

Fluxus: Music Notation for Performing Tenth-Century Chant— A Performer’s Opinion on Music Notation

Geert Maessen

1 The Development of Fluxus Notation

The publication of the *Graduale Triplex* in 1979 represents a turning point for chant performance practice (Example 1).¹ This book is a reprint of the *Graduale Romanum* of 1974, itself a reissue of the 1908 edition, with the tenth-century neumes of Laon and St Gall above and below the square notation. In the semiological movement, these tenth-century signs are the basis for the interpretation of Gregorian chant. This movement was initiated in the 1960s by Eugène Cardine.² Since the late twentieth century, the semiological interpretation has become mainstream.

Example 1: Beginning of the gradual “Oculi omnium,” *Graduale Triplex*, p. 343.

Ps. 144, 15. V. 16

GR. VII
MRBCKS

O
cu- li ó- mni- um in te spe- rant,
Dómi-ne: et tu das il- lis

In the Low Countries, Wim van Gerven (1929–2008) was a pioneer in semiological performance practice. From 1978, Van Gerven, a singer

¹ *Graduale Triplex*, ed. Marie-Claire Billecoq and Rupert Fischer (Solesmes, 1979).

² Eugène Cardine, in collaboration with G. Joppich and R. Fischer, *Semiologia Gregoriana* (Rome, 1968), trans. by Robert M. Fowells as *Gregorian Semiology* (Solesmes, 1982).

and church musician, focused on singing the Office with his Schola. In the early 1980s, he studied semiology in Essen and Cremona and began his own restorations and transcriptions, especially of the great responsories. Above his handwritten square notation, he wrote the neumes of St Gall, which determined his interpretation (Example 2). The chant under his leadership often premiered for the first time above the Moerdijk since the Reformation. It was usually sung during Sunday Vespers in Amsterdam churches, such as the Duif, Nicholas, Liefde, Old Church, and Obrecht church.

Example 2: Beginning of the responsory “Martinus Abrahae,” Wim van Gerven, 1998.

The image shows a handwritten musical score for the beginning of the responsory "Martinus Abrahae." The score is written on two staves. The top staff shows square notation with neumes written above it. The bottom staff shows square notation with neumes written above it. The lyrics are: Marti-nus A-bra- hae si- nu laetus ex- ci- pi- tur: Marti- nus,

From 1986 to 2006, I sang in Van Gerven’s Schola. Since 1992, I was its *praeses*. Part of my task was to provide copies of the chants for performance, and texts for the public. In fall 1996, Van Gerven asked me to reduce a score so that it would fit into the A5 folders that we used to store our scores for singing chant. In this case, it was not office chant, but the introit of the first Sunday of the liturgical year, “Ad te levavi.” It was also not a transcription made by Van Gerven, but a printed score with square notation and St Gall neumes written above it. The score came from the booklet accompanying a set of five LPs from 1982:

Gregorian chant sung by the monks of Münsterschwarzach conducted by Godehard Joppich.³

The LP format was the reason why the score could not be reduced to A5 size: it would have been too small and unreadable. So I copied it, cut it into pieces, and rearranged them on A5 paper. Dissatisfied, I started to copy out the chant manually. With a pen for calligraphy, I imitated the square notation and wrote the St Gall neumes above it. In doing so, I felt the need to change details of the square notation, so that it would align better with the neumes of St Gall. After all, the square notation was only of interest for the pitches. All other performance information had to be taken from the St Gall neumes.

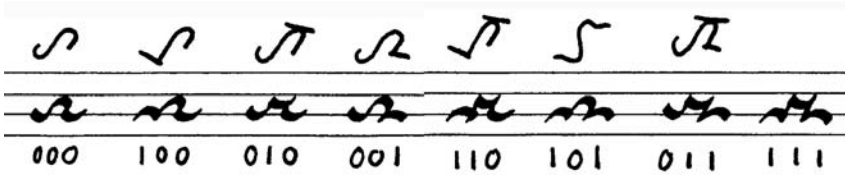
The first adjustments were made to the pes (which is not a dyad), and the typical porrectus form (which is not necessarily a glissando). Both have no parallel in the St Gall neumes and can be written more easily in a different way (Example 3). It also became clear that it was much easier to write the square notation in cursive instead of upright script. This not only avoided compulsive imitation of a printed edition, but also improved the agreement with the St Gall neumes, also written in cursive script (Example 3).

