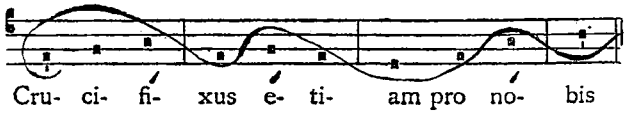
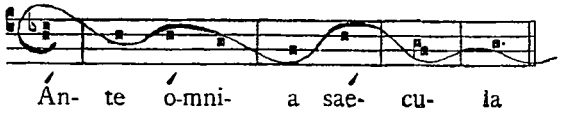


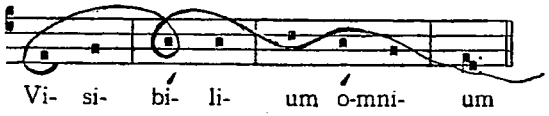
This usually happens when there is a *melodic* elevation to the accent — but it sometimes is found even in an equal (a) or in a falling (b) melodic line, as in *Example C.*

Example C.

a)



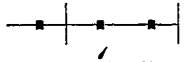
b)



Home Work.

Mark the following sentences with their chironomy, observing the following principles:

1. Every phrase begins with a real *arsis* (curled).
2. Every phrase ends with a thesis.
3. In the *centre* of a phrase: When an accent comes on the first note of a measure, we use a curled arsis:

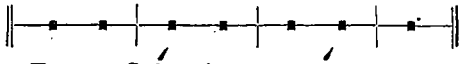


qui tol- lis

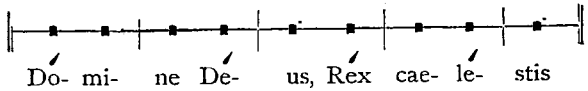
Otherwise we raise the accent on an undulation, so that each word may end on a thesis.

Exercise 52.

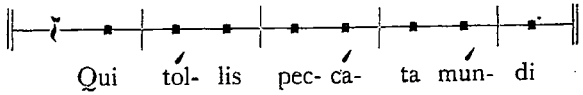
Do- mi- nus vo- bis- cum



Et cum Spi- ri- tu tu- o



Do- mi- ne De- us, Rex cae- le- stis

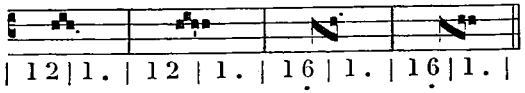


Qui tol- lis pec- ca- ta mun- di

Notation.

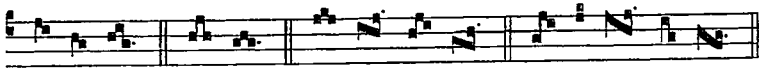
The last note of a triplex neum may be lengthened by adding a dot, or another punctum.

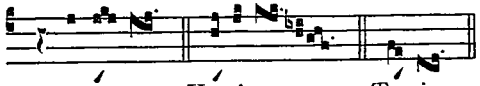
Example.



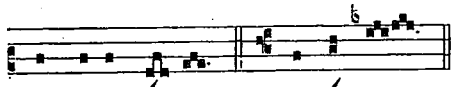
The result is to change a triplex group into a double-duplex group.

Exercise 53.

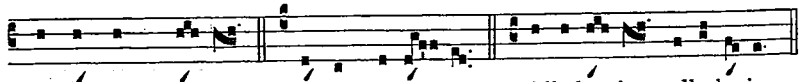




Ma-ri- a Ky-ri-e Tu- i



Ange-le De- i Ascendit



Per signum cru- cis Virgo Ma-ri- a Alle-lu- ia, alle-lu-ia