

# A GUIDE FOR CHANTING THE READINGS



The *toni communes* or “common tones” contained in this guide are derived from the *Liber Usualis* (1961 ed. p. 102) from the Abbey of Solesmes.

Produced by *Orthodox West Music* via *The Orthodox West*

[www.orthodoxwest.com](http://www.orthodoxwest.com)

# Table of Contents

## The Prophecy Tone

Flex	3
Full stop	4
Interrogation	5
Conclusion	7
Sample Readings	9

## The Gospel Tone

Full stop	12
Interrogation	13
Conclusion	15
Sample Readings	17

## The Epistle Tone

Metrum	23
Full stop	25
Interrogation	26
Conclusion	28
Sample Readings	31

## Appendix

A. Introductory phrases	37
B. Exclamation mark	37
C. Common practice for observing the bars	39
D. Titles for the Epistles	39

## Glossary of Terms

41

# The Prophecy Tone

Also called the *Lesson Tone* or *Old Testament Tone*.

For Old Testament readings in the Mass at the Epistle; 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; for the Old Testament lessons on ember days; and for the lessons of Matins.

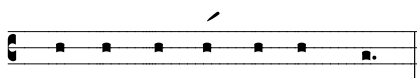
The Prophecy Tone involves four melodic formulas:

1. flex
2. full stop
3. interrogation
4. conclusion

1. **Flex** (signified by a colon or semi-colon): *ti*

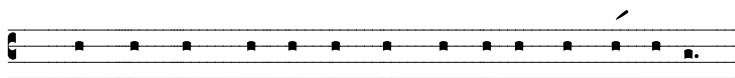
The syllable immediately preceding the colon or semi-colon descends a minor second (half step), from *do* to *ti*, even when the penultimate syllable is unaccented. Accent marks are included below only to demonstrate that the final syllable receives the pitch change regardless of where the final accent is.

Ex. 1



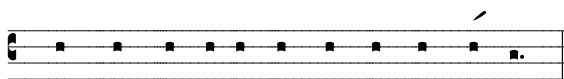
Behold the fire and the wood:

Ex. 2



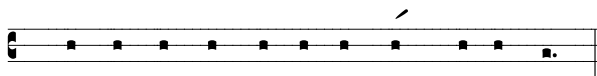
God did tempt Abraham, and said unto him, Abraham:

Ex. 3



and get thee into the land of Mor-i-ah;

Ex. 4

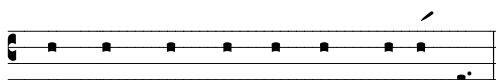


and he took the fire in his hand, and a knife;

## 2. Full stop (signified by a period): *fa*

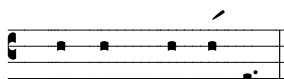
The syllable immediately preceding the period descends by perfect fifth (from *do* to *fa*).

Ex. 1



so they went both of them together.

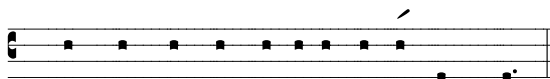
Ex. 2



Behold, here I am.

In cases where the penultimate syllable is unaccented, it should also descend in pitch in order to follow natural text stress, as below.

Ex. 3



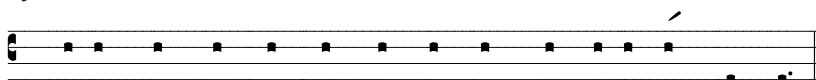
and laid him on the altar upon the wood.

Ex. 4



How great is the house of God!

Ex. 5



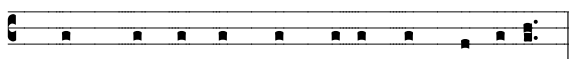
seeing thou hast not withheld thy son, thine only son from me.

### 3. Interrogation (signified by a question mark): *ti...la, ti, ti-do*

[Note: The Interrogation formula is identical to that used in the *Gospel Tone* and in the *Epistle Tone*.]

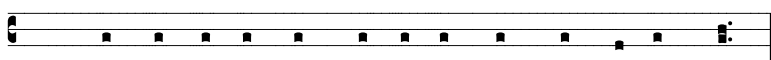
The interrogation generally occurs on the final phrase of a question. The reciting tone itself shifts down a minor second from *do* to *ti* at the beginning of the final phrase of the question. Then, three syllables before the question mark, the pitches follow the melodic formula *la, ti, ti-do*, as below.

Ex. 1



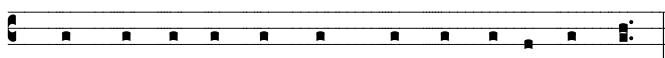
but where is the lamb for a burnt offering?

Ex. 2



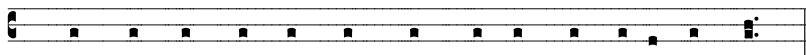
Wherefore do ye spend money for that which is not bread?

Ex. 3



and your labour for that which sat-is-fi-eth not?

Ex. 4

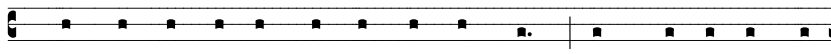


that thou art counted with them that go down into the grave?

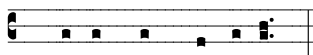
The above examples are repeated below in their context to demonstrate where the shift of the reciting tone occurs.

Ex. 1 in context

Interrogation

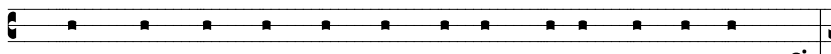


And he said, Behold the fire and the wood: but where is the lamb



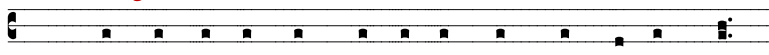
for a burnt offering?

Ex. 2 in context



Yea, come, buy wine and milk without money and without price.

Interrogation

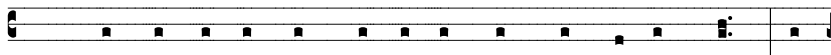


Wherefore do ye spend money for that which is not bread?

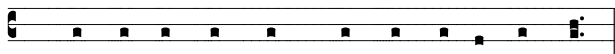
Ex. 3 in context

Interrogation

Interrogation



Wherefore do ye spend money for that which is not bread? and



your labour for that which sat-is-fi-eth not?

Ex. 4 in context

How happeneth it Israel, that thou art in thine enemies' land,  
 that thou art waxen old in a strange country, that thou art defiled  
*Interrogation*  
 with the dead, that thou art counted with them that go down  
 into the grave?

