

How to make gregorian chant scores at MuseScore.

sites.google.com/site/gregorianicantus
MuseScore 3.0.5 | April 2020

Gregorian chant at MuseScore

The following tutorial shows a way to transcribe square notation to modern notation.

As an example we will use the Introit of the third Sunday after Epiphany.

We will guide ourselves using the transcription provided by the monks of Solesmes:
Compendium Gradualis et antiphonalis in recentioris musicae notulas translatum.
 Paris, Desclée & Socii. 1924, 1464 p.

Intr. 7.
A D-o-rá-te * Dé-um ómnes Ange- li éjus :
 audí- vit, et laetá-ta est Sí- on : et exsultavé-
 runt ff-li-ae Jú- dae. Ps. Dó-minus regnávít, exsúltet
 térra : * laeténtur ínsulae múl-tae. Gló- ri- a Pátri.
 E u o u a e.

Square notation

Dominica III. post Epiphaniam.
 AD MISSAM.
 (M.M. ♩ = 152.)
 Intr. 7.
 (sol-vel) Ado- rá-te * Dé- um ó- mnes Ange-
 li é- jus : audí- vit, et lae- tá- ta est Sí-
 on : et exsulta- vé- runt fí- li- ae Jú-
 dae. Ps. Dó- mi- nus regná- vit, exsúl- tet tér- ra : * lae-
 tén- tur ín- su- lae múl- tae. Gló- ri- a Pátri.
 E u o u a e.

Transcription to modern notation

MENU

Click on the title to go to the section

1. CONFIGURATION OF THE SHEET.

2. ENTRY OF NOTES.

3. INPUT OF LYRICS.

4. FINISHES.

5. FINAL PRODUCT.

Thematic index.

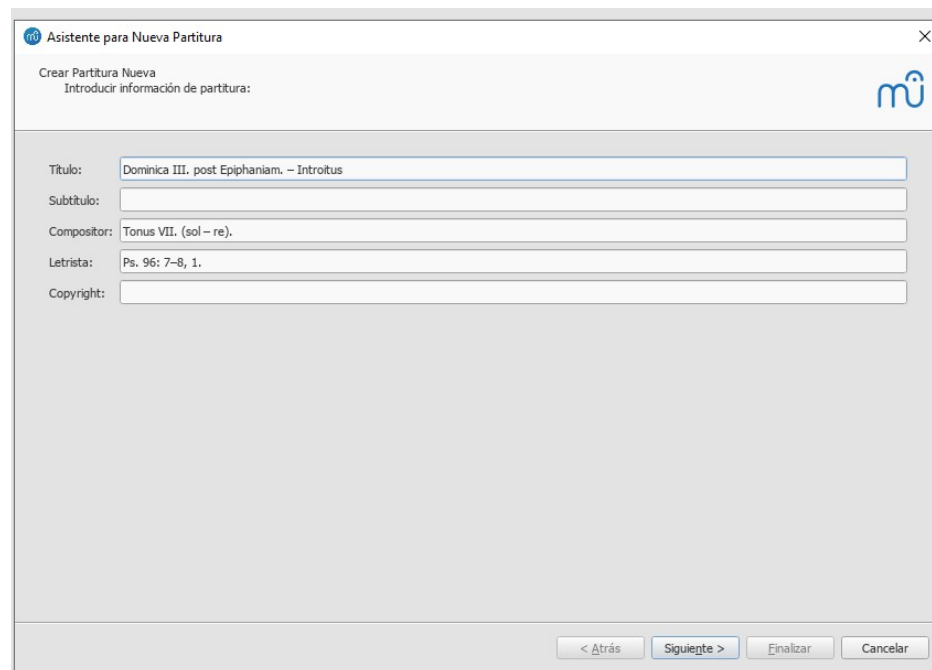
1. CONFIGURATION OF THE SHEET.

1. We create a new score: File / New.

2. Enter the title. In this case: *Dominica III. Post Epiphaniam - Introitus*.

3. In the fields "Composer" and "Lyricist" we can enter additional information such as the biblical quote and the tone.

4. Click on the "Next>" button.



Asistente para Nueva Partitura

Crear Partitura Nueva
Introducir información de partitura:

mü

Título: Dominica III. post Epiphaniam. - Introitus

Subtítulo:

Compositor: Tonus VII. (sol - re).

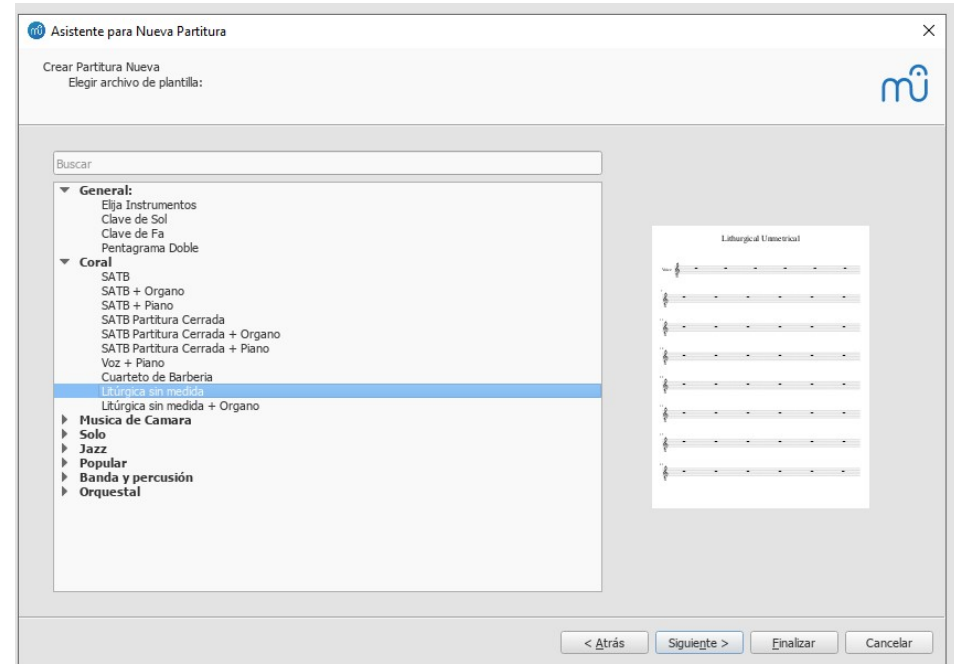
Letrista: Ps. 96: 7-8, 1.

Copyright:

< Atrás Siguiente > Finalizar Cancelar

5. In the window that appears («Choose file from template») click on «Coral» and then on «Liturgical Without measure».

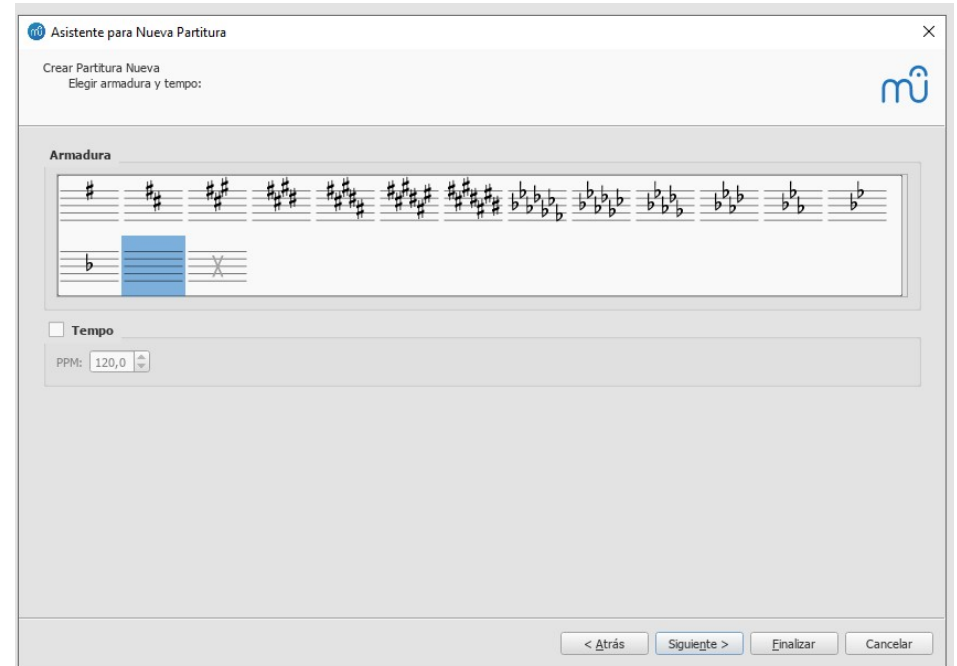
6. Click on the «Next>» button.



7. In the window that appears («Choose key signature and tempo») we leave the C major selected.

8. We leave the «Tempo» box unchecked.

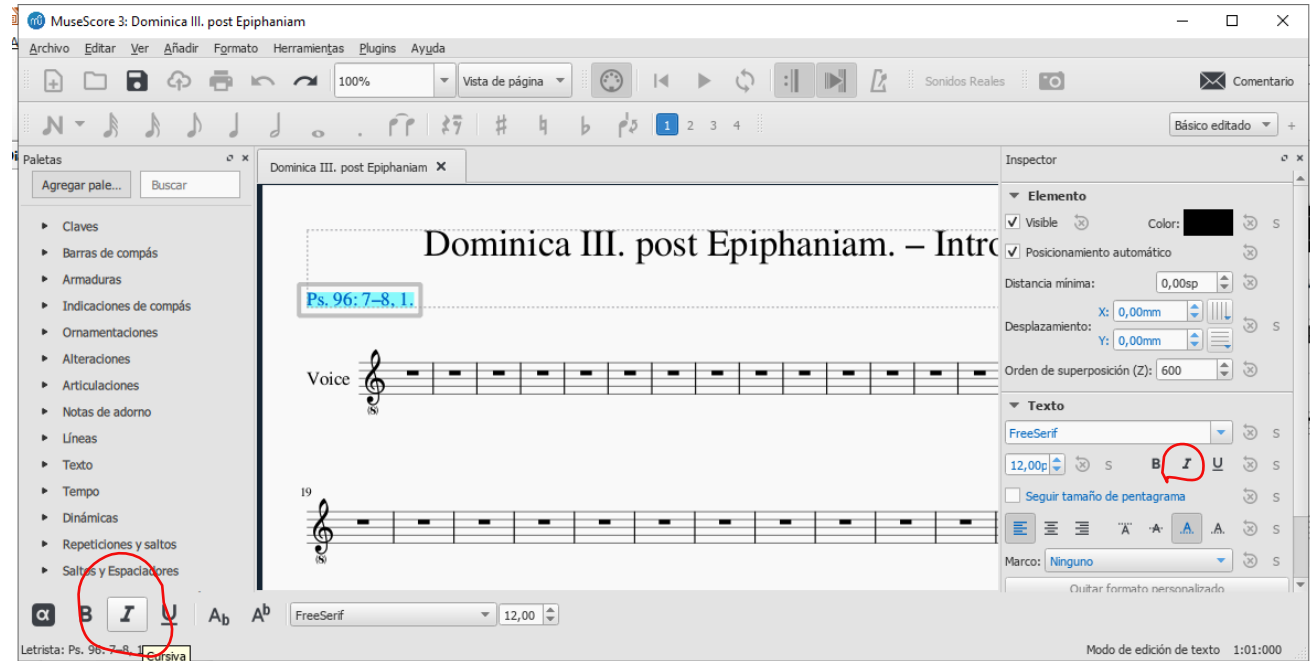
9. Click on the «Next>» button.



10. In the next window we leave the configurations as is.

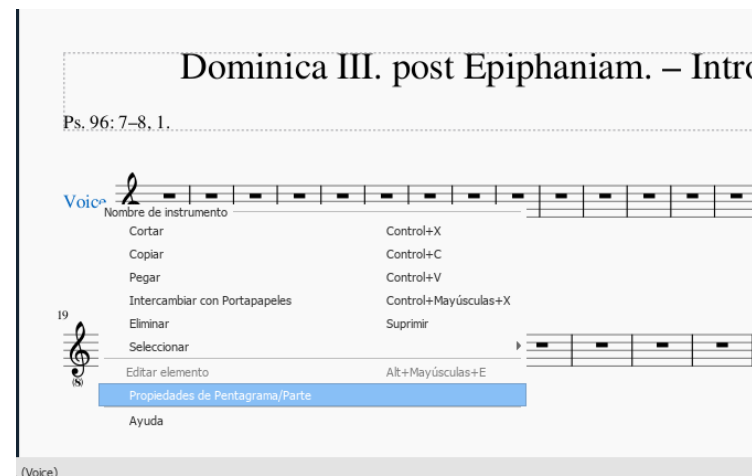
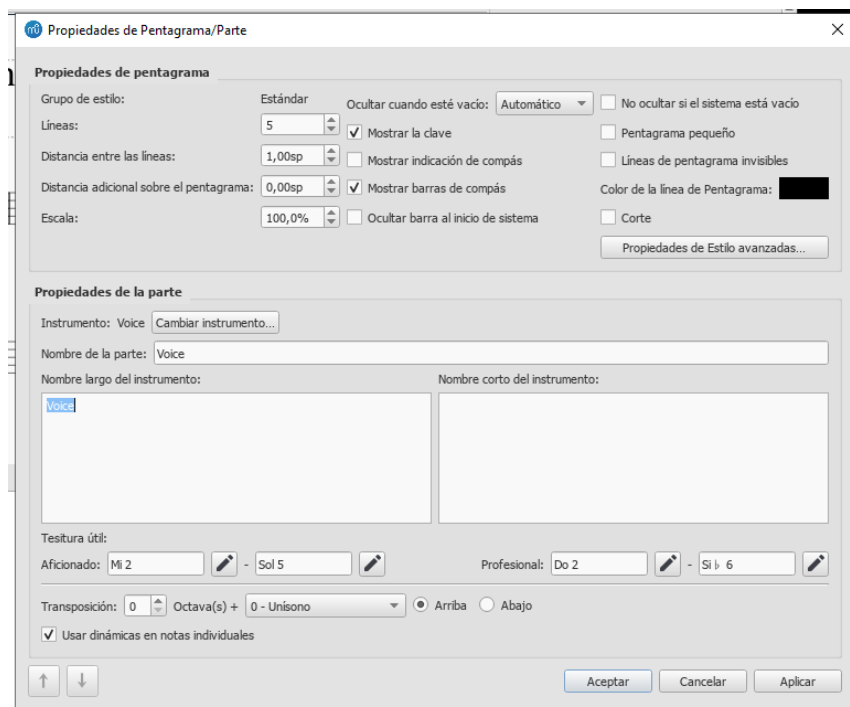
11. Click on the "Finish" button.

12. We can change some finishing aspects. For example, the text of the Biblical quote we can put it in italics double clicking on the text and activating the «Italic» option of both bottom or the lateral menu ("Inspector").



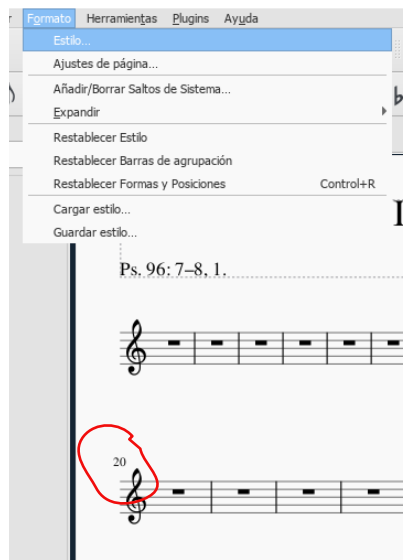
13. To remove the name of the instrument («Voice» in this case), select that name and click with the right button of the mouse.

14. Click on «Staff / Part Properties» in the contextual menu that appears.



15. In the box that appears, we select the word «Voice» in the box «Long name of the instrument». Then we delete the word and leave in blank the box.

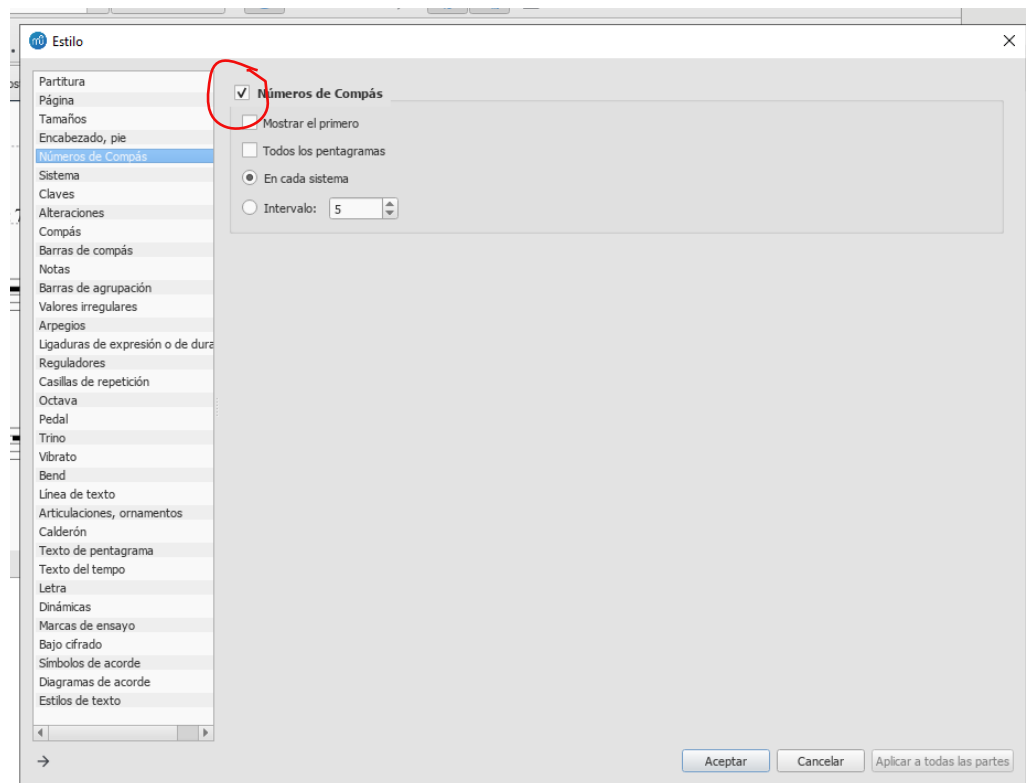
16. Press the «Apply» button and then the button «Accept», or directly the «Accept» button.



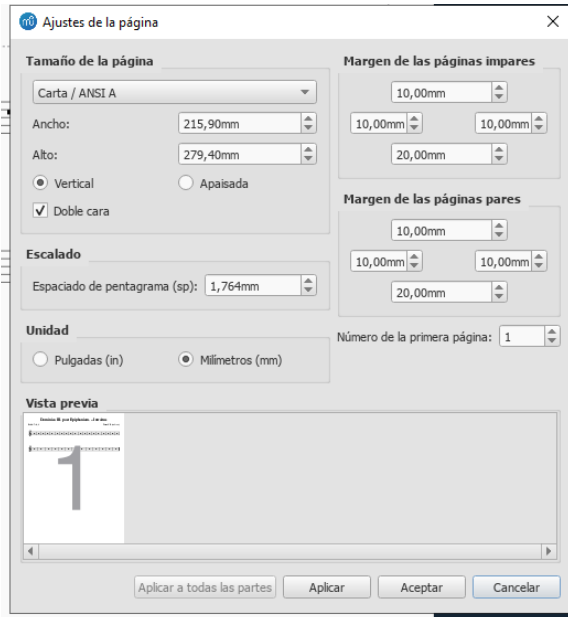
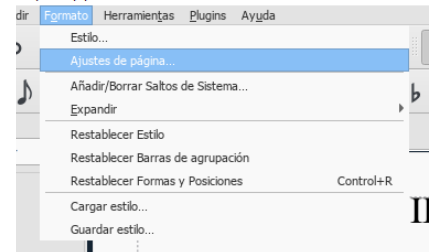
17. To hide the measure numbers, click on the «Format» menu and then the «Style...» option.

18. In the box that appears, we select the submenu «Measure numbers» and deactivate the «Measure numbers» box.

19. Click on the «Accept» button.



20. Finally, we verify that the paper size corresponds to that of our country. For this we click on the «Format» menu and then the option «Settings page...».



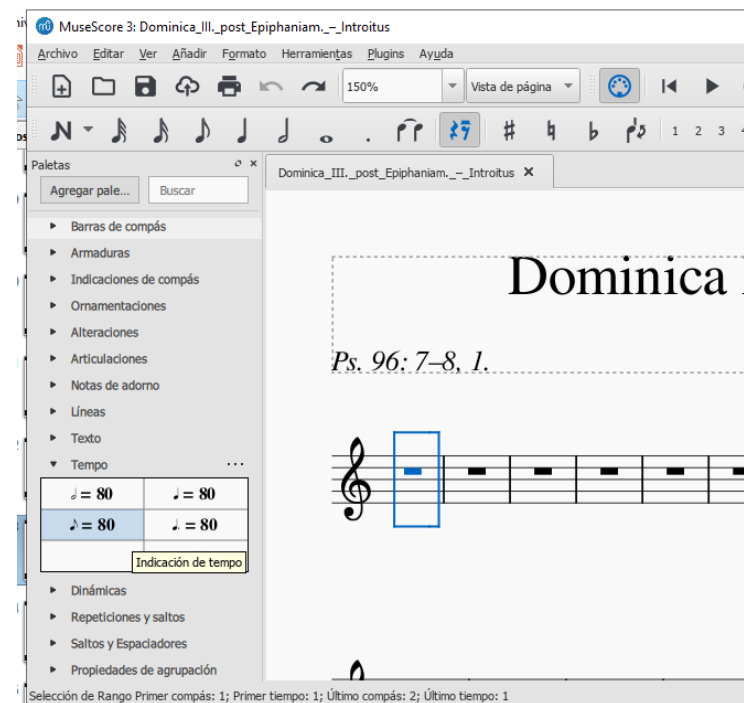
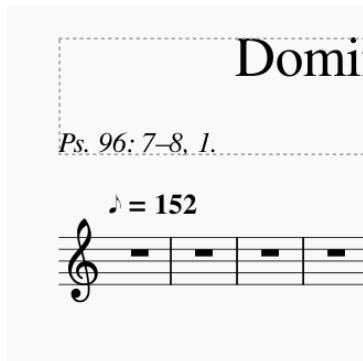
21. In our case the format is Letter. Click on the «Apply» button and then «OK».

2. ENTRY OF NOTES.

22. To begin we will assign the speed of metronome. For this we select the first measure. Then, we select in the lateral palette the menu «Tempo».

23. Click on the image of «eighth note equal to»: ♪ =

24. The symbol appears on the measure. We add, in this case, the number 152.



25. The first mistake to avoid is assigning a measure to an entire phrase (every time there is a short bar, medium, long or double), because at the end there could be one measure per system, making the sheet music and visually unpleasant.

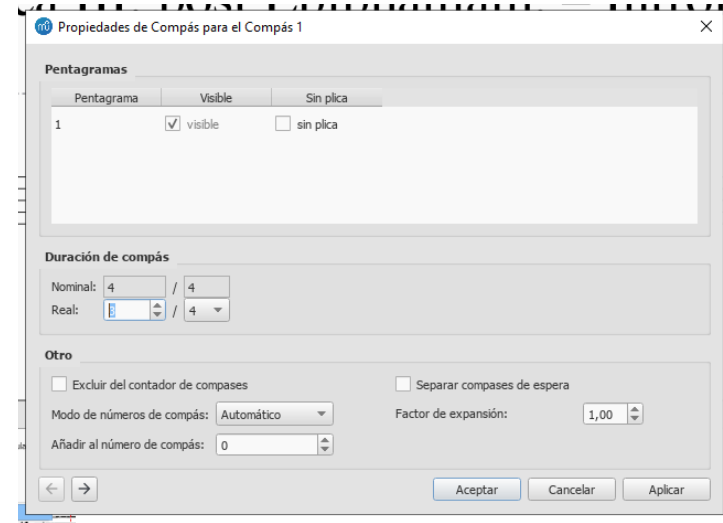
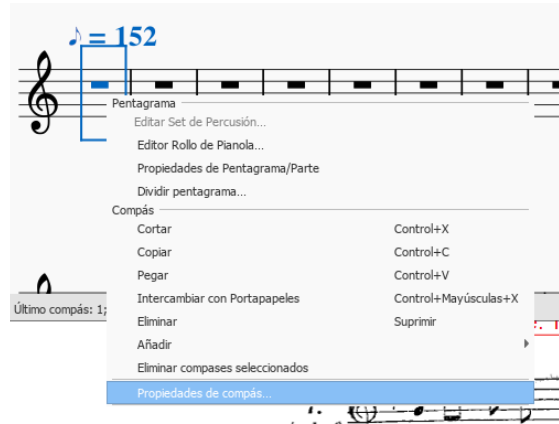
The image shows two staves of musical notation. The first staff contains a melodic phrase with lyrics: "Pú - er * ná - tus est nó - bis, et fí - li us dá - tus est nó - bis :". Red brackets underneath the staff group the notes into two large sections, each spanning two measures. The second staff shows the continuation of the melody with lyrics: "cú-jusim-pé - ri - um". This staff begins with a single eighth note followed by a series of measures containing only rests, illustrating a "waste of space".

Waste of space: Space of two measures in a system and excess space between notes.

26. What we will do is subdivide each phrase into small measures. This will allow us to distribute the notes in each system more efficiently and elegantly..

The image shows a musical staff with the lyrics "Ado- rá-te * Dé- um ó- mnes Ange-". Above the staff, a red bracket spans the first two measures and is labeled "Phrase. Total: 8/4". Below the staff, two red brackets are used to subdivide the phrase: the first bracket covers the first measure and is labeled "3/4", and the second bracket covers the second measure and is labeled "5/4". The staff is marked with "Intr. 7." and "(sol-ré)".

27. Consider that, by default, the template that we use gives a value of 4/4 to each measure. For change its value we are located on the measure and press the right mouse button. Then, select the option «measure properties» that appears in the context menu.



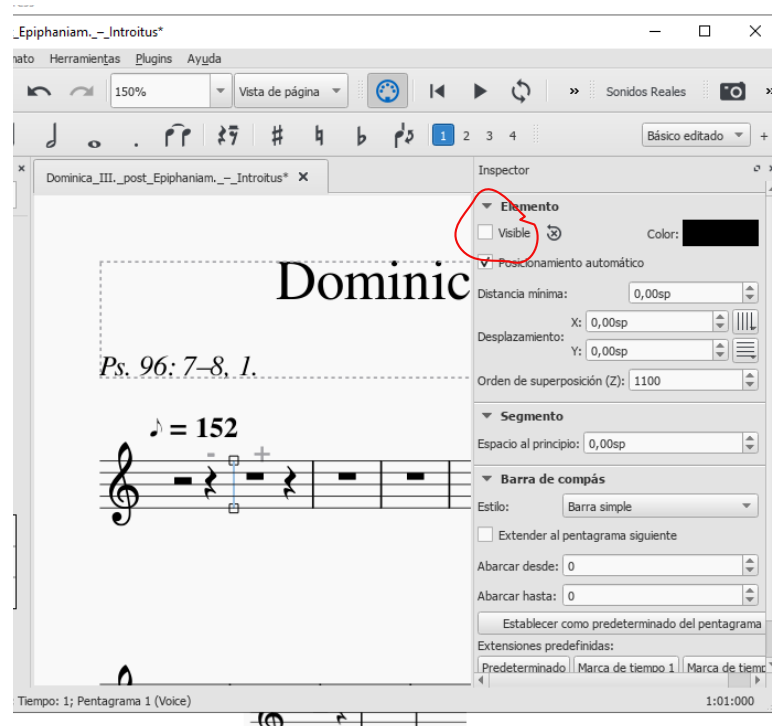
28. In the window that appears we modify the number of «Real» drawer in the «Measurement duration» part.

29. Click on the «Accept» button.

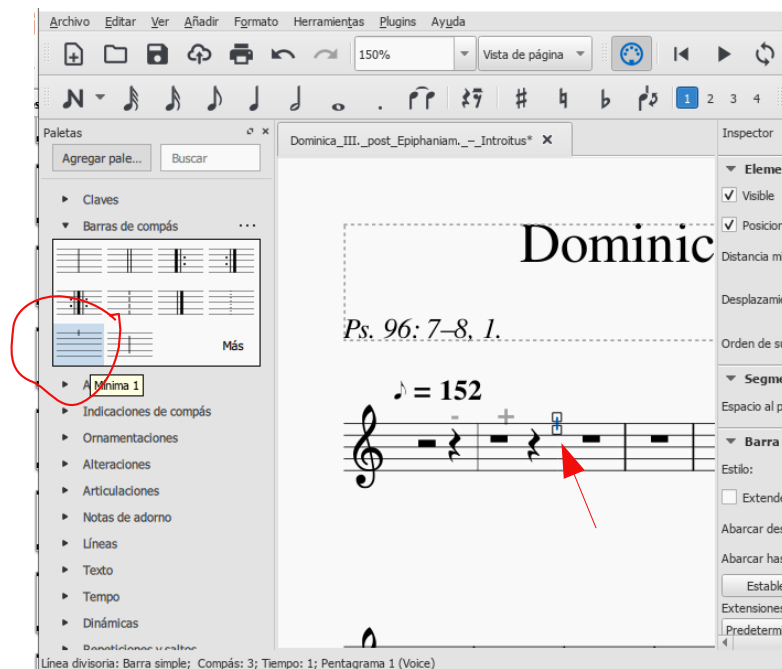
30. A «+» or «-» sign will appear on the measure in gray color, depending on whether value has been added or removed beat time. This item will not be visible when printing or exporting to pdf.



31. We do the same with the following measure changing its value to 5/4. Then we make invisible the bar of the measure between these two measures selecting it and deactivating the «Visible» box of the Side menu «Inspector / Element».

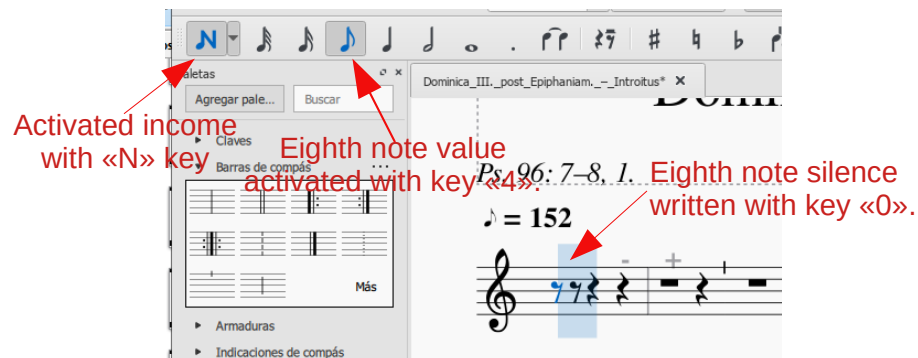


32. The following bar will be changed by a minimum bar. To do this, we select the bar. Then, we click on the sub-menu «Measure bars» from the side menu «Palettes». Click on the minimal bar and then the appearance will change. Make the same with the other bars (average, simple, double).



33. Thus we will proceed successively throughout the music sheet. The most recommended is to advance by fragments.

34. We are now ready to enter the notes. For it we select the first silence of the first measure. Then we press the «N» key. This will activate the mode note input. How we start with silence eighth, press the «4» key. We will see that it is activated the eighth note on the palette. Finally, we press the key «0» (zero) to mark the eighth note silence.



35. Now we enter the notes according to the program's commands, or manually if desired.

Sample

Intr.
7.
(sol-rd)

Ado- rá-te * Dé- um ó- mnes Ange-

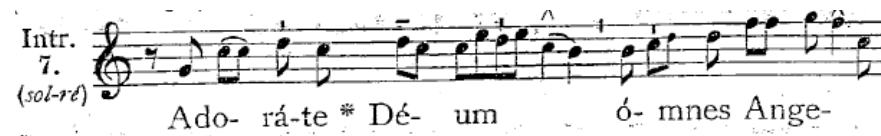
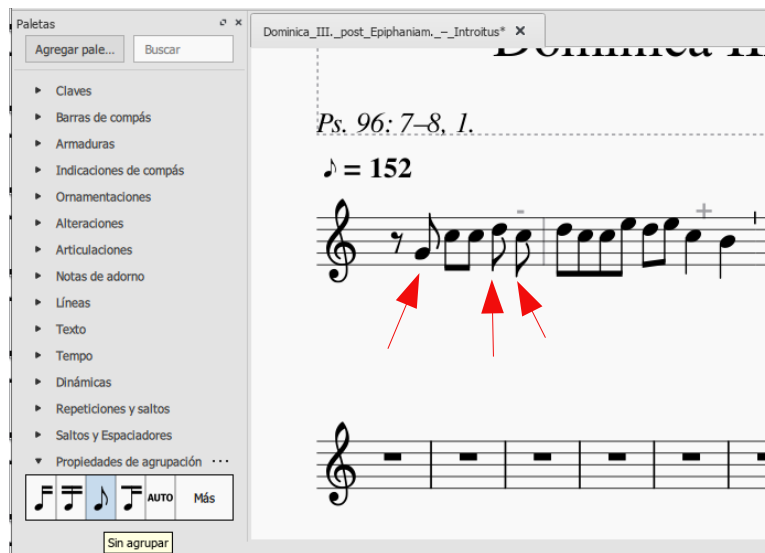
Transcription

Keys

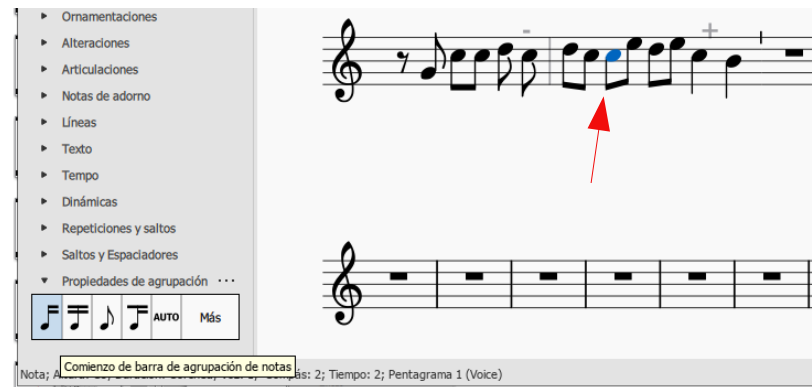
4 0 G C C D C D C C E D E 5 C B
(eighth note) (change to quarter note)

