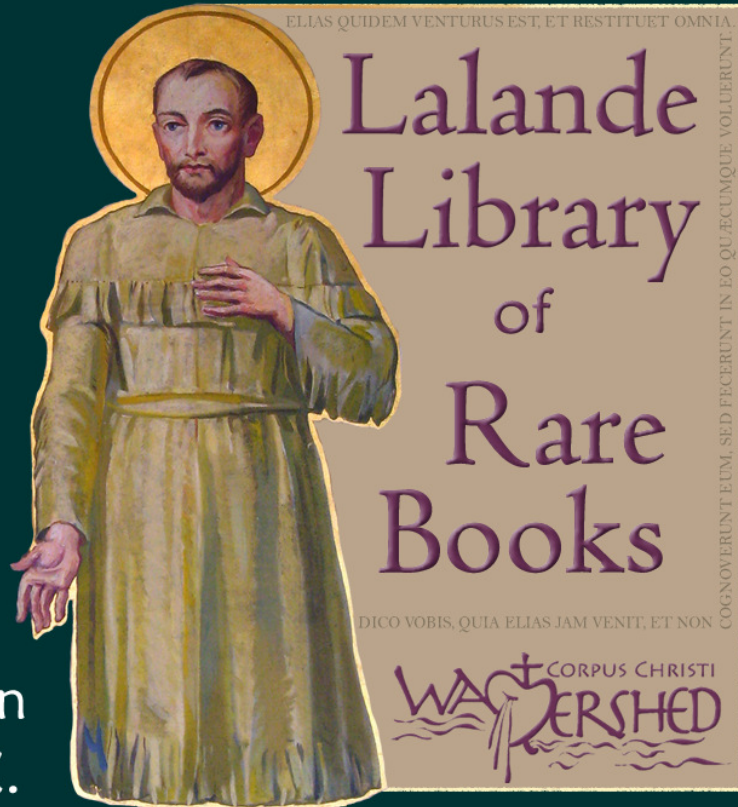


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pray for us!*

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GREGORIAN NOTES and NEUMS

:: McLaughlin ::

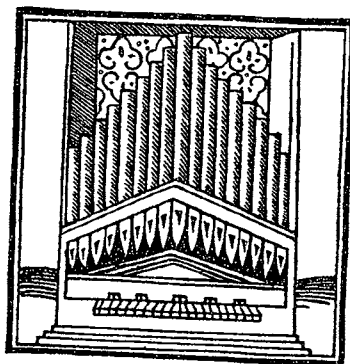
GREGORIAN NOTES AND NEUMS

WITH THEIR EQUIVALENTS IN
MODERN NOTATION

EDITED BY JAMES M. McLAUGHLIN

CECILIA EDITION

PRICE, 15 CENTS



BOSTON
THE CATHOLIC MUSIC PUBLISHING
COMPANY

R00192 02473

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Gregorian Notes and Neums

— with their equivalents in Modern Notation.

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Edited by

JAMES. M. Mc LAUGHLIN.

Gregorian notation is derived from the acute accent (') denoting an elevation of the voice; the grave accent (`) signifying a fall of the voice; the circumflex (^) and the anticircumflex (v) accents, which are formed from the first two. The combinations of these accents have in course of time, and after various modifications, produced the neums or groups of notes given below.

(Grammar of Plainsong by the Benedictines of Stanbrook.)

I. SIMPLE NOTES.

1. Punctum



A square note or a diamond note; a *point* or *dot*, equivalent to the grave or descending accent.

The *punctum*, whether square or diamond, shows a note which is relatively lower. The diamond note is never used alone; it is always part of a group including a *virga* (Nos. 2, 14), or a preceding neum; (see Nos. 21, 22).

2. Virga



A *twig*, *wand*, or *verge*; the acute accent, indicating a note relatively higher.

The dot following a Gregorian note (■ . ♦ . ■ .) indicates a *mora vocis* (delay, prolongation), and nearly doubles the length of the note. Thus a note with a dot after it is shown by a quarter note:

■ . = ♩

3. Bivirga



A *double virga*: twice the value of a *virga*. It is represented by two eighth notes tied or by a quarter note.

