

# The Old Solesmes School and the Added Rhythmic Signs

Vatican edition: without added rhythmic signs.

Examples: 1908 GR, 1912 AR, post-Vatican II GS and *Iubilare Deo*

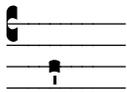
Solesmes edition: identical to Vatican edition, but with rhythmic signs added

Examples: Solesmes 1908 (and since) GR, 1934 AM, Liber Usualis, 1974 GR and GT

## Three types of added rhythmic signs:

- ictus (also called “vertical episema”)
- episema (also called “horizontal episema”)
- dot (also called “mora,” “delay”)

## The Ictus:



Ictus below the punctum on F

- From equalist interpretation of Mocquereau – melody in 8ths in groups of 2s and 3s.
- Beginning of each group of 2 or 3 is marked by ictus.
- Only doubtful cases are marked in Solesmes edition; user learned how to add the others by rules.
- Conductor followed the ictus; in accompaniment, chords changed on the ictus.
- Ictus does not correspond to textual accent or to melodic accent – the three (text, melody, ictus) are independent.
- Some spoken vaguely of ictus as inner dynamic, felt rather than heard, “mystically perceived.”
- No ictus in any medieval manuscript – Mocquereau invented it based on his (mis)understanding of Latin.
- LH (1983) uses ictus at end of word or melodic unit. May coincidentally fall in same place, but no longer indicates beginning of group of 2 or 3. AM (2005-) abolishes the ictus.

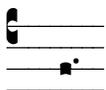
## The Episema



Pes on F G with an episema below and then an episema above it

- Episema found in St. Gall; only some of these are carried into Solesmes editions.
- Indicates lengthening – in theory to between one and two beats; in practice, a virtual doubling.
- Often applied (mistakenly) only to the first note of a note-group such as a pes or clivis.
- Note before quilisma always sung with episema, which remains true.
- Old Solesmes: episema below pes applied only to first note, above applied to both notes.
- Revised notation: episema below pes applies to both notes; episema above applies only to last note.

## The Dot



Dot after the punctum on F

- Doubled the time value of a note (i.e. from eighth note to quarter note).
- Placed at cadence to indicate natural lengthening at end.
- Placed within melismas (with arbitrary use of either episema or dot for lengthening).
- LH (1983) uses dot only at cadence for lengthening (not necessarily doubling); AM (2005-) abolishes it.