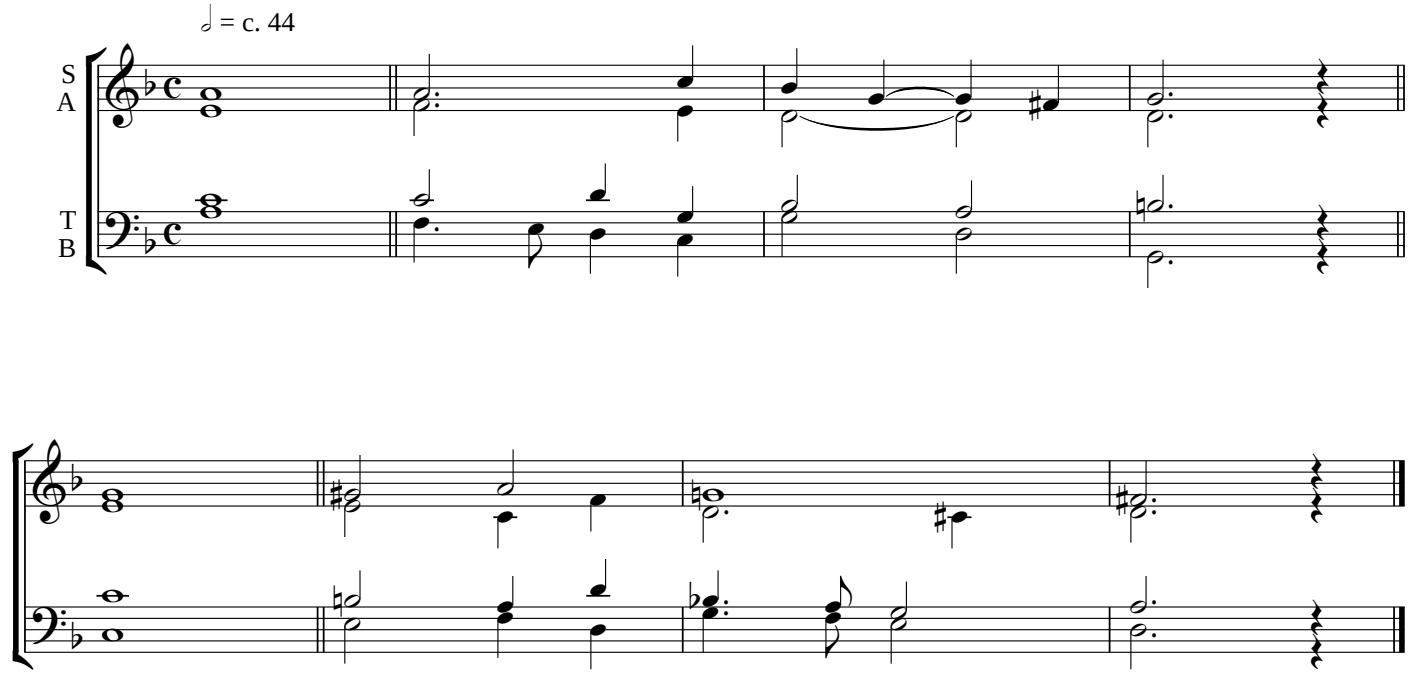
Tonale from the *Codex Budensis*

(c. A.D. 1963)

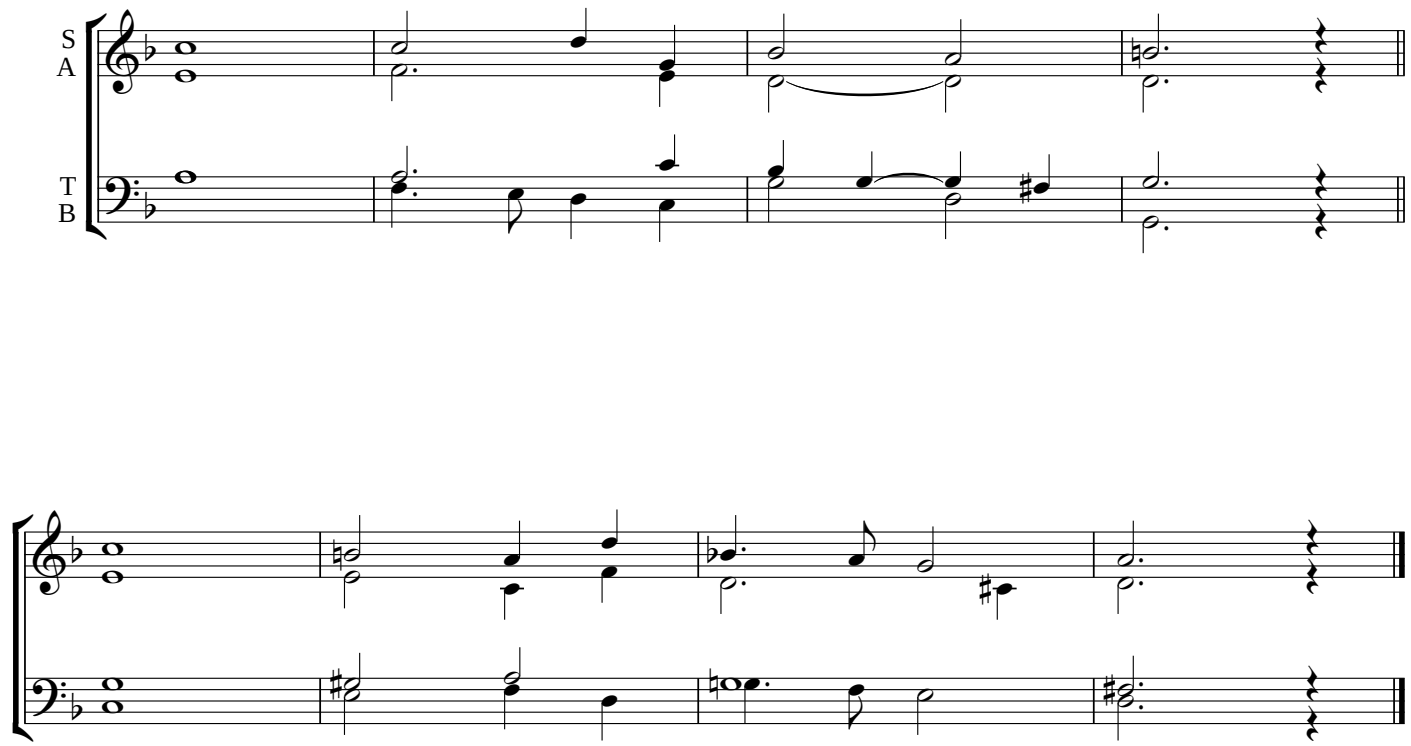
TONE 1: FAUXBOURDON

VIADANA

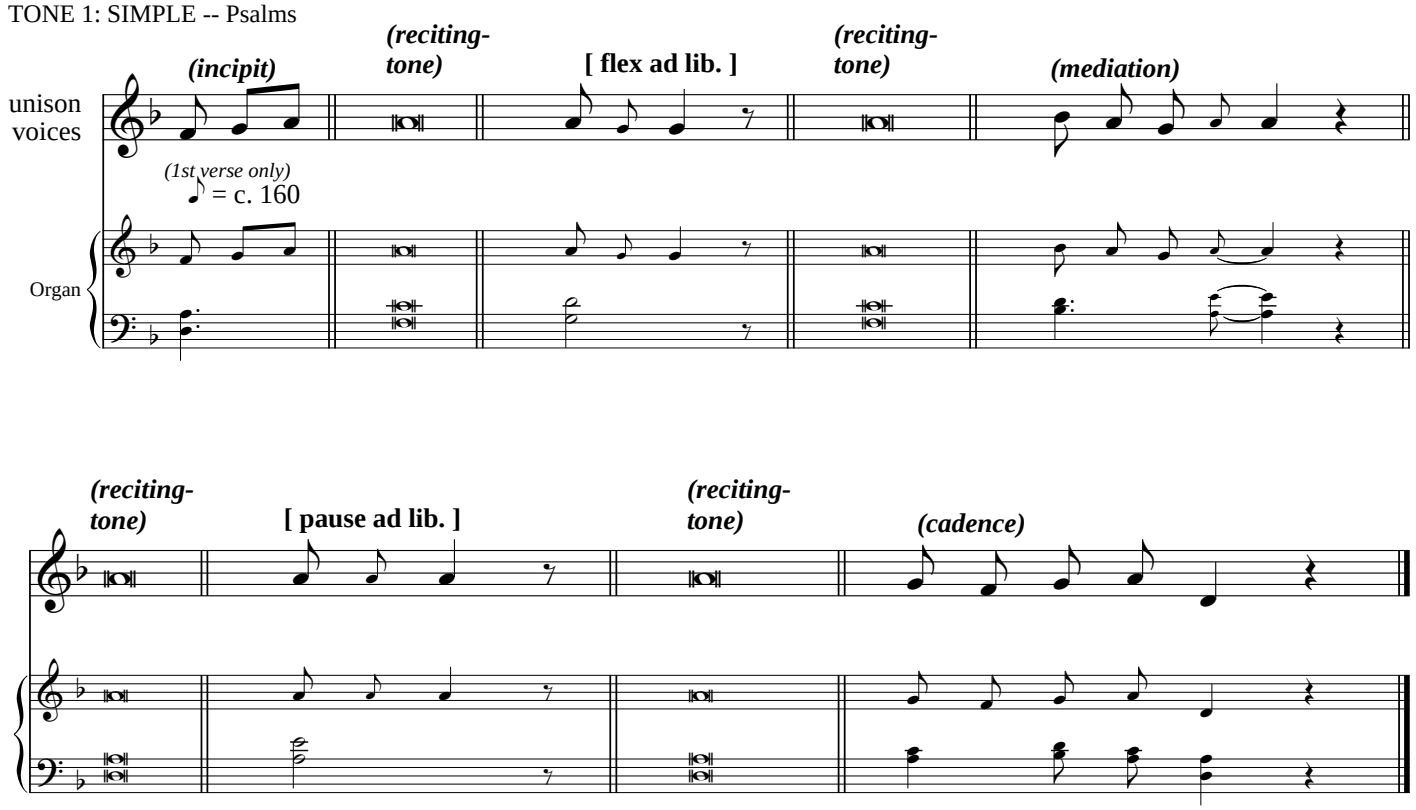


(or this)

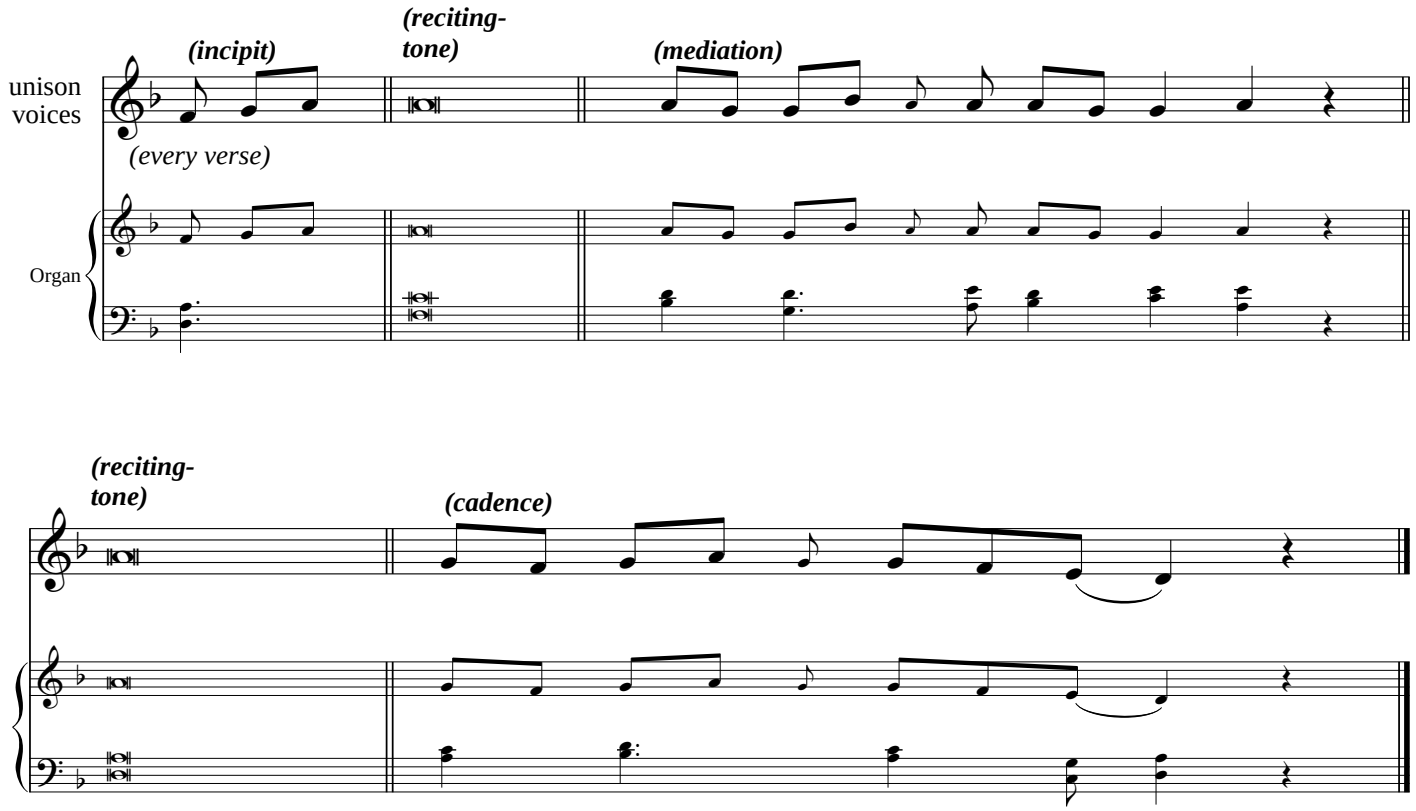
VIADANA



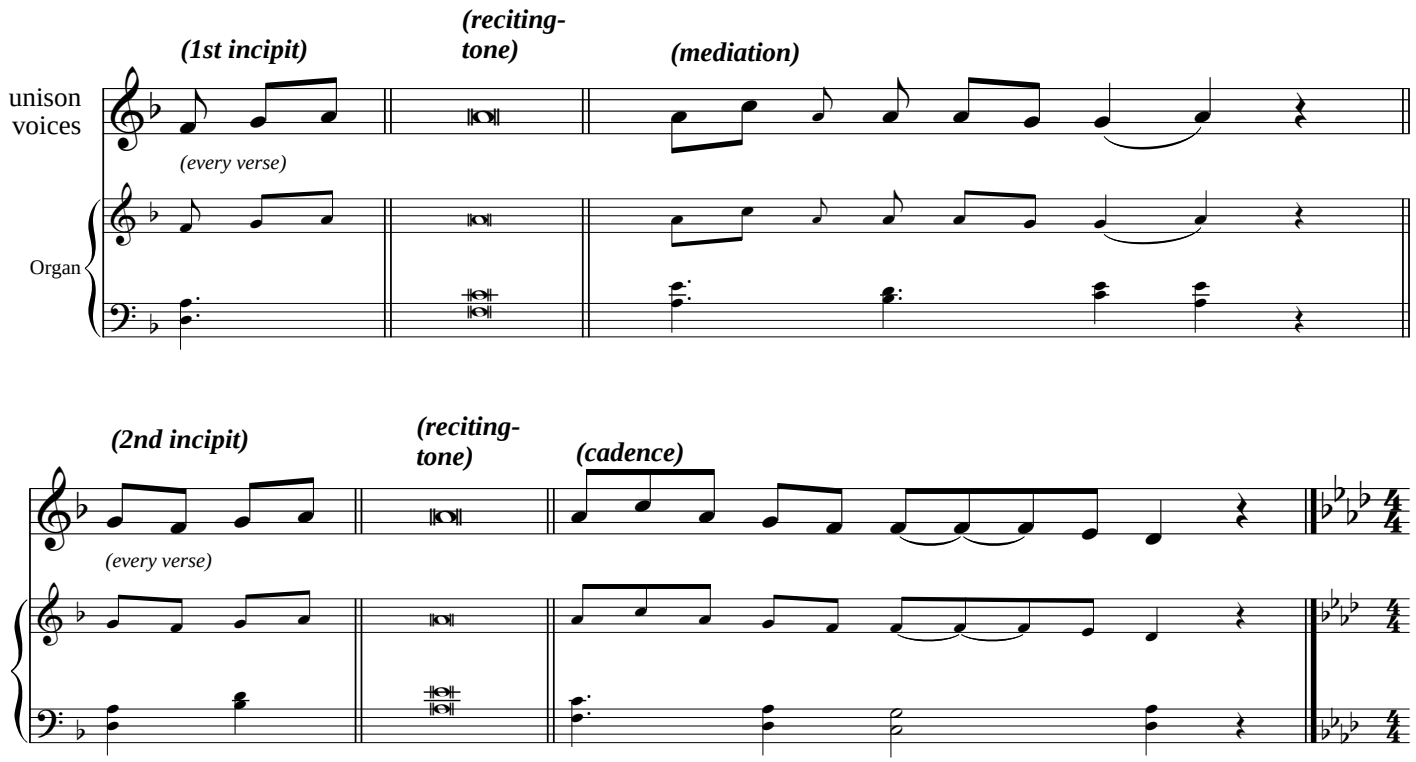
TONE 1: SIMPLE -- Psalms



TONE 1: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS



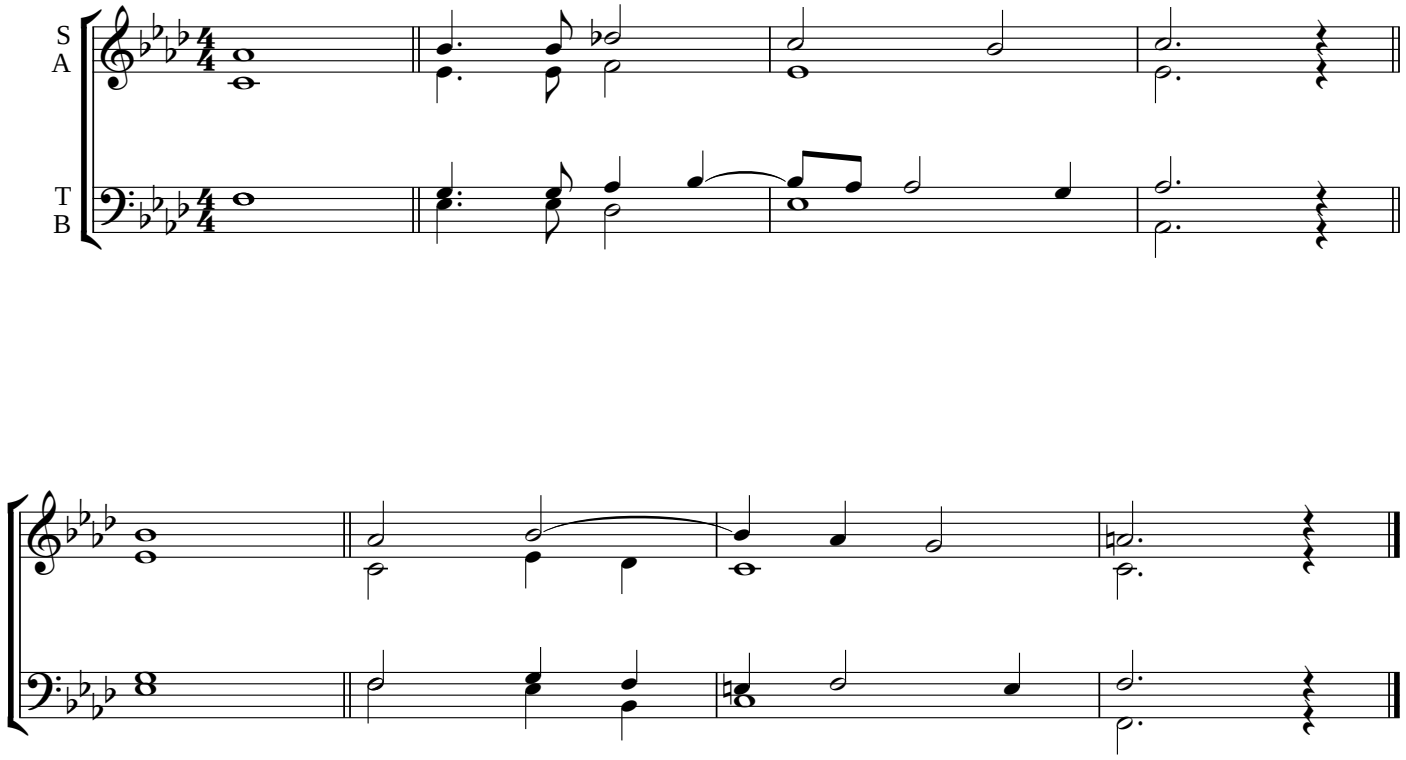
TONE 1: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION



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

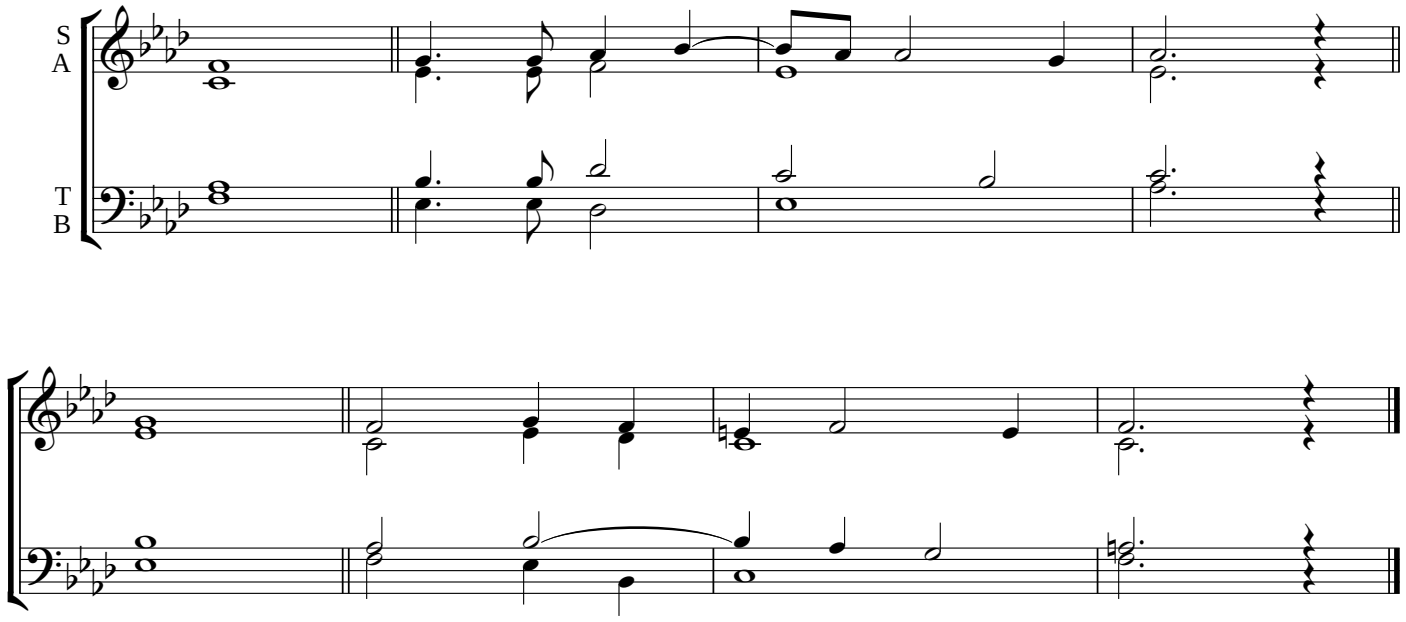
TONE 2: FAUXBOURDON

VIADANA

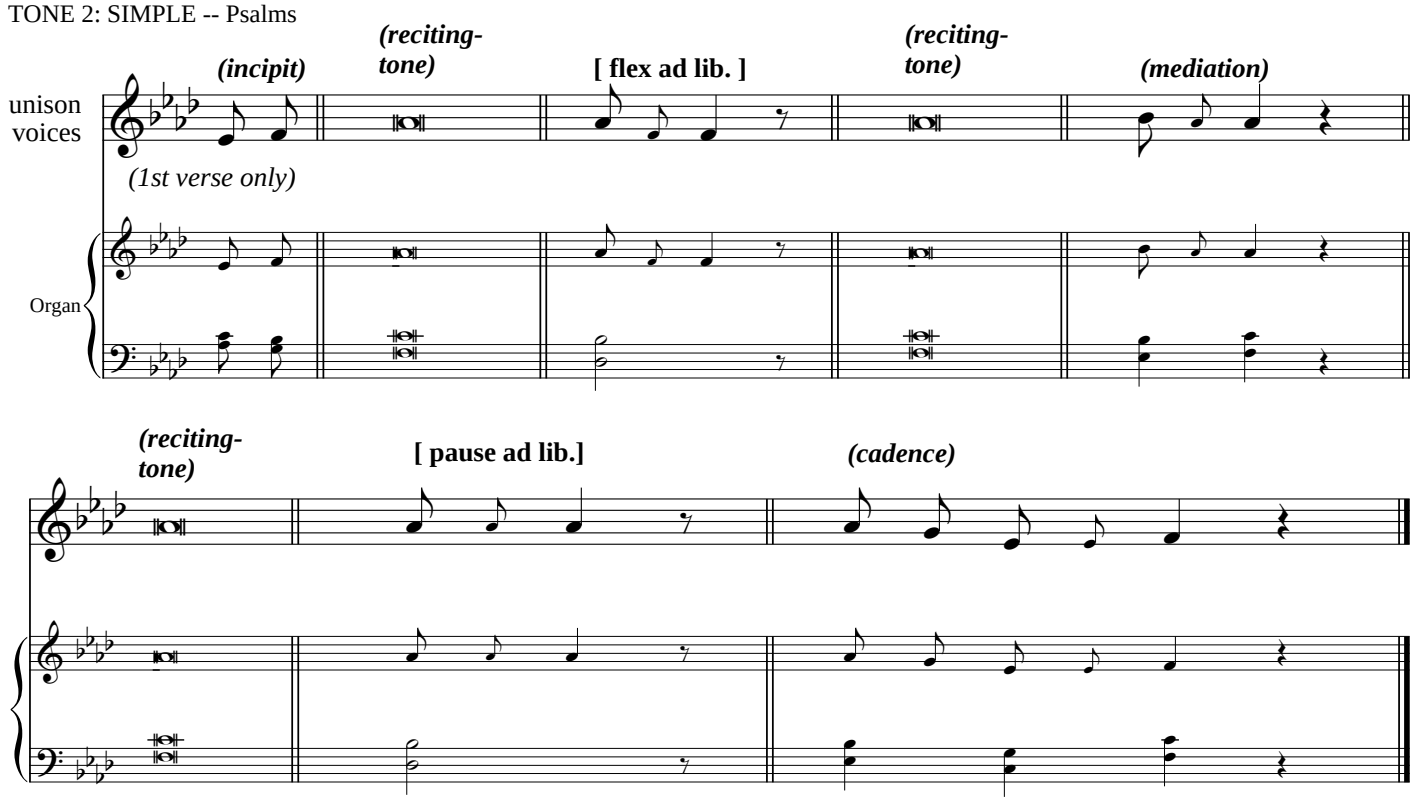


(or this)

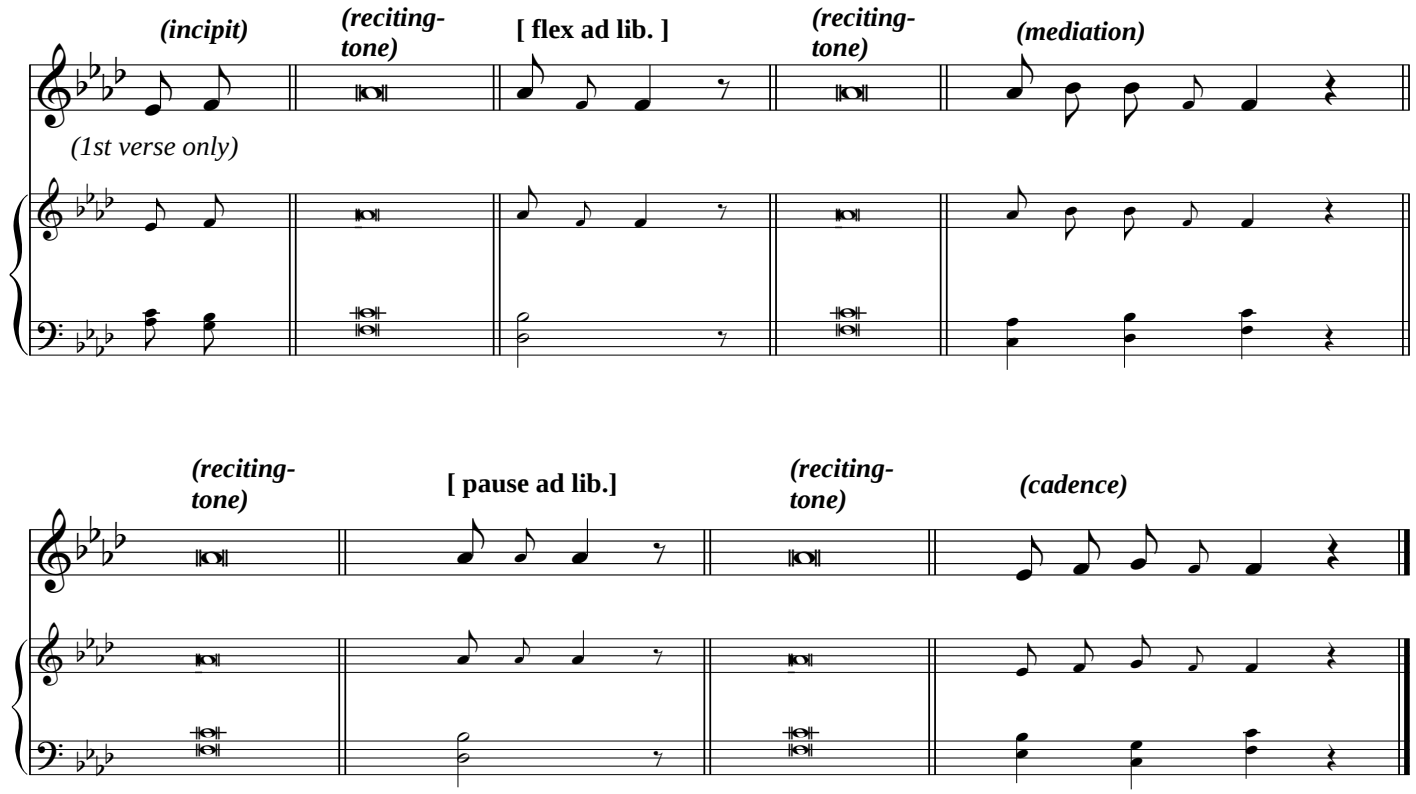
VIADANA



TONE 2: SIMPLE -- Psalms

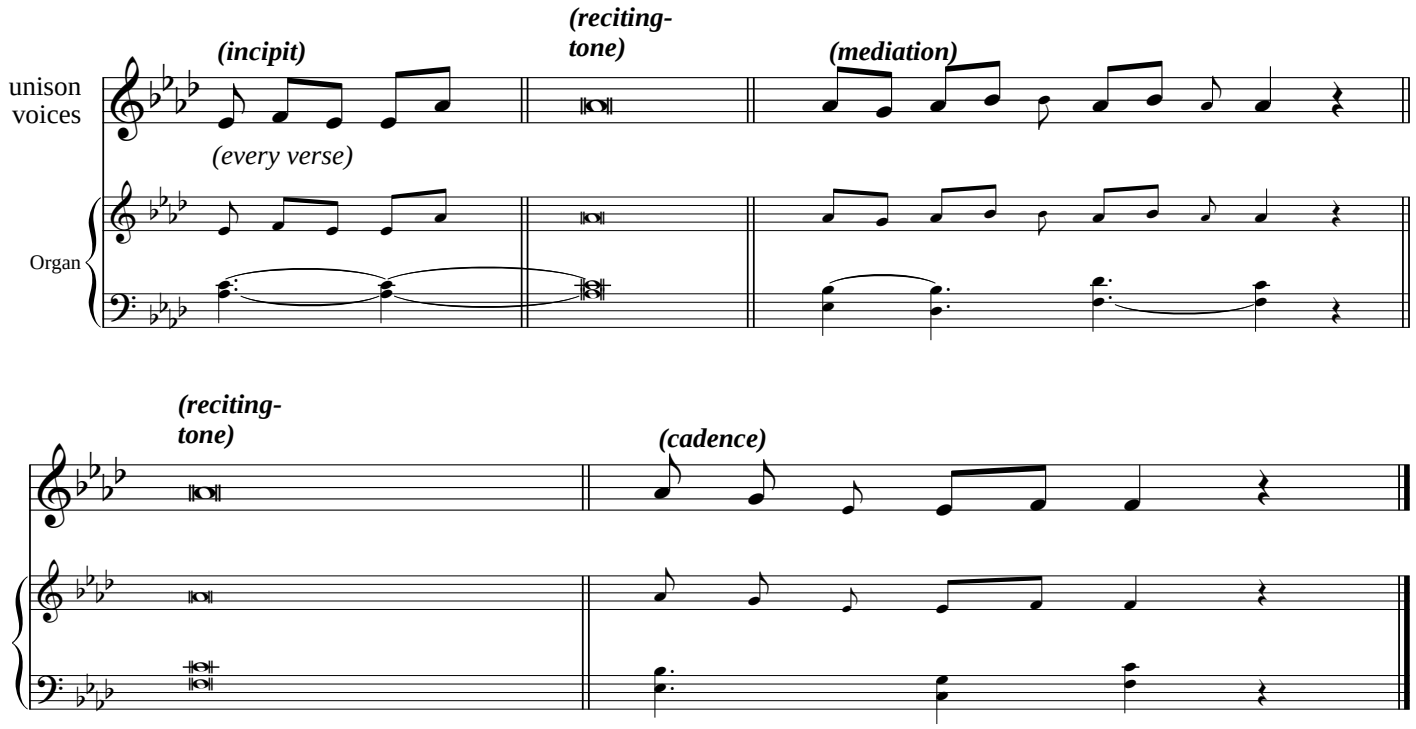


TONE 2: SIMPLE (monastic usage, aka *"Tonus Resurrectionis"*) -- Psalms
(among some Benedictines, traditionally sung instead of the above during Eastertide when Tone 2 is called for, especially at Compline)

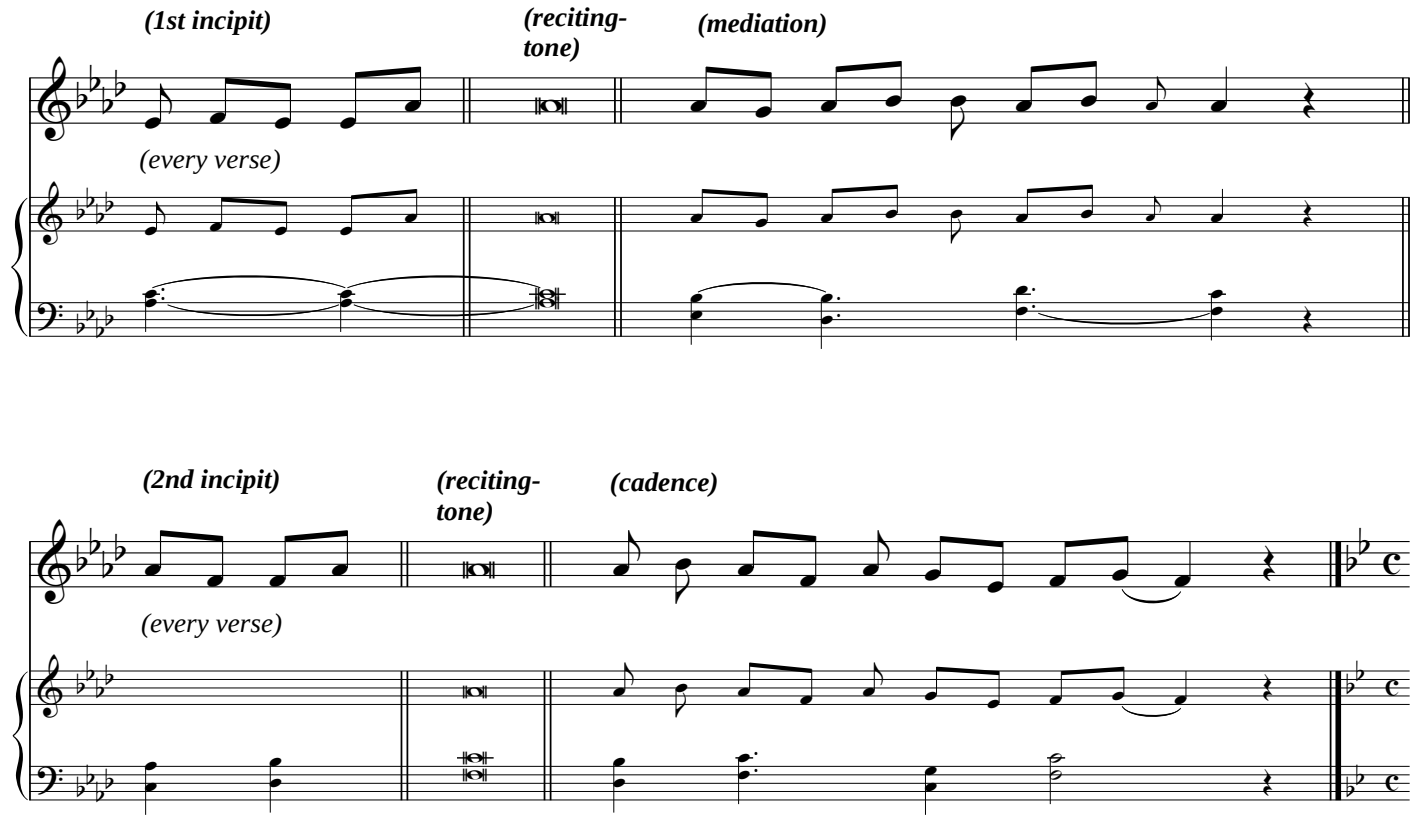


Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 2: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

