

The background of the cover is a photograph of a manuscript page. It features Latin text in a Gothic script, including words like 'de domino', 'Ymnum', 'dicite', 'ni', 'af', 'a', 'misabel', 'mino', 'um dicite', '& super ex', 'te eum In sae', and 'regis israhel intende'. There are also musical notations consisting of square notes on a four-line staff with various neumes and clefs. The text is written in dark ink, and some parts are highlighted in red.

**Scores for  
Tenth-Century Chant**

**Geert Maessen**

**TRACTUS CANTUS.**  
**Gregoriana**

regis israhel intende

## Scores for Tenth-Century Chant



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Geert Maessen

Gregoriana  
Amsterdam, 2011

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The cover-illustration is taken from the early tenth-century Cantatorium of Saint Gall (CH-SGs 359; 35)

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## Introduction to this edition

The recent publication of the *Graduale Novum*<sup>1</sup> seemed a good opportunity for reviewing the introductory text of my *Christmas, Easter and Pentecost*<sup>2</sup> as well as adding some musical examples. The Fluxus-explanation and the Fluxus-scores remained unchanged, except for the fact that there are now twice as many scores. Because of these changes the title has been changed into “Scores for Tenth-Century Chant”.

## On the restoration of early chant

Near the end of the nineteenth century a battle was fought over the publication of Gregorian Chant. On the one hand, the German publisher Pustet championed its own edition, the so-called *Neo-Medicea*, claiming it to be based on the work of Giovanni Pierluigi da Palestrina (1525-1594). (see ex. 1; examples on page 7 and up)

According to the French Benedictine monks of Saint-Pierre de Solesmes (Sablé-sur-Sarthe near Le Mans) it was necessary to go back to the earliest sources with musical notation. To drive home their point, these sources were published in facsimile from 1889 onward. The many tomes of the *Paléographie Musicale* were, in a mode of figurative speech, compared to “war-engines” (i.e. tanks). Their strategy, publishing the evidence in facsimile with academic editorials, worked over time, so that finally in 1908 their *Graduale Romanum* was published with papal approbation.<sup>3</sup> (see ex. 2)

Even though this *Graduale Romanum* has made history and remains widely in use today, scholars have expressed their doubts, calling for further research and improvements.<sup>4</sup>

To appreciate the difficulties involved, one needs to consider that Gregorian Chant has been handed down in hundreds of manuscripts (mss) that originated in the various parts of present-day Europe. The oldest notated fragments date from the ninth century, the written tradition continuing well into the Renaissance. It is remarkable that most chants appear in almost all of the mss and even more so that the melodies are

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<sup>1</sup> *Graduale Novum Editio Magis Critica Iuxta SC 117 Tomus I de Dominicis et Festis* (Regensburg 2011)

<sup>2</sup> Geert Maessen, *Christmas, Easter and Pentecost, Three Gregorian Chant Mass-Propers in Fluxus-notation* (Amsterdam 2008)

<sup>3</sup> Pierre Combe, *Histoire de la restauration du chant grégorien d'après des documents inédits. Solesmes et l'Édition vaticane* (Solesmes 1969)

<sup>4</sup> René-Jean Hesbert, *Paléographie Musicale 14* (Solesmes 1931)

almost similar in comparison between mss. But another remarkable fact are the many varieties in notation and musical detail.

An important distinction exists between diastematic and a-diastematic notations. In diastematic notations precise intervals can be read, in a-diastematic notations this is generally not possible. The oldest notated mss are a-diastematic. Probably the melodies were sung from memory. Without the consultation of other sources it is impossible for us to read them. The oldest diastematic mss date from the eleventh century. Although these notations differ considerably from modern notation, it is at least possible to read the melodies.

The *Graduale Romanum* of 1908 is based on the most frequent melodic variants. However, some less frequent variants seem to have a higher level of correspondence with the oldest, tenth-century a-diastematic mss. For instance, the eleventh-century diastematic mss from Beneventum (see ex. 3) and Aquitaine have a greater correspondence with the a-diastematic mss of Laon (see ex. 4) and St. Gall as regards to two specific types of variants:<sup>5</sup>

1 The diastematic mss from Beneventum and Aquitaine give b natural or e in several syllabic passages where most other mss give c or f. In this particular aspect Beneventum and Aquitaine correspond with details found in the earlier mss of Laon and St. Gall.

2 Instances of transposition manifest themselves in various chants, where passages or phrases have been transposed either one step, or a fourth or fifth, in order to avoid the supposed "forbidden" notes of c#, f# and eb. Here again, Beneventum and Aquitaine have proven to be essential and authoritative references.

Intrigued by these and other variant readings, the monks of Solesmes in the 1950's and 1960's set to work to try and distill a critical edition of the repertoire out of more than 400 mss.<sup>6</sup> In the end it proved impossible to boil it down to one single version, instead it became clear that ten families of mss must be discerned that each and all have their specific variants but cannot be retraced to a single archetype. In addition, among all diastematic mss the twelfth-century Klosterneuburg (see ex. 5) was found

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<sup>5</sup> Andreas Pfisterer, *Cantilena Romana, Untersuchungen zur Überlieferung des gregorianischen Chorals* (Paderborn 2002)

<sup>6</sup> *Graduel romain: Édition critique par les moines de Solesmes*. II: *Les Sources* (Solesmes 1957); IV: *Le Texte neumatique, i: Le Groupement des manuscrits* (Solesmes 1960); ii: *Les Relations généalogiques des manuscrits* (Solesmes 1962). Shortly referred to as *Graduel Critique*.

to have the greater level of correspondence with the tenth-century St. Gall mss. (see ex. 6)

Next, in his *Semiologia Gregoriana* (1968) Eugène Cardine argued in favor of a revision of performance practice based on his analysis of the oldest neumed mss of St. Gall.<sup>7</sup> The dissemination of Cardine's ideas was stimulated further by the publication of the *Graduale Triplex* in 1979, a re-edition of the 1908 Roman Gradual, in which the neumes of St. Gall and Laon had been copied (see ex. 7). Along the same lines, the *Offertoriale Triplex* was published in 1985, which includes the often elaborate solistic verses, that appear in all sources up to the twelfth century. Thereafter, offertory-verses seemed to have become a thing of the past.

The *Graduale Lagal* (1984) by Chris Hakkennes was also influential in disseminating Cardine's insights. Hakkennes devised his own proportional notation that allowed him to express most of the rhythmic nuances found in the oldest mss. (see ex. 8)

A number of German and Italian students of Cardine joined forces and have been publishing their work since 1985 as *Beiträge zur Gregorianik*. From 1996 onward this includes their "restitutions" of Mass Propers (see ex. 9), in which the melodies of the *Graduale Romanum* have been checked and corrected.

Finally, the *Graduale Novum* was published in 2011 (see ex. 10). As the *Graduale Lagal*, it contains the Mass Propers for Sundays and Holidays. As in the *Graduale Triplex*, the a-diastematic neumes from Laon and St. Gall have been copied above and below the staff with square notation. The novelty of the *Graduale Novum* lies in the melodic corrections of the musical text, which are based on the restitutions published in the *Beiträge zur Gregorianik*.

On the whole, compared to the *Graduale Romanum* of 1908, the *Graduale Novum* offers two important improvements.

1 In many instances the musical text now corresponds better with the oldest notated tenth-century sources;

2 Including the neumes of both Laon and St. Gall makes these tenth-century sources readily available in a single edition.

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<sup>7</sup> The publication of this book is largely due to Godehard Joppich and Rupert Fischer, who transcribed and edited Cardine's lectures. *Semiologia Gregoriana* (Rome 1968) translated by Robert M. Fowells, *Gregorian Semiology* (Solesmes 1982).

Nevertheless, on the same issues, it is not yet quite the improvement it could have been. Below I will point out how these matters could be addressed more coherently and satisfactorily.

1 The melodic restitutions are essentially based on the two above-mentioned types of variants, for which Benenventum and Aquitaine are the authoritative sources.<sup>8</sup> However, as the research done for the *Graduel Critique* implied, for other types of variants other mss should be consulted. In the spirit of David Hughes and Rebecca Maloy it would therefore be useful to discriminate between two types of variants: "significant variants" and "minor variants".<sup>9</sup>

Significant variants apply to any passage of three, four or more notes for which the mss give variant readings. Minor variants are limited up to three or four notes. Considering the entire body of Mass Propers, significant variants may be found in less than twenty percent of the chants. Minor variants, however, abound throughout all of the repertoire.

Nevertheless, the editors of the *Graduale Novum* have chosen to limit themselves mostly to those sources that are authoritative on significant variants only. This has led to the underestimation of the valuable testimony of the manuscript Klosterneuburg.

As a consequence, the square notation in most of the chants in the *Graduale Novum* now hosts more instances of friction with the Laon and St. Gall neumes. This implies that, after all, still a large part of the repertoire requires further restoration. "Haec dies" is one of the many chants that include only minor variants. A restoration with respect to minor melodic variants is given in ex. 11. Regarding authoritative sources for the minor variants, not only is Klosterneuburg sorely overlooked, the same holds true for the Old Roman repertoire (see ex. 12).<sup>10</sup>

2 Another area in which the full potential is not realised concerns the square notation of the *Graduale Novum*. Since the *Graduale Romanum* was published in 1908, the monks of Solesmes have recognized the need for a greater diversity of neumes in the square notation and introduced

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<sup>8</sup> The principles of restitution are formulated in: *Beiträge zur Gregorianik 21* (Regensburg 1996) p 8-11

<sup>9</sup> Rebecca Maloy, *Inside the Offertory, Aspects of chronology and transmission* (Oxford 2010) p 217

<sup>10</sup> Geert Maessen, "New perspectives on restoring tenth-century chant melodies", paper presented at the 45th International Congress on Medieval Studies, May 14, 2010 in Kalamazoo, Michigan, US.

new forms in new editions, based on St. Gall neumes.<sup>11</sup> The editors of the *Graduale Novum* chose not to continue along those lines, but instead present a notation that is basically similar to that used for the 1908 *Graduale Romanum*.

Only incidentally some minor corrections have been made, but caution remains in order. Without extensive experience with Cardine's semiology, singers will tend to follow the often erratic suggestions of the square notation, that leaves a wide margin of ambiguities and is devoid of most ornamental forms.<sup>12</sup> As however, example 13 makes clear, many of the nuances found in St. Gall neumes can adequately be expressed in square notation. Taking it yet another step further, the "Fluxus" notation copies St. Gall neumes on the staff while retaining *all* nuances of the original forms (see ex. 14; and page 19 and up).<sup>13</sup>

It is my opinion that further elaboration of these two issues may prove essential in order to make any significant progress towards developing a performance practice that does justice to the wealth of nuances found in the tenth-century mss.<sup>14</sup> Minor variants and the representation of music in notation are the core issues in the search for a tenth-century performance practice. Therefore, in this booklet these issues have been addressed in a thorough and consistent way. As an up-beat for a larger publication, you will find the Mass Propers of Christmas, Easter and Pentecost in Fluxus-notation along with some other significant chants. The melodies in all these chants agree with both the decisive significant and minor variants.<sup>15</sup> The notation on staff expresses with exactness and coherence all the nuances of the St. Gall mss.

Geert Maessen

Amsterdam, Easter 2011

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<sup>11</sup> Solesmes introduced new forms in the *Antiphonale Monasticum* (1934) and again in the *Liber Hymnarius* (1983).

<sup>12</sup> All episema's, essential for a semiological performance, have been omitted from the *Graduale Novum*.

<sup>13</sup> Geert Maessen, "Music-notation for performing tenth-century chant", paper presented at the 15th meeting of the IMS study group CANTUS PLANUS, August 29, 2009 in Dobogókő, Hungary.


<sup>14</sup> For a further discussion see: Geert Maessen, "A softwaretool for defining performance-styles of tenth-century chant"; paper presented at the Digital Middle Ages conference (the third MARGOT conference), June 16, 2010; Barnard College, Columbia University, New York, New York, US.

<sup>15</sup> For this edition I left out the critical apparatus and only give the main argument in the introduction: the importance of significant *and* minor variants. The focus has been on a performance friendly edition of scores for tenth-century chant. As apposed to Maloy's edition and the *Graduale Novum I* sometimes differ in the choice of key. In order to avoid lots of b-flats I chose e.g. for the offertory "Vir erat" the C-key; for the melody this does not make any difference.



Ex. 1: "Haec dies"; *Gradualis et Missalis Romani* (Regensburg 1886) p. 167

Graduale. X.



Hæc di - es, quam fe - cit Dó - -  
mi - nus: ex - sul - té - - - mus, et læ - té - mur in  
e - a. V. Con - fi - té - mi - ni Dó - mi - no, quó -  
ni - am bo - nus, quó - ni - am in sæ - - - cu - lum mi -  
se - ri - cór - di - a e - - - jus.