4. **Conclusion** (at the conclusion of the reading): upper *re, do, te*

The conclusion occurs three syllables before the final punctuation. Three syllables before the final period (in most cases), the pitches follow the melodic formula upper *re, do, te*, as below.

Ex. 1

it is the Lord's Pass-ov-er.

Ex. 2

even he the Lord, our God.

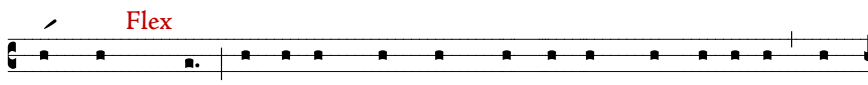
In some cases, the text stress requires repetition of pitches in the formula. Discretion should be used to determine when natural text stress requires these repetitions, as below.



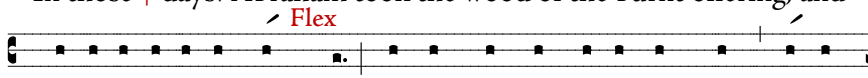


## Sample Reading of the Prophecy Tone: Genesis 22

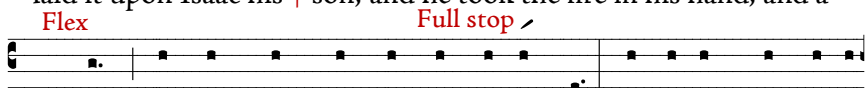
Note: A dagger (†) is given to indicate a flex. A vertical bar (|) is given to indicate a full stop. A double dagger (‡) is given to indicate when the reciting tone shifts for an interrogation, followed by a circumflex (^) to indicate where the melodic formula for the interrogation continues. Underlined text is given to indicate when the conclusion begins.



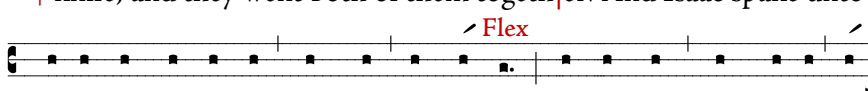
In those † days: Abraham took the wood of the burnt offering, and



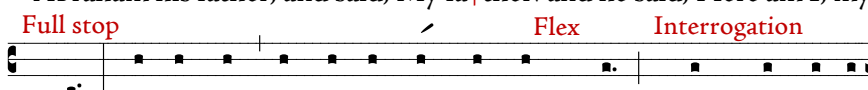
laid it upon Isaac his † son; and he took the fire in his hand, and a



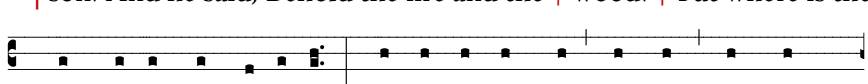
† knife; and they went both of them togeth|er. And Isaac spake unto



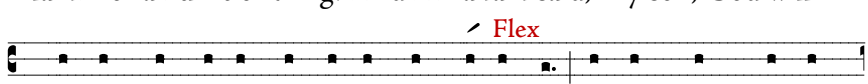
Abraham his father, and said, My fa†ther: and he said, Here am I, my



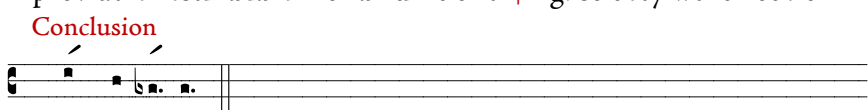
| son. And he said, Behold the fire and the † wood: ‡ but where is the



lamb for a burnt ôffering? And Abraham said, My son, God will



provide himself a lamb for a burnt offer†ing: so they went both of



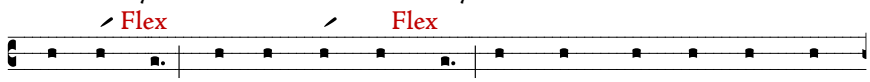
them together.

## Sample Reading of the Prophecy Tone: Isaiah 54

Note: A dagger (†) is given to indicate a flex. A vertical bar (|) is given to indicate a full stop. A double dagger (‡) is given to indicate when the reciting tone shifts for an interrogation, followed by a circumflex (^) to indicate where the melodic formula for the interrogation continues. Underlined text is given to indicate when the conclusion begins.



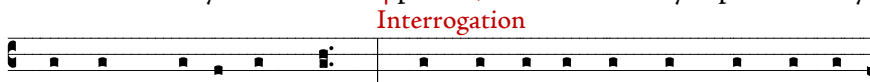
Ho, every one that thirsteth, come ye to the waters, and he that hath



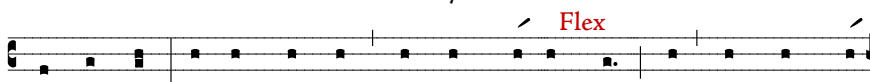
no mon†ey; come ye, buy, and † eat; yea, come, buy wine and milk



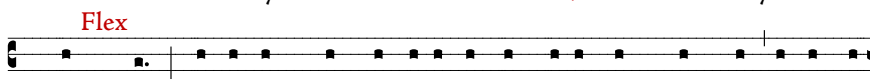
without money and without | price. ‡ Wherefore do ye spend money



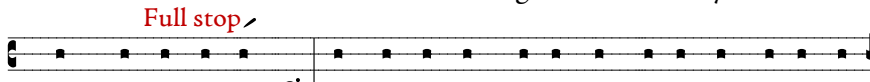
for that which is not bread? ‡ and your labour for that which sa-tis-



fi-eth not? Incline your ear, and come unto † me: hear, and your soul



shall † live; and I will make an everlasting covenant with you, even the



sure mercies of Da|vid. Behold, I have given him for a witness to the



people, a leader and commander to the people.

## Pointing and Rehearsal for the Prophecy Tone

Chanting the text clearly, elegantly, and with confidence will necessitate adequate preparation of the text (study and pointing) and rehearsal (accurate repetition). The sample readings from Genesis 22 and Isaiah 54 are presented here once more in paragraph form with recommended pointing. See Glossary of Terms for more information about pointing.

### Genesis 22

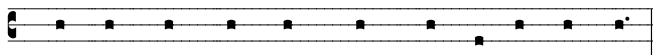
In those † days: Abraham took the wood of the burnt offering, and laid it upon Isaac his † son; and he took the fire in his hand, and a † knife; and they went both of them togeth|er. And Isaac spake unto Abraham his father, and said, My fa†ther: and he said, Here am I, my | son. And he said, Behold the fire and the † wood: ‡ but where is the lamb for a burnt ôffering? And Abraham said, My son, God will provide himself a lamb for a burnt offer†ing: so they went both of them together.

