

HOW THE PSALM-TEXT IS ACCENTED

1. The Psalm verses are divided into two parts by means of an asterisk * according to conceptual parallelism. The enumeration of Psalm verses in modern editions of the Bible does not necessarily follow conceptual parallelism. In this Psalter, a "whole verse" is a *liturgical* verse of two parts.
2. If a verse is long and can be divided into three parts according to conceptual parallelism, a dagger † divides parts one and two (which together constitute the first half-verse) and the asterisk * divides parts two and three. There is never a division of the second half-verse.
3. If both half-verses must be subdivided, each one becomes its own whole verse, divided by the asterisk *.
4. Next, the last two stressed syllables of each half-verse are accented. The gregorian Psalm-tones are matched with the text of the Psalm according to stressed syllables. Stressed syllables must be sung on stressed notes, and conversely, unstressed syllables must be sung on unstressed notes.
5. Latin most often stresses the 2nd-last or 3rd-last syllable of each half-verse. E.g. Psalm 119:105 "Lucerna pedibus meis verbum tuum, * et lumen semitae meae." English, however, often stresses the last syllable of the half-verse. E.g. "Thy word is a lamp unto my feet, * and a light unto my path." Thus in order to use English text with the gregorian Psalm-tones, certain rules of accenting must be followed.
6. Accenting is begun from the end of the half-verse. If possible, the 2nd-last or 3rd-last syllable of each half-verse is accented.
7. The last syllable is not accented if the 3rd-last syllable can be accented. Wrong: "I will live and praise the Lórd." Right: "I will líve and práise the Lord."
8. The 4th-last syllable is not accented as the final accent of the half-verse. Wrong: "as lóng as I live."
9. If the last and 4th-last syllables are stressed, they are accented. Instead of an accent mark on the last syllable, underlining is used. Right: "as lóng as I live."
10. Next, the 2nd-, 3rd- or 4th-last syllable before the final accent is marked with an accent. This is the "penultimate accent."
11. The last syllable before the final accent is not accented. Wrong: "I was glád whén they said." Right: "I was glád when they said." Right: "I was glád when they sáid to me."
12. The best accenting for gregorian Psalm-tones is ´ - ´ - . E.g. "of his péoples' práises." Nevertheless, unstressed syllables should not be accented, if at all possible.
13. A dot · may be placed before the 3rd syllable preceding the final accent. This has been done in the Gospel canticles, since the inflection of the melismatic canticle tones often begin at that point. E.g. *My soul ·doth mágnify the Lord.*
14. When the ending "-ed" is to be pronounced as a separate syllable, add a hyphen (-) to make that clear. E.g. *Bless-ed*. For clarity, mark silent letters by printing them in italics. E.g. Every.
15. Syllables ending in "r" can often be counted as two syllables. E.g. "fíre-", "devóur-". When this is done, place a hyphen (-) after the word.
16. Words like "answeredst" and "saidst" are difficult to pronounce. In the 2nd person singular, simple past, a consonant cluster occurs which is nearly impossible to pronounce. In these situations it is perhaps best to pronounce the final "st" as a separate syllable. E.g. "answered-st" and "said-st".
17. Pronunciation of other common words: *saith--seth* (one syllable), *shew--show*.
18. From these rules, the following English accenting patterns appear:

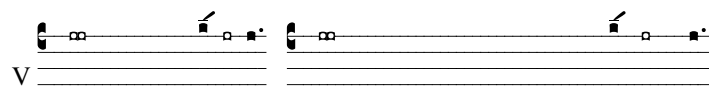
´ - ´ - *foréver. Ámen.*
 ´ - - ´ - - *unspéakable óracles.*
 ´ - - ´ *óut of the womb.*

But these should be avoided:

´ - - - ´ -
 ´ - - - ´ *morning and évening to rejoice.* (here the following would be better: *and évening to rejoice*.)
 ´ - ´ *Father and tó the Són*
 ´ - ´ - - - *and tó the Hóly Spirit*
 ´´

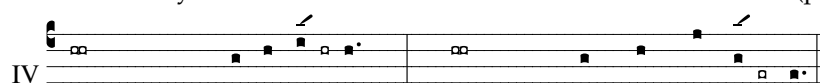
HOW TO SING THE ACCENTED PSALM-TEXT TO THE ACCENTED PSALM-TONES

1. If the half-verse of the Psalm-tone has one accent, this accent corresponds to the final accent of the Psalm-text. If more than one syllable follows the final accent of the Psalm-text, the extra syllable is sung on the hollow note. Hollow notes are not whole notes. They have the same length as black notes.



