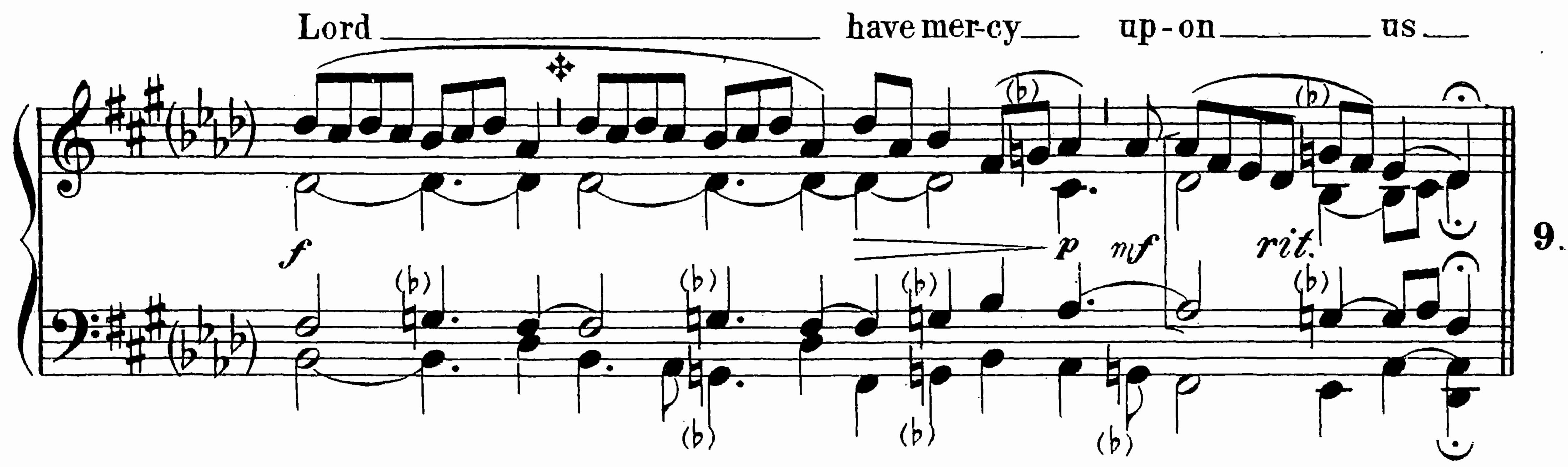
All the adaptations are made from the text of the Vatican Kyriale, except those of the Sanctus and of the second Agnus Dei. The Sanctus settings are revisions of the Plain-Song Society's text; Agnus II is adapted from its only known manuscript source, in the Bibliotheque Nationale in Paris.

Eastertide, 1911.

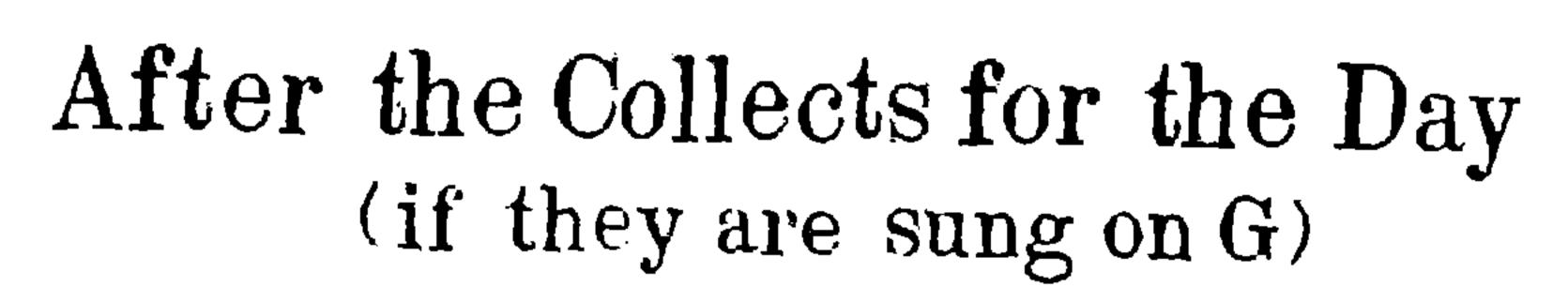
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## MISSA DE ANGELIS





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Before the Gospel
(if sung to the usual Roman tone)

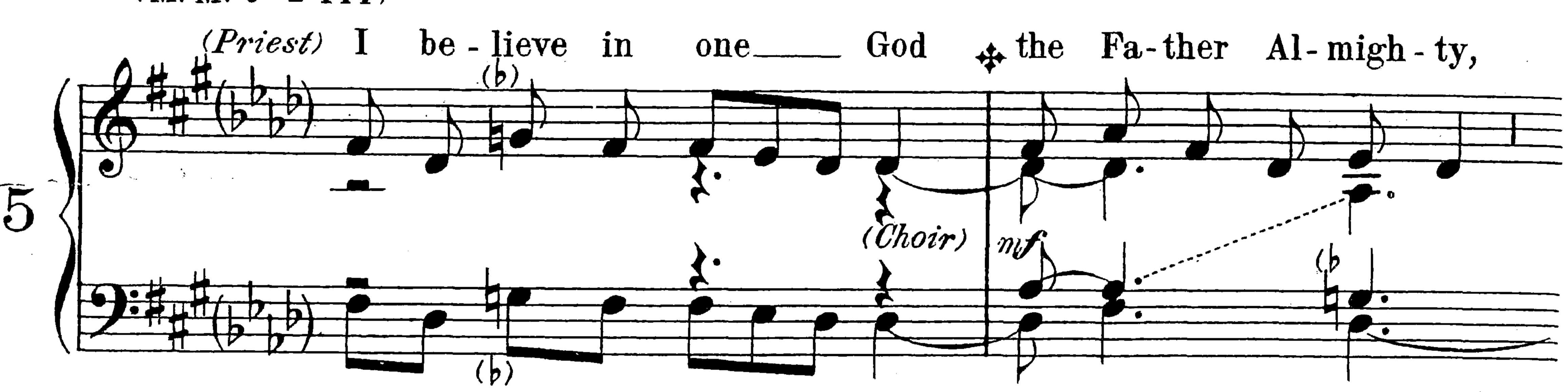
Praise be to thee, O

Christ should be sung
in the same way, if at
all.