### Isaiah 54

Ho, every one that thirsteth, come ye to the waters, and he that hath no mon†ey; come ye, buy, and † eat; yea, come, buy wine and milk without money and without | price. ‡ Wherefore do ye spend money for that which îs not bread? ‡ and your labour for that which satisfieth not? Incline your ear, and come unto † me: hear, and your soul shall † live; and I will make an everlasting covenant with you, even the sure mercies of Da|vid. Behold, I have given him for a witness to the people, a leader and commander to the people.

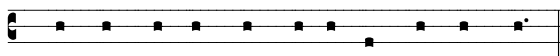


Ex. 4



because they have not known the Father, nor me.

Ex. 5



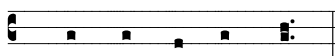
ye may remember that I told you of them.

## 2. Interrogation (signified by a question mark): *ti...la, ti, ti-do*

[Note: The Interrogation formula is identical to that used in the *Prophecy Tone* and in the *Epistle Tone*.]

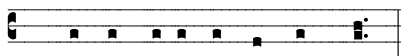
The interrogation generally occurs on the final phrase of a question. The reciting tone itself shifts down a minor second (half step) from *do* to *ti* at the beginning of the final phrase of the question. Then, three syllables before the question mark, the pitches follow the melodic formula *la, ti, ti-do*, as below.

Ex. 1



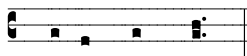
Whither go-est thou?

Ex. 2



Because I go to the Fa-ther?

Ex. 3



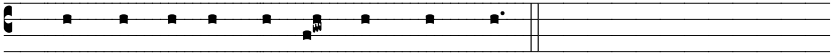
A lit-tle while?



3. **Conclusion** (at the conclusion of the reading): *la-ti-do, do, do, do*

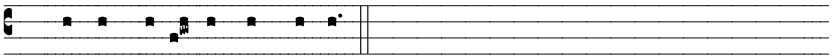
The conclusion begins on the second to last accented syllable. On that syllable, the pitch descends a minor third (*do* to *la*) where it is lengthened, then steps up a major second (*la* to *ti*), and then a minor second (*ti* to *do*), concluding the reading on the reciting tone (*do*). The number of repetitions of *do* after the *la-ti-do* formula will vary.

Ex. 1



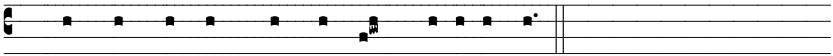
and your joy no man tá–keth from yóu.

Ex. 2



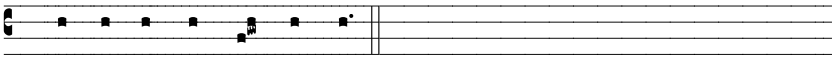
because I gó to the Fáther.

Ex. 3



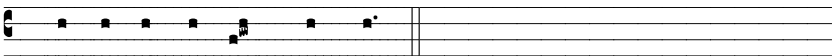
but your sorrow shall be túrn–ed into jóy.

Ex. 4



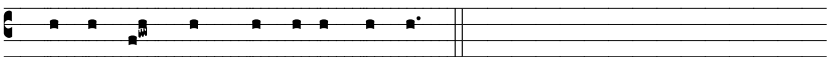
we cannot tell whát he sáith. (pronounced “seth”)

Ex. 5



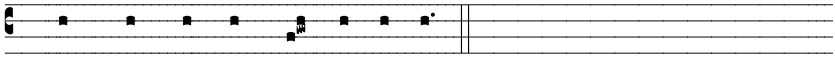
but ye cannot béar them nów.

Ex. 6



to the Fá–ther who is in héaven.

Ex. 7



the prince of this world is judged.

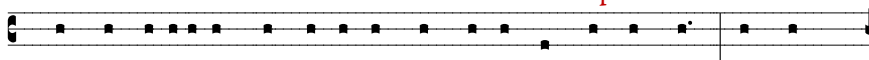
Note: In cases where the reading ends with an interrogation, the conclusion formula is given priority over the interrogation formula; the conclusion formula is observed and not the interrogation formula.



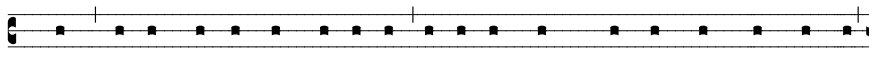
## Sample Reading of the Gospel Tone: John 16:16–22

Note: A vertical bar (|) is given to indicate a full stop. A double dagger (‡) is given to indicate when the reciting tone shifts for an interrogation, followed by a circumflex (^) to indicate where the melodic formula for the interrogation continues. Underlined text is given to indicate when the conclusion begins.

Full stop

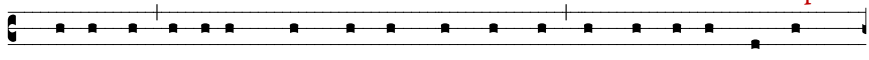


The continuation of the holy, Gospel ac|cording to John. At that

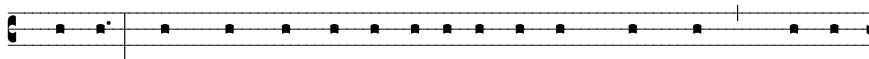


time: Jesus said to his disciples: A little while, and ye shall not see me:

Full stop



and again, a little while, and ye shall see me, because I go | to the

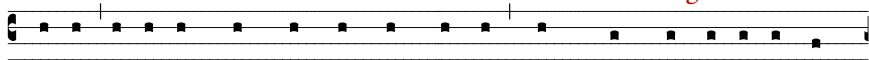


Father. Then said some of his disciples among themselves, What is



this that he saith unto us, A little while, and ye shall not see me: and

Interrogation



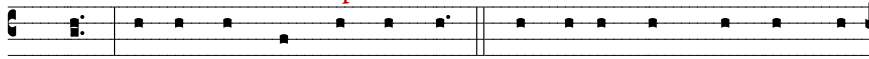
again, a little while, and ye shall see me: and, ‡ Because I go to thê

Interrogation



Father? They said therefore, What is this that he saith, ‡ A little

Full stop



while? we cannot | tell what he saith. Now Jesus knew that they were

desirous to ask him, and said unto them, Do ye enquire among your-

selves of that I said, A little while, and ye shall not see me: and again

*Interrogation*

a little while, † and ye shall see me? Verily, verily, I say unto you,

That ye shall weep and lament, but the world shall rejoice: and ye

*Full stop*

shall be sorrowful, but your sorrow shall be turned into joy. A wo-

man when she is in travail hath sorrow, because her hour is come:

but as soon as she is delivered of the child, she remembereth no more

*Full stop*

the anguish, for joy that a man is born into the world. And ye now

therefore have sorrow: but I will see you again, and your heart shall

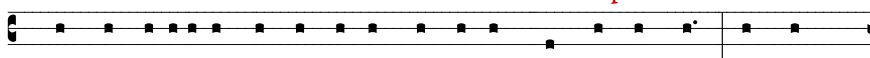
*Conclusion*

rejoice, and your joy no man taketh from you.