The image displays a musical transcription exercise. At the top, a 'Sample' of a musical score is shown, featuring a treble clef, a 7/8 time signature, and the lyrics 'Ado- rá-te * Dé- um ó- mnes Ange-'. Below this, a 'Transcription' of the same passage is shown, with red arrows pointing from specific notes to a sequence of key commands. The key commands are: 4 (eighth note), 0, G, C, C, D, C, D, C, C, E, D, E, 5 (change to quarter note), C, and B. The transcription itself shows the notes on a staff, with a blue note on the fifth line (C) and a blue note on the fourth line (B).

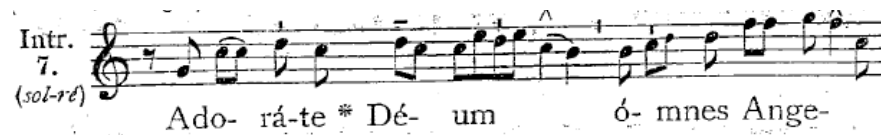
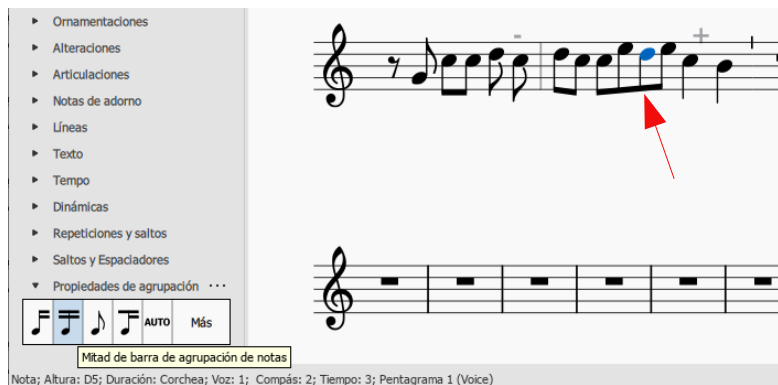
36. Now we are going to regroup the eighth notes. For it we select the first eighth note (sol). Then, we open the «grouping properties» menu of the side palette. We select the eighth note figure («Without grouping»). Soon that will be isolated this eighth figure. We do the same with the fourth and fifth notes (re - do).



37. On the other hand, we need to separate the group from the octave note (C). For this we select it and click on «start of grouping bar of notes» in the same menu «Properties of group».



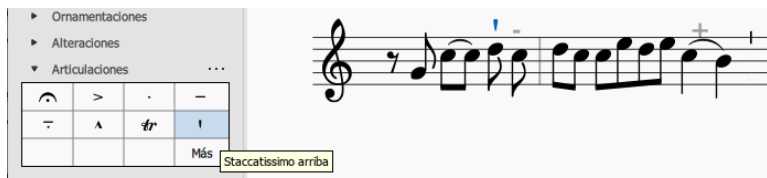
38. The tenth note (re) is attached to the group that precedes. To join it, we select it. Then, we press the option «Half of the grouping bar of notes» from the «Grouping Properties» menu.



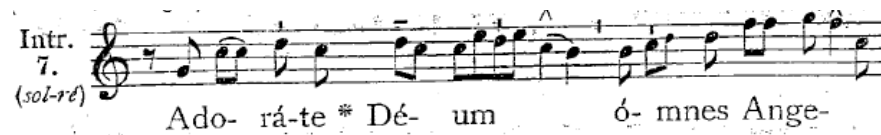
39. To add ties and slurs where they are needed, select the note by pressing at the same time the «Ctrl» key is pressed. Then press the «S» key.



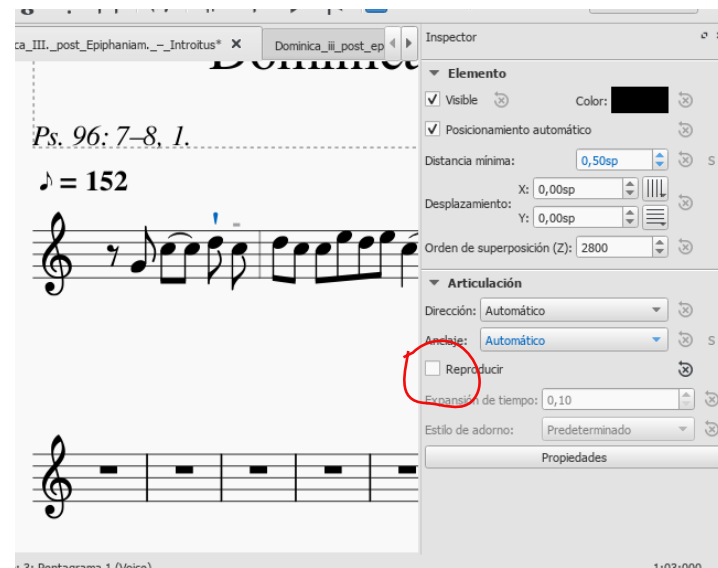
40. We will now add the vertical episemas. For this we select the note that carries it. Then in the side palette select the menu «Articulations». There we click on the sign «staccatissimo above».



41. If the vertical episema goes below the staff we do the same procedure above. Then, we select in the score the sign that we are using as an episema (staccatissimo) and press the «X» key. If necessary, with the ↑ or ↓ keys we can zoom in or out of the note, depending on require.



42. This step is not mandatory, but if you want listen to the score without problems, we must disable staccatissimo execution. For it deactivate the «Play» box in the section «Articulation» in the side menu «Inspector».

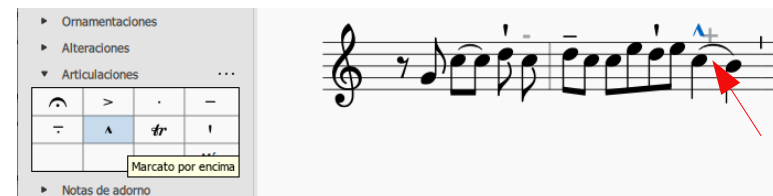


43. We will put the horizontal episema using the «tenuto» sign from the same «Articulations» menu of the side palette.

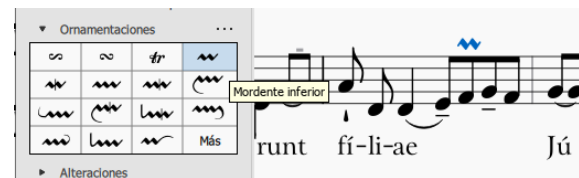


44. As with the vertical episema, if we require place it under the staff, select it and press the «X» key. We can also disable its reproduction in the «Inspector» menu on the right side.

