Meinrada

Meinrada
Meinradb
Meinradc

TrueType Fonts
for Creating Gregorian Chant
in Microsoft® Windows™

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Introduction

A first version of these fonts was produced in the early 1990s which has spread widely throughout the world. It has been simple to use and has allowed composers, music directors, and teachers to use various programs for setting Gregorian chant.

Recently, I have produced a refinement of the font. Basically I have left symbols where they were found in the original font. The main difference lies in the placement of the “side bars.” In the original font, the right and left side bars were in slightly different positions. In this version, both the right and left side bars fall in exactly the same places.

POTENTIAL PROBLEM FOR THOSE REPLACING THE FONT:
The 1996 version of the font was encoded for Windows95 instead of Windows 3.1 (ANSI). Because of the timing of Microsoft’s release of Windows95 and Fontographer 4.1, fonts encoded for Windows95 were given a custom encoding. As a result, MSWord may not read documents using the 1996 font. It may show those fonts as empty boxes. It is possible to save a document in WordPerfect as a Word document (.doc) and then open the document in MSWord. Or one can use the fonts in the file named “Replacement.”

These fonts have been produced with Fontographer 4.1 to provide fonts of great sophistication. Still we take no responsibility for any incompatibility with any hardware. If there are any problems, I would appreciate hearing about them. I am also open to suggestions.

Fr. Harry Hagan, OSB
The fonts MeinradA, MeinradB, and MeinradC are Version 3.0 of fonts designed for programs running in Microsoft® Windows.™ The original fonts were created for the Macintosh™: StMeinrad-A and StMeinrad-B.

Changes from the earlier version include the following:

a. The placement of the right and left "side bars" now fall in exactly the same place.
b. A "side bar" one note high has been added in 0146-0155.
c. Slight adjustment to the shape has been made in some cases.

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In addition to their copyright of their interpretation of the Latin chant in their various editions, the Abbaye de Solesmes also claims a French copyright of certain newly designed neums as well as certain new combinations. This font provides other designs to avoid any conflict with the claim of the Abbaye de Solesmes.

Finally, just as the creator of a new Roman font cannot take responsibility for the plagiarizing of material, so also St. Meinrad Archabbey assumes no responsibility for the infringement of any copyright by means of this font. In all cases, permission must be sought from the holder of any copyright.

As noted in the original introduction, the Abbaye de Solesmes claims a French copyright of certain newly designed notes and has asked that we not reproduce them: i.e. the oriscus, the augmented punctum (up and down), the apostropha and the augmented apostropha. In addition, Solesmes claims under French law the exclusive use of the following new combinations of older signs: the initio debolis for the podatus and torculus, the use of the small note of the diminished podatus to for the diminished porrectus, and the use of the rhombus to form the trigon. Although one cannot copyright a font under American law, we have withdrawn these designs in recognition of the great contribution made by the Abbaye of Solesmes, and we offer substitutes which were newly designed to avoid the conflict with the Abbaye de Solesmes.

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