Example 3: The first transcription and the first two adjustments.

By chance, I discovered that an episema could easily be represented in square notation by reversing the smooth movement of my pen from concave to convex and vice versa (Example 4).

³ Godehard Joppich, *Gregorianischer Choral* (set of 5 LPs), Münsterschwarzach, Archiv Production 2723084 (1982).

Example 4: The possible distributions of episemas (I) in a torculus.



The adjustments to square notation led to my systematic development of a new notation of Gregorian chant for performers, a notation that is much closer to the St Gall neumes. The starting point was the table of St Gall neumes in Eugène Cardine's *Semiologia Gregoriana*. All neumes in this table, and more, were given an equivalent in the adapted square notation. This new notation I called Fluxus, after the flow of both the St Gall neumes and the chant it represented. The name also refers to the eponymous art movement of the sixties, which sought to eliminate the boundaries between art and music.⁴ The new notation called a related problem to the fore: how, in the performance of chant, to bring notation and music together again.

Meanwhile, I wondered whether this new format, so obvious to my eyes, might not have been created long before somewhere. I carefully studied the two-volume edition of "Justus ut palma" in the series *Paléographie musicale*, but there was no trace of my way of representing episemas, for example.⁵ At that time, I discovered Chris Hakkennes' *Graduale Lagal* (Example 5).⁶ The Lagal notation used in this edition combines the performance information from the tenth-century manuscripts of St Gall and Laon with supposedly corresponding pitches. It

⁴ Owen Smith, *Fluxus: The History of an Attitude* (San Diego 1998).

⁵ *Paléographie musicale*, vol. 2: *Le Répons-graduel Justus ut palma, reproduit en fac-similé d'après plus de deux cents antiphonaires manuscrits du IX^e au XVII^e siècle* (Solesmes, 1891); *Paléographie musicale*, vol. 3: *Le Répons-graduel Justus ut palma, Deuxième partie* (Solesmes, 1892). Michel Huglo reminded me that there are some manuscripts from St Gall of later date with St Gall neumes on lines, though there again (in the online catalog: <<http://www.e-codices.unifr.ch/>>) I did not find the various performance indications.

⁶ Chris Hakkennes, *Graduale Lagal* (The Hague, 1984).

represents the tone durations of Cardine's semiological interpretation in a proportional notation, however, thus interpreting the St Gall neumes. Fluxus does not interpret—all it does is to place St Gall neumes on lines.

Example 5: The beginning of the gradual "Oculi omnium," *Graduale Lagal*, p. 109.

The image displays two musical staves. The top staff is a Fluxus score for the beginning of the gradual "Oculi omnium." It features a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The notation consists of square notes connected by stems, with some notes having flags. A large circle containing the letter 'B' is positioned to the left of the staff. Above the staff, the text "GR.VII" is written, and "Ps. 144, 15. V. 16" is written in the upper right. Below the staff, the lyrics "cu—li + o—mni—" are written. The bottom staff shows the same text in traditional square notation with a treble clef and a key signature of one flat. The lyrics "um in te spe—rant, Dó—mine: at" are written below this staff.

Since all information from the neumes is included in the Fluxus score, there is no need to add these neumes to the score. To check whether all of the information provided by the neumes themselves was indeed included in Fluxus, I reconstructed the St Gall neumes from a number of Fluxus scores. This was possible for virtually 100% of all neumes. By comparison, such a reconstruction from Lagal scores could only be done for 75% of the neumes, and from traditional square notation, only for about 50%.

The reconstruction of St Gall neumes from Fluxus scores appeared to be problematic for about one percent of the notes. In these cases, the problem was with the semiological concepts, which I later studied, especially the *unisono-porrectus* and *initio-debilis*. I discuss this in section 3 further on.