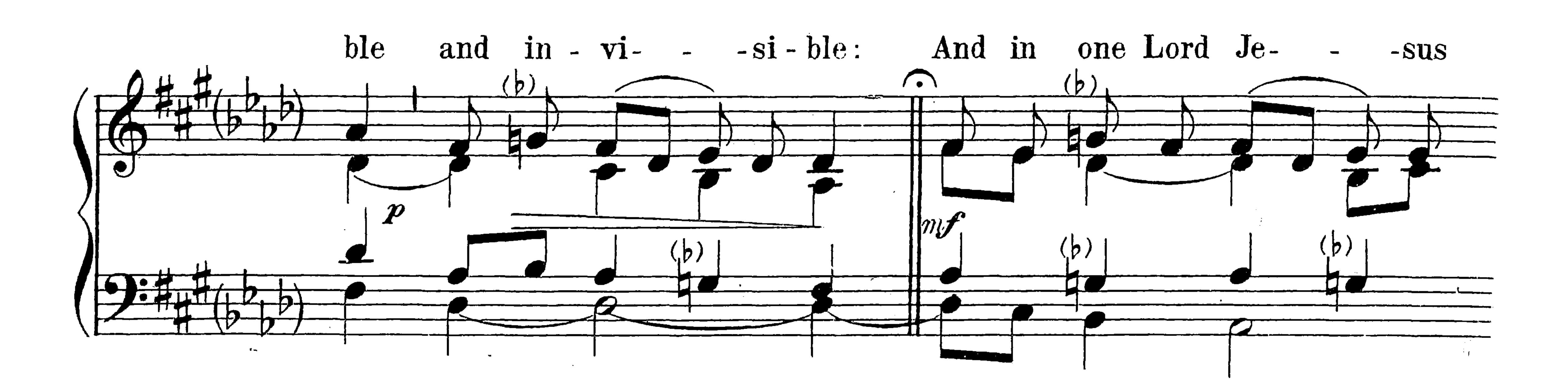


#### Credo



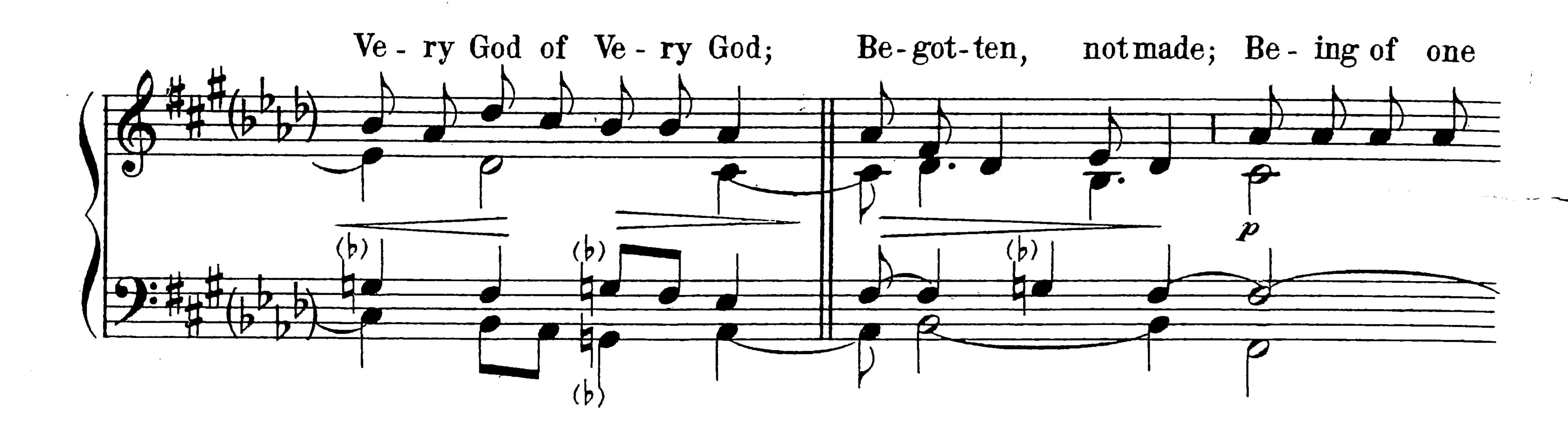


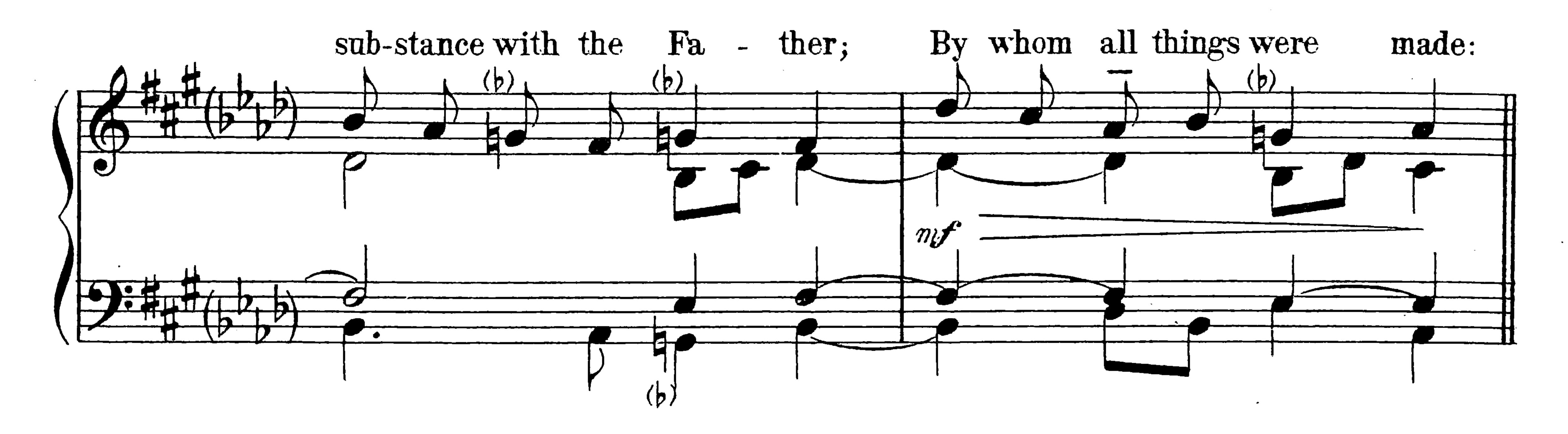


