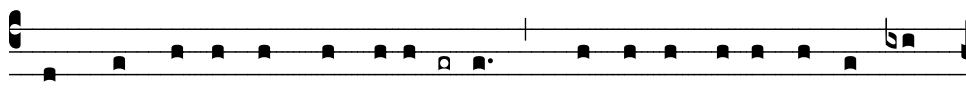
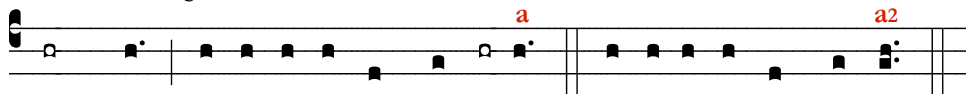


## Appendix

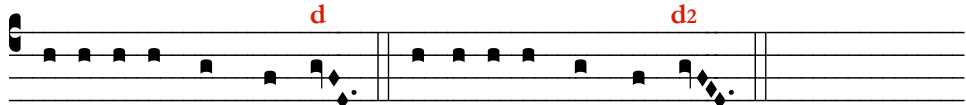
### THE PSALM TONES MODE I



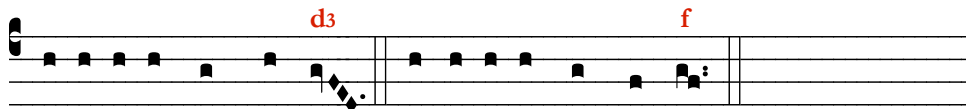
The tone begins, and comes to a flex, † then it con-tin-ues on *to the*



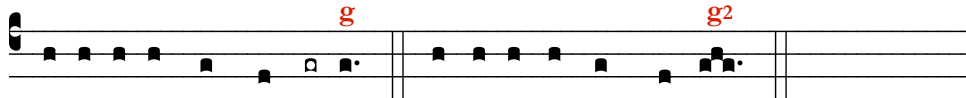
me-di-ant; \* and it ter-mi-nates like so. Or it ter-mi-nates like so.<sup>1</sup>



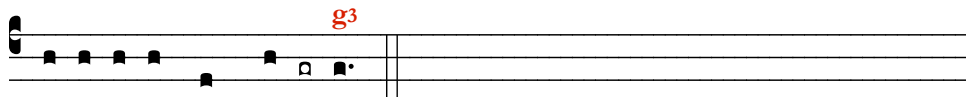
Or it ter-mi-nates like so.<sup>2</sup> Or it ter-mi-nates like so.<sup>3</sup>



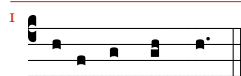
Or it ter-mi-nates like so.<sup>4</sup> Or it ter-mi-nates like so.<sup>5</sup>



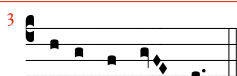
Or it ter-mi-nates like so. Or it ter-mi-nates like so.<sup>6</sup>



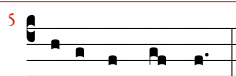
Or it ter-mi-nates like so.



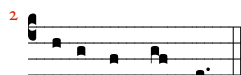
or *in this man-ner.*



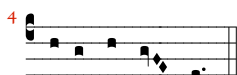
or *in this man-ner.*



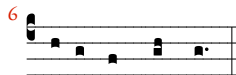
or *in this man-ner.*



or *in this man-ner.*



or *in this man-ner.*



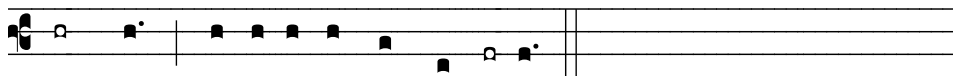
or *in this man-ner.*

## The Psalm Tones

### MODE II

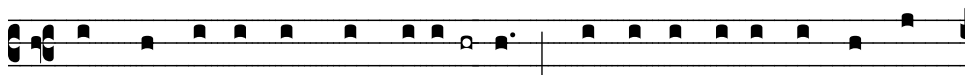


The tone begins, and comes to a flex, † then it con-tin-ues on to the  
d

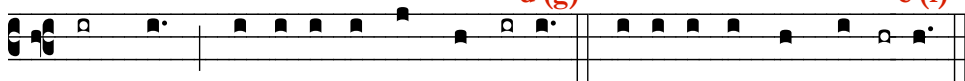


me-di-ant; \* and it ter-mi-nates like so.

