

Transcription of neums from the manuscript family Sankt-Gallen to modern musical notation

General

A long neumatic sign has a duration of one chronos (tempus, beat) two short ones have the value of one long one.

A neumatic sign is lengthened, usually doubled by 1. addition of a stroke: episema, 2. addition of the letter t = tenete = hold, or the letter a = augete = enlarge, 3. addition of a letter x = expecta = wait for the next tone; this sign also may indicate a rest. The letters t and a are also added to long neumatic signs as an explanation or to short notes as a correction.

A sign is shortened by addition of the letter c = celeriter = quickly. This letter is also added to short neumatic signs as an explanation or to long notes as a correction.

The first or the two first syllables of a phrase usually have one or two short notes, as a kind of upbeat. The last notes of a phrase are lengthened. Both characteristics are not always notated. In principle every combination of signs has a duration of one whole chronos or a multiple.

Most chronoi occur in pairs, making measures of two chronoi (binary metre). The first long syllable and the end syllable of a phrase fall on the strong first beat. Measures are not represented in the transcriptions.

Melismatic passages on one syllable slightly slow down in the end of a piece. This may cause a surplus or deficit of a short note. This is sometimes corrected in the transcriptions by application of two lombardic dotted notes or a triplet with tied second and third note, but it is sometimes accepted as an irregularity.

Signs in combination may deviate from their standard value. Lengthening and shortening signs may be applied to correct this, for instance with the climacus.


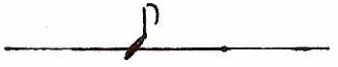



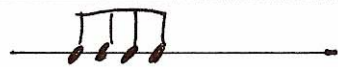

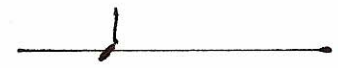

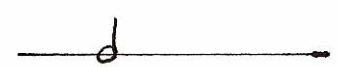



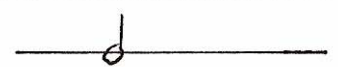



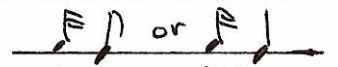

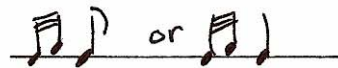


A short first note of a neumatic sign is counted as an appoggiatura in certain positions. The preceding note in that case is shortened by the duration of the appoggiatura, for instance with the pes, torculus and porrectus. The ornaments of the oriscus in combinations are also performed before the beat. Durations of appoggiaturas and ornaments should be performed not exactly dotted and staccato but easily, smoothly and slurred.


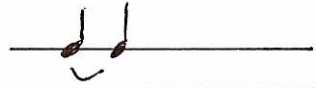





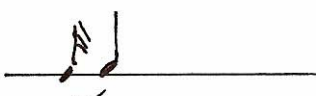

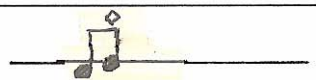

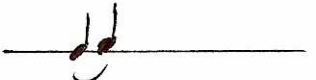

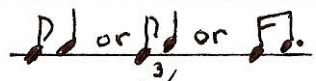


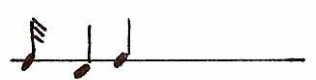

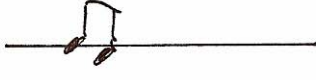

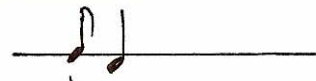


Dynamics occur occasionally. The letter l = leniter = softly is represented as piano and m = mediocriter = average as mezzopiano.



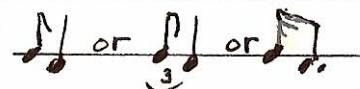
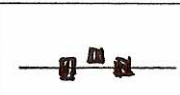




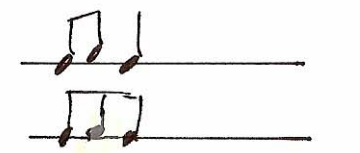
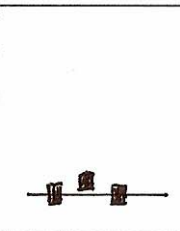

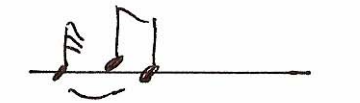
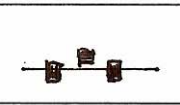


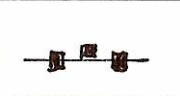


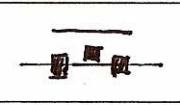

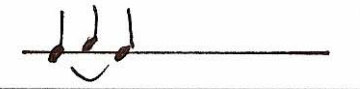
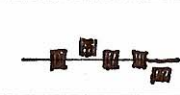


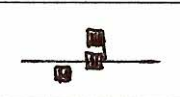


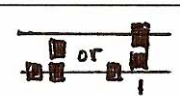

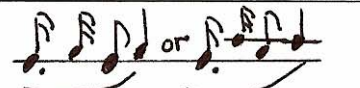
The diagram beneath gives a selection of signs and combinations of signs occurring in the pieces on the site. When I will add pieces with other signs, I will supplement this text and the diagram.