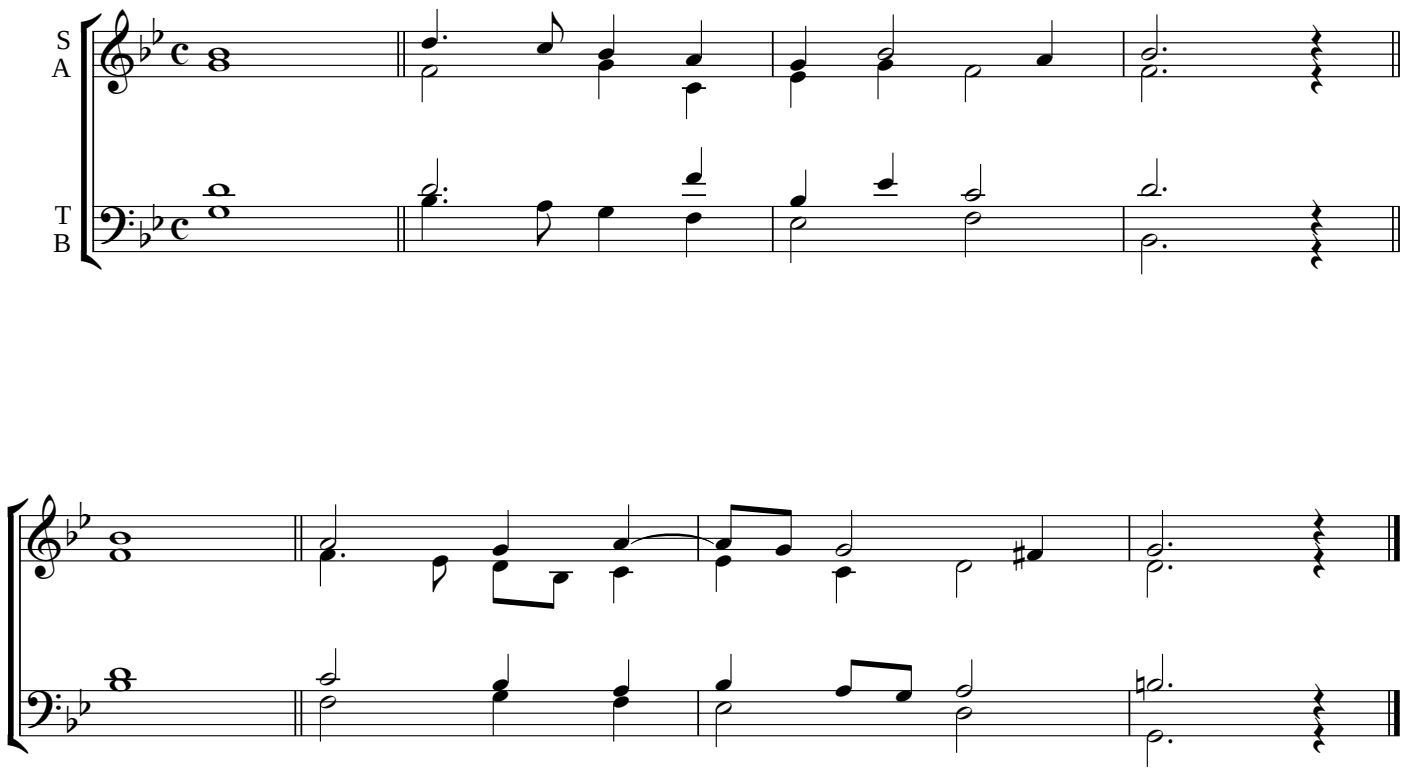


TONE 2: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION



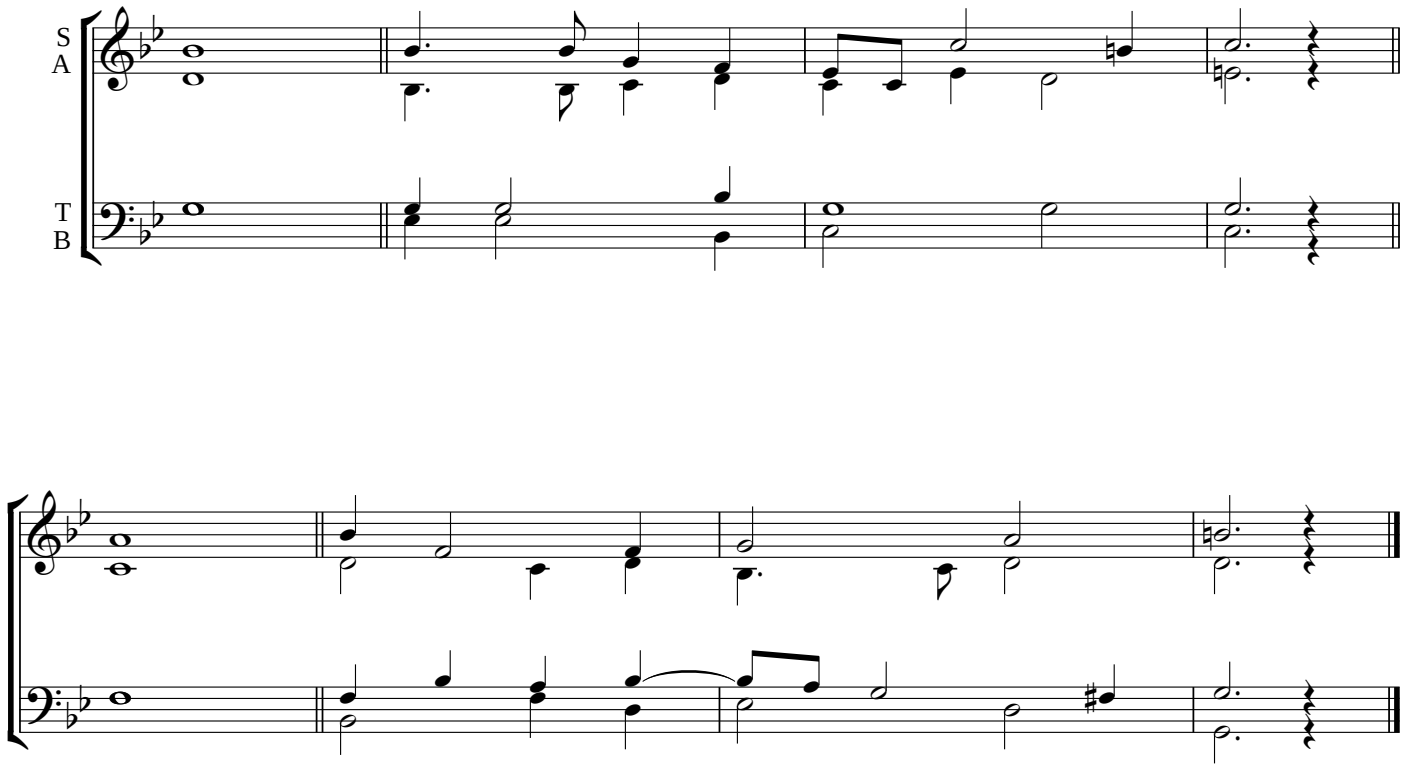
TONE 3: FAUXBOURDON

VIADANA



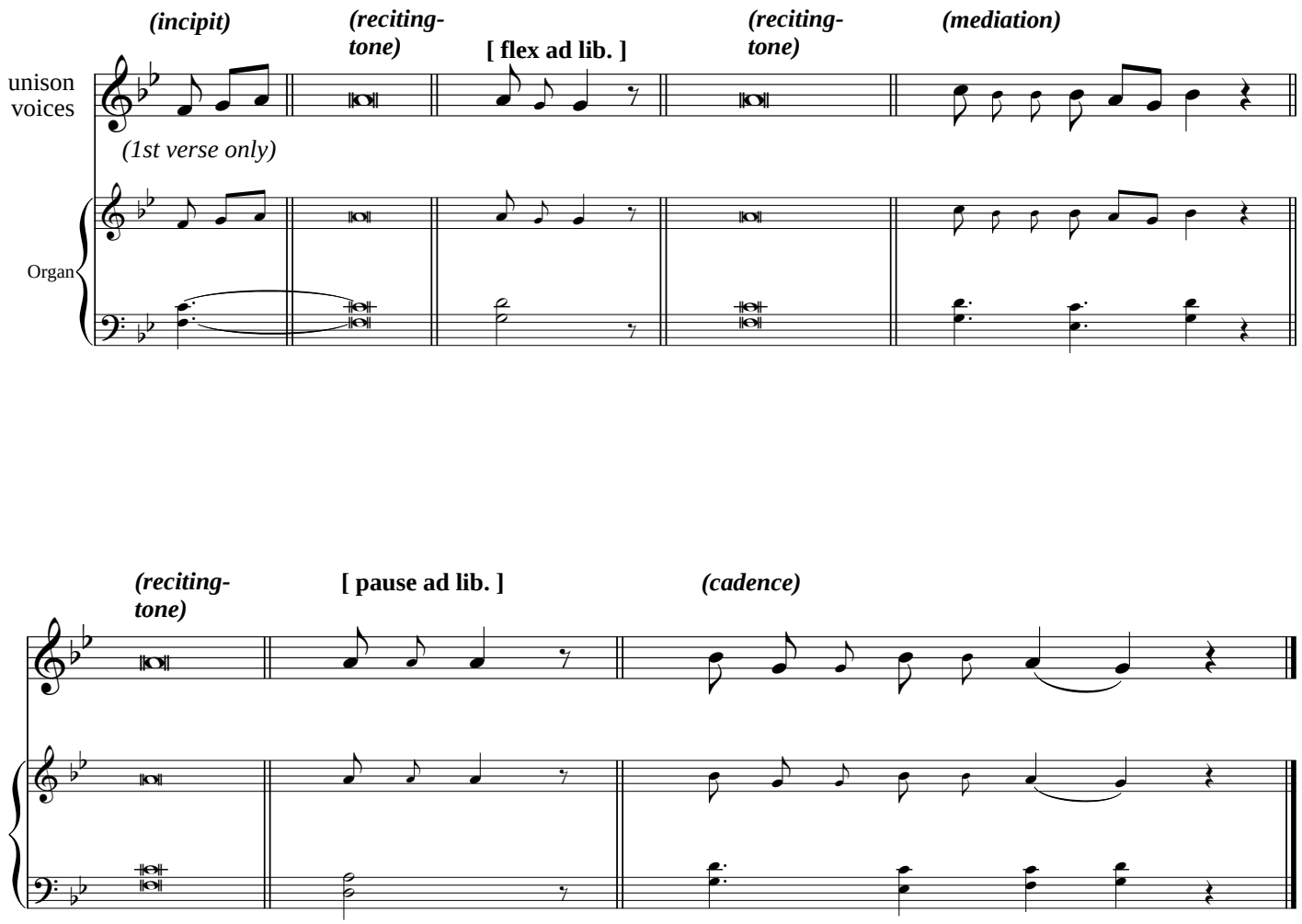
(or this)

VIADANA

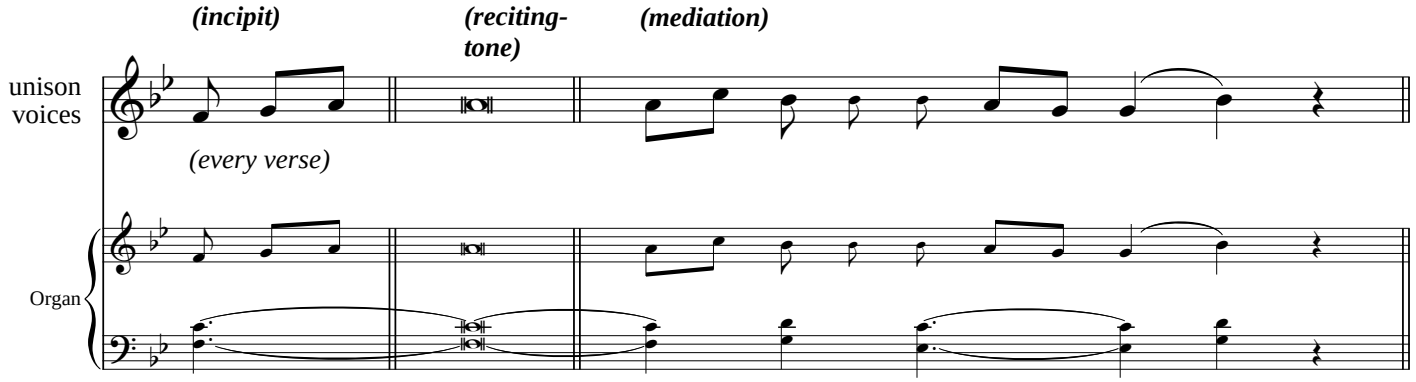


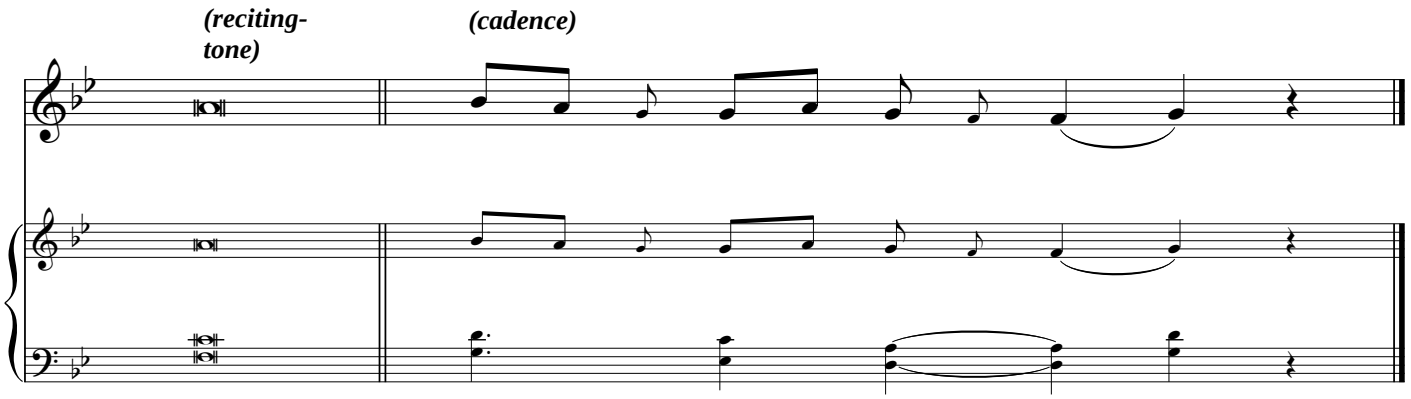
Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 3 (ancient reciting note) SIMPLE -- Psalms

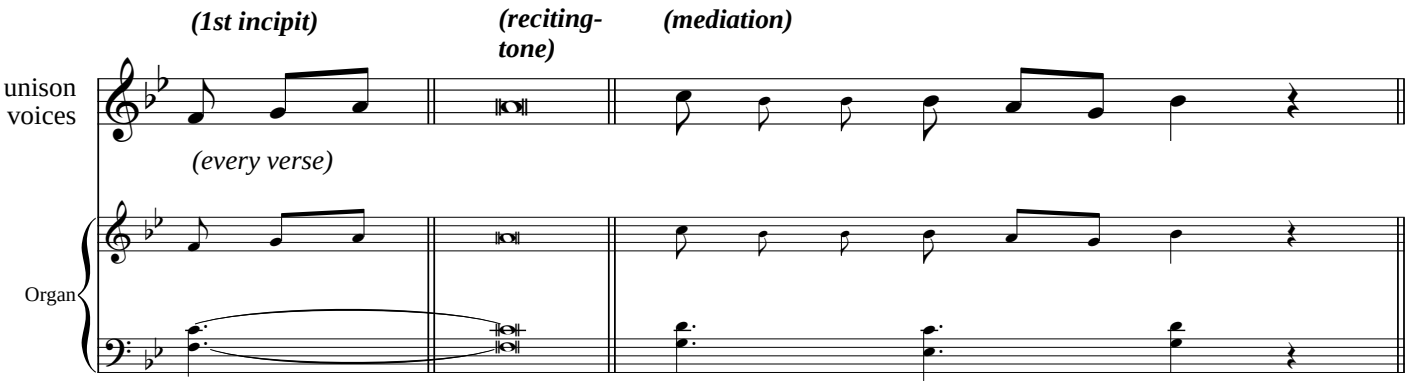


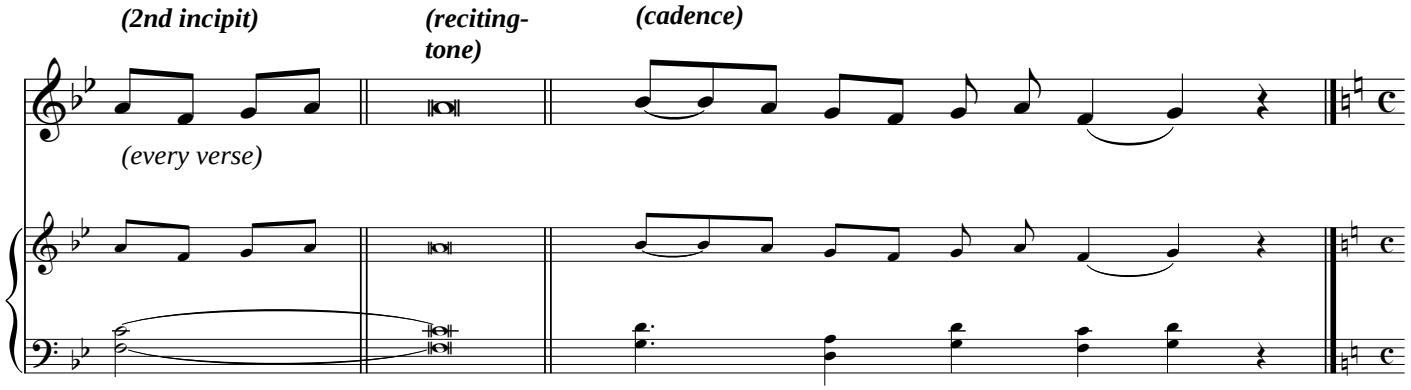
TONE 3 (ancient reciting tone) MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS





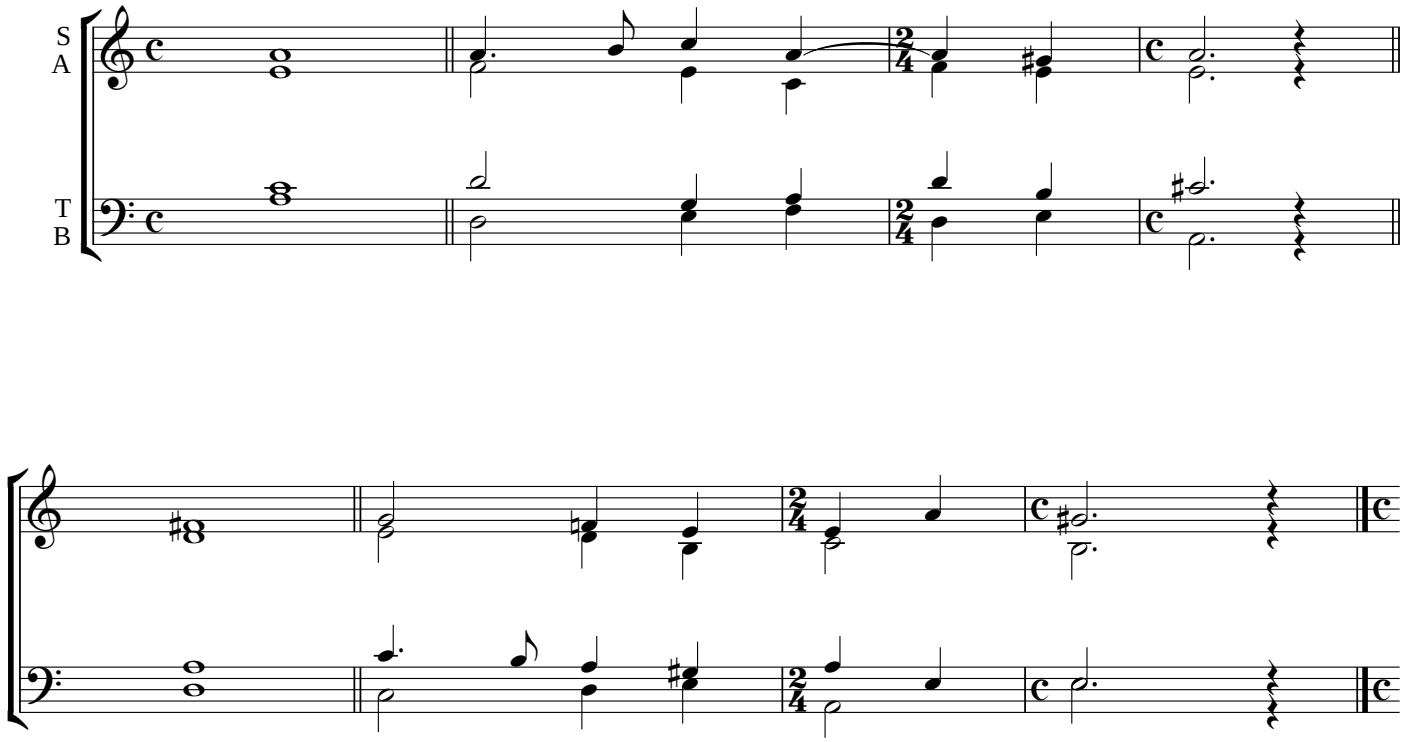
TONE 3: SOLEMN (ancient reciting tone) -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION



