

Latin (Vatican Preface): Notandum est locum dari ampliori quidem morae, nulli vero respirationi, ubi occurrit notula caudata (D), quam excipit aliqua neuma sibi subjecta.

English Translation (Latin Scholar): Note that when a virga (D) concludes a neume subject to it, the virga receives a somewhat longer mora vocis or hold, but without a break.

English Translation (Nashdom Abbey, Dom Anselm 1930): Care must be had to leave place for a rather more marked delay, though without a breathing-pause, if a tailed note (D) happen to close the neum to which it belongeth.

English Translation (Liber Usualis, 1961): Observe that a tailed note, (D), immediately followed by a neum which it commands does not indicate a breathing but a rather longer pause.

Endnote Speaking about the Nashdom Abbey Translation (by Monsignor Francis P. Schmitt):

Some years before, I had reprinted and propagated as best I could the English Medieval and Plain-Song Society's translation of the Preface to the Vatican Gradual, quite properly called "An Explanation of the Vatican Chant." From the point of view of both language and clarity, it was superior to our official translation, and in its treatment of the rhythmic quality of the virga in melismas, it was less enigmatic than the Latin original. Dom Anselm [Anglican] had done that translation some sixty years earlier, and, expressing mild surprise at its still being circulated, asked if he might have a copy of his own work.

Explanation to Jeff Ostrowski by a Latin Scholar (26 November 2004):

The "correct" translation depends upon one's point of view: approaching or departing from the virga (whose basic significance is a note relatively higher than its surroundings). One possibility is to proceed the way one sings the notes, from left to right and not "more Judaeorum". Another way (involving special exegesis of the expression "sibi subjecta" which as you correctly note remains somewhat unclear) one can achieve the same effect is to stress the "preceding" aspect, and in that case the rule given to students and singers would say "The *mora vocis* also occurs on a virga which is followed by a neume on the same syllable." The ambiguity here was evident also to the 1953 Schwann editors (Urbanus Bomm OSB, K. G. Fellerer and Joh. Overath). Cf. their second footnote to the apposite paragraph of the Vatican Preface, with the examples ABCD etc. As to how a virga can "command" a neume : that translation is perhaps an attempt to suggest the sense of the ("dominating") subject (*aliqua neuma*) of the verb excipio, which has many shades of meaning, and whose fundamental sense comes from the root *capio*: to catch or take hold of in the sense of picking up, intercepting, receiving. Hence in a transferred sense, to come next, to follow after, succeed.

Addendum:

Note also the term "mutuae subjectionis" used in the 1895 Preface by Abbot Pothier:

Notulae autem inter se copulantur, ut supra quoque ostensum est, variis utique modis; scilicet aut per contactum, v. g. ■■; aut per ligaturam ■■ vel compactionem ■■; aut per simplicem relationem propinquitatis ■■, vel mutuae subjectionis ■■;

sæpius etiam hac et illa simul ratione : 