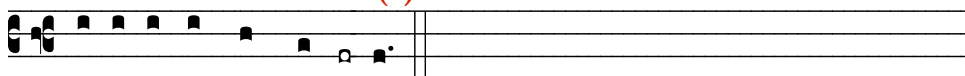
### MODE II\*



The tone begins, and comes to a flex, † then it con-tin-ues on to the  
d (g) c (f)

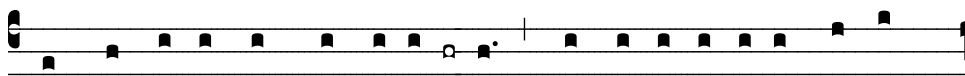


me-di-ant; \* and it ter-mi-nates like so. Or it ter-mi-nates like so.  
a (d)



Or it ter-mi-nates like so.

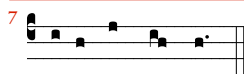
### MODE III



The tone begins, and comes to a flex, † then it con-tin-ues on to the  
b a

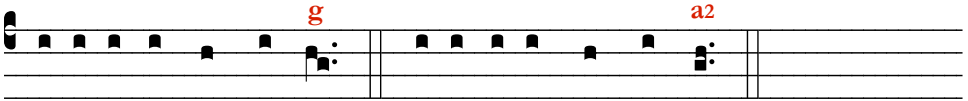


me-di-ant; \* and it ter-mi-nates like so. Or it ter-mi-nates like so.<sup>7</sup>



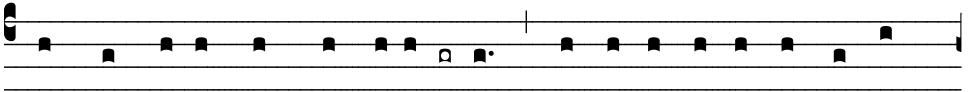
or in this man-ner.

## Appendix

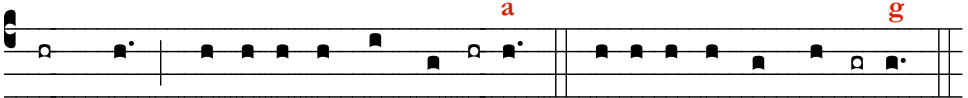


Or it *ter-mi-nates like so.*<sup>8</sup>      Or it *ter-mi-nates like so.*<sup>9</sup>

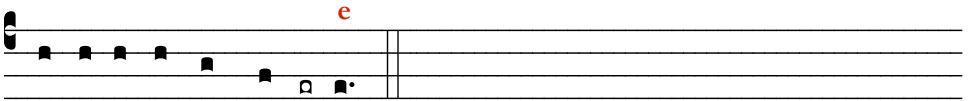
### MODE IV



The tone begins, and comes to a flex, † then it con-tin-ues on *to the*

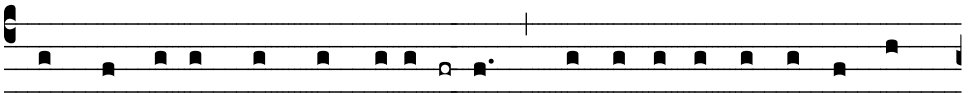


*me-di-ant; \** and it *ter-mi-nates like so.*      Or it *ter-mi-nates like so.*



Or it *ter-mi-nates like so.*

### MODE IV<sup>\*</sup>



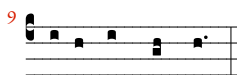
The tone begins, and comes to a flex, † then it con-tin-ues on *to the*



