

# The Ordinary Chants of the Office

## THE COMMON TONES.

### At the beginning of the Hours.

1. The *Ÿ*. *Déus in adjutórium.* is sung in the Festal tone (see *Vespers*, p. 250), at *Matins*, *Lauds*, and *Vespers*, and also at *Terce* before Pontifical Mass.

2. It is sung in the Simple tone (see *Compline*, p. 263), at *Prime*, *Terce*, *Sext*, *None*, and *Compline*.

3. On very solemn feasts, at *Vespers* only, it may be sung as follows :

*Ÿ*.   
D E-us in adjutó-ri-um mé- um inténde. R̃. Dómine ad adju-  
  
vándum me festí-na. Gló-ri-a Pátri, et Fí-li-o, et Spi-ri-tu-i Sán-  
  
cto. Sic-ut érat in princípi-o, et nunc, et semper, et in saécu-la  
  
saecu-ló-rum. Amen. Alle-lú-ia. or : Laus tí-bi Dómine Rex aetérnae

*Pátri*, the formula of intonation being repeated by the Cantor at the first verse of each Psalm or each division. However, the intonation is not repeated if these Psalms are said under a single *Glória Pátri*. The formula of intonation is repeated at every verse of the Canticles Benedictus. Magnificat. and Nunc dimittis. even in the Office for the Dead.

For the Canticles Benedictus. and Magnificat. a more ornate modulation was formerly used at the intonation and at the mediant in each tone. These formulas may still be employed at least for the principal feasts. (1st and 2nd class).

### First Tone.

Terminations.

**Mediant of 2 accents.**

Int.    Tenor and Flex <sup>1</sup>    Mediant    Tenor

**Terminations of 1 accent with 2 preparatory syllables.**  
(In the termination D<sup>2</sup>, the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis).

<sup>1</sup> The flex is made by lowering the voice a second or a third, according to the tone, on the last syllable before the sign † or even on the second last syllable, if this syllable be not accented. However, a different interpretation is allowed. The inflexion of the voice may be replaced by a simple prolongation of the dominant (tenor) and a slight pause. These rules are applied also to monosyllables and Hebrew words. (S. C. of Rites, July 8th and Dec. 12th 1912).

## Second Tone.

Mediant of 1 accent. Termination of 1 accent with 1 pre-  
paratory syllable.

Int. Tenor and Flex Mediant<sup>1</sup> Tenor Sole ending.

† \*

† \*

## Third Tone.

Terminations.

Mediant of 2 accents (the additional note of the dactylic cadence is anticipated with the accented syllable and precedes the clivis). Terminations of 1 accent with 1 preparatory syllable, a, b, — with 2 preparatory syllables, a<sup>2</sup>, g, — with 3 preparatory syllables, g<sup>2</sup>.

Int. Tenor and Flex Mediant Tenor

† \*

† \*

† \*

† \*

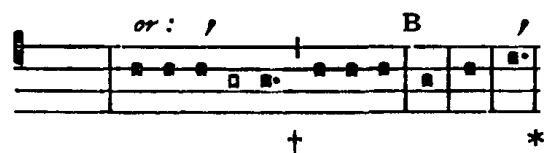
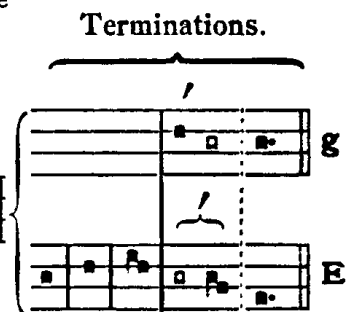
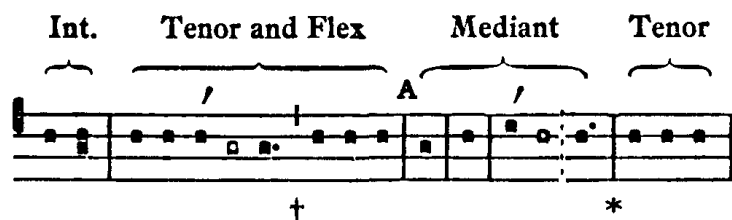
† \*

<sup>1</sup> In accordance with the decree of the Sacred Congregation of Rites, dated July 8th 1912, if a monosyllable or a Hebrew word occur in the Lessons or Versicles, or at the mediant of the psalms, it is permissible to modify the ending (B), or to keep the ordinary modulation (A).

