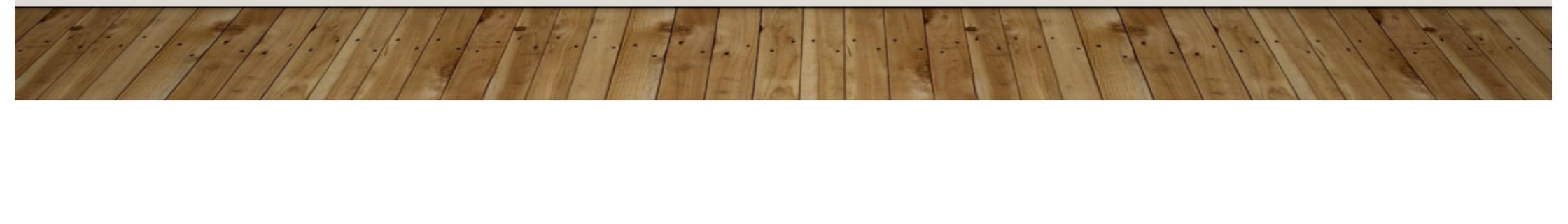


# GREGORIAN SEMIOLOGY

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AN HISTORICAL PERSPECTIVE



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- Neumes and their history
  - The role of Solesmes in gregorian chant
  - Different opinions
  - Cardine's ideas

# VARIOUS NEUMED SOURCES

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- Cantatorium (Sankt-Gallen 359, ca. 900)
- Laon 239 (ca. 930)
- Einsiedeln 121 (ca 1000)
- Hartker (Sankt-Gallen 388-390, office chants)

ae.  
**A**tt. Diffusa e gratia.

**Or** Offerentur minor. **Co** Diffusa e.

**DOMINICA II.**

**A** Populus sion ecce.

**R** Exsion spesies decoris e ius  
deus manifeste ve  
niet.

**V** Congrega te illi  
sanctos eius qui ordinaue  
runt testamentum  
e ius super sacrificia.

**A**tt. Lactus sum. **V.** Stantes erant.

**Or** tu conuertens. **Co** hierusalem.

**DOMINICA III.**

**A** Gaudere in dno semp.

**R** Q uis fidelis domine super che

**P**opulus sion ecce.

**R**ex sion spes decoris eius  
deus manifeste veniet.

**V** Congrega te illi

sanctos eius qui ordinaverunt  
testamentum

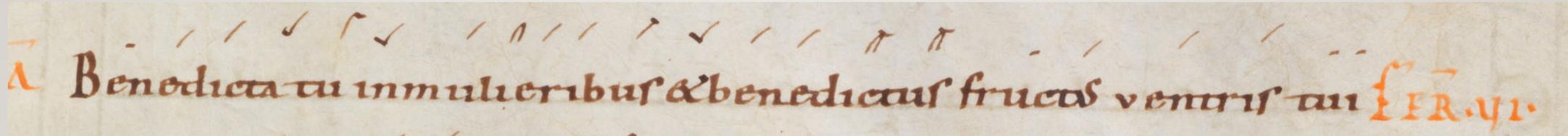
eius super sacrificia.

**A**tt. Laxatus sum. **V.** Stantes erant.

**O** **S** tu conuersus. **C** **O** hierusalem.

# 'IN CAMPO APERTO'

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Benedicta tu in mulieribus & benedictus fructus ventris tui **F** 41.

Codex Hartker, s. 10

# SHORT HISTORY OF THE GREGORIAN RESTAURATION: ABBEY OF SOLESMES

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- Re-started in 1833: Prosper Gueranger (1805-1875)
- Gregorian chant was in decay
- First attempts to find the original melodies
- Monks were sent to libraries to find ancient manuscripts
- The meaning of neumes 'in campo aperto' was not clear
- Solesmes became the centre of chant research
- Goal: the restoration of the original melodies and their performance

# RESULTS

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- Liber Gradualis (1883, Dom Pothier)
- Vatican Edition of the Graduale Romanum (1908)
- Paléographie Musicale (Dom André Mocquereau (1849 – 1930))
- ‘Le nombre musicale’ (I: 1908 II:1927) Mocquereau’s studies on gregorian Rythm)
- Various editions of chant (Antiphonale Monasticum, Romanum, Liber Usualis)
- Solesmes succeeded in the unification of melodies and performance world wide

# OTHER IDEAS

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- Various musicologists have tried to find a mensural system in gregorian chant
- Houdard, Dechevrens, Peter Wagner, Lipphardt, Riemann, Vollaerts.
- Dom Pothier of Solesmes developed the idea of a 'free oratoric rythm'