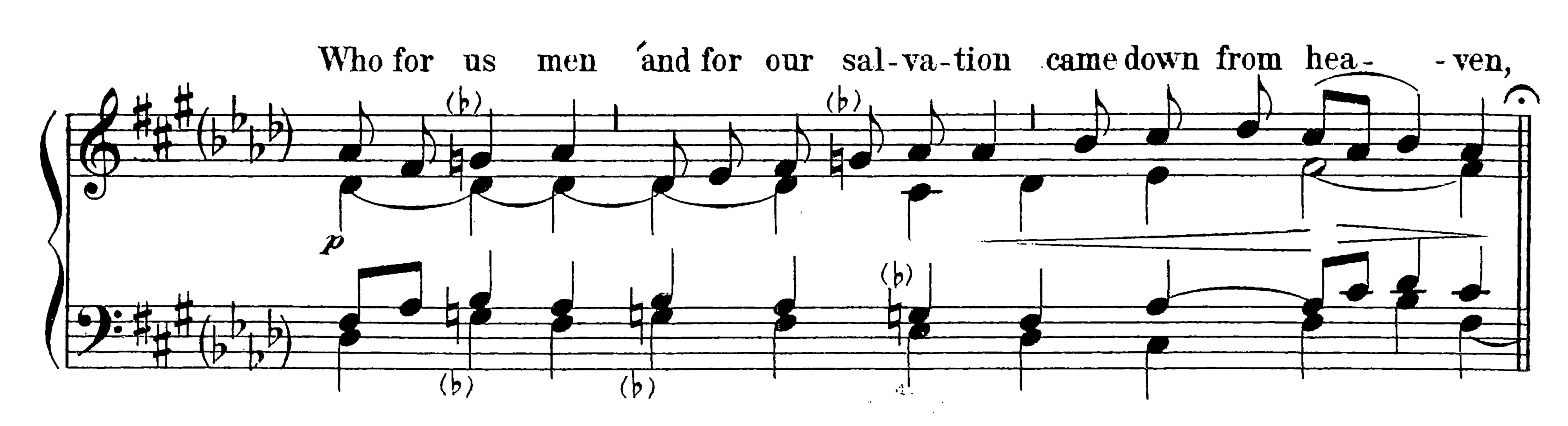






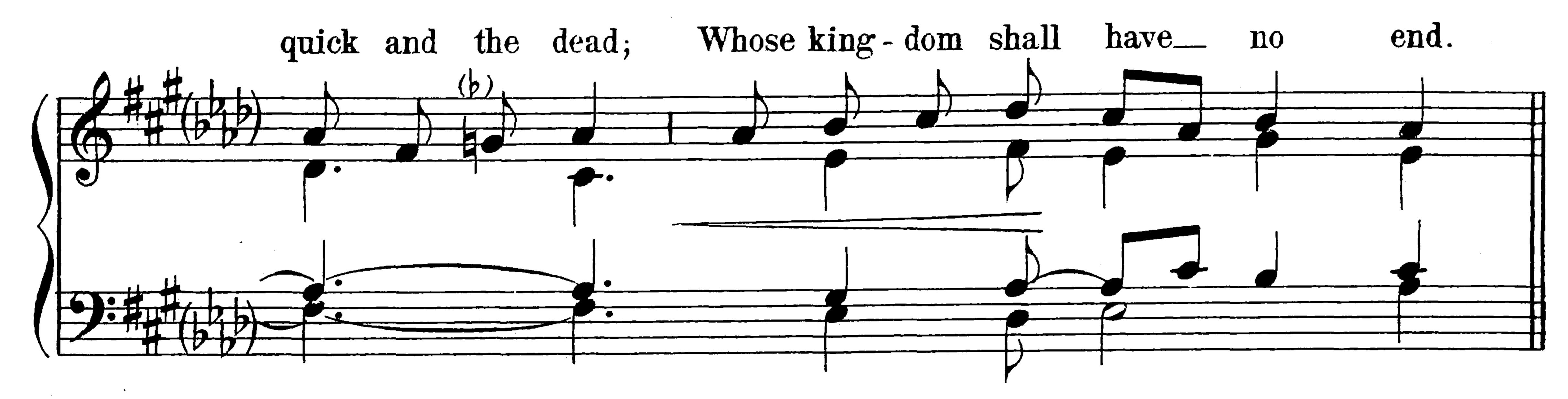


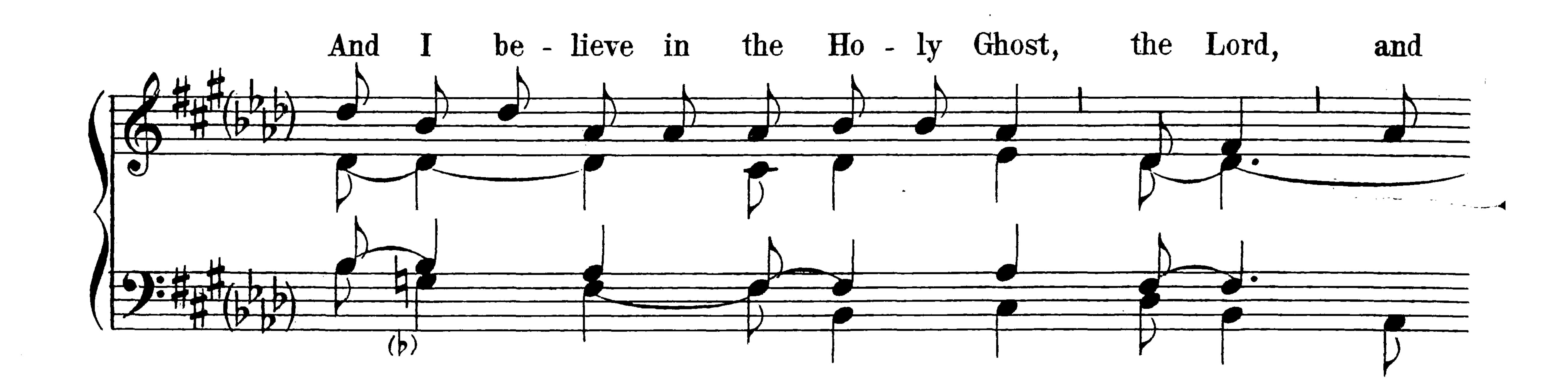


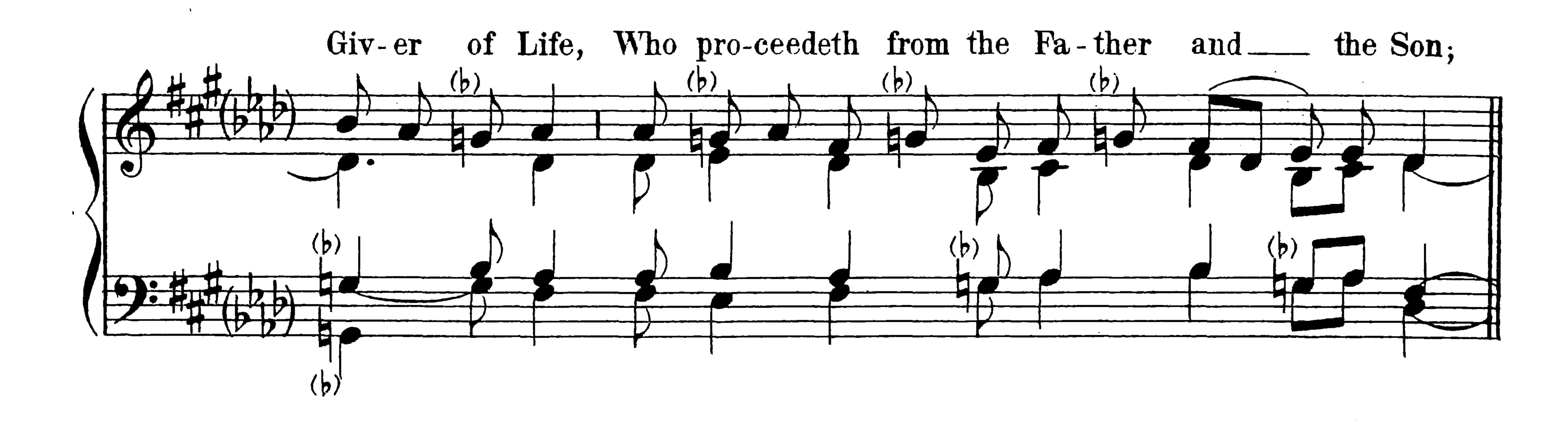


