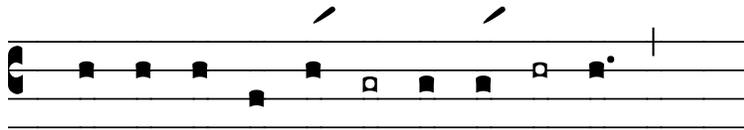


Gospel Tone I

This tone has four modulations or four melodic figures that add structure and interest to what would otherwise be a straight monotoned chanting: the Metrum, the Punctum (or Full Stop), the Question (or Interrogation) and the Conclusion.

The Metrum

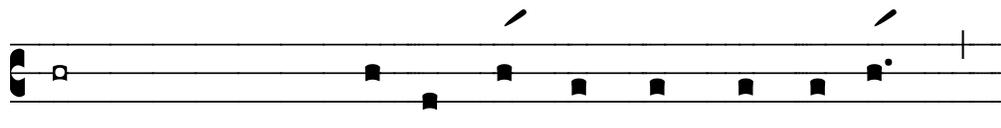


The Metrum is the trope (musical figure) that allows for the greatest discretion in its use. It may be used once, more than once, or not all in a sentence. In short, simple sentences it will not be used. In medium-length sentences consisting of more than one clause, it will typically be used once, at the end of the first clause. In long sentences consisting of three or more clauses, it may be used two or more times. (In Franz Tack’s *Gregorian Chant* I have seen an example where Matthew 28:19-20a was rendered with three Metrums in a row, followed by the Punctum).¹

Sometimes I have “stretched” the Metrum form in situations where the last syllable needed to be stressed. This does not often happen in Latin, which does not normally have final stress. Latin texts do sometimes, however, end with a monosyllable word like “sunt” or “est” or “se.” And sentences may also end with Hebrew words, which can require final stress.

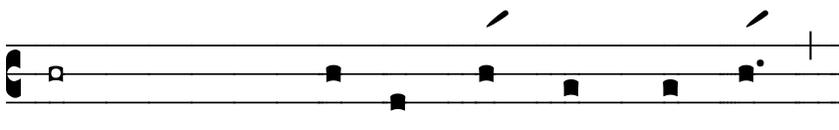
What I have done in some of these final stress situations is to place the stress on that last syllable of the Metrum (where it normally would never be). This causes the notes immediately preceding it to be deemphasized and to be rushed over rather quickly. Now this is *not* good Gregorian, which requires notes to never be rushed but of basically the same duration, with only slight lengthenings allowed.

Examples of My Putting the Stress on the Final Syllable



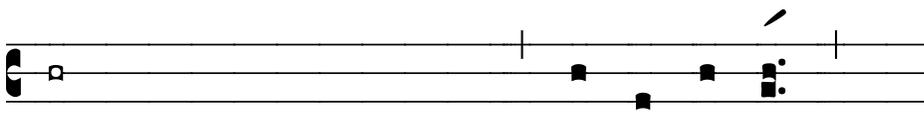
The father went to the sec-ond and said the same;

¹“In long sentences, the metrum may be repeated once or several times, if the meaning allow this, for the metrum may only occur where there is a certain completion in the sense.” (*Liber Usualis*, p. 105)



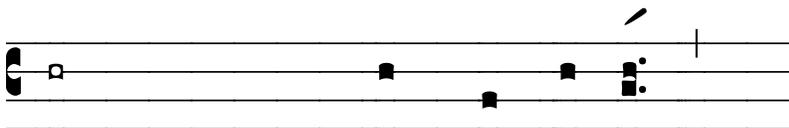
‘Call the labor-ers and give them their pay,

If someone did not want to “stretch” the Metrum in such an unorthodox way, they could adopt one of the traditional Gregorian ways of dealing with final stress in situations of monosyllables and Hebrew words.² That is to have two notes on the final, stressed syllable, like this:³



Jesus said to him in reply, “Al-low it now,—

and



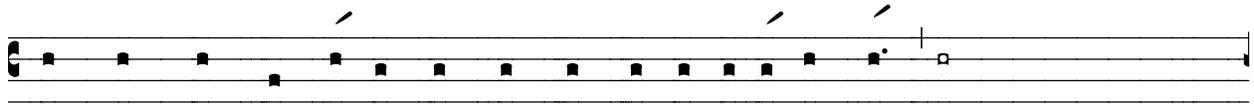
the heavens were o - pened for him,—

It is possible anytime one sees a stressed final syllable on a Metrum, to sing it as a two-note figure.

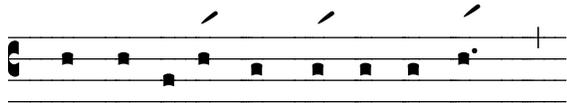
²The *Liber Usualis* gives instructions for dealing with monosyllables and Hebrew words with regard to the Punctum and the Conclusion, but not with the Metrum. But moving the voice between two notes on the final stressed syllable is a reasonable solution for final stress in relation to the Metrum too.

³These two examples are from Gary D. Penkala’s *Book of Sung Gospels*. 3rd ed. (CanticaNOVA Publications).

I will first give an example of two cases where I have stressed the final syllable, then how it could be sung putting two notes on the final, stressed syllable.

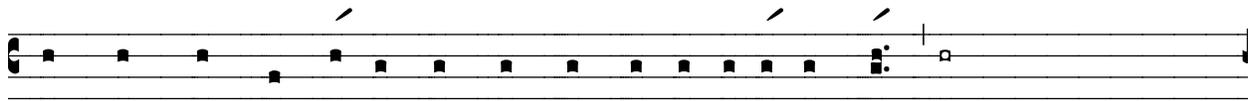


Now they know that ev'-ry-thing you have giv-en me is from you; for the words that you

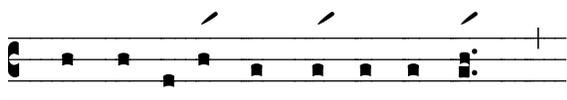


gave to me I have giv-en to them,

The same words could be sung like this:



Now they know that ev'-ry-thing you have giv-en me is from you; for the words that you



gave to me I have giv-en to them,