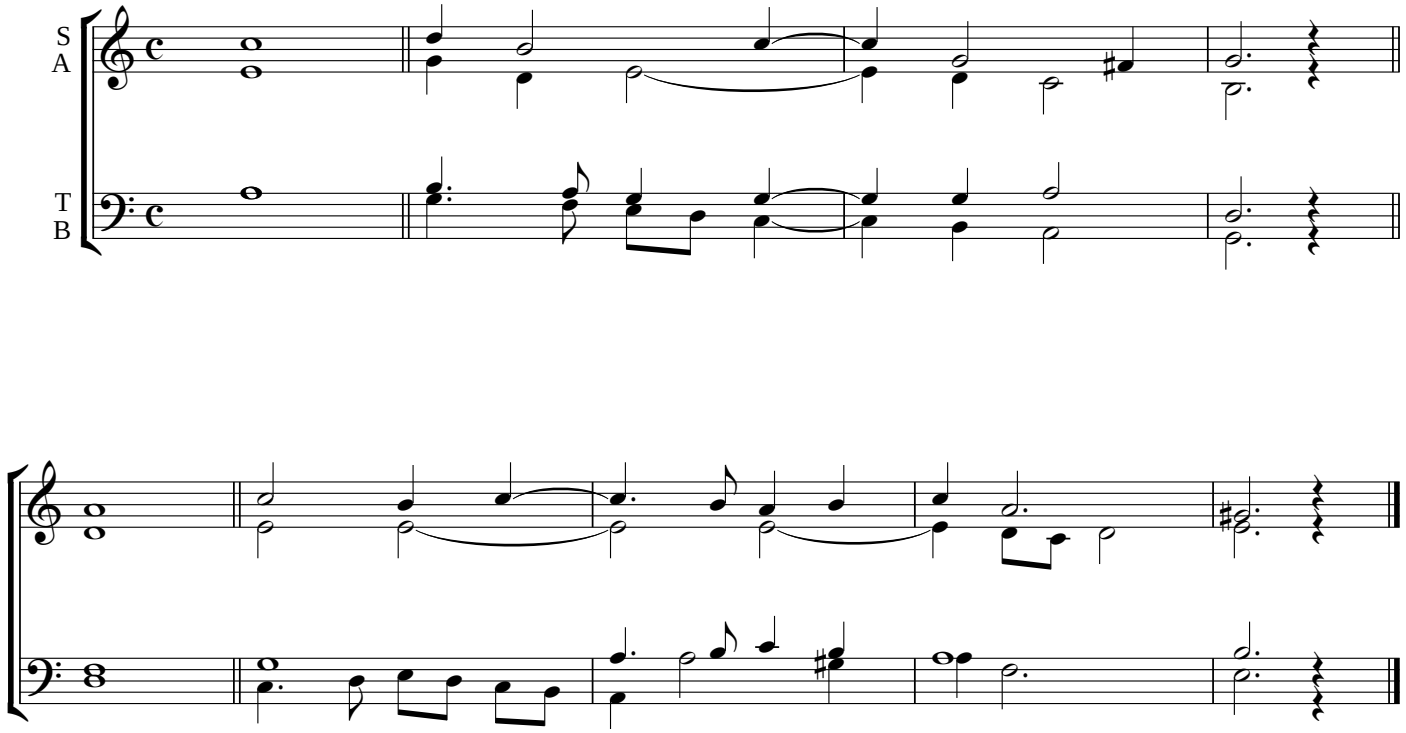


Tonale from the *Codex Budensis*
(c. A.D. 1963)

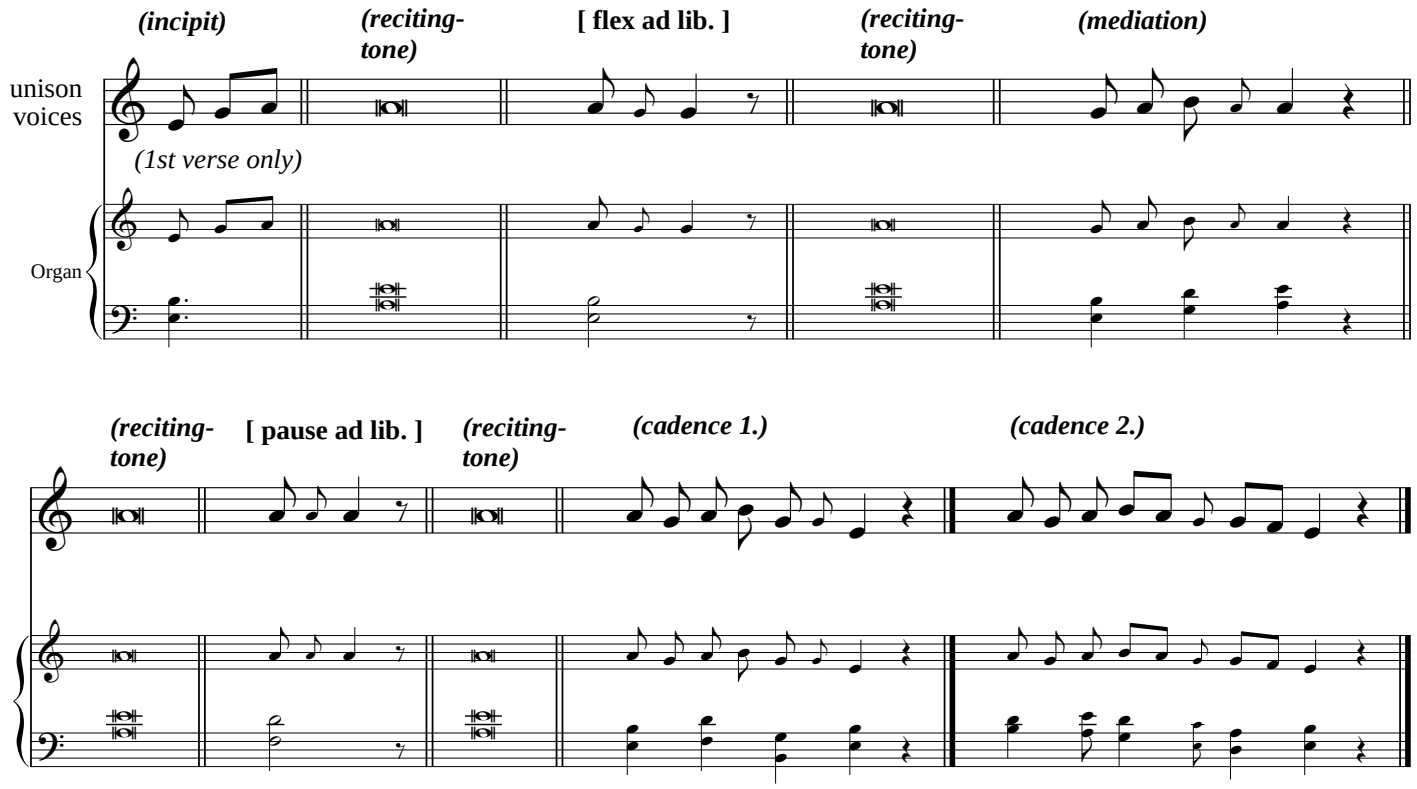
TONE 4: FAUXBOURDON — ANONYMOUS (16th century)



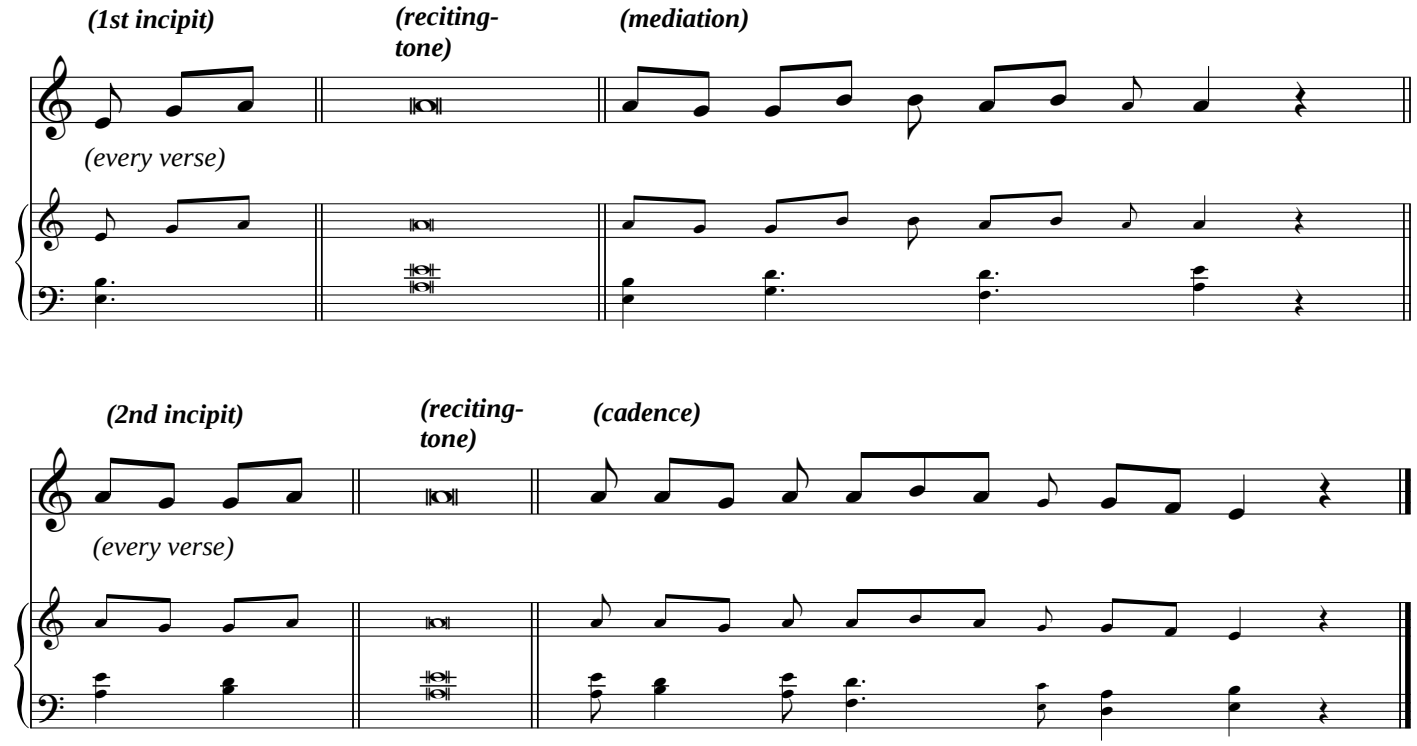
(or this) — VIADANA



TONE 4: SIMPLE (ancient incipit) -- Psalms

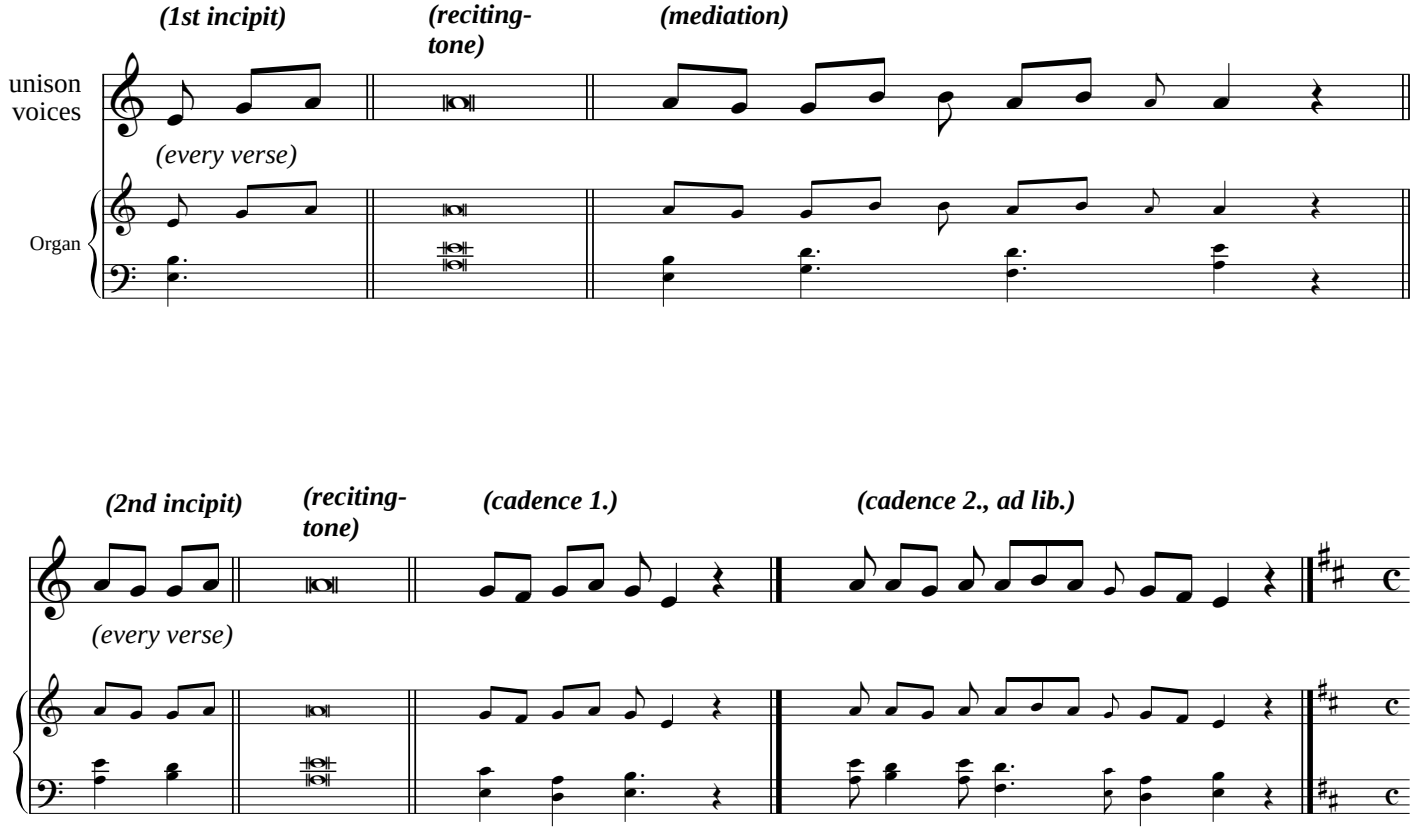


TONE 4: MIXED (ancient incipit) -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS



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

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

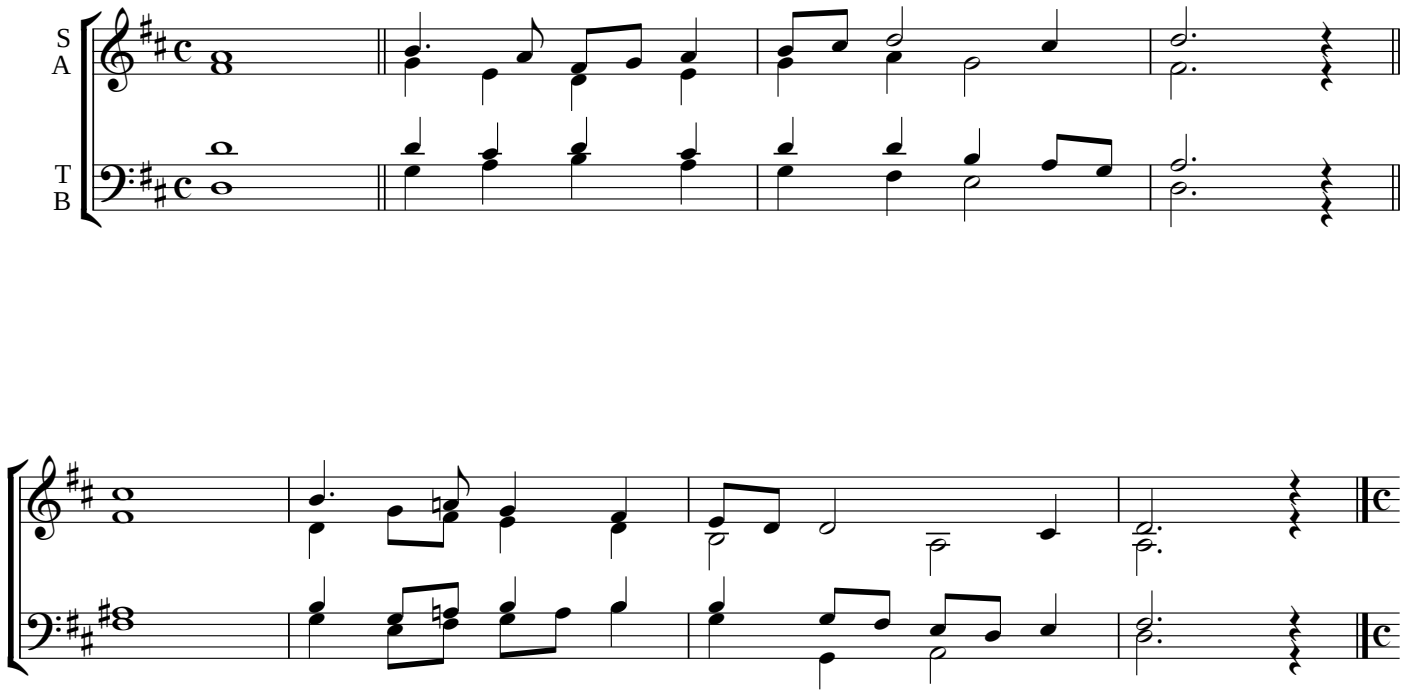


Tonale from the *Codex Budensis*

(c. A.D. 1963)

