Tone 1: Fauxbourdon

Tonale from the Codex Budensis (c. A.D. 1963)

\( \text{d} = \text{c. 44} \)

\( \text{SA} \)

\( \text{TB} \)

(or this)
TONE 1: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

Tonale from the *Codex Budensis*
(c. A.D. 1963)
 Tonale from the *Codex Budensis*  
(c. A.D. 1963)

TONE 2: FAUXBOURDON

(or this)
TONE 2: SIMPLE -- Psalms

(incipit) (1st verse only) (reciting-tone) [ flex ad lib. ]

(1st verse only) (reciting-tone) [ pause ad lib. ] (cadence)

TONE 2: SIMPLE (monastic usage, aka "Tonus Resurrectionis") -- Psalms

(among some Benedictines, traditionally sung instead of the above during Eastertide when Tone 2 is called for, especially at Compline)
TONE 2: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

unison voices

Organ

TONE 2: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

Tonale from the Codex Budensis (c. A.D. 1963)
TONE 3: FAUXBOURDON

Tonale from the *Codex Budensis*
(c. A.D. 1963)

(or this)
TONE 3 (ancient reciting note) SIMPLE -- Psalms

TONE 3 (ancient reciting tone) MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

Tonale from the *Codex Budensis* (c. A.D. 1963)
TONE 3: SOLEMN (ancient reciting tone) -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

**Tonale from the Codex Budensis**
(c. A.D. 1963)

(1st incipit)

(2nd incipit)
TONALE from the *Codex Budensis*  
(c. A.D. 1963)

**TONE 4: FAUXBOURDON**  
ANONYMOUS (16th century)

---

(or this)

**VIADANA**

---
TONE 4: SIMPLE (ancient incipit) -- Psalms

(incipit) | (reciting-tone) | [ flex ad lib. ] | (reciting-tone) | (mediation)

unison voices

(1st verse only)

Organ

TONE 4: MIXED (ancient incipit) -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

(1st incipit) | (reciting-tone) | (mediation)

(every verse)

(2nd incipit) | (reciting-tone) | (cadence)

(every verse)
TONE 4: SOLEMN (ancient incipit) -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

Tonale from the *Codex Budensis*  
(c. A.D. 1963)
Tonale from the *Codex Budensis* (c. A.D. 1963)

TONE 5: FAUXBOURDON

SIR RICHARD TERRY

(or this)
TONE 5: SIMPLE -- Psalms

(incipit) | (flex ad lib.) | (reciting-tone) | (mediation)

(1st verse only)

TONE 5: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

(incipit) | (reciting-tone) | (cadence)

(every verse)
TONE 5: MIXED (monastic version) -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS
(the Benedictine *Antiphonale Monasticum* [1938] gives the following [somewhat odd] version:)

unison voices

Organ

TONE 5: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

Tonale from the *Codex Budensis* (c. A.D. 1963)
Tonale from the *Codex Budensis*  
(c. A.D. 1963)

TONE 6: FAUXBOURDON

SIR RICHARD TERRY

---

**S**

**A**

**T**

**B**

---

(or this)

VIADANA

---
TONE 6: SIMPLE -- PSALMS

Tonale from the Codex Budensis (c. A.D. 1963)

TONE 6: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS
Tonale from the *Codex Budensis*  
(c. A.D. 1963)

TONE 6: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

(1st incipit)

<table>
<thead>
<tr>
<th>(reciting-tone)</th>
<th>(cadence 1. -- Roman)</th>
<th>(cadence 2. -- Sarum?)</th>
</tr>
</thead>
<tbody>
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<td>Unison voices</td>
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<table>
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<tr>
<th>(2nd incipit)</th>
<th>(reciting-tone)</th>
<th>(cadence)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unison voices</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Organ

(1st incipit)  
(2nd incipit)
Tonale from the *Codex Budensis*  
(c. A.D. 1963)

**TONE 7: FAUXBOURDON**

**ANONYMOUS (16th century)**

*(or this)*

**VIADANA**
TONE 7: SIMPLE -- Psalms

Tonale from the *Codex Budensis*  
(c. A.D. 1963)

### Unison Voices

#### Incipit 1. - Roman

(1st verse only)

\[ \text{[flex ad lib.]} \]

#### Incipit 2. - Sarum

(1st verse only)

#### Reciting-Note

\[ \text{[pause ad lib.]} \]

### Organ

#### Incipit 1. - Roman

(1st verse only)

\[ \text{[flex ad lib.]} \]

#### Incipit 2. - Sarum

(1st verse only)

#### Reciting-Note

\[ \text{[pause ad lib.]} \]

### Mediation 1. - Roman

\[ \text{[pause ad lib.]} \]

#### Mediation 2. - Sarum

\[ \text{[pause ad lib.]} \]

### Cadence 1. - Roman?

\[ \text{[pause ad lib.]} \]

#### Cadence 2. - Sarum?

\[ \text{[pause ad lib.]} \]
TONE 7: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

Tonale from the *Codex Budensis*  
(c. A.D. 1963)
TONE 7: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

(1st incipit) (reciting-note) (mediation)

(2nd incipit) (reciting-note) (cadence)

Tonale from the *Codex Budensis* (c. A.D. 1963)
Tone 8: Fauxbourdon

Anonymous (16th century)

Tonale from the *Codex Budensis*
(c. A.D. 1963)

(or this)

Viadana
TONE 8: SIMPLE -- Psalms

(incipit) (reciting-note) [ flex ad lib. ] (reciting-note) (mediation)

TONE 8: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

(incipit) (reciting-note) (mediation)

Tonale from the *Codex Budensis* (c. A.D. 1963)
Tonale from the *Codex Budensis*
(c. A.D. 1963)
Tonale from the *Codex Budensis* (c. A.D. 1963)

**TONUS PEREGRINUS: FAUXBOURDON**

- **LASSUS**

- **RAYMOND H. CLARK**

  after Francis Burgess

(First version)

(Second version)
TONUS PEREGRINUS: SIMPLE, MIXED
Tonus Peregrinus is not used for the Proper of the Mass,
except for Gradual Psalms and Tracts during Advent and Lent

Raymond H. Clark
San Diego, California
18 February A.D. 2006
Feast of Saint Mary Bernard Soubirous