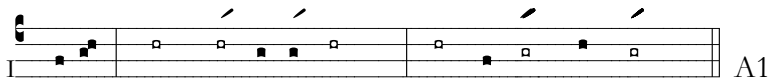
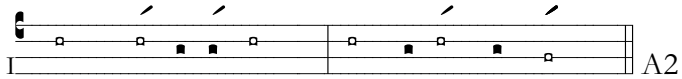


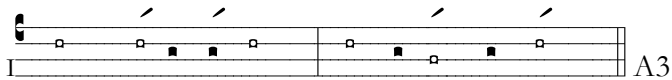
Mode I



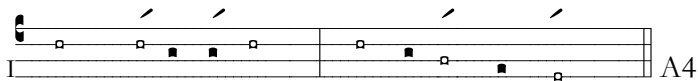
A1



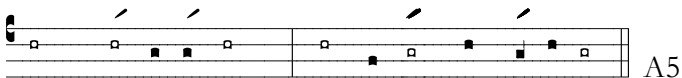
A2



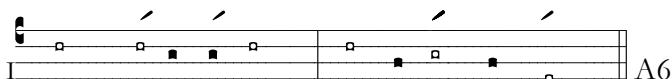
A3



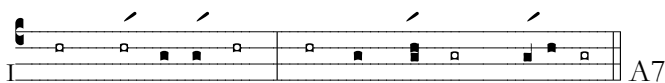
A4



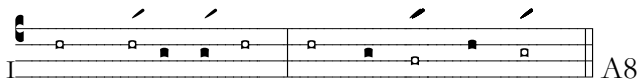
A5



A6



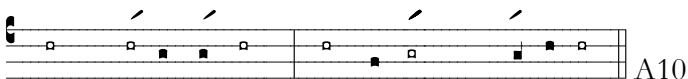
A7



A8



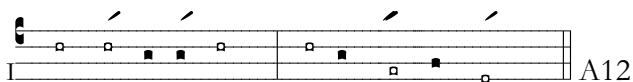
A9 Gloucester



A10

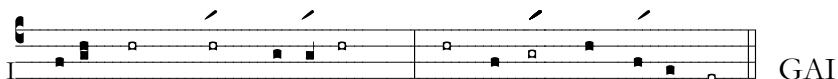


A11



A12

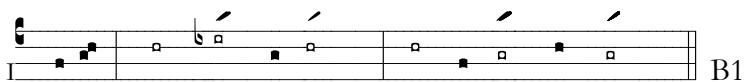
For gospel canticles:



GAI

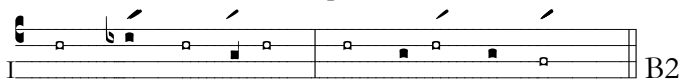
Note: in general any tone can be used for the gospel canticle according to preference. Whereas the incipit is usually sung for just the first line of a psalm, when singing the gospel canticle the incipit is sung every time the tone is sung

Mode I

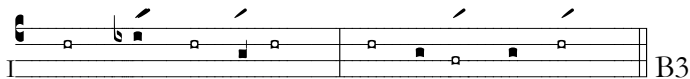


B1

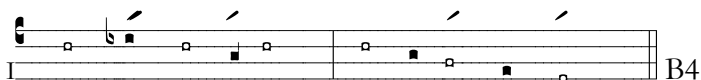
The first bar, above, is a simpler alternative to the standard first bar, below