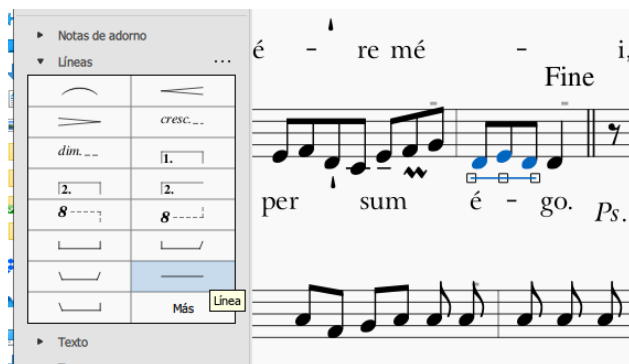
45. We also have a marking on the penultimate note (do). To put it, we select the note and in the «Articulations» menu on the side palette we select the brand sign. Like the other signs, you can disable their playback or arrange it with the help of the up or down keys.



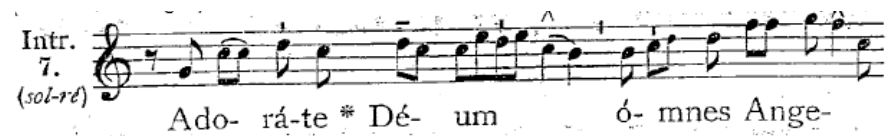
46. For the *quilisma* symbol we will use the one of «mordent». When you have to put it we proceed similar to the previous cases: we select the note. Then in the «Ornaments» menu on the side palette we select «Lower mordente». If it goes in the top part, we can bring it closer a little with the arrows. If you underneath, we press the «X» key and we accommodate it. We can also disable its reproduction.



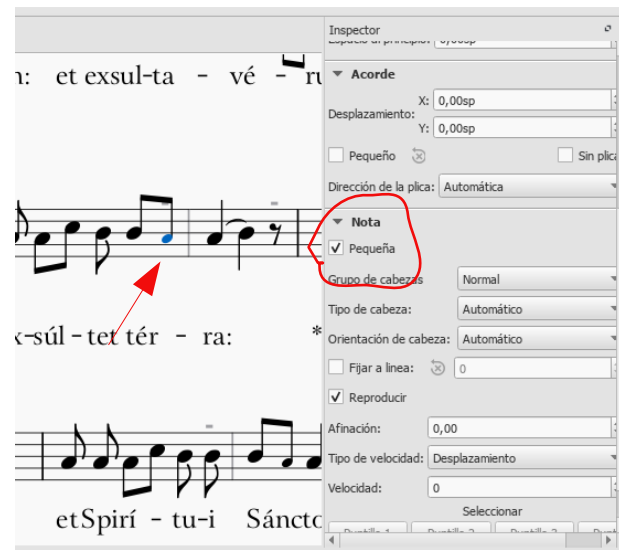
47. When the horizontal *episema* covers two or more notes we will use a horizontal line. For it, we select the notes covered by this sign pressing the «Ctrl» key. Then we open the menu «Lines» from the sidepalette and select the simple line.



48. With the help of the mouse or the keyboard we locate said can place the line in the position we need.



49. When there is a *liquescent* note, we select the note and activate the «Small» box in the section «Note» in the right «Inspector» menu.



50. Once the transcription is completed, lyrics [or underlay] can be added, as we will see in the next section. We proceed in the same way with the rest of the score. Below we show the development of the first systems next to the model. Remember that it is recommended to add the underlay as you go.

Muestra

M.M. ♩ = 152.)
Intr. 7.
(sol-re)

Ado-rá-te * Dé-um ó-mnes Ange-
li é-jus: audí-vit, et lae-tá-ta est Sí-
on: et exsul-ta vé-runt fi-li-ae Jú-
dae.

Time signatures: 3/4, 5/4, 3/4, 2/4, 3/4, 2/4, 7/8, 9/8, 4/4, 5/8, 7/8, 4/4, 7/8.

Transcripción

Dominica III. post Epiphaniam. – Introitus
Ps. 96: 7-8, 1. Tonus VII (sol - re).
♩ = 152

Ado - rá-te * Dé-um ó - mnes An - ge - li é - jus: au-dí - vit,
et lae-tá-ta est Sí - on: et exsul-ta - vé - runt fi-li-ae Jú - dae.

3. INPUT OF LYRICS.

51. To enter the lyrics we indicate the note to which we want to enter the text. Then we press the keys «Ctr. + L». At the bottom will appear the box to enter the text.



52. Note that in Latin the syllabic division It obeys different rules from those of English. Before the online tools such as:

<http://www.molinarium.com/silabeadorlatin.html>

Eg: Is it «Ad-o-ra-te» or «a-do-ra-te»?

53. Pressing the hyphen «-» or the barspacer, we will jump to the next note. According to him case the following syllable will be written or it will be skipped until where required.

54. There are some signs and conventions in singing Gregorian they go in the same line of the letter but they are not read as part of the text. They are: the asterisk (*), double (*ij*) or triple repeat signs (*ijj*), the signs of verse (V) and answer (R) and the abbreviation for psalm (Ps.). Each one of them write in front of the syllable that follows. For it, we write the symbol. Then we mark space simultaneously pressing the «Ctrl.» key (well not to do so we would jump to the next syllable).



*+Ctrl. + Space + syllable «Dé-»

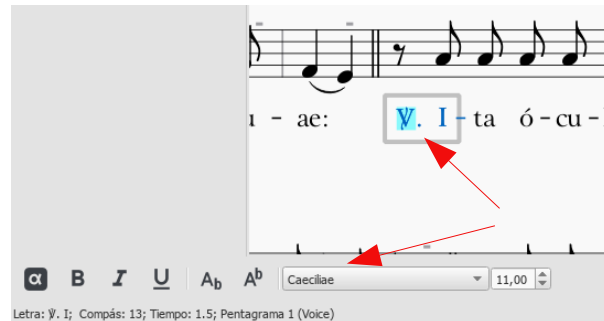
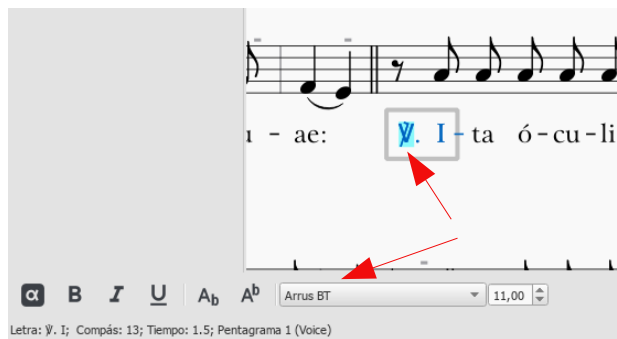
55. As can be seen, the syllable may not remain well centered under the note to which it corresponds. This can be solved by selecting the syllable and activating «center text in the reference point» of the «Text» section in the «Inspector» menu.