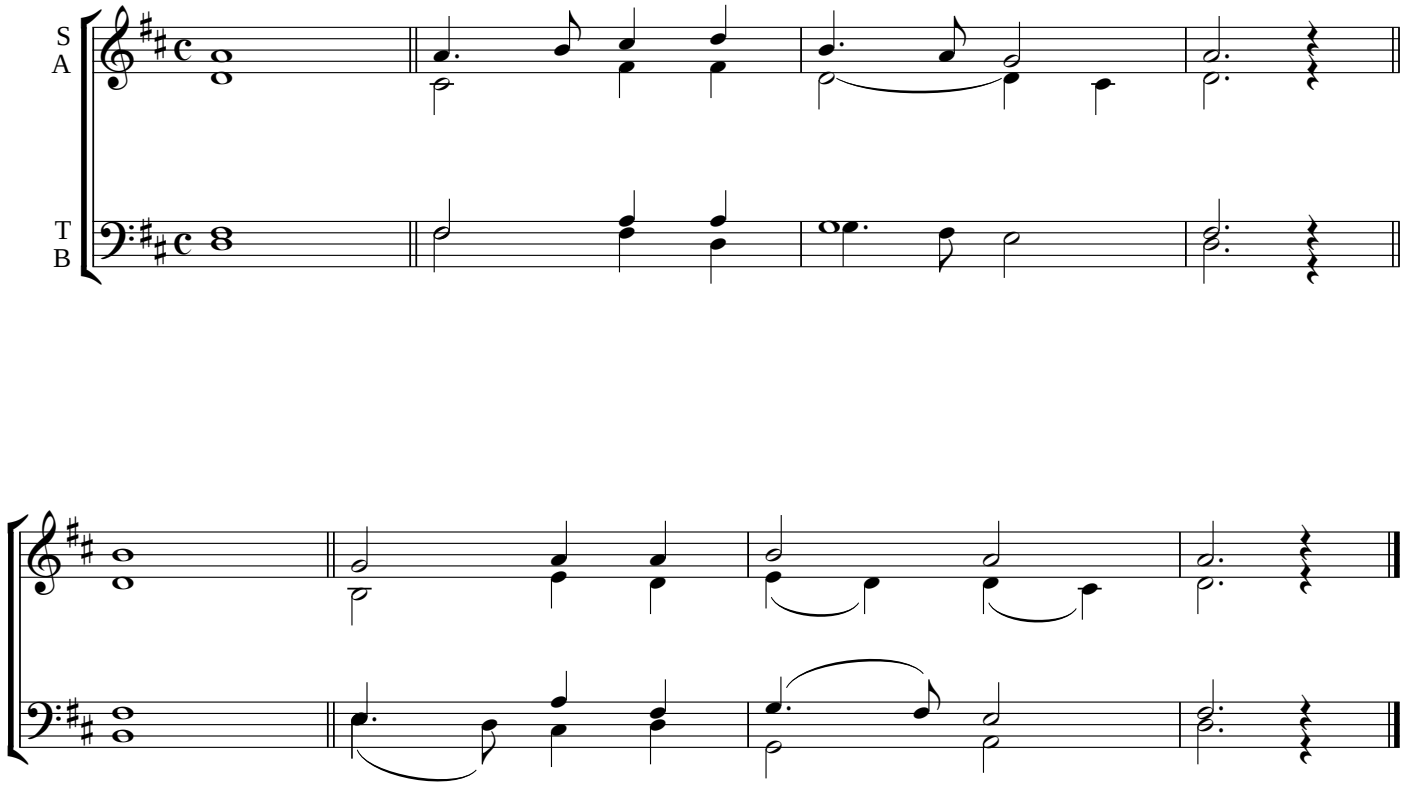
TONE 5: FAUXBOURDON

SIR RICHARD TERRY



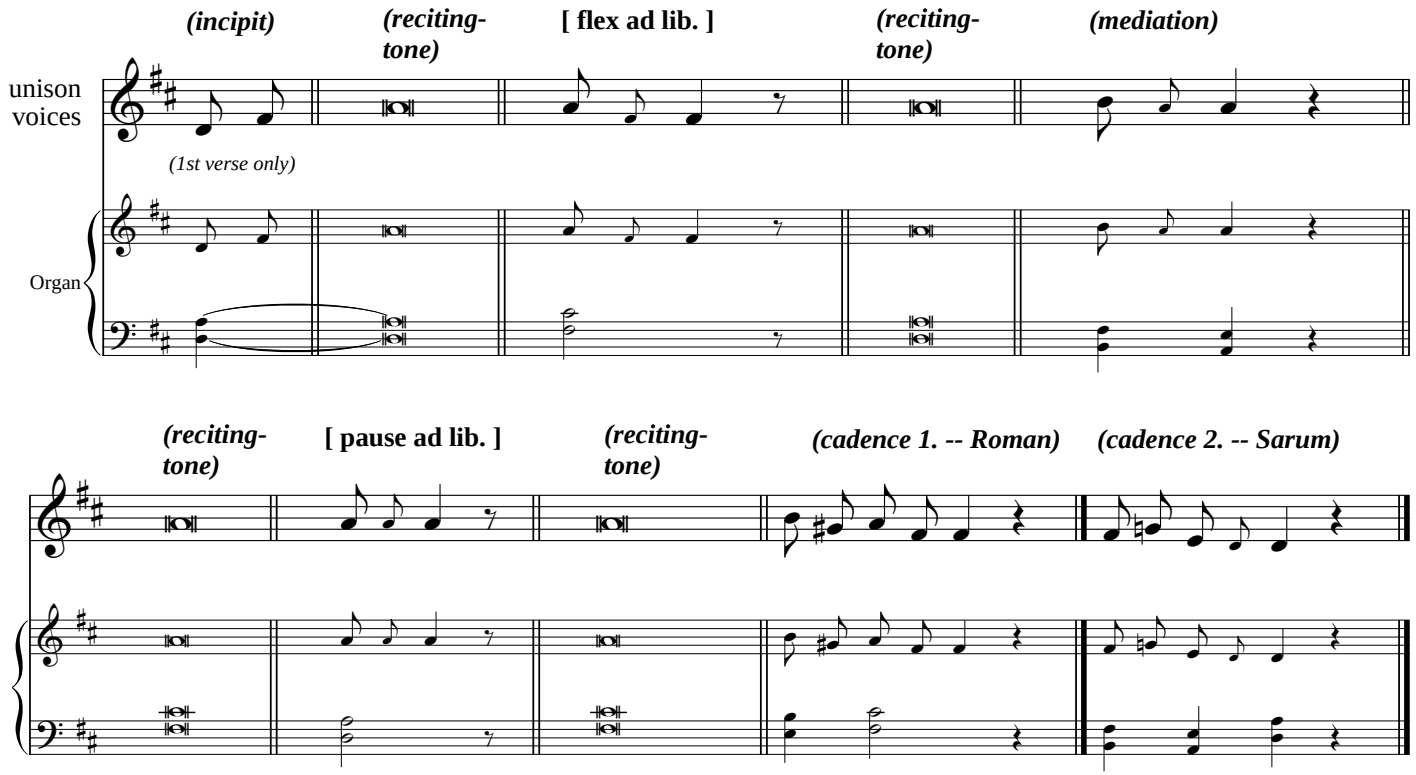
(or this)

VIADANA

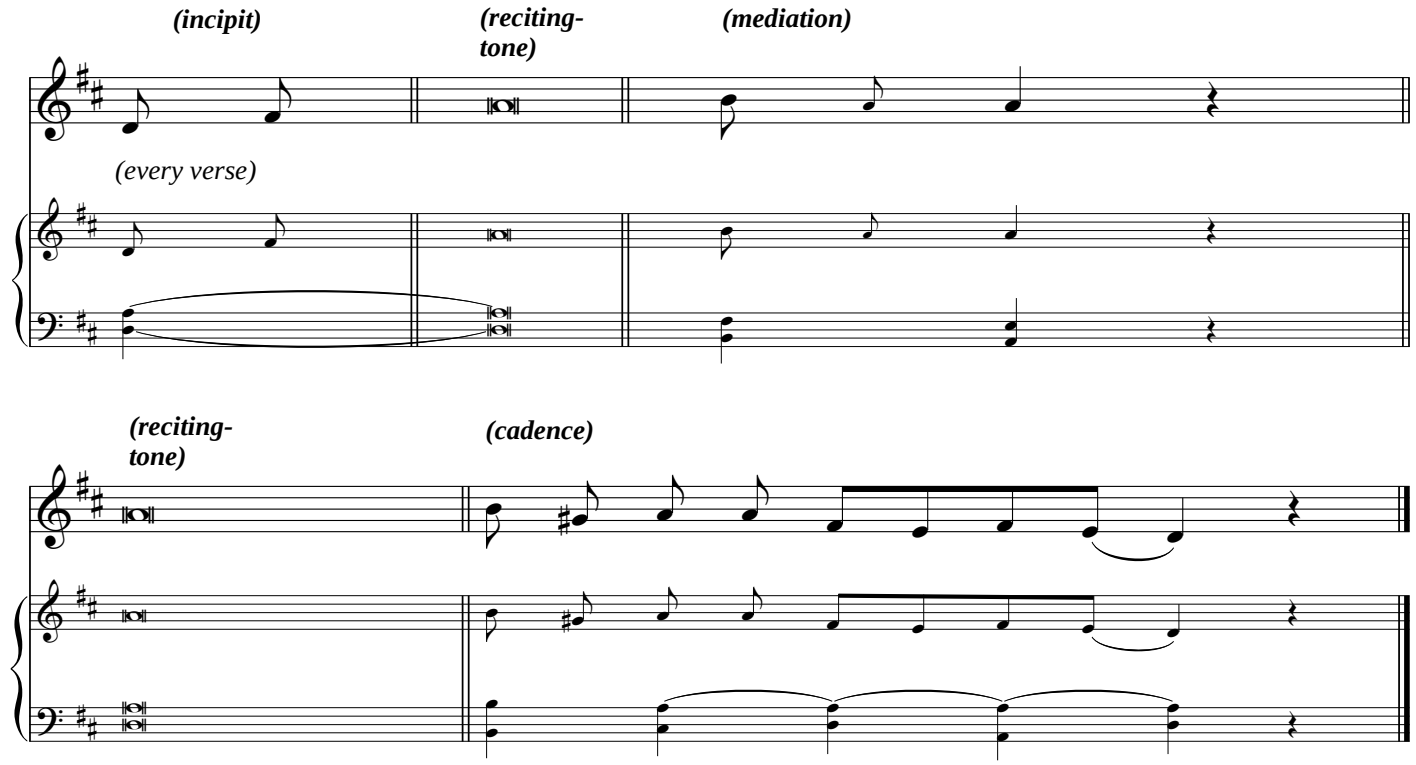


Tonale from the *Codex Budensis*
(c. A.D. 1963)

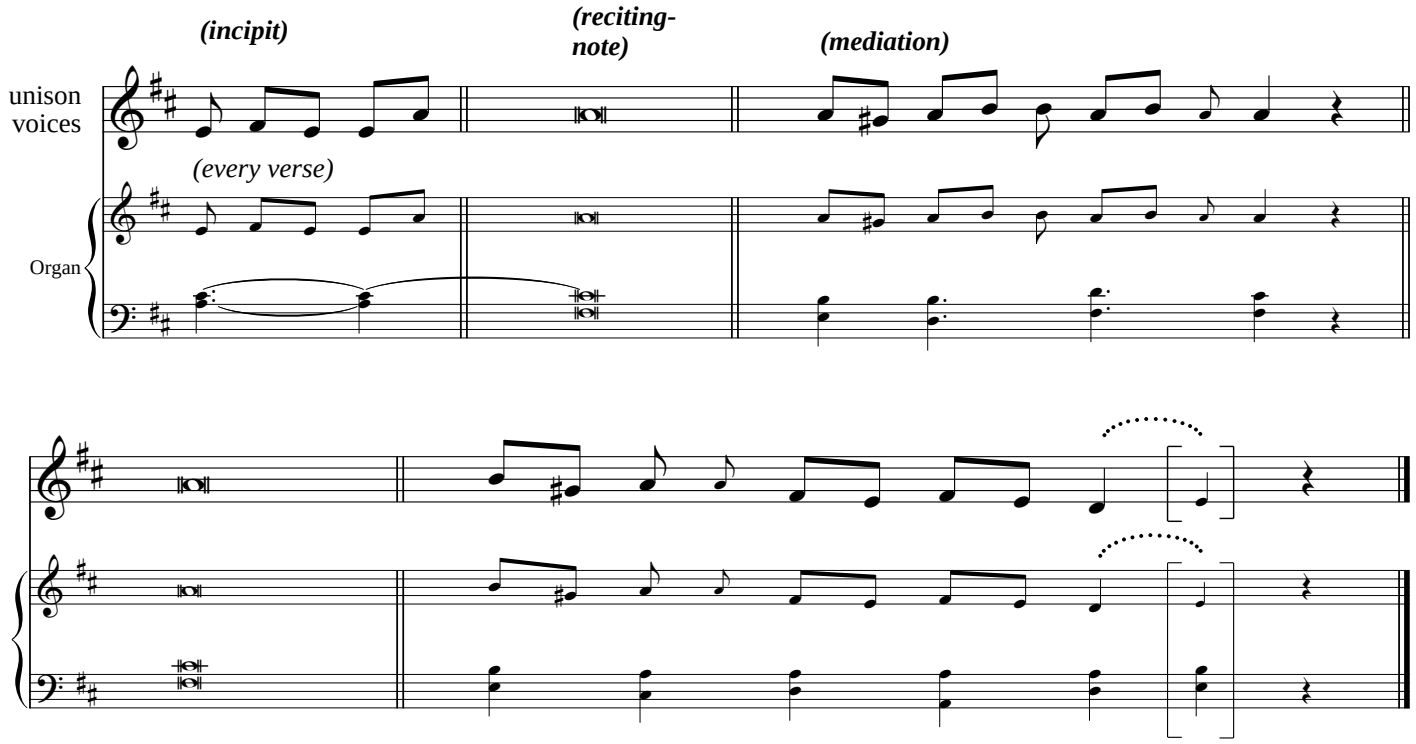
TONE 5: SIMPLE -- Psalms



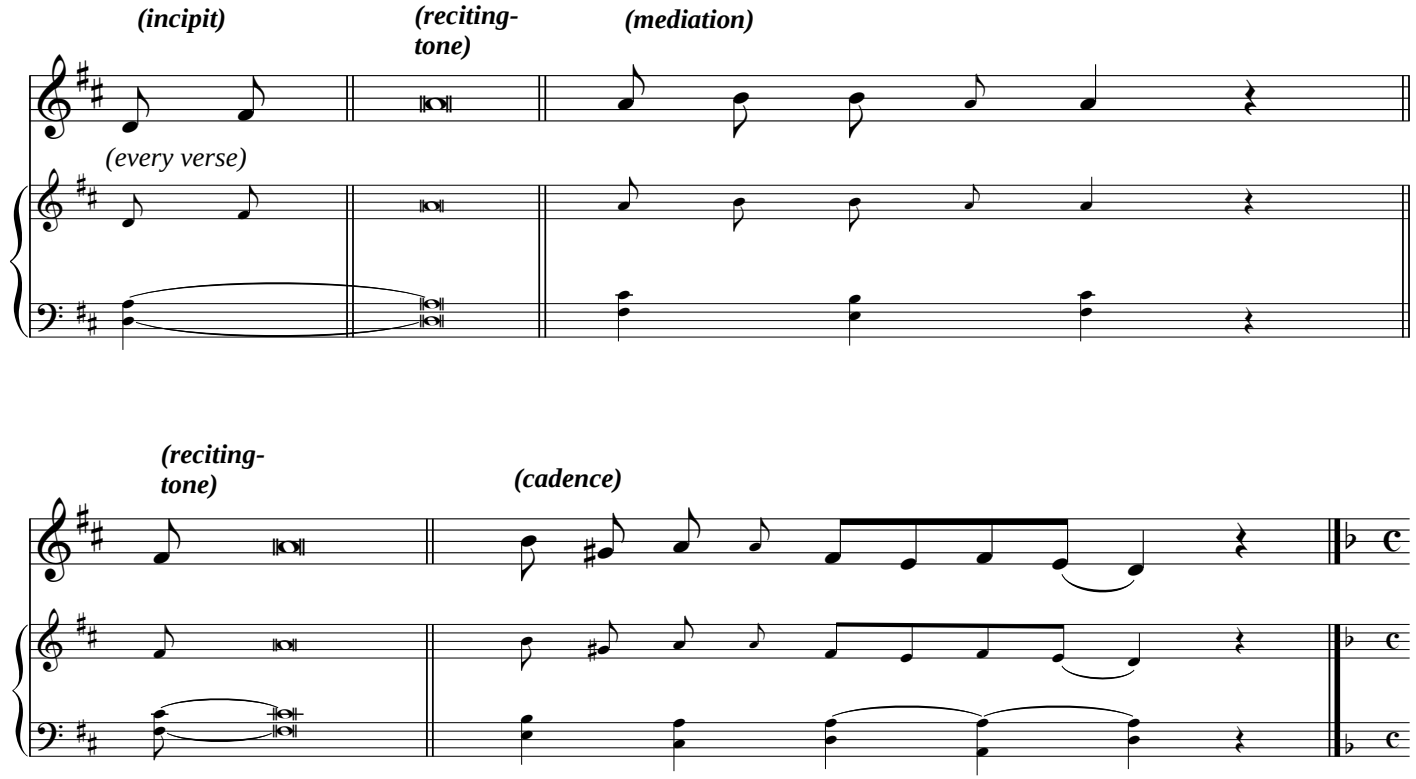
TONE 5: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS



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



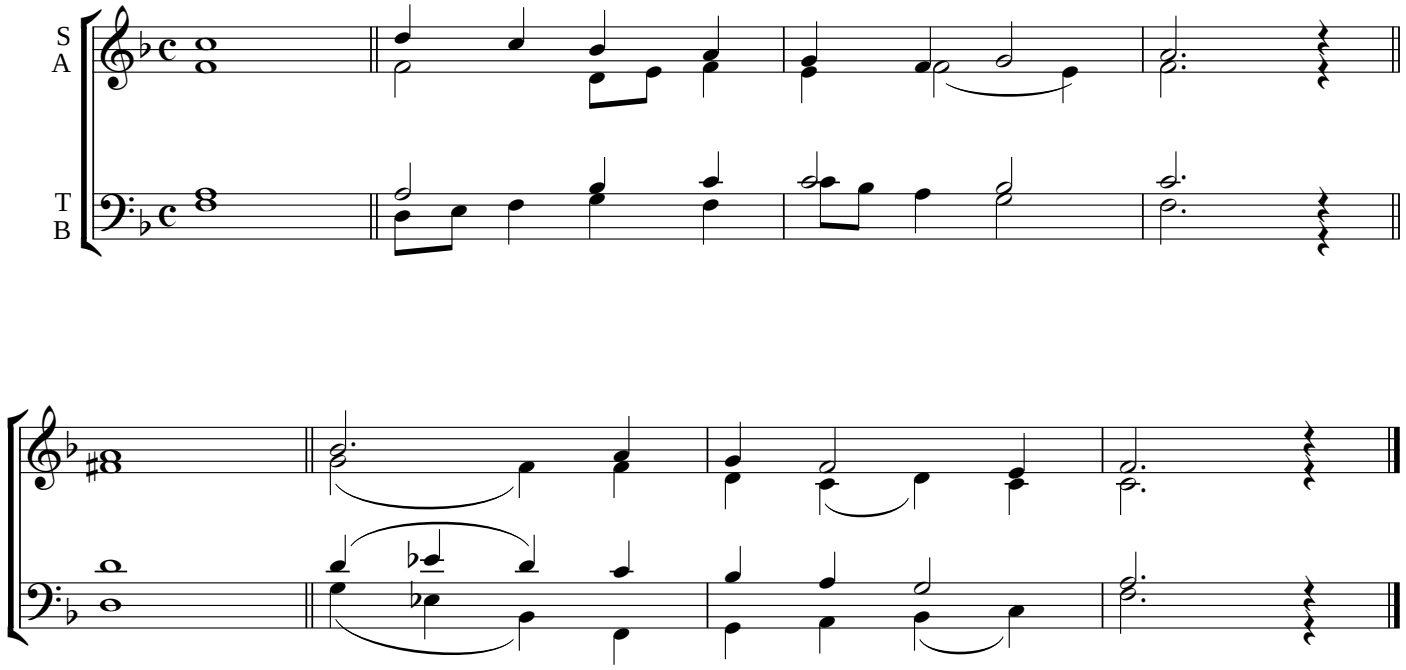
TONE 5: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION



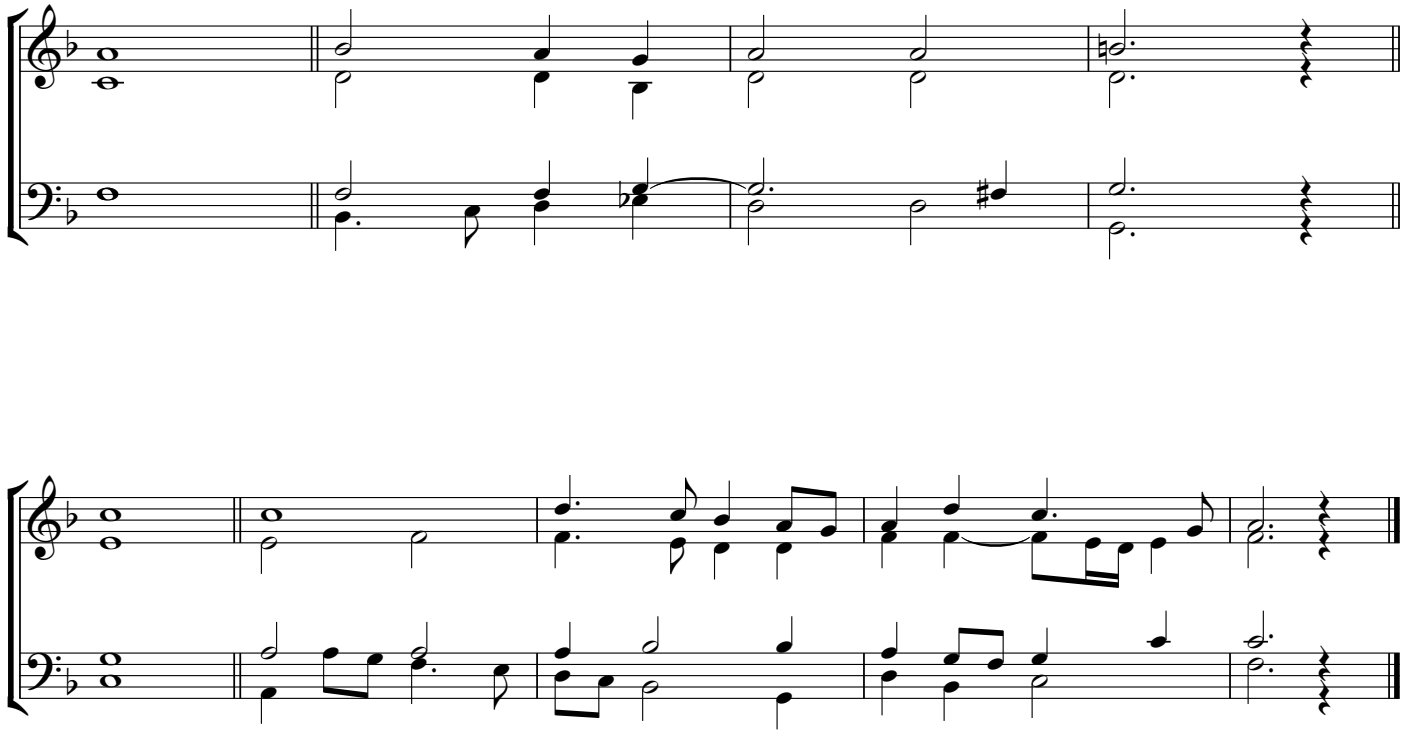
Tonale from the *Codex Budensis*

(c. A.D. 1963)

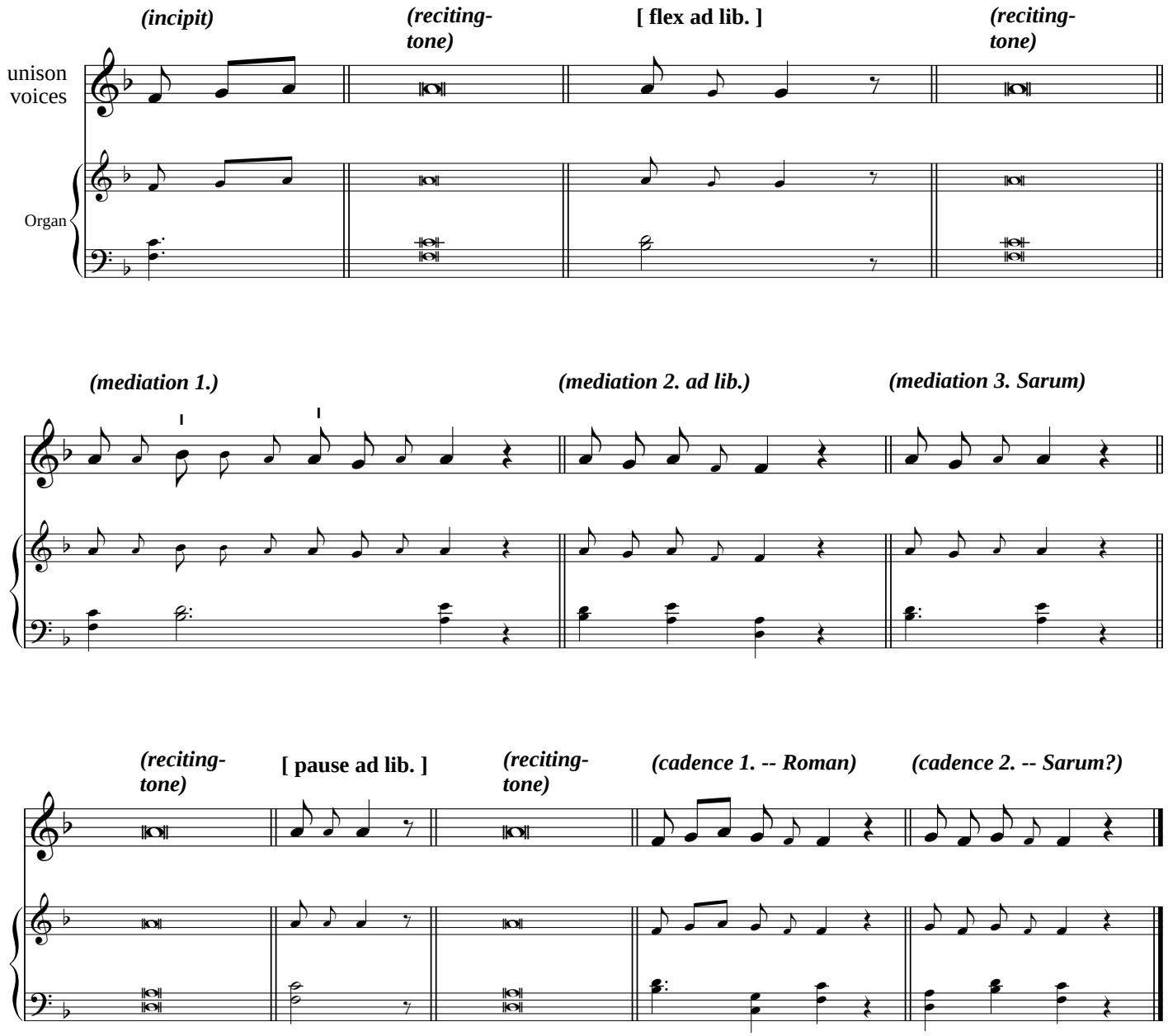
TONE 6: FAUXBOURDON — SIR RICHARD TERRY



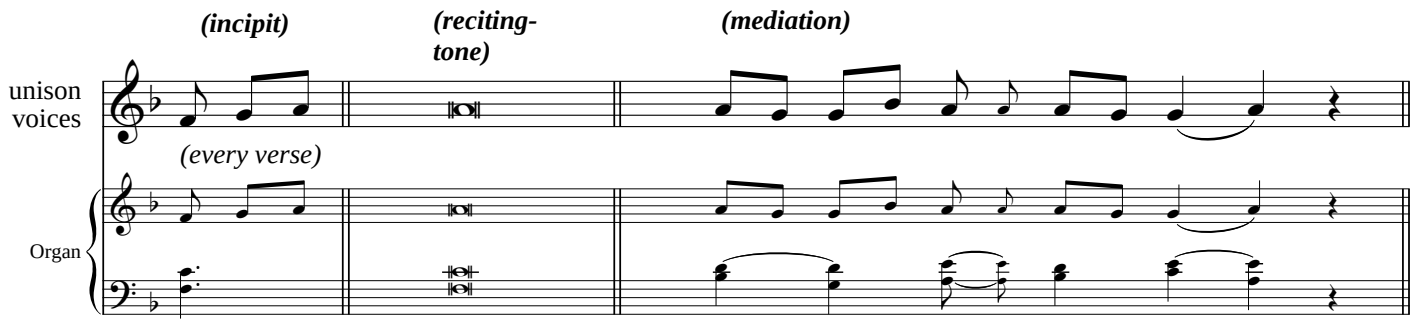
(or this) — VIADANA



TONE 6: SIMPLE -- PSALMS

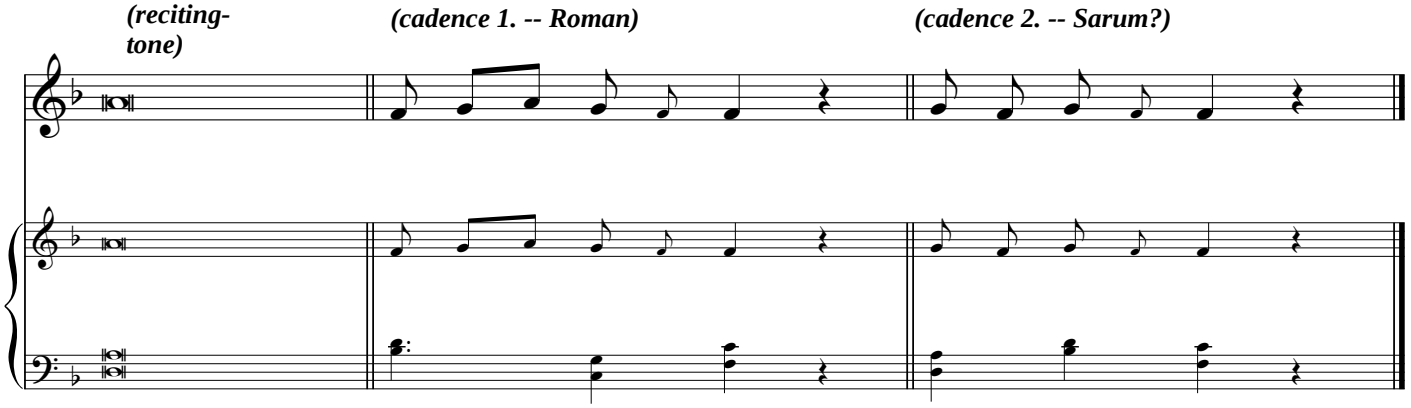


TONE 6: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS

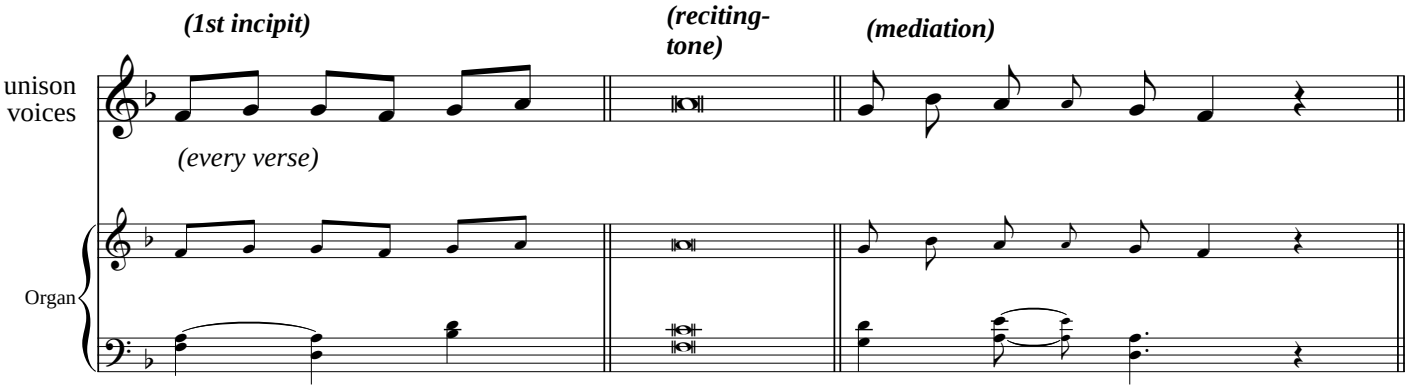


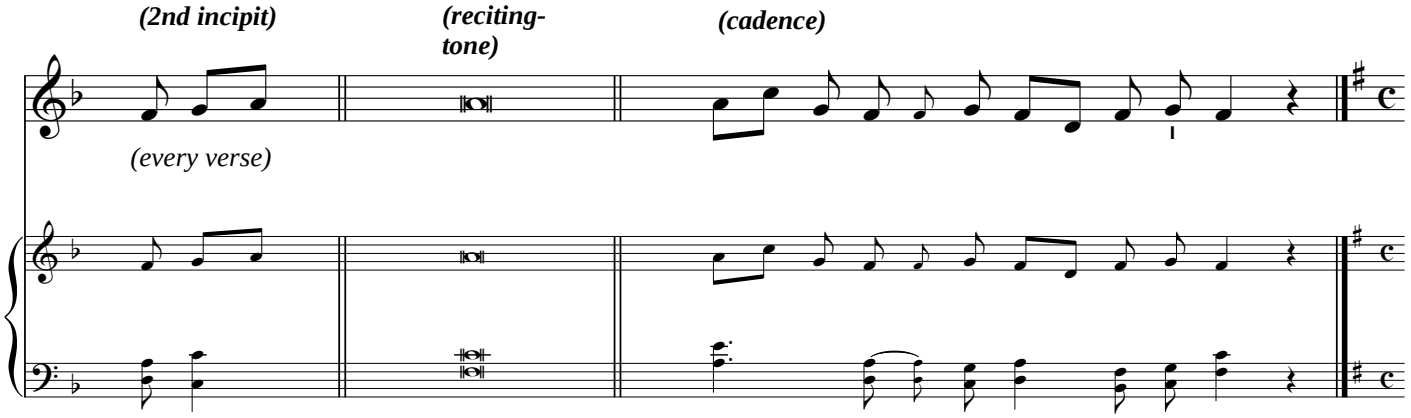
Tonale from the *Codex Budensis*

(c. A.D. 1963)



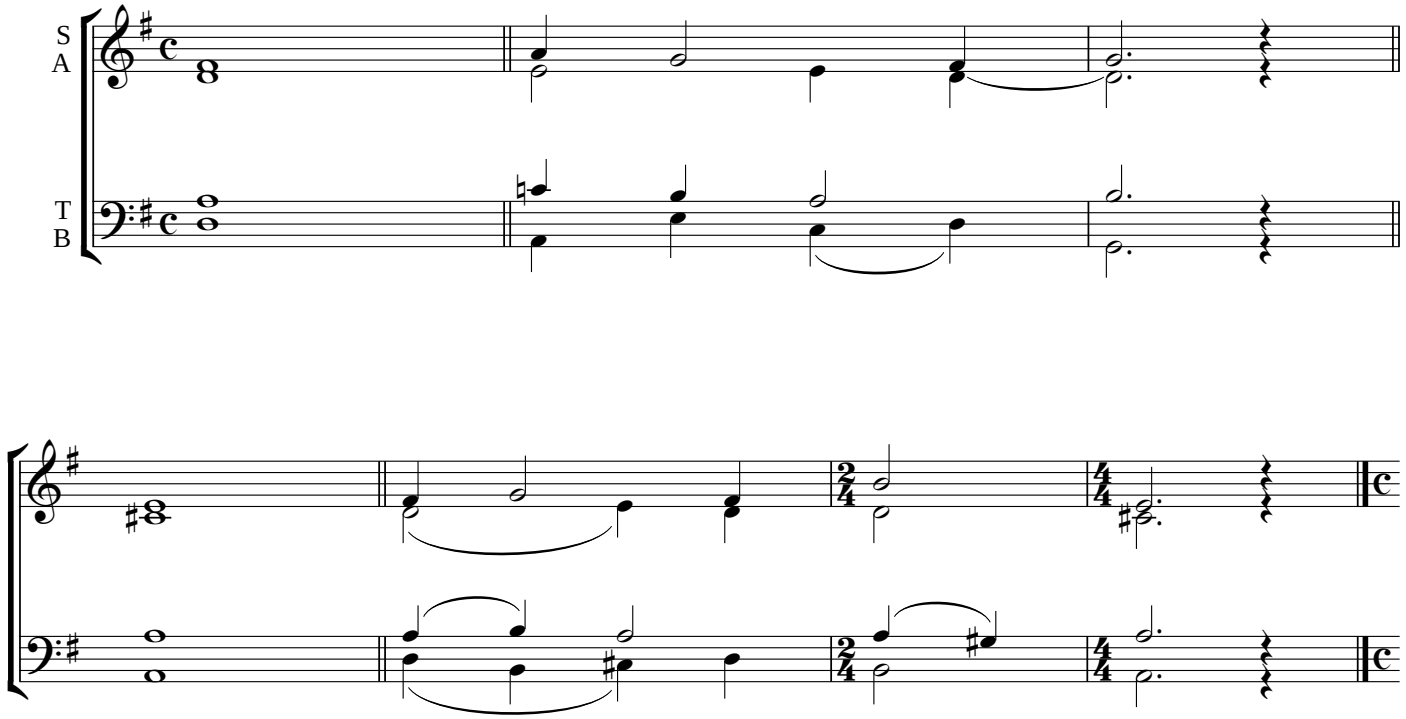
TONE 6: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION



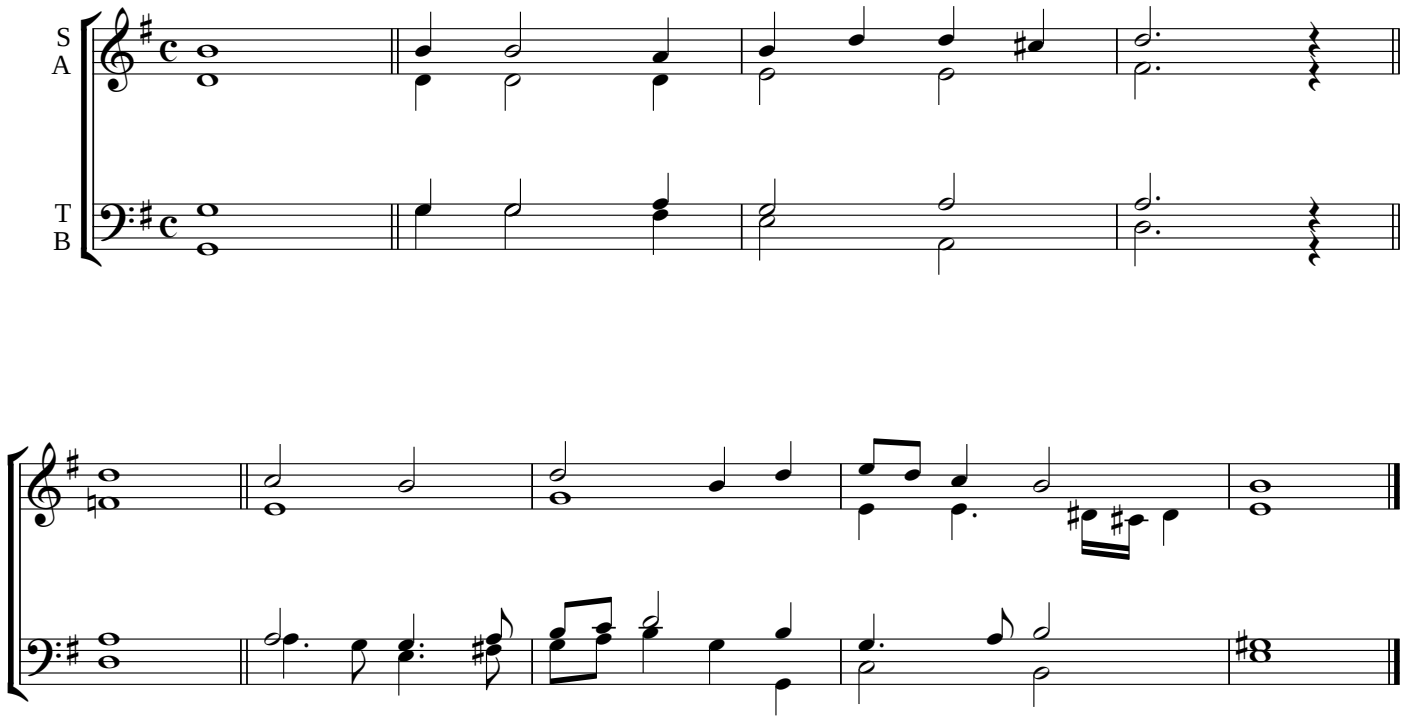


Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 7: FAUXBOURDON — ANONYMOUS (16th century)

