

# General Proofreading and Stylistic Considerations, Version 0.3. June 3,

2024

The typographical standards are peculiar, due to the typesetting system required and other factors (namely, the sources of the chant and individual preferences), so some documentation should be given.

Modern typesetting of chant is inconsistent with ligatures. Dom Pothier did use “æ” and “ſt” or “æt” in books which he edited and had printed before his departure from Solesmes and before the monks stopped printing themselves. The Vatican edition, at least in the 1913 *Vesperale Romanum*, uses “æ”, but the Solesmes antiphonal does not, nor does the *Liber Usualis*.

However, part of this project’s aim is taking full advantage of computer typography, and the ease of using OpenType font features in Lua<sup>1</sup>LaTeX. The ligatures for “ſt” or “æt” can be set, and are, via `fontspec`. Because `babel` (or at least its Latin extension) is prone to not working, it seems best to type directly (say, option + ‘ on macOS to get “æ”) or switching to a Unicode keyboard (needed for “æ”) or copying and pasting. This also seems important, since it insists on the ability of Lua<sup>1</sup>LaTeX to support Unicode (provided that the chosen typeface supports it — and EB Garamond supports almost all Catholic typographical needs but the Maltese cross, actually a cross pattée, which isn’t needed in an antiphonal, with the exception of “œ” with an acute accent, which is very rarely needed). By the way, another reason for using the ligatures is to ensure some consistency with the way that the chant is supposed to be sung according to the Vaticana and the classical Solesmes method.

Gregorio also provides its own shortcuts, particularly for the  $\forall$  and  $\mathfrak{g}$ , but using those of the text font works too, and that is the approach taken. The slashed-A is more difficult to create, so it has been avoided although if someone wants to provide code based on the Gregorio documentation, that is certainly welcome.

Some of this will be repeated from the psalm proofreading guide, FYI.

- Punctuation goes inside of braces so `\textbf{nunc}`, (**nunc**), or `\textit{nunc}`, (*nunc*), is now `\textbf{nunc,}` (**nunc,**) or `\textit{nunc,}` (*nunc,*). This is usually the American standard, and it ensures both correct kerning as well as less of a clash between the last letter of a word and the following punctuation mark. You should be able to do a find-and-replace with whatever editor you use.
- Scriptural books will be given an abbreviation (essentially, the one in the sources, except for the letter of Peter, which is *1 Petri*). Arabic numbers shall be used, both before books of which there is more than one and after, for chapter and verse. The chapter and verse are separated by a comma, according to the French custom, and the references closes with a period. For example, *Jer. 11, 20.* and *1 Cor. 9, 24.*
- The en dash – will be used for Scriptural passages of multiple consecutive verses, in American style, but surrounded by a space like in French style. *Luc. 1, 46 – 55.*
- `babel` offers a thin space between a word and a following colon. This looks nice (and is the Swiss usage). We will follow this (which will require a `ctrl+f` search of any `.gabc` file from Gregobase). The psalm files from Ben Bloomfield do not have an extra, manually-inserted space, and we aim to keep it that way.
- We will let LaTeX (well, `babel`) and do its thing with other double punctuation marks: no other intervention should be needed. This also saves quite a bit of space on the page (unfortunately at a premium), even if one has a preference for the spaces of French typography, so it’s a good compromise.
- Both the Vatican edition and the Solesmes (by which we really mean Desclée, once the monks gave control of the printing operations to the firm) editions insert spaces around the dagger and the asterisk, such as in the collects and psalms. However, just as in psalm files from Ben Bloomfield, we will keep them with preceding words, using `~`. The Vaticana allows the symbols to float to the next line, but a more-than-cursory glance at the Solesmes editions suggests that this isn’t the case for those books. Either way works, so we are picking the Solesmes way and sticking with it.
- The syllabification of non-psalm texts needs to be determined. Solesmes masterfully kept together most words which have a different syllabification in the missal such as “Sanctus” (San-ctus or Sanc-tus, the latter being followed by `babel`, an editorial decision taken, even though the “æt” grouping dates to Roman times; this comes from Keno Wehr). “Omnium” and related words would be treated differently as well (see any number of chants where the hyphenation indicates o-mn but where the missal texts are om-). If the package cannot be fixed, then `\-` is required. (There may be better ways than the LaTeX soft hyphen: to be investigated further as of Dec. 5,

2023, but for now this is the solution.). Other consonant pairs have the same problem (“pt”, ”ps” — particularly “ipse” and so on, etc.)

- There are also some words (in psalms, antiphons, hymns, etc.) whose syllabification has to be fixed or checked, both based on what Jacques Perrière has done for corresponding .gabc files and based on the expertise of someone knowledgeable about pre-1981 Solesmes publications (a common example would be Redemptor; a review of the babel documentation will be necessary. A notated copy of the documentation available has been made available (that is, some comments about pre-1960s Solesmes practice are added to the plaintext file).
- The sources are to be followed, so the colon alone is used for dialogue (no guillemets as in modern editions) if anything is offset at all, e.g. in ps. 109 (and any chant which quotes it).

## Other Considerations

- All titles will end with a period. If one is not present at the end of something such as “I Antiphona 8. G”, it should be added (there is a little inconsistency here in the sources).
- Roman numerals, following the monastic antiphonal, will not be followed by periods; the book looks more modern this way.
- To follow on the above, Scripture verses as numbers will be used instead of chapter divisions of the Vulgate by letter (the 1934 Antiphonale monasticum already does this). They will be taken from Divinum Officium.
- (Fixed) For now “Capitulum” is written on one line, the Scriptural source on another line, but if someone wants to make it so that the two can be on one line (like in the antiphonal), please, contribute! *as of May 2024* there is a solution which should allow for elegant indentation and placement of elements on the same line.
- lettrine provides a nice way to use drop capitals for chapters and orations. Letters like “Q” and sometimes “R” will require some adjustment via package options, but it’s otherwise straightforward.
- Chants which in the Solesmes antiphonal have an illustrated initial should be given one here. Ditto usage of greannotation (one or both invocations) versus a line of text (“Antiphona ad Magnificat”, with or without the mode). Style for antiphons on Sundays is TBD, since the source books use “Antiphona ad Magnificat” which takes up so much more room.
- While the final use of the sectioning commands, with changes made via titlesec is to be determined, a preliminary form approaching what the final project should resemble is in the commonheaders (as of October 2023). Determining the correct commands to use is a major “next step”.
- The pilcrow is italicized for now because it looks nice. This isn’t necessarily proper, but it’s a choice.
- Originally, the plan was to copy the Roman antiphonal for the proper of saints (which requires three lines for the date, the saint’s name or the name of the feast, and the rank) but copying the monastic antiphonal might be a better way forward. To be determined. (Contributions welcome in the meantime.)

### Version History:

o.1: First full draft. Oct. 13, 2023.

o.2: Revisions made to make the sentences clearer and to note possibilities for future changes to the LaTeX macros.

o.3 Note of Capitulum code revision