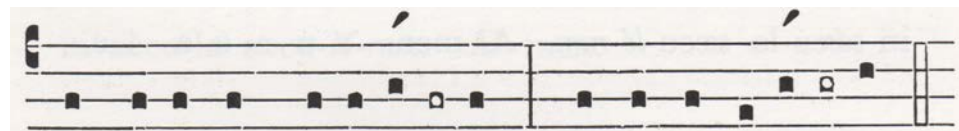


## Responsorial Psalm Tones in the *Graduale Simplex*

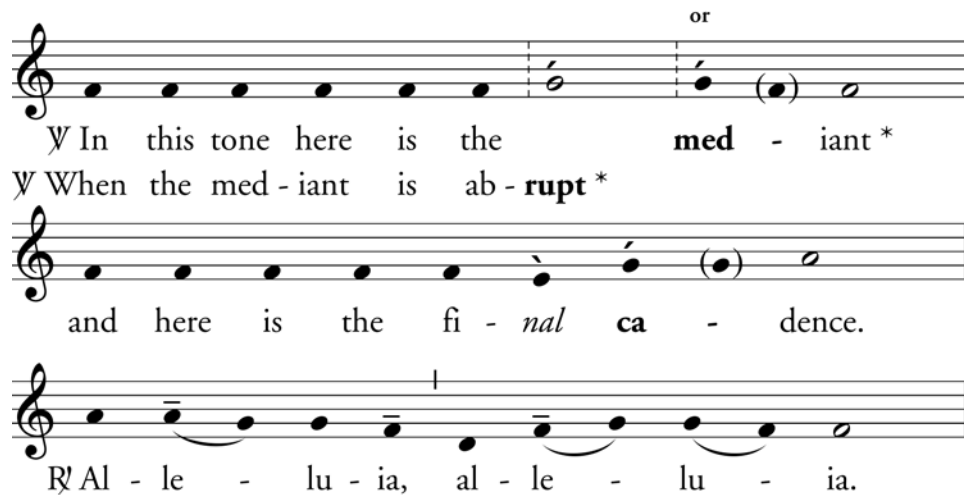
In the tones for the responsorial psalms, there are neither melodic intonations nor flexes. All mediant, with one exception, have one accent. Terminations (final cadences) with their alternatives are arranged on the following pages. Because the English language prefers strong endings, tones which have 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. C1 is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.



Hic tonus sic me-di-á- tur: \* et sic terminá- tur.



or  
 ♪ In this tone here is the **med - iant** \*  
 ♪ When the med - iant is ab - **rupt** \*  
 and here is the fi - *nal* ca - dence.  
 ♪ Al - le - lu - ia, al - le - lu - ia.

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.



Hic tonus sic me-di-á- tur: \* et sic termi- **ná**-tur.



**vel** termi- **ná**-tur.

In this tone here is the **med - iant** \*  
 When the med-iant is **ab - rupt** \*

and here is the fi - nal — **ca** - dence.  
 and here is the fi - nal — **word.**

Annotations: *or*, C 2 a, C 2 g

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.

Impares versus sic me-di-**án**-tur: \* et sic termi- **nántur.**

*vel* termi- **nántur.**

Pa-res autem sic medi- **án**-tur: \* et sic termi- **nántur.**

*vel* termi- **nántur.**

Annotations: C<sub>3</sub>a, C<sub>3</sub>g

Odd verses

or

♩ In this tone here is the **med** - iant \*

♩ When the med - iant is ab - rupt \*

C 3 a

and this is the fi - nal **word.**

C 3 g

and here is the fi - nal ca - dence.

and here is the fi - nal word.

Even verses

♩ In this tone here is the **med** - iant \*

C 3 a

and this is the fi - nal **word.**

C 3 g

and here is the fi - nal ca - dence.

and here is the fi - nal word.

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. C4 is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.

Primus semi-versus sic **terminá-** tur: \* (quem sequitur primum responsum).

Secundus autem e-odem modo **terminá-** tur. (quem sequitur alterum responsum).