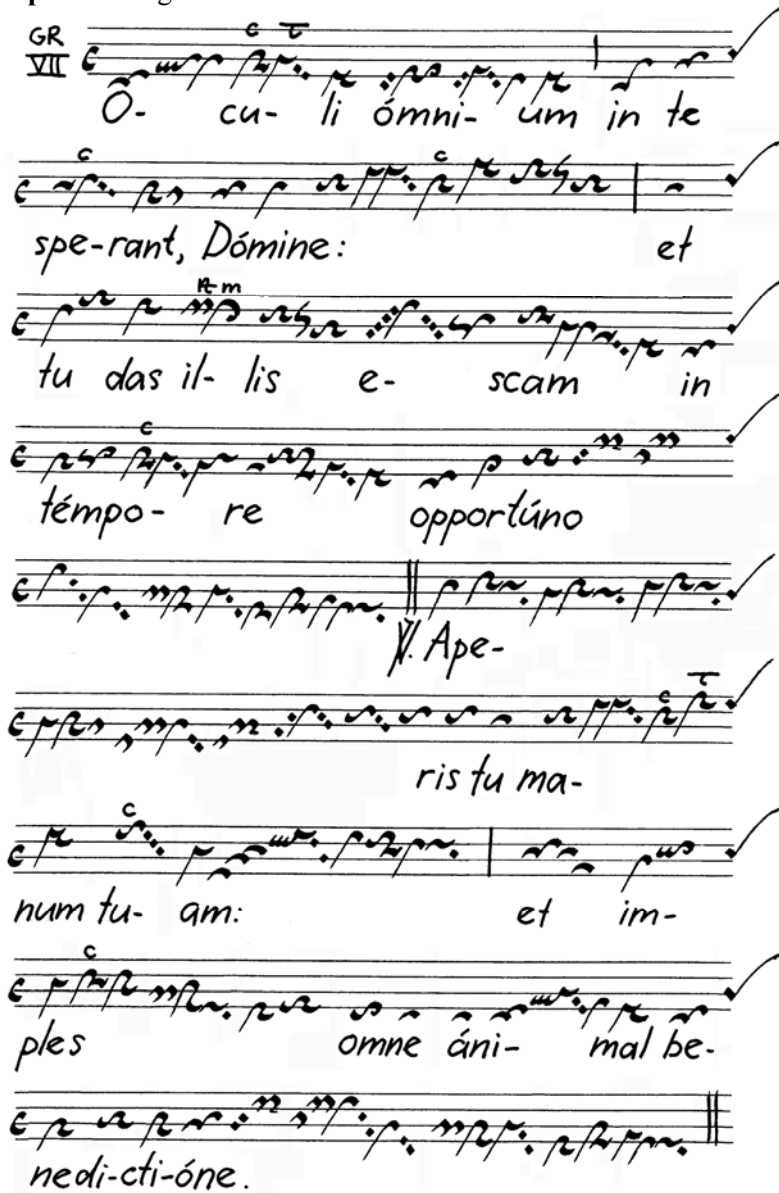
To illustrate the Fluxus notation as I use it presently, as of 2004, in Examples 6 and 7, I show the gradual "Oculi omnium": in Example 6 showing the St Gall neumes from the Cantatorium of St Gall; in Example 7 the Fluxus score based on those neumes. In this gradual, almost all aspects of the St Gall and Fluxus notations can be seen.

Example 6: The gradual “Oculi omnium” in the St Gall cantatorium, CH-SGs 359.⁷

A Salus populi ego
RGOcui li omnium In te sperant domi
 ne & tu das illis
 escam In tempore opostuno.
V Npe ris tu
 me num tu am & Im
 ples omne animal benedictione.
OFS i ambulauero AD CO T mandasti.

⁷ Paléographie musicale, vol. 2/1 (Solesmes, 1988), p. 78.

Example 7: The gradual “Oculi omnium” in Fluxus notation.



GR VII

O- cu- li ómni- um in te

spe- rant, Dómine: et

tu das il- lis e- scam in

témpo- re oportúno

V. Ape-

ris tu ma-

num tu- am: et im-

ples omne áni- mal be-

nedi-cti-óne.

Since 1999, I worked as a professional transcriber of music in Braille. In this context, in 2001, I developed a new system of Braille music notation for transcribing editions, such as the *Graduale Triplex*. In 2004, this system became the basis for the international standard for chant in Braille.⁸ Because this system is not simply a one-to-one translation of neumes to Braille signs, but instead exposes a structure behind the neumes, its preparation led me to a better understanding of St Gall neumes and my Fluxus notation. In 2008, I described this structure in a booklet with Fluxus scores.⁹ In 2011, I published a revised edition of this book, now with significantly more Fluxus scores.¹⁰

In my Fluxus notation based on St Gall neumes, since 2004 there are nine basic note-forms that can each be given a different meaning in five ways (see Tables 1 and 2).¹¹ The resulting note forms do not interpret the notation of St Gall.¹²

⁸ Geert Maessen, *Transcription of Gregorian Chant in Braille* (Amsterdam, 2002).

