

# Restitution by AISCGre

Franco Ackermans, Den Haag 27 august 2021



AISCGre

Edition of the Graduale Triplex 1979

The Graduale Romanum 1908

The role of the manuscripts from Benevent  
Les Sources (the Sources) by Solesmes

Manuscripts for the Restitution by AISCGre

Layout for the tableaux (german: Bögen)

Edition of the Critical apparatus in the BzG  
Beiträge zur Gregorianik

Introduction to the manuscripts in BzG

Praxis: Introit Spiritus Domini

The Restitutionsgroup is part of AISCGr.

AISCGr (Associazione Internazionale Studi di Canto Gregoriano) the international society for the study of Gregorian chant, founded in 1975, aims to propagate the semiological direction in Gregorian chant initiated by Eugène Cardine. The work of the restitution group resulted in the publication of the *Graduale Novum*. Part 1 in 2011 and part 2 in 2017.

One of the first achievements of AISCGr was the publication of the *Graduale Triplex*, a gradual Romanum 1974 to which the neumes of the 2 most important rhythmic schools from the 10th century were added. The neumes of Laon 239 above and of SG 359 and Einsiedeln 121 underneath the staff.

This book had a forerunner, the so-called *Graduel Neumé*; the private copy of Eugène Cardine, which was published by his students in 1966.

The release of the gradual triplex was indeed groundbreaking. I will illustrate that to my own situation. When I started singing Gregorian chant in 1983 and joined a choir, of course I had to have a songbook. Father Goossens of Mamelis Abbey insisted that I'd buy a Triplex. Then you soon notice that those neumes do not match the square blocks you read. After some time you come to the conclusion: it is the other way around! The squares do not match the neumes. And then the seed was planted.

In its first article on restitution (BzG 21,7) the restitution group stated: Above all, those who were interested in a rhythmic nuanced execution of the songs according to the findings of semiology rightly claimed to be able to fall back on a melody version corresponding as precisely as possible with the adialematic neumes.

I am quoting from the commentary volume that appeared parallel to the edition of the GrN Part 2. "The starting point and supreme authority for any work on the restitution of Gregorian chants are the oldest adialematic chants of the 10th century. The testimony of these manuscripts is considered normative, both in terms of rhythm and for the melodic restitution. The most important task of the work on the melodic restitution is the search for the best possible correspondence to the information given by the adialematic mss." (Göschl, Kommentarband)

That *Graduale* of 1974 thus served as the basis for the *Graduale Triplex* of 1979. But the title *Graduale* 1974 is somewhat misleading. It was an update of the *Graduale* of 1908, but only in the sense that the chants were now arranged differently, ie according to the liturgical order provided in the 1970 Roman Missal. But the melodic notation of the melodies was that of the 1908 book. That means that a whole century of research in Solesmes and beyond hadn't affected the melodic form of the chants.

What kind of book was the *Graduale* 1908 and how did it come about?  
What had happened in the more than 70 years that followed?

The order for a new gradual was given by Pope Pius X in 1903 through the *Motu proprio* 'Tra le sollecitudine' of November 22, 1903. A papal commission was established and the gradual appeared in 1908. Let's take a quick look at a few things worth knowing about this commission.

In this photo we see a meeting of the committee in 1904. In the middle the chairman, Dom Pothier, to the left of him Dom Mocquereau and to the far left Peter Wagner. Briefly about these 3 people. Pothier was appointed chairman. He had already compiled a complete gradual for his monastery in Solesmes in 1883. His idea was to use this gradual as a source to work with further. Dom Mocquereau, also from Solesmes, started in 1889 with the edition of medieval manuscripts, *Paléographie Musicale* (PM), that would form the basis of these restitutions by Solesmes. He would like to expand this and thus arrive at a scientifically sound restitution. Thirdly, Peter Wagner, professor at Freiburg, who was attached to this committee as an expert. At an early stage there was disagreement within this committee. They started with the Kyrie and immediately with Kyrie I things went wrong. *sollado* or *sollasi*? The oldest sources gave *sollasi*.

What will be our starting point? Are we really going to work scientifically and to the point? Or do we settle for an acceptable outcome?

