

Phrased Notation System

Dies sanctificatus

Palestrina

Introductory Notes to the Phrased Notation System

The Phrased Notation System is a modified form of music notation which aims to guide non-specialist choirs towards historically informed performance of Renaissance polyphony. There are many elements to be considered when transcribing polyphonic Renaissance material from the original part books. An explanation of the approach taken to each of these elements is provided below.

Accidentals - Accidentals which appear in the original publication are retained in the normal place before the note to which they apply, in accordance with modern convention. Courtesy accidentals are provided as appropriate and are shown in brackets over the note to which they apply. Some of these accidentals are adjusted on foot of a preceding raised pitch. Others occur in accordance with *Musica Ficta*.

Accompaniment - Though a keyboard reduction is provided it is not suggested that this material be accompanied in performance. It is provided as an aid to rehearsal only.

Bar Lines - In general, bar lines were not used in the original part books. They are therefore not included in the choral parts here. They are, however, included within the piano reduction staves. The absence of bar lines in the choral parts facilitates a linear flow to the line without the vertical 'chopping' inflicted by bar lines, whether in their standard place or between the staves as in *Mensurstrich*.

Dynamics - The music is presented without overt dynamic marks. No such marks exist in the original. However, dynamic variation should be inferred from a) the meaning of the text b) the nature of the writing (inclusion or exclusion of voice parts) or c) the rise and fall of the musical line.

Grouping of Notes - In an effort to ensure clear alignment and an easy analysis of the geography of each line vis-a-vis the other choral lines, notes are grouped according to beats rather than the modern vocal notation convention of syllabic separation. Where longer duration notes cross a notional bar line these notes are divided into appropriate smaller durations and joined by a tie. In this way a clear alignment of beats can easily be seen without the actual use of bar lines.

Metronome Marks - Metronome marks (M.M.) are provided. These M.M. values should be seen as indicators of an appropriate tempo and not necessarily slavishly followed. Where a change of meter is involved the new M.M. establishes a relationship between the two meters. This relationship should be preserved even where the initial M.M mark is not observed due to performance demands or personal interpretation.

Phrase Marks - Phrase marks are included as an essential part of the Phrased Notation System. The phrase marks indicate the musical phrases as appropriate to each line individually. The presence of these phrase marks highlight the polyphonic nature of the writing thus creating an awareness within the mind of the singer. The phrase marks are also indicative of appropriate breath points.

Rehearsal Numbers - Rehearsal numbers are provided on the top staff throughout. These rehearsal numbers coincide with the bar numbers as shown on the piano reduction score.

Rests – The standard pulse throughout is a minim. Extended rests are therefore shown as multiple minim rests. A count (3,5,7 etc.) is included as an aid where the number of minim rests exceeds 3.

Text Presentation - The text is presented with modern capitalisation, spelling and punctuation adjustments as laid out in the *Liber Usualis*.

Text Pronunciation - As an aid to correct pronunciation, stressed syllables are presented in Bold type face. Observation of these stressed syllables will promote clarity regarding the micro meters contained within the music. The pronunciation style adopted is that of Ecclesiastical Latin.

Time Signatures - Time signatures are not used as these are inappropriate for use without associated bar lines. A digit 2 or 3 is inserted to indicate a duple or triple meter as appropriate.

Translation - A literal translation is provided under each word as an aid to understanding not only the text but also the relationship between the text and the music. Such an understanding plays a vital role in the subtle dynamic variations within the composition. It also plays a significant role in properly realising the meaning of the text and any word painting created by the composer. For example, the words *fontes aquarum* (streams of water) may be set to music in extended phrases and flowing scale passages.

To the Conductor - Conductors should note that unlike standard modern notation the tactus or beat should in general indicate a minim in the duple sections.

It should also be noted that the style of conducting should not be a didactic, pointed beat but rather a gentler less articulated one. Such a change will promote fewer indications of 'first beat in the bar' type accents and encourage a more fluid line, as is appropriate. Adopting a standard modern beat pattern will reinforce in singers their inclination to sing in the manner of barred music and should therefore be avoided.