⁹ Geert Maessen, *Christmas, Easter and Pentecost - Three Gregorian Chant Mass Propers in Fluxus Notation*, trans. Martin Spaink (Amsterdam, 2008).

¹⁰ Geert Maessen, *Scores for Tenth-Century Chant*, transl. Martin Spaink (Amsterdam, 2011). This book was available for free download at: www.gregoriana.nl.

¹¹ The nine elements can be given different meanings in five different contexts. These contexts can be combined. Because there are many different groups and significative letters, modifications 1 and 5 create a large number of different possibilities: for each note, there are many more than $9 \times 5 = 45$ possibilities.

¹² For interpretations, I refer to Cardine's *Semiologia Gregoriana* and the detailed description of my system in *Scores for Tenth-Century Chant*, pp. 19–28.

Table 1: The nine basic forms of St Gall and Fluxus notation.

<u>elementary form</u>	<u>Saint Gall</u>	<u>Fluxus</u>	
		between lines	on lines
tractulus	-		
virga	/		
punctum	.		
strophæ	>		
quilisma (type 1)	<i>uw</i>		
quilisma (type 2)	<i>w</i>		
oriscus (type 1)	~		
oriscus (type 2)	ƿ		
oriscus (type 3)	ʹ		

Table 2: Five ways to change the meaning of the basic forms of St Gall and Fluxus notation (some examples).

grouping elements	
joining elements	<p> $- + l = \text{J}$ $J + - = \text{S}$ $S + l = \text{N}$ </p> <p> $l + - = \text{N}$ $N + l = \text{N}$ $N + - = \text{M}$ </p> <p> $w + l = \text{w}$ $w + N = \text{w}$ </p> <p> $l + \sim = \text{f}$ $S + l = \text{f}$ </p>
adding episemas	
adding liquescents	
adding letters	

2 Why Fluxus?

Since precise information about pitch is not given by the adiaستمatic neumes of St Gall, modern singers cannot read them. To read these neumes, the singer must learn the chant by heart first. Usually there is no time for this. Therefore, the information from the tenth-century neumes is usually ignored. Instead, singers use later manuscripts that give exact pitches, often converting them to a modern version of medieval square notation or the modern notation of the Classical period. These later notations are much less nuanced than the tenth-century neumes, however.

If St Gall neumes are used at all, they are usually copied above or below the square notation or the modern music notation (Examples 1, 2, and 8). In this way, theoretically, all information is available for the singer. There are, however, a number of problems that justify new notations.

Example 8: The beginning of the offertory “Anima nostra” in modern music notation, with superimposed St Gall neumes.¹³

The image shows two staves of music. The top staff is labeled 'Ei 121' and the bottom staff is labeled 'Pa 776'. Both staves feature modern musical notation (treble clef, notes, rests) with St Gall neumes superimposed above the notes. The lyrics are: 'A- ni- ma no- -stra si- -cut pa- sser e- rep- ta est de la- que- o ue- nan- ti- um'.

2.1 First, there are a number of related reading problems for different categories of readers:

¹³ Rebecca Maloy “Problems of Pitch Level and Modal Structure in Some Gregorian Offertories,” in *The Offertory and its Verses: Research, Past, Present and Future*, ed. Roman Hankeln (Trondheim, 2007), p. 76.

2.1.1 For the soloist, who is looking for the style of the tenth-century repertory, it is useful to be confronted directly with the old forms, thus to be forced to use the suggestions implicit in those forms as the basis for an interpretation. In Fluxus, these suggestions are not obfuscated or smoothed over by the suggestions of square or modern notation.

2.1.2 For most choir singers, it appears to be difficult to read two notations simultaneously. They are inclined to follow the suggestions of the square or modern notation more familiar to them. The singers often have to make annotations to correct those suggestions. Using Fluxus notation, this is not necessary.

2.1.3 For the student who wants to learn Gregorian chant from tenth-century sources, Fluxus provides ideal access to St Gall neumes, because the student needs to learn only one notation, which, except for its placement on lines, is almost identical to the St Gall neumes themselves. Other notations cannot distract the singer.

