

COMMON TONES

The following are instructions and music for making use of the features of this book.

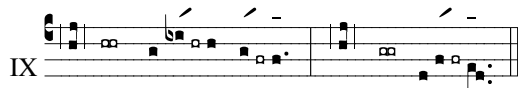
ANTIPHONS (refrains), unlike the Psalms are divided with a **colon**, to mark the midway point of the verse, and are pointed with accents. Longer antiphons in the propers are divided into multiple verses. Antiphons may be sung to their proper melodies (if such are provided) or according to the tone of the Psalm or canticle. The asterisk "*" in the antiphons indicates the point at which the choir/congregation joins the cantor in singing the antiphon.

PSALMS AND CANTICLES are divided with an asterisk "*". Psalms, together with Canticles from the Old Testament and Apocrypha as well as the Athanasian Creed (when chanted), are referred to collectively as "Psalmody." The "Gospel Canticles" are the Benedictus, the Magnificat, and the Nunc Dimittis (from Luke 1-2).

For the Psalmody, the Initium/Incipit (pick-up notes) are sung by the cantor only on the first verse (and on the Antiphon, if the Antiphon is sung according to the Psalm tone instead of its proper melody). For the Gospel Canticles, the Initium/Incipit is sung on every verse (and on the Antiphon, if the Antiphon is sung according to the Psalm tone instead of its proper melody).

Sometimes the text is too short to accommodate all the parts of the Psalm tone. In these cases the cadence (Mediatio or Finalis) takes precedence, then the Tuba, then the Incipit.

Example 1: Magnificat on Sunday



✠ | My | soul / doth mágnify the Lord, * | and | my spirit hath rejoiced in Gód / my Sáviour.
For / he háth regárded * | the | low estate of hís / handmáiden:
For, / behóld, from hénceforth * | all | generations shall cáll / me bléss-ed.
| For | he that is mighty / hath dóne to mé great things; * | and | hó- / ly ís his name.

On the first and fourth verses there is enough text to be able to sing the Incipit. On the second and third verses, however, the Incipit is omitted since there is not enough text to sing it.

Example 2: Benedictus on Tuesday



| To | give light to them that sit in darkness and in the / shádw of death, * to guide our feet / ínto the wáy of peace.
| Glo- | ry be to the / Fáther and tó the Son * and / tó the Hóly Ghost.
| As | it was in the beginning, is now, and / éver sháll be, * - / wórlD without énd. Amen.

The last half-verse of the Gloria Patri does not have enough text for a Tuba, and so instead begins directly with the Finalis.

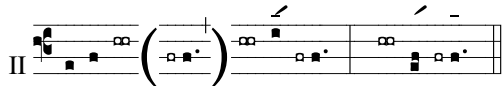
Psalm Tones

Each Psalm tone used in this book is given below. Above each tone are instructions on how the Psalm is pointed when the last syllable of each half-verse is stressed (indicated in the text by underlining).

If last syllable is stressed: inflect at first áccent * inflect at first áccent



If last syllable is stressed: hold * inflect at second-last syllable



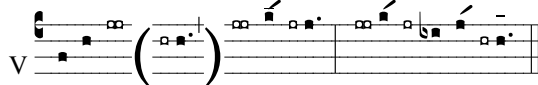
If last syllable is stressed: inflect at first áccent * inflect at first áccent



If last syllable is stressed: hold * inflect at first áccent and slur



If last syllable is stressed: hold * inflect at first áccent



If last syllable is stressed: inflect at first áccent * slur



If last syllable is stressed: inflect at first áccent * inflect at first áccent



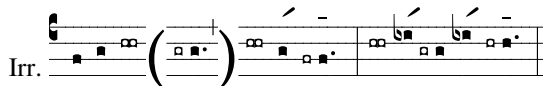
If last syllable is stressed: hold * slur



If last syllable is stressed: inflect 1 syllable before first áccent * inflect at 3rd-last syllable



If last syllable is stressed: inflect at second-last syllable * inflect at first áccent



Glory be to the Fátter and tó the Son * and tó the Hóly Ghost.

As it was in the beginning, is now, and éver sháll be, * wórld without énd. Amen.

Canticle Tones

The canticle tones, more difficult than the Psalm tones, may be used with the Benedictus, Magnificat or Nunc Dimittis on Sundays and Feasts.

The Gloria Patri (Glory Be...)

The raised dots in the text below indicate the third syllable before the final accent. Since some of the canticle tones (e.g. II, IV, VIII) begin their inflection at this point, the raised dot facilitates chanting.

Glory be to the ·Fáther and tó the Son * ·and tó the Hóly Ghost.

As it was in the beginning, is now, ·and é·ver sháll be, * ·wó·rld without é·nd. Amen.

Psalm Tones in Modern Musical Notation

Glory be to the / Fáther and tó the Son * - and / tó the Hóly Ghost.

As it was in the beginning, is now, and / é·ver sháll be, * - wó·rld / without é·nd. Amen.

Glory be to the Fáther and / tó the Son * and tó the / Hóly Ghost.

