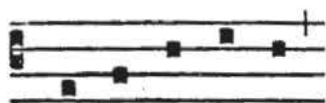


a) A single **punctum** before any sort of bar-line is doubled :

Gloria missae VIII.



u - ni - ge - ni - te

*without breath:
without ritardando*



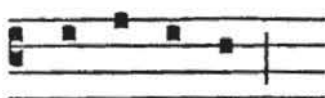
u - ni - ge - ni - te

with breath:



u - ni - ge - ni - te

Gloria missae VIII.



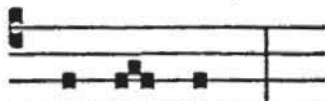
Agnus De - i

very slight ritardando



A - gnus De - i

Offert. Dom. XVI. p. Pent.



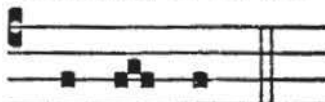
re - spi - ce

ritardando



re - spi - ce

the same, at the end



re - spi - ce

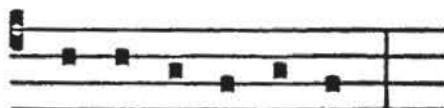
very much ritardando



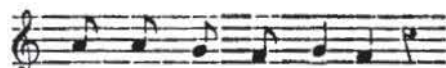
re - spi - ce

N.B. When two **puncta** occur before a full or double bar, and each is assigned to a separate syllable the first of which bears the accent (*istórum, vivificántem, méus, etc.*), several schools double both notes. Ex.:

Credo II.

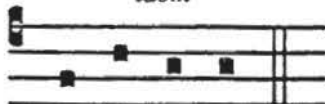


et vi - vi - fi - can - tem



et vi - vi - fi - can - tem

idem



per pro - phe - tas



per pro - phe - tas

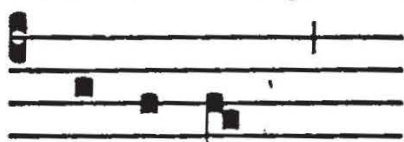
We consider these lengthenings exaggerated, for the bar-line itself already produces a considerable reduction of speed, and the accented syllable is already lengthened by the mere fact of the accent — lengthened very slightly perhaps, but lengthened none the less. Choirs will often fall into the contrary fault : they double the note upon the accented syllable and then shorten the last note. Ex.:

Wrong	 et vi - vi - fi - can-tem	 per pro-phe-tas
Right	 et vi - vi - fi - can-tem	 per pro-phe-tas

Let us remember the comparison of the turning wheel (cf. No. 35, b).

b) The two notes of the **podatus** and **clivis** are only slightly prolonged at the quarter-bar :

Comm. Dom. XII. p. Pent.



Do - mi - ne

without breath



Do - mi - ne

with breath



Do - mi - ne

Grad. Dom. XIII. p. Pent.



Re - spi - ce

without breath



re - spi - ce

with breath



re - spi - ce