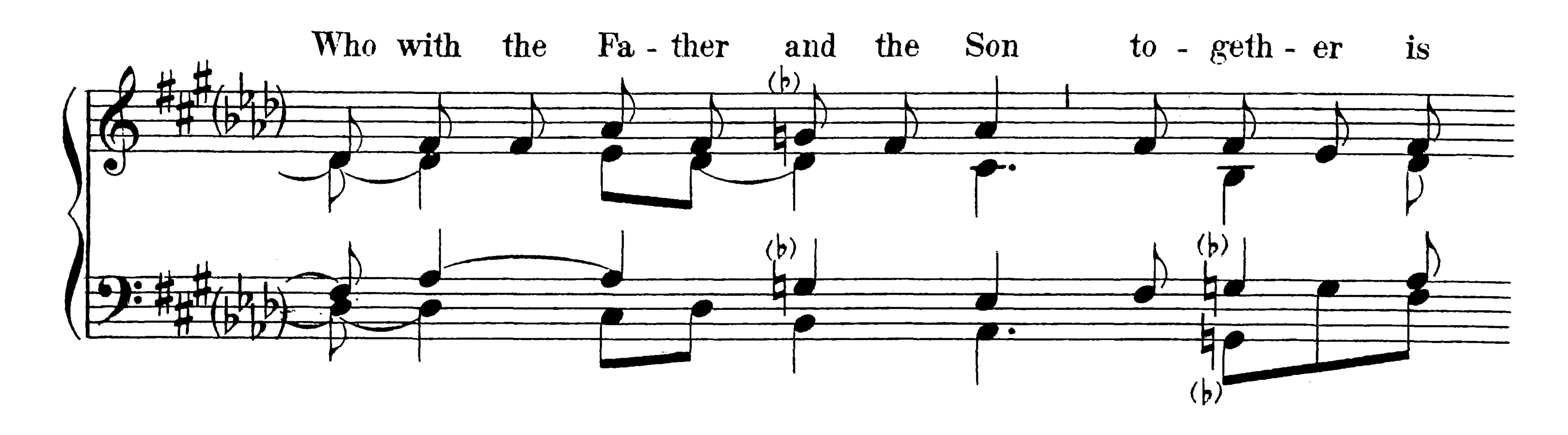






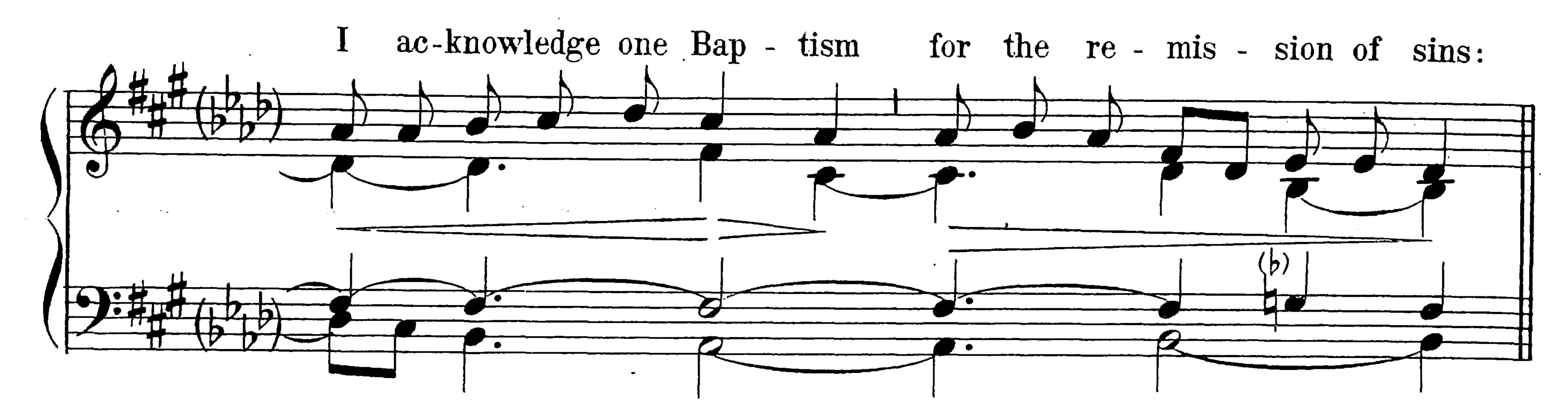


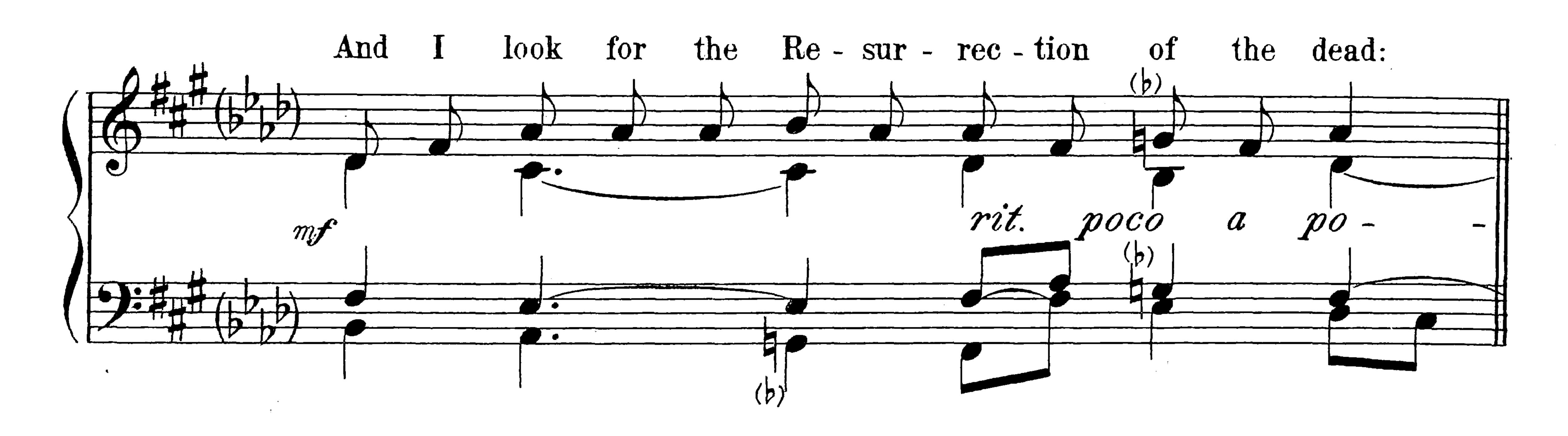


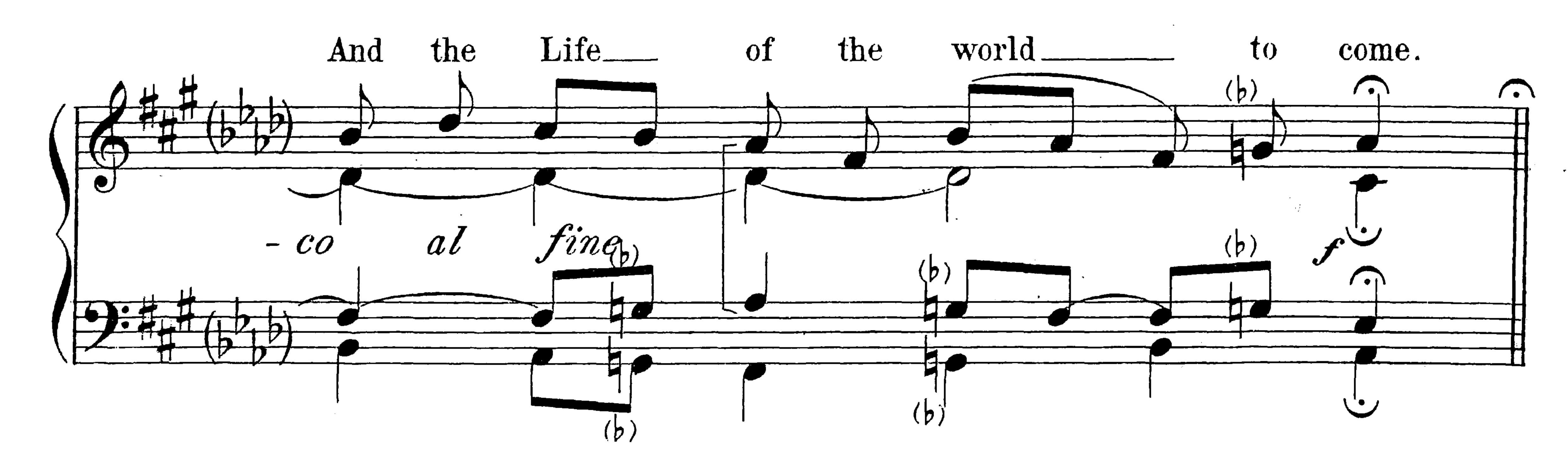






