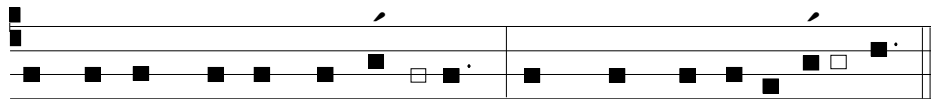


Responsorial Psalm Tones and Melodic Schemes

In the tones for the responsorial psalms, there are neither melodic intonations nor flexes. All mediants, with one exception, have one accent. Terminations (final cadences) with their alternatives are arranged on the following pages. Because the English language prefers strong endings, tones which have neumes (two- and three-note groups sung to one syllable) are sometimes broken down into their constituent parts, along the lines suggested in the *Graduale Simplex*, p. 442, at D* (indicated by *italic* and / or **bold** face in the text of the psalm and here by illustration). In the melodic schemes for the responses the notes without parentheses are found in every melody of the family and sub-family under discussion.

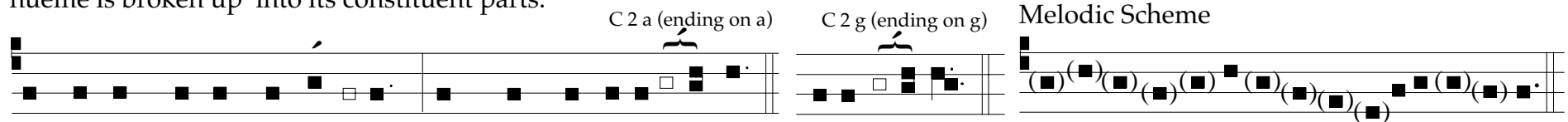
THE FIRST FAMILY: The tenor (chanting note) of the verse and the final (note) of the response is C (Do) or F (Fa).

C 1 The termination has one accent and one preparatory syllable. No melodic scheme is given because C1 is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.



In this tone here is the **med** - iant, * and, here, the final **ca** - dence.

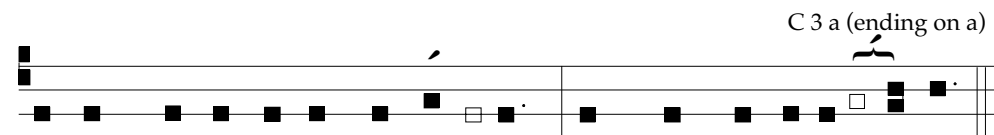
C 2 The termination has one accent; in the case of lines which otherwise end on a weak syllable, the accent is anticipated or the nueme is broken up into its constituent parts.



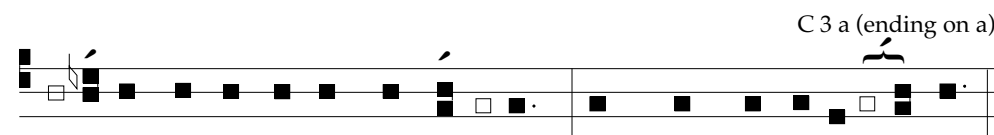
In this tone here is the **med** - iant, * and, here, the final **cadence**.

R/

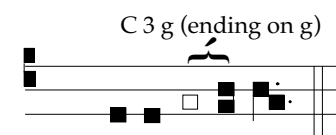
C 3 This tone employs two tenors (chanting notes): On the odd verses it retains the C2 tone; on the even verses it has a quasi-intonation which consists of a podatus (an ascending two-note nueme) on the accented syllable or word. The termination consists of one accent with one preparatory syllable. The melodic scheme is the same as at C2.



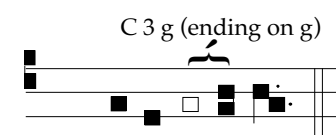
On odd verses here is the **med** - iant, * and, here, the final **cadence**.



On even verses here is the **med** - iant, * and, here, the final **cadence**.

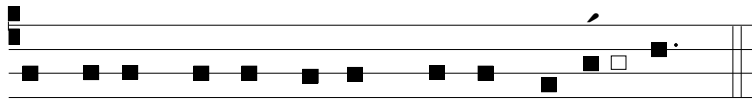


or final **cadence**.

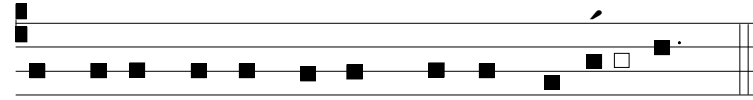


or final **cadence**.

C 4 In this tone, the intervening response comes not only at the end but also in the middle; there are no mediant but two terminations as in tone C1. No melodic scheme is given because C4 is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.

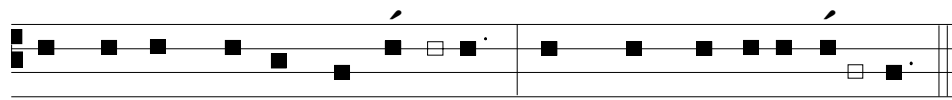


In the first half of the verse here is the **ca** - dence.

