

STYLE SHEET FOR *SACRED MUSIC*

I. Basis. Fundamentally we follow the *Chicago Manual of Style* (CMS) with a few modifications. Some of its simplest principles are applied to our specific materials in the points below.

II. Punctuation.

* A. Quotation marks are placed after periods and commas, even when the quotation logically falls within the sentence; the colon and semi-colon follow the quotation mark; the question mark falls within the quotation marks only when it belongs to the material quoted.

B. Three or more elements in a series are separated by commas, including a comma before the “and” which precedes the last element: introit, offertory, and communion.

C. Possessives of words ending in s, x, and z: The *Chicago Manual* recommends always adding both s and apostrophe: Des Prez’s, but it concedes an alternative practice of only an apostrophe. We recommend that pronunciation be the guide: if it is pronounced Berliozes, then add both apostrophe and s; otherwise add only apostrophe. In the case of Des Prez, the z is not pronounced, so Des Prez’s conforms to pronunciation. Particularly clumsy is Jesus’s, which ought always to be Jesus’.

D. Punctuation indicating omitted material: omitted words are indicated by three periods each separated by a space (ellipsis points). When the material follows a complete sentence, the period punctuating the sentence comes first, followed by a space and three periods each separated by a space. *These are used only within a text and not before or after it. Avoid using three periods at the beginning of a quotation (practically every quotation will have had material preceding it). Avoid the unit of three periods without spaces, available on some word-processors. (Cf. CMS16, 13.48)

There are . . . seven introits for this common. . . . However, there are only three graduals, . . . and two communions.

E. Abbreviations of single words take a period, including St. as in St. Augustine, and academic degrees (without spaces between): Ph.D., U.S., U.K. Multiple-word designations of organizations may omit the periods: CMMA; initials indicating religious orders are given periods and set off by commas, without spaces between.

* Aidan Nichols, O.P., is author of a book on Hans Urs von Balthasar.

F. Chapter and verse of scripture should have a semicolon between them and no space:

Luke 1:12, Gen. 1:1; Ps. 64 (65):2

G. When a scriptural citation comes at the end of a sentence or clause marked by punctuation, the punctuation comes after the citation:

“The Son of man is Lord also of the Sabbath” (Luke 6:5).

* H. Inclusive numbers take an en-dash, not a hyphen (in Word, entered with option-hyphen):

June 19–24

I. Explanatory clauses can be set off by an em-dash—often indicated in a typescript by two hyphens—without a space before or after the dash. (In Word for Mac, entered with shift-option-hyphen)

J The period at the end of a sentence is followed by one space, not two as in traditional typing.

III. Abbreviations:

A. ca. (without italics) for *circa*

B. *Names of states should be spelled out in the text; in notes, the conventional abbreviations should be used, not the two-letter postal code: Mass., not MA; with internal punctuation, there is no space, i.e., N.Y.

C. *Books of the scripture should be abbreviated according to the traditional abbreviations given by the *Chicago Manual of Style* (16th ed., ¶10:46–50); names of three or four letters should not be abbreviated

Job, John, Acts, Kings

Longer names are given an abbreviation of at least three letters, with a period:

Gen., Josh., Isa., Phil., Philem., Eccles., Ecclus., but Ps.

D. *Generally avoid abbreviations of documents: *Sacrosanctum Concilium*, not SC, unless cited repeatedly, in which case, the full title is given in the first instance followed by the abbreviation in parenthesis for further reference.

but for the *General Instruction on the Roman Missal*, GIRM is acceptable

IV. Numbers

* A. Spell out numbers in the text from one through one hundred, round numbers, and numbers beginning a sentence, except when they are a part of a conventional series. Use numerals for other numbers.

Mode one, the hundredth anniversary, but Kyrie XI, Credo I, Psalm 51

* B. Inclusive numbers:

Use all digits for series under 100: 3–10, 71–72, 96–117 and for 100 or multiples of 100: 100–104, 1100–1113

Use changed part only: 101 through 109, 201 through 209, etc.: 101–8, 809–33, 1103–4

Use two digits unless more are needed to include all changed parts: 110 through 199, etc.: 321–28, 498–532, 1087–89, 1496–500, 12991–3001; over a thousand, all digits might be clearer: 1496–1500, 1299–1300 would be acceptable

V. Capitalization and Italicization

* A. In general, proper nouns are capitalized, but common nouns are not; thus, the church, the council, the pope, apostle, Eastern Church, Roman Rite, Second Vatican Council, Pope Francis.

B. Names of some historical periods are capitalized: the Middle Ages, the Renaissance, the Baroque; their adjectival forms are not: medieval, the romantic period, baroque period. (The adjective Renaissance is a noun used as an adjective and retains its capitalization)

C. Names of cultural movements are not capitalized unless they derive from proper names: impressionism, symbolist, Aristotelian, Gregorian.

D. Words designating the Mass as liturgy are capitalized, such as Eucharist, Blessed Sacrament, High Mass, but when used as a common noun designating a musical genre, mass can be lower case: The cyclic mass is performed in the celebration of the Mass.

E. Names of other liturgical services which are proper nouns are capitalized, but not as adjectives; this includes, for example, Divine Office, Liturgy of the Word, Vespers, Compline, Ordinary of the Mass, Proprium Missae, High Mass, but ordinary, proper, vespers antiphon

F. Names of liturgical seasons are capitalized: Advent, Lent, Lenten

G. Names of standard genres of liturgical pieces which are the beginnings of their texts are capitalized but not italicized: Sanctus, Alleluia, Magnificat, Te Deum.

H. Names of genres which are common nouns are not capitalized: introit, responsory, proper, ordinary, office; when alleluia is used in connection with other propers, it need not be capitalized. The names of the genres of scripture lessons, when used as genres are not capitalized; e.g., the priest preaches the Gospel, but he sings the gospel; today's gospel is from the Gospel of St. John. Names of the sacraments are not capitalized.

I. Titles of specific works which are generic titles are capitalized but not italicized, for example, Mass for Four Voices, Second Service, Motu Proprio *Tra le sollecitudine* (see K below).

J. Books of the Bible are capitalized but not italicized, Exodus, Corinthians; but a pericope from a book of the Bible used as a genre title is not capitalized: the gospel of the day.

* K. Names of liturgical books as common nouns are not capitalized: antiphonary, gradual, missal, breviary; in the text, proper names of standard liturgical books are capitalized, but not italicized, Roman Missal, Graduale Romanum; in the footnotes, they can be italicized.

Sing the office from the psalter [a liturgical book].

But, the Psalter [a book from the Scripture] is distributed throughout the week.

* L. Latin titles of ancient, medieval, and Renaissance works, including chants and motets, receive a capital letter only on their first word: *Summa theologiae*, *Sicut cervus*. Latin titles of modern works are capitalized as in English: Dufay, *Opera Omnia*. Citations of ecclesiastical documents follow the Vatican practice of capitalization of only the first word of the italicized incipit of the document: Second Vatican Council, Constitution on the Sacred Liturgy, *Sacrosanctum concilium*. Generic designations as part of a cited title are capitalized but not italicized: but when cited as a generic title alone are neither capitalized nor italicized: Encyclical Letter *Deus caritas est*; Pius X issued a motu proprio, but Gregorian chant was authorized in the Motu Proprio *Tra le sollecitudine*.

M. Events in the history of salvation are capitalized: Resurrection, Crucifixion.

N. Capitalize Western when it refers to a cultural designation and cardinal directions, when they refer to regions: the South.

* O. Pronouns of the Deity are not capitalized. We praise thee, O God

P. Titles of chants and of motets are italicized. *Sicut cervus*.

Q. Individual words or phrases cited from within a piece are placed in quotation marks and not italicized. A translation given after a quoted segment is placed in parentheses: “*illic sedimus et flevimus*” (there we sat and wept).

* R. Solmization syllables are italicized, not capitalized: *mi*. For the seventh degree of the scale, the syllable *ti* is preferred, although *si* is acceptable; *ti*-flat (or *ti* ♭) is probably preferable to *te* (*do*-sharp for *di*, etc.), which for some readers might be ambiguous.

S. Letters designating pitches:

- generic pitch classes are capitalized without italics, i. e. B;
- letters which designate specific octaves, when referring to Medieval or Renaissance music should use the Guidonian system italicized: Middle C is *c*
G-A-B-C-D-E-F-G-a-b-b-c-d-e-f-g-aa-bb-bb-cc-dd-ee. Flats can alternatively be designated with the italicized letter: *b♭*, *E♭* or spelled out: b-flat, E-flat.
accidentals: ♭ ♮ #
- When designating pitches for more recent music, a system based upon italicized C-octaves congruent with the Guidonian system should be used. Middle C is *c*, B below it is *B*. Thus: *C-D-E-F-G-A-B-c-d-e-f-g-a-b-c'-d' . . . c'' . . . c'''*
and below *c*: *CCC . . . CC . . . C . . . c etc.*
- Variation from these schemes might well be indicated in a note.

T. Conventional Italian words of expression are neither italicized or capitalized: *allegro*, *piano*.

U. Common Latin words of reference and their abbreviations are not italicized: *et al.*, *ca.*, *ibid.*, *passim*, *cf.*

VI. Vocabulary. Certain terms pertinent to sacred music and liturgy are to be preferred over some in recent use; all of these preferred terms are current in the new translation, including the GIRM (See Editorial: “Words, Words,” *Sacred Music*, 137, no. 1 [2010], 3–5):

Use people, faithful, or congregation rather than assembly
Use priest or celebrant rather than presider
Use introit or entrance chant rather than gathering song
Where appropriate, use chant rather than song
Use collect rather than opening prayer
Use prayer over the offerings rather than prayer over the gifts
Use orient rather than orientate (orientation is correct, but orientate is an unnecessary backform).

