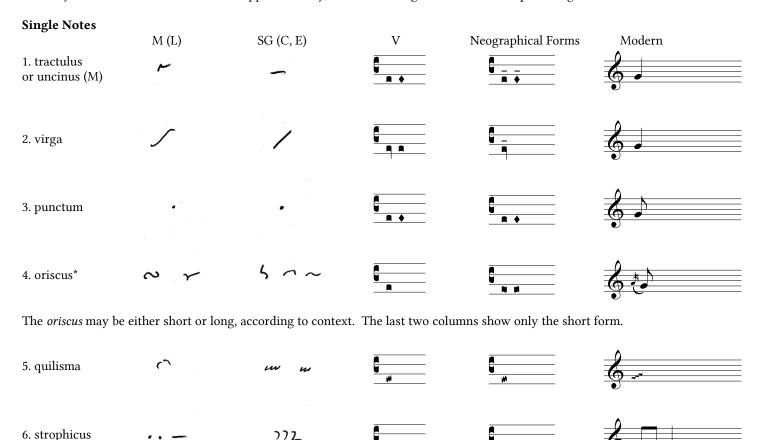
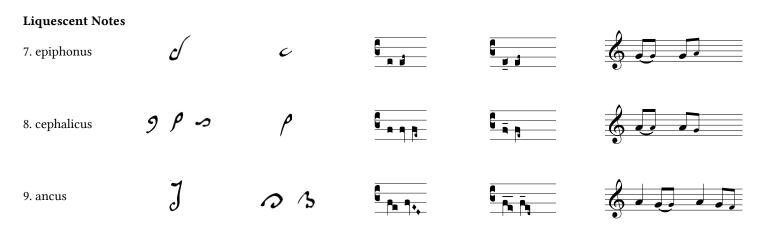
TABLE OF NEUMES

Abbreviations: c=cursive, C=St. Gall Cantatorium 359, E=Einsiedeln 121, L=Laon 239, M=Messine/Metz, nc=non-cursive, pc=partially cursive, SG=St. Gall, V=Vatican edition

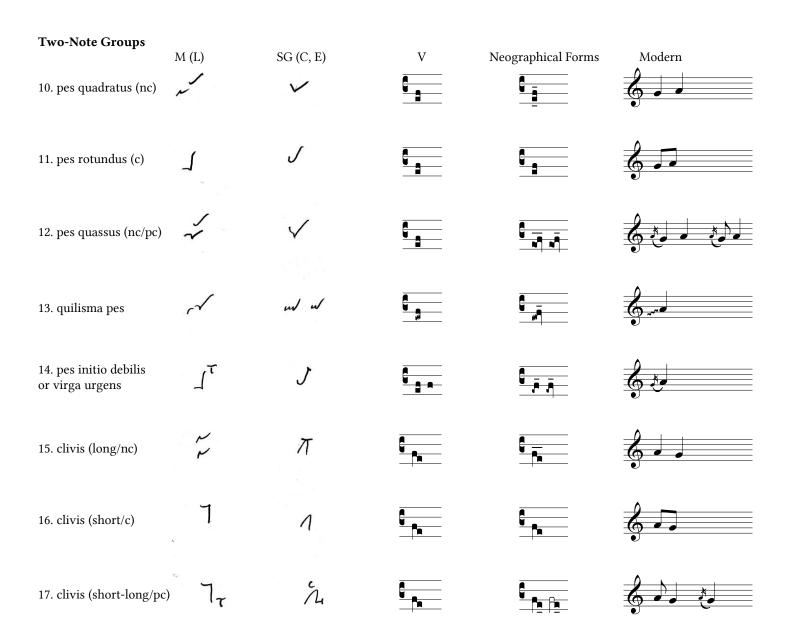
N.B.: All ornamental notes come before the beat and take their value from the preceding note. The ornamental notes are the *quilisma*, probably signifying a rising *portamento*; the *initio debilis* (weak beginning) note, normally an example of *anticipazione della sillaba* and possibly also indicating a *portamento* approach to the following note; and white/hollow notes representing passing tones or upper auxiliary notes. The *oriscus* has its own upper auxiliary, also subtracting its value from the preceding note.



The *strophicus* is included among the single notes here because it typically occurs as a rearticulated (repercussed) unison note, as in the above illustration, a *tristropha*. The third note in M is variously called an *uncinus*, *tractulus*, *lineola*, or simply *stroke*; the hooked *tractulus*/*uncinus* (1) is rarely used in this context.



The liquescent *torculus* (not illustrated) is sometimes called a *pinnosa*. The liquescent forms of the *stropha* and *oriscus* are also not illustrated here.