Mocquereau: It will take about 50 years for a well-founded study.

Wagner: If we don't go to the oldest sources, I suggest we make a gradual after German manuscripts. There the development has reached an final stage. But just imagine: a committee under presidency of a French monk is going to publish a book based on German manuscripts.

But one of the problems of the restitution already lay in the work order that Pope Pius X gave to the commission: From the letter of Pius X, dated April 25, 1904. "The melodies of the Church, called Gregorian chant, must be restored in their totality and purity, in accordance with the oldest manuscripts, but also taking into account the prevailing tradition (..) and the practical use in the current liturgy." Combe 297. And Combe comments: This last sentence (but also taken..) was suggested by Dom Pothier and would provoke endless discussions in the further course.

The result was that the Gradual 1908 can be seen as a successor to the Graduale for Solesmes in 1883 and the update of 1895, already published by Pothier. So in 1974 we actually received a book that went back to the 1883 edition.

What happened in the years after 1908?

One of the main differences between the Gradual of 1908 (and thus 1974) and the GrN is the influence of the manuscripts from **Benevent**. It was not until the 1930s that these became known in Solesmes as complete facsimiles. The melody version of Benevent could therefore not have had any influence on the gradual of 1908. Worth knowing: in parts 2 and 3 of the Paleo, with photos of 200 manuscripts, we do not find one witness from Benevent!

To prove this I quote a phrase from les Sources II, page 12 :

The death of Dom Mocquereau was not to stop anything, and, from 1930, at the request of his successor, who in the meantime had been able to examine them, Dom Blanchon was back on the road to go and photograph the important manuscripts of Benevento and Monte Cassino.

The name of Mocquereau's successor is not mentioned here. Strange at first glance, but this often happens when the intended person is a good acquaintance. It is the author of this article: Dom Gajard, Mocquereau's successor as director of the Atelier de Paléographie (generally known as 'the Paléo') in Solesmes. So the Benevent manuscripts were simply not known in Solesmes before 1930!

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In Paleo 14, edited in 1931, we find for the first time a description of manuscripts from Beneventum, taking as an example a facsimile of Codex Vat. lat. 10673. In the next volume, Paleo 15 from 1937, the manuscript Benevent<sup>34</sup> would be published.

Also in Paleo 14 various articles (a total of 300 pages) about the Beneventan tradition. And one of these articles deals with the melody in these manuscripts. I will discuss this article in more detail.

The intention of Solesmes is to prove the value of Benevent for the melodic restitution. To this end two surveys were made. First a comparison of the neumatic component. To find mss with the same reading as E, so an neumatic comparence. 'de trouver une traduction mélodique fidèle de la traditione sangalliene' (PM XIV, 154)

They took 100 examples from the repertoire where Einsiedeln, Laon and Chartres have a different reading, a different neum. For example a torculus in E whereas L and Ch gave a clivis.

These 100 cases were listed and compared in 100 manuscripts.

		EDITION VATICANE	S. GALL	LAON	CHARTRES	BÉNÉVENT
1	INT. Gaudete. <i>Dom. III. Advent.</i>					
	petiti- o- nes ves- trae					
2	OFF. Ave Maria. <i>Feria IV. Q. T. (Dom. IV.) Adv.</i>					
	mu- li- e- ribus					
3	COM. Revelabitur. <i>Vigil. Nat. Dni.</i>					
	Re- ve- labitur					

I made a summary

The next table shows which mss were closest to Einsiedeln 121

		Differences
1	Graz 807	8/100
2	Maihingen I. 2. 4 <sup>o</sup> . 13	9/100
3	Rome Angelica 1436	7/66
4	Trier Stadtbibliothek 2254	6/55
5	Trier Bohn IV (TRE1 =Berlin 664?)	11/100
6	Klosterneuburg 588	11/99
35	Montpellier	53/98
54	Bv 34	61/100
92	Albi	83/98
94	Yrieix	84/97

Graz 807, oder Klosterneuburg got nr 1. There were only 8 differences.  
 The diastematic that we have in high esteem nowadays scored far worse.  
 Bv34 ended in the midfield and the aquitans are at the end.

