Psalm Tones   with organ accompaniments by A. J.

First Tone

terminations

D^2 f g g^2 g^3

a a^2 a^3

D^2

f

g

g^2

g^3

a

a^2

a^3
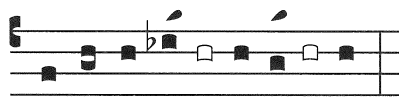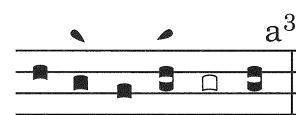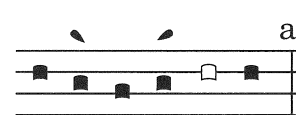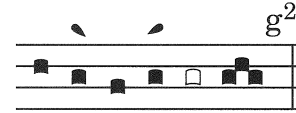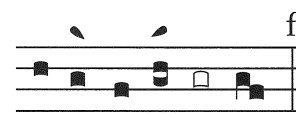
Second Tone

termination

D

either   or
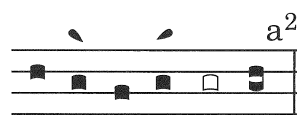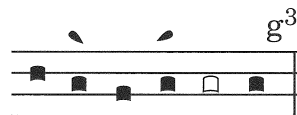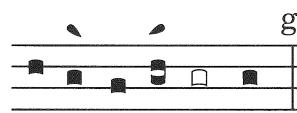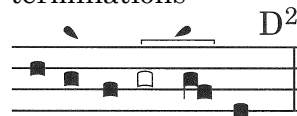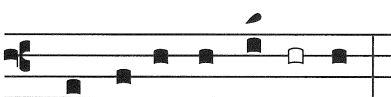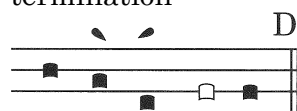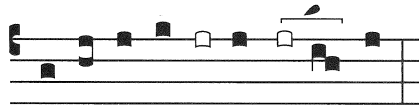
Third Tone terminations
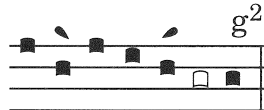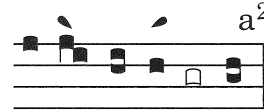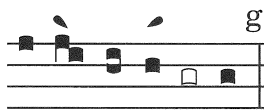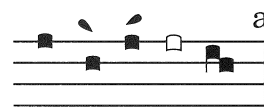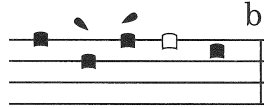
Fourth Tone terminations

* The first note of the clivis is not doubled in the accompaniment.

Fifth Tone   termination

Sixth Tone   termination
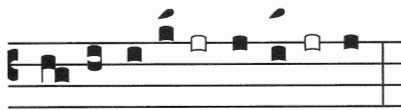
Seventh Tone   terminations
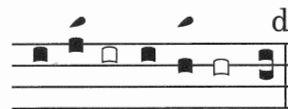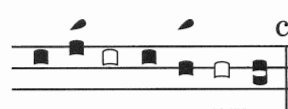
Eighth Tone   terminations

G

G*

c

Tonus peregrinus   termination

*

Pitch
The accompaniments are pitched to place the recitation on *a* / *a'* for all tones except the Seventh, where the recitation is placed on *g* / *g'* because of the exceptionally high relative tessitura of the mediation.

Format
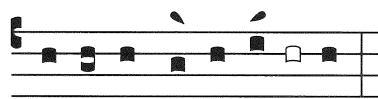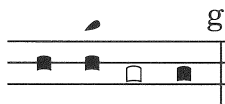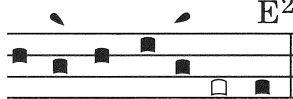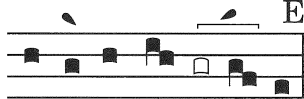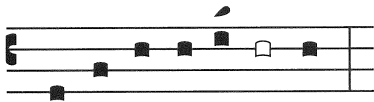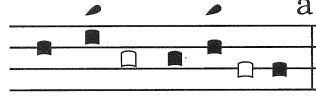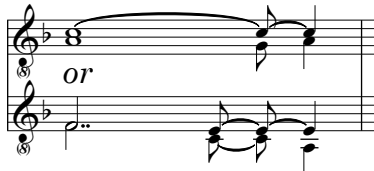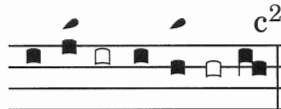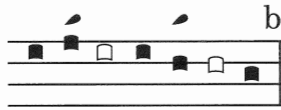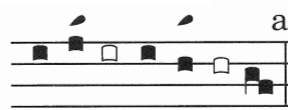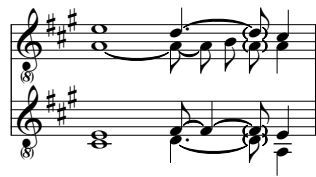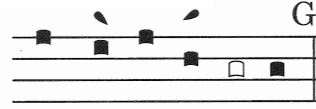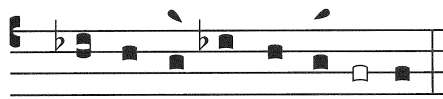The intonations are not provided with accompaniments because they are sung unaccompanied, by the cantor, in the first verse only. All subsequent verses begin with the recitation, omitting the intonation.

   Verses sung by sopranos and altos in unison should be accompanied at the notated pitch, manuals only; verses sung by tenors and basses in unison should be accompanied an octave lower, with 16' pedals. In both cases an 8' manual registration will suffice. Verses sung by all voices in unison should be accompanied in the same way as verses for tenors and basses, but with the addition of a 4' manual stop.

Verbal stresses and chord changes
Ideally, chord changes should be reserved for stressed syllables. Therefore, when a cadence begins with an unstressed syllable, the chord change (if there be one) should be anticipated on the final stressed syllable of the recitation, as shown above for terminations b and a of the Third Tone, for the mediation of the Sixth Tone, and for the termination of the *Tonus peregrinus*. Here the grave accent is invariably unstressed, being followed immediately by an acute accent.

   When a grave accent aligns with a stressed syllable in certain verses and an unstressed syllable in others, the chord change (if there be one) is shown above as for a stressed syllable. For an unstressed syllable, the necessary chord change may always be anticipated on the final stressed syllable of the recitation. As shown in the following disposition of 4/E², the three accompanying parts move while the recitation stays put: