

Dom. Resurrectionis

Al-le-lu - ia

N.B. When a note with a stem (virga) has a neum depending upon it, there is *mora vocis* even if the space separating the virga and the neum is not wide enough to take a punctum between. Ex.:

Alleluia Corp. Chr.

D

Alleluia Nativ. Dom.

D BD

Kyrie de Angelis.

B D

Ky-ri-e

39. When an editor wishes to print the Vatican Edition, he is obliged to reproduce all the spaces or *mora vocis*. There are so-called rhythmic editions that indicate many but not all of these spaces by a sign; in this respect they are not in entire conformity with the edition imposed upon the Roman Rite.

40. Experience proves that many singers take for a space what is not one, that is, not one indicating a *mora vocis*. There is a space (in the example above from the Vatican Edition) between the neums of one syllable and those of the next (*ky-ri-e, e-le-i-son*), but this is only to distinguish the syllables. There is no *mora vocis* to be observed where the syllable changes; the *mora vocis* is always within the syllable.

41. Now that we know the *mora vocis*, we shall study some examples of the lengthening, of the rallentando with *diminuendo*, and of the pause that should be made at each bar-line. Then we shall give some examples of the *mora vocis* caused by the spaces between neums. When we use the word *double*, which is purposely avoided in the Vatican Edition in order to show the absence of a definite measure in Gregorian, we mean it in a relative sense and not absolutely. Thus, if we say that a note is *doubled*, we mean that it is prolonged enough to be virtually doubled. We shall transcribe the following examples in modern notation, but we insist again upon how defective such transcriptions are, and we use them here only because Gregorian notation does not use signs that could be strictly called pauses or measured silences.