Dr Kevin O'Carroll

Dies sanctificatus illuxit nobis:
venite gentes et adorate Dominum,
quia hodie descendit lux magna in terris;
haec dies quam fecit Dominus,
Exultemus et laetemur in ea.

A blessed day has dawned for us:
Come, nations, and worship the Lord,
for today a great light has descended to earth;
This is the day the Lord has made,
Let us rejoice and be glad in it.

Dies sanctificatus

Giovanni Pierluigi da Palestrina
(1525 - 1594)

$\text{♩} = 50$

Soprano
Di - es san - cti - fi - ca - tus il - lu - xit no -
Day holy has dawned upon us

Alto
Di - es san - cti - fi - ca - tus il -
Day holy has dawned

Tenor
3 5 7 9

Bass
3 5 7 9

S
- - - - - bis, di -
day

A
lu - xit no - - - bis, no - - - - bis, di -
upon us day

T
11 13 15
Di - es san - cti - fi -
Day holy

B
11 13 15 17
Di - es
Day


Dies sanctificatus

S
11 12 13 14 15 5
es san - cti - fi - ca - tus
holy

A
- - es san - cti - fi - ca - tus il - lu - xit no -
holy has dawned upon us

T
8 ca - tus il - lu - xit no - bis, il - lu - xit
has dawned upon us has dawned

B
san - cti - fi - ca - tus il - lu - xit no - bis, il -
holy has dawned upon us has dawned

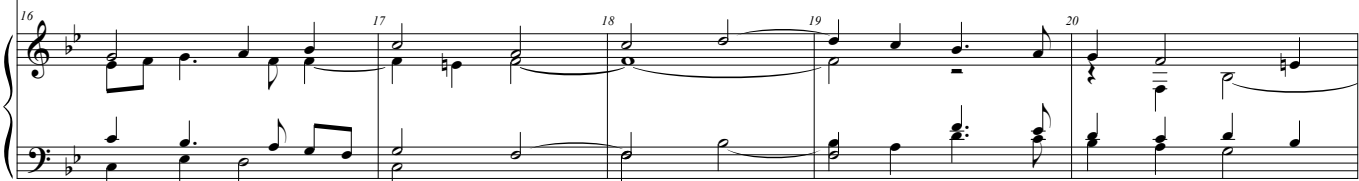


S
16 17 18 19 20
il - lu - xit no - bis, ve - ni - te gen - -
has dawned upon us come peoples

A
- - - - bis, ve - ni -
come

T
8 no - bis, ve - ni - te gen - tes,
upon us come peoples

B
lu - xit no - bis, ve - ni - te gen -
upon us come peoples



Dies sanctificatus

21 22 23 24 25

S tes, ve - ni - te gen - tes
come peoples

A - te gen - tes, gen - tes, ve - ni - te
peoples peoples come

T ve - ni - te gen - tes, ve - ni - te
come peoples come

B tes, ve - ni - te ve - ni - te
come come

26 27 28 29 30

S et a - do - ra - te Do - mi -
and worship the Lord,

A gen - tes et a - do - ra - te Do - mi -
peoples and worship the Lord,

T gen - tes et a - do - ra - te Do - mi -
peoples and worship the Lord,

B gen - tes et a -
peoples and worship

Dies sanctificatus

S num, et a - do - ra - te Do - mi -
and worship the Lord:

A num, et a - do - ra - te Do - - - - mi -
and and the Lord:

T num, et a - do - ra - te Do - mi - num, Do - - - - mi -
and worship the Lord,

B - do - ra - te, et a - do - ra - te Do - - - - mi -
and worship the Lord,

S num: Qui - a ho - - di - e de -
Because today descends

A num: Qui - a ho - di - e de - scen - dit
Because today descends

T num: Qui - a ho - di - e de - scen -
Because today descends

B num: Qui - a ho - - - - di - e
Because today

Dies sanctificatus

41 42 43 44 45

S scen - dit lux ma - gna in ter - ris, de - descends,
light great on earth,

A lux ma - gna in ter - ris,
light great on earth,

T dit lux ma - gna in ter ris, de - scen - descends,
light great on earth,

B 3 5 7 de - scen - dit, descends,

46 47 48 49

S scen - dit, de - scen - descends

A de - scen - dit, lux ma - gna in ter - ris,
descends, light great on earth.

