

**ÉTUDES
GRÉGORIENNES
LIII**



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**DES RELIQUES AU RITUEL:
MARIE-MADELEINE ET LE TISSU LITURGIQUE
DE LA FRANCE MÉDIÉVALE**

Yossi Maurey

(Université hébraïque de Jérusalem¹)

Dans le panthéon des saints médiévaux, il ne fait aucun doute que Marie-Madeleine occupe une place d'honneur². Grâce à la liturgie, elle est devenue une figure bien établie des traditions chrétiennes, s'imposant comme l'une des saintes les plus importantes après Marie, mère de Jésus, au début du second millénaire. L'image médiévale de Marie-Madeleine est un amalgame de divers

¹ Université hébraïque de Jérusalem, département de musicologie ; yossi.maurey@mail.huji.ac.il. Les recherches effectuées pour cet article ont été généreusement soutenues par la Fondation israélienne pour la science.

² Voir, par exemple, les études suivantes : Joseph SZÖVÉRFY, « 'Peccatrix Quoniam Femina' : A Survey of the Mary Magdalen Hymns », *Traditio* 19 (1963) ; Susan RANKIN, "The Mary Magdalene Scene in the 'Visitatio sepulchri' Ceremonies," *Early Music History* 1 (1981) ; Guy LOBRICHON, "Le dossier magdalénien aux XI^e-XII^e siècles. Édition de trois pièces majeures", *Mélanges d'Archéologie et d'Histoire des Écoles Françaises de Rome. Moyen-Age* 104, n° 1 (1992) ; Katherine LUDWIG JANSEN, *The Making of the Magdalen: Preaching and Popular Devotion in the Later Middle Ages* (Princeton: Princeton University Press, 2001) ; David HUGHES, "The First Magdalene Lament of the Tours Easter Play," *Journal of the American Musicological Society* 29, n° 2 (1976) ; Anne HEATH, "Circulating among Friends: Mary Magdalene, Martha, and Lazarus and the Pilgrimage to the Holy Tear at the Abbey of La Trinité, Vendôme," *Art, Architecture, and the Moving Viewer, c. 300-1500 CE: Unfolding Narratives, Art and material culture in Medieval and Renaissance Europe* (Leiden ; Boston: Brill, 2022) ; Theresa GROSS-DIAZ, "The Cult of Mary Magdalene in the Medieval West," in *Mary Magdalene from the New Testament to the New Age and Beyond*, ed. Edmondo F. Lupieri (Leiden: Brill, 2020) ; Philip C. ALMOND, *Mary Magdalene: A Cultural History* (Cambridge: Cambridge University Press, 2023).

LA COLLECTION BELHOMME
ARCHIVES DÉPARTEMENTALES DE LA HAUTE-GARONNE
À TOULOUSE MS. 121 (I 5)

Christian Meyer

In memoriam Michel Huglo

La collection de fragments qui fait l'objet de cette étude a été formée au XIX^e siècle par Jean-Baptiste Belhomme, archiviste de la Haute-Garonne à Toulouse de 1840 à 1856 et réunie, de son temps, en un volume. Certaines de ces pièces sont montées sur onglet, d'autres se présentent encore sur le support sur lequel ils ont été collés, sans doute par l'auteur de la collection. Une reproduction de ce volume, aujourd'hui conservé aux Archives départementales de la Haute-Garonne sous la cote Ms. 121 (I 5), est désormais accessible sur le portail numérique ARCA de l'Institut de Recherche et d'Histoire des Textes (Paris, CNRS)¹. L'existence de cette collection a été révélée en 1957 par le volume des sources du *Graduel romain*². Elle a été consultée pour l'édition des prosules d'alleluias et d'offertoires par les éditeurs du *Corpus Troporum* (1976 et 2009). En 1982, dans une étude consacrée aux manuscrits liturgiques du domaine aquitain et aux caractéristiques majeures de la notation aquitaine, Michel Huglo évoquait cette collection dont il jugeait qu'elle « mériterait un inventaire détaillé »³.

