

The Eight Tones of the Psalms.

The first verse of a psalm is always intoned by the Cantor with the formula of intonation proper to each tone. The verses following begin on the dominant. This rule is applied even to the psalms (or divisions of psalms) which are sung under one Antiphon, provided that each ends with the doxology Glória Patri.

First Tone.

Mediant of 2 accents.

Endings of 1 accent with 2 preparatory syllables. (In the ending D², the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

Int. Tenor and Flex (') Mediant Tenor

(') The flex is made by lowering the voice a second or a third, according to the tone, on the last syllable before the sign † or on the last syllable but one if this syllable is not accented. However, a different interpretation is allowed. The inflexion of the voice may be replaced by a simple prolongation of the dominant (tenor) and a slight pause. These rules are applied also to monosyllables and Hebrew words. (S. C. of Rites, July 8th and Dec. 12th 1912).

Second Tone.

Mediant of 1 accent.

Ending of 1 accent with 1 preparatory syllable.

Int. Tenor and Flex Mediant¹ Tenor Sole ending.

or: B

Third Tone.

Mediant of 2 accents (the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

Endings of 1 accent with 1 preparatory syllable, a, b, — with 2 preparatory syllables, a², g, — with 3 preparatory syllables, g².

Int. Tenor and Flex Mediant Tenor

Endings

b

a

a²

g

g²

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).

Fourth Tone.

Mediant of 1 accent with
2 preparatory syllables.

Endings of 1 accent
with 3 preparatory syllables. (In the Termination
E, the additional note of
the dactylic cadence is
anticipated with the accen-
ted syllable and precedes
the clivis.)

Int. Tenor and Flex Mediant Tenor

or: B

Another position of the same tone.

A B

or: B

Endings

g

E

c

A

A'

Fifth Tone.

Mediant of 1 accent.

Ending of 2 accents.

Int. Tenor and Flex Mediant Tenor Sole ending.

or: B

Sixth Tone.

Mediant of 2 accents — or of 1 accent
with 1 preparatory syllable.

Ending of 1 accent with 2 pre-
paratory syllables.

Int. Tenor and Flex Mediant

Another formula.

Int. Tenor and Flex Mediant

or: †

Tenor Sole ending

Seventh Tone.

Mediant of 2 accents. Endings of 2 accents.

Int. Tenor and Flex Mediant Tenor

a

b

c

c²

d

Eighth Tone.

Mediant of 1 accent. Endings of 1 accent with 2 preparatory syllables.

Int. Tenor and Flex Mediant Tenor

or: B

The « Peregrinus » Tone. ¹

Mediant of 1 accent with 3 preparatory syllables, — or with 2 preparatory syllables.

Ending of 1 accent with 1 preparatory syllable.

Int. Tenor and Flex Mediant Tenor Sole ending.

Another formula.

Int.

¹ In accordance with the authorisation granted by Rome, a *sol* may be added *ad libitum* before the *si* at the mediant of the *Peregrinus* tone. Owing to this slight change, this formula becomes regular and is of 1 accent with 3 preparatory syllables.