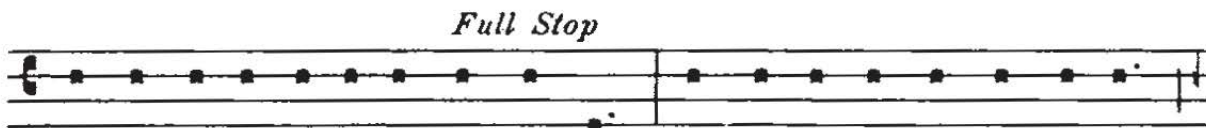


How to sing the First Reading at Mass in English & Latin

B. Prophecy Tone


The prophecy tone is used for the prophecies of the Paschal Vigil, for the first of the two Old Testament lessons in the first part of the Good Friday ceremony, [the second of these two lessons is in the epistle tone], for the Old Testament lessons on ember days, and for the lessons of Matins. The tone has a full stop, dropping an interval of a perfect fifth at periods; a flex, dropping an interval of a semitone at colons of greater importance; an interrogatory formula; and a concluding formula. The flex is made on only one syllable, regardless of the kind of foot involved; however, an alternate formula is available for the flex, when it occurs on a monosyllable, Hebrew words, anapaest or false dactyl. The full stop involves either one or two syllables, according to whether the foot involved be of two or of three syllables; and there is also an alternate formula available for the full stop on a monosyllable, etc. The interrogatory formula is the same as that which is found in the commoner epistle and gospel tones, and it can never be used at a conclusion. Should a passage end in a question, the normal concluding formula will prevail. If a prophecy tone passage ends in an incomplete sentence, which sometimes happens in order to lead into the chanting of a responsory, canticle or hymn, the concluding words of the prophecy tone are not chanted to the concluding formula, but are carried *recto tono* on the tenor, with a marked slowing of the last two syllables.

The pattern of the prophecy tone is as follows:




Le-cti - o I - sa - í - ae pro-|phé-tǎe. Haec di-cit Dó-mi-nus De-us:

Interrogation




rayed in maj-es - ty, || march-ing in the great-ness of his strength? 3 2 1



...The fa-vors of the Lord I will re-call, the glo-rious deeds of

Flex *Conclusion*



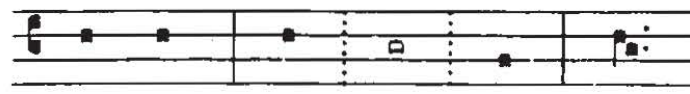
the Lord, Be-cause of all he has done for | ús; tĥe | Lórd oŭr Góđ.

Examples of the flex: formula of one foot, but with the melodic change always affecting only the final syllable:




ad	Dó -	m) -	nŭm
tu - us	vé -	-	nĭt
ve - ni - te	áđ -	-	mé
le -	rú -	sá -	lém
pray	tō -	tĥe -	Lórd
sigh	lóng -	iňg -	lŷ

Alternate form of flex available for monosyllables, Hebrew words, anapaests and false dactyls: formula of one foot reckoned before and without reference to the final syllable. The extra syllable in three syllable feet may be chanted on Do, or, as indicated, on Ti:



ve -	ní -	tě -	áđ -	mé
et	pró -	-	ptĕr	vóc
le -	rú -	-	sá -	lém
et	spí -	rĭ -	tŭs	ést
let us	práy	tō -	tĥe -	Lórd
Lord	Jé -	-	sŭs	Chrĭst

Examples of the full stop: formula of one foot, with disparate treatment available for monosyllables, Hebrew words, anapaests and false dactyls:




ad	Dó -	mĩ -	nũm.
no - stra	sá -	-	lũs.
lo -	cú -	tũs	ést.
or: lo - cu -	tus		est.
vi - num	ét		lác.
le -	rú -	sá -	lém.
or: le - ru -	sa	-	lem.
pray	tõ	tħe	Lórd.
or: pray to	the		Lord.
sigh	lóng -	ĩng -	lỹ.

Alternate form of the full stop available for monosyllables, Hebrew words, anapaests and false dactyls: formula of three syllables:



vi -	² num	¹ ét	lác.
lo -	² cu -	¹ tus	ést.
do - mu -	² ¹	¹ Ja -	cób.
le -	² ru -	¹ sá -	lém.
Do -	² mi -	¹ nũs	ést.
pray	² to	¹ the	Lórd.
world	² with -	¹ out	eńd.

Examples of the concluding formula: formula of two feet:



	Dé	-	ũs	nó	-	sħer.
Do - mi -	nũs		õ -	mnĩ -	põ -	těns.
id est	trán -	sĩ -	tũs	Dó -	mĩ -	nĩ.
let us	práy	tõ	tħe	Lórd	oũr	Gód.
ci - vi -	tá -	těm	lě -	rú -	sá -	lém.
let	ús		bě -	seéch	tħe	Lórd.