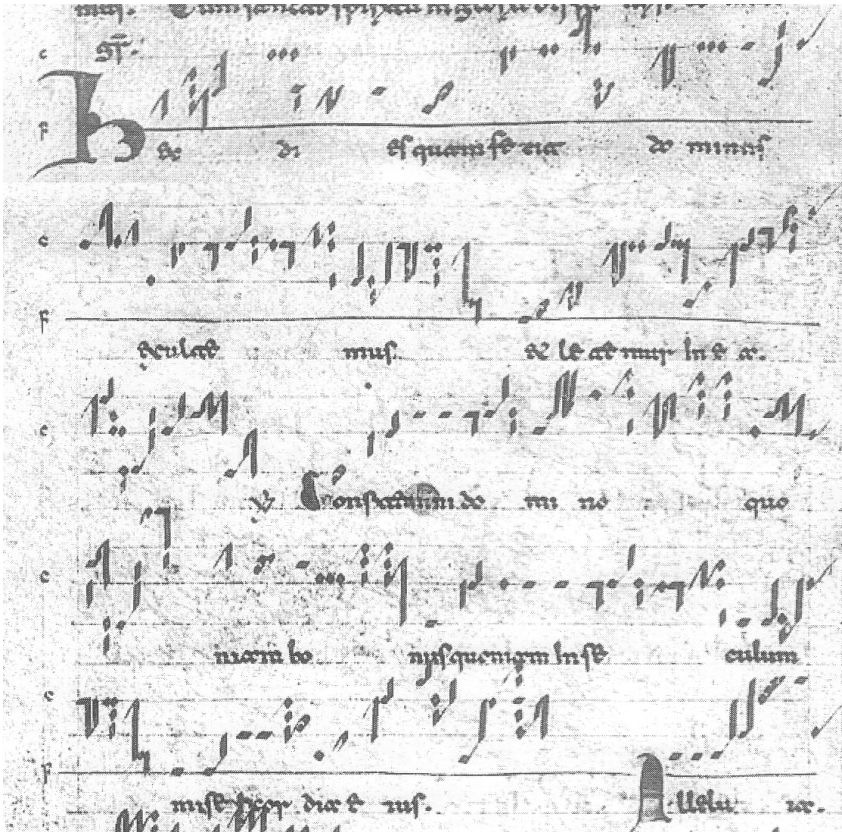
Ex. 2: "Haec dies"; *Graduale Romanum* (Solesmes 1908) p. 221

Grad.  
2.

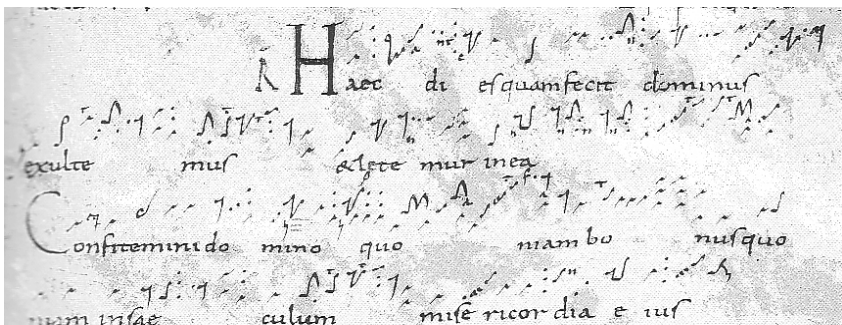


Hæc di - es, \* quam fe - cit  
Dó - mi - nus : exsulté - mus,  
et læ - té - mur in e - a.  
V. Confi - témi - ni Dó - mi - no  
quó - ni - am bo - nus :  
quó - ni - am in sæ - cu - lum mi -  
se - ri - cór - di - a \* e - jus.

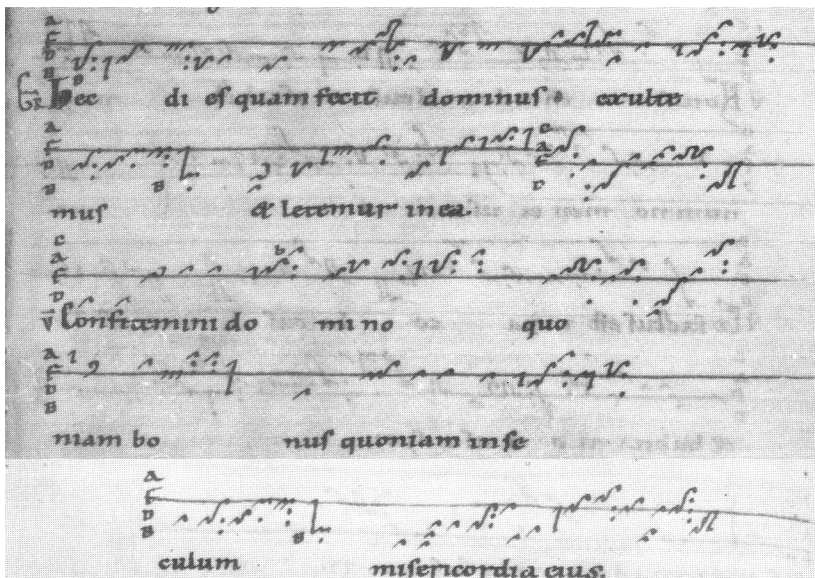
Ex. 3: "Haec dies"; Beneventum (ca. 1100); I-BV 34; 125



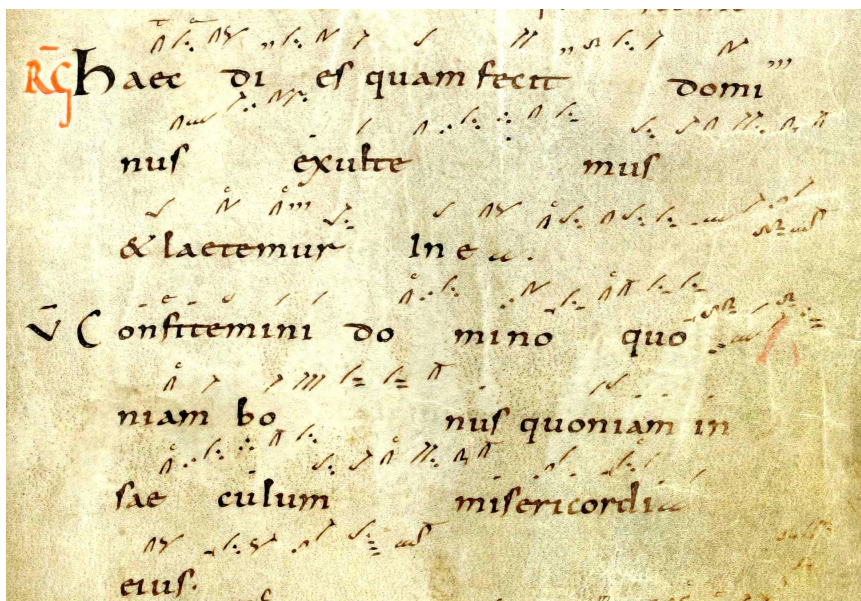
Ex. 4: "Haec dies"; Laon (early 10th century); F-LA 239; 103



Ex. 5: "Haec dies"; Klosterneuburg (12th century); A-Gu 807; 103



Ex. 6: "Haec dies"; Cantatorium (early 10th century); CH-SGs 359; 107



Ex. 7: "Haec dies"; *Graduale Triplex* (Solesmes 1979) p. 196

GR. II  
MRBCKS  
L 103  
C 107

**H**

Ps. 117, 24 et 1

Aec *1. 14* di-*1. N* es, \* quam fe- cit

Dó- mi- nus : exsulté- mus,

et lae- té- mur in e- a.

Confí- témi- ni Dó- mi- no,

quó- ni- am bo- nus :

quó- ni- am in sae- cū- lum

mí- se- ri- cór- dí- a e- ius.

Ex. 8: "Haec dies"; *Graduale Lagal* (The Hague 1984) p.150

CR. II *Ps. 117, 24 & 1.*

*B.* AEC DI—ES, \*quam fe—cit Dó-mi—  
nus: exsul—té—mus,  
et lae—té—mur in e—a.  
*V.* Con—fi—té—mini Dó—mi—no,  
quó—ni—am bo—  
nus: quó—niam in sae—cu—lum mi—  
se—ri—cór—di—a e—ius. *Ad libitum: B.*

Ex. 9: "Haec dies"; *Beiträge zur Gregorianik 29* (Regensburg 2000) p.9

Grad.  
II.

AEC di- es, \* quam fe- cit Dó-mi-  
nus: exsul-té- mus, et  
lae-té- mur in e- a.  
ŷ. Confi-té-mi-ni Dó- mi- no, quó-  
ni- am bo- nus: quó-ni- am in saé-  
cu-lum mi-se- ri-cór- di- a \* e- jus.  
cu-lum mi-se- ri-cór- di- a \* e- jus.  
cu-lum mi-se- ri-cór- di- a \* e- jus.

Ex. 10: "Haec dies"; *Graduale Novum* (Regensburg 2011) p.166

Grad.  
II.

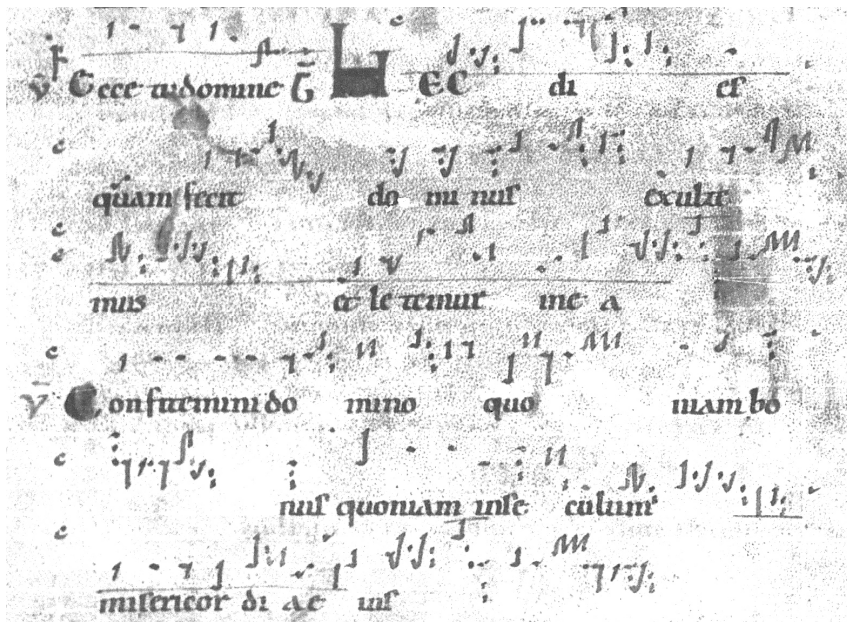
H AEC di- es, quam fe- cit Dó-mi- nus: exsul-té- mus, et lae- té- mur in e- a.

¶. Confi-té-mi-ni Dó- mi- no, quó- ni- am bo- nus: quó- ni- am in saé- cu- lum mi-se- ri-cór- di- a e- jus.

Ex. 11: "Haec dies"; restoration with respect to minor variants (Maessen)

Grad. II.  
 H AEC di- es, \* quam fe- cit Dó-mi-  
 nus: exsul-té- mus, et  
 lae- té- mur in e- a.  
 5. Confi-témi-ni Dó- mi- no, quó-  
 ni- am bo- nus: quó-ni- am in saé-  
 cu-lum mi-se- ri-cór- di- a \* e- jus.

Ex. 12: "Haec dies"; old-roman chant (12th century); I-Rvat lat 5319; 83v



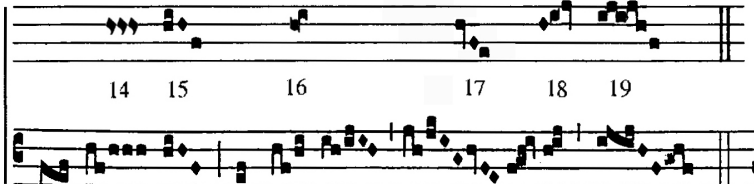
Ex. 13: "Haec dies"; corrections in square notation (Maessen)

1 2 3 4 5 6 7

Grad. II. Hæc dies, \* quam fe- cit Dô-mi-

8 9 10 11 12 13

nus: exsul-té- mus, et




14 15 16 17 18 19

lae-té- mur in e- a.



20 21 22 23 24 25 26

Ÿ. Confi-témi-ni Dó- mi- no, quó-



27 28 29 30 31 32 33

ni- am bo- nus: quó-ni- am in saé-



34 35 36 37 38

cu-lum mí-se- ri-cór- di- a \* e- jus.



39

Ex. 14: "Haec dies"; Fluxus-notation (Amsterdam, since 1996)

GR  
II

Haec di- es quam fecit

Dómi-nus: exsul-té-

mus, et lae-té- mur in

e- a.

¶.1 Confi-témini Dó- mi- no,

quó- niam bo-

nus: quó- ni-am in saé- cu-lum

mise- ri-cór- di-a e-

ius.



# Saint Gall and Fluxus-notation

## 1 Introduction

Unlike other transcription-methods in use, the Fluxus-notation is the result of placing tenth-century Saint Gall neumes on the four-line staff. Besides Saint Gall, consultation of early diastematic mss was necessary. In an unambiguous way however, all forms of neumes used in Saint Gall can be clearly recognised in the Fluxus-notation. Hence, explanation offered below about Fluxus also applies to Saint Gall.

The major difference between Saint Gall and Fluxus concerns the indication of precise pitches. Saint Gall neumes are written "in campo aperto" (in an empty field; that is, without lines). Fluxus, on the contrary, is written on the four-line staff.

Some basic editorial practices current in square notation have been maintained, such as the use of do- and fa-clefs. In addition, Fluxus also incorporates the "custos" at the end of the staff, giving the pitch of the first note on the next staff.