They did a second survey, 100 places were E uses the letter e for equaliter. So the tones before and after this equaliter ought to be the same: unisono. What did the mss do?

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Look at example 2: sol, sollado, sidore, re re in K  
 sol, sollado, dodore, re, re in Bv34

		Differences
1	Bv35,	76/87
2	Bv34	87/100
3	Rome Vat. Lat. 6082	85/99
4	Bv 19-20,	incomplete, 59/70
5	MC 540,	incomplete
6	MC 546,	incomplete
7	Rome Ottob. 576,	incomplete
9	Albi	79/100
12	Yrieix	62/100
18	Montpellier	60/99
94	Klosterneuburg, Graz 807	0/100
95	Maihingen	0/99
100	Trier Bohn	0/100

The Beneventan take place 1 to 6; the Aquitans 9, 10, 12; Montpellier 18;  
 and...Klosterneuburg/Graz 807 ... Nr 94!  
 On the 100 cases where E had equaliter, not 1 time equaliter (unisono) in Graz 807.  
 So a complete reversed outcome.

When you look at the halftone mi/fa or si/do and you want the version of E, don't search among the German mss, but look in Beneventan or Aquitan sources.

If you have the last edition of Paléo XIV, the Solesmes reissue of 1995, you won't find this study anymore. They deleted it, but that's a pity!

There is a little problem about this second study, I will tackle that immediately.

Some of you know that the meaning of eq in E121 is a bit problematic.

In the meantime it had become clear that Einsiedeln's equaliter was not always the exactly the same pitch. He writes eq on instances where others don't. So eq in E is not always unisono.

One should repeat the second study and evaluate the places where the eq of E121 is most likely not in unison. Preparing the Essener Sommerkurs 2008 I did the study again, aware of this problem. Among this 100 cases there were a few where the eq is translated as halftone. So the Beneventan mss lose a few points and the German win a few. But the overall outcome does not change. The winners in the category neumatic (survey 1) are the Germans and in the category melodic (survey 2) are the Beneventan.

Let's keep it simple...

If you want to find the first tone of a torculus, where Laon has a clivis:

look in Klosterneuburg, in Berlin 664 (a manuscript from Trier) or in Leipzig Thomaskirche edited by Peter Wagner in 1932.

If you want the proper transcription of a melodic line with si and do: look to the Beneventan mss.

An example: The tracts on G have a three-fold tenor: sol, do and sih.

*Wagner III, 358 (1921) der archaische Tenor dieser Periode war h; Handschriften von Benevent und Monte Cassino überliefern in bis ins 12. Jahrhundert. An anderen Orten ist man schon früh zum Rezitationston c fortgeschritten.*

*Feretti 135 (1938) Actuellement, la teneur est double. Mais à l'époque classique, le type en sol avait trois teneurs : sol, sih et do. Le si carrée, disparus depuis longtemps, a été remplacé par do.*

An excerpt from Cantemus Domino, from a tableau by Stephan Zippe 1999 for BzG 28,11.

On Hic Deus meus et honorabo eum Vat has the do as reciting tone.

The adiastematic mss C, E, B and G have virga strata and then Tractulus, so a lower tone. The semi-diastematic L and Ch place these tones lower as the top of the preceding pes. So, after the pes we should have a lower tone.

Let's look at Bv34 (note that only the deviating tones are notated at the tableau, so Hic De- is in Bv like Vat.) He notates si on the places that correspond with a Tractulus. Evenso in Albi, testifying the restitution to si.

In Yrieix we have a kind of mix: after the virga strata si, but the following phrase on do. (Note something similar in Bamberg!) If we would go more into depth comparing these si-recitations, we would see that the accentuated syllables play a role here.

In K, Mp, V and R the reciting tone is do.

Note that in the following phrase [Deus pastris..] do is the tenor. Virgae in SG, the location of the uncinus / Tractulus in L and Ch. All mss have do.