VII. References.

A. Capitalization of titles of books and articles in English: capitalize the first and last words of the title or subtitle and all nouns, pronouns, adjectives, verbs, adverbs, and subordinate conjunctions. Lowercase articles, coordinate conjunctions, “to” in infinitives, and prepositions regardless of length, and “as” in any grammatical function, unless they are the first or last words of the title or subtitle. Titles in French, German, and Italian: capitalize only the first word of the title or subtitle plus whatever words would be capitalized in a sentence, i.e. proper nouns in French and Italian, all nouns in German. Cf. *Chicago Manual* 16th ed., 8.157.

B. Basic footnote for a book: Author, *Title* (Place: Publisher, date), page reference.

Hans Urs von Balthasar, *The Glory of the Lord: A Theological Aesthetics*, Vol. I: *Seeing the Form*, tr. Erasmo Leiva-Merikakis (San Francisco: Ignatius Press, 1982), pp. 68–72.

Short-title reference (subsequent references to the same work):

von Balthasar, *Glory*, I: 68–72.

Jacques Maritain, *Art and Scholasticism*, tr. J. F. Scanlon (New York: Charles Scribner’s Sons, 1947), pp. 3–10.

Short-title reference

Maritain, *Art and Scholasticism*, 3–10.

Book in a series

C. Basic footnote for an article. (If a periodical is paginated throughout the volume, then only the volume number and the year are necessary; if it is not, then the issue number and its time of issue are included): Author, “Article title,” *Periodical Title*, Volume (year), page reference. [We differ from the *Chicago Manual* in using a comma after the year instead of a colon.]

William Mahrt, “Gregorian Chant as a Paradigm of Sacred Music,” *Sacred Music*, 133, no. 1 (Spring 2006), 5–14.

Short-title reference: Mahrt, “Paradigm,” 5–14.

James Haar, “Lassus,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: Macmillan, 2001), 14: 295–322.

Short-title reference: Haar, “Lassus,” *New Grove*, 14: 302.

D. Basic footnote for an official ecclesiastical document: Author [either personal or institutional], Genre of Document, *Title of Document* [i.e., incipit of text], (date [optional]) or (City: Publisher, year[optional]), paragraph or page reference <internet location>:

Pope St. Pius X, Motu Proprio, *Tra le sollecitudini* (1903), ¶3

<<http://www.adoremus.org/MotuProprio.html>>.

Short-title reference: Pius X, *Tra le sollecitudini*, ¶3.

Reference to the genre of document without specific title is not capitalized:

the motu proprio of Pope St. Pius X.

E. Basic format for the heading of a review of a book: *Title*, by Author and/or editor. Place; Publisher, date. number of pages. ISBN. Price.

The Organ and Its Music in German-Jewish Culture by Tina Frühauf. Oxford: Oxford University Press, 2009. 284 pp. ISBN 978-0-19-533706-8. \$74.00.

F. Basic format for the heading of a review of a recording: *Title*, Performing group, Conductor. Label, recording number. Price.

Jacob Obrecht: *Missa de Sancto Donatiano* [CD+DVD]. Cappella Pratensis, conducted by Wim Diepenhorst. Challenge Classics. 608917241426. \$27.98

G. Internet reference.

James Haar, "Lassus," *Grove Music Online* (accessed February 8, 2007) <www.oxfordmusiconline.com>.

date of access is important only for those works which are the subject of periodic revision, such as the *Grove Dictionary*. If in doubt, include it. Being parenthetical, there is no punctuation before an internet reference in angle brackets, but the usual punctuation follows it.

H. References to internet locations for periodical articles are superfluous and need not be included.

I. Abbreviations. Generally a short-title reference is preferred to *op. cit.* For example, Mahrt, "Paradigm," 7 (see VI. B–D, above). *Ibid.* can be used, if the reference is unambiguous, i.e., to the immediately preceding work cited or within a footnote to the immediately preceding author cited. *Ibid.* by itself is to the same page as the previous reference; it can be given with a new page reference: *Ibid.*, 53.

VII. Quoted material:

A. Short quotations remain part of the main text, in double quotation marks.

B. Quoted material of three lines or more should be inset.

C. The inset text should not be given a first-line indentation, unless the quoted text is from the beginning of a paragraph.

* D. The inset text need not indicate omitted material (. . .) at the beginning or end of the quotation; there would almost always be such in a selected quotation.

E. Punctuation and capitalization of the quoted material should be retained if quoted in its original language, including English. If the original document is in a foreign language (for example a papal encyclical), but cited in translation, normal rules of capitalization can obtain. The capitalization of the initial word of a quotation may be changed silently to suit its place in the sentence, i.e., an initial capital letter supplied by the author or editor need not be marked with brackets.

F. If an inset text is introduced as a continuation of the previous sentence, no further punctuation should be used, e.g., do not use a colon if the quotation continues the introductory sentence.

G. A short text in a foreign language quoted with its translation: the original should be set in quotation marks, the translation in parentheses without further quotation marks.

"Ich ruf zu dir" (I call to thee).

VIII. Images

Images, including musical examples in score will need to fit the print size of the page, which is a maximum of 5¾ by 8¼ inches. Musical examples may be reduced to a size commensurate with the size of the type face. Minimum 300 DPI.

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