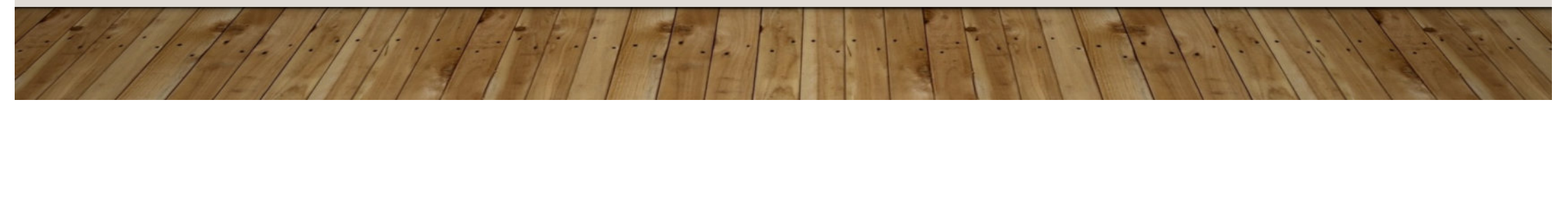


GREGORIAN SEMIOLOGY

AN HISTORICAL PERSPECTIVE



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

VARIOUS NEUMED SOURCES

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

ae.
Att. Diffusa e gratia.

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

DOMINICA II.

A Populus sion ecce.

Rex sion spes decoris eius
deus manifeste ve
niet.

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

Att. Lactatus sum. **V.** Stantes erant.

Or tu conuersus. **Co** hierusalem.

DOMINICA III.

A Gaudere in dno semp.

R Q uis fidelis domine super che

Populus sion ecce.

Rex sion spes decoris eius
deus manifeste veniet.

V Congrega te illi

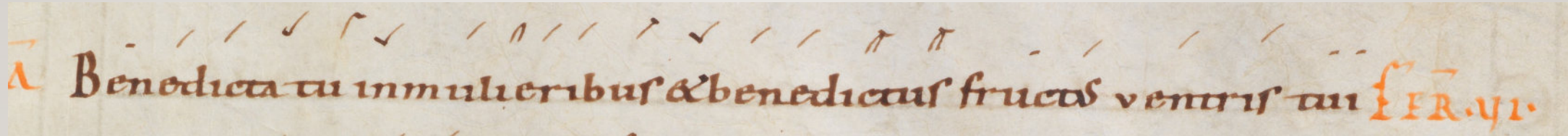
sanctos eius qui ordinaue
runt testamentum

eius super sacrificia.

Att. Laxatus sum. **V.** Stantes erant.

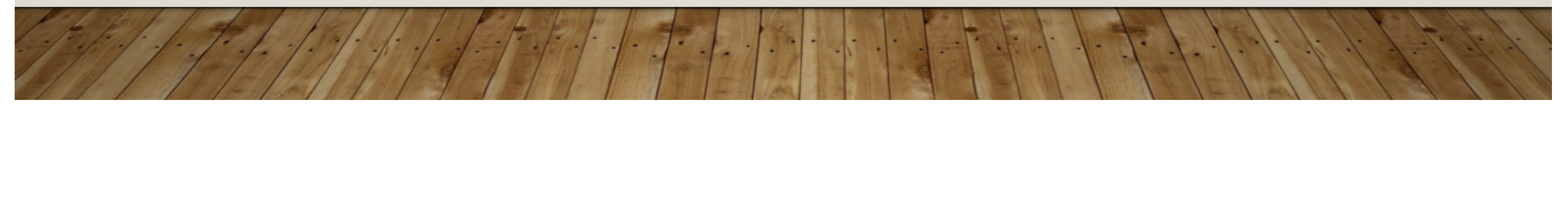
O **S** tu conuersus. **C** **O** hierusalem.

'IN CAMPO APERTO'



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

Codex Hartker, s. 10



SHORT HISTORY OF THE GREGORIAN RESTAURATION: ABBEY OF SOLESMES

- 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

- 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

- 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)

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

CARDINE'S IDEAS

- Neumes are derived from textual accents (accent grave – accent aigu)
- Neumes depict the movement of the hand
- Additional signs give information about rythm
- Additional letters may give information about rythm, pitch, dynamics, use of voice
- Length of the syllable determines the length of the note (valeur syllabique)
- Rythmical 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!

- 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

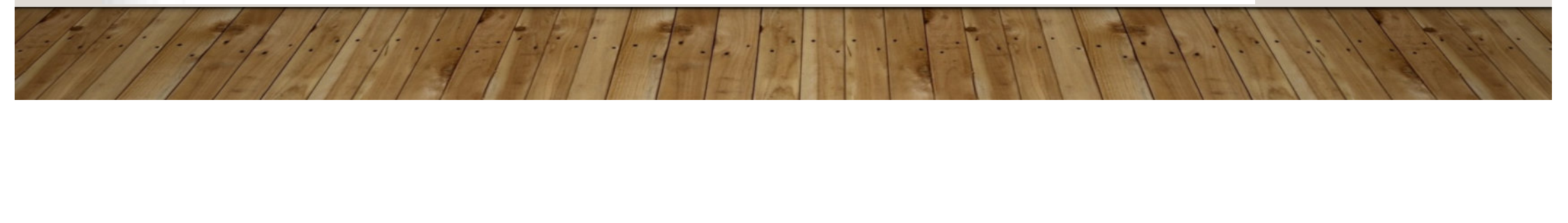
Dig - na - re me lau - da - re te uir - go sa - cra - ta

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

- 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