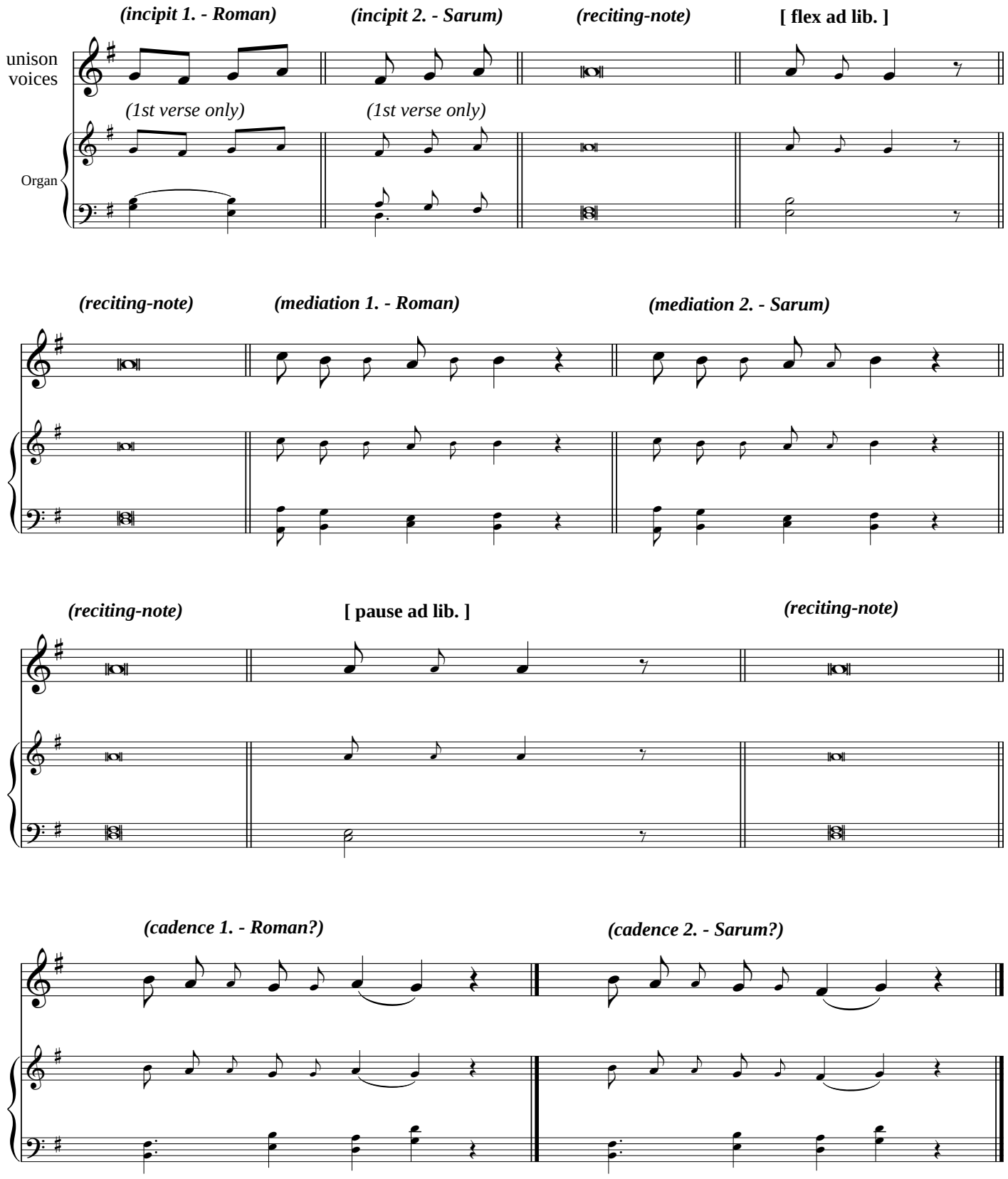


(or this) — VIADANA

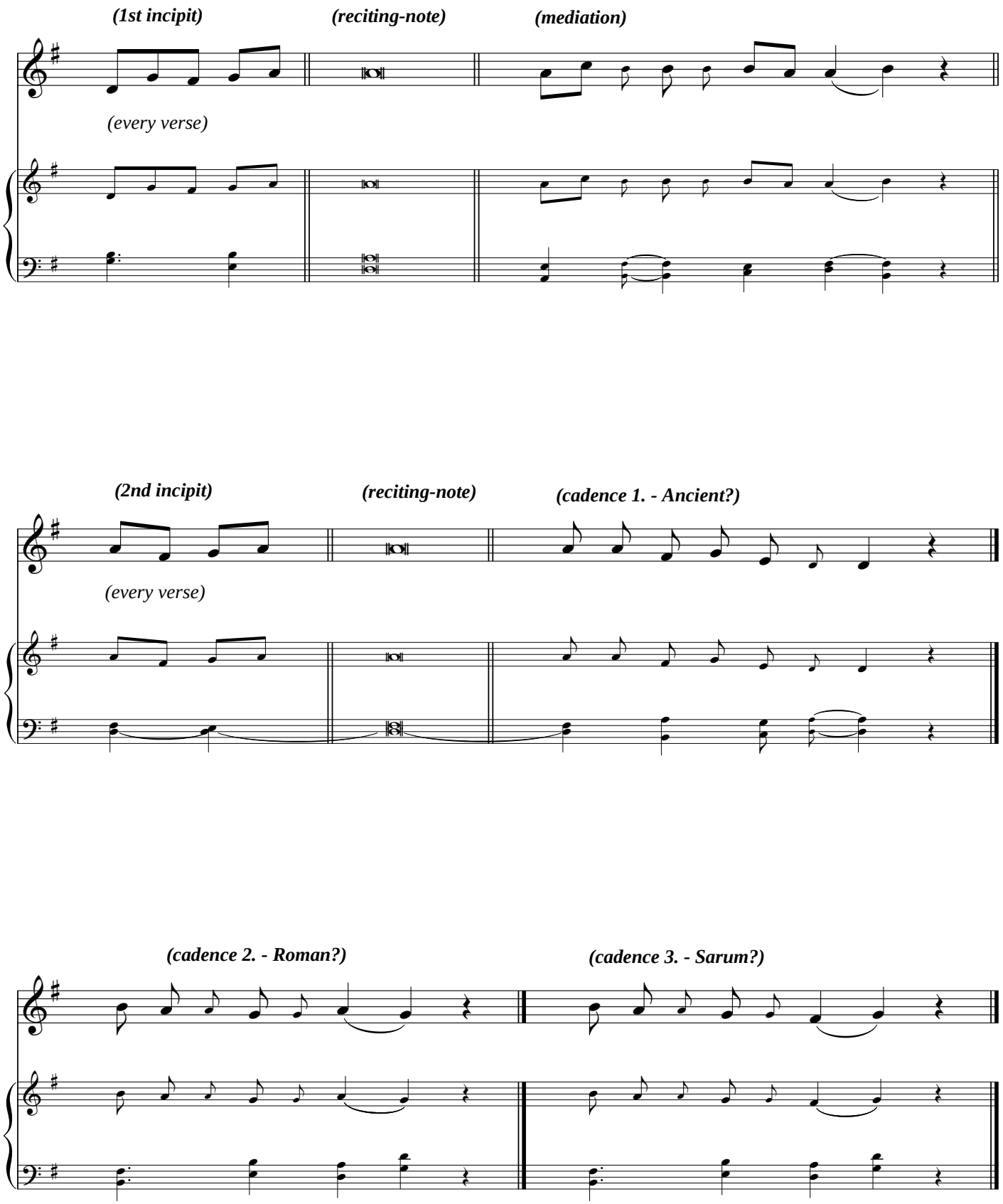


Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 7: SIMPLE -- Psalms

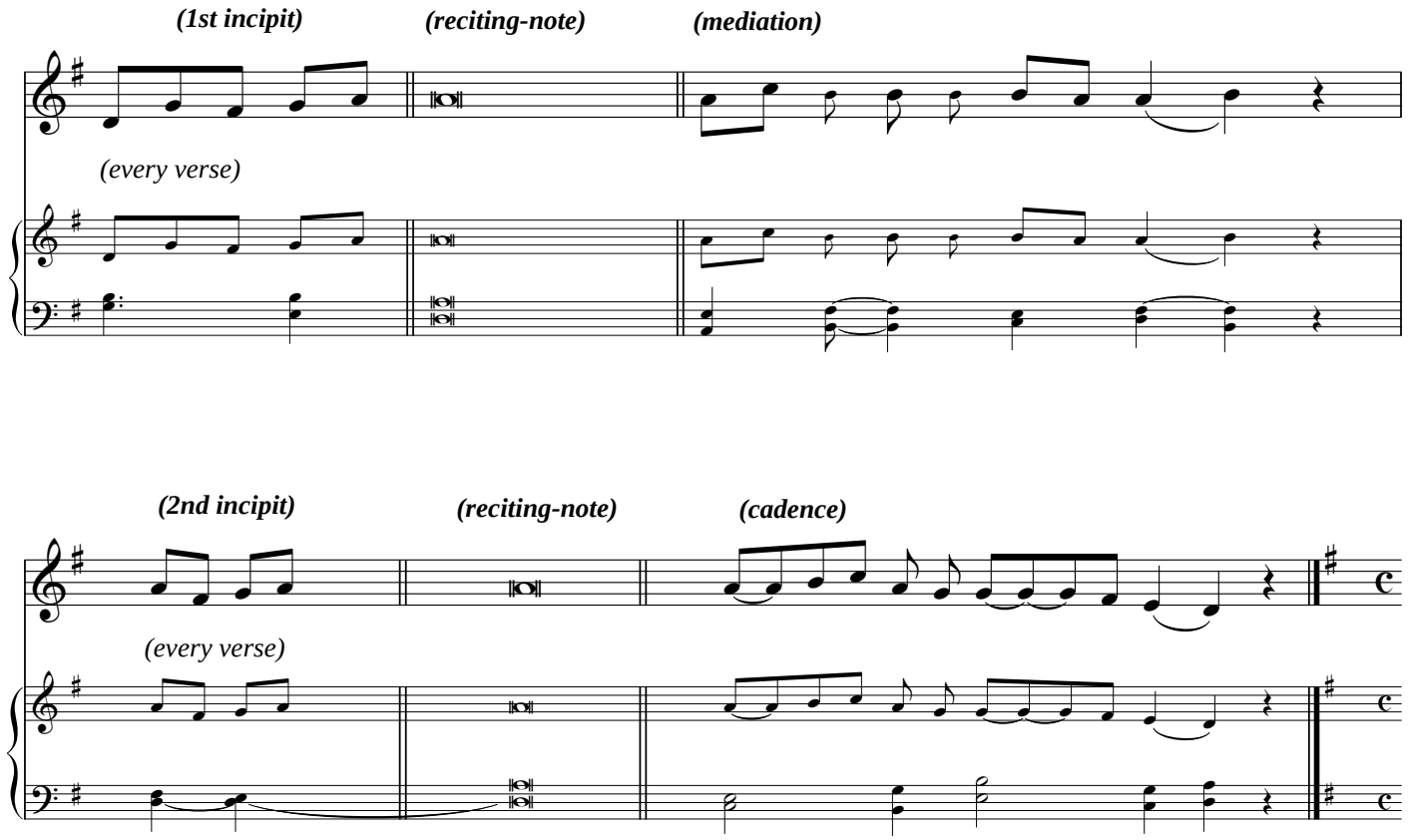


TONE 7: MIXED -- BENEDICTUS, MAGNIFICAT, NUNC DIMITTIS



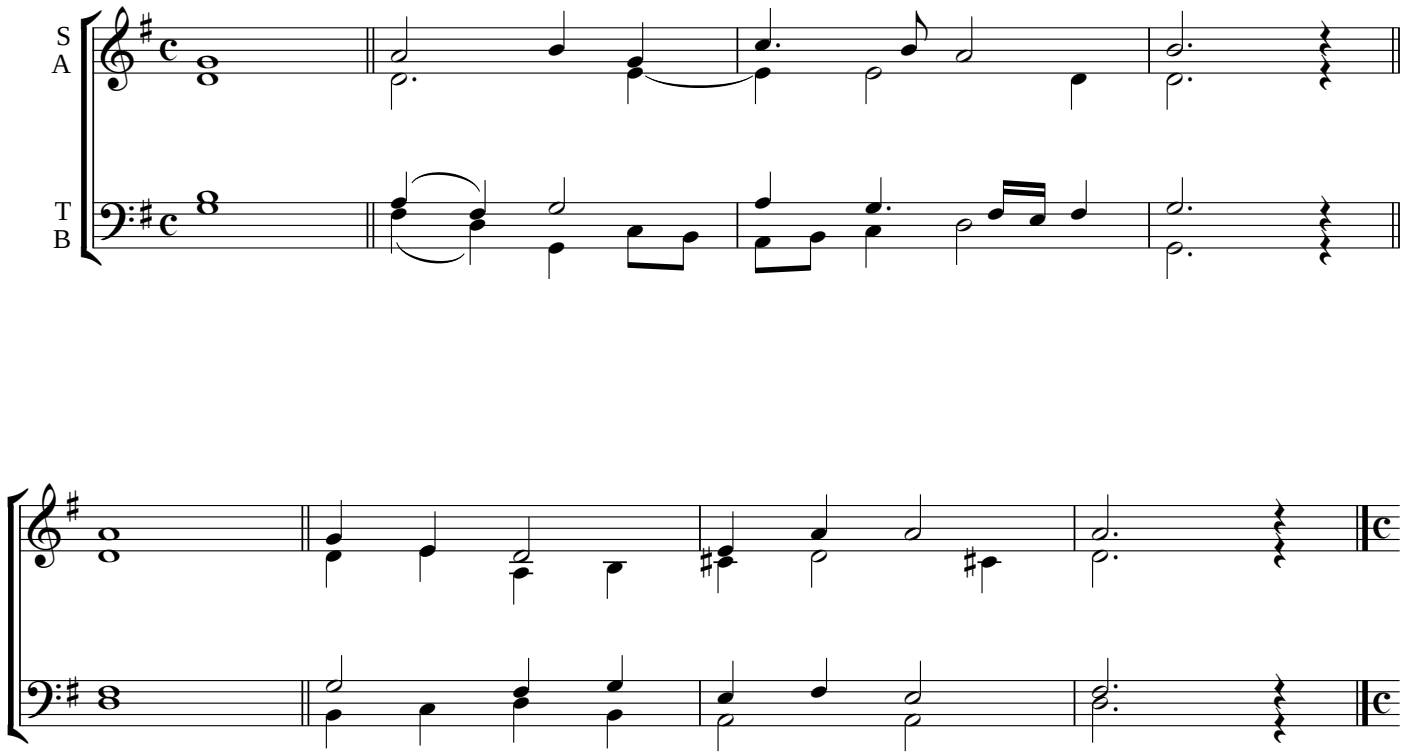
Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 7: SOLEMN -- INTROIT, GRADUAL, ALLELUIA, OFFERTORY, COMMUNION

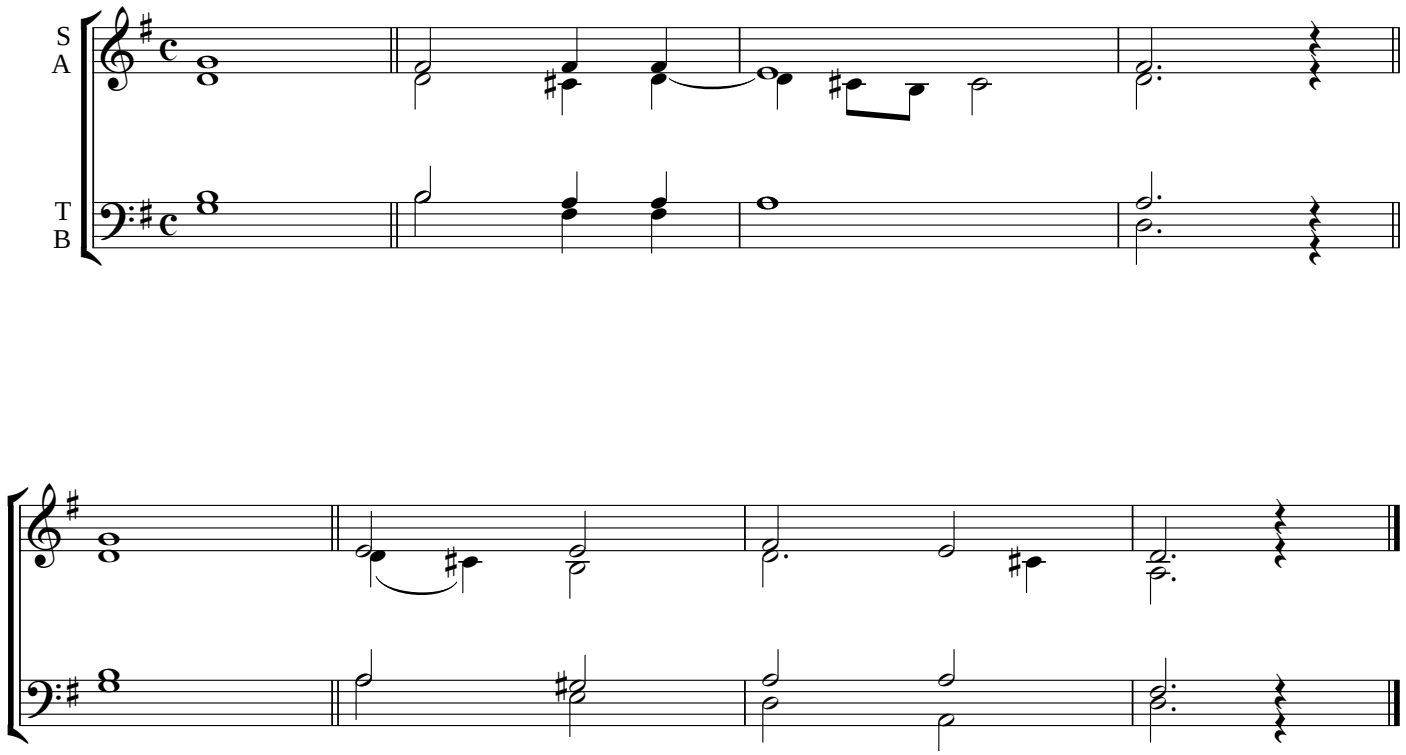


Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 8: FAUXBOURDON — ANONYMOUS (16th century)

