

Rules for Text Underlay of the Psalm Text at the Cadence Formulas

Basic Rule:

A text accent must always correspond with the melodic accent of the cadence formula.

A word is accented on either the second-last syllable (e.g., **Déus** or **Benedíctus**) or on the third-last syllable (e.g., **Dóminus** or **benedícere**). In the modern liturgical books it is customary to indicate text accents on the last accented syllable of a word. No indication is given for two-syllable words, since the accent can only be on the first (= second-last) syllable of the word. The case of an accent on the second-last syllable is called a *paroxytonon*, the case of an accent on the third-last syllable is called a *proparoxytonon*. One-syllable words at the end of a line are generally reckoned as unaccented; they are combined with the previous paroxytonon to form a *pseudo-proparoxytonon* (e.g., *exáudi-me*). However, one may also choose to sing the last syllable as accented; in this case, the following melodic note of the melodic formula is not used.

The cadences of psalmody have either

- one melodic accent, which may be preceded by 1 or 2 or 3 preparatory notes; or
- two melodic accents, with no preparatory notes.

(In the Festive Psalm Tone Corrected From SG 381, there is one melodic accent with preparatory notes at the mediant cadences of Tone II, Tone IV, Tone V, Tone VI, and Tone VIII. There are two melodic accents at the mediant cadence of Tone I, Tone III, and Tone VII, and also at the Termination of Mode V.)

This means that there are the following six possibilities for text underlay of the *paroxytonon* and the *proparoxytonon*, two possibilities for one melodic accent and four possibilities for two melodic accents:

- one melodic accent with *paroxytonon* (e.g., **Déus**) 2
- one melodic accent with *proparoxytonon* (e.g., **Dóminus**) 3
- two melodic accents with *paroxytonon- paroxytonon* (e.g., **Déus méus**) 2 – 2
- two melodic accents with *paroxytonon- proparoxytonon* (e.g., **tímor Dómini**) 2 – 3
- two melodic accents with *proparoxytonon- paroxytonon* (e.g., **pópulum súm**) 3 – 2
- two melodic accents with *proparoxytonon- proparoxytonon* (e.g., **sáeculum sáeculi**) 3 – 3

The syllables for the preparatory notes (for cadences of one melodic accent) are counted off without any regard for their accentuation. (For the SG 381 tones, this would apply to the preparatory syllables of Tone II, Tone IV, Tone V, Tone VI, and Tone VIII at the mediant cadences, and to the Termination cadences of every Tone except V.)

For cadences with two melodic accents there may never be more than two unaccented syllables between the two accented syllables. **Dóminus técum** is possible (two unaccented syllables “mi-nus” between the accented syllables), but **órdinem Melchisedech** is not possible (three unaccented syllables “di-nem Mel” between the accented syllables). Nor is **Dóminus ex Sión** possible, for the same reason. In this case, one forms an artificial secondary accent. This

Rules for Text Underlay, cont'd.

artificial secondary accent is always two syllables after the true accent; it is never on the syllable right after the true accent. For example, in the case of **órdinem Melchisedech** and **Dóminus ex Sión**, the artificial secondary accent falls on the third syllabus of both **Dominús** and **ordiném**. That it to say, there is never a *proparoxytonon* with an artificial secondary accent.

With the *proparoxytonon* there is an “extra” syllable (called “superveniens” or “epenthesis”) which falls between the accented syllable and the unaccented syllable. Example: the second syllable of **pópulum**, **sáeculum**, and **Dóminus**. In the psalm tones of the liturgical books, this “epenthetic syllable” is indicated by a square note which is white. (This could be called the “epenthesis intercalata,” the “inserted epenthesis”.) As indicated in the psalm tone, this inserted “epenthetic syllable” is sung on the pitch of the following unaccented note – unless the interval between the accented and unaccented pitches is a half-step, in which case it is sung on the pitch of the word accent.

Sometimes the melodic accent of a cadence falls on a clivis or pes. (In the SG 381 tones, this is true of the Median Cadence of Tones I, III and VII, all of which have a clivis.) If there is a *proparoxytonon*, the clivis or pes may not be broken into two pitches, one each for a syllable. Rather, the accented syllable falls on the first “optional” pitch (printed with a white note) and the following “epenthetic syllable” falls on the clivis or pes. This is called an “epenthesis anticipata” or “superveniens anticipata.” The anticipated note automatically has the accent.

One-syllable words: if several one-syllable words appear together, the secondary accent falls on the second-last syllable, e.g., **éx me** or **dé te** or **á me**. One-syllable words with a *paroxytonon* form a *pseudoproparoxytonon*: **súper-me** or **exaudísti-me**. In the case of one-syllable words with a *proparoxytonon*, the last syllable of the *proparoxytonon* receives an artificial secondary accent: **génuí-te** or **timéntibús-te**.