T dit, lux ma - gna in ter ris, lux ma -
light great on earth. light great

B de - scen - dit, lux ma - gna
descends, light great

Dies sanctificatus

S
50 dit lux ma - gna in ter - ris. Haec di - es, quam
light great on earth. This day which

A
Haec di - es, quam fe -
This day which made

T
8 - gna in ter - ris, Haec di - es,
on earth. This day,

B
in ter - ris, Haec di - es,
on earth. This day,

Detailed description: This system contains the first five staves of the musical score. The vocal staves (Soprano, Alto, Tenor, Bass) are in G major with one flat (F major) and a common time signature. The Soprano part begins with a melodic line starting on G4, moving up to D5. The Alto part has a similar melodic line starting on G4. The Tenor part starts on G3 and moves up to D4. The Bass part starts on G2 and moves up to D3. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Measure numbers 50, 51, 52, 53, and 54 are indicated above the vocal staves.

S
55 fe - cit Do - mi - nus,
made by the Lord,

A
cit Do - mi - nus, quam fe - cit Do - mi - nus, haec di - es,
by the Lord, which made by the Lord, this day

T
8 haec di - es,
this day

B
3 5 7 9 11 haec
this

Detailed description: This system contains the next five staves of the musical score. The vocal staves continue the melodic lines from the previous system. The Soprano part continues with a melodic line starting on D5. The Alto part continues with a melodic line starting on G4. The Tenor part continues with a melodic line starting on D4. The Bass part continues with a melodic line starting on D3. The piano accompaniment continues with the same eighth-note bass line and chords. Measure numbers 55, 56, 57, 58, and 59 are indicated above the vocal staves.

60 61 62 63 64

S
haec di - es, quam fe - cit Do -
this day, which made by the Lord:

A
quam fe - cit Do - mi - nus, haec di - es, quam fe - cit
which made by the Lord, this day, which made

T
8 quam fe - cit Do - mi - nus, quam fe - cit
which made by the Lord, which made

B
di - es, quam fe - cit Do -
day which made by the Lord,

60 61 62 63 64

♩. = 50

65 66 67 68 69 70 71 72

S
- - - mi - nus: E - xul - te - mus et lae - te - mur in e -
Let us rejoice and be glad in it,

A
Do - mi - nus: E - xul - te - mus et lae - te - mur in e -
by the Lord: Let us rejoice and be glad in it,

T
8 Do - mi - nus: E - xul - te - mus et lae - te - mur in e - a,
by the Lord, Let us rejoice and be glad in it,

B
- - - mi - nus: E - xul - te - mus,
Let us rejoice

65 66 67 68 69 70 71 72

Dies sanctificatus

73 74 75 76 77 78 79 80 81

S a, et lae - te - mur in e - a, e - xul - te - mus et lae -
and be glad in it, let us rejoice and be

A a, e - xul - te - mus et lae - te - mur in e - a, e - xul - te - mus et lae -
let us rejoice and be glad in it, let us rejoice and be

T e - xul - te - mus et lae - te - mur in e - a, e - xul - te - mus et lae -
let us rejoice and be glad in it, let us rejoice and be

B e - xul - te - mus et lae - te - mur in e - a, e - xul - te - mus et lae -
let us rejoice and be glad in it, let us rejoice and be

82 83 84 85 86 87 88 89

S te - mur in e - a. te - mur in e - a.
glad in it. glad in it.

A te - mur in e - a, e - xul - te - mus et lae - te - mur in e - a.
glad in it, let us rejoice and be glad in it.

T te - mur in e - a, e - xul - te - mus et lae - te - mur in e - a.
glad in it, let us rejoice and be glad in it.

B te - mur in e - a, e - xul - te - mus et lae - te - mur in e - a.
glad in it, let us rejoice and be glad in it.