Alphabetical Signs (Significative Letters)

c or n =short

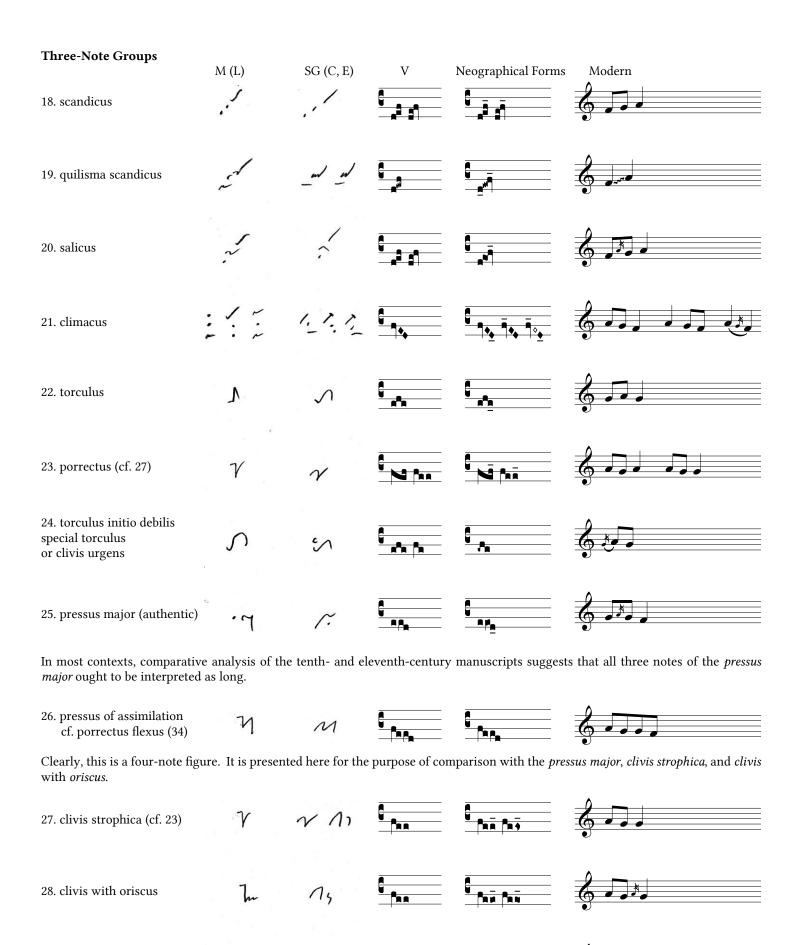
cc n

a or t = long

2 7 7

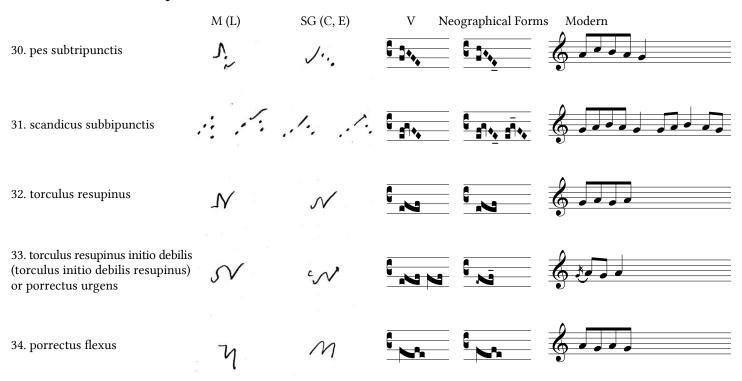
The broadened c and t are written over several notes together.

The following groups of more than two notes are given in their cursive (short) or partially cursive forms. The analogous non-cursive (long) forms should be easily recognizable to anyone who has diligently studied the single notes and two-note groups.



29. trigon

Four- and Five-Note Groups



35. M also has a single figure for the combination of *clivis* + *pes*: $\sqrt{\ }$.

Longer compound neumes are named in a similar manner to nos. 30–34, with the adjectives *strophicus/-a*, *subpunctis*, *resupinus*, or *flexus* added to the basic neume name, along with *praepunctis* to indicate a unison note at the beginning, also called a *disaggregate neume* in English.

Six-Note Group

36. scandicus subbipunctis resupinus

The interpretation given here is that of Jan van Biezen as described on p. 39 of "The Rhythm of Gregorian Chant" in *Rhythm, Meter and Tempo in Gregorian Chant* (trans. K. Rooney; Glendale, CO: Lancelot Andrewes Press, 2016). Remarkably, none of the extant manuscripts from the tenth or eleventh century has this common cadential formula notated as *scandicus + porrectus*, and L consistently has a notably elongated *virga* for the third note.

Summary of principal differences from the Solesmes method:

- there are no ternary compound beats; the rhythm is strictly binary
- the horizontal *episema* indicates doubling rather than nuanced lengthening
- the normal syllabic value is long; one syllable set to a single short note is the exception rather than the rule
- long-short forms of the pes and clivis are practically nonexistent
- the virga (top note) of both scandicus and salicus is normally long
- the *oriscus* (middle note) of the *salicus* is normally short
- all ornaments (*quilisma*, *initio debilis*, white/hollow notes, and the upper auxiliary of the *oriscus*) come before the beat and take their value from the preceding note