

## CHAPTER XI.

## THE SALICUS AND ITS RENDERING.

510. — The *salicus* has already been defined (II. 45) as an ascending group of three, four or five notes. It has two forms, one in which all the notes are ascending :



Fig. 410.

The other, in which the first two notes are at the same pitch :



Fig. 411.

This latter form is peculiar to the *salicus* of three notes. We must now determine the interpretation of these two forms.

## ARTICLE 1.

## RENDERING OF THE FIRST FORM OF THE SALICUS.

511. — The theorists say nothing about the interpretation of this neum, therefore we must turn to the manuscripts and adopt the following rendering.

The word *salicus* — *salire*, to spring — suggests its character.

The voice, having merely touched the first note, springs immediately to the second, which carries a special mark ; here it is prolonged somewhat like a *pressus*, but more slightly, more delicately. It is this second note that takes the ictus, and its

prolongation is indicated by the romanian sign, the horizontal episema:



Fig. 412.

or simply the vertical line.

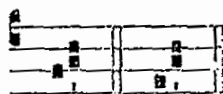


Fig. 413.

In both these examples, the rhythmic ictus falls on the second note of the salicus.

512. — This interpretation is supported by the following facts:

- 1° Neumatic equivalents in the St. Gall manuscripts;
- 2° Romanian letters;
- 3° The use of the same sign for the *pressus* and the *salicus* in the manuscripts of Metz, Laon, Verceil and Milan;
- 4° Equivalents in the manuscript of Laon;
- 5° Adaptation of the text to the *salicus*.

513. — 1° *Neumatic equivalents in the St. Gall MSS.*

The two higher notes are replaced either by a *pes quadratus* ✓, or by a *pes quassus* ✓.

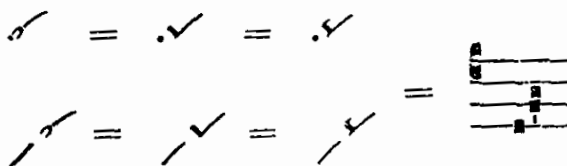


Fig. 414.

The *pes quadratus*, as we remember, and especially the *pes quassus*, both require a point of support on the first note, and in the latter this may even entail the doubling of the note (II. 72, 73).

514. — The same equivalents are found in the *salicus* of four notes:

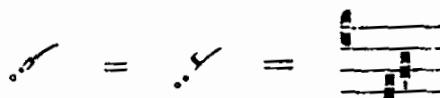


Fig. 415.

515. — On the other hand the following equivalent, though very rare, seems to indicate that there could not have been, in practice any very perceptible difference between the two notations: in the case of the *salicus*, a mere “nuance”, a slightly increased support, an added shade of swiftness — nothing more.

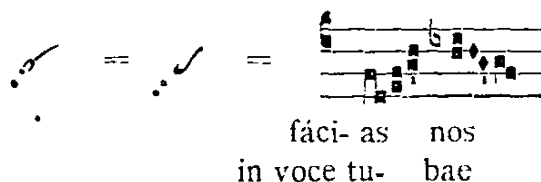


Fig. 416.

516. — The replacing of the *salicus*  $\curvearrowright$  by an ordinary *scandicus*  $\cdot\curvearrowright$  is very rare in the St. Gall MSS: out of hundreds of examples, there are only two or three instances, and these may be attributed to a copyist's mistake. The manuscripts are wonderfully consistent in the use of the *salicus* and it is evident that the scribes attached great importance to this sign.

517. — 2° *Romanian letters*. — We must not expect to find many letters over a sign which, for our predecessors, was in itself an indication of support and length. It is nevertheless essential that the letters used should confirm this rhythmic value, as in fact they do.

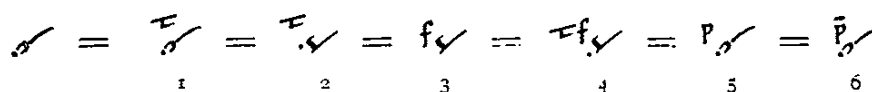


Fig. 417.

The  $t$  = *tenete* is well-known, and very significant here.

The  $f$ , rarely found in Romanian manuscripts, occurs more frequently in Bamberg MSS lit. 6. Notker thus describes it: *Ut cum fragore seu frendore feriatuŕ efflagitat*, and the Leipzig MSS 371: *Ut cum fragore feriatuŕ* (II. 92).


518. — The St. Gall MSS rarely use a  $c$  = *celeriter* over the *salicus*' note; at least we have only found it there in a few cases. The Metz manuscripts confirm the strength and the length of the *salicus*.

519. — 3° *The use of the same Sign for the pressus and the salicus in MSS of the Metz school of notation.*

The Metz *pressus* takes the form shown in figures 418 and 419. This sign is apposed to the note which it lengthens in two ways :

By being attached :

Laon 239




an ordinary *clivis*, a *pressus* and a *punctum*.