2.1.4 For people with reading disabilities (visually impaired, dyslexic), it is difficult or impossible to read two notations simultaneously. Fluxus provides a solution.

2.1.5 A major consideration with the four preceding perspectives is that the meaning of St Gall (and other tenth-century) neumes is not completely deciphered. Reading a three-part score like the *Graduale Triplex*, therefore, is not to be compared with, for example, reading an orchestral score. In contrast, in a full orchestral score all details of all part-scores are precisely clear. In the four perspectives, Fluxus provides an alternative for two or three-part scores like the *Graduale Triplex* in which only a single part-score remains, that is, like the early neumes, not completely clear and open for interpretation.

2.2 In recordings of Gregorian chant, the influence of St Gall neumes usually seems only marginally noticeable. In any case, the number of combinatorial possibilities of the structural elements in Tables 1 and 2 seems to create a far greater number of different stylistic approaches than can be heard on recordings. For more stylistic diversity

it could therefore be considered important that the neumes are made accessible in a more natural way. Fluxus is such a way.

2.3 There are some other notations in which notes and neumes are combined into one format: notably the *Graduale Lagal* (Example 5) and the *Compendium Gradualis* (Example 9).¹⁴ Both are based on interpretations of the theories of Eugène Cardine (1905–1988) and André Mocquereau (1849–1930). Consequently, while they provide some interpretations, they exclude others. Fluxus is not based on an interpretation; the interpretation is left entirely to the performer, who is challenged to read the notation and to learn to interpret it.

Example 9: Beginning of the gradual “Oculi omnium,” *Compendium Gradualis*, p. 698.

(M.M. ♩ = 152.)
 Grad.
 7.
 (sol-ré)

O-cu-li * ó-mni-um
 in te spé-rant, Dó-mi-ne:

2.4 Because we know that the early scribes had problems placing neumes on lines,¹⁵ it is not to be excluded that, in placing neumes on lines, we face problems similar to those of early scribes, and therefore possibly come closer to an understanding of the repertoire of that time. Fluxus, of course, is nothing but an attempt to put St Gall neumes on lines.

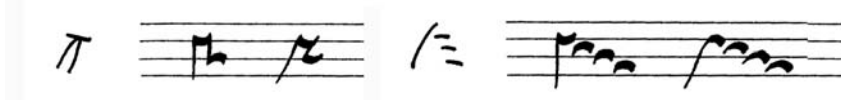
¹⁴ *Compendium Gradualis et Antiphonalis pro Dominicis et Festis cum Cantu Gregoriano quem ex editione typica in recentioris musicae notulas translatus Solesmenses monachi rhythmicis signis diligenter ornaverunt* (Paris, 1924).

¹⁵ Charles M. Atkinson, *The Critical Nexus. Tone-System, Mode, and Notation in Early Medieval Music* (Oxford, 2009).

3 Problems and Improvements in Fluxus

3.1 The first version of Fluxus was based on the semiological interpretation of the St Gall neumes. In this interpretation, for example, the clivis with episema effectively becomes a clivis with two episemas. Because this and similar interpretations can lead to debate, in the development of Fluxus notation the need emerged not to interpret but simply to transcribe, thereby removing all semiological interpretations. Instead of a “semiological” Fluxus, a “paleographic” Fluxus emerged: the St Gall neumes transcribed in cursive script as faithfully as possible from the images in a single manuscript. Like other interpreting notations, semiological Fluxus would be written upright. See Example 10 for two typical differences.

Example 10: St Gall neumes, semiological and paleographic Fluxus notation.



3.2 Over the years, there have been some improvements to details of Fluxus notation. Thus, the scores of different editions are not entirely consistent. For example, only at a later stage did I write the virga strata as a virga with an oriscus. See Example 11.

For some corrections, there is still doubt. These doubts may give rise to the introduction of a separate category of neumes, or at least require further study. Thus, the torculus with three episemas (three uncini in Laon) can be interpreted as a torculus with only two episemas (at the beginning and end), or even as a figure with an oriscus at those two places. See Example 11.

Example 11: Two corrections: St Gall neumes, old Fluxus version and corrected Fluxus version.