Arnold den Teuling, Februari 5th, 2006; corrected September 17th 2006


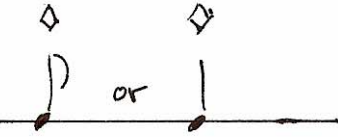
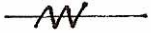
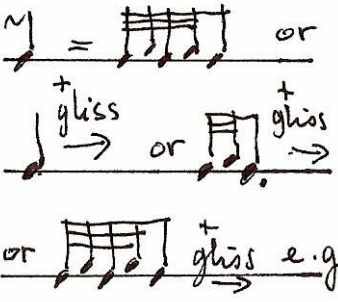

Schema

Classic Gregorian notation	Name of the neum	Neumatic sign	Addition or combination	Notes	Representation in modern notation
	Punctum	.			
	Trigonon	∴			
	Trigonon with extension	∴.	+ punctum		
	Tractulus	—		low	
	Tractulus	—	+ episema		
	Virga	/		higher	
	Virga	↗	+ episema		
	Oriscus, solitary	S		the solitary oriscus is long; the oriscus begins with an ornament main note - upper second - main note	
	Oriscus in combinations or attached, convex	∩		begins with an appoggiatura from the upper second	
	Oriscus in combinations or attached, concave-convex	~		begins with an ornament main note - upper second- main note	
	Virga strata or pressus maior	∩.	+ oriscus + punctum	mostly in final cadences; both first notes at the same pitch or mi-fa.	

	Bivirga	//		at the same pitch	
	Pressus (minor)	∩	oriscus + punctum	descending, nearly always in combinations; relationship to the virga strata is not always clear to me.	
	Pes or podatus, short	✓		ascending	
	Pes or podatus, short	✓		when the first note has the same pitch as the preceding note and the second ascends a third or more, the first note is an appoggiatura.	
	Pes with liquescent	∩		sign resembles the pes; see under liquescent	
	Pes or podatus, long	✓			
	Pes or podatus, partially lengthened	✓	+ episema		
	Pes quassus	✓	+ oriscus	after a short note: after a long note:	 
	Clivis, short	∩		descending	
	Clivis, short	∩		before a new syllable or before a lower and longer note sometimes:	
	Clivis, long	↗	+ episema		

	Clivis, partially lengthened		+ episema		
	Clivis, lengthened, with appoggiatura		+ episema	sometimes indistinguishable from the torculus	
	Torculus, short			low – high – low; when applied before a new syllable or a longer and lower note: otherwise:	
	Torculus, short			when the first note has the same pitch as the preceding note and the second ascends a third or more, the first note is an appoggiatura (clivis with appoggiatura or torculus initio debilis, compare clivis)	
	Torculus, partially lengthened		+ episema	first note often appoggiatura	
	Torculus, partially lengthened		+ episema	first note often appoggiatura	
	Torculus, long			often immediately before final cadence	
	Torculus in frequent combination		+ pressus		
	Scandicus			ascending	
	Salicus		= punctum + short oriscus + virga	punctum and oriscus at the same pitch or mi-fa	

	Climacus, short	/.		descending	
	Climacus, long	/=			
	Climacus, partially lengthened	∟.	+ episema		
	Climacus, partially lengthened	/=			
	Porrectus	∩		high-low-high; when applied before a new syllable or a longer and lower note: otherwise:	
	Porrectus, partially lengthened	∩	+ episema		
	Apostropha	∩		often at the same pitch as the preceding note; to perform presumably with a glissando from this preceding note or the lower second	
	Bistropha	∩∩		often at the same pitch as the preceding note; every note to perform presumably with a glissando from the preceding note or the lower second	
	Bistropha, lengthened	∩∩	+ episema		
	Tristropha	∩∩∩ or ∩∩∩	sometimes + episema	two notes or all the three at the same pitch; every note to perform presumably with a glissando from the preceding note or the lower second	

	Liquescent	little loop or curve attached to the preceding note		is sung on certain consonants and u (a schwa is added to d and t, like in English the); duration equal to the note to which it is attached; I distinguished the liquescent from the pes and clivis by putting the consonants l, m, n, ng, r, d or t and the u in -au- in the texts as separate syllables, and putting a diamond above the note.	
	Qulisma, short	w		the preceding note is always long; occurs in combinations with pes, scandicus, torculus and porrectus and has the value of one chronos; performance not certain: either a double shake starting on the main note or a glissando to the next note, or perhaps a combination.	
	Qulisma, long	w		the preceding note is always long; occurs in combinations with pes, scandicus, torculus and porrectus and has the value of one chronos; performance not certain: either a triple shake starting on the main note or a glissando to the next note, or perhaps a combination.	