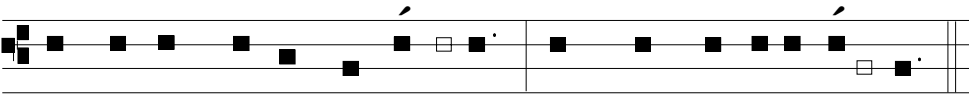


In the last half of the verse here is the **ca** - dence.

C * By way of exception, the mediant in this tone has one accent with two preparatory syllables; the termination has one accent.

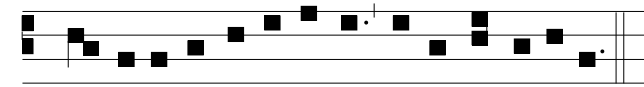


In this tone here is *the med* - iant, * and, here, the *final ca* - dence.



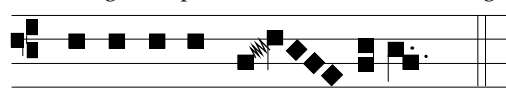
In this tone here is *the med* - iant, * and, here, the *final ca* - dence.

Fifth Sunday of Lent, Responsorial Psalm II



R/

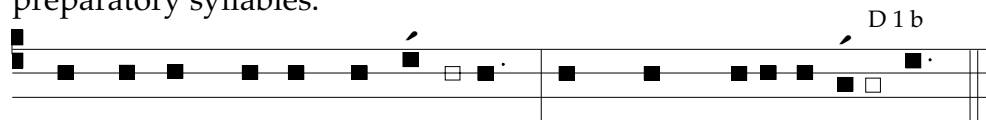
Easter Vigil, Responsorial Psalm after Reading Five (Canticle of Isaiah)



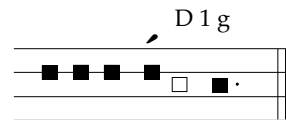
R/

THE SECOND FAMILY: The tenor (chanting note) of the verse and the final (note) of the response is D (Re) [or A (La) or G (Sol)].

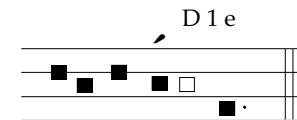
D 1 D1b and D1g are distinguished by a termination of one accent; D1e is distinguished by a termination of one accent and two preparatory syllables.



D 1 b



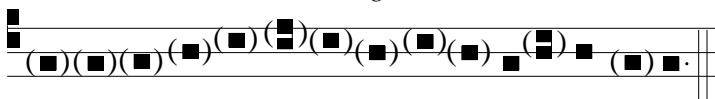
D 1 g



D 1 e

In this tone here is the **med** - iant, * and, here, the *final ca* - dence. or the *final ca* - dence. or the *final ca* - dence.

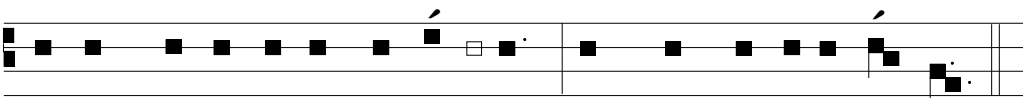
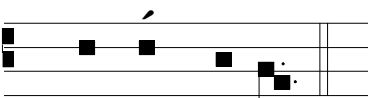
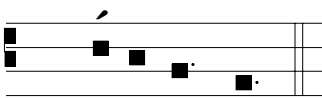
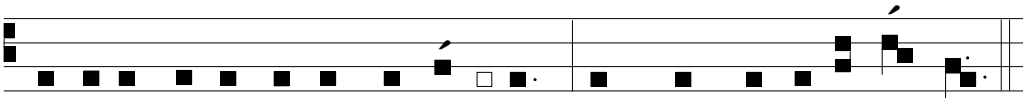
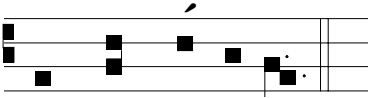

Melodic Scheme for D 1 b and D 1 g



Melodic Scheme for D 1 e (Psalm 122 [121V] Advent Week II and Funeral, Responsorial III)



D * This tone, used in the *Graduale Simplex* only at the Evening Mass of the Lord's Supper, employs two tenors (chanting notes): On the odd verses its terminations have one accent; on the even verses its terminations consist of one accent with one preparatory syllable; but for either even or odd verse terminations, in order to avoid weak weak endings, one breaks the clivis (the two-note descending neume) into its constituent parts, that is, two separate notes.


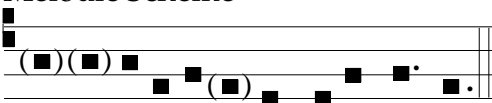
(regular ending)	(ending with three monosyllables)	(English ending)
		
On odd verses here is the med - iant, * and, here, the final ca - dence.	or it makes an end.	or final ca - dence.
(regular ending)	(ending with three monosyllables)	(English ending)
		
On even verses here is the med - iant, * and, here, the <i>final</i> ca - dence.	or it <i>comes to</i> an end.	or <i>the</i> final ca - dence.