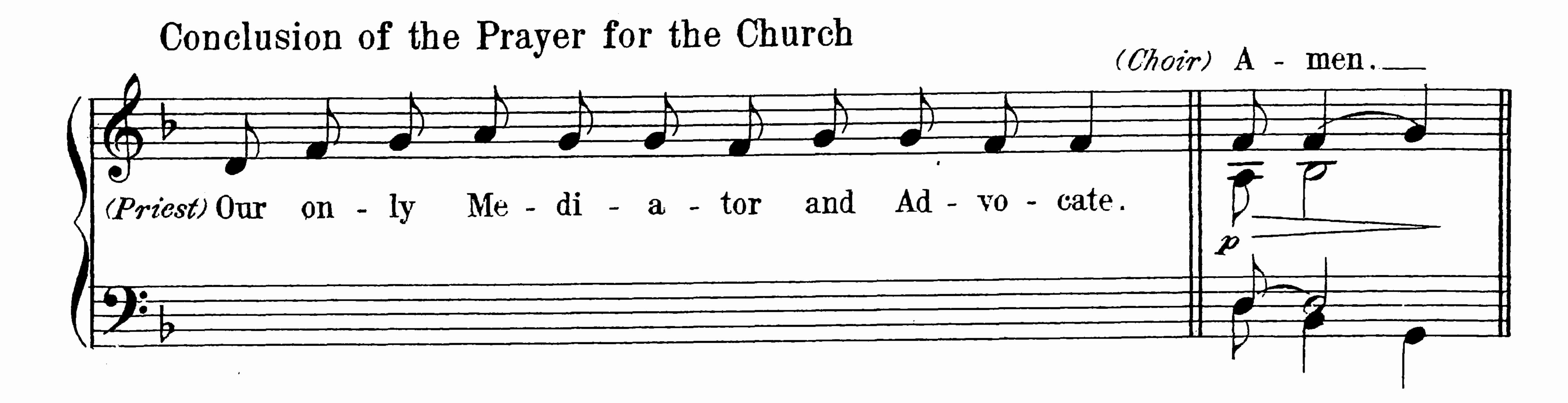






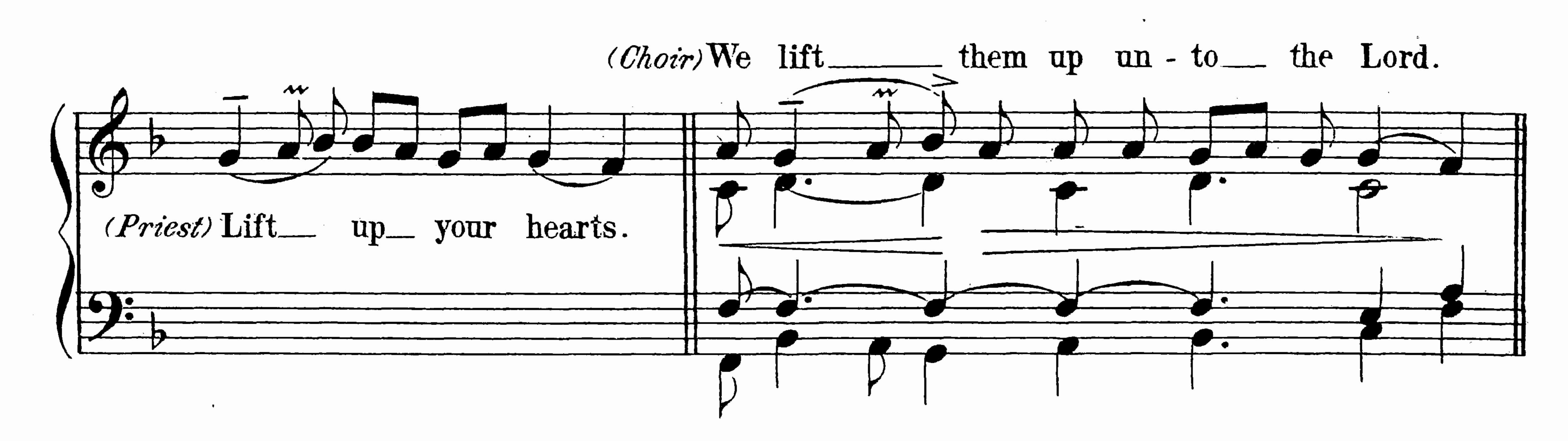






#### At the Sursum Corda







# I. Sanctus