Fig. 418.

Or else separated :

Laon 239



a *pes subbipunctis*, a *pressus* and a long *punctum*.

Fig. 419.

520. — In the Metz notation the same sign is used for the middle note of the *salicus*, with this difference, that it stands alone, thus it is not apposed to another note.



Fig. 420.

There are, it is true, differences in the way the sign is written in the various manuscripts, and even in the same codex, but we need not enter into such details here. The use of the same sign for the *pressus* and the *salicus* would definitely show the strength and the length of the latter, were it not that the same sign is used, in this notation, for the *oriscus*, which is naturally light. The Metz school seems to have used the same sign for the three neums derived from the *apostropha* — *pressus*, *oriscus*, *salicus* — whereas the St. Gall school assigned a clearly distinct form to each of them.

521. — In spite of the identity of these signs, it seems quite clear that the copyist of Metz foresaw the difficulty, and took his precautions to prevent the identical rendering of the *pressus*

and the *salicus*; the manuscript of Laon very often adds to the *salicus*, a *c* = *celeriter*, which has for its object, the diminution of the sign of length and the lessening of it to the value that exactly suits the *salicus*.

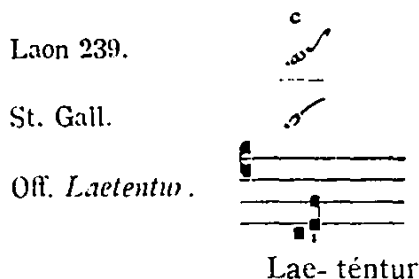


Fig. 421.

We must not be surprised to find the letter *c* over a neumatic sign, indicating length; for the St. Gall codices constantly use this letter over the *pressus* itself, to indicate that it should be sung lightly.

522. — 4° *The equivalents in Laon MSS.* — The St. Gall MSS are extraordinarily consistent and persevering in their use of the *salicus*; on this point, as in so many others, they are masters and models.

The Metz manuscripts are not so consistent, and show a marked decadence: sometimes they lose sight of the *salicus* which then becomes a mere *scandicus*. These mistakes are not however, wholly irreparable.

523. — In the first place, the mere comparison with the St. Gall MSS would justify our replacing all the Metz *scandicus* by the *salicus*, in accordance with the original tradition. But we may go further.

We find, after comparison of identical melodic passages in the Metz MSS, and even in a single manuscript, Laon for instance, that these variants are the result of careless copying; since for the same neum, and in the same melody, they use sometimes the *salicus*, sometimes the *scandicus*, where St. Gall uses the former only. We are therefore entitled to restore the *salicus* in every case.

524. — But what is even more important; such restoration is not always necessary, for the faulty *scandicus* in the Laon MSS

are sometimes made to equal the original *salicus* by giving the neum a special form, namely by adding the letter *a* = *augete* to the middle note :

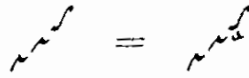


Fig. 422.

thus creating an equivalent, and again confirming the strength and length of the middle note :

Examples :

Laon 239.

St. Gall.

Off. *Deus firmavit.*



tu es

Fig. 423.

Laon 239.

St. Gall.

Off. *Tui sunt.*



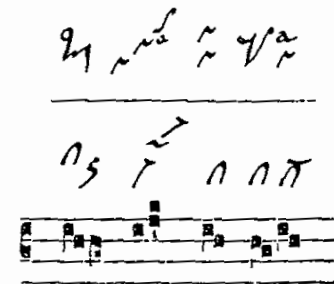
tu fun- dasti

Fig. 424.

Laon 239.

Einsied. 121.

Rt. G. *Prope est Dominus.*



o- mnis ca- ro

Fig. 425.

525. — It would seem that St. Gall uses the same device as Laon when the tradition of the *salicus* has been lost : here is one last example of significant equivalents :

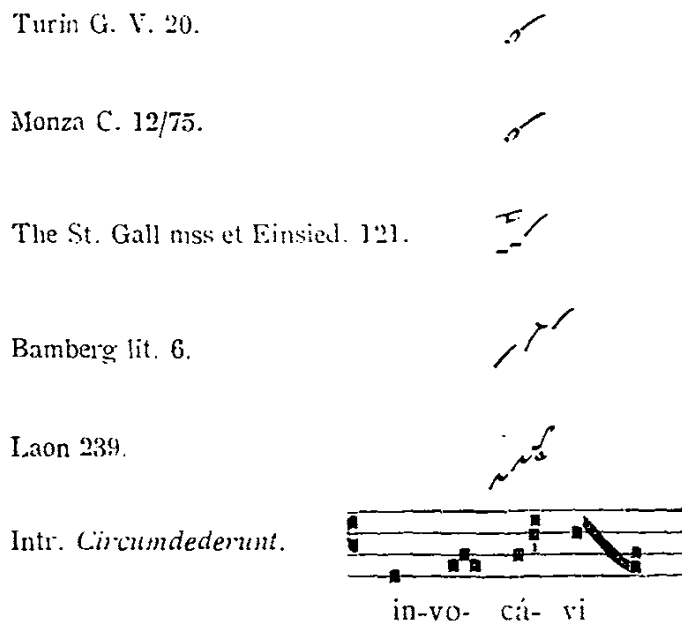


Fig. 426.