783.5
M22

4. A₁

5. Dis

6. Tri

7. Ori

8. Quil

always pr
but it has
note or
above suc
the more
may be k

music

4. *Apostropha*

An *apostropha*, a turning back, repetition. It is never used alone and may occur twice or three times in succession. See Nos. 5 and 6.

5. *Distropha*

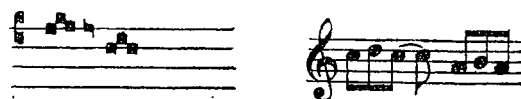
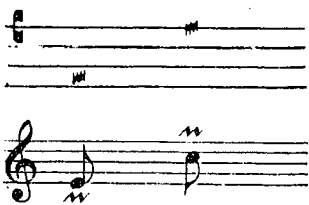
A *distrophe*, or double apostrophe. Two notes of equal pitch sung as a single tone.

6. *Tristropha*

A *tristrophe*, or triple apostrophe. Three notes of equal pitch sung as a single tone.

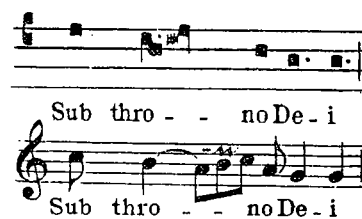
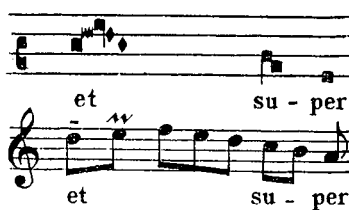
7. *Oriscus*

A *companion* note. A kind of *apostropha*, slightly differing in form from Nos. 4 and 5. It is used at the end of a group, most frequently between two *torculi* (Nº 12):

8. *Quilisma*

A *tremolo*, vibration, or *trill*: usually between the two notes of an ascending minor third, and indicated by an eighth note with a *morent*. This indented and lightly sung note is

always preceded and followed by one or more notes. Its duration is the same as that of other notes, but it has a retrospective effect; its execution is always prepared for by a slight *ritardando* of the note or group which precedes it. In modern notation this is indicated by the little line placed above such notes. When a group precedes the *quilisma*, it is the first note of the group which is the more lengthened and emphasized: thus the first note of a *podatus* (Nº 9) or *clivis* (Nº 10) may be looked upon as doubled, e.g. *sub throno Dei* below:



(From the *Kyriale*, Solesmes Ed.)

II. NEUMS of TWO NOTES.

The sc

9. *Pes or Podatus*



A *foot* or *footed* note; a punctum (Nº1) joined to a virga; that is, a lower note followed by a higher. In this group the lower note must be sung first.

10. *Clivis*



A *bent note*, a *descent*. It is the circumflex accent, indicating a higher note followed by a lower.

15. *Salic*

III. NEUMS of THREE NOTES.

11. *Porrectus*



This term signifies *extended*, *stretched out*, and indicates a three note group consisting of a high note, a low note, and a high note.

The heavy descending stroke represents two notes, one at the upper point and one at the lower point.

16. *Porre*

12. *Torculus*



This term signifies *twisted*, indicating a three note group, the middle note of which is the highest.

17. *Scana*

13. *Scandicus*



A *climber*: an ascending group of three notes. It consists of the *podatus* (Nº9) and an additional note.

18. *Salic*

14. *Climabus*



A *skip down*, a *little ladder*, *climax*, *ladder*. A descending group of three notes; the *clivis* (Nº10) followed by a lower note.

19. *Torci*

The *scandicus* (a) and *climacus* (b) may consist of more than three notes.



The little line or added mark (*episema*) indicates a secondary rhythmical *ictus* (stress) and marks the point of a rhythmical subdivision.



15. *Salicus*

A *vaulter*. Two or more ascending points and a *virga*. It must not be mistaken for the *sandicus* (Nº13). The first note of the *salicus* is separated from the next note, which means that the *ictus* (stress) is on the second note and not on the first as in the *scandicus*.