Psalmist(s) Schola or All

∩ In the 1st half-verse this is the ca - dence. R' Al - le - lu - ia.

Psalmist(s) All

∩ In the 2nd half-verse this is the ca - dence. R' Al - le - lu - ia.

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

Hic tonus sic *me-di-á-* tur: \* et sic *terminá-* tur.

∩ In this tone here is the med - iant \*

and here is the fi - nal ca - dence.

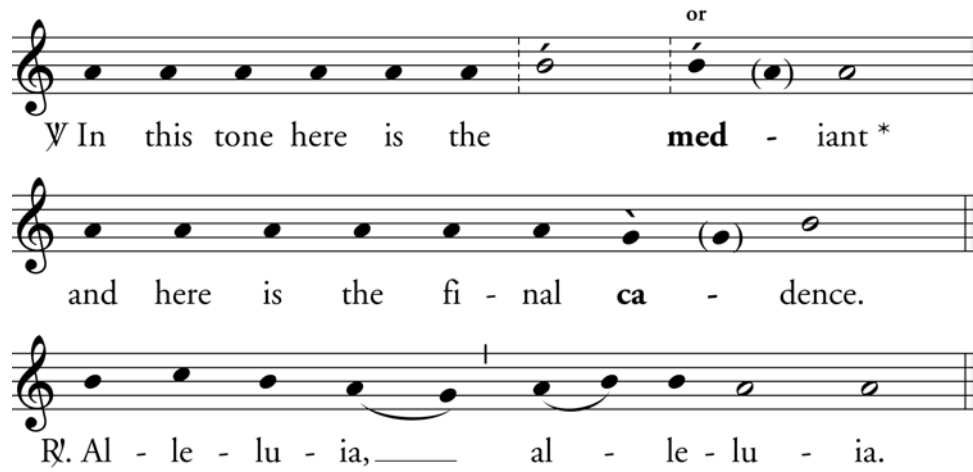
**THE SECOND FAMILY:** The tenor (chanting note) of the verse and the final (note) of the response is D (Re) [or A (La) or G (Sol)].

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.

Hic tonus sic *me-di-á-* tur: \* et sic *terminá-* tur.

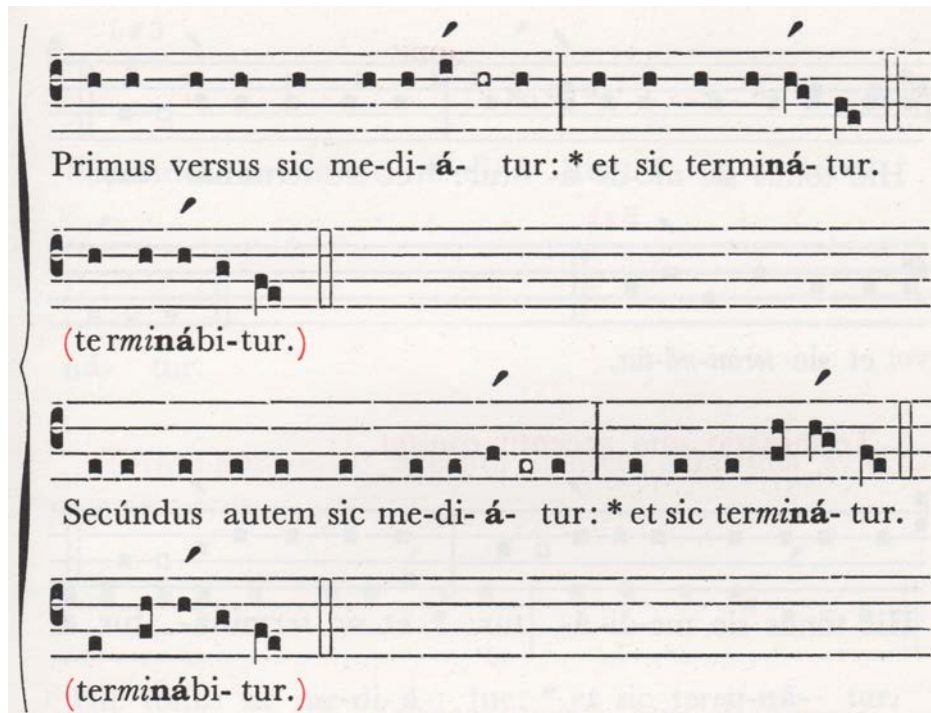
∩ *D1g* ∩ *D1e*

∩ *vel terminá-* tur. ∩ *vel sic terminá-* tur.