Saint Gall  
(in campo aperto)

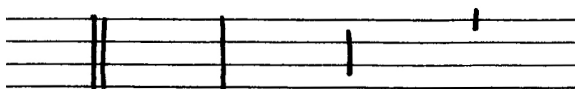
Fluxus  
do-clef

fa-clef

custos



The vertical lines as rest-signs have also found their way into Fluxus. The double bar (finalis) indicates the end of a piece or major part of it. A full line (pausa maior) usually indicates the end of a grammatical sentence while the half-line (pausa minor) indicates the end of a phrase. A quarter-line can be used for even smaller distinctions, though in fact rest-signs are rather arbitrary and are best used sparsely. In the mss they have no parallel.



Analysis of the Saint Gall notation revealed a simple and transparent structure:

- In Saint Gall, and in Fluxus, there are exactly nine basic note forms.
- These nine graphic signs can be permuted and manipulated in exactly five ways to form the full variety of neumes that can be found in Saint Gall (and therefore, in Fluxus).

Below are given the names of the nine different basic neume-graphs and some statistics: the number indicates the percentage of that form in a random sample of the repertory.

|                              |     |
|------------------------------|-----|
| 1 tractulus                  | 42  |
| 2 virga                      | 31  |
| 3 punctum                    | 16  |
| 4 stropa                     | 6   |
| 5 quilisma with three arches | 2   |
| 6 quilisma with two arches   | 0,3 |
| 7 convex/concave oriscus     | 1,5 |
| 8 concave/convex oriscus     | 0,4 |
| 9 convex oriscus             | 0,7 |

In the square notation as used by Solesmes only the first three forms can be clearly distinguished (which add up to about 90 % of all neume-graphs), albeit with some discrepancy to how these forms are used in Saint Gall. If the remaining other forms show up at all in square notation they are often misplaced or misinterpreted.

The five combinations and/or mutations of the nine basic neume-forms are:

- 1 grouping separate elements
- 2 connecting separate elements into a single graph
- 3 adding episema's
- 4 mutation of the sign into a liquescent form
- 5 adding significative letters

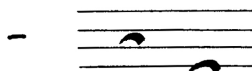
In the square notation of Solesmes and the Vatican the first two, grouping and connecting, are largely evident but in detail are often at variance with the grouping and joining of separate elements as found in Saint Gall. Furthermore, the use of episema's and liquescents in square notation is ambiguous and the significative letters are left out.

## 2 The nine neume-graphs of Saint Gall and Fluxus

### ***Tractulus and Virga***

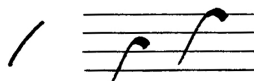
The tractulus is a short horizontal dash.

Saint Gall      Fluxus (written on and between the lines of the staff)



The virga (rod) is a slanted longer dash, overhanging at top right.

Saint Gall      Fluxus (written on and between the lines of the staff)

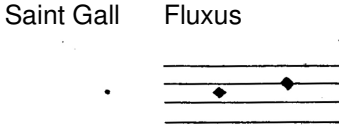


Tractulus and virga are by far the most frequent appearing neumes in Saint Gall where they are used to indicate that a given note is relatively lower or higher with respect to one or more of the surrounding notes. As the neumes are now placed on the staff, this aspect is redundant in Fluxus. Nevertheless, Fluxus notation follows the distinctions in accordance with Saint Gall notation.

Tractulus and virga (low and high) are the basic elements of Saint Gall and Fluxus. They appear as isolated notes on separated syllables, as several notes grouped together on one syllable, and connected with each other to create many varieties.

## ***Punctum***

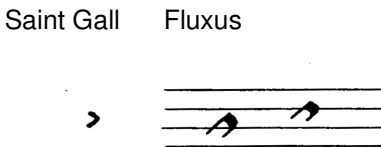
In Saint Gall notation, a punctum is simply a dot, which in square notation became the lozenge, though in many instances square notation is ambiguous as often puncta and tractuli are confounded.



A punctum is essentially a short (or quick) note.

## ***Stropha***

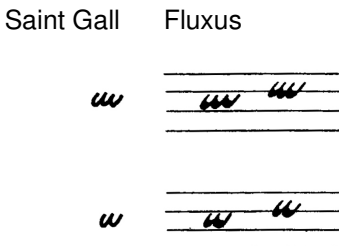
The strophic neume as found in Saint Gall and Fluxus resembles the comma.



Strophic neumes can be viewed as relatively short, pulsating notes. The graphic form suggests that a slight oscillation of pitch is implied (pitch-bending).

## ***Quilisma***

Two variant forms of the quilisma appear in Saint Gall and Fluxus, one with three arches and the other with two. The suggestion has been forwarded that this may be indicative of the relative width of the interval it spans.



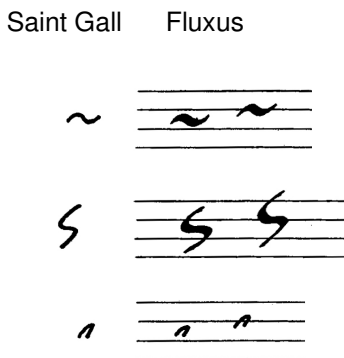
Semiological insights hold the quilisma to be a brief ornamented passing-note, as its place in later diastematic mss is sometimes left vacant.

Nevertheless, it is also possible that the quilisma is something other than has been assumed, for instance a thrill or other ornament, as in some diastematic mss that do no longer write the quilisma as we know it, the note following its instance often shows some interesting detail in writing.

### ***Oriscus***

Three variant forms of oriscus can be found in Saint Gall. It could be argued that this refers to ease in writing rather than a difference of intended meaning, though actually three differently executed ornaments could have been implied.

One can distinguish the following forms: tilde-shaped (convex/concave), S-shaped (concave/convex) and the last is not unlike a staple (convex).



These three forms could also be seen as contracted variants of porrectus, torculus and clivis respectively, that is, as passing ornaments.

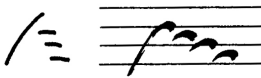
### 3. The five ways to change the meaning of the basic signs

#### **Grouping**

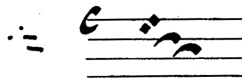
In both Saint Gall and Fluxus it is possible to combine individual neumes into a variety of groups. In a long melism (many notes sung to a single syllable) a variation of different groups can be combined to shape extensive structures.

Below are given some standard groupings that are found throughout the repertory.

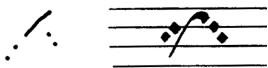
climacus



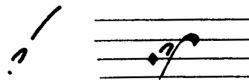
trigon



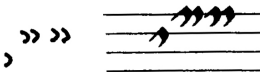
scandicus-subbipunctus



salicus



strophici



trigon + bistropha



The Latin names given to the distinctive groups as viewed above, are, though familiar, not really relevant to Sain Gall notation, if not to say arbitrary and often ambiguous. Scandicus, salicus, trigon and other names of groups may also refer to different combinations of separate note-forms, some of which with varying numbers of notes. Not to mention that the names seem to have run out whereas the variety of groups hasn't. Many groups are not distinguished by an adequate name. This may be due to the fact that the names have been assigned only in the eleventh century to forms current from the early tenth century onward.

Some remarks and considerations:

- Particularly when found in composition in larger melisms, the tractulus indicates notes with a certain emphasis.
- By comparison with other a-diastematic sources, groups of stepwise arranged tractuli may have had an embellished manner of performance.
- The punctum is often found in groupings, so that many puncta are written together. This could indicate a particular ornamental function.
- Strophic notes often come in pairs or triplets and appear often in composition in melisms, they also seem indicative of yet another vocal embellishment.

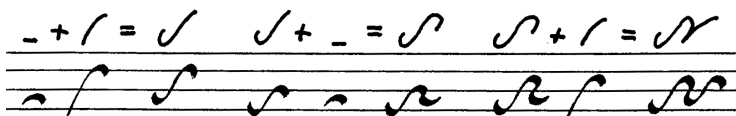
Recently, the trigon has been subject of reappraisal, particularly as regards the exact melodic contour. Before, trigons were held to consist of an equitone repercussion and a lower note, thus the first two puncta at the same pitch. There are, however, strong indications that the first two puncta are not equitone but rather that the first is always a semitone below the second, even where this would exceed the diatonic scale. This would not require alteration signs if it is a rule of thumb, one would sing the first of two equitone written puncta a semitone below the second.

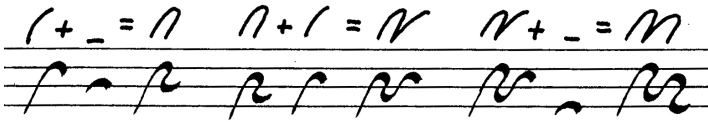
### ***Connecting (or joining together)***

In Saint Gall (and Fluxus) various separate elements have been joined together, resulting in new graphs that are drawn in a single stroke from the pen.

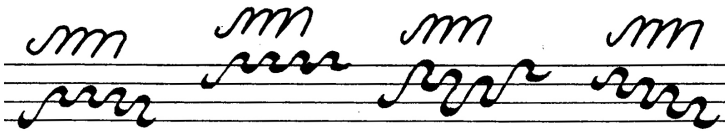
Thus by joining a tractulus to a virga (a lower note to a higher note) a pes is made, the reverse giving the clivis. By extension, one finds some very long neumes, written in one trait of the pen, for which no suitable names seem at hand.

Though in Fluxus isolated tractuli are normally written in a convex fashion, in composition their shape is reversed to concave in order to maintain the fluency of writing.



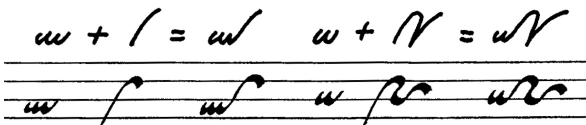


The joining in one continuous trait of separate elements could be indicative of a brisk execution, while it obviously involves legato if not glissando.



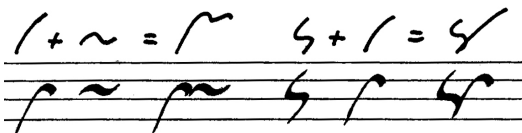
Puncta and strophic notes can be grouped, but cannot be connected to other elements.

The two forms of the quilisma can only be extended at the right side of the neume. The next element is usually a virga, though this may appear to become a clivis or porrectus.



The three forms of the oriscus present three different shapes. This could indicate that their meaning is always the same but the written form varies only according to the possibilities and logic of writing.

The "tilde" oriscus (convex/concave) can be joined only to the preceding note, usually a virga or a clivis. It is often followed by a punctum, below right.

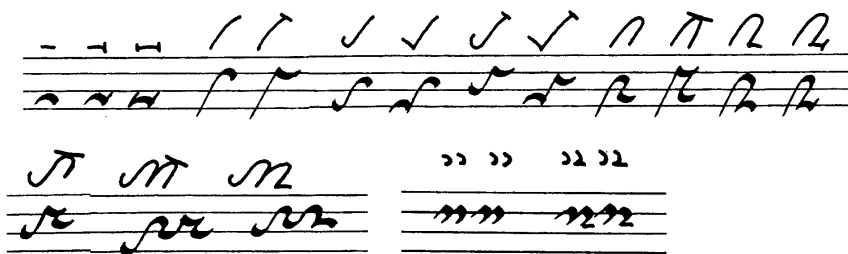


The "S" shaped oriscus (concave/convex) can only be joined at the right side to a virga.

The last parabolic form (convex) is never incorporated in joined writing but shows itself in groups between punctum and virga.

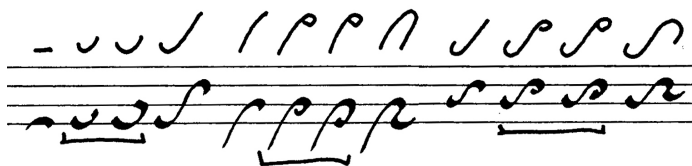
### ***Adding episema's***

All existent graphs may be emphasized by adding an episema, except for the quilisma and oriscus. In Saint Gall an episema looks like a small dash that is written over a particular part of a neume. So, a tractulus could be seen as a punctum with an episema. An episema indicates a longer note. In Fluxus added episema's remain visible at all times. The examples below show fluent forms without episema's and inverted tractuli and/or virga's (concave to convex and/or vice versa) which are more angular, giving emphasis to the notes with episema.



### ***Adding a liquescent***

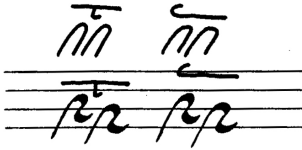
Except for the quilisma, all neumes can receive an adaptation of the graph that highlights proper pronunciation of consonants. Because it is not quite clear how many notes exactly might be involved, liquescence may also involve an explicit glissando from one note to the next. In Saint Gall and Fluxus the liquescence can be recognized by an inward curling of the last element of the graph.



## ***Adding significative letters***

In Saint Gall notation, one can find below, above and interspersed between the neumes a wide variety of letters, some of them in very specific forms. In the so-called Lantbertus-letter that is attributed to Notker Balbulus of Saint Gall (840-912) these added letters are listed and annotated. Their significance refers either to the melodic, rhythmic or expressive domain. For obvious reasons, added letters that refer only to the melodic domain are superfluous in Fluxus-notation and therefore left out (as e [equaliter=equal pitch], i [inferior=lower pitch] etc.).

The various mss of Saint Gall differ considerably in respect to the number and character of the added letters. Those letters that pertain directly to rhythm and expression are most relevant to be maintained in any transcription; especially the letters c [celeriter=quickly]; t [tenere=to hold], x [expectare=to hold in expectation] and st [statim=keep going]. To validate the implication over several neumes, the horizontal bar of the t or the lower part of the c may be lengthened over adjacent neumes.