IV. NEUMS of More Than THREE NOTES.



16. *Porrectus flexus*

A *bent extended* figure; see Nº11. The *flexus* is used with neums which have an acute ending, to show that the pitch afterwards decends, or is *bent* in a downward direction.



17. *Scandicus flexus*

A *bent ascending* figure; see Nº13.



18. *Salicus flexus*

A *bent ascending* figure; see Nº15.



19. *Torculus resupinus*

A *reclining torculus*; see Nº12. In Gregorian notation it means "*rising again*", because a neum, ending with a fall, is followed by a note rising to a higher pitch.

20. *Climacus resu-
pinus*



A *reclining climacus*,
see Nos 14 and 19.

21. *Pes subbipunctis*



A *footed note* followed by two descend-
ing points (*bipunctum*); see N° 9. When
the *pes* is followed by three descending
points, the neum is called a *pes subtri-
punctis*.

22. *Scandicus
subbipunctis*



See Nos. 13 and 21.

V. LIQUESCENT NEUMS.

Liquescent neums (*liquescent*, melting into one another,) are groups ending with small notes. They are important chiefly as aids to careful pronunciation and occur in conjunction with certain combinations of vowels, as *AUTEM*, *EJUS*; or consonants, as *OMNIS*.

23. *Epiphonus
or liquescent
Podatus*



An *epiphon*, that is, a sound upon (high-
er than another); a modified form of the
pes (N° 9).

24. *Cephalicus
or liquescent
Clivis*



Cephalicus signifies *connected with the
head*; A modified form of the *clivis* (N° 10).

25. *Liquescent
Torculus*



See N° 12.

4. *Apostrophus*

5. *Distrophus*

6. *Tristrophus*

7. *Oriscus*

8. *Quiliscus*

always precedes
but it has a
note or group
above such
the more likely
may be loo

musical

26. *Ancus* or
liquescent
Climacus



Ancus means *bent (in the arm)*, a *crooked arm*. A modified form of the *climacus* (Nº14).

27. *Pressus*

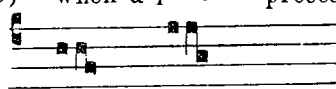


The word *pressus* means *held in check*, a *repression*. It is the term applied to two successive notes of the same pitch when sung to one syllable. Hence they are joined together, making a single tone, equal in duration to the two notes. The accent, therefore, falls on the first note, which is sung with marked emphasis.

In modern notation, the *pressus* is represented by a quarter note with a *sforzando* sign, \wedge .

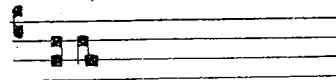
Some forms of the *pressus* are

a) when a *punctum* precedes the first note of a *clivis*:

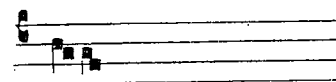


b) when two neums meet, the last note of the first corresponding with the first note of the second.

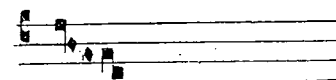
Podatus
and *Clivis*



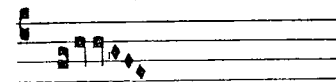
Clivis and *Clivis*



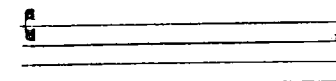
Climacus
and *Clivis*



Scandicus
and *Climacus*



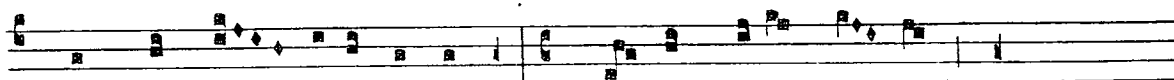
28. *Custos*



A small note at the end of each staff indicating the first note of the following staff and therefore called *custos* (guide, watchman).

This sign is also used immediately before a change of clef, which may occur at any point on the staff, to indicate the pitch of the first note following the change of clef:

ANTIPHON, PALM SUNDAY



Et ad-du - ci-te mi-hi.

Si quis vos

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