¹ *olim* BVMM, désormais : arca.irht.cnrs.fr. Nous remercions les services des Archives départementales de la Haute-Garonne à Toulouse, d'avoir mis à notre disposition un relevé des dimensions des fragments, les numérisations étant dépourvues de réglettes.

² *Le Graduel romain*. Édition critique par les moines de Solesmes, t. 2. Les sources (Abbaye Saint-Pierre de Solesmes, 1957), p. 142.

³ Michel HUGLO, « La tradition musicale aquitaine. Répertoire et notation », in : *Liturgie et musique (IX^e-XIV^e s.)* (Éditions Priva, 1982 ; *Cahiers de Fanjeaux*, 17), p. 253-268, p. 267, n. 22.

**GREGORIAN CHANT IN SWEDEN AFTER 1800:
A TALE OF OSTENSIBLE ROOTS OF FOLK SINGING,
QUESTS FOR A LUTHERAN CATHOLICITY,
AND INSPIRATION FOR MUSICAL MODERNISM**

Jonas Lundblad
(Uppsala University)

In 2024, *Études grégoriennes* brought attention to the early history of Gregorian chant in Sweden, by publishing a study by the musicologist Mattias Lundberg.¹ First introduced in the context of the first Christian missions to the area (including present-day Finland), chant was retained as the core musical language of the established Lutheran church set up during the sixteenth century Reformation. Swedish reformers could find a warrant in Martin Luther for a new practice of inviting the congregation to participate in singing the Ordinary of the Mass in the vernacular to traditional melodies. At the same time, the Wittenberg Reformer had also expressed considerable hesitance towards such mergers between texts and melodies of different origins.² Popular resistance during the sixteenth century towards the abolishment of the Latin Mass, sung according to Gregorian chant, was a key factor behind this approach to liturgical music in Sweden. Perceptions of chant have developed throughout the following cen-

¹ Mattias LUNDBERG, “Plainchant in Sweden before 1750: Patterns, particularities and peculiarities”, *Études grégoriennes*, vol. 51 (2024), pp. 71–102.

² “For a succinct summary of Luther’s views, see Marianne GILLION, “Interconfessional implications: Printed plainchant in the wake of the Reformation”, *Music & Letters*, vol. 102, n° 4 (2001), pp. 657–686, here pp. 659–661.

THE ACCOMPANIMENT OF PLAINCHANT (PART TWO)

THE RISE AND FALL OF CECILIAN INFLUENCE

Dr Cillian Long, Dublin

Part One of this study traced the theory and practice of plainchant accompaniment from its medieval origins to approximately 1860.¹ There it was shown that mid-nineteenth century musicians and theorists worked from historical misapprehension, whether adopting accompanimental styles more modernistic than those they intended to replace, or proposing diatonic systems with only tenuous grounding in historical fact. The competing theories of *tonalité ancienne* and *tonalité moderne*, promulgated most influentially by Fétis, Niedermeyer and d'Ortigue, had segmented the debate into two broadly opposed camps by 1860, though no institutional consensus had yet been reached.

This article examines what happened when that debate collided with a concerted movement of ecclesiastical reform. Beginning in the 1860s, the Cecilian movement—centred on Regensburg and led by such musicians as Franz Xaver Witt (1834–88) and Franz Xaver Haberl (1840–1910)—sought to impose a Vatican-approved rubric on both chant editions and their accompaniments. That authority was underpinned, and ultimately undermined, by a publishing monopoly granted to the Bavarian firm of Friedrich Pustet along with perpetual

¹ Cillian Long, 'The Theory and Practice of Plainchant Accompaniment (Part One) – Deluded Antiquarianism to c.1860: The Shock of the Old,' *Études Grégoriennes* 47 (2020): 95–139.

