

# *Phrased Notation System*

*Improperium expectavit*

*Orlando di Lasso*

# 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

Improperium expectavit cor meum et miseriam  
Et sustinui qui simul mecum contristaretur et non fuit;

-----  
Consolatem me quaesivi et non inveni.  
-----

My heart expected reproach and misery  
And I hoped for one that would grieve together  
with me but there was none;

I looked for one who would comfort me and  
found no one.

Et dederunt in escam meam fel,  
et in siti mea potaverunt me aceto.

And they put gall in my food  
and in my thirst they gave me vinegar to drink.

# Improperium expectavit

Orlando di Lasso  
(1532 - 1594)

$\text{♩} = 50$

Soprano  
Im - pro - pe - ri - um ex - spec - ta - vit cor me - um, im -  
Reproach expected heart my, reproach

Alto  
Im - pro - pe - ri - um ex - spe - cta - vit cor me - um,  
Reproach expected heart my,

Tenor  
8 Im - pro - pe -  
Reproach

Bass  
3 5 7 9 Im - pro -  
Reproach

Detailed description: This system contains the first six measures of the piece. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The Soprano part begins with a melodic line containing six numbered phrases (1-6) that are repeated in the other parts. The Alto part starts with a whole rest in measure 1. The Tenor and Bass parts have rests in measures 1-6, with the Bass part having measure numbers 3, 5, 7, and 9. The Piano accompaniment provides harmonic support with chords and moving lines in both hands.

S  
7 8 9 10 11 12  
pro - pe - ri - um ex - spe - cta - vit cor me - um, im - pro - pe - ri - um ex - spe - cta -  
reproach expected heart my, reproach expected

A  
ex - spe - cta - vit cor me - um, im - pro - pe - ri - um ex -  
reproach reproach heart my, reproach expected

T  
ri - um ex - spe - cta - vit cor me - um, ex - spe - cta - vit cor me -  
expected expected heart my, expected heart my,

B  
pe - ri - um ex - spe - cta - vit cor me - um, ex - spe - cta - vit cor me -  
expected expected heart my, expected expected heart my,

Detailed description: This system contains measures 7 through 12. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The Soprano part continues with six numbered phrases (7-12). The Alto part has rests in measures 7-10 and then enters in measure 11. The Tenor and Bass parts have rests in measures 7-10 and then enter in measure 11. The Piano accompaniment continues with harmonic support.

Improperium expectavit

13 14 15 16 17 18

S  
- vit cor me - um, et mi - se - ri - am et  
heart my, and misery and

A  
spe - cta - vit cor me - um et mi - se - ri - am et  
heart my, and misery and

T  
- um et mi - se - ri - am et  
and misery and

B  
- um et mi - se - ri - am et  
and misery and

19 20 21 22 23 24

S  
su - sti - nu - i, qui si - mul me - cum con - tri - sta -  
I sustained (both) who at the same time with me would grieve

A  
su - sti - nu - i, qui si - mul me - cum con - tri - sta - re -  
I sustained (both) who at the same time with me would grieve

T  
su - sti - nu - i, qui si - mul me - cum con - tri - sta - re -  
I sustained (both) who at the same time with me would grieve

B  
su - sti - nu - i, qui si - mul me - cum con - tri - sta -  
I sustained (both) who at the same time with me would grieve

## Improperium expectavit

25 26 27 28 29 30 3

S re - tur et non fu - it:  
and not there was.

A - tur et non fu - it:  
and not there was.

T - tur et non fu - it: con - so - lan - tem me quae -  
8 and not there was. consolation I sought

B re - tur et non fu - it: con - so - lan - tem me quae - si -  
and not there was. consolation I sought

31 32 33 34 35 36

S con - so - lan - tem me quae - si - vi, et non in - ve -  
consolation I sought and none I found

A con - so - lan - tem me quae - si - vi, et non in - ve - ni:  
consolation I sought and none I found

T si - vi, et non in - ve - ni, et non in - ve -  
8 and none I found and none I found

B - vi, et non in - ve - ni, et non in -  
and none I found and none I found

Improperium expectavit

37 38 39 40 41 42 3

S  
ni: et de - de - runt in e - scam me - am fel,  
and they put in food my gall

A  
et de - de - runt in e - scam me - am fel, in in e - scam me - am  
and they put in food my gall in food my

T  
8 - ni: et de - de - runt in e - scam me -  
and they put in food my

B  
ve - ni: et de - de - runt in e - scam me - am  
and they put in food my

43 44 45 46 47 48

S  
et in si - ti me - a po - ta - ve - runt, po -  
and in thirst my they gave to drink, they

A  
fel, et in si - ti me - a po - ta - ve - runt me a -  
gall and in thirst my they gave to drink, to me

T  
8 am fel, et in si - ti me - a po - ta - ve -  
gall and in thirst my they gave to drink,

B  
fel, po - ta - ve -  
gall they gave to drink,

## Improperium expectavit

49 50 51 52 53

S  
 ta - ve - runt me a - - ce - to.  
 gave to drink to me vinegar.

A  
 ce - to, po - ta - ve - runt me a - ce - to.  
 they gave to drink, to me vinegar.

T  
 runt me a - ce - to, po - ta - ve - runt me a - ce - to.  
 to me they gave to drink, to me vinegar.

B  
 runt me a - ce - to.  
 to me to me vinegar.

49 50 51 52 53