

O Sa - - crum con - vi - vi - um \*

in quo Chri - stus su - mi - tur

The Antiphon above, taken from the Varii Cantus, contains a permanent B flat as an essential note of the tonality—hence the signature for the tonality of Fa (F true pitch).

As a subject for study and clearer analysis, the melody has been harmonized in the original key. For practical purposes, a tone lower will be found more suited to ordinary choirs.

In transcribing Fifth Mode melodies into modern notation, it is best to use the signature of the prevailing tonality. In the Missa de Angelis, as an example, the B flat is used permanently in the melody and never gives the impression of a passing accidental, but rather as an essential note of the melody and tonality. It will thus be found more logical to write this note in the signature rather than to insert this flat every time it occurs in the melody or harmony.

Most melodies of the fifth and sixth modes having a permanent B flat were originally built on Do, but transposed to the more adaptable and uniform range and final of Fa.

Original

45.

Transposed

As illustrated above, the Fa of the original becomes B flat in the transposed, therefore the Fa of the original, essential note of that tonality, becomes B flat, essential note of the mode on Fa.

To strengthen the theory above we find melodies, in which the flat has been actually placed at the beginning of each line. (See the Liturgical books for the melody used above "O Sacrum Convivium", also "Alma Redemptoris" Liber page 278—"Ave Regina" Liber page 279—"Jerusalem et Sion"—In Dedicatione Ecclesiae (Varii Cantus) page 103).

FIFTH MODE PSALM TONE

The Fifth Psalm tone is in the Do tonality, with B natural expressed in the cadence. There is only one version for the Fifth Psalm tone, and only one ending of two accents.

In the greater number of melodies with Antiphons and Psalms (Introits and Vespers) we find a dual tonality. The Antiphon is generally in the Fa tonality; the Psalm is always the same—in the Do tonality. Here, as in similar cases mentioned heretofore, the organist should aim at a smooth transition between the two tonalities—separating the two characteristic notes (B natural – B flat) as much as possible, through well selected neutral chords.

The untransposed recitation note of the Fifth Mode is too high for most choirs. We have therefore transposed the following Psalm to a more convenient pitch.

1. Lau-dá-te pueri Dó-mi-num\* Laudá-te no-men Dó-mi-ni <sup>a)</sup> Flexa

2. Sit nomen.....

The Magnificat for simple and principal feasts, has the same melody as above, except that the intonation is repeated for each verse. This psalm tone has only one ending.