

137.

Tu es sacerdos in aeternum secundum ordinem Melchisedech.

A still greater variation arises when either alto or tenor is the sustained part. Modulatory progressions, discreetly used, will often be effective.

138.

Laudate pueri Dominum, laudate nomen Domini:

qui habitare facit sterilem in domo.

The sustained note may pass from one part to another. In the first three measures of the following example it is in the alto, in the fourth and fifth it

is taken up by the bass, in the sixth and seventh by the tenor, in the eighth it returns to the bass, where it remains to the end, reinforced in the last three measures by the soprano two octaves higher.

139.

Diffusa est gratia in labiis tuis:

propterea benedixit te Deus in aeternum,

et in saeculum saeculi.

When longer recitations, *e. g.*, Psalms, Hymns, Sequences, are to be accompanied, it is best to adopt an organ-point, in order to profit by all the lib-