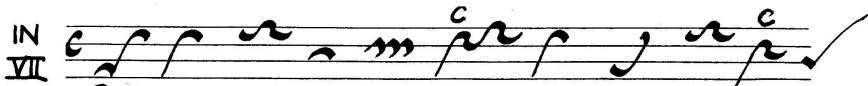


In conclusion it should be remarked that all the issues mentioned above are examples of levels of variation, diversification and detailing in the musical notation of Saint Gall and Fluxus, as such they can be found together in lengthier melisms.

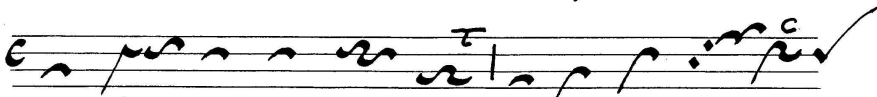
## **Fluxus-scores**



IN  
VII



Pu-er na-tus est no-bis, et fi-li-



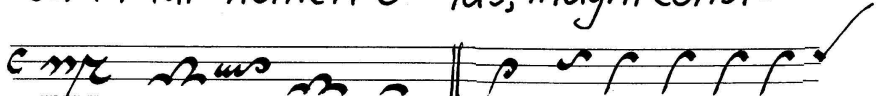
us da-tus est no-bis: cuius impé-ri-



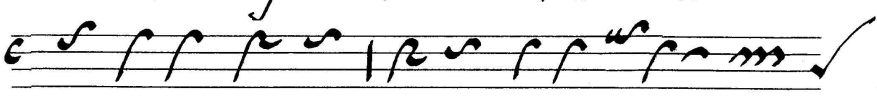
um super húme-rum e- ius: et vo-



cá-bi-tur nomen e- ius, magni consí-



li-i An- ge- lus. Ps. Cantáte Dómino

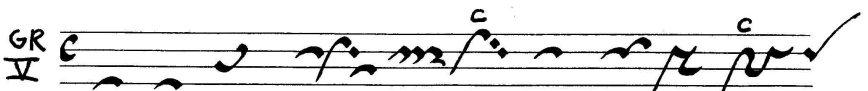


cánticum novum: quia mirabí-li-a fe-

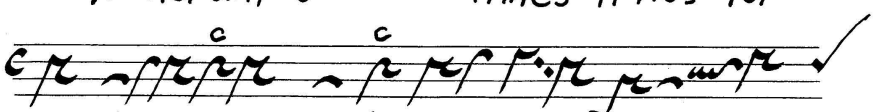


cit.

GR  
VI



Vi-dérunt o- mnes fi-nes ter-



rae sa-lu-tá-re De-

i nostri: iu-bi-láte De- o

o- mnis terra.

V. Notum fecit Dó-

minus sa-

lutá- re suum: ante conspéctum

gén- ti- um re- ve-lá- vit iustí-

ti- am suam.

Al-le-lú-ia.

V. Di- es sancti-fi-cā-tus

il-lúxit no- bis:

ve- ní-te gentes, et

a-do-rá-te Dómi-num: qui-a hó-

di- e descéndit lux ma-

gna su-per ter- ram.

OF  $\text{C}$   
IV tu-i sunt cae- li, et tu-a

est ter- ra: orbem ter- rá-

rum, et pleni-tú- dinem e-

ius tu fundás-ti: \* Justí-

ti-a et iudí- ci- um

praepará-ti-o se- dis

tu- ae. *V.1* Magnus et metu- éndus

super o- mnes, qui in circu-

í-tu e- ius sunt: tu domi-

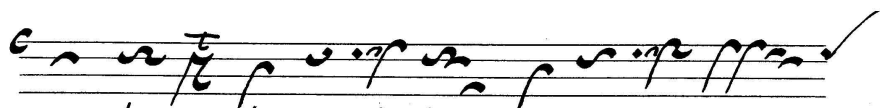
ná- ris pote- stá- ti ma-

ris, mo- tum au- tem fláctuam

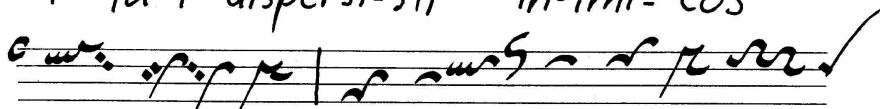
e- ius tu mí-ti- gas.

\* Justí- ti- a. *V.2* Miseri-

cór- di-a et vé-  
 ritas praeí- bunt ante fá-  
 ci-em tu- am: et in  
 beneplá- ci-to tu- o exal-tá-  
 bi- tur cor-  
 nu nostrum. \* Justí-  
 ti-a. 3 tu humi- li-  
 á- sti sic-ut vulnerá-  
 tum su-pérbum: et in virtú-te bráchi-



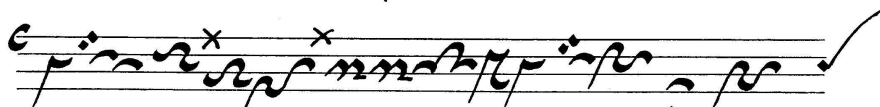
i tu-i dispersi-sti in-imí-cos




tu- os: firmé- tur manustu-



a et exalté- tur dex-

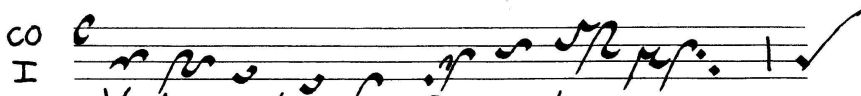


tera



tu-a, Dómi-ne. \* Justí- ...

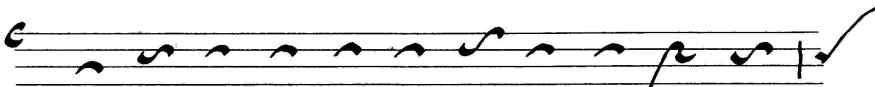
co  
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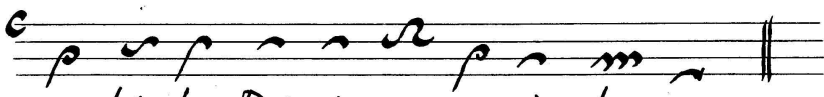
Vidé-runt omnes fi-nes terrae



sa-lu-tá- re De- i nostri.



Ps. Cantá-te Dómi-no cánti-cum novum



cantá-te Dómi-no omnis terra.

IN  
IV

Resurre-xi, et adhuc tecum  
sum, al-le-lú-ia: posu-í-sti  
su-per me ma-num tu-am, al-le-  
lú-ia: mi-rá-bi-lis fa-cta est  
sci-én-ti-a tu-a, alle-lú-ia,  
al-le-lú-ia. Ps. Dómine probásti me,  
et cognovísti me: tu cognovísti sessi-  
ónem meam, et resurrecti-ó-nem  
me-am.

GR  
II

Haec di- es quam fecit

Dómi-nus: exsul-té-

mus, et lae-té- mur in

e- a.

quó- niam bo-

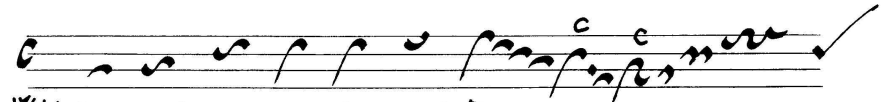
nus: quó- ni- am in saé- cu- lum

mise- ri- cór- di- a e-

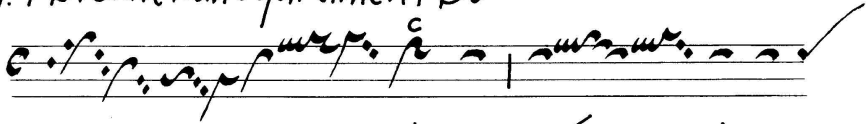
ius.

V.2 Dicat nunc Isra-el,  
 quó-ni-am bo-  
 nus: quó-ni-am in saé-cu-lum  
 mi-se-ri-cór-di-a e-  
 ius.

V.3 Dicat nunc domus Aa-  
 ron: quó-ni-am  
 in saé-cu-lum  
 mi-se-ri-cór-di-a e-ius.



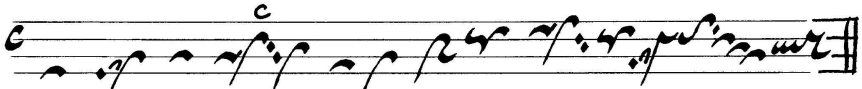
¶.4 Dicant nunc qui timent Dó-



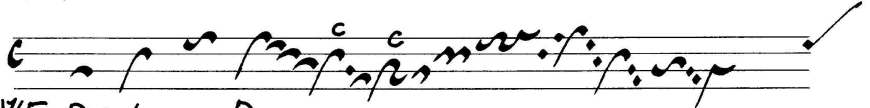
minum: quó- ni-am



in saé- cu- lum



mise-ri-cór- di-a e- ius.



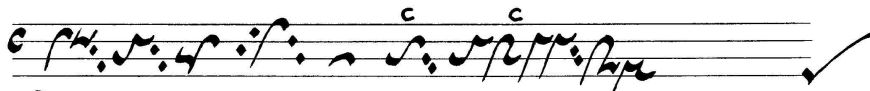
¶.5 Déxtera Dó-



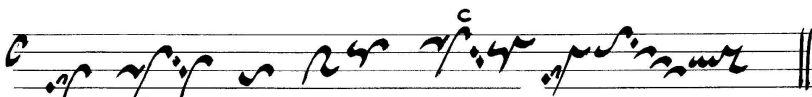
mi-ni fe- cit virtú-



tem: déxte-ra



Dó- mini



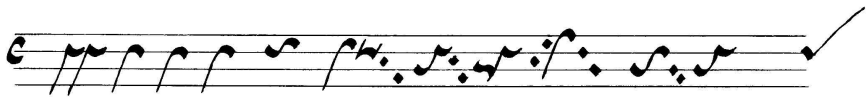
ex-al- tá- vit me.

Lá-pi-dem, quem reprobavé-runt  
 aedi-fi-cán-tes, hic  
 factus est  
 in ca-put án-  
 gu-li: a Dómi-no fa-ctum est,  
 et est mi-rá-bi-le  
 in ó-cu-lis no-stris.

N.7 Benedíctus qui ventú-  
 rus est in nó-mine



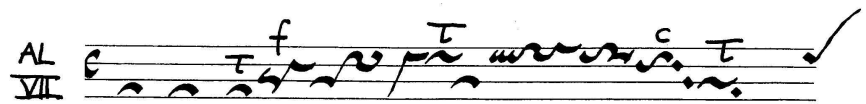
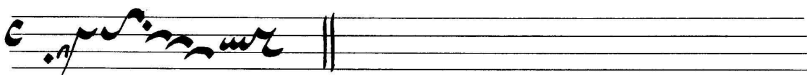
Do- mi- ni:



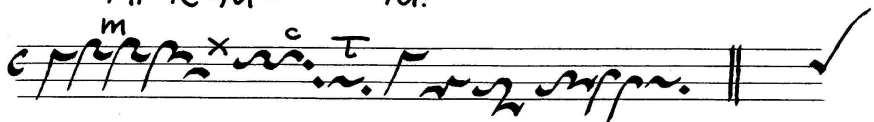
benediximus vo- bis



de domo Domi- ni.



Al- le- lu- ia.



N. Pascha nostrum immo-



lá-



tus est Chris-

tus. X.2 E-pu-

lé-<sup>c</sup> mur in

á- zi- mis since-ri- tá- tis

et ve-ri- tá- tis.

OF  
IV

Terra tré-mu- it, et qui-

é- vit, \* dum resúrgeret

in iudí- ci- o De- us,

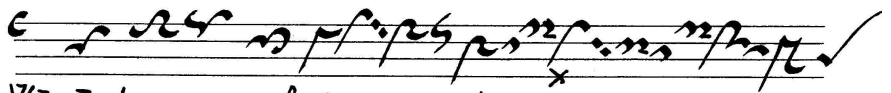
al- le-

lú- ia. X.1 Notus

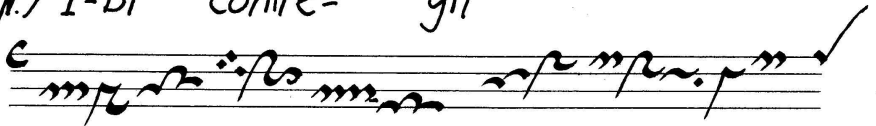
in Judaë-a De-us, in  
 Is-ra-el ma-gnum  
 no-men e-ius, al-  
 le-lú-ia.

2 Et factus est in pa-  
 ce lo-cus e-ius  
 et ha-bi-tá-ti-o e-  
 ius in Si-on.

\* Dum resúrgeret...



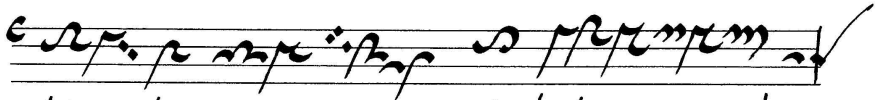
13 I-bi contré- git



cor- nu, ar- cum,



scu- tum et



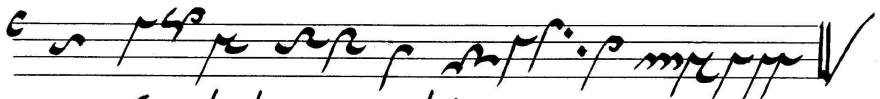
glá- di- um et bel- lum:



il- lú- minans tu mi- ra-



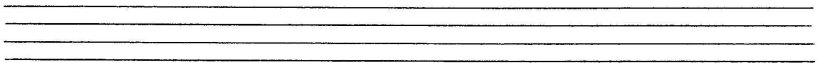
bí- li- ter



a món- ti- bus aetér- nis.



