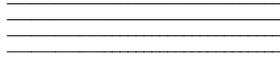


GREGORIAN MUSICAL NOTATION

Four note lines are the basis for the musical notation.



In addition, there are two movable key signatures: the C-clef and the F-clef.



In these lines, the tones have been inserted with their names, taken from the first seven letters of the alphabet. These note names should be considered *relative* pitches, not absolute. For example, an "A" on the staff below does not have to match an "A" on a piano.



The placement of the clef is determined by the *mode* (key) and the range of the particular piece of music.

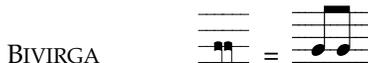
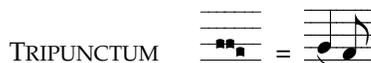
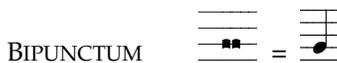
THE NOTES

In the following examples, the modern equivalents of gregorian notations have been included. As usual, in connected groups of notes, the left note is sung first, then the right note. The only exception is the *Pes*, whose notes are on top of one another. Here the lower note is sung first, then the upper note. The notes are categorized as follows (time durations are relative):

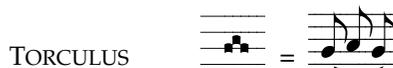
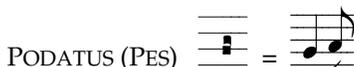
A) Simple Neumes: *Punctum*, *Virga*, and *Apostropha* are single notes with an equal value, which can be varied according to the text.

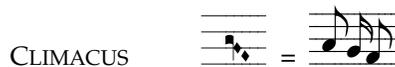


B) Repeated Neumes (Conjunctures) The notes of this group double or triple the value of the Simple Neumes. A glottal stop of the individual notes is not implied, but a corresponding emphasis of breath may be observed.



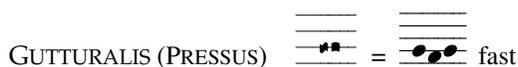
C) Connected Neumes (Ligatures)





For the *Podatus*, note that the two notes are not sung equally, but instead, the first note is longer than the second. The *Clivis* can be sung as two short tones, but also two longer tones may be needed. If its first note is to be long, this will be indicated by an additional mark. The *Porrectus*, a figure of three tones, is sung quickly. The *Torculus*, another figure of three tones, consists of notes of equal value, whose first note can be slightly emphasized. The *Scandicus* is likewise a figure of three tones whose notes are sung with equal value. For the *Climacus*, the first and last tones of the figure are longer.

D) Ornamental Neumes For the rendition of the ornamental neumes, greater freedoms are required. They are often placed at the liberty of the singer, which is also made more difficult by the fact that in the ancient manuscripts, often no real notes are indicated, but instead symbols are included, or a note is given a deviating printed form. By this it is indicated that an ornamentation is to be performed which can scarcely ever be recorded in concrete notes. The ornamental neumes also have an *ad libitum* character to them. The *Quilisma* is this kind of a figure, usually made up of three printed notes, of which the middle is printed as notched or serrated. The figure of the *Oriscus* demands special attention, first, because it can be observed as an independent tonal symbol, as in certain figures which already have an ornamental character; second, it causes a rhythmic change in the notes preceding it. Such a varying character of a figure which is always printed the same allows the conclusion: for its rendition, the interpreter is allowed greater freedoms than can be described in words or notes. Therefore the suggestions for rendition are just that—suggestions which include just *one* possible rendition.



E) Half-vocalized Neumes (Liquescents) The second tone of the *Cephalicus* and the *Eptaphonus* are sung so softly, they are almost inaudible, as a “grace note” would be in modern musical notation.



ASSISTING SYMBOLS

Even choral notation requires additional symbols, in order to fix certain views of interpretation.



This symbol, which can stand after one or two notes, doubles their length. This symbol is used most often at the end of phrases. Usually, the dot indicates a phrase, a melodic unit, but it also can mean an effect similar to a *ritardando*, especially at the end of a sentence. It can be held longer or shorter depending on its placement in relation to the whole.

Episem Transversum (a small horizontal line above or below a note or group of notes)



The similarity of this symbol with the *tenuto* marking of modern musical notation is apparent. The rendition, also, of the *episem* is basically the same as for the *tenuto*. The *episem* indicates an intensification of the note, perhaps also its broadening. However, it should not be considered and used as a rhythmic symbol.

The PAUSES belong to the assisting symbols also. In contrast to modern notation, pauses in choral (gregorian) notation exist only in the form of vertical lines of various lengths.

1. A short line on the top line of the staff indicates an optional breath mark.



2. A somewhat longer line on the second and third line of the staff requires a longer pause, perhaps equivalent to an eighth-rest in modern music.



3. A line from the top to the bottom line of the staff (bar line) indicates a proper pause which must appear to organize and form the music conceptually. It would be musically logical to prepare for such a pause while still singing by means of relaxing the volume and the tempo.



4. The double bar line belongs only hypothetically to the pause symbols, since it indicates the end of a piece of music, but also the change of choirs or persons (as in the responsories).



Among the assisting symbols, the small, additional letters (*litterae*) which stand above certain notes must also be reckoned. These symbols (derived originally from unlined manuscripts) refer in this breviary only to the length and shortness of the tones. These symbols are used: *c* (*cito, celeriter*) for a quick rendition of the notes, and *t* (*tenere*) for a held rendition, for which effect the *episem*, which approximates the *t*, can also be used.



For these symbols as for others, the rule holds: they are to be rendered with artistic delicacy; a schematic handling is inappropriate.