# DOM EUGÈNE CARDINE (1905-1988)

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- Founding father of sémiologie Grégorienne
- Monk of the Abbey of Solesmes

# CARDINE'S IDEAS

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- Neumes are derived from textual accents (accent grave – accent aigu)
- Neumes depict the movement of the hand
- Additional signs give information about rhythm
- Additional letters may give information about rhythm, pitch, dynamics, use of voice
- Length of the syllable determines the length of the note (valeur syllabique)
- Rhythmic nuances may also be indicated by separation of neumes (coupure neumatique)
- Two tone neumes are sung in the same time of one-tone neumes

# PROOF!

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- Comparison of various sources brings to light similar phenomenons
- Comparison of melodies based on the same melody type

Be - ne - dic - ta tu in mu - li - e - ri - bus

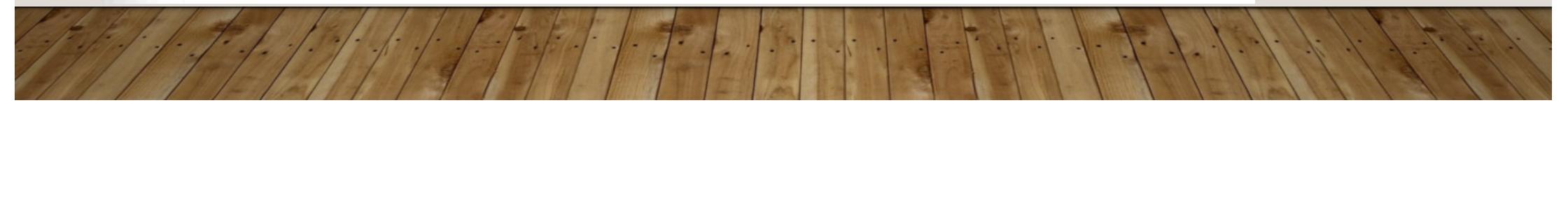
Dig - na - re me lau - da - re te uir - go sa - cra - ta

E - xal - ta - ta es san - cta De - i ge - ni - trix

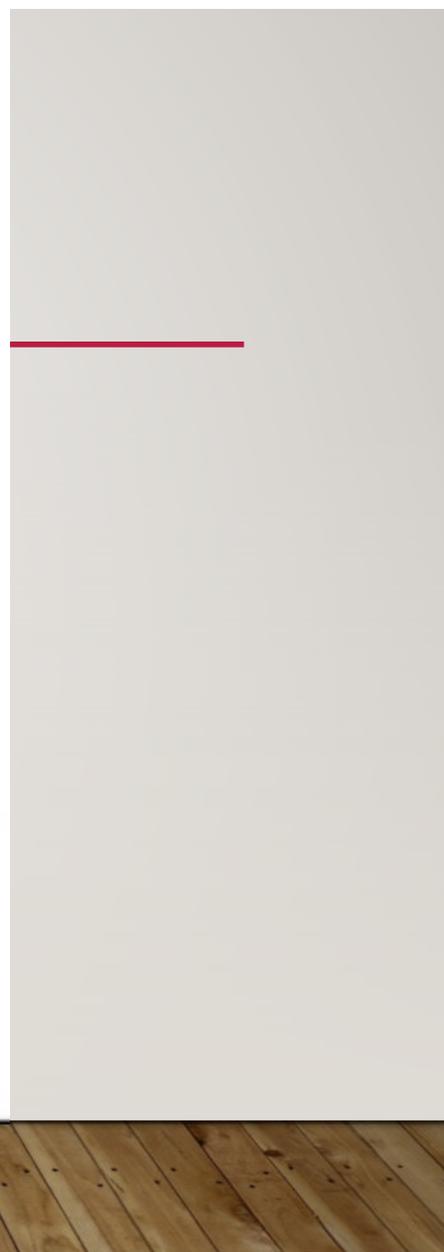
Gau - de Ma - ri - a uir - go cun - ctas he - re - ses

Pa - ra - dy - si por - te per te nobis a - per - tae sunt

Post partum uir - go in - ui - o - la - ta per - man - sis - ti



et bene-dic-tus fructus uentris tu-i.  
da mi-hi uir-tu-tem contra hostes tu-os,  
su-per choros an-ge-lo-rum ad cae-les-ti-a reg-na,  
so-la in-tere-mis-ti in u-ni-uerso mun-do,  
quae ho-di-e glori-o-sa cum an-ge-lis tri-um-phas,  
De-i geni-trix in-ter-ce-de pro no-bis.



# POINTS OF DISCUSSION

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- The length of notes is determined by their length in speaking
- Neumes are a help for the singer in an oral environment:
  - The singer may have been using a system which we cannot derive from the neumes