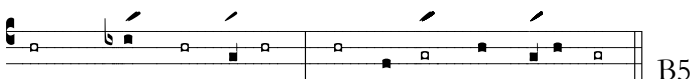
B2



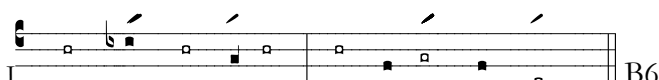
B3



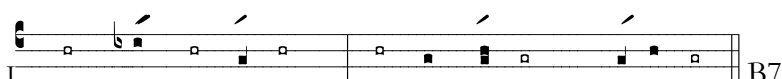
B4



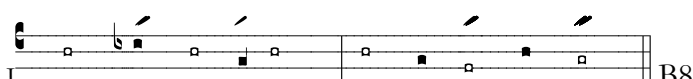
B5



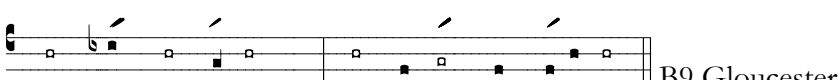
B6



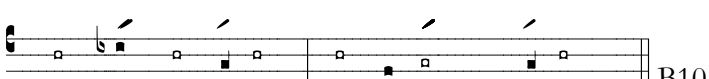
B7



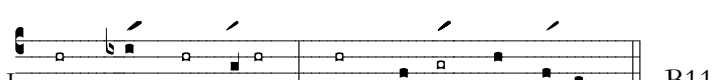
B8



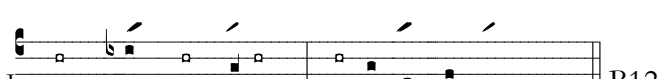
B9 Gloucester



B10

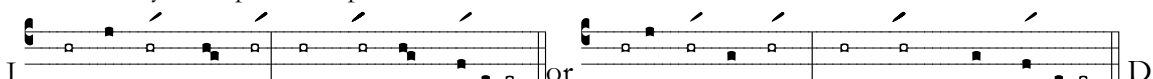


B11



B12

For invitational or responsorial psalm in Mass

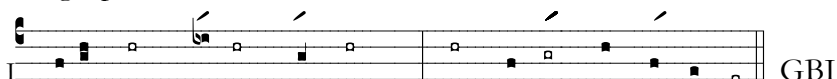


I

or

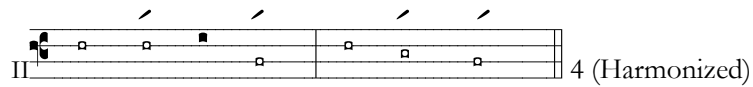
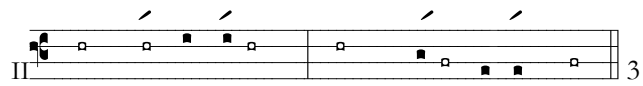
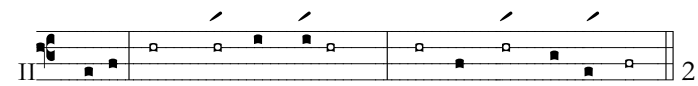
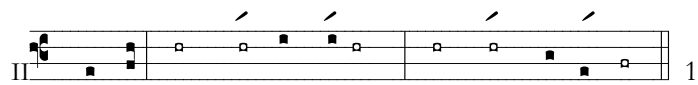
D

For gospel canticles:

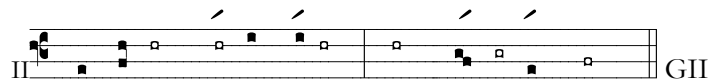


GBI

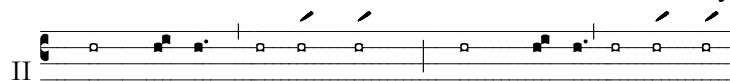
Mode II



For gospel canticle:

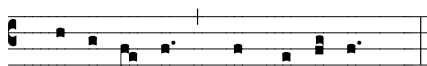


For N.T. Cantic with Alleluia, with allelulia, Sunday Vespers II :