An example from a ms from the Beneventan region: Vat lat 6082 Monte Cassino

### **Les Sources by Solesmes (1957-1960-1962)**

'Solesmes began publication of material for a new critical Edition of the Gradual. A list of nearly 750 sources appeared first, with brief descriptions. Comparisons of the sources with one another, made it possible to group the sources into families' Hiley 302

The grouping of manuscripts according Les Sources

9 groups of manuscripts were made,  
each group containing an adiastematic and a diastematic source

- |                               |                     |
|-------------------------------|---------------------|
| 1. SG 359 and E121            | KLO 1 (Graz 807)    |
| 2. Laon 239                   | Verdun 759          |
| 3. Chartres 47                | Rop (Rouen st P)    |
| 4. Aquitan: none              | Gaillac (Albi)      |
| 5. Bv33                       | Benevent 38 etc.    |
| 6. Montpellier (Dijon)        |                     |
| 7. Cluny PbN 1087             | Brüssel II.3823     |
| 8. Echternach, Darmstadt 1946 | London Add. 18031-2 |
| 9. St Denis Maz 384.          | Paris 1107          |

The first 6 groups were chosen to be on the tableaux of the Restitutionsgroup.

A quick roundup:

SG 359 is a Cantatorium, so doesn't contain all the chants of the Gradual. Ein 121 was added to complete this. As diastematic ms the Klosterneuburg 1 (Graz 857) was chosen.

Group 2 with Laon and Verdun 759.

Group 3 with Chartres and Rouen St. Petersburg

The adiaستمatisch mss of group 1-2-3 (SG, Laon, Chartres) form the nucleus of the tableaux.

These 3 schools show the rhythmical grouping on which the semiology is based.

Group 4 The aquitan mss. There is no full ms in adiaستمatic form. The chosen ms Albi is on the threshold of diastemacy. No clef, no lines but the arrangement of tones is in a clear diastematic manner.

Group 5 Bv33 and Bv38. Bv38 was originally written without lines, they were added later. We decided to use Bv34 instead, already edited by Solesmes in 1937. Furthermore: Bv38 is incomplete. Advent and Nativitas are missing. In the early days we notated Bv33 on the sheets but it was no big help.

Group 6 Montpellier is a duplex ms. Neumes and letters to indicate the exact melody.

So we came to a base group of 13 manuscripts covering the 6 groups both adiaستمatic and diastematic.

Pfisterer Cantilena 240: The choice of the essential ms (Laon, C, E, Bv and Albi) is beyond doubt. The choice of secondary mss seems prompted by accessibility (.....)

### Comparing the pairs of mss.

First Einsiedeln 121 and Klosterneuburg.



Torculus, single tone, quilismascandicus flexus and torculus. The neuming is alike.

The quilisma in Klo is only a little knot, but clearly discernable.

Klo has staff-letters c a f d. The Fa-line is red and he exhibits the sib here.

If we compare with the picture from GT 79, the first syllable has a torculus in E and a clivis in Laon.

Because we reconstitute in favour of St Gall, a first note is added: re-fa mi.

Back to Ein: next to the virga in front of the quilisma on the accent-syllable we find a sursum in E.

That's an important indication that the melody should rise here. It does, from fa to sol.

These lettres significatives (letters with a special meaning) are a great help while reconstituting.

On the ultimate syllable, erubesCANT we have a clivis in GT. But both, E and L have a torculus.  
 E and L in this typical form that we call initio debilis, with a weak beginning.  
 But there have to be three notes!

Laon and Verdun 759. From the introit Hodie scietis for the Chistmas Vigil. GT 58



From the Verdun Abby Saint- Vanne manuscript number 2

The form of the uncinus is comparable. Also the clivis with the horizontal first stroke (on veniet)  
 But what is striking in this example is the melody.  
 In Laon, with it's semi-diastrumatic placing of the neumelements, we see 'et' with uncinus  
 And, considerably lower, the punctum on 'sal-vabit'.  
 This melody in the ms of Verdun too.

If we compare to the GT, we see that Einsiedeln has the opposite: A low note on et and a virga on sal.