and Benedictus

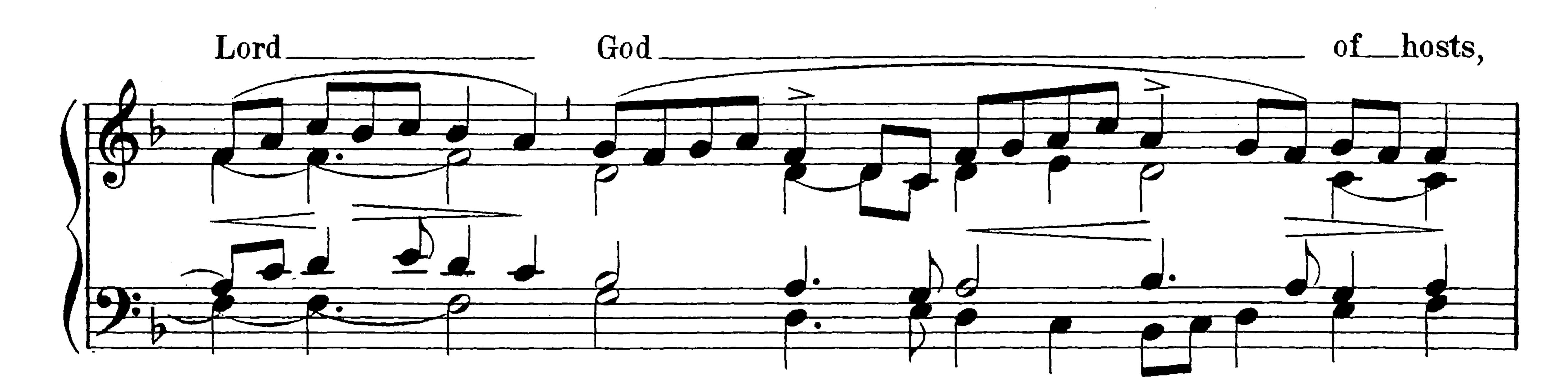


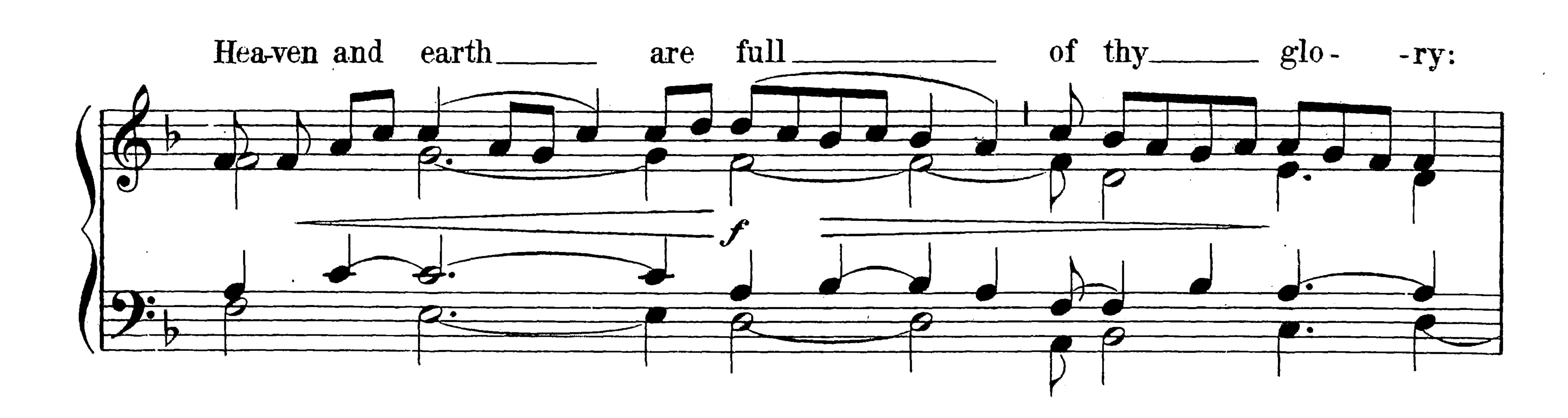


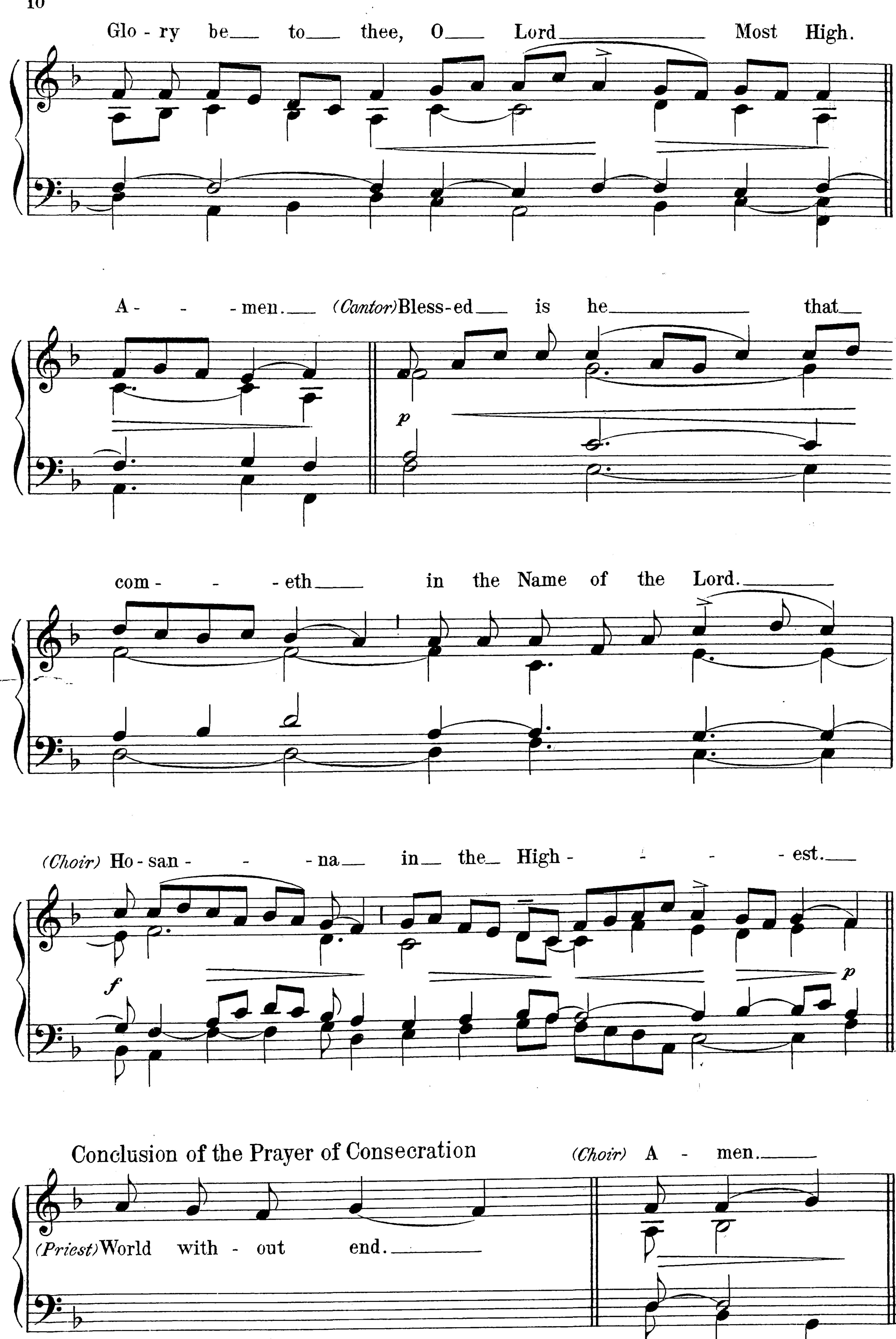