3.3 A particular problem is the friction between adiaستمatic neumes and the majority of diastematic notations. In some places, St Gall neumes (and other tenth-century adiaستمatic notations) suggest that two consecutive notes are not of equal pitch, while most diastematic manuscripts in the same places do give equal pitches.¹⁶ Possibly this is a conflict between the semiological interpretation and the specific view on critical editions underlying the *Graduale Romanum*.

In this case, the transcription into Fluxus notation could also, for the pitches, have followed the majority of the diastematic manuscripts. But in order to respect the so-called sketchy diastemacy of the early neumes, I follow the adiaستمatic notations in such instances. Thus, in my transcriptions the St Gall porrectus always indicates three notes of which the middle one is lower than the outer two.¹⁷ Also in the trigon, the first note in all cases is lower than the second. See Example 12.

Example 12: Unison porrectus and trigon in St Gall neumes and two versions of Fluxus notation.



3.4 For the *initio debilis* and the liquescent neume, there is also a problem. The semiological movement makes a distinction, for example, between the pes and the pes-*initio debilis*. But in St Gall and other adiaستمatic manuscripts, this difference can never be seen. The same is true for the difference between augmentative and diminutive liquescent

¹⁶ Compare, for example, the sketchy diastemacy of Laon and St Gall on *Oculi* and *sperant* in Example 1 with the corresponding pitches in Examples 1 and 7.

¹⁷ In his *Semiologia Gregoriana*, Eugène Cardine gives three arguments for the existence of an *unisono-porrectus*: a porrectus of which the last two pitches are equal. Although I showed that Cardine's arguments are not conclusive, my interpretation may be doubtful. See Geert Maessen, *De tweede fase in de reconstructie van het gregoriaans - Een studie over reconstructie en notatie van het tiende-eeuwse gregoriaans* [The Second Phase in Restoring Gregorian Chant - A Study on the Restoration and Notation of Tenth-Century Chant] (Amsterdam, 2008).

neumes. These differences can only be based on the comparison of several manuscripts. Because Fluxus notation, in principle, is only transcribed from a single adiaستمatic manuscript, these differences do not exist there.

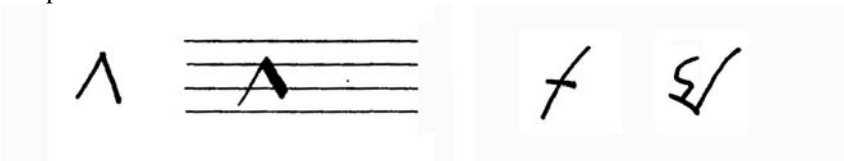
In this context, I would like to say that, in my view, St Gall liquescent neumes must have been situated somewhere between Cardine's "augmentative" and "diminutive" categories. This should therefore be reflected in the Fluxus transcription. Unfortunately, my calligraphy is not fine enough to accomplish this (see Table 2, "adding liquescents" and Example 13).

Example 13: Epiphonus and cephalicus: St Gall, diminutive, augmentative and ideal shape.



3.5 Finally, I have to observe that although the vast majority of St Gall neumes do fit into the structure of the nine elements and five modifications shown in Tables 1 and 2, there are some exceptions. It might have been better to add a sixth modification to the basic structure of St Gall: special deformations. See Example 14.

Example 14: A special deformation and some corrections in the manuscripts themselves.



4 Fluxus Publications: Printed Scores and Audio Recordings

In 1997, Marcel Zijlstra encouraged me to publish an article on the Fluxus-notation in the Dutch quarterly, *Tijdschrift voor Gregoriaans*.¹⁸ In response to this article in 1998, Chris Hakkennes and Bruno Zeegers had a discussion with me in the same quarterly.¹⁹ In 1997, Zijlstra also sang some masses from Fluxus scores with his *Schola Ecclesiae Tuae* in the Amsterdam church, De Papegaai (the Parrot).

In 1998, I started using Fluxus notation with the Amsterdam-based ensembles under my direction: *Schola Parvula* (1998–1999), *Schola Cantorum Nomini Tuo* (2000–2003), *Gregoriana* (since 2002) and *Virga* (since 2006).²⁰ I produced Fluxus scores almost exclusively for performances with these ensembles, which almost exclusively sang chant from Fluxus scores. In this way, by late 2009, I had prepared over 400 Fluxus scores, primarily of great responsories and offertories with verses. Almost all of these scores were used in rehearsal and performance with one or more of the above-mentioned ensembles, and since 2002, especially in the monthly “Gregorian Meditations” (rather like “concerts spirituelles”) by *Gregoriana* in the Amsterdam Obrecht Church.