56. Another way to align the syllable is to select it and reposition it with the mouse, keeping pressed the «Ctrl.» so that it does not climb or get off the line.

57. It should also be noted that the symbols of repetition (*ij.* and *ijj.*) and the abbreviation of psalm (*Ps.*) they are in italics. For this, we double click on the syllable, we select the letters in question and we format italic the same way we did with the biblical quote in numeral 12.

58. Verse and response symbols can be insert by copying and pasting from a sample (like the numeral 54) and changing the font for a better one designed to contain them (for example, Caeciliae or Festa Dies). To change the font, we select the symbol and choose the font in the bottom bar (not in the «Text» section of the «Inspector» menu as this change the style of the entire syllable).



4. FINISHES.

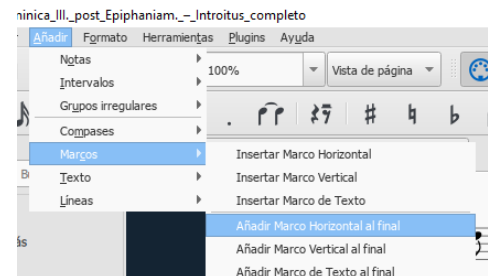
59. It may happen that the last system is very stretched and the notes are spaced sounsightly. This can be solved by inserting a horizontal frame at the end of the score. For it click on the menu «Add / Frames / Add frame horizontal at the end».

Ps. Dó - mi - nus regná - vit, ex súl - tet tér - ra: * lae - téntur ín - sulae múltae. Gló - ri -

a Pátri, et Fi - li - o, et Spí - ri - tu - i Sán - cto. * Sic - ut é - ra - tin prínci - pi - o, et nunc, et sem -

per, et in saé - cu - la sae - cu - ló - rum. A - men.

Too wide system and unsightly spacing contrast



60. A box will appear in front of the last measure dotted lines. We click on it and we modify its length by writing a value in the «Width» box in the «Inspector» side menu. In this case we will give it a value of 30.

Inspector

Marco horizontal

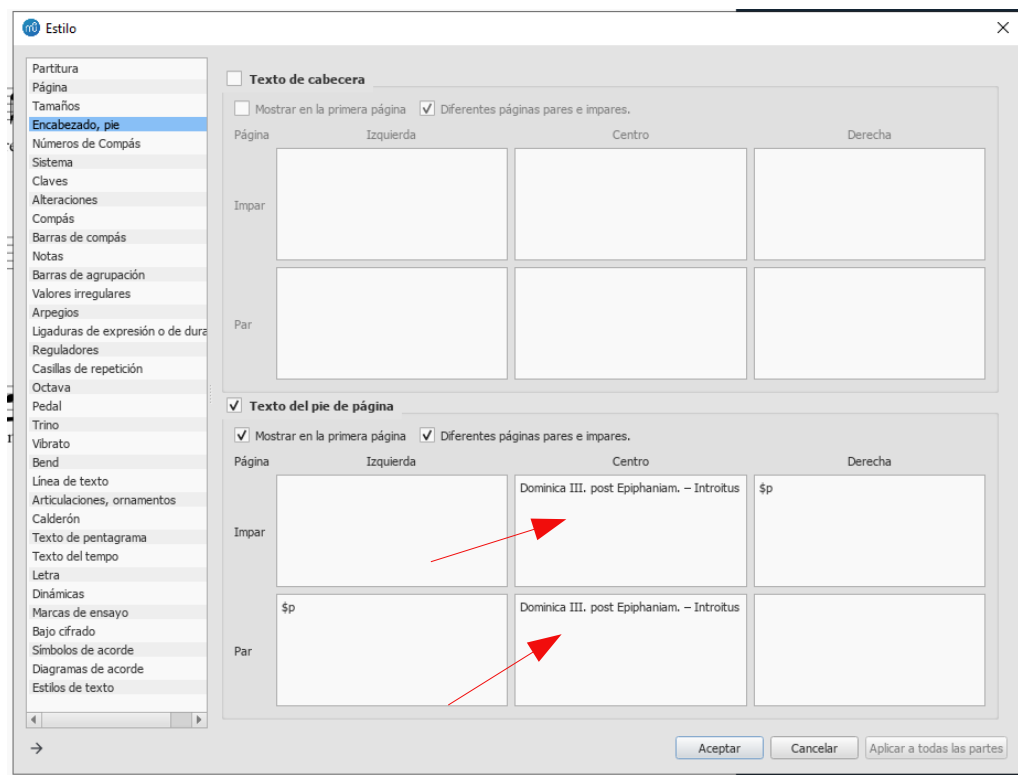
Separación izquierda 0,00sp

Separación derecha 0,00sp

Ancho: 30,00sp

☒ Crear encabezado de sistema

61. Something that is very useful to avoid misplacing between printed scores is to put the name of the piece in the footer. This is recommended in scores of two or more pages. To insert the foot, click on the «Format / Style» menu. In the box that appears we select the section «Header, footer». Then, write the title of the piece in the drawers of the odd and even pages where we want it to be displayed.



62. It is at the publisher's discretion to transport or harmonize the piece, or to add indications such as «Da Capo al Fine,» etc. To add chord figures use the command «Ctrl. + K », to transport the piece you can refer to «Tools / Transport» menu, to add repetitions you can use the menu «Repetitions and jumps» from the side menu «Pallets».

Dominica in Sexagesima. – Offertorium.

Ps. 16: 5, 6–7.

Tonus IV. (mi-la).

$\text{♩} = 144$

G Em G Em Bm G Bm Em Bm Am Bm

Pérfi - ce * grés - sus mé-os in sé - mi-tis tú - is,

Em Am Em C G Bm Em G Bm Am

ut non mo-ve - án - tur ve-stí - gi - a mé - a : in-clí -

Em G Em Bm Em C G Em Bm Em C Em D G Em

na áu - rem tú - am, et ex-áu - di vér - ba mé - a : mi-rí -

Am G Em Bm Em Bm D G Em Bm D Em

fi-ca mi - se-ri - cór-di-as tú - as, quisál - vos fácis spe-rántes

5. FINAL PRODUCT.

Dominica III. post Epiphaniam. – Introitus

Ps. 96: 7–8, 1.

Tonus VII (sol – re).

$\text{♩} = 152$

Ado - rá-te * Dé - um ó - mnes An - ge - li é - jus: au - dí - vit,
et lae - tá - ta est Sí - on: et exsul - ta - vé - runt fí - li - ae Jú - dae.
Ps. Dó - mi - nus regná - vit, exsúl - tet tér - ra: * lae - téntur ín - sulae múl - tae. Gló - ri -
a Pá - tri, et Fí - li - o, et Spí - ri - tu - i Sán - cto. * Sic - ut é - rat in prín - ci - pi - o, et nunc, et sem -
per, et in sae - cu - la sae - cu - ló - rum. A - men.

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