Concluding formula used for texts which by their sense lead into another text; e.g., the second and fourth lessons of the Paschal Vigil, leading into the Canticle of Moses; and the fifth lesson of ember Saturday, leading into the Canticle *Trium Puerorum*:



et ad fi - nem us - que com - ple - vit:
in for - na - ce di - cen - tes:

For the interrogation formula, the last phrase in the question takes a tenor a semitone below the normal tenor; and the melodic turn involves the last three syllables of the last phrase. If the question is too short for a complete formula, the existing syllables are matched to the parts of the formula, from the end forwards. Any melodic notes for which there is no syllable are omitted. Neums are never constructed so as to provide a full formula:



Deus qui justificat, Si Deus pro nobis, ...odisse possumus, Filius meus es tu, ...respondit:	quis est qui quis et di- ego hodie ge- Quid Numquid omnes a-	con-dem - net? con- tra nos? li - ge- re? nu- i te? vis fi- li? po- sto - li? Qua- mo- brem? Sed quid? Our? Whom do men say that the Son do you love me more than these? do you love me? What say you? But why? Why?
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Tone for the Prophecy.

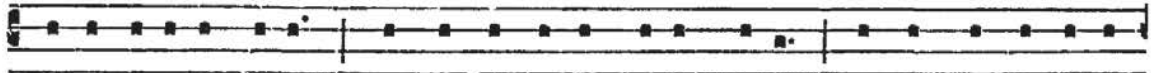
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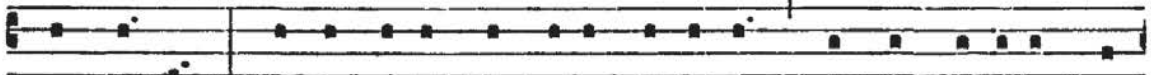
Ecti-o I-sa-í-ae prophé-tae. Haec dí-cit Dóminus Dé-us : Dí-

Flex.



ci-te fí-li-ae Sí-on : Ecce Salvá-tor tú-us vénit : ecce mérces é-jus

Full stop.



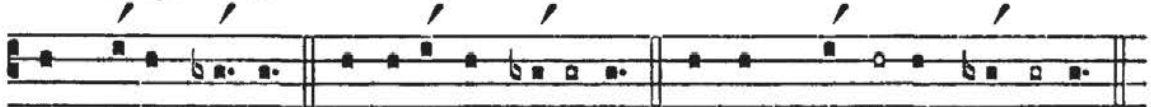
cum é- o. Quis est íste, qui vénit de Edom, tinctis véstibus de

Interrogation.



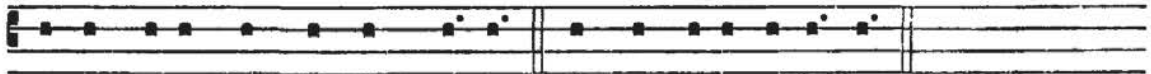
Bosra?... láudem Dómi-ni super ómnibus quae réddi-dit nóbis Dómi-

Final formula.



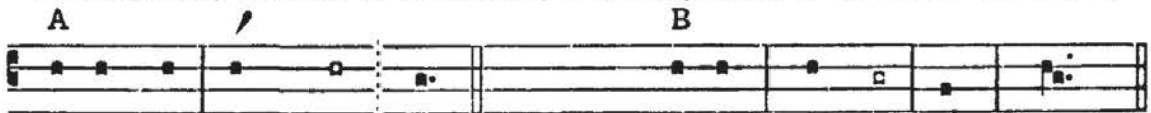
nus Dé-us nóster. Dóminus omnípot-ens, id est tránsi-tus Dómi-ni.

Before the Canticle of Moses and that of the Three Children, the ending is as follows :



et ad finem usque complé-vit : in fornáce dí-céntes :

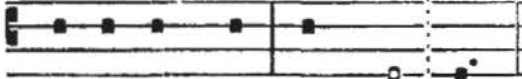

Examples of the flex in the case of a monosyllable or of a Hebrew word.



ve-ní- te ad me.
 Dé- i pro-pter vos.
 in Je- rú- sa- lem.
 Spí- ri- tus est.

or : { ve-ní- te ad me.
 Dé- i pro- pter vos.
 Je- rú- sa- lem.
 Spí- ri- tus est.

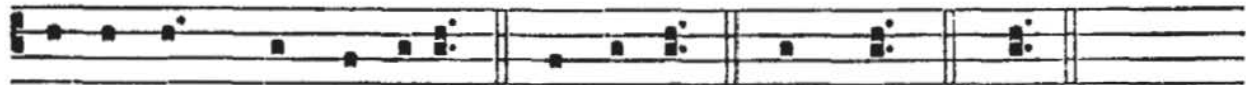
Examples of the full stop in the case of a monosyllable or of a Hebrew word.

A	B	
/	/	
		
ví- num et lac. Dómi- nus lo- cú- tus est. dó- mu- i Já- cob. é- jus Em- má- nu- el. Dó- mi- nus est.	or : {	ví- num et lac. lo- cú- tus est. dó- mu- i Já- cob. Em- má- nu- el. Dó- mi- nus est.

The flex is made towards the middle of each sentence; it is omitted only if the sentence is very short. In the longer sentences, the flex may be repeated several times if the sense allows this being done. The metrum does not occur in this tone.

The flex is made by lowering the voice on the last syllable only, even if the penultimate syllable be not accented. At the full stop, the voice is lowered on the penultimate syllable, if this be short.

The interrogation has only one modulation: that which has already been indicated for the Prophecy. It is the same for the Epistle, the Gospel, and the Lessons. Very short interrogative sentences are sung as follows:



respóndit : Quid vis fi-li? Quamóbre? Sed quid? Quae?

However, the interrogatory formula must never be used ad the end, unless the Tu autem. is to follow. If an interrogation occurs at the end of the text to which the Tu autem. is not to be added, the ordinary cadential formula must be used.