Table 3 gives an overview of all of the Fluxus scores that were published in print or recorded on CD since 1996. Since 2005, several other scores were published online at www.gregoriana.nl and since 2007 at www.youtube.com/lelalilu.

¹⁸ Geert Maessen, “Fluxus, een alternatieve notatie,” *Tijdschrift voor Gregoriaans* 22 (1997): 67–76.

¹⁹ Bruno Zeegers, “Reactie op Fluxus, een alternatieve notatie,” *Tijdschrift voor Gregoriaans* 23 (1998): 36; Chris Hakkennes, “Fluxus, een alternatieve notatie?” *Tijdschrift voor Gregoriaans* 23 (1998): 37–39; Geert Maessen, “Fluxus, een alternatieve notatie!” *Tijdschrift voor Gregoriaans* 23 (1998): 40–42.

²⁰ These ensembles were initiated by Egmont Swaan, Wim van Gerven, Reinier van der Lof and Reinier van der Lof respectively.

Table 3: Publications of Fluxus scores.

incipit	genre ¹	mode	original ms ²	score ³	recording ³	time
Alleluia Regem ascendentem	IV	5	H 261	-	J	9'32"
Alleluia! Judica iudicium	RE	3	H 251	O75	-	
Alleluia! Nomen bonum	RE	1	-	O74	-	
Amen dico vobis quidquid	CO	1	E 342	-	K	3'27"
Angelis suis	RE	1	H 145	G	G	4'13"
Angelus Domini descendit	RE	3	H 228	O83	-	
Ascendens in altum	RE	4	H 263	J&O86	J	2'30"
Ave Maria	RE	7	H 16	O72	-	
Barabbas latro	RE	2	H 218	O81	-	
Beata viscera Mariae	RE	7	-	O72	-	
Benedicta sit sancta Trinitas	IN	8	E 311	G	G	3'39"
Benedictus es (3V)	AL	8	C 139	G	G	3'47"
Benedictus es in firmamento	CT*	3	C 32	O54	-	
Bonum est confiteri	GR	5	C 74	M82	-	
Cantate Domino	AL	1	C 150	H	H	1'46"
Cantate Domino	CO	2	E 233	-	H	4'25"
Confirma hoc (3V)	OF	4	E 256	N&O49	-	
Constitues eos	GR	5	C 123	A74	-	
Credo quod Redemptor	AN	2	-	O90	-	
Credo quod Redemptor	RE	8	H 390	O91	-	
Crux fidelis	RE	7	H 256	-	D	3'45"
De profundis	AL	7	C 151	K	K	2'44"
De profundis (2V)	OF	2	E 342	-	K	6'02"
Deus Deus meus	TR	2	C 90	O62	-	
Deus enim firmavit (2V)	OF*	8	E 28	-	D	7'24"
Dicit Dominus: Ego cogito	IN	6	E 341	-	K	6'42"
Dies sanctificatus	AL	2	C 40	N&O32	-	
Domus mea	CO	5	E 248	-	F	2'52"
Ductus est Jesus	RE	7	H 145	O76	-	
Dum transisset sabbatum	RE	4	H 229	O85	-	
Ecce quam bonum (2V)	GR	1	C 122	C46	-	
Ecce vidimus eum	RE	5	H 178	O79	L	4'09"
Eduxit Dominus Jesus	RE	4	H 264	-	J	2'30"
Emitte Spiritum tuum	AL	4	C 117	N&O48	-	
Exaltare Domine	RE	7	H 262	J	J	3'31"
Factus est repente	CO	7	E 257	N&O52	-	
Haec dies (7V)	GR	2	C 107	N&O38	G	16'58"
Hodie in monte transfigurato	RE	1	-	O77	-	
Hodie si vocem eius	AL	7	-	B64	G	1'55"
Hosanna filio David	AN	7	H 175	O67	-	
In die solemnitatis (2V)	OF	1	E 219	-	G	7'27"
In monte Oliveti	RE	8	H 178	O78	L	2'51"
Ite in orbem	RE*	6	H 264	O87	J	2'58"
Jubilare Deo universa (2V)	OF	1	E 57	M131	H	12'32"
Judicabit orbem	AL	1	-	H	H	1'38"
Liberasti nos	GR	7	C 145	K	K	3'32"
Magnus Dominus	RE	2	H 101	B67;O53	-	
Magnus Dominus	RE	4	H 103	G	G	2'28"