The Turin and Monza MSS have a *salicus*; St. Gall and Einsiedeln have two long *punctums* and a  $\tau$  = *tenete* over the middle note, as in the earlier example from Laon MSS 239. The latter also has two long *punctums* here with an  $\alpha$  = *augete*; while Bamberg has three *virgus* in succession, the middle one with a Romanian *episema* as a sign of strength and length. All four notations are equivalent to one another proving that in the *salicus* we must look for nothing but the relative strength and length required for a correct interpretation.

526. — 5° *Adaptation of the text to the salicus. Diaeresis of the salicus.* — The foregoing conclusions are confirmed by the rules for Gregorian composition relative to the *salicus*.

By the term *diaeresis* we understand the division and distribution of a neumatic group over several syllables, which normally would be assigned to a single syllable (cf. *Paléographie Musicale*, Vol. III, p. 73).

When the number of syllables requires it, the composer uses the *diaeresis* of the *salicus*: he assigns a syllable to the second note, which thus begins a neum and takes the rhythmic ictus. The breaking-up of the original neum does not in any way affect the rhythm; in either case, the ictus falls on the same note.



For instance :

Tract. viii<sup>th</sup> Mode.

ge- ne- rá- ti- o re- ctórum  
 et ju- stí- ti- a ejus  
 in mán- (*datis*)

diaeresis

in cor- nu in ló-co ú- beri  
 ví- ne- a  
 ad- jú- tor et  
 et ex- al- tá- bo eum  
 nos au- tem  
 qui há- bi- tat  
*etc., etc.*

Fig. 427.

Notice in the above example that the *pes quadratus* is used instead of the *salicus*: the first note of these two *podatus* is strong and has length.

527. — Further examples of the *diaeresis*, but with an ordinary *podatus*.

R7. G. v<sup>th</sup> Mode.

in ae- tér- num  
 sunt in pa- ce

diaeresis

legem Ex- cé- si

Fig. 428.



R̄. G. vth Mode.

Al- tís- si- mi  
in prin- ci- pi- bus  
é- ri-gens páu- pe- rem

diaeresis

et di- xit mi- hi  
semper in me ma- net  
be- ne- di- cé- tur

Fig. 429.

Type R̄. G. *Justus*.

in ó- mni- bus vi- is  
et pro  
ut sal- vos fá- ci- as  
par- ce

diaeresis

prin- ci- pá- tus  
in cu- bí- li- bus  
us-que ad sum- mum  
pro- cé- dens de thá- la- mo

*etc., etc.*

Fig. 430.

528. — What we have said of the *salicus* of three notes, applies to the *salicus* of four or five notes : namely that the *salicus* note is marked with a rhythmic ictus, slightly lengthened.

## ARTICLE 2.

INTERPRETATION OF THE SECOND FORM OF THE SALICUS  
AT THE SAME PITCH.

529. — There are two possible interpretations :

a) The *salicus* treated as in the preceding example : first note light, second note stronger than the first, and given a repercussion, the ictus remaining on the second note.

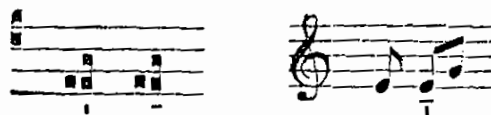


Fig. 431.

b) or the uniting of the first two notes into one, like the *pressus*.

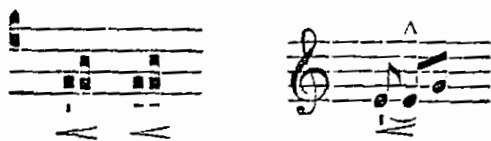


Fig. 432.

In this case the rhythmic ictus is on the first note, but the singers' attack must be very gentle, in order to allow an easy increase of strength on the central note which remains the most important. There are good reasons in favour of both interpretations, though in practice we adopt the second as being the easier of the two. Those who prefer the first interpretation are free to choose it.

## EXERCISE XLIV.

## On the Two Forms of the Salicus.

I. Mode.

THE SALICUS AND ITS RENDERING.

*The above in modern notation.*

The image displays a musical score for 'THE SALICUS AND ITS RENDERING'. It consists of seven staves of music, each starting with a treble clef and a key signature of one flat. The notation is modern, featuring a variety of note values and complex melodic lines with extensive use of grace notes and flourishes. Above each staff, there are two horizontal lines with a small vertical tick mark, possibly indicating a specific musical parameter or performance instruction. The score concludes with a double bar line on the seventh staff.