



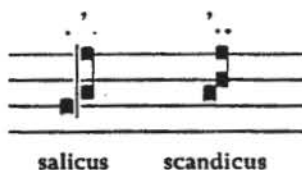


33. **Salicus.** In the Vatican Edition there are found two forms of the **salicus**  but not a word about its interpretation.

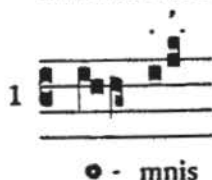
The first form is a kind of **pressus** :  formed of a **punctum** and a **podatus**. We interpret it like the **pressus**.

The second form :  looks like a **scandicus**. But the **scandicus**  (the kind formed of a **punctum** and a **podatus**) has its two notes touching each other. See what we said about this in Nos. 21; C, I, and 23. In the **salicus**, however, the **punctum** is separated from the **podatus** by a small white space large enough to allow a vertical line to be drawn between. Ex.:

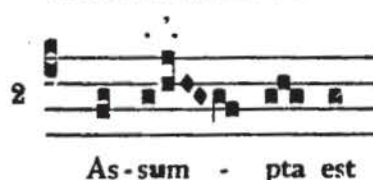


In this instance we consider the neum a simple **punctum** and a **podatus**, and hence place the accent upon the first note of the **podatus**, or in other words upon the second of the **salicus**. This is virtually the **anacrusis** of modern music, a shift of the accent. The **salicus** occurs often, and hence the singer should be able to recognize it. This separate **punctum** may occur with any simple **neum**. Here are some examples :

Grad. Dom. IV. Adv.



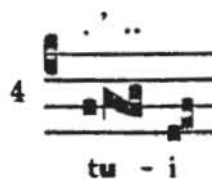
Offert. Assump. B. M. V.



Grad. missae "Salve Sancta Parens"



Offert. Dom. XXII. Pent.



N.B. The space between the **punctum** and the **podatus** is not large enough to admit another **punctum** between. A larger space would have another meaning, as will be explained later (Cf. **Mora Vocis**, Nos. 36-42).