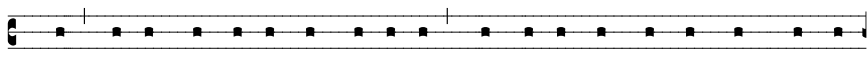
## Sample Reading of the Gospel Tone: John 16:5-15

Note: A vertical bar (|) is given to indicate a full stop. A double dagger (‡) is given to indicate when the reciting tone shifts for an interrogation, followed by a circumflex (^) to indicate where the melodic formula for the interrogation continues. Underlined text is given to indicate when the conclusion begins.

Full stop

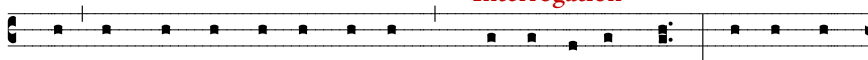


The continuation of the holy, Gospel ac|cording to John. At that



time: Jesus said unto his disciples: Now I go my way to him that sent

Interrogation

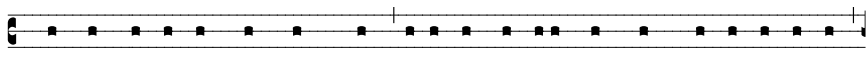


me; and none of you asketh me, ‡ Whither gôest thou? But because

Full stop



I have said these things unto you, sorrow hath | filled your heart. Ne-

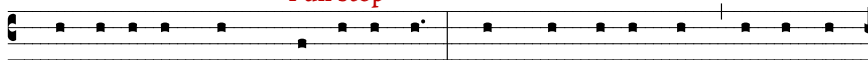


vertheless I tell you the truth; It is expedient for you that I go away:

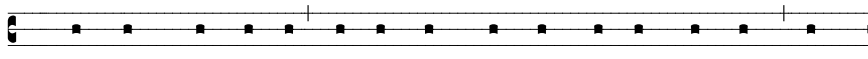


for if I go not away, the Comforter will not come unto you; but if I

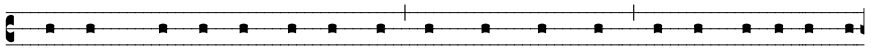
Full stop



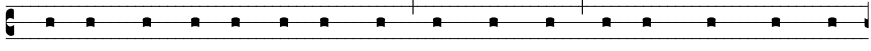
depart, I will send | him unto you. And when he is come, he will re-



prove the world of sin, and of righteousness, and of judgment: Of sin,



because they believe not on me; Of righteousness, because I go to my

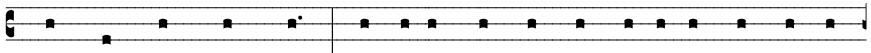


Father, and ye see me no more; Of judgment, because the prince of

Full stop



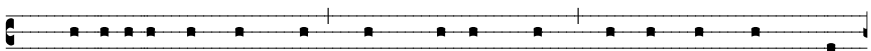
this | world is judged. I have yet many things to say unto you, but ye



can|not bear them now. Howbeit when he, the Spirit of truth is come,



he will guide you into all truth: for he shall not speak of himself; but

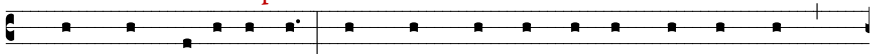


whatsoever he shall hear, that shall he speak: and he will shew | you

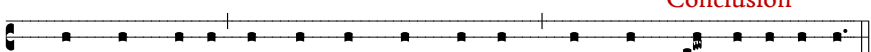


things to come. He shall glorify me: for he shall receive of mine, and

Full stop



shall shew | it unto you. All things that the Father hath are mine:



Conclusion

therefore said I, that he shall take of mine, and shall shew it unto you.

## Pointing and Rehearsal for the Gospel Tone

Chanting the text clearly, elegantly, and with confidence will necessitate adequate preparation of the text (study and pointing) and rehearsal (accurate repetition). The sample readings from John 16 are presented here once more as a model, in paragraph form with recommended pointing. See Glossary of Terms for more information about pointing.

### John 16:16–22

The continuation of the holy Gospel according to John. At that time: Jesus said to his disciples: A little while, and ye shall not see me: and again, a little while, and ye shall see me, because I go | to the Father. Then said some of his disciples among themselves, What is this that he saith unto us, A little while, and ye shall not see me: and again, a little while, and ye shall see me: and, † Because I go to thê Father? They said therefore, What is this that he saith, † A little while? we cannot | tell what he saith. Now Jesus knew that they were desirous to ask him, and said unto them, Do ye enquire among yourselves of that I said, A little while, and ye shall not see me: and again, a little while, † and ye shâll see me? Verily, verily, I say unto you, That ye shall weep and lament, but the world shall rejoice: and ye shall be sorrowful, but your sorrow shall be turn|ed into joy. A woman when she is in travail hath sorrow, because her hour is come: but as soon as she is delivered of the child, she remembereth no more the anguish, for joy that a man is born | into the world. And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man táketh from yóu.

### John 16:5–15

The continuation of the holy Gospel according to John. At that time: Jesus said unto his disciples: Now I go my way to him that

sent me; and none of you asketh me, † Whither gôest thou? But because I have said these things unto you, sorrow hath | fill-ed your heart. Nevertheless I tell you the truth; It is expedient for you that I go away: for if I go not away, the Comforter will not come unto you; but if I depart, I will send | him unto you. And when he is come, he will reprove the world of sin, and of righteousness, and of judgment: Of sin, because they believe not on me; Of righteousness, because I go to my Father, and ye see me no more; Of judgment, because the prince of this | world is judg-ed. I have yet many things to say unto you, but ye can|not bear them now. Howbeit when he, the Spirit of truth, is come, he will guide you into all truth: for he shall not speak of himself; but whatsoever he shall hear, that shall he speak: and he will shew | you things to come. He shall glorify me: for he shall receive of mine, and shall shew it unto you. All things that the Father hath are mine: therefore said I, that he shall take of mine, and shall shéw it unto yóu.

# The Epistle Tone

Also called the *Ancient ad Libitum Tone*.

For the Epistle reading in the Mass.

The *Epistle Tone* involves four melodic formulas:

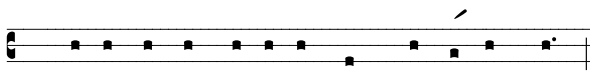
1. metrum
2. full stop
3. interrogation
4. conclusion, including preparatory inflection

1. **Metrum** (signified by a colon or semi-colon): *la, do, ti, do*

The metrum occurs four, five, or six syllables before the punctuation. The number of syllables is determined by the requirements of natural text stress. Natural text stress will often require repetition of pitches *ti* and/or the final *do* in this formula. Discretion should be used to determine when natural text stress requires these repetitions.

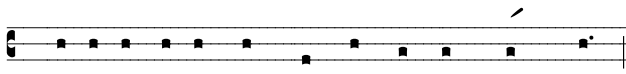
The metrum descends by a minor third (*do* to *la*), followed by a return to the reciting tone (*do*), stepping down a minor second (half step, *do* to *ti*), and concluding on the reciting tone (*do*). The formula therefore is *do, la, do, ti, do*. The backslashes are included below for increased clarity.

Ex. 1



put to silence the ignor\ance of foolish men: (*five syllables*)

Ex. 2



to every ordinance \ of mán for the Lord's sake: (*six syllables*)



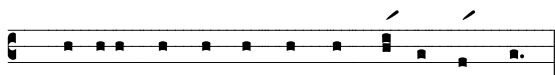


2. **Full stop** (signified by a period): *do-re, ti, la, ti*

As with the metrum, the full stop occurs four, five, or six syllables before the punctuation. The number of syllables is determined by the requirements of natural text stress. The text stress will often require repetition of the pitch *ti* in this formula. Discretion should be used to determine when natural text stress requires these repetitions.

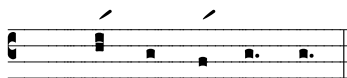
The full stop ascends by a major second (*do* to upper *re*) on a slur (in this case, two pitches on a single syllable), then descends a minor third (upper *re* down to *ti*), then down a major second (*ti* down to *la*), and finally up a major second (*la* back up to *ti*). The formula therefore is *do-re, ti, la, ti*. The forward slashes are included below for increased clarity.

Ex. 1



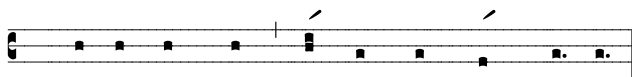
glorify God in the day of / vi-si-ta-tion. (*four syllables*)

Ex. 2



/ Love the brotherhood. (*five syllables*)

Ex. 3



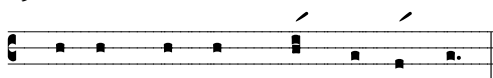
God endure grief, / suf-fer-ing wrong-ful-ly. (*six syllables*)

Ex. 4



Or / un-to go-vern-ors, (*five syllables*)

Ex. 5



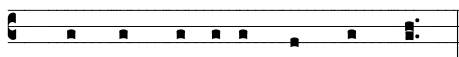
or the praise of / them that do well. (*four syllables*)

### 3. Interrogation (signified by a question mark): *ti...la, ti, ti-do*

[Note: The Interrogation formula is identical to that used in the *Gospel Tone* and in the *Propechy Tone*.]

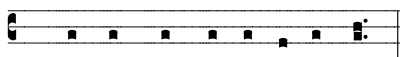
The Interrogation generally occurs on the final phrase of a question. The reciting tone itself shifts down a minor second from *do* to *ti* at the beginning of the final phrase of the question. Then, three syllables before the question mark, the pitches follow the melodic formula *la, ti, ti-do*, as below.

Ex. 1



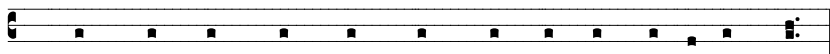
this day have I be-got-ten thee?

Ex. 2



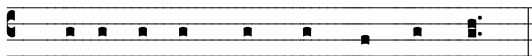
and he shall be to me a Son?

Ex. 3



purge your conscience from dead works to serve the living God?

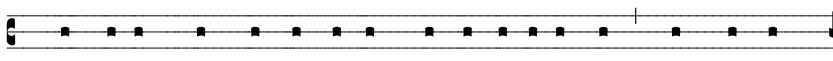
Ex. 4



Nevertheless what saith the scripture?

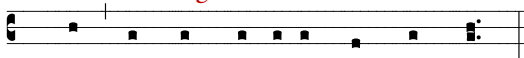
The above examples are repeated below in their context to demonstrate where the shift of the reciting tone occurs.

Ex. 1 in context



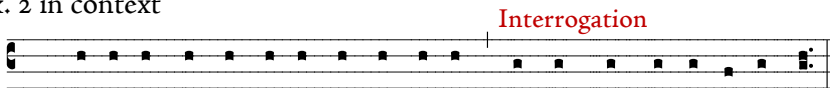
For unto which of the angels said he at any time, Thou art my

Interrogation



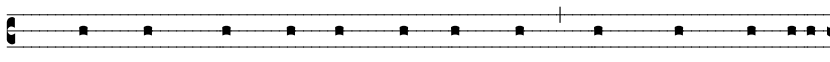
Son, this day have I begotten thee?

Ex. 2 in context



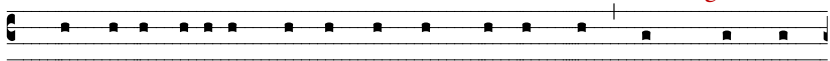
And again, I will be to him a Father, and he shall be to me a Son?

Ex. 3 in context

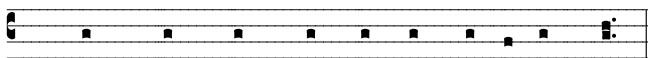


How much more shall the blood of Christ, who through the eter-

Interrogation

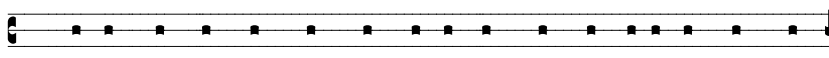


nal Spirit offered himself without spot to God, purge your con-



science from dead works to serve the living God?

Ex. 4 in context

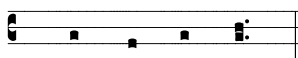


But as then he that was born after the flesh persecuted him that

Interrogation



was born after the Spirit, even so it is now. Nevertheless what



saieth the scripture?

4. **Conclusion** (at the conclusion of the reading): *la-do, do, ti...ti-do, do*

On the accented syllable immediately prior to the final phrase,\* there is a preparatory inflection in which the pitch descends a minor third and then returns to the reciting tone (*do, la-do*). This is indicated below by a vertical bar (|). The final phrase\* then shifts a minor second down (to *ti*) until the final accent of the reading, indicated by an underlined syllable. On the final accent of the reading, the pitch returns to the reciting tone (*do*) with a slur (in this case, two pitches on a single syllable: *ti-do*), indicated by a second underlined syllable. The conclusion formula therefore is *la-do, do, ti...ti-do, do*.

\*In this case, “final phrase” can also mean the final words of the reading that contain a complete sense in themselves (as in example 6 below).

Ex. 1

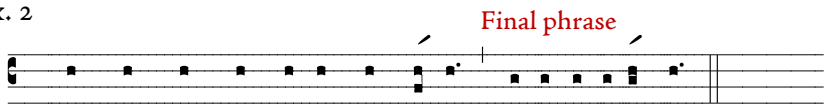


Final phrase

we are not children of the | bondwoman, but of the free.

^  
accented syllable  
immediately prior to  
the final phrase

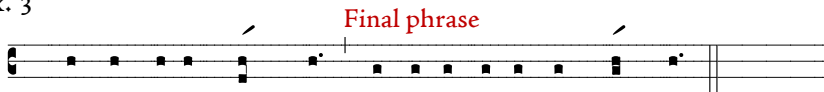
Ex. 2



him that was born after the | Spirit, even so it is now.

accented syllable  
immediately prior to  
the final phrase

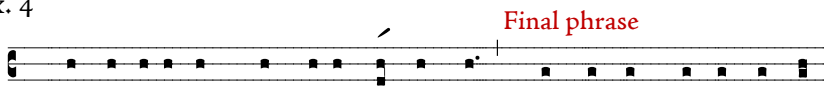
Ex. 3



the one by a | bondmaid, the other by a free-wo-man.

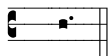
accented syllable  
immediately prior to  
the final phrase

Ex. 4



But Jerusalem which is a|bove is free; which is the mother of us

accented syllable  
immediately prior to  
the final phrase



all.

Ex. 5



Now we, brethren, as | Isaac was, are the children of promise.

accented syllable  
immediately prior to  
the final phrase



## Sample Reading of the Epistle Tone: Galatians 4:22–31

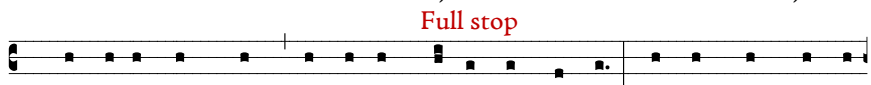
Note: A backslash (\) is given to indicate a metrum. A forward slash (/) is given to indicate a full stop. A double dagger (‡) is given to indicate when the reciting tone shifts for an interrogation, followed by a circumflex (^) to indicate where the melodic formula for the interrogation continues. A vertical bar (|) is given to indicate the preparatory inflection before the conclusion. Underlined text is given to indicate when the conclusion begins (ti) and ends (ti-do).



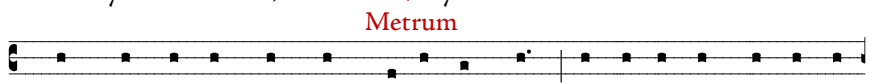
The lesson from the Epistle of bles\sed Paul the Apostle / to the



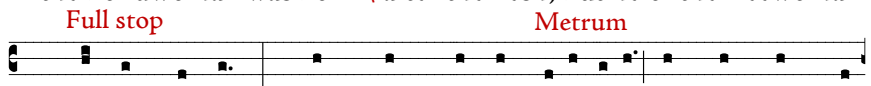
Galatians. Brethren: It is written, that Abraham had two sons, the



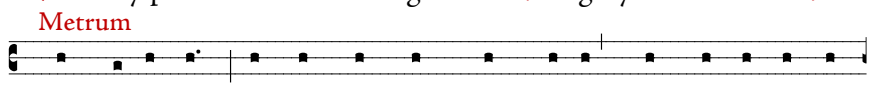
one by a bondmaid, the other / by a freewoman. But he who was of



the bondwoman was born \ after the flesh; but he of the freewoman



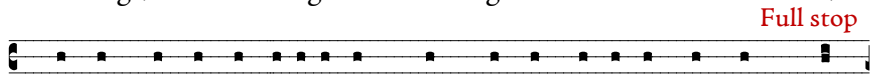
/ was by promise. Which things are an \ allegory: for these are \ the



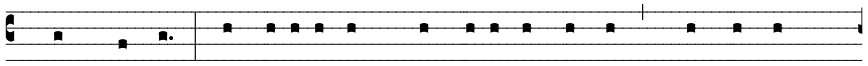
two covenants; the one from the mount Sinai, which gendereth to



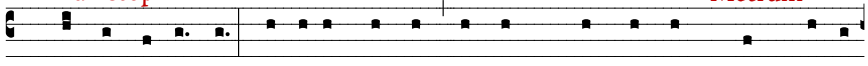
bondage, / which is Agar. For this Agar is mount Sinai in Arabia,



and answereth to Jerusalem which now is, and is in bondage / with



her children. But Jerusalem which is above is free, which is the /  
Full stop Metrum



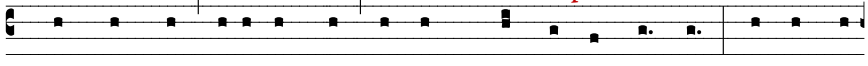
mother of us all. For it is written, Rejoice, thou barren \ that bearest  
Metrum



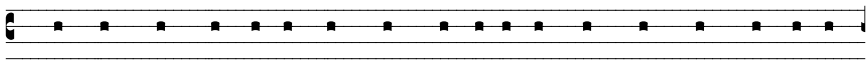
not; break forth and cry, thou that \ travailest not: for the desolate  
Full stop



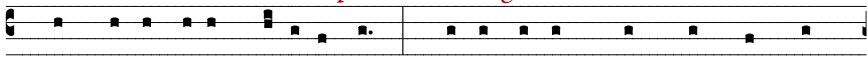
hath many more children than she which / hath an husband. Now  
Full stop



we, brethren, as Isaac was, are the / children of promise. But as then



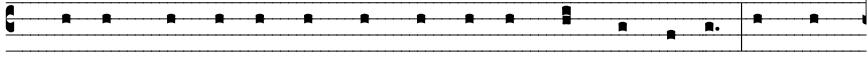
he that was born after the flesh persecuted him that was born after  
Full stop Interrogation



the Spirit, even / so it is now. † Nevertheless what saith thê scrip-  
Metrum



ture? Cast out the bond\woman and her son: for the son of the bond-  
Full stop



woman shall not be heir with the son of / the freewoman. So then,  
Preparatory inflection Final phrase and conclusion



brethren, we are not children of the | bondwoman, but of the free.