## II. Sanctus and Benedictus





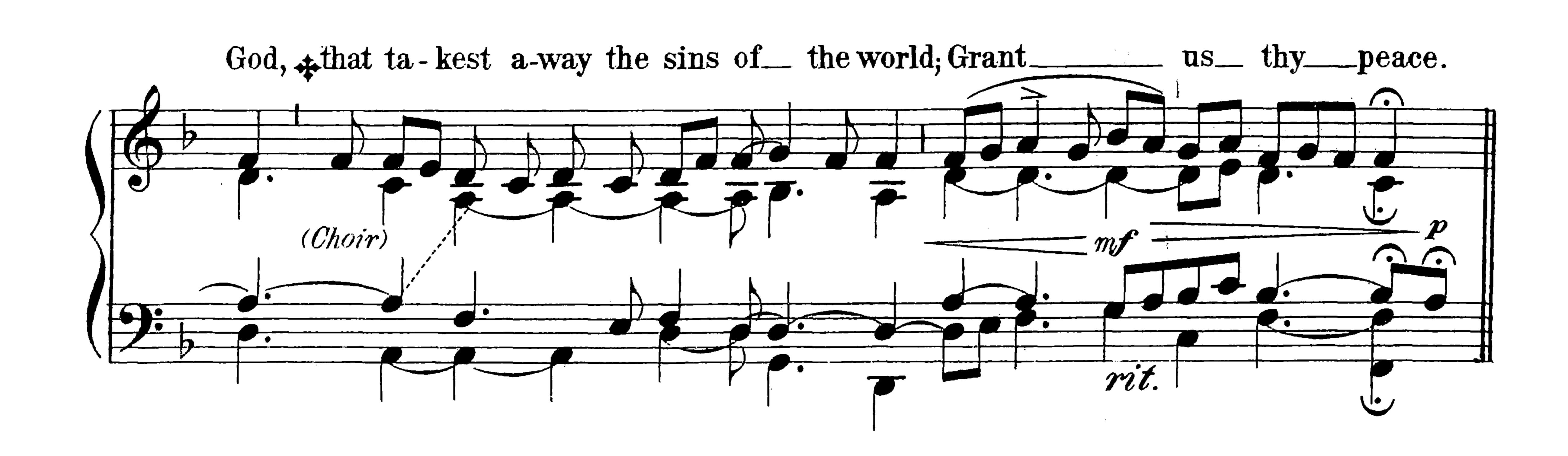






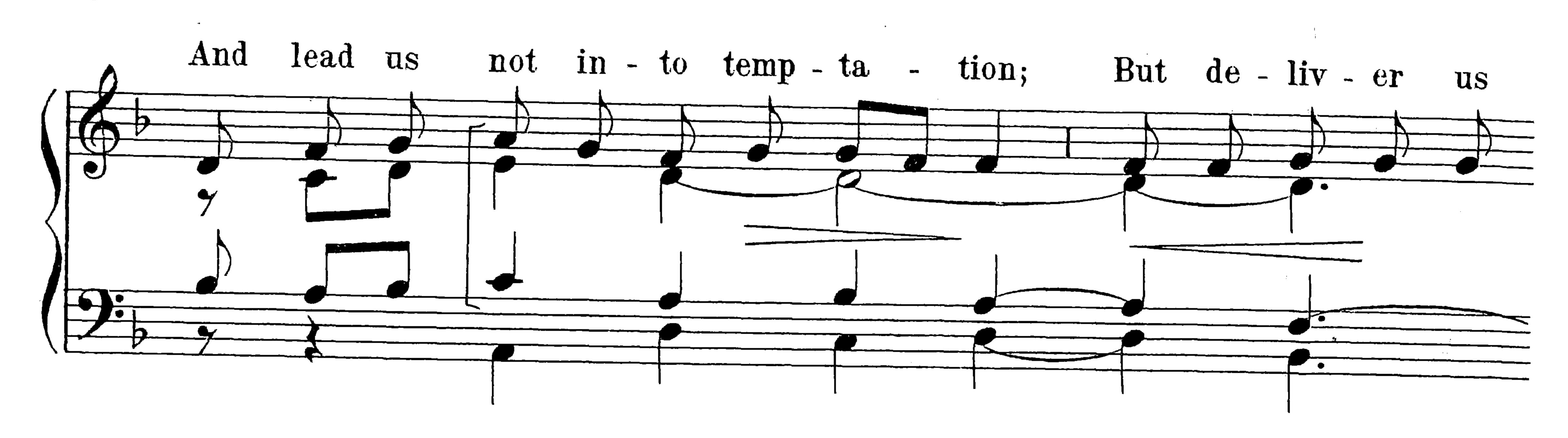
# II. Agnus Dei





### Pater Noster