Memento mei Deus in bono	RE	2	H 412	B	-	
Non conturbetur cor vestrum	RE	3	H 263	-	J	3'36"
Non conturbetur cor vestrum	RE	4	H 264	-	J	2'53"
Omnis pulchritudo Domine	RE	2	H 262	-	J	3'06"
Pascha nostrum (2V)	AL	7	C 107	N&O42	-	
Pascha nostrum	CO	6	E 208	N&O46	-	
Ponit nubem	RE	2	H 264	J	J	3'38"
Populus acquisitionis	CO	7	E 220	-	G	4'59"
Post passionem suam	RE	3	H 262	-	J	4'21"
Psallite Domino	AL	1	-	H	H	2'09"
Puer natus	IN	7	E 30	N&O31	-	
Recordatus est	AL	1	-	H	H	1'43"
Repleti sunt	RE	2	H 269	O88	-	
Resurrexi	IN	4	E 206	N&O37	-	
Sepulto Domino	RE	2	H 222	O82	-	
Spiritus Domini	IN	8	E 255	N&O47	-	
Spiritus Domini	AL	3	C 117	N&O48	-	
Subvenite sancti Dei	RE	4	H 389	O89	-	
Tempus est ut revertar	RE	4	H 263	-	J	4'31"
Terra tremuit (3V)	OF*	4	E 207	N&O43	-	
Tristis est anima mea	RE	8	H 178	-	L	3'32"
Tu es Petrus (2V)	AL	2	C 123	A75	-	
Tui sunt caeli (3V)	OF	4	E 31	N&O33	-	
Venite exsultemus (2V)	AL	7	C 148	-	G	3'48"
Victricem	IN	8	E 217	-	H	4'25"
Viderunt omnes	GR	5	C 40	N&O31	-	
Viderunt omnes	CO	1	E 33	N&O36	-	
Vinea mea electa	RE	8	H 217	O80	-	
Vir erat (4V)	OF*	2	E 337	O68	E	9'26"

*(Single verses of) these chants were uploaded as videos to www.youtube.com/lalalilu

¹ Chant genres

AL: alleluia; AN: antiphona; CO: communio; CT: canticum; GR: graduale; IN: introitus; IV: invitatorium; OF: offertorium (+VV); RE: responsorium; TR: tractus

² Original manuscript (page numbers as in the *Paléographie musicale* editions):

C: Cantatorium (CH-SGs 359); E: Einsiedeln 121 (CH-E 121); H: Hartker (CH-SGs 390-391); -: other

³ Publications; printed scores and audio recordings:

A Maessen, "Fluxus, een alternatieve notatie" (see note 18 above).

B Reinier van der Lof and others, eds., *Laudate pueri Dominum, Feestbundel voor Wim van Gerven* (Amsterdam, 1999).

- C Maessen, *Transcription of Gregorian Chant in Braille* (Amsterdam, 2002).
D Gregoriana, CD: *Windesheim 14 september 2002*, Vom Himmel hoch 0201, 2002
E Gregoriana, CD: *Wesepe 12 oktober 2002*, Vom Himmel hoch 0202, 2002
F Gregoriana, CD: *Diepeveen 9 november 2002*, Vom Himmel hoch 0203, 2002
G Gregoriana, CD: *Gregoriana Live 2003*, GregoDisc-01, 2003
H Gregoriana, CD: *Jubilate et Cantate*, GregoDisc-02, 2006
J Gregoriana, CD: *Live in Leipzig*, GregoDisc-03, 2006
K Gregoriana, CD: *De Profundis*, GregoDisc-04, 2006
L Egidius Kwartet and Gregoriana, CD: *Lamentatio Jeremiae Prophetarum, Et cetera* KTC 1343, 2008
M Maessen, *De tweede fase in de reconstructie van het gregoriaans* (see note 17 above).
N* Maessen, *Christmas, Easter and Pentecost* (see note 9 above).
O* Maessen, *Scores for Tenth-Century Chant* (see note 10 above).

*All scores in N are in O at the same page number.