\* Dum resúrgeret in iudí- ci- ...



CO  
VI

Pascha nostrum immo-lá-  
tus est Christus, al-le-lú-ia:  
í-ta- que epu-lé-mur in  
á-zymis since-ri-tátis et veri-tá-  
tis, al-le- lú- ia, al-le- lú- ia,  
al-le- lú- ia. Ps. Confi-témi-ni Dó-  
mino quóni-am bonus, quóni-am in saé-  
culum mi-se-ricórdi-a e-ius.

IN  
VIII

Spí-ri-tus Dómi-ni replé-vit or-  
 bem terrárum, al-le- lú- ia: et hoc  
 quod cón- ti- net ómni-a, sci-énti-  
 am habet vocis, al-le-lú-ia, al-  
 lelú- ia, al-le- lú- ia. Ps. Exsúrgat  
 Deus, et dissipéntur in-imí-ci e- ius:  
 et fúgi-ant, qui odérunt eum, a fá-  
 ci- e e- ius.

AL  
IV  Alle-lu-ia.

 V. Emitte Spí-ri-tum tu-um,  
 et cre-a-bun-  
 tur: et renová-bis fá-ci-em  
 ter-rae.

AL  
III  Alle-lu-ia.  
 V. Spí-ri-  
 tus Dó-mi-ni  
 replé-  
 vit orbem ter-rá-rum:

et hoc quod cón-ti-net ó-mni-  
a, sci- én-ti- am ha-bet vo-  
cis.

OF  
IV

Cón-firma hoc De-us,  
quod o-pe-rá-tus es in no-bis  
a templo tu-o, quod est  
in Je-rú-sa-lem \* Ti-bi  
óf-fe-rent re-ges mú-ne-

ra, al-le-lú-ia.

*X.1* Cantá-

te Dó-mi-no: psalmum dí-

ci-te nó-mi-ni e-ius:

i-ter tá-ci-te

e-i, qui ascén-dit

super occá-sum: Dó-minus

no-men est il-li. \* Ti-bi.

*X.2* In ecclé-siis bene-dí-

ci- te De

o Dó- mi- no, de fón-

ti- bus Is- ra- el.

\* Ti- bi.  $\frac{1}{3}$  Regna terrae

cantá- te De- o:

psál- li-

te Dó- mi- no, qui a-

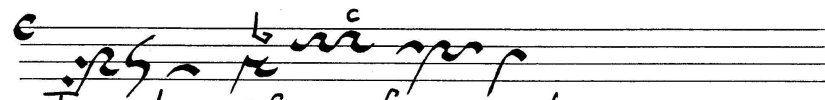
scén- dit cae- los cae-



ló-rum ad O-ri-én-




tem.

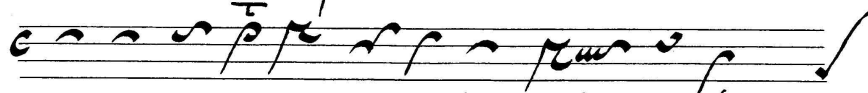


\*Ti-bi óf-fe-rent...

*co*  
*VII*



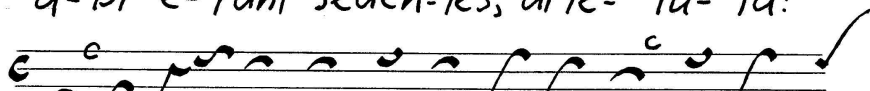
Factus est repén-te de caelo so-nus



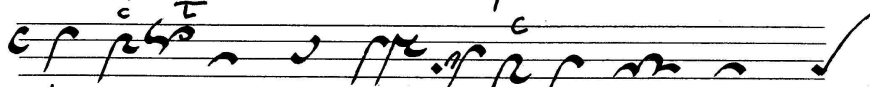
adveni-éntis spí-ri-tus veheméntis,



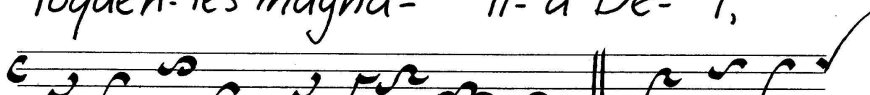
u-bi e-rant sedén-tes, al-le-lú-ia:



et replé-ti sunt omnes Spí-ri-tu Sancto,



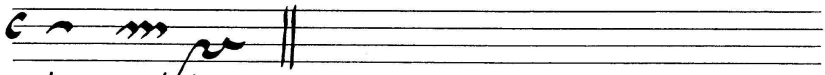
loquén-tes magná-li-a De-i,



al-le-lú-ia, al-le-lú-ia. Ps. Dóminus



dabit verbum evange-lizántibus, virtú-

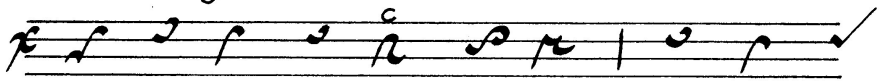


te mul-ta.

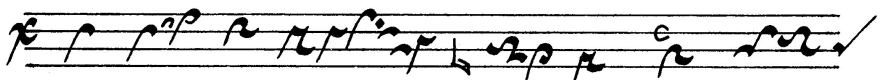
Resp.  
II



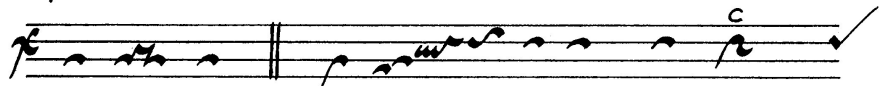
Magnus Dómi-nus nos- ter



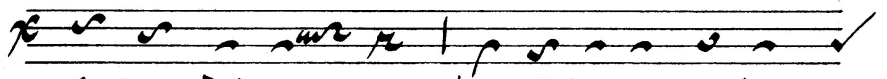
et magna virtus e- ius \* et sa-



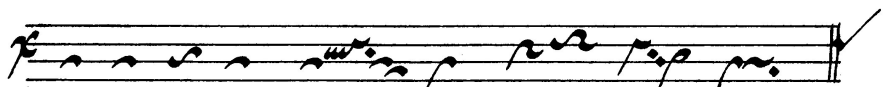
pi-én- ti- ae e- ius non est



núme- rus. †. Suscí- pi-ens mansu-



é- tos Dómi- nus humí- li- ans autem



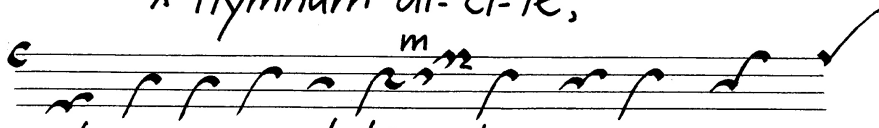
peccatóres us- que ad ter- ram.

CT  
III

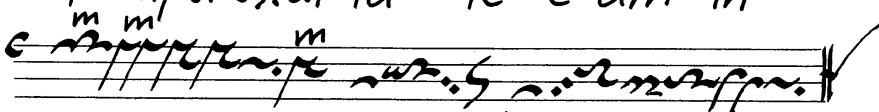
Benedic-tus es in firma-  
mēto coe- li: et  
laudá-bi- lis, et glori-  
ó- sus in sae- cu-  
la. 1. Benedí-ci-te ómni-  
a ópera Dómini Dómino:  
Benedí-ci-te coe-li Dómino:  
Be-ne-dí-ci-te ánge-li  
Dó- mi- ni Dómino.



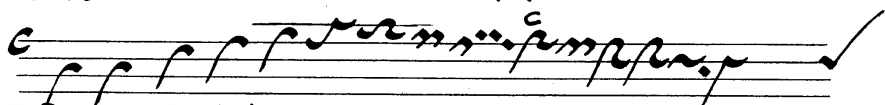
\* Hymnum dí-ci-te,



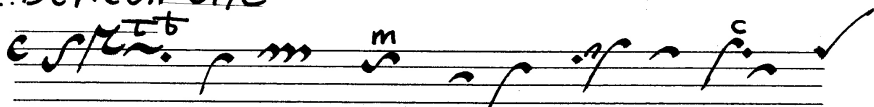
et superexal-tá-te e-um in



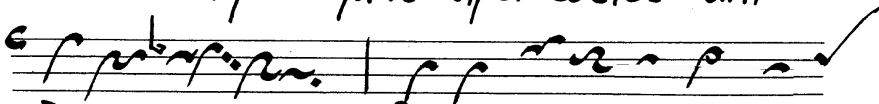
sáe-cu-la.



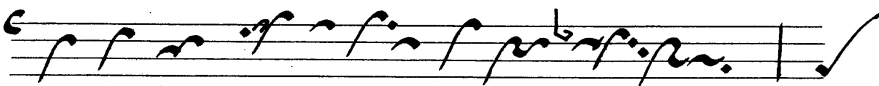
## 2. Benedí-cite



aquae quae super coelos sunt



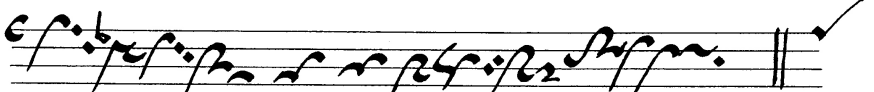
Dómino: Benedí-ci-te omnes



virtútes Dómi-ni Dómi-no:



Bene-dí-ci-te sol et lu-



na Dómi-no.

\* Hymnum. 3. Benedí-ci-te stellae coe-  
 li Dómi-no: Benedí-ci-te  
 ymber et ros Dómi-no:  
 Benedí-cite omnes spí-  
 ri-tus Dómino.

\* Hymnum. 4. Benedí-ci-te ignis et aes-  
 tus Dómino: Bene-dí-ci-te  
 noctes et di-es Dómi-no:  
 Bene-dí-ci-te téne-brae

et lu- men Dómi-no.

\* Hymnum 5. Benedí-ci-te

frigus et cauma Dómi-no:

Benedí-ci-te pru-í-na et ni-ves

Dómino: Bene-dí-ci-te

fúlgu-ra et nu- bes Dómi-

no. \* Hymnum 6. Bene-

dí-cat terra Dómi-no:

Benedí-ci-te montes et col-



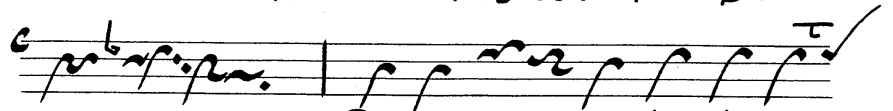
les Dómi-no: Be-nedí-ci-  
te ómni-a nascén-ti-a  
ter-rae Dómino.



\*Hymnum. Benedí-ci-te mári-a et  
flúmi-na Dómi-no: Bene-dí-  
ci-te fon-tes Dómino: Be-ne-  
dí-ci-te coete et ómni-a  
quae movéntur in a- quis  
Dómi-no. \* Hymnum.



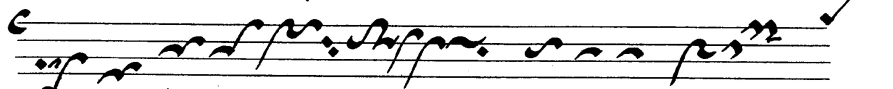
8. Benedí-ci-te vólucres coe-li Dó-



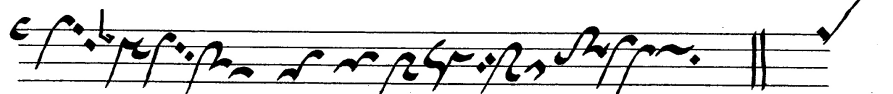
mino: Benedí-ci-te bésti-ae



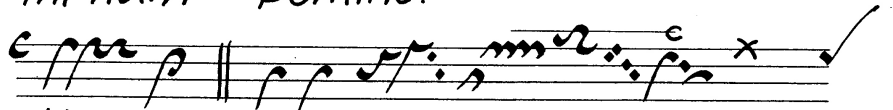
et univér-sa pé-co-ra Dómino:



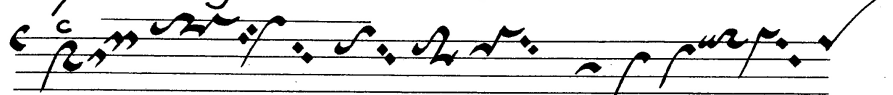
Benedí-ci-te fí-li-i hó-



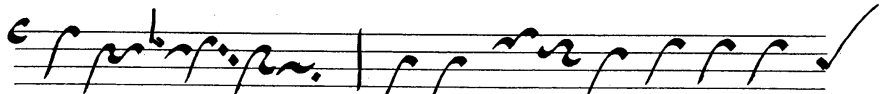
mi-num Dómino.