The Laon-version in A, Y, K, R, (Verdun)

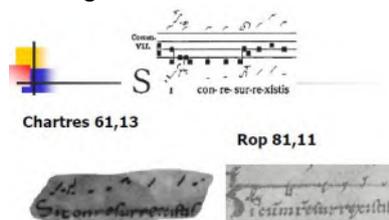
The Einsiedeln version in other SG, Chartres; Montpellier and (important!) the Beneventan sources.

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Text 'vos' in E, G (B did correct nos to vos), Ch and L; so the older mss. Furthermore in Mp and Bv.  
 Text nos in A, Y, K, R and V.

So the differences in melody and text go hand in hand.

Comparing Chartres and Rouen St Petersburg



The copy of the Rouen gradual is of very poor quality. The pictures were taken in 1912.

The reedition was made in 1984 by Olms. 4 pages on one A-4.

You can't do anything without a looking-glass...

I chose this fragment because of the version of Chartres. On the syllable 'sur' he has a clivis.

SG and L have a torculus. So is this passage edited in GrN I-176 with soldo-si.

But Rouen is a witness for the clivis of Chartres.

(Bv, A, Y have the clivis too, but the testimony of SG (and L) is of a higher order.)

Een overzicht van de in de Restitutiegroep gebruikte handschriften.

Meer uitgebreid beschreven door Heinrich Rumphorst in BzG nr 40.  
Hier zijn ook de SIGLA, de afkortingen naar de Edition Critique van Solesmes, toegevoegd

#### ADIASTEMATISCH

- C: GAL1. Cantatorium, Codex 359 der Stiftsbibliothek St. Gallen, 922-925
- E: MUR3. Codex nr 121 der Bibliothek von Einsiedeln, 964-996
- G: GAL2. Codex nr 339 der Stiftsbibliothek St. Gallen, begin 11<sup>e</sup> eeuw.
- B: BAB1. Codex lit. 6 der Staatsbibliothek Bamberg, geschreven rond 1000
- L: LAN. Codex nr. 239 Bibliothèque Municipale de Laon, rond 930
- Ch: CHA1. Cod 47 Bibliothèque de Chartres, 10<sup>e</sup> eeuw.

#### DIATEMATISCH

- Bv: BEN5. Cod. VI, 34 Bibl. Capitolare van Benevent, geschreven 11./12<sup>e</sup> eeuw.
- A: ALB. Cod. lat. 776 Bibliothèque National de Paris, 2<sup>e</sup> helft 11<sup>e</sup> eeuw.
- Y: YRX. Codex lat. 903 Bibliothèque National de Paris, 11<sup>e</sup> eeuw.
- K: KLO1. Klosterneuburg, Graz 807: Hs 807 Universitätsbibliothek Graz, geschreven in het midden van de 12<sup>e</sup> eeuw.
- Mp: DIJ1. Cod H 159 Bibliothèque de l'école de Médecine Montpellier, 11<sup>e</sup> eeuw.
- R: ROP. Hs Leningrad O v l 6, Graduale van Notre-Dame te Rouen, geschreven in de 12<sup>e</sup> eeuw. Leningrad heet nu weer St Petersburg. Dat is ook de herkomst van het Siglum: ROuen st Petersburg
- V: VAN. Cod Verdun 759. Missale van Saint-Vanne in Verdun, geschreven in de eerste helft van de 13<sup>e</sup> eeuw.

Chartres Laon SG 339 Bamberg Einsiedeln (Cantatorium 359)  Melody-staff Gr 1908 Correction-staff  Bv34 Albi Yrieix Klosterneuburg Montpellier Rouen Verdun	<p>The manuscripts are arranged on the tableaux according to importance, the adiaSTEMatic being the most important. They are the oldest. You may notice that the adiaSTEMatic on the tableau appear in reversed order. In this way the most important ones (the SG-mss) are closest to the melody line.</p> <p>The tableau shows a three-way division: adiaSTEMatic, Vaticana (= Graduale 1908) and then the diastematic manuscripts.</p> <p>The adiaSTEMatics are written out completely above the melody line. In the case of the diastematic, it is sufficient to note the deviations. This turned out to be a very good method to keep a clear picture.</p>
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Time went on....the digitizing of manuscripts took place.  
Instead of writing the adiaSTEMatic manually, it was feasible to copy the manuscripts into the tableau.  
Maybe not a great win in time, but a great contribution as far as accuracy was concerned.