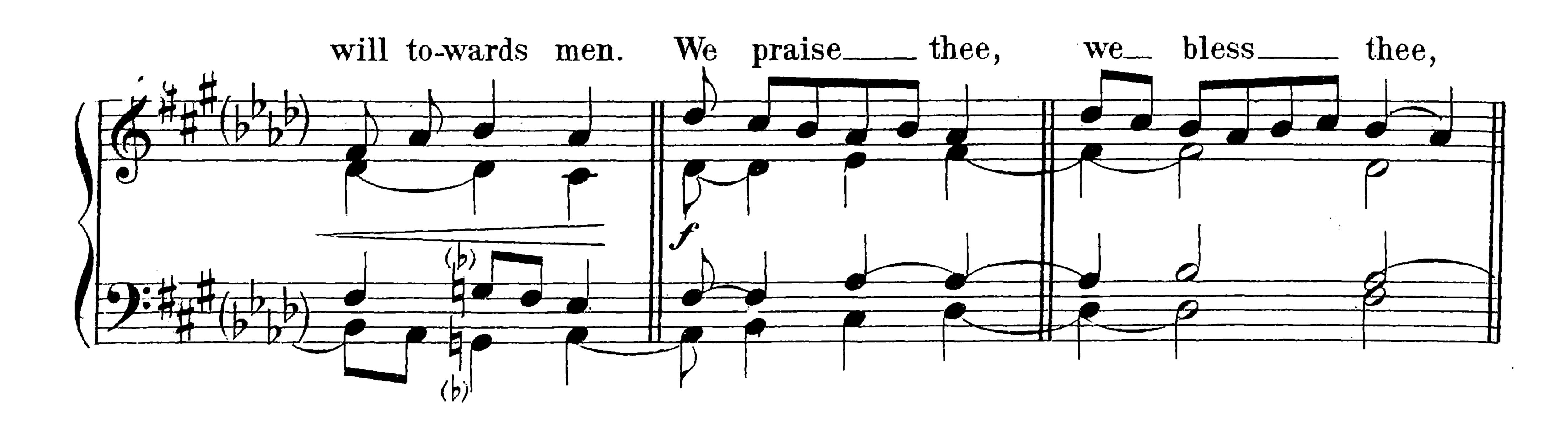






### Gloria in Excelsis











Amen (after the Blessing)



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