

2) The sequel remains in the upper hexachord. The fourths (two rising and one falling) do not imply D major any more than the numerous fourths D—G we met in the protus and deuterus imply G major. We must therefore treat either D or A as an unessential note.

Thus the first D can be taken as an anticipation of the second. But the episematic D at *mihi* cannot be taken as harmony-note (for on the chord of G, the only possibility, the subsequent A and C would both be unessential notes); we must therefore treat it as an appoggiatura of the C which follows the quarter-bar (the A being part of the chord), on the chord of A minor. The difficulty is that we remain on A minor; but the ictus on the first syllable of *mihi* is not thetic, and so the solution is possible from the rhythmic point of view. The sequel is not difficult and we already know the cadence :

in his quae di-cta sunt mí-hi :



3) The word *domum* is about to introduce F-sharp (this is rather like the Communion *Passer* in which we pass from the protus on D to tetrardus on G, a fifth lower, at *Deus meus* : a further reason for not imposing the tetrardus *a priori* from the beginning of the Gradual). But this F-sharp must appear first in the melody; on the other hand this does not mean that we have as far as possible to allow A minor to continue right up to that point. We therefore treat the melodic A as an appoggiatura of G, and the chord of D major makes its appearance on the end of *Domini* : notice what precautions we have to take :

in dó-mum Dómi- ni



4) There is nothing more to do now but lead up to the regular cadence by conjunct degrees in the bass. We begin by maintaining the chord of D major (with a movement in the tenor enabling us to mark both the pressus and the horizontal episema); the melody then indicates E minor; the bass moves naturally down to C by means of a passing-note (D) which marks the beginning of the quilisma-formula. The cadence is compound (torculus-and-punctum) :



5) The beginning of the verse is influenced by the preceding cadence. But on *pax* it would be as well to quit D major, for two reasons : first, in order to mark the word with a new chord; second, in order to prepare, by introducing a neutral chord, for the modulation which the melody is about to make. The first inversion of G major fulfils this function, and so the A of the group must be taken as an anticipation of the next chord (the only chord which would enable us to take it as a harmony-note would be D major) :

V. Fi- at pax



For the sequel we refer to the accompaniment already proposed for the same melodic formula.

6) At *in virtute* it is quite pointless to look for any chord other than A minor. It cannot be helped if the distropha and the pressus are not marked. E minor suits the end of the word, and in the bass we have D, as a passing-note, leading to C again for the cadence-formula :

in virtú- te tú- a :



The melodic F-sharp implies E, so we exchange notes between melody and tenor (as can be seen) instead of maintaining E in the tenor.

7) The next phrase begins under the influence of the previous cadence and then modulates once more to the upper hexachord. The accompaniment must follow suit. But the rising fourth (E—A) already invites