In this tone here is the **med - iant** \*  
 and here is the fi - nal ca - dence.  
 R. Al - le - lu - ia, al - le - lu - ia.

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 endings, one breaks the clivis (the two-note descending neume) into its constituent parts, that is, two separate notes.



Primus versus sic me-di-á- tur: \* et sic terminá- tur.  
 (terminábi-tur.)  
 Secúndus autem sic me-di-á- tur: \* et sic terminá- tur.  
 (terminábi-tur.)

Odd verses

or

Y The LORD is my **shep** - herd, \* I **shall** not want. —  
ab-rupt \*

R' In green — pas-tures the LORD — gives me rest.

Even verses

or

Y 2 He leads me be - side **still** wa - ters; \*  
ab - rupt \*

he re - stores — **my** — soul. —

R' In green — pas-tures the LORD — gives me rest.

**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.

Hic tonus sic me-di-á- tur: \* et sic termi-ná-tur.

(termi-ná-bi-tur.)

♯ In this tone here is the **med** - iant \*  
 and here is the *fi* - nal **ca** - dence.  
 ♯ Al - le - lu - ia, al - le - lu - ia.

E 2 This tone's alternative termination E2d has one accent; alternative E2e has a four-note ending, one per syllable. E2d is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.

Hic tonus sic me-di-á-tur: \* et sic terminá-tur.  
 vel et sic *termi-ná-tur*.

♯ In this tone here is the **med** - iant \*  
 and here is the fi - nal **ca** - dence.  
 ♯ Al - le - lu - ia, al - le - lu - ia.

♯ In this tone here is the **med** - iant \*  
 and here is the *fi* - nal **ca** - dence.

E 3 In this tone the termination has one accent.

Hic tonus sic me-di-**á**- tur: \* et sic termin**á**- tur.

∩ In this tone here is the **med** - iant \*

and here is the fi - nal **ca** - dence.

E 4 In this tone the termination has one accent.

Hic tonus sic me-di-**á**- tur: \* et sic termin**á**- tur.

∩ In this tone here is the **med** - iant \*

and here is the fi - nal **ca** - dence.

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.

Primus versus sic me-di-**á**- tur: \* et sic termi-**ná**-tur.

(termi-**ná**bi-tur.)



Secúndus autem sic me-di-á- tur: \* et sic termi-  
ná- tur.

Odd verses

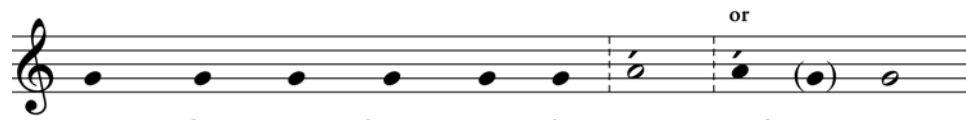
∩ In odd verses here is the **med** - iant \*  
and here is the *fi - nal* **ca** - dence.

Even verses

∩ In ev - en verses here's the **med** - iant \*  
and here's the *fi - nal* **ca** - dence.

E \* The termination consists of one accent with one preparatory syllable. E \* is not used as a responsorial tone in the *Graduale Simplex*; however, it is used as an alleluia psalm tone, q.v.

Hic tonus sic me-di-á- tur: \* et sic termi-ná- tur.



∩ In this tone here is the **med** - iant \*  
∩ When the med - iant is ab - **rupt** \*



and here is the *fi - nal* **ca** - dence.



∩ Al - le - lu - ia, ————— al - le - lu - ia.