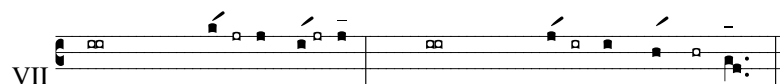
But thóu art hó- ly * I cry in the daytime, bút thou héarest not; *

2. If a half-verse of the Psalm-tone has one accent with leading tones (e.g. the first half of tone IV), the tone-accent corresponds to the final text-accent, and the leading tones are sung to the corresponding number of syllables before the final text-accent. The second-last (penultimate) text-accent is ignored.



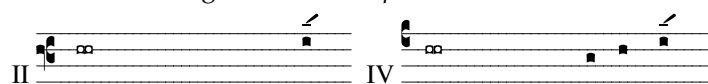
... O Lord, Gód of our fá- thers * ... my vows before thém that féar him.

3. If a half-verse of the Psalm-tone has two accents (e.g. tone VII), these correspond to the two text-accents. If more than one syllable follows an accented syllable in the text, the extra syllables are sung on the hollow notes.



... in the great cón- gre- gá- tion * ... brought me ínto the dúst of death.

4. Whenever the final text-accent falls on the last syllable of a half-verse (stressed *ultima*), that syllable is underlined instead of being indicated by an accent mark. At the end of the first half-verse (*mediatio*), there are two manners of handling the stressed *ultima*. In some Psalm-tones II, IV, V, and VIII, the stressed *ultima* falls on the same note as the accent. In this case, the last note of the *mediatio* falls out and is not sung (*mediatio correpta*).



Our fathers trústed in thee: * Our fathers trústed in thee: *

5. In some Psalm-tones, the stressed *ultima* falls on the last note of the *mediatio* (e.g. tone I). In this case, the penultimate tone-accent corresponds to the penultimate text-accent. The final tone-accent is disregarded.



Our fathers trúst-ed in thee: *

6. At the end of the second half-verse (*conclusio*), there are three manners of handling the stressed *ultima*. If the *conclusio* has one accent with leading tones, the stressed *ultima* may fall on the same note as the tone-accent does (e.g. tone IV). In this case, the *ultima* is slurred.



... upon your béd and be still—.

7. If the *conclusio* has one accent with leading tones, the stressed *ultima* may also fall on the last note of the *conclusio* (e.g. tone I and III). In this case, the leading tones and accented note are sung to the corresponding number of syllables before the stressed *ultima*. The tone-accent is disregarded.



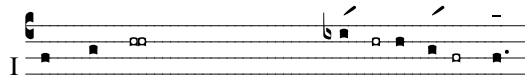
... upon your béd and be still.

8. If the *conclusio* has two accents, the stressed *ultima* may fall on the last note or note-cluster (e.g. tone V and VII). In this case, the penultimate tone-accent corresponds to the penultimate text-accent. The final tone-accent is disregarded.



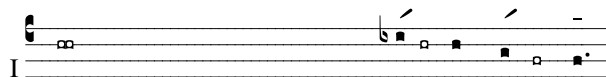
... upon your béd and be still. ... upon your béd and be still—.

9. The tones of the beginning formula (*initium*) are sung on the first verse of the Psalm, and on every verse of the Gospel Canticles (*Benedictus*, *Magnificat*, and *Nunc Dimittis*). The *initium* is also sung on the antiphon, if the antiphon is sung to the Psalm-tone.



My God, my God, why hast thóu forsáken me? * (Ps. 22:1)

BUT COMPARE:



O my God, I cry in the daytime, bút thou héarest not; * (Ps. 22:2)

10. The dagger (†) marks the *flexa*, dividing the first half-verse. The last syllable before the dagger is lowered from the reciting tone to the last tone of the *initium*. If the 3rd-last syllable before the dagger is accented (marked with a circumflex ^), the last two syllables before the dagger are lowered.



... like a potsherd; † and my tongueshall eat and be sâ-tis-fied: † they shall ...