Accessibility is regarded as important. Everyone, each reader of the articles in the Beiträge, should be able to check the proposals.

## Edited manuscripts PalMus

- SG 339 PM 1 1889
- Ein 121 PM 4 1894
- Mp PM 7-8 1901-1905
- Laon PM 10 1909
- Chartres PM 11 1912
- SG 359 PM 2-2 1924
- Yrieix PM 13 1927
- Bv 34 PM 15 1937
- Kloostern PM 19 1974

Therefore manuscripts that were not yet available in print, were edited.

We already mentioned Rouen St Petersburg..

Bamberg was edited in 1986 by Joppich.

Verdun 759 was published in 1994 by Albarosa and Turco. Both members of the Italian section of AISCGre.

Gaillac (= Albi) was edited in 2001 by Albarosa, Turco and Rumphorst.

### Working on the tableaux

When I joined the restitution group in 2004, we were working with tableaux that were made new or old versions that were made up to date. If we look at the note at the bottom of this 'old' tableau, we see that the day and hour that the tableau was closed are noted. Our chairman was always very strict about this. "Uhrzeit" he would ask and that concluded the piece.

A few examples of Tableaux / Bögen...

I think Sister Liobgid Koch made this. She's got some great handwriting. We see the handwritten neumes of the adialematic manuscripts. The diastematics are also handwritten and in the manner of the manuscript itself. So exactly what is in Benevent, Albi etc. Even with the letters of Montpellier. Magnificent stuff!!

This will be a tableau from the 1990s. From the time when the group was already preparing the edition in the Beiträge.

a third version....by Anton Stingl. When we edited the verses of this offertory, he also made a new tableau of the Responsum. The diastematic data is now displayed in the usual square notation.

### Edition in the Beiträge zur Gregorianik

## Presentation in the Beiträge

### ■ 1996

1.3 Alleluia *Ostende nobis*

C 26,3	E 1,1	B 1',3	G 1,10	L 166,2	Ch106,16	GT 16
Bv 1,10	A 5',5	Y 2,1	K 2,3	Mp115,8	R 3,11	V 1b,7

### ■ 2017

130.14 *Communio Vox in Rama*

C-	E 41,12	B 10,3	G 16,6	L-	Ch 11,2	GT 638
Bv 28,5	A 18,2	Y 27,3	K 21,3	Mp 84,6	R 126',7	V 18',1

BzG 21 (1996) starts with a series of articles under the name Vorschläge zur Restitution von Melodien des Graduale Romanum. This series ended in BzG 64 (2017) with part 41 and they form the critical apparatus for both parts of the GrN. The manuscripts chosen in 1996 have not changed until the end of the project. (of course there are more). A happy side effect is the fact that from the first hour, 3 of the members have cooperated until the last. This also ensured the necessary coherence.

Once the choice was made which mss were to be edited for the Critical Apparatus, the general lay-out was decided upon. Every chant was to be edited with a heading containing siglum and page number. The consulted and commented mss remained the same, even the layout did not change in those 21 years.

In the first row the adiastematic mss Cantatorium, Einsiedeln (etc.) On the ultimate right the page in GT where this piece is to be found. In the second row the diastematic: Benevent 34, Albi Pn 776 (etc.)

How were the proposals presented in the Beiträge?

We have the lower line with the version of the Vat 1908

Above a line to edit the proposed corrections.

Let's look at number 1. Instead of sidore we propose dodore..

At the end of the chant a Critical Apparatus (Latin: apparatus criticus)

- 1: Bv, A, Mp; L, Ch, Virga als 1. Salicuselement in B.  
 2, 3, 4: alle diast. Hss außer R; „q“ in Ch nach der letzten Note von (*confortami*)-ni.

So we have the proposed tone-sequence in Bv, A and Mp.

L and Ch? Yes, the position of the elements testifies the dodore. In later days we added 'position of the elements in L and Ch'.

The virga in B? Yes, a special quality of B is the meaning of his use of the virga.