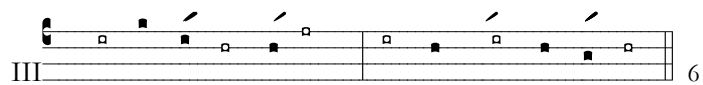
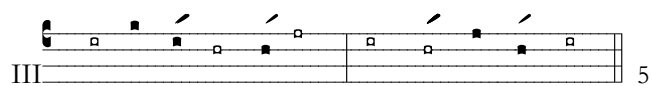
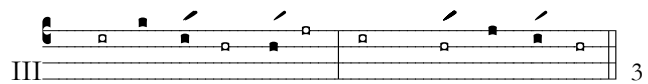
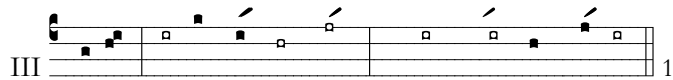
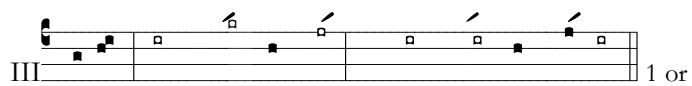
Al -le-lu -ia.

Al -le-lu -ia

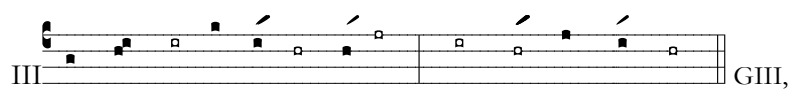


Al-le- lu - ia, al - le - lu - ia.

Mode III



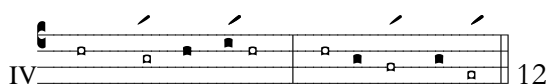
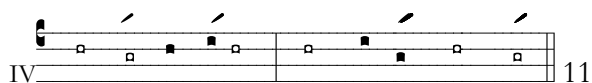
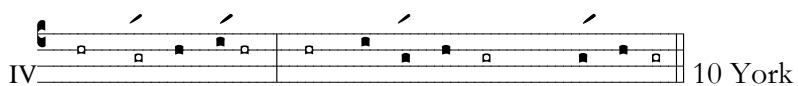
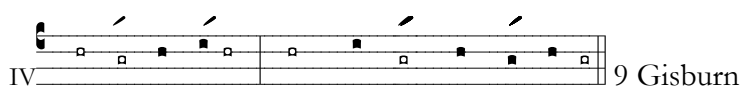
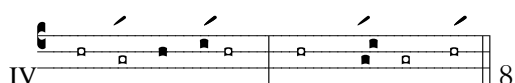
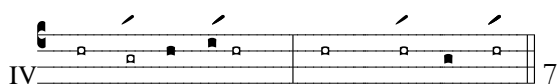
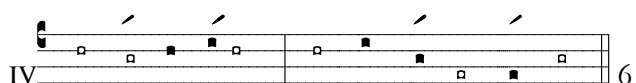
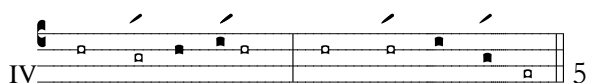
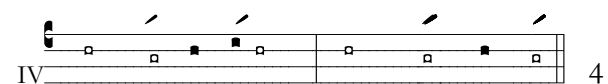
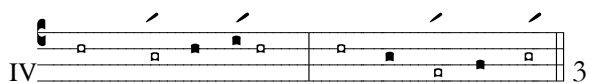
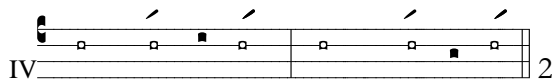
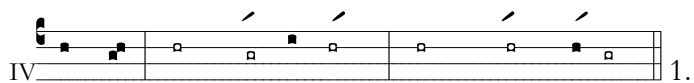
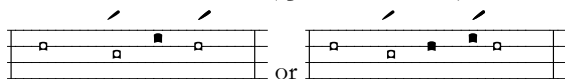
For gospel canticles:



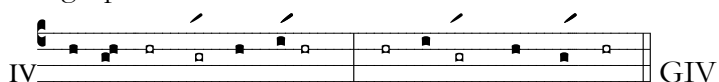
To be able to sing this more complicated form, the psalm may need additional pointing - refer to the tutor.

