

# *Phrased Notation System*

*Factus est repente*

*Aichinger*

# 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

Factus est repente de caelo sonus,  
tamquam advenientis vehementis spiritus,  
ubi erant sedentes, Alleluia,  
et repleti sunt omnes Spiritu Sancto,  
loquentes magnalia Dei, Alleluia.

Suddenly it happened, a sound from heaven  
coming like a mighty wind,  
to where they were sitting, Alleluia  
and they were filled with the Holy Spirit,  
speaking of the great things God (had done), Alleluia.

# Factus est repente

Gregor Aichinger  
(1564 - 1614)

$\text{♩} = \text{circa } 50$

Soprano

Fa - ctus est re - pen - te de coe - lo so - nus,  
It happened suddenly from heaven sound

Alto

Fa - ctus est re - pen - te de coe - lo so - nus,  
It happened suddenly from heaven sound

Tenor

Fa - ctus est re - pen - te de  
It happened suddenly from

Bass

Fa - ctus est re - pen - te  
It happened suddenly

The first system of the musical score is in 2/2 time and B-flat major. It features five staves: Soprano, Alto, Tenor, Bass, and Piano. The vocal parts have lyrics in Latin and English. The Soprano and Alto parts begin with a melodic line starting on G4, marked with a fermata and a slur. The Tenor and Bass parts have rests for the first two measures, then enter with a melodic line starting on G3. The Piano accompaniment consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

S

fa - ctus est re - pen - te de coe - lo  
it happened suddenly from heaven

A

de coe - lo so - nus, de coe -  
from heaven sound - - - - - nus, from heaven

T

coe - lo so - nus, de coe - lo so - nus, de  
heaven sound from heaven sound - - - - - from

B

te de coe - lo so - nus, fa - ctus est re - pen - te de  
from heaven sound it happened suddenly from

The second system of the musical score continues the vocal and piano parts. The Soprano part has lyrics in Latin and English. The Alto part has lyrics in Latin. The Tenor part has lyrics in Latin. The Bass part has lyrics in Latin. The Piano accompaniment continues with the same harmonic accompaniment.

11 12 13 14 15

S  
so - - - nus, de coe - lo, de coe - lo so -  
sound from heaven from heaven sound

A  
lo, de coe - lo, de coe - lo, de coe - lo so -  
from heaven from heaven from heaven sound

T  
coe - lo so - nus, de coe - lo, de coe - lo so -  
heaven sound from heaven from heaven sound

B  
coe - lo so - nus, de coe - lo, de coe - lo so -  
heaven sound from heaven from heaven sound



16 17 18 3 19 20

S  
nus, tam - quam ad - ve - ni - en - tis  
as if coming

A  
nus, tam - quam ad - ve - ni - en - ter spi - ri - tus, u -  
as if coming wind ri - tus, where

T  
nus, tam - quam ad - ve - ni - en - tis spi - ri - tus ve - he - men - tis,  
as if coming wind violent

B  
nus, tam - quam ad - ve - ni - en - tis spi - ri - tus, spi - ri - tus ve - he -  
as if coming wind wind violent



21  
S spi - ri - tus, u - bi e - rant se - den - tes, al - le - lu - ia, et re - ple - ti sunt  
wind where they were sitting, and filled were

A bi e - rant se - den - tes, al - le - lu - ia, al - le - lu - ia, et re - ple - ti sunt om - nes, sunt  
they were sitting, and filled were were

T u - bi e - rant se - den - tes, al - le - lu - ia, et re - ple - ti sunt om - nes Spi - ri - tu San -  
where they were sitting, and filled were with the Spirit Holy,

B men - tis, et re - ple - ti sunt om - nes Spi - ri - tu,  
and filled were with the Spirit,

21 22 23 24 25



26  
S om - nes Spi - ri - tu, et re - ple - ti sunt Spi - ri - tu San - cto, lo - quen - tes ma - gna - li - a  
all with the Spirit, and filled were with the Spirit Holy, talking great things —

A omnes Spi - ri - tu San - cto, lo - quen - tes ma - gna - li - a De -  
all with the Spirit, talking great things from God

T cto, et re - ple - ti sunt om - nes Spi - ri - tu, lo - quen - tes ma - gna - li - a De -  
and filled were with the Spirit, talking great things from God

B et re - ple - ti sunt Spi - ri - tu San - cto, lo - quen - tes ma - gna - li - a De -  
and filled were with the Spirit Holy, talking great things from God

26 27 28 29 30



The musical score consists of five staves. The top four staves are for voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "De - i, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The Soprano part includes the words "from God" under the first measure. Measure numbers 31, 32, 33, 34, and 35 are indicated above the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

S  
De - i, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
from God

A  
i, al - le - lu - ia, al - le - lu - ia, al - le lu - ia.

T  
i, al - le - lu - ia, al - le - lu - ia, al - le lu - - - ia.

B  
i, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

31 32 33 34 35