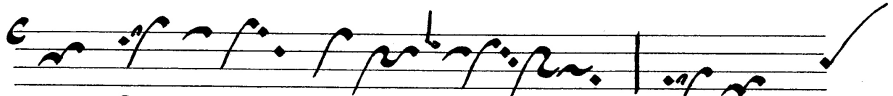
\* Hymnum. 9. Benedí- cat



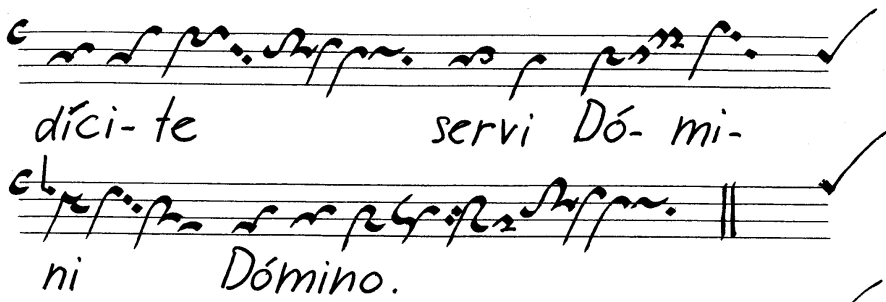
Isra-el



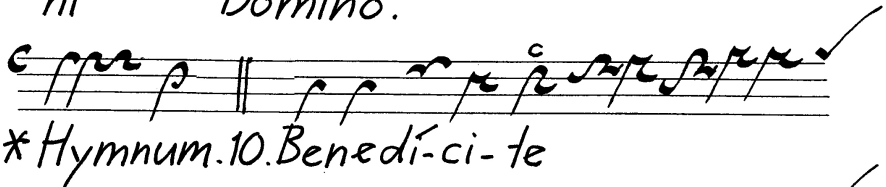
Dómino: Benedí-ci-te sacerdotó-



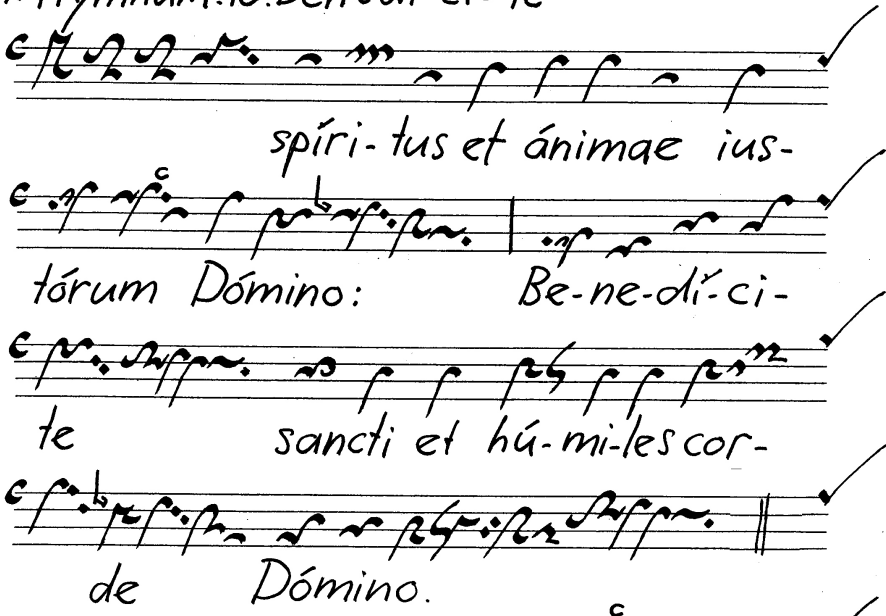
tes Dómini Dómi-no: Bene-



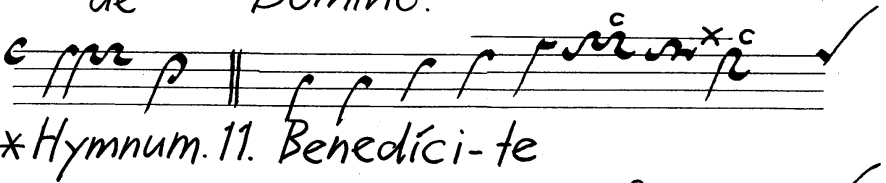
dí-ci-te servi Dó-mi-  
ni Dómino.



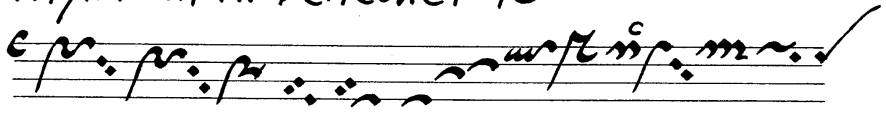
\* Hymnum. 10. Benedí-ci-te

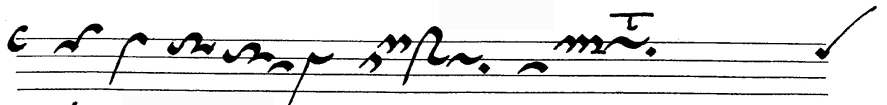


spí-ri-tus et ánimae ius-  
tórum Dómino: Be-ne-dí-ci-  
te sancti et hú-mi-les cor-  
de Dómino.

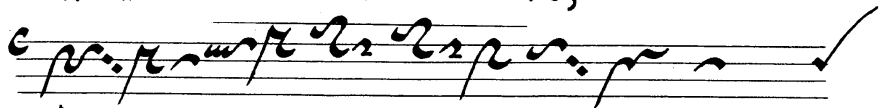


\* Hymnum. 11. Benedí-ci-te

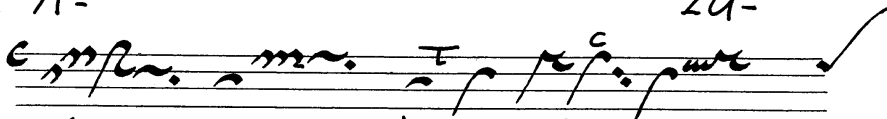




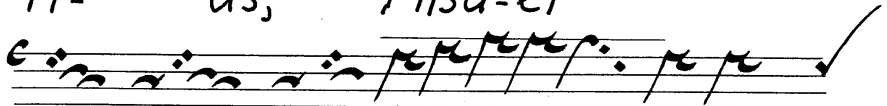
Ana- ní- as,



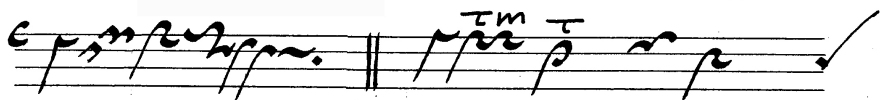
A- za-



rí- as, Misa-el

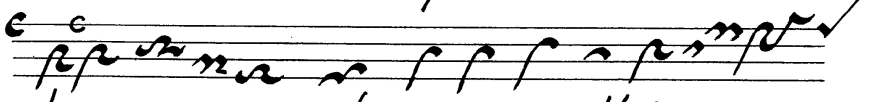


Dómi-

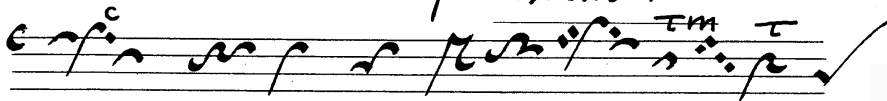


no.

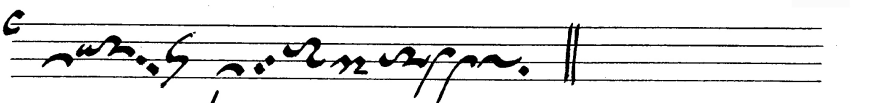
Hymnum dici-



te et superexaltá-

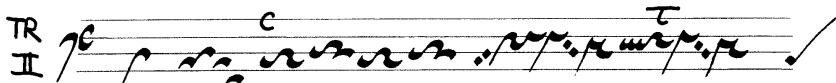


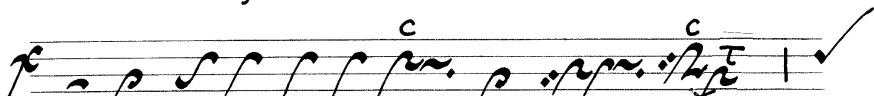
te e- um in sae-

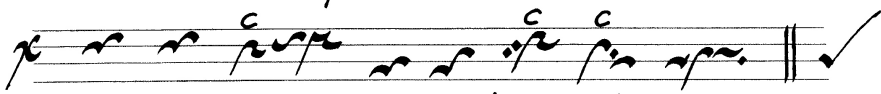


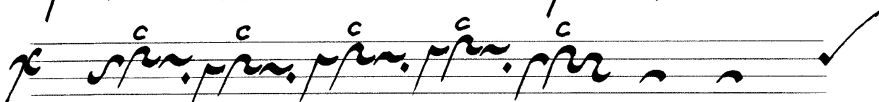
cu- la.




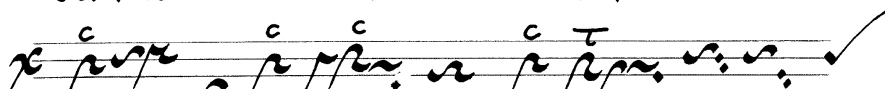
TR  
II   
De-us,

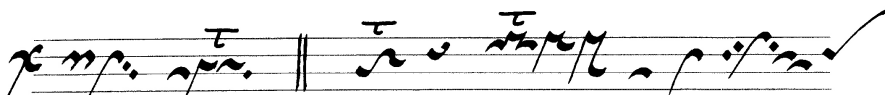
  
Deus meus, respice in me:

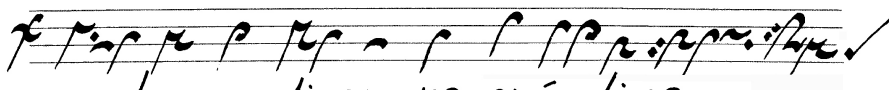
  
quare me dereli-quisti?

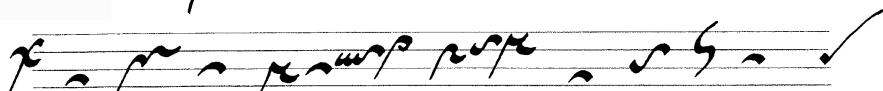
  
¶2 Lon- ge a

  
sa-lute me- a ver-

  
ba delictó-rum me-ó-

  
rum. ¶3 De-us me- us clamá-

  
bo per di-em, nec exáudi-es:

  
in nocte, et non ad insi-pi-

én-ti-am mi-hi.  $\text{V.4}$  Tu au-

tem in sancto há-

bi-tas; laus Is-ra-el.

$\text{V.5}$  In te speravé-

runt patres no-stri: spera-

vé-runt, et li-be-rásti

e-os.  $\text{V.6}$  Ad te clamavé-

runt, et sal-vi facti sunt: in te

speravé-runt, et non sunt

confú-si. *V.7* Ego au-

tem sum vermis et non

ho-mo: oppró-bri-um

hó-mi-num, et abiécti-o ple-

bis. *V.8* Omnes qui vi-dé-

bant me, asperna-bán-

tur me: lo-cú-ti sunt lá-

biis et movérunt caput.

*V.9* Sperávit in Dómi-no, e-rĩ-pi-

at e- um: saluum fá- ci- at

e- um, quóni- am vult e-

um. ¶.10 Ipsi ve-ro consi-de-

ravé-runt, et conspexé-runt me:

divi-sé-runt si- bi vestimé-nta

me- a, et super vestem me- am

mi- sérunt sortem.

¶.11 Li- bera me

de o- re le- ó-

*c*  
nis: et a córni- bus

u-nicornu-ó- rum hu-mi- li-

tá-tem me-am. *¶.12* Qui tí-mé- tis

Dómi- num, laudá-te e-

um: u-ni-vérsum semen

Ja- cob, magni- fi- cá- te

e- um. *¶.13* Annun-ti-á-bi- tur

Dómi- no ge-nerá-ti- o ven-

tú- ra: et annun-ti- á-

bunt cae- li iu- sti-  
 ti- am e- ius.  
 Pó-pu- lo qui nascé- tur,  
 quem fe- cit DÓ- mi- nus.

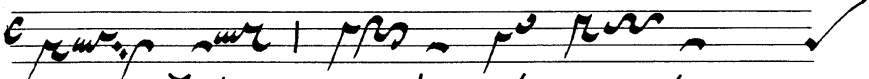
Ant  
 VII

Hosánna fí- li- o David:  
 bene- dí- ctus qui ve- nit in nómine  
 Dómi- ni. Rex Is- ra- el: Hosán-  
 na in excélsis. Eu o u a e.

