

# Eya Medieval Music

## *Symphonia Series* Notation Guide

Thank you for downloading a score from the *Symphonia Series*. The 12-century musical notation utilized by Hildegard von Bingen, retained in the two source manuscripts of the Riesencodex (R) and the Dendermonde Codex (D), has been “translated” using the conventions of modern notation. My intention is to create an easy yet authoritative edition for anyone to with basic music-reading skills to access and enjoy. Below are some basic points in how to better understand and interpret the notation of these editions.

Feel free to [email me](#) with your questions, comments, or suggestions: I am very happy to hear from you.

- Allison Mondel

### KEY

- All scores maintain their original key, or mode, contained in the source manuscript. However, for ease of score reading, each has been converted to treble (G) clef. You are encouraged to freely transpose as needed or desired.

### LYRIC

- Each score is organized and delineated by poetic line, as indicated in Dr. Barbara Newman's seminal work, *Symphonia*.<sup>1</sup>
- Poetic lines do not necessarily correspond with musical syntax, and sometimes the visual organization of the score can be *musically* misleading. I invite you to be guided by both text and music as a cohesive, mystical construction.

### RHYTHM

- The original chant notation does not indicate any measured beats or rhythm, but rather free-flowing interpretation guided by the intention of the language (Latin).

### ACCIDENTALS

- Accidentals (either a flat ♭ or natural ♮) which are clearly indicated in the source manuscripts are notated on the staff. Any accidentals placed above the staff are editorial, to be used at your discretion and musical sensibility.

### DURATION



que

- In chant notation, duration of all notes is relative. The length and dynamic movement of any note or musical gesture is indicated by notehead size, i.e. smaller noteheads are relatively briefer, more dynamic, and less stable than larger noteheads. There is no standard length for either.

### ARTICULATION



quo – (d)

- All slurs indicate the construction of the original *neumes*, the notational building blocks of syllables. They do not indicate a tie in which two or more notes would be combined. As such, any repeated notes in succession are re-articulated, such as above.
- A *tenudo* symbol (—) indicates a musical stress on a particular note. (Note: this is not a vocal stress, but *musical*.)
- A letter (either vowel or consonant) in parentheses indicates the full articulation of that sound for the entire duration of that particular note.

<sup>1</sup>Newman, Barbara. *Symphonia: A Critical Edition of the Symphonia armonie celestium revelationum, 2nd edition*. Ithaca: Cornell University Press, 1998.