Mode IV

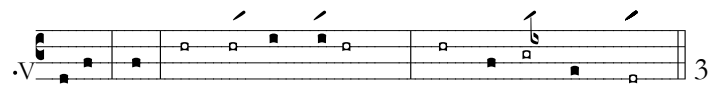
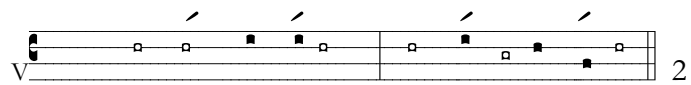
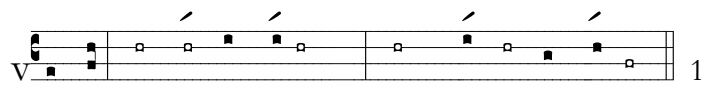
For all tones in mode IV (apart from tone 2) there is a choice according to preference:



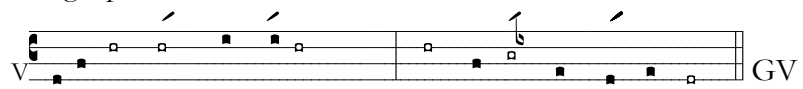
For gospel canticle



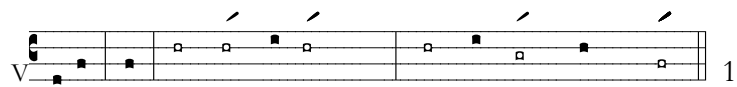
Mode V



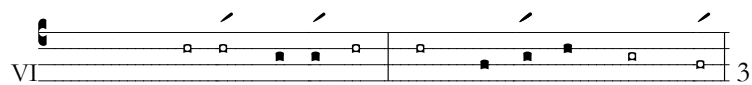
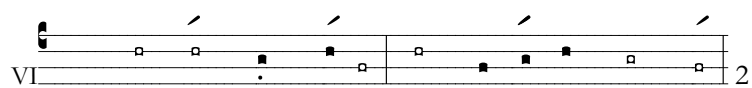
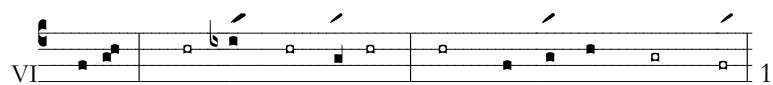
For gospel canticle



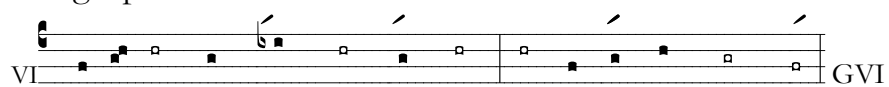
Harmonized



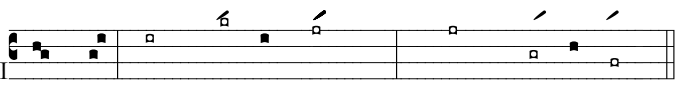
Mode VI



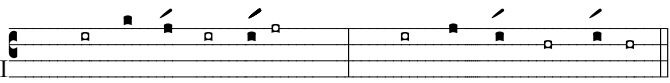
For gospel canticle

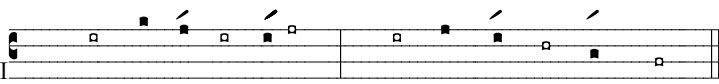


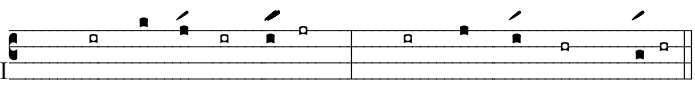
Mode VII

VII  1 Harmonized

If preferred and when harmonization is not required, replace tone 1 above with 3 below.

