

Mode III runs from E to E and the dominant, being C, is too high on which to recite: so to bring it down to A, the whole Mode must be transposed down a minor third: this will give a key signature of three sharps for Tone III. In this case, the optional B flat has become G natural, and this may occasionally be used in the harmony to provide variety. Care must be taken, however, not to produce false relations, since G sharp occurs in the mediation of the chant. It may well be best, therefore, to ignore the accidental in this Tone:

Ex. 5

He hath filled the hungry with good things : and the rich he hath sent  
emp-ty a-way. III.1

In Mode IV, the dominant falls on A, so Tone IV is left untransposed and there is no key signature. As in Tone III, the accidental (in this case B flat) is almost impossible to use, because of the frequent occurrence in the Tone of B natural. It is not easy to achieve variety in accompanying this Tone; this is due to the limited number of chords available and the need to avoid the tritonic interval B - F:

Ex. 6

I put on sack-cloth al-so : and they jes-ted up-on me IV.4

The dominant of Mode V is C, and so, as in Tone III, a key signature of three sharps is used for Tone V. The transposed B flat, G natural here, may be included more frequently in this Tone than in Tone III, but it should not occur too often, since the effect gained will soon pall if the note is used to excess:

Ex. 7

There shall go a fire be-fore him : and burn up his e-ne-mics on ev'ry side V.1

Tone VI may be left untransposed, since A is the dominant. It is wise to use the B flat frequently in this Tone, as in Tone I, to avoid the tritone, but this will inevitably give a tonal feeling of F major in the accompaniment, especially with the use of the perfect cadence at the end: the occasional B natural will bring back the modal character, as will the employment of varied cadences:

Ex. 8

I have chosen the way of truth : and thy judgements have I laid be-fore me VI

Mode VII lies too high for normal use, the dominant being D: to make recitation on A possible, it must be transposed down a fourth. The key signature will be one sharp, and as F sharp is the seventh note of this scale, F natural may be used discreetly, but with advantage. The mediation of this Tone lies higher above the reciting note than in other Tones, so it may be found less of a strain to recite on A flat, especially if the psalm is being sung by men only: