Mode VII.

† ††

V.

Gló-ri- a Pa-tri et Fí-li- o :   et Spi- rí-tu- i Sancto.

Mode VIII.

8 † ††

V.

Gló-ri- a Pa-tri et Fí-li- o :   et Spi- rí-tu- i Sancto.

Simple Responsory Tones

For use with the Great Responsories
of Matins and Vespers

by William Renwick.

Hamilton Ontario
MMXVII.

Mode V.

V.
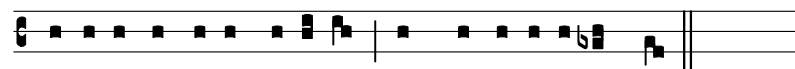
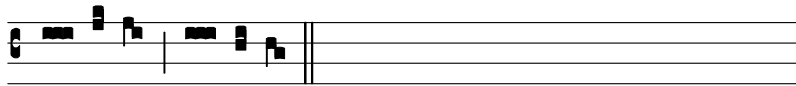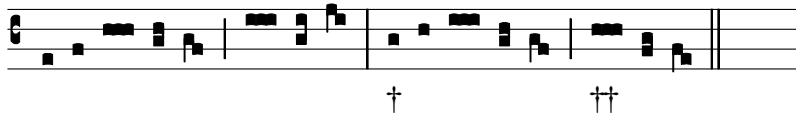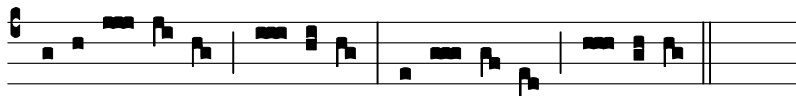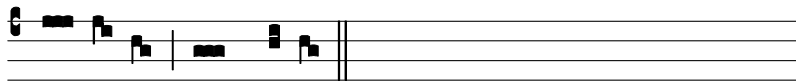Gló-ri- a Pa-tri et Fí-li- o :   et Spi- rí-tu- i Sancto.

Mode VI.

V.

Gló-ri- a Pa-tri et Fí-li- o :   et Spi- rí-tu- i Sancto.

Mode III.

† ††

V.

Gló-ri- a Pa-tri et Fí-li- o :   et Spi- rí-tu- i Sancto.
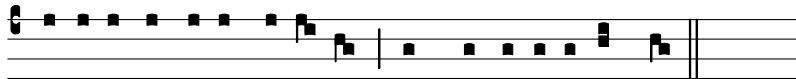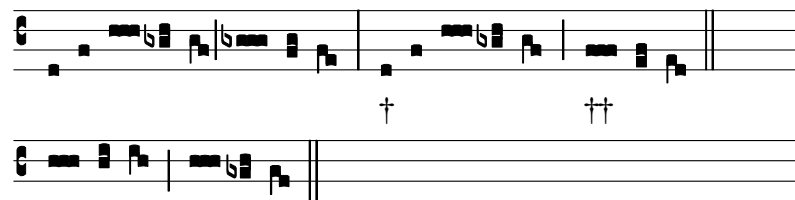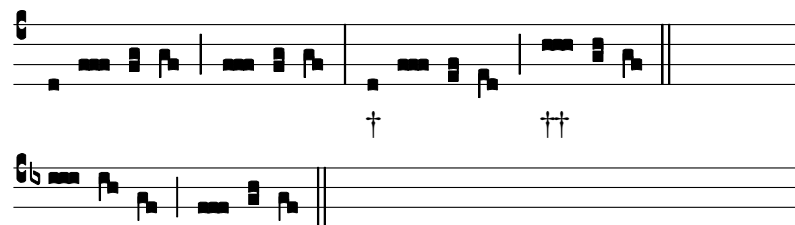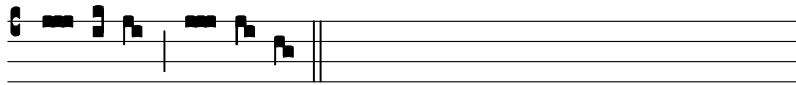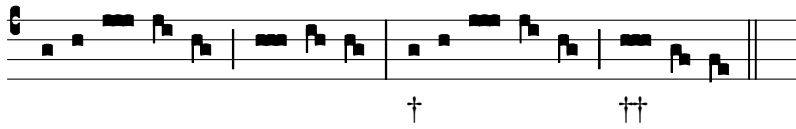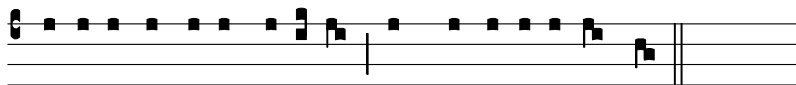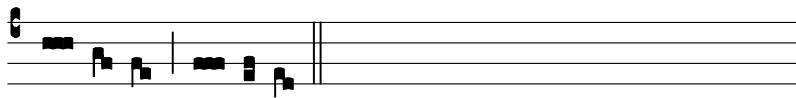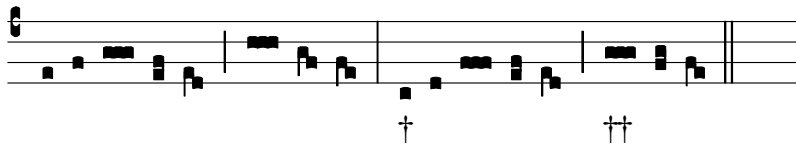
Mode IV.

† ††

Gló-ri- a Pa-tri et Fí-li- o :   et Spi- rí-tu- i Sancto.

Simple Responsory Tones

For use with the Great Responsories
of Matins and Vespers

THESE Tones are intended as a vehicle by which the Great Responsories may be chanted without the difficulty of learning the complex melodies of the traditional chant. (Use of the traditional melodies is always to be preferred where resources make this possible.) The performer will have to determine the number of phrases in the repetendum and dispose them amongst a suitable number of the melodic phrases provided below, ensuring that at least the first and last melodic phrases are used. For more lengthy texts additional repetitions of melodic phrases may be added. Performers may wish to annotate their texts with the number 1-4 to indicate where the melodic phrases are to be used.

Initial melodic phrases include an intonation. Each phrase is provided with an ending to be use for the final two syllables of text. † and †† indicate the normal points of repetition for the repetendum.

In cases where the Verse has only one phrase of text, only the second melodic phrase should be used.

Singers may wish to familiarize themselves with one Tone at a time, re-using it until it becomes comfortable before adding a second and further Tones.

William Renwick,
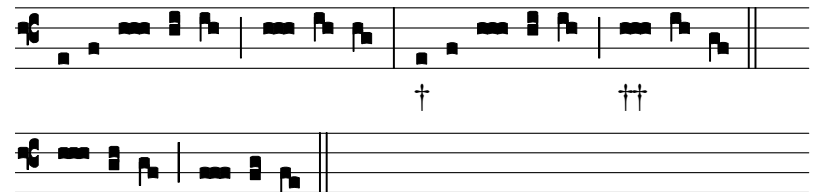Hamilton Ontario,
Feast of St. Cecilia. 2017.

Mode I.

† ††

V.
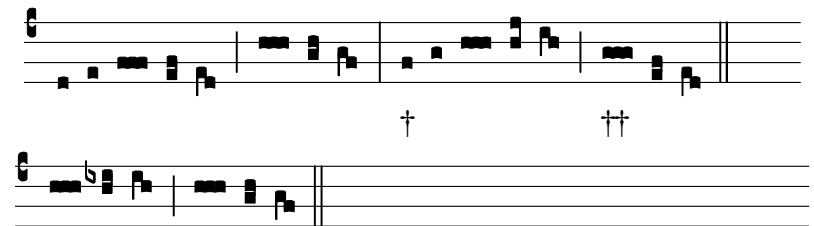
Gló-ri- a Pa-tri et Fí-li- o : et Spi-rí-tu- i Sancto.

Mode II.

† ††

V.

Gló-ri- a Pa-tri et Fí-li- o : et Spi- rí-tu- i Sancto.