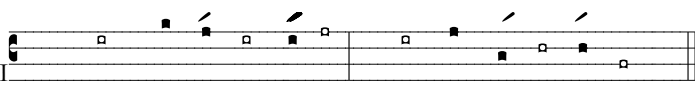
VII  2

VII  3

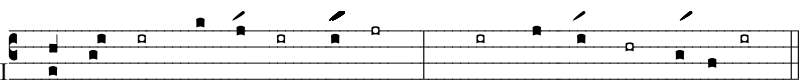
VII  4

VII  5

VII  6

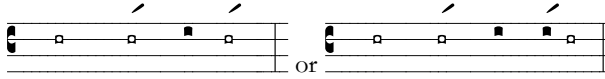
VII  7

Gospel canticle tone:

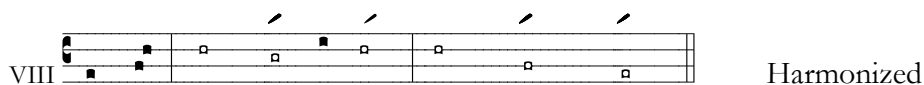
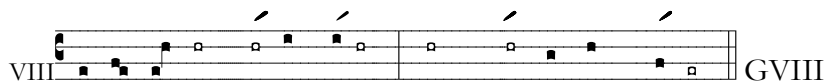
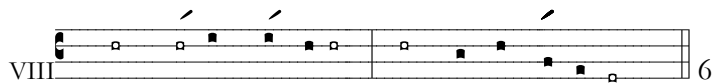
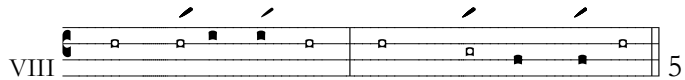
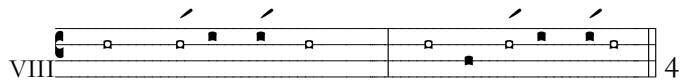
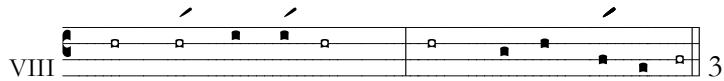
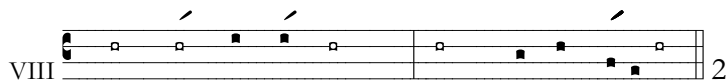
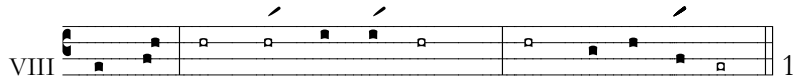
VII  GVII

Mode VIII

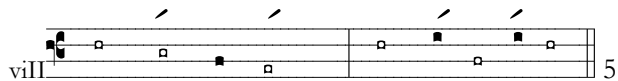
For all tones that follow, though author's suggestions are given in each case, the first bar can be any of the following according to preference:



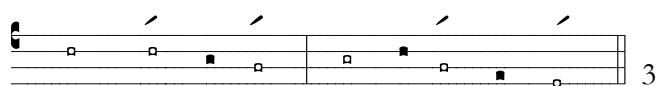
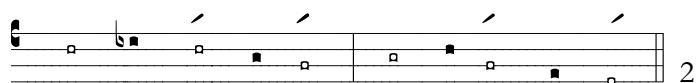
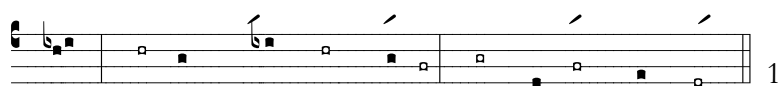
Note, in the second bar of all tones 1, 2 and 3 the termination is built around the final emphasis only. It does not take into account the penultimate emphasis. See tutor.



For canticle from the Apocalypse 'Worthy are you',



Tonus peregrinus



For gospel canticle:



Irregular tone - tonus invictus