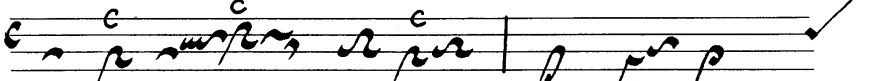
OF  
II



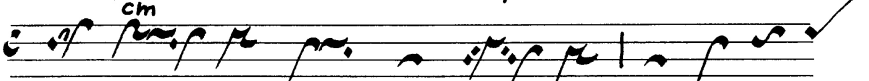
Vir e-rat in ter- ra nómi-



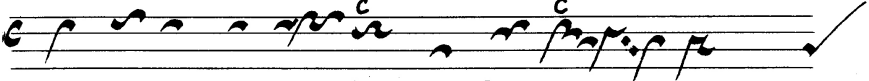
ne Job, sim-plex et re-ctus,



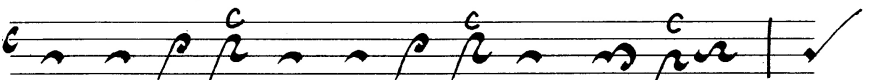
ac timens De-um: quem Sa-tan



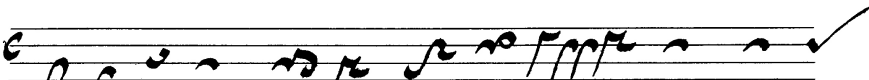
pé-ti- it, ut tentá- ret: et data



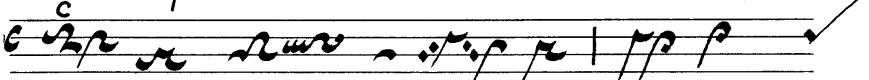
est e-i poté-stas a Dómi- no



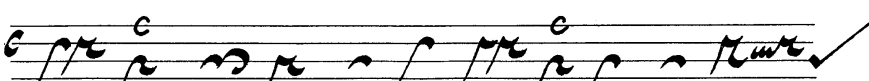
in facul-tá-te et in carne e- ius:



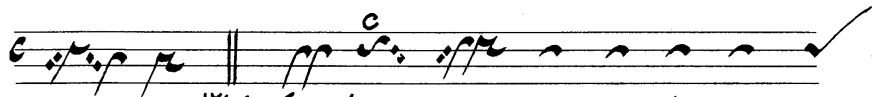
perdiditque omnem substánti- am ip-



sí- us, et fí- li- os: car-nem



quoque e- ius gravi úl- cere vulne-



rá- vit. ¶.1 Ú- ti- nam appenderén-



tur peccáta me- a: ú-



ti- nam appenderéntur



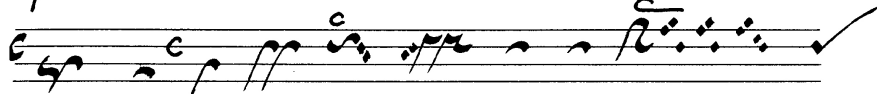
peccá-ta me- a,



qui- bus i- ram méru- i,




qui- bus i- ram méru-



i, et calá-mi-tas et calá-



mitas et ca-lá-mi-tas, quam



pá- ti- or, haec grávi- or appa-

ré- ret. // 2 Quae est e- nim, quae (est  
 e- nim, quae est enim forti- túdo  
 me- a, ut sustí- ne- am? Aut  
 quis fi- nis me- us, ut pa- ti- énter  
 a- gam? Aut fi- nis me- us, ut pa-  
 ti- énter a- gam? // 3 Numquid forti-  
 tú- do lápi- dum est forti- tú-  
 do me- a? Aut caro me- a  
 aé- ne- a est? Aut caro me- a

aé- ne-a est. ¶. 4 Quóni-am,  
 quóni-am, quó-ni- am non re-  
 ver- té-tur ó- cu-lus me- us,  
 ut ví- de- am bo- na, ut víde-  
 am bona, ut víde-am bo- na,  
 ut víde-am bona, ut víde-am bo-na,  
 ut víde-am bo- na, ut ví-de-am  
 bona, ut víde-am bona, ut víde-am  
 bo- na.

Resp. 4  
VII

A-ve Ma-rí- a, grá-ti-  
a ple-na, Dómi- nus  
te- cum; spí-ri- tus san-ctus su-  
per- vé- ni- et in te, et vir- tus  
Al- tí-ssi- mi obumbrá- bit ti- bi:  
quod e- nim ex te nascé- tur  
san-ctum vocá- bi- tur  
\*fr- li- us De- i. Tól-  
li- te portas príncipes vestras, et

e-levámi-ni portae aeterná-les,  
et intro- í- bit. \* fí- li-  
us De- i.  
Resp. VII Be-á-ta ví- sce- ra  
Mari-ae Vírgi- nis, quae  
portavé-runt aetér- ni Pa-  
tris Fí- li- um: \* Et be-á-  
ta ú- be- ra, quae lactavé-  
runt Christum Dómi- num.

¶ Benedi-cta tu in mu-li-é-  
 ri-bus, et bene-díctus fru-  
 ctus ventris tu-i. \* Et...

Resp.  $\text{I}$

Álle-lú-ia! Nomen bo-num mē-  
 li-ús est quam divi-ti-ae mul-tae;  
 \* sūper aurum et argéntum grāti-a  
 bona est, al-le-lú-ia, al-le-  
 lú-ia. ¶ Quam dūl-ci-a  
 tāncibus meis elóqui-a tu-a, Dō-

mi- ne, super mel et favum o-

ri me- o. \* super aurum...

Resp. III  
Al- le- lū- ia! Jū- di-

ca judi- cium me- um, \* et

réd- ime me, al- le- lū- ia, a

calumni- āntibus me, alle- lū- ia.

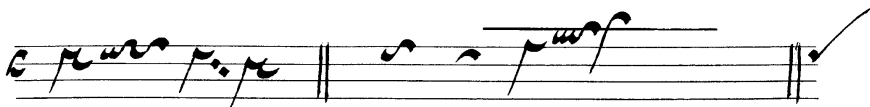
¶ Vi- de humi- li- tātem meam et

erī- pe me, quia legem tu- am

non sum ob- li- tus. \* et...

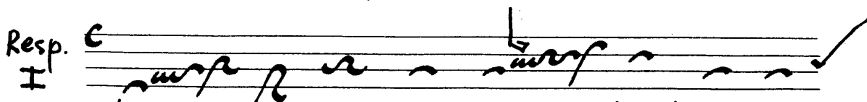
Resp.  
VII

Ductus est Jesus in de-sér- tum  
a Spí- ri- tu, ut tenta-ré-tur  
a di- á-bo- lo: \* Et accé-  
dens tentá- tor di- xit e- i:  
Si Fí- li- us De- i es, dic ut  
lá- pi- des i- sti panes  
fi- ant. ¶. Et cum je- junás- set  
quadragínta di- é- bus et quadragín-  
ta nócti- bus, póste- a e- sú-

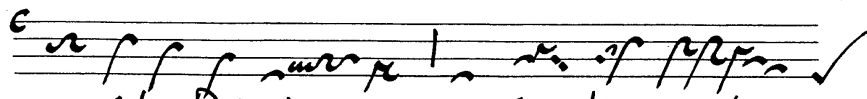


ri- it. \* Et acce- ...

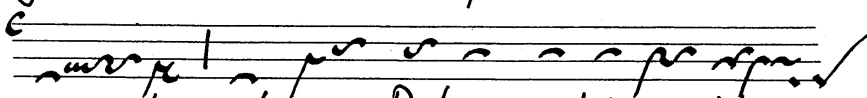
Resp.  $\frac{C}{I}$



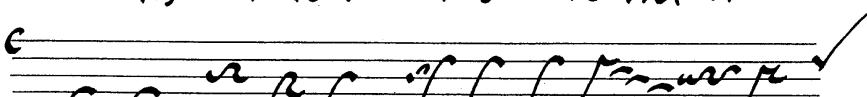
Hó- di- e, in mon- te transfi-



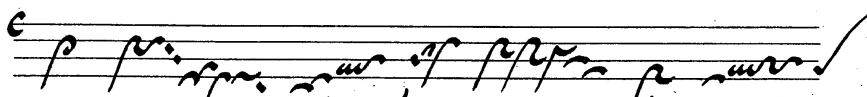
guráto Dómi- no, apér- ti sunt



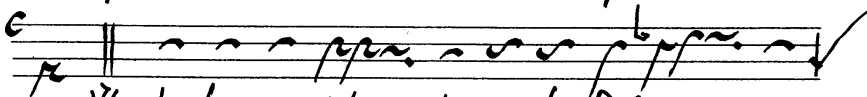
cae- li, et vox Patris intó- nu- it:



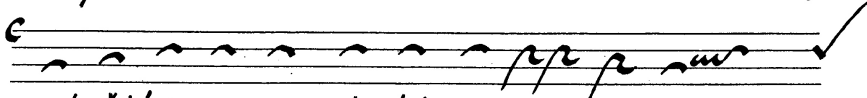
\* Hic est fi- li- us me- us di- léc- tus,



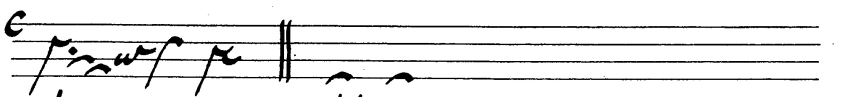
in quo mi- hi com- plá- cu-



i. ¶ Intó- nu- it de caelo Dómi- nus,



et Altí-ssimus dedit vocem su- am,



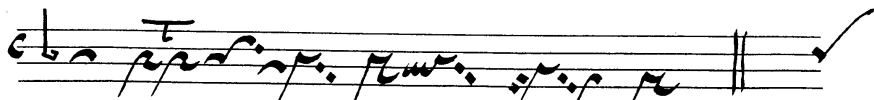
di- cens: \* Hic ...

Resp.  
VIII

In mon-te O-li- vé- ti  
o-rá- vit ad Pa- trem:  
Pa- ter, si fí- e- ri pot- est,  
tránse- at a me ca-lix i- ste;  
spí- ri- tus qui- dem promptus est,  
caro autem in- fír- ma. \* Fi- at  
vo- lún- tas tu- a.  
¶ Verumtámen non sicut e- go  
vo- lo, sed si- cut tu vis. \*

Resp.  
V

Ecce vidimus e- um  
non habentem speci- em ne- que  
de- có- rem; aspé- ctus  
e- ius in e- o. non est.  
Hic peccá- ta nostra portá-  
vit et pro nobis do-  
let; ipse au- tem vulnerá-  
tus est propter in- i- qui- tá- tes  
no- stras; \* cuius li- vó- re



saná- ti su- mus.



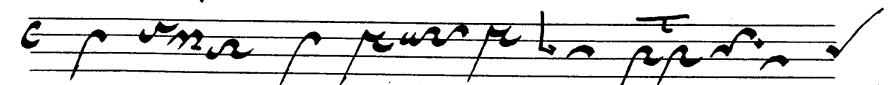
✧ Ve-re languóres nostros ip-se



ábstu- lit, et infirmi-tá-tes no-



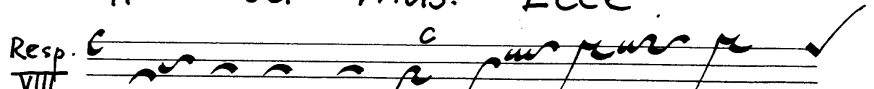
stras i- pse portá- vit.



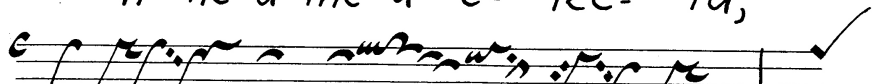
\* Cu-jus li-vó- re saná-



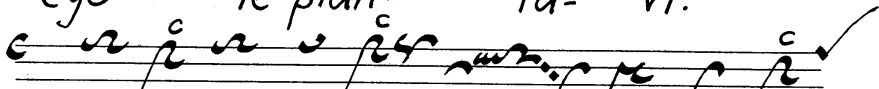
ti su- mus. Ecce

Resp.   
VIII

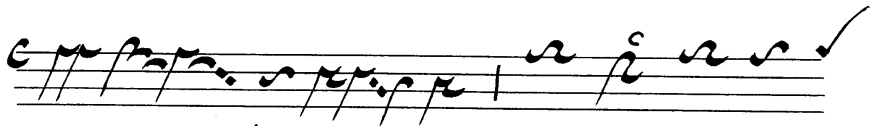
Ví- ne-a me-a e- léc- ta,



ego te plan- tá- vi:



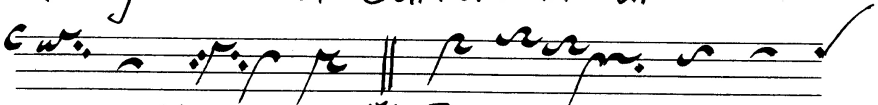
\* quómo- do convér- sa est in a-



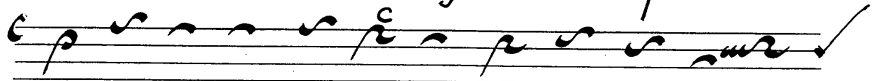
ma-ri- túdi- nem, ut me cruci-



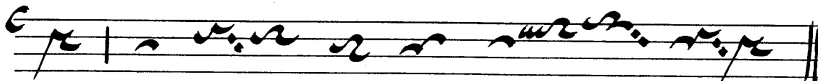
fi- geres et Barrá-bam di-



mítte- res. \* Ego quidem



plantávi te, vine-a me-a e- léc-

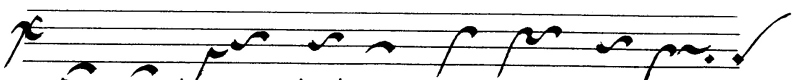


ta, omne semen ve- rum.

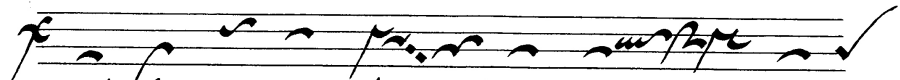


\* Quómodo

Resp.  
II



Barábbas latro dimít- ti- tur,



et inno- cens Chris- tus oc- cí-



di- tur: nam et Judas armidúc-

tor scé- le- ris, qui per pacem dí-  
 dicit fa- cere bel- lum, \* oscu-  
 lándo trá- di- dit Dóminum  
 Jesum Chris- tum. V. Ec- ce tur-  
 ba et qui voca- bántur Judas ve- nit:  
 et dum appropinquá- ret ad Je- sum. \*  
 Resp. II  
 Sepúl- to Dómi- no, signátum  
 est monumén- tum, volvén- tes  
 lá- pi- dem ad ós- ti- um monu-

mén- ti: \* Ponén- tes mí-li-

tes, qui custodí- rent il- lum.