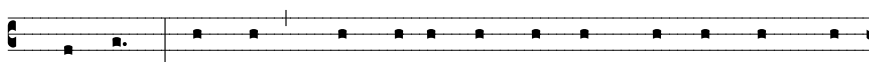


## Sample Reading of the Epistle Tone: Hebrews 9:11-15

Note: A backslash (\) is given to indicate a metrum. A forward slash (/) is given to indicate a full stop. A double dagger (‡) is given to indicate when the reciting tone shifts for an interrogation, followed by a circumflex (^) to indicate where the melodic formula for the interrogation continues. A vertical bar (|) is given to indicate the preparatory inflection before the conclusion. Underlined text is given to indicate when the conclusion begins (*ti*) and ends (*ti-do*).



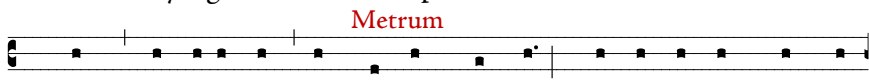
The lesson from the Epistle of bles\sed Paul the Apostle / to the



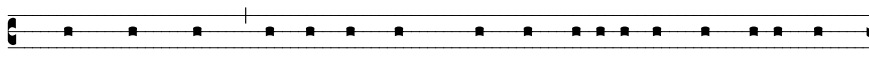
Hebrews. Brethren: Christ being come an high priest of good things



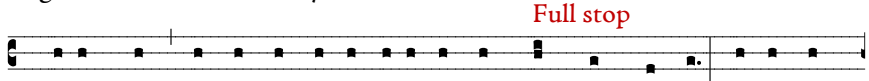
to come, by a greater and more perfect tabernacle, not made with



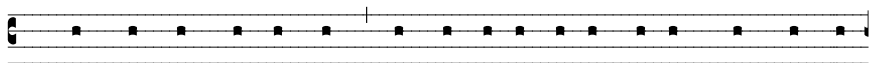
hands, that is to say, not \ of this building; Neither by the blood of



goats and calves, but by his own blood he entered in once into the



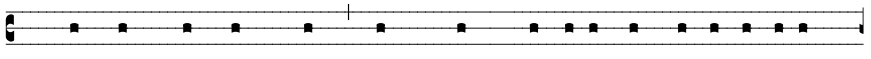
holy place, having obtained eternal re/demption for us. For if the



blood of bulls and of goats, and the ashes of an heifer sprinkling the

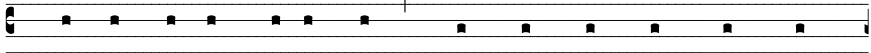


unclean, sanctifieth to the purify\ing of the flesh: How much more



shall the blood of Christ, who through the eternal Spirit offered

Interrogation



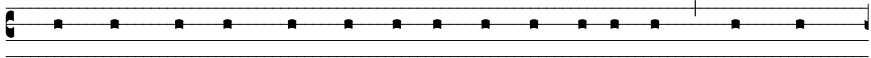
himself without spot to God, † purge your conscience from dead



works to serve the living God? And for this cause he is the mediator

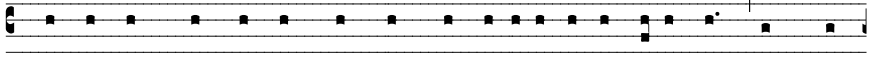


of the new testament, that by means of death, for the redemption of



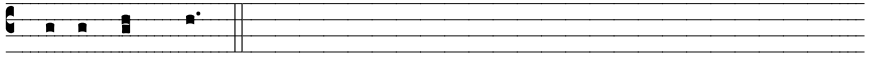
the transgressions that were under the first testament, they which

Preparatory inflection Final phrase



are called might receive the promise of eternal inheritance, in Christ

Conclusion



Jesus our Lord.

## Pointing and Rehearsal for the Epistle Tone

Chanting the text clearly, elegantly, and with confidence will necessitate adequate preparation of the text (study and pointing) and rehearsal (accurate repetition). The sample readings from Galatians 4 and Hebrews 9 are presented here once more as a model, in paragraph form with recommended pointing. See Glossary of Terms for more information about pointing.

### Galatians 4:22–31

The lesson from the Epistle of bles\sed Paul the Apostle / to the Galatians. Brethren: It is written, that Abraham had two sons, the one by a bondmaid, the other / by a freewoman. But he who was of the bondwoman was born \ after the flesh; but he of the freewoman / was by promise. Which things are an \ allegory: for these are \ the two covenants; the one from the mount Sinai, which gendereth to bondage, / which is Agar. For this Agar is mount Sinai in Arabia, and answereth to Jerusalem which now is, and is in bondage / with her children. But Jerusalem which is above is free, which is the / mother of us all. For it is written, Rejoice, thou barren \ that bearest not; break forth and cry, thou that \ travailest not: for the desolate hath many more children than she which / hath an husband. Now we, brethren, as Isaac was, are the / children of promise. But as then he that was born after the flesh persecuted him that was born after the Spirit, even / so it is now. † Nevertheless what saith thê scrip-ture? Cast out the bond\woman and her son: for the son of the bondwoman shall not be heir with the son of / the freewoman. So then, brethren, we are not children of the | bondwoman, but of the free.

### Hebrews 9:11–15

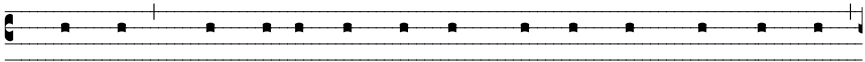
The lesson from the Epistle of bles\sed Paul the Apostle / to the Hebrews. Brethren: Christ being come an high priest of good

things to come, by a greater and more perfect tabernacle, not made with hands, that is to say, not \ of this building; Neither by the blood of goats and calves, but by his own blood he entered in once into the holy place, having obtained eternal re/demption for us. For if the blood of bulls and of goats, and the ashes of an heifer sprinkling the unclean, sanctifieth to the purify\ing of the flesh: How much more shall the blood of Christ, who through the eternal Spirit offered himself without spot to God, † purge your conscience from dead works to serve the living God? And for this cause he is the mediator of the new testament, that by means of death, for the redemption of the transgressions that were under the first testament, they which are called might receive the promise of eternal in|heritance, in Christ Jesus our Lord.