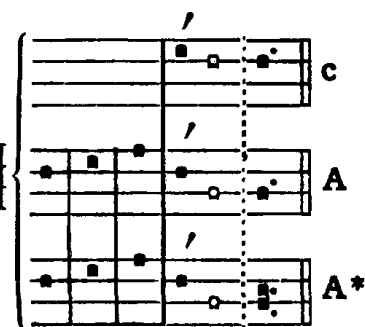
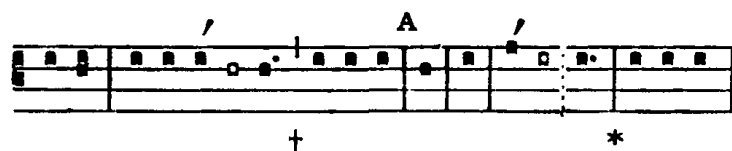
## Fourth Tone.

Mediant of 1 accent with  
2 preparatory syllables.

Terminations of 1 accent  
with 3 preparatory syllables.  
(In the Termination E, the  
additional note of the  
dactylic cadence is antici-  
pated with the accented  
syllable and precedes the  
clivis.)



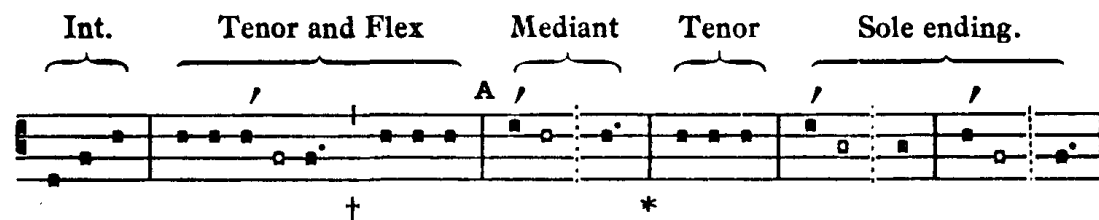
*Another position of the same tone.*



## Fifth Tone.

Mediant of 1 accent.

Termination of 2 accents.



## Sixth Tone.

Mediant of 2 accents — or of 1 accent  
with 1 preparatory syllable.

Termination of 1 accent with 2 pre-  
paratory syllables.

Int. Tenor and Flex Mediant

† \*

*Another formula.*

Int. Tenor and Flex Mediant

† \*

or: Int. Mediant

† \*

Tenor Sole ending.

## Seventh Tone.

Terminations.

Mediant of 2 accents. Terminations of 2 accents.

Int. Tenor and Flex Mediant Tenor

† \*

a

b

c

c'

d

## Eighth Tone.

Mediant of 1 accent.      Terminations of 1 accent with 2 preparatory syllables.

Int.      Tenor and Flex      Mediant      Tenor

The main formula consists of four parts: 'Int.' (Introductory), 'Tenor and Flex' (Tenor and Flexion), 'Mediant' (Mediant), and 'Tenor' (Tenor). The 'Mediant' part is marked with 'A' and a slash. The 'Tenor' part is marked with a slash. Below the main formula, there is an alternative 'or:' part marked with 'B' and a slash. To the right, three termination options are shown: 'G', 'G\*', and 'C', each with a slash and a bracket labeled 'Terminations.'.

or:      B

The « Peregrinus » Tone. <sup>1</sup>

Mediant of 1 accent with 3 preparatory syllables, — or with 2 preparatory syllables.

Termination of 1 accent with 1 preparatory syllable.

Int.      Tenor and Flex      Mediant      Tenor      Sole ending.

The main formula consists of five parts: 'Int.' (Introductory), 'Tenor and Flex' (Tenor and Flexion), 'Mediant' (Mediant), 'Tenor' (Tenor), and 'Sole ending.' (Sole ending). The 'Mediant' part is marked with a slash. The 'Tenor' part is marked with a slash. The 'Sole ending.' part is marked with a slash. Below the main formula, there is an alternative formula marked with 'Int.' and a slash.

Another formula.

Int.

The alternative formula consists of one part: 'Int.' (Introductory), marked with a slash.

<sup>1</sup> In accordance with the authorisation granted by Rome, a *sol* may be added *ad libitum* before the *si* at the mediant of the *Peregrinus* tone. Owing to this slight change, this formula becomes regular and is of 1 accent with 3 preparatory syllables.