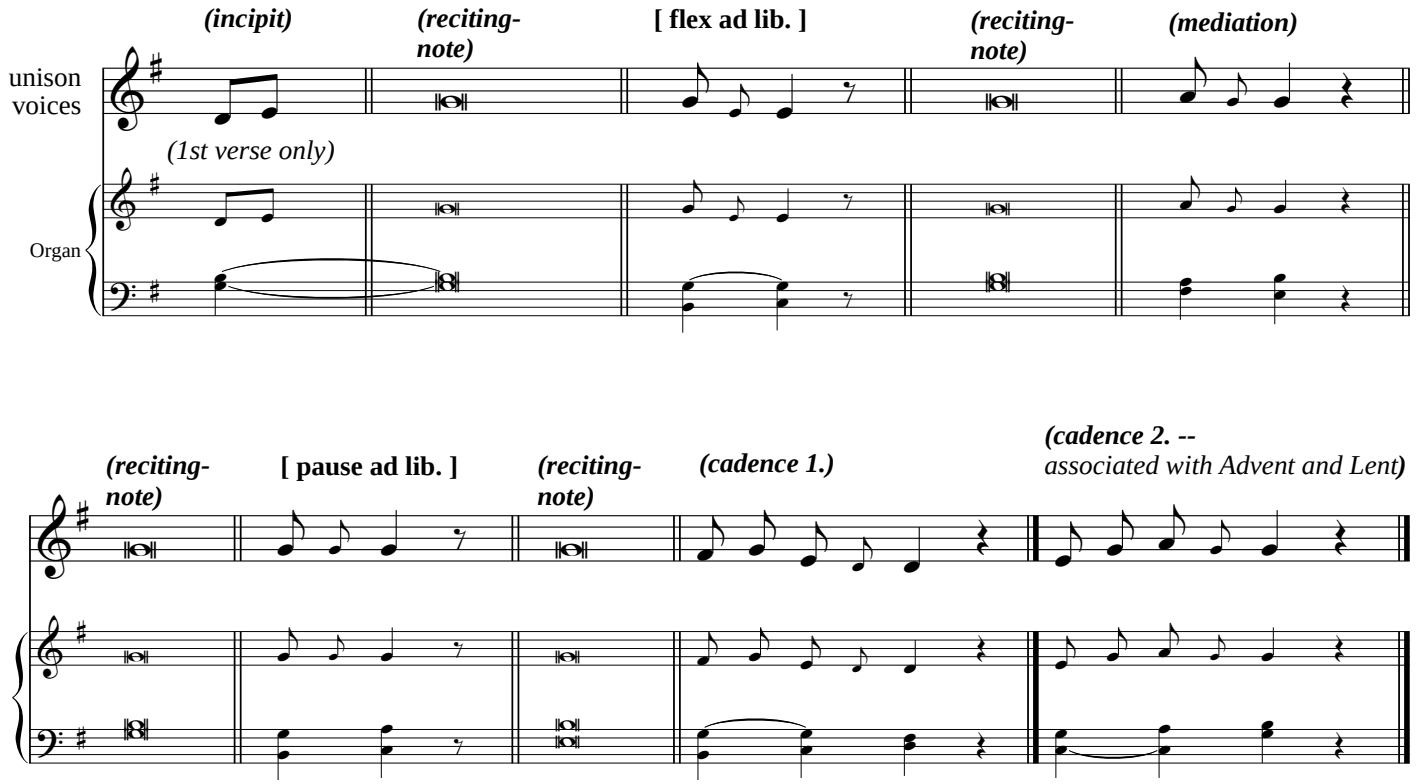


(or this) — VIADANA

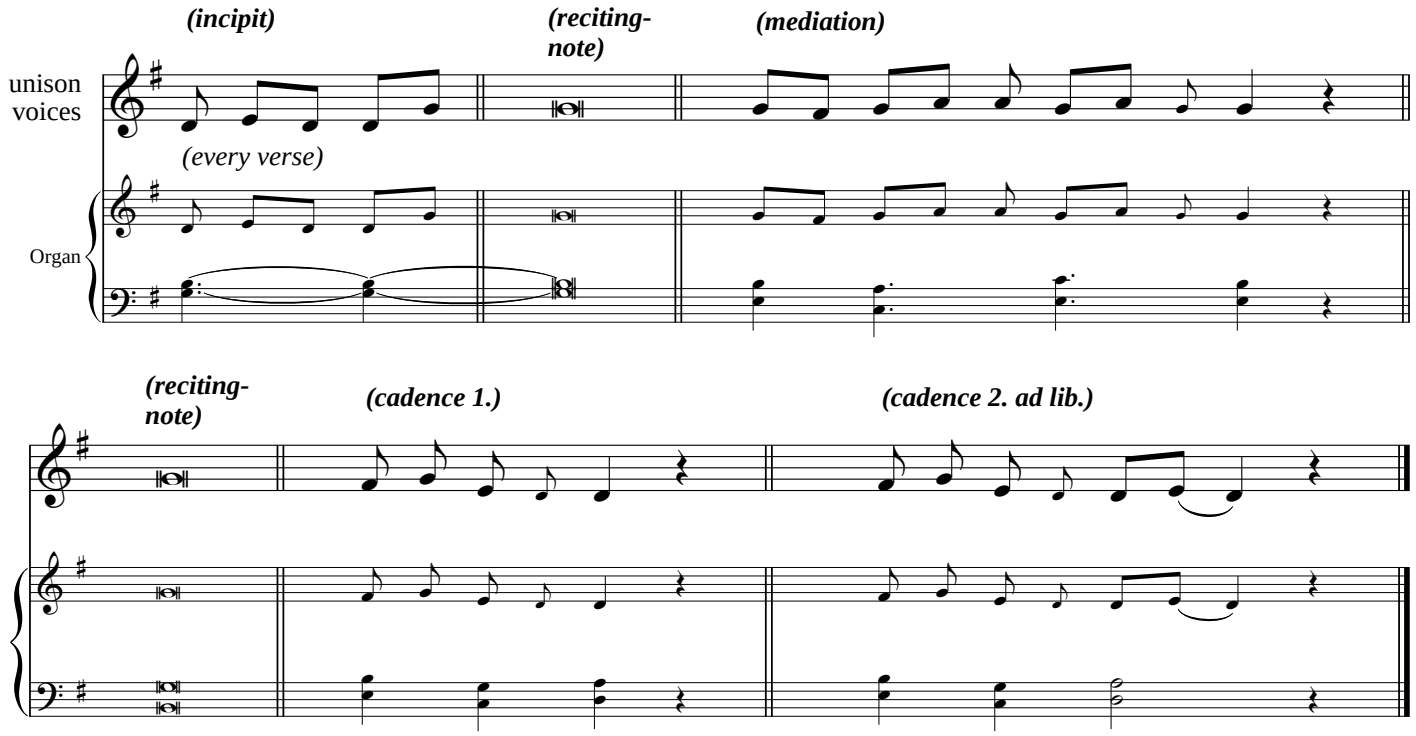


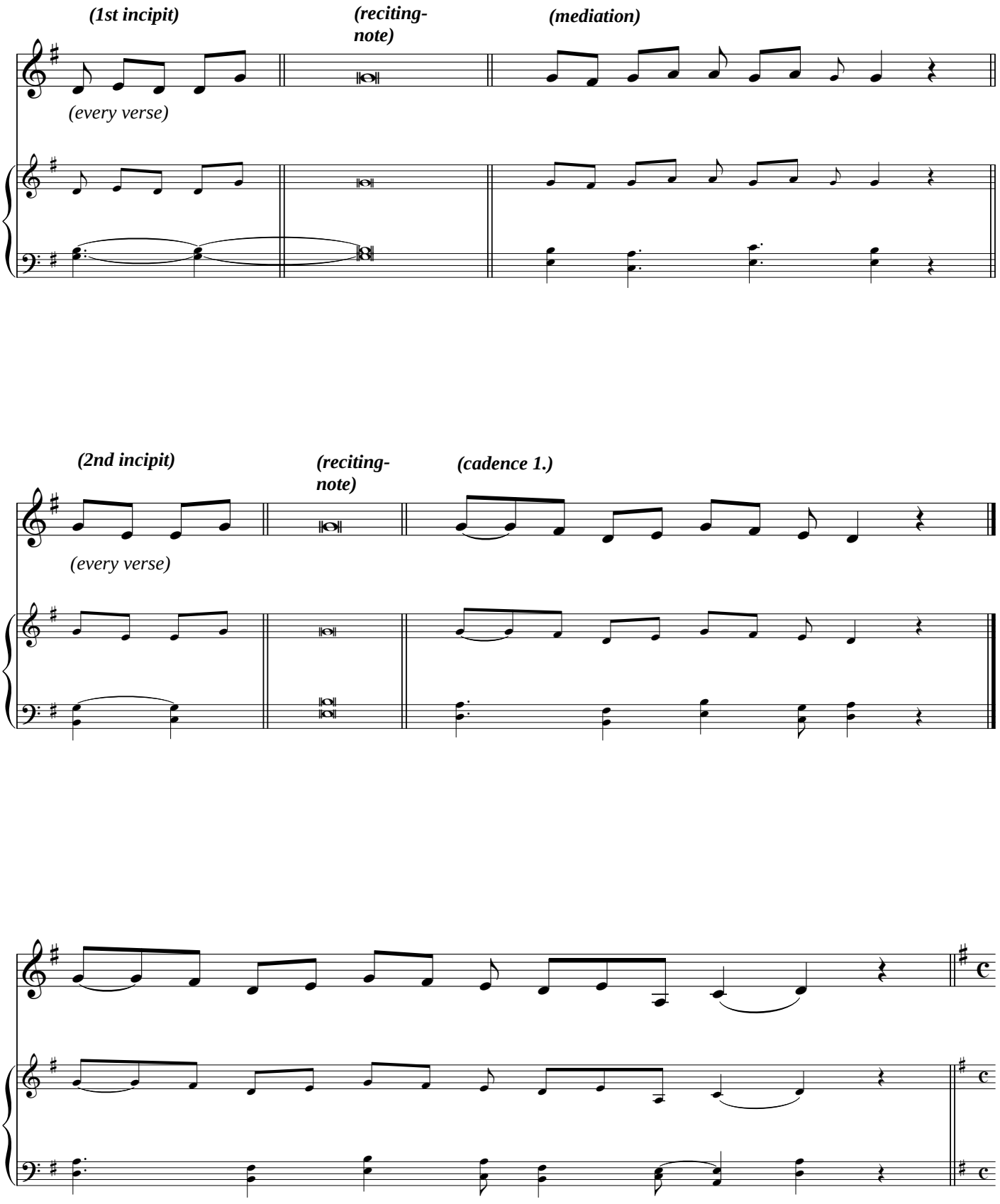
Tonale from the *Codex Budensis*
(c. A.D. 1963)

TONE 8: SIMPLE -- Psalms



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



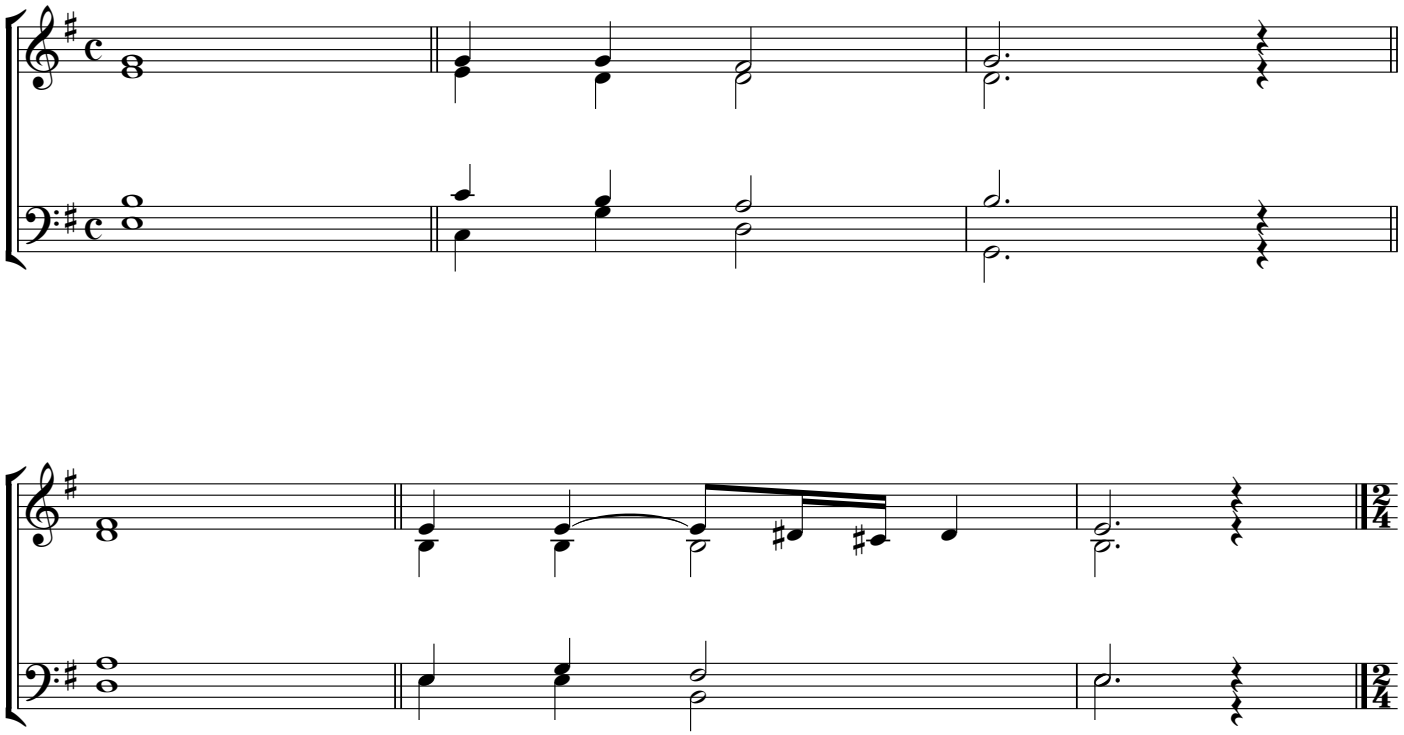

(1st incipit)
(reciting-note)
(mediation)
(every verse)
(2nd incipit)
(reciting-note)
(cadence 1.)
(every verse)

Tonale from the *Codex Budensis*

(c. A.D. 1963)

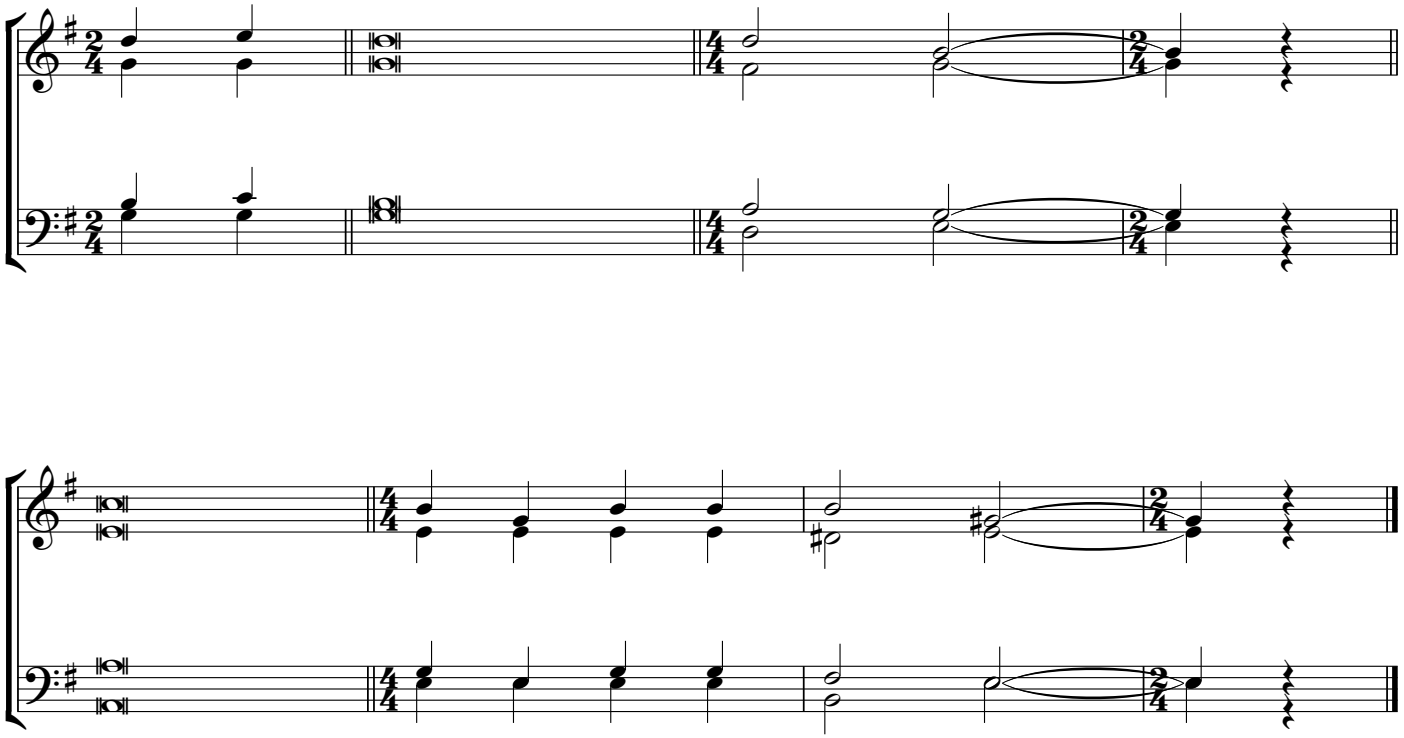
TONUS PEREGRINUS: FAUXBOURDON

LASSUS

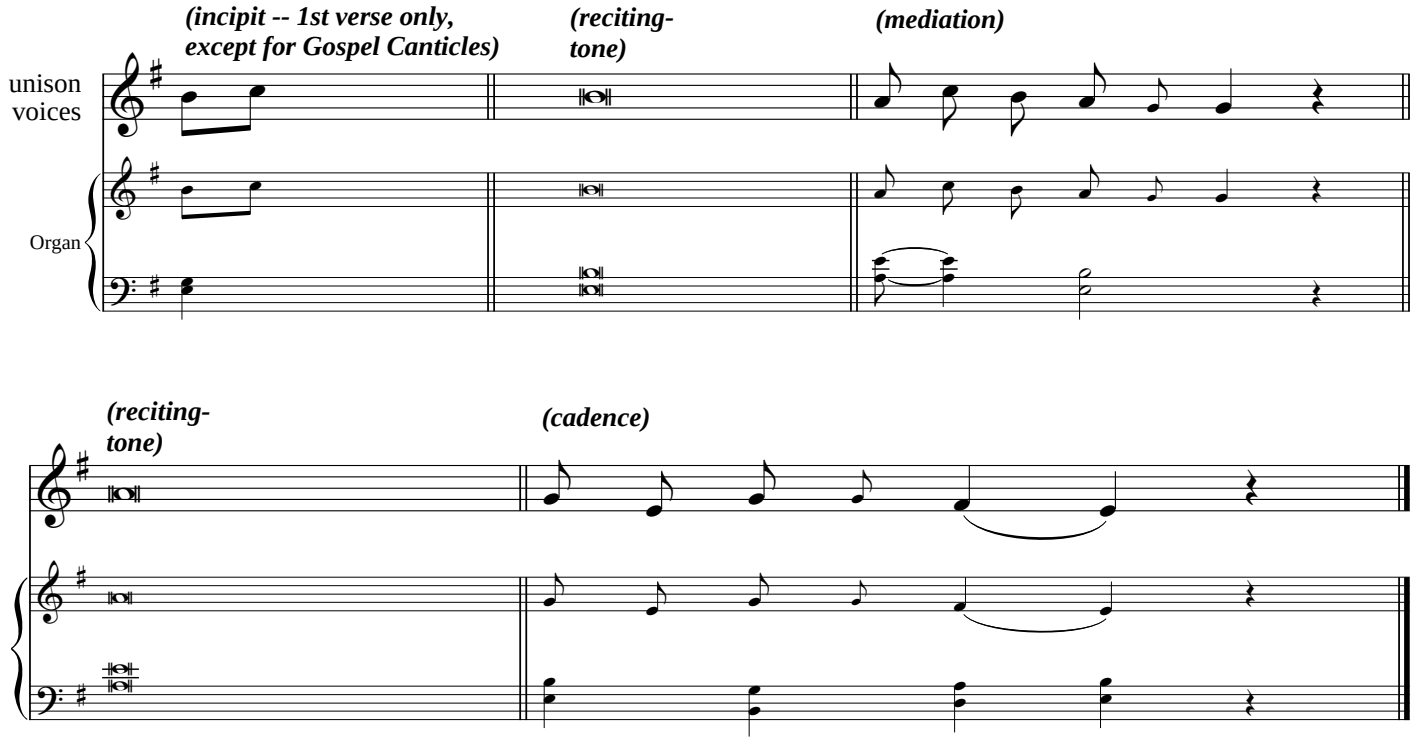


(or this)

RAYMOND H. CLARK
after Francis Burgess



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