¶. Ne for- te véni-ant discípu- li

eius et furéntur e- um, et di-

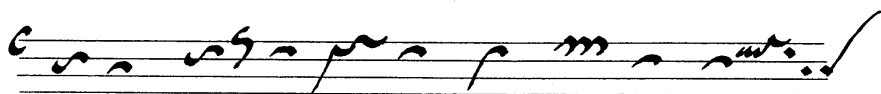
cant plebi: Surréxit a mór-

tu- is. \* Ponén- tes ...

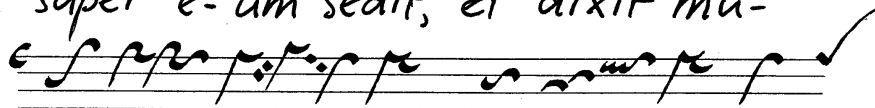
Resp.  $\text{III}$  Ange- lus Dó- mi- ni de-

scén- dit de cae- lo, et accé-

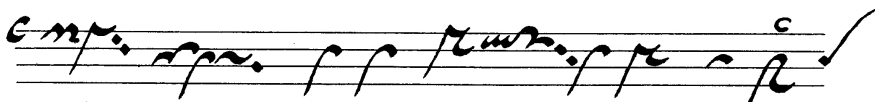
dens re- vól- vit lá- pi- dem, et



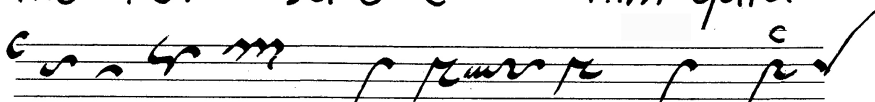
super e-um sedit, et dixit mu-



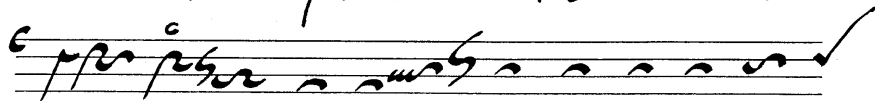
li-é-ri-bus: No-lí-te ti-



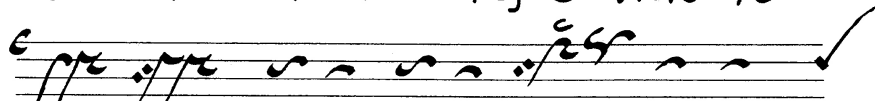
mé-re: sci-o e-nim quia



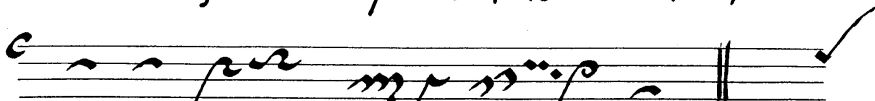
crucití-xum quaéri-tis \* iam sur-



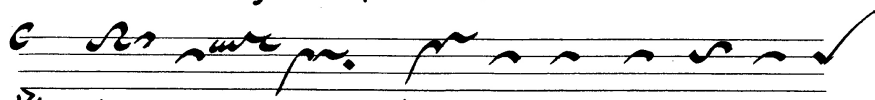
ré-xit: vení-te, et vidé-te



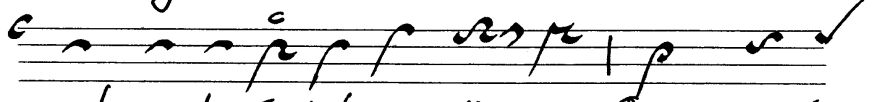
lo-cum, ubi pōsi-tus erat



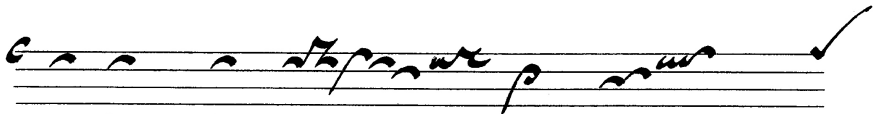
Dómi-nus, al-lelu-ia.



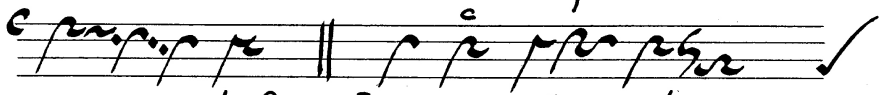
N. An-ge-lus Dómi-ni locū-tus



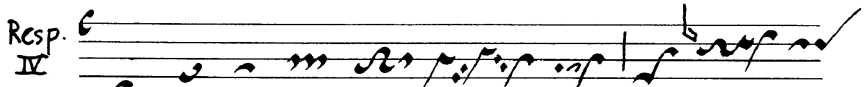
est muli-éri-bus, dicens: Quem quae-



ri-tis? an Je- sum quae-

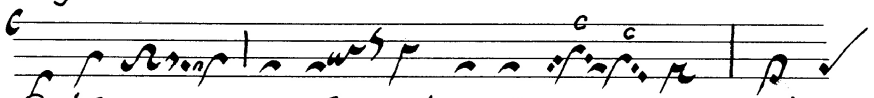


ri-tis? \* Jam surré- xit:

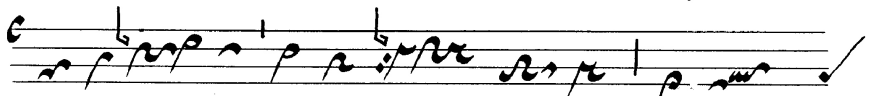
Resp.   
IV Dum transisset sabba- tum, Ma-ri- a



Magda-lé- ne et Ma-ri-a Jacóbi et



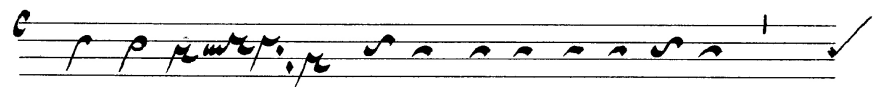
Salóme emé- runt aróma- ta, \* ut



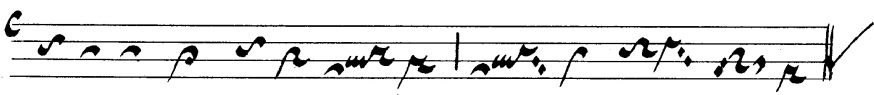
veni-én- tes úngerent Je-sum, al-le-



lú-ia al-le- lú- ia.



¶ Et valde mane una sabbatorum,



véni-unt ad monuméntum, or- to iam so- le. \*

Resp  
IV

Ascēndens in al-tum, al-  
le-lú-ia, captí-vam du-xit  
cap-tivi-tá-tem, \* dedit do-  
na homíni-bus, al-le-lú-ia  
al-le-lú-ia. †. Ascēn-  
dit De-us in ju-bi-la-ti-  
ó-ne, et Dómi-nus in vo-  
ce tu-bae. \* Dedit dona ...

Resp  
VI

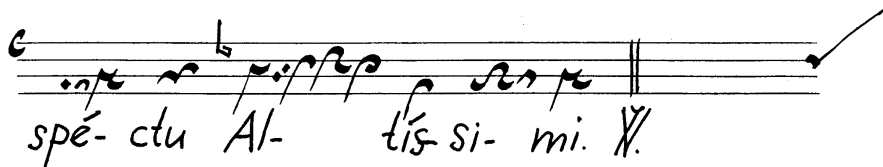
I-te in or-bem u-ni-vér-  
sum, praedi-cá-te dicén-tes:  
Al-le-lú-ia! \* Qui credíde-rit  
et baptizá-tus fú-e-rit sal-  
vus e-rit, al-le-lú-  
ia al-le-lú-ia al-le-lú-  
ia. // In nómi-ne Pa-tris  
et Fí-li-i et Spí-ri-tus San-cti.  
\* Qui credíderit et bap-ti-zá-tus ...

Resp II

Replé- ti sunt o- mnes Spí- ri-  
tus San- cto: et coepé- runt lo-  
qui, pro-ut Spí-ri-tus Sanctus da-  
bat e-lóqui il- lis: \* et  
convénit mul-ti-tú- do di-  
cén-ti- um, al- le-  
lú- ia. // Loquebân- tur  
vári-is línguis apostó- li mag-  
ná- lí- a De- i. \* Et con-

Resp. *IV*

Subve-ní-te Sancti De-i,  
 occúrri-te Ange-li Dómi-ni:  
 \* Susci-pi-éntes á-nimam e- ius:  
 + Offe-réntes e-am in conspé-ctu  
 Al-tís-si-mi. *V.* Suscí-pi-at  
 te Christus qui vocá-vit te,  
 et in si-num Abrahæ Angeli de-  
 dú-cant te. \* Susci-pi-éntes á-ni-  
 mam e- ius: offe-réntes e-am in con-



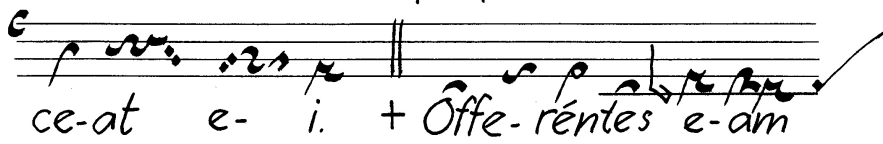
spé-ctu Al- tís-si-mi. †



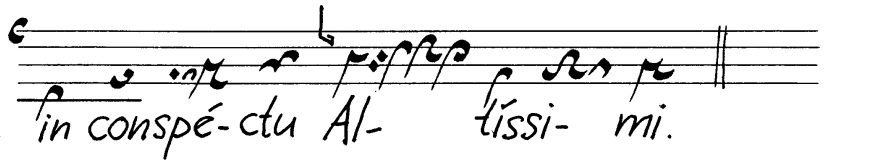
Réqui-em ae-térnam dona e-i



Dómi-ne: et lux perpé-tu-a lú-



ce-at e- i. + Offe-réntes e-am



in conspé-ctu Al- tís-si-mi.

Ant.  
II



Credo quod Redemptor meus vi-vit,



et in no-víssi-mo di-e de ter-ra



surrectú-rus sum. E u o u a e.

Resp.  
VIII

Credo quod Redemptor me-us

vi- vit, et in novís-simo di-

e de terra surrectú- rus sum:

\* Et in car-ne me- a vidé- bo

De- um Salva-tó-

rem me- um. ¶ Quem vi-sú-rus

sum e-go ipse, et non á-li- us,

et ó-cu-li me-i con- spe-ctú-

ri sunt. \* Et in car-ne



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| Dum transisset sabbatum      | RE    | 4    |     |     | 229 | 85   |
| Ecce vidimus eum             | RE    | 5    |     |     | 178 | 79   |
| Emitte Spiritum tuum         | AL    | 4    | 117 |     |     | 48   |
| Epulemur                     | AL    | 7    | 108 |     |     | 43   |
| Factus est repente           | CO    | 7    |     | 257 |     | 52   |
| Haec dies                    | GR    | 2    | 107 |     |     | 38   |
| Hodie in monte transfigurato | RE    | 1    |     |     | -   | 77   |
| Hosanna filio David          | AN    | 7    |     |     | 175 | 67   |
| In monte Oliveti             | RE    | 8    |     |     | 178 | 78   |
| Ite in orbem                 | RE    | 6    |     |     | 264 | 87   |
| Magnus Dominus noster        | RE    | 2    |     |     | 101 | 53   |
| Pascha nostrum               | AL    | 7    | 107 |     |     | 42   |
| Pascha nostrum               | CO    | 6    |     | 208 |     | 46   |
| Puer natus                   | IN    | 7    |     | 30  |     | 31   |
| Repleti sunt                 | RE    | 2    |     |     | 269 | 88   |
| Resurrexi                    | IN    | 4    |     | 206 |     | 37   |
| Sepulto Domino               | RE    | 2    |     |     | 222 | 82   |
| Spiritus Domini              | IN    | 8    |     | 255 |     | 47   |
| Spiritus Domini              | AL    | 3    | 117 |     |     | 48   |
| Subvenite sancti Dei         | RE    | 4    |     |     | 389 | 89   |
| Terra tremuit                | OF    | 4    |     | 207 |     | 43   |
| Tui sunt caeli               | OF    | 4    |     | 31  |     | 33   |
| Viderunt omnes               | GR    | 5    | 40  |     |     | 31   |
| Viderunt omnes               | CO    | 1    |     | 33  |     | 36   |
| Vinea mea electa             | RE    | 8    |     |     | 217 | 80   |
| Vir erat                     | OF    | 2    |     | 337 |     | 68   |

Chant genres: AL: alleluia; AN: antiphon; CO: communion; CT: canticle; GR: gradual; IN: introit; OF: offertory; RE: responsory; TR: tract.

Manuscripts: C: Cantatorium (CH-SGs 359); E: Einsiedeln 121 (CH-E 121); H: Hartker (CH-SGs 390-391); pagenumbers as in the *Paléographie Musicale* editions.







Geert Maessen studied architecture and philosophy and has a lifelong experience in performing chant. Recently he is involved with Braille Music Notation and computational analysis of Mozarabic chant.

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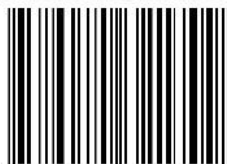
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