As it was in the beginning, is now, and é·ver / sháll be, * wó·rld without / é·nd. Amen.

Glory be to the / Fáther and tó the Son * and tó / the Hóly Ghost.

As it was in the beginning, is now, and / é·ver sháll be, * wó·rld with- / out é·nd. Amen.



IV
 Glory be to the Fát- / ther and tó the Son * - / and tó the Hóly Ghost.
 As it was in the beginning, is now, and / éver sháll be, * - / wórld without énd. Amen.



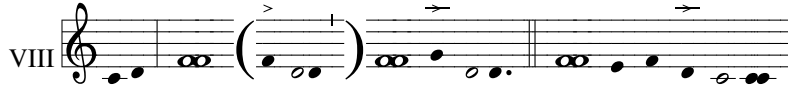
V
 Glory be to the Fát-ther and / tó the Son * and / tó the Hóly Ghost.
 As it was in the beginning, is now, and éver / sháll be, * - / wórld without énd. Amen.



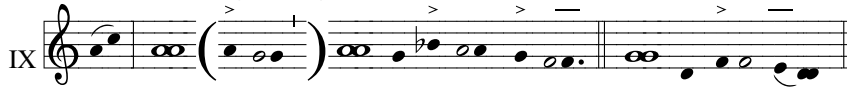
VI
 Glory be to the / Fát-ther and tó the Son * - and / tó the Hóly Ghost.
 As it was in the beginning, is now, and / éver sháll be, * - wórld / without énd. Amen.



VII
 Glory be to the / Fát-ther and tó the Son * and / tó the Hóly Ghost.
 As it was in the beginning, is now, and / éver sháll be, * - / wórld without énd. Amen.



VIII
 Glory be to the Fát-ther and / tó the Son * and / tó the Hóly Ghost.
 As it was in the beginning, is now, and éver / sháll be, * wórld / without énd. Amen.



IX
 Glory be to / the Fát-ther and tó the Son * and tó / the Hóly Ghost.
 As it was in the beginning, is now, / and éver sháll be, * wórld with- / out énd. Amen.



Irr.
 Glory be to the Fát-ther and / tó the Son * and / tó the Hóly Ghost.
 As it was in the beginning, is now, and éver / sháll be, * - / wórld without énd. Amen.

RESPONSORIES are pointed with accents and may be sung to one of the Psalm-tones or Canticle-tones. The cantor intones the Responsory up to the midway point of the R̄. verse (marked with the symbol ‡). After the symbol ‡, a favorit choir from Choir I may sing with him the rest of the R̄. verse. The R̄. verse is then repeated by all (Choir I & II). The cantor (and favorit choir) then sings the V̄. verse, after which all respond by singing the last half of the R̄. verse. The cantor (and favorit choir) then sings the first half of the Gloria Patri: Glory be to the Father and to the Son : and to the Holy Ghost. The rest of the Gloria Patri is not sung. Finally, the entire R̄. verse is repeated by all.

HYMNS proper to certain feasts or seasons of the Church year are given. Other appropriate hymns may be substituted. The cantor intones the first phrase of the first stanza of the hymn. All join him thereafter. Hymns may also be sung responsively between Choir I and Choir II stanza by stanza, with both Choirs singing the doxological stanza.

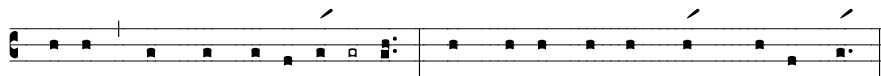
1ST AND 2ND VESPERS: For some Sundays and feasts, two sets of propers are given, one for Vespers of the eve of the Sunday or feast (1st Vespers) and one for Vespers on the day of the Sunday or feast (2nd Vespers). If only one set of propers is given, it may be used at both 1st and 2nd Vespers.

READINGS: For Sundays and feasts, the Gospel and Epistle readings are listed. These are read as the (final) reading at Morning Prayer and Vespers respectively. All readings may be chanted according to the following formulas.

LECTION TONES AT MORNING PRAYER AND VESPERS



This is the Flexa: And this is the Metrum/ And this is the Punctum. (period)



Can one ask a Question? The Correptum is stréssed at the end.

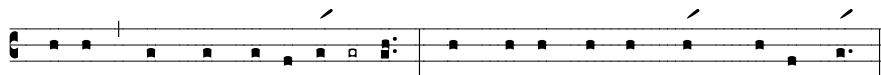


∩ But Thou, O Lord, have mercy upon us. ⚡ Thanks be to Thee, O Lord!

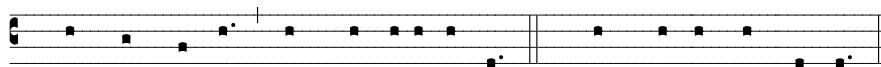
AT MIDDAY PRAYER AND COMPLINE



This is the Flexa: And this is the Metrum/ And this is the Punctum. (period)



Can one ask a Question? The Correptum is stréssed at the end.



∩ But Thou, O Lord, have mercy upon us. ⚡ Thanks be to Thee, O Lord!