# Appendix

## Appendix A. Introductory phrases

In cases where the reading begins with a short introductory phrase such as “Brethren:” or “Behold:” or “Hearken:”, the punctuation may be ignored and the phrase chanted *recto tono* (on the reciting tone), as below.

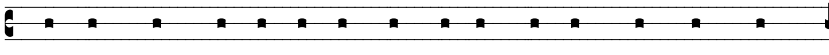


Brethren: Christ being come an high priest of good things to come,

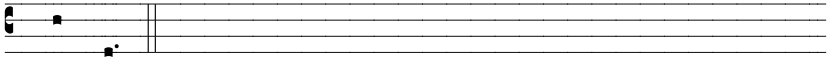
## Appendix B. Exclamation mark

If an exclamation mark (!) serves as the conclusion of a complete sentence, it should be treated as a period, with a full stop. The full stop of the *Prophecy Tone* is used below to demonstrate this rule.

Ex. 1

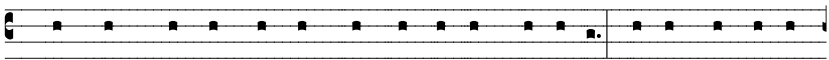


O the depths of the riches both of the wisdom and knowledge



of God!

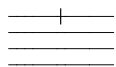
Ex. 2



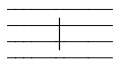
Behold, God is mighty, and despiseth not any: He is mighty in



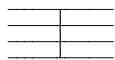
## Appendix C. Common practice for observing the bars



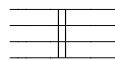
**Quarter bars** mark shorter musical phrases. Breath only if needed. The rhythm should not be interrupted.



**Half bars** mark larger musical phrases. Breath should be taken, but the rhythm should not be interrupted.



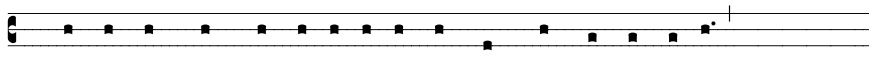
**Full bars** mark the end of significant musical phrases. It is treated as a full stop, preceded by a slight *ritardando*.



**Double bars** mark the end of significant musical phrases: most often the end of a chant or to mark transitions between singers. It is treated as a full stop, preceded by a slight *ritardando*.

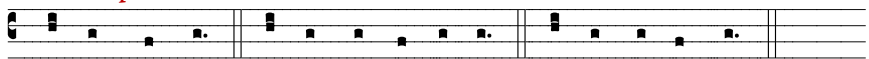
## Appendix D. Titles for the Epistle

### Metrum

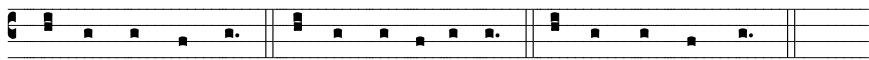


The lesson from the Epistle of bles\sed Paul the Apostle /

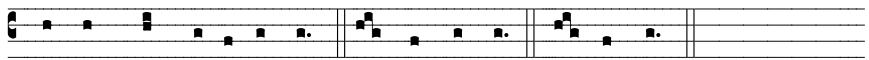
### Full stop



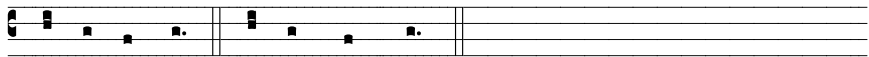
to the Romans. to the Cor-in-thi-ans. to the Gal-a-tians.



to the Eph-e-sians. to the Phil-i-pi-ans. to the Col-os-sians.



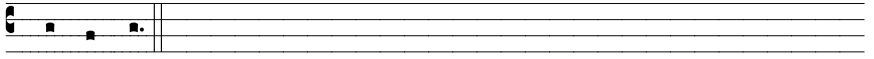
to the Thes-sa-lo-ni-ans. to Tim-o-thy. to Ti-tus.



to Phi-le-mon. to the Heb-rews.



The lesson from the \ Book of the Apocalypse of blessed / John the

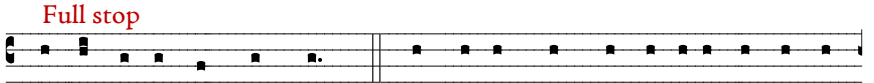


A-pos-tle.

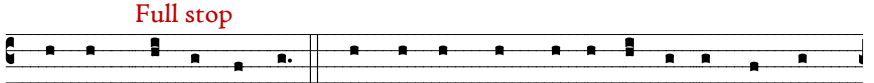
Titles other than the Pauline Epistles and the Apocalypse have only the full stop, as indicated below.



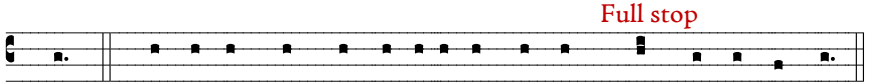
The lesson from the Acts / of the A-pos-tles. The lesson from the



E/pis-tle of bles-sed James. The lesson from the Epistle of blessed



Pe-ter / the A-pos-tle. The lesson from the E/pis-tle of bles-sed



Jude. The lesson from the Epistle of blessed / John the A-pos-tle.



# Glossary of Terms

Note: the definitions below are constructed for the purposes of this guide for chanting the readings, and do not necessarily apply to all music contexts.

**Interval.** The distance between two pitches.

## Intervals

**minor second.** A *half step*; the smallest interval in western notation (both Gregorian and Modern); the distance between two adjacent keys on a piano. Ex. *mi* to *fa*, and *ti* to upper *do*.

**major second.** A *whole step*; two half steps. Ex. *do* to *re*, *re* to *mi*, *fa* to *sol*, *sol* to *la*, *la* to *ti*.

**minor third.** A whole step plus a half step, or three half steps. Ex. *re* to *fa*, *mi* to *sol*, *la* to upper *do*.

**perfect fifth.** A distance of seven minor seconds. Ex. *do* to *sol*, *re* to *la*, *mi* to *ti*, *fa* to upper *do*.

**melodic formula.** A prescribed sequence of pitches; a given pitch map that is meant to be followed; a specified melody.

**phrase.** A grouping of words that contain a complete sense in themselves.

**pointing.** The process of marking a text to indicate which melodic formulas are to be sung, and when. Some publications include pointing while others do not and require readers to point the text themselves in their preparation.

**preparatory inflection.** A short melodic unit that anticipates an upcoming melodic formula.

**reciting tone.** A repeated musical pitch that serves as the structural note; the tonal center.

**slur.** A group of pitches sung on a single syllable; also called a *melisma*.

**text stress or accent.** The emphasis or prominence given to a certain syllable in a word or to a certain word in a phrase or sentence, following natural speech patterns.