*me-di-ant; \** and it *ter-mi-nates like so.*



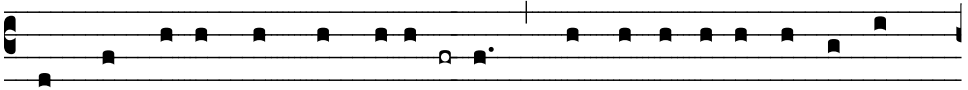
or *in this man-ner.*



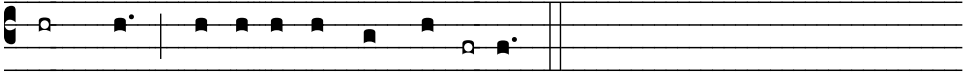
or *in this man-ner.*

## The Psalm Tones

### MODE V

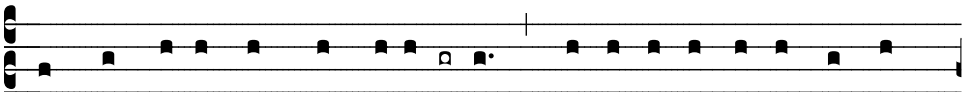


The tone begins, and comes to a flex, † then it con-tin-ues on to the  
**a**

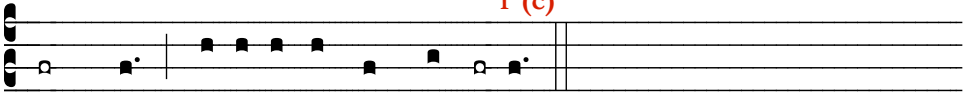


me-di-ant; \* and it ter-mi-nates like so.

### MODE VI

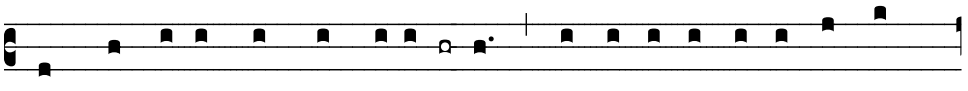


The tone begins, and comes to a flex, † then it con-tin-ues on to the  
**f (c)**

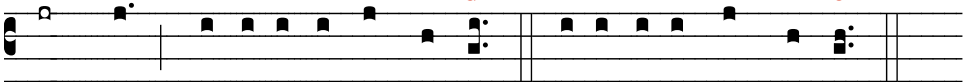


me-di-ant; \* and it ter-mi-nates like so.

### MODE VII



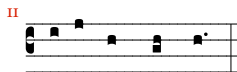
The tone begins, and comes to a flex, † then it con-tin-ues on to the  
**d** **c**



me-di-ant; \* and it ter-mi-nates like so.<sup>10</sup> Or it ter-mi-nates like so.<sup>11</sup>

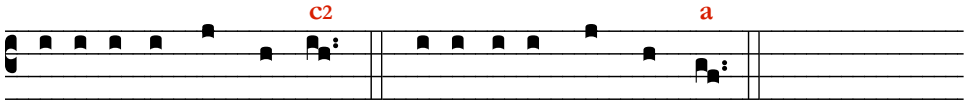


or in this man-ner.



or in this man-ner.

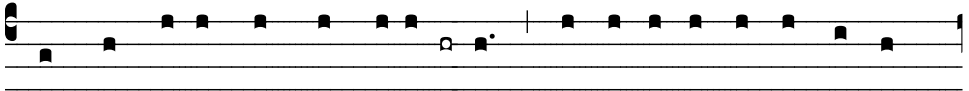
## Appendix



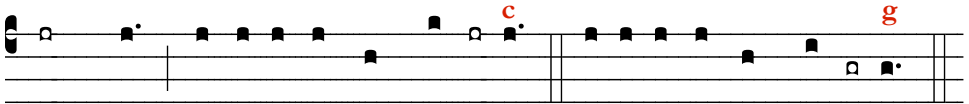
Or it *ter-mi-nates like so.*<sup>12</sup>