It is never a lower note! So the melody in B can't have been sollado followed by: si!

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To bring the mss to live for the readers of the Beiträge, also to those that were not able to buy or consult them regularly, a series of articles was planned in the Beiträge with **an introduction to each manuscript** of the list. Under the title Handschriften vorgestellt nearly all of the mss on our tableaux were presented, this to provide students an initial access (einen ersten Zugang vermitteln) BzG 19,5  
 For every ms pictures were provided from the well-known Puer natus-mass, to make comparison easier.

BzG 19 1995	Cantatorium	Rupert Fischer
BzG 20 1995	Einsiedeln 121	„
BzG 21 1996	Laon 239	„
BzG 22 1996	Benevent 34	„
BzG 23 1997	Albi Pn 776	„
BzG 24 1997	Angelica 123	Alfons Kurris
BzG 25 1998	Yrieix Pn 903	Ruper Fischer
BzG 27 1999	Benevent 33	„
BzG 28 1999	Chartres 47	„
BzG 30 2000	Montpellier	Stefan Klöckner
BzG 31 2001	Klosterneuburg	Heinrich Rumphorst
BzG 32 2001	Bamberg	Günther Michal Paucker
BzG 34 2003	Verdun	Matthias Kreuels

Introit Resurrexi, edited by .....

IN Spiritus Domini.

Ch 70/9

G 92/15

B 50/1

L 125/9

E 255/1

C

Vat 252

SPI-RI-TUS DÓ-mi-ni replé-vit or-bem ter-rá-rum, al-le-lú-ia: et hoc quod

R

✓ Bv 185/6

✓ Al 92/5

✓ Y 183/1

✓ K 127v/1

✓ Mp 87/11

Mo

✓ V 141/2

= Vat

✓ Ro 93/1

P. J. Marten

Pfingst / Jubel

Handwritten musical notation on a four-line staff. The notation includes various rhythmic values (dots, vertical lines) and some numbers (10, 11, 18, 6, 7) indicating measures or specific notes. There are also some red markings, possibly indicating corrections or specific performance instructions.

Printed musical notation on a four-line staff. Below the staff, the Latin text "cón- ti- net ómni- a, sci- énti- am habet vo- cis, alle- lú- ia, al- le- lú- ia, alle- lú- ia." is written. The notes are mostly quarter and eighth notes. Below the staff, there are circled numbers 4, 5, 6, 7, 8, 9, 10, and 11, likely indicating fingerings or specific notes. A small note on the right side of the staff reads: "Zustand der Seite im: gina? nicht so schlecht wie in P.M. XV (R.F.)".

Printed musical notation on a four-line staff, continuing the piece. It includes several staves of music with notes and rests. The text "sci- en-" is visible at the bottom of the staff.

## GrN Preface

In its Constitution on the Sacred Liturgy, art. 117, the Second Vatican Council requested that a more critical edition (*editio magis critica*) be produced of the books of Gregorian chant, which had been published in the early 20th century on the basis of the reform of Pius X.

Convinced of the urgency of this request, a few members of the International Society for the Study of Gregorian Chant (AISCGre), founded in 1975, have been meeting since January of 1977 to begin work on restoring the chants of the *Graduale Romanum* (1908). They have been re-examining the ancient manuscripts that were consulted for the *Editio Vaticana*, in order to exploit the progress that scientific research has made since the publication of that edition.

The aim of this group was to achieve a more accurate rendition of the ancient chants; the basis for their restitution work were the adiastematic manuscripts from the 10th century, which are the oldest witnesses of the melodies and are written without notation lines, as well as the most important diastematic manuscripts from the 11th century which do render the exact intervals of the melodies. With regard to the adiastematic manuscripts, the need for an *editio magis critica* already became apparent with the publication of the *Graduel neumé* of Dom Eugène Cardine (Solesmes 1966) and the *Graduale Triplex* (Solesmes 1979).

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Bekijk zeker ook de site van **Medieval Music Manuscripts Online**

[www.musmed.eu](http://www.musmed.eu) Daar zijn meer dan 50 graduales geïndexeerd, mét tekstzoek-functie.

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