Melodic Scheme for D *

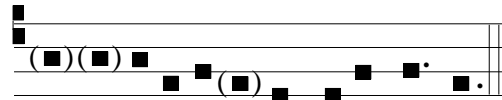


THE THIRD FAMILY: The tenor (chanting note) of the verse and the final (note) of the response is E (Mi) or A (La).

E 1 This tone's terminations have one accent with one preparatory syllable; in order to avoid weak endings, one breaks the podatus (the two-note ascending neume) into its constituent parts, that is, two separate notes.

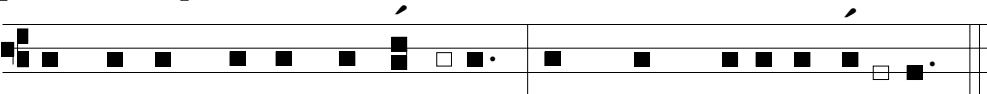
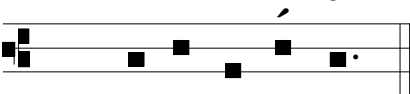
(regular ending)	(ending with three monosyllables)	(English ending)
		
In this tone here is the med - iant, * and, here, its <i>last</i> ca -dence.		

Melodic Scheme

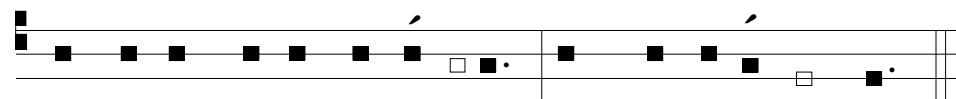


R/

E 2 This tone's alternative termination E2d has one accent; alternative E2e has a four-note ending, one per syllable. No melodic scheme is given because E2 is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.

E 2 d (ending on d)	E 2 e (ending on e)
	
In this tone here is the med - iant, * and, here, the fi-nal ca - dence.	or the <i>fi</i> - nal ca - dence.

E 3 In this tone the termination has one accent.

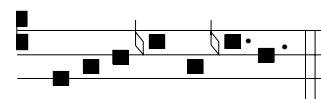


In this tone here is the **med** - iant, * and, here, it fin - ish - es.

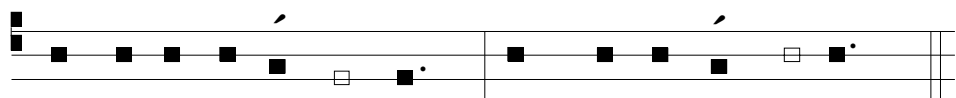
Easter Vigil (Canticle of Moses)



Chrism Mass, Funeral Mass (Psalm 125 (124V))

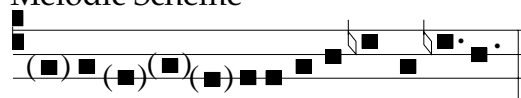


E 4 In this tone the termination has one accent.

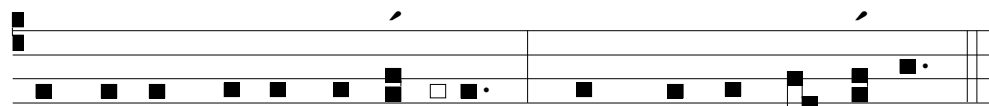


In this tone it **paus** es thus , * and, here, it **makes** an end.

Melodic Scheme

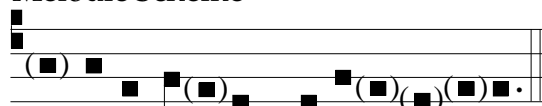


E 5 This tone employs two tenors (chanting notes): On the odd verses it retains the E1 (or E2e) tone; on the even verses it has a quasi-intonation which consists of a podatus (an ascending two-note nueme) on the accented syllable or word. The termination consists of one accent with one preparatory syllable.

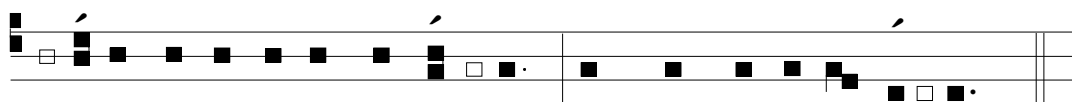


On odd verses here is the **med** - iant, * and, here, its *last* **ca**-dence.

Melodic Scheme

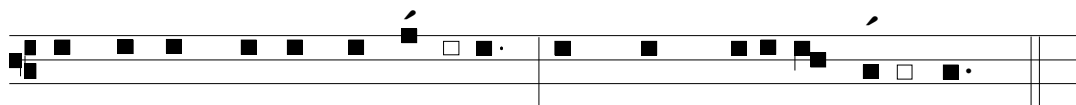


R/



On even verses here is the **med** - iant, * and, here, the *final* **ca** - dence.

E * The termination consists of one accent with one preparatory syllable.



In this tone here is the **med** - iant, * and, here, the *final* **ca** - dence.

Sts. Michael, Gabriel, and Raphael, Archangels



R/