Or it *ter-mi-nates like so.*<sup>13</sup>

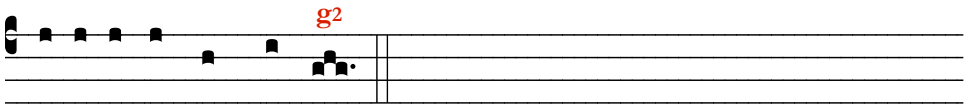
### MODE VIII



The tone begins, and comes to a flex, † then it con-tin-ues on to the

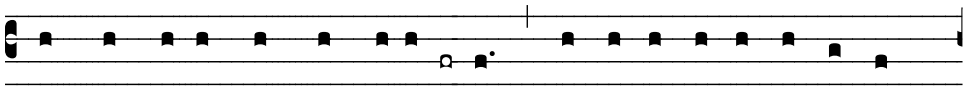


me-di-ant; \* and it *ter-mi-nates like so.* Or it *ter-mi-nates like so.*



Or it *ter-mi-nates like so.*<sup>14</sup>

### TONE C



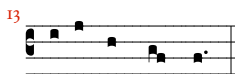
The tone begins, and comes to a flex, † then it con-tin-ues on to the



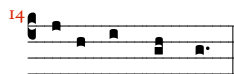
me-di-ant; \* and it *ter-mi-nates like so.* Or it *ter-mi-nates like so.*



or *in this man-ner.*



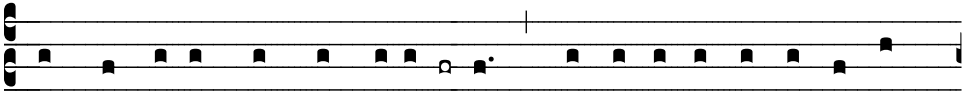
or *in this man-ner.*



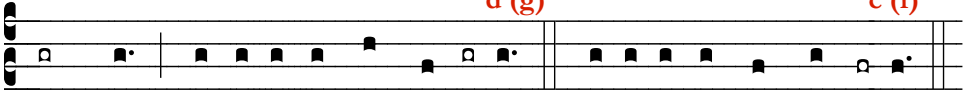
or *in this man-ner.*

## The Psalm Tones

### STONE D

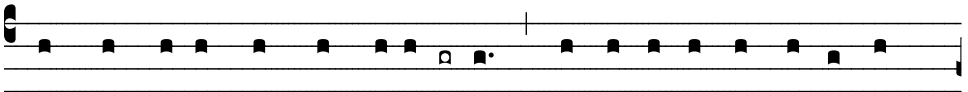


The tone begins, and comes to a flex, † then it continues on to the **d (g)** **c (f)**

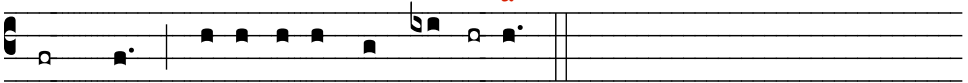


me-di-ant; \* and it terminates like so. Or it terminates like so.

### STONE E

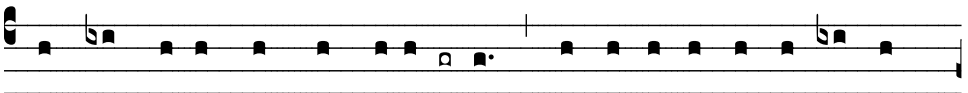


The tone begins, and comes to a flex, † then it continues on to the **a**



me-di-ant; \* and it terminates like so.

### “WANDERING” TONE (TONUS “PEREGRINUS”)



The tone begins, and comes to a flex, † then it continues on to the **d**



me-di-ant; \* and it terminates like so.<sup>15</sup>



or in this man-ner.