THE SATURDAY OFFICE OF OUR LADY IN MEDIEVAL PORTUGAL

João Pedro d'Alvarenga

(Universidade NOVA de Lisboa)

Abstract

This article examines the Saturday Office of Our Lady in the liturgical uses of medieval Portugal through the analysis of manuscripts and early printed breviaries associated with Braga, Coimbra, Évora, and related sources. It reconstructs the structure, textual contents, and chant repertoires of the surviving offices, including the expansion from a three- to a nine-lesson form, and situates selected textual and chant material within broader Iberian and European traditions. Particular attention is given to the use of patristic and homiletic texts as well as miracle narratives. Comparative analysis reveals complex patterns of internal and external borrowing and adaptation involving Marian feasts, the daily Hours of the Virgin, the ferial office, and regional liturgical traditions. The study argues that these offices emerged through intersecting processes of transmission that combined shared repertorial materials with distinct local configurations shaped by evolving liturgical and devotional contexts.

Introduction

From the late tenth century onwards, liturgical offices expressing Marian devotion were disseminated across Continental Europe and the British Isles.¹

¹ On the early history of Marian offices, see E. BISHOP, 'On the Origin of the Prymer', in *Liturgica Historica: Papers on the Liturgy and Religious Life of the Western Church* (Oxford, 1918), pp. 211-37, at pp. 224-8; J. M. CANAL, 'Oficio parvo de la Virgen: Formas viejas y formas nuevas', *Ephemerides Mariologicae*, 11 (1961), pp. 497-525; J. M. CANAL, 'El Oficio parvo de la Virgen de 1000 a 1250', *Ephemerides Mariologicae*, 15 (1965), pp. 463-75; M. CLAYTON, *The Cult of the Virgin Mary in Anglo-Saxon England* (Cambridge, 1990), pp. 65-81; K. IHNAT, Mother

RECENSIONS

David HILEY. *English Saints' Offices*. 3 vols. Early English Church Music, 68. Published for the British Academy by Stainer and Bell, 2025. I: XXXI + 288 p., II: X + 289-598 p., III: X + 599-906 p. Music, color ill., index. ISMN 979 0 2202 3021 9, ISBN 978 0 85249 979 5. Hardback.

This *magnum opus* for scholars and performers by David Hiley makes available for the first time transcriptions of more than 1,300 chants from offices (not masses) for saints written in England from the tenth to fifteenth centuries, most *unica* that survive in single fragments or manuscripts (listed I: xx-xxvi) but some for widely venerated saints, with translations in English of all Latin texts by Henry Howard and transcriptions of Winchester organa by Susan Rankin. Based on Hiley's lifetime of studying, singing, and writing about Western chant, a research project he directed at the Universität Regensburg on saints' offices, and his guidance of the initial years of the 'Historiae' series of the Institute of Mediaeval Music and contributions of volumes and transcriptions to it, these three beautifully produced volumes give us entry into the medieval world of song about the sacrifices and holiness of the soul-saving saints. The Introduction provides concise pedagogical explanations of this repertory: its liturgical genres, the order of secular and monastic services, manuscript sources, the chronology and style of the chant, re-use of older chant in different ways, and performance considerations. Differentiae and doxology tones from the Worcester antiphoner are transcribed. High-quality plates (listed I: ix) keep the size of the manuscripts and are of early neumes; some to replace transcriptions. Hiley's editorial principles (he chose neutral stemless round note-heads and represents plicas indicating liquescence) and Susan Rankin's concise but thorough

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ÉTUDES GRÉGORIENNES

Les *Études grégoriennes*, fondées en 1954, sont l'organe de l'atelier de Paléographie musicale de l'Abbaye Saint-Pierre de Solesmes : elles ont pour objectif de promouvoir les recherches sur les sources du chant grégorien, sur l'interprétation des notations pour la pratique du chant choral et enfin la diffusion des enseignements pontificaux sur la Musique sacrée, etc.

Un protocole de rédaction est à la disposition de chacun des auteurs, surtout ceux qui ne connaissent pas le style de la Revue.

Les articles envoyés à la Rédaction seront soumis à un Comité de lecture formé de spécialistes des diverses disciplines de la musicologie, qui pourront suggérer aux auteurs des modifications ou qui demanderont éventuellement des modifications à suivre impérativement pour la publication.

Un exemplaire gratuit des